

RELATIVE POWER AND FREQUENCY OF USE OF /-ING/ AND /-ED/ AFFIXES
IN THE SHORT STORY ART OF THREE MODERN AMERICAN AUTHORS:
FLANNERY O'CONNOR, WILLIAM SAROYAN, AND BERNARD MALAMUD

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by
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According to Ernest M. Robson's The Orchestra of the Language, the phonemes of the American language reveal tonal qualities similar to the tonal qualities of the various musical instruments of a symphony orchestra. All words contain degrees of intensity which are governed by their striking power and time duration. Writers who acquire a grasp and mastery of the power of words have at hand a valuable instrument with which to stress their ideas, emotions, and moods.

Since there is an interdependence of descriptive power and scope of subject matter in literature, there are numerous possibilities to which Robson's audio-scriptics may be applied to literature. This monograph applies audio-scriptic techniques to the /-ing/ and /-ed/ forms in the short story art of three randomly-selected modern American authors: Flannery O'Connor, William Saroyan, and Bernard Malamud. Three short stories are selected at random from a list of ten stories by each author printed between 1960 and 1970. The stories selected for Flannery O'Connor are "Everything

That Rises Must Converge," "Greenleaf," and "Judgment Day." The stories selected for William Saroyan are "Help the Newsboy Hollered," "In the Land of the Midnight Sun," and "Madness in the Family." The stories selected for Bernard Malamud are "Black Is My Favorite Color," "An Exorcism," and "Man in the Drawer."

All /-ing/ gerunds, participles, and progressives, as well as all /-ed/ participles and passives for each story are listed and measured for striking power, time duration, and intensity. To determine differences and similarities among the three authors, it is necessary to consider the frequency of the /-ing/ and /-ed/ forms in relation to the length of the stories in which they appear.

Comparing the frequency of /-ing/ affixes in the short story art of the three authors, one finds that O'Connor and Saroyan use a greater number than Malamud. This proves that the stories of O'Connor and Saroyan contain a stronger element of process than do the stories of Malamud.

Comparing the frequency of /-ed/ affixes in the short story art of the three authors, one finds an insignificant differential between O'Connor and Saroyan; however, a twelve per cent differential is revealed in Malamud. This proves that the stories contain a stronger element of passivity and a less dynamic form than do the stories of O'Connor and Saroyan.

An increased time duration will result in a lower average intensity. To have a high average intensity there

must be a high striking power and a low time duration. A comparison of the /-ing/ forms adjusted to the length of the nine short stories reveals that Malamud uses the greatest time duration and the lowest intensity.

The only distinction that can be made between the short story art of O'Connor and Saroyan is that which comes from a final semantic reading of the stories. The /-ing/ and /-ed/ frequencies do no more than point to an intense emotive structure and a predominance of process. However, there is no question that the short story art of Malamud, compared to the arts of Saroyan and O'Connor, points to a less narrative and dynamic form.

Further investigation of the short story art of modern American writers might prove fruitful were one to examine the ratios of the progressive tenses, the modifying of the participle, the nounal strength of the gerund, or the written output considered in the emotive state of deprivation.

Accepted by:

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TABLE OF CONTENTS

	Page
LIST OF TABLES	vii
 Chapter	
1. NATURE OF THE MONOGRAPH	1
Purpose and Specific Elements to Be Proven	4
Previous Work in the Field	4
Procedure	7
Definitions	8
2. BASIC ELEMENTS OF AUDIO-SCRIPTICS IN ERNEST M. ROBSON'S <u>THE ORCHESTRA OF THE LANGUAGE</u>	10
Description of Audio-Scriptics	10
Application of Audio-Scriptics	13
3. FINDINGS OF THE STRIKING POWER, TIME DURATION, INTENSITY, AND FREQUENCY OF USE OF /-ING/ AND /-ED/ AFFIXES IN THREE SHORT STORIES BY FLANNERY O'CONNOR	16
Introduction	16
Consideration of "Everything That Rises Must Converge"	16
Statement as to Content	17
Analysis	18
Consideration of "Greenleaf"	23
Statement as to Content	23
Analysis	24
Consideration of "Judgement Day"	30

Chapter

Page

Statement as to Content	30
Analysis	31
Summary	36
4. FINDINGS OF THE STRIKING POWER, TIME DURATION, INTENSITY, AND FREQUENCY OF USE OF /-ING/ AND /-ED/ AFFIXES IN THREE SHORT STORIES BY WILLIAM SAROYAN	37
Introduction	37
Consideration of "Help the Newsboy Hollered".	37
Statement as to Content	38
Analysis	38
Consideration of "In the Land of the Mid- night Sun"	41
Statement as to Content	41
Analysis	42
Consideration of "Madness in the Family" . .	45
Statement as to Content	45
Analysis	46
Summary	48
5. FINDINGS OF THE STRIKING POWER, TIME DURATION, INTENSITY, AND FREQUENCY OF USE OF /-ING/ AND /-ED/ AFFIXES IN THREE SHORT STORIES BY BERNARD MALAMUD	49
Introduction	49
Consideration of "Black Is My Favorite Color"	49
Statement as to Content	50
Analysis	50
Consideration of "An Exorcism"	54

Chapter	Page
Statement as to Content	54
Analysis	55
Consideration of "Man in the Drawer"	62
Statement as to Content	62
Analysis	63
Summary	74
6. COMPARATIVE FINDINGS OF THE /-ING/ AFFIXES IN THE SHORT STORY ART OF THREE MODERN AMERICAN AUTHORS: FLANNERY O'CONNOR, WILLIAM SAROYAN, AND BERNARD MALAMUD	75
Introduction	75
Comparison of the Frequency of Use	75
Total /-ing/ Affixes Unadjusted	77
Total /-ing/ Affixes Adjusted	77
Summary	78
7. COMPARATIVE FINDINGS OF THE /-ED/ AFFIXES IN THE SHORT STORY ART OF THREE MODERN AMERICAN AUTHORS: FLANNERY O'CONNOR, WILLIAM SAROYAN, AND BERNARD MALAMUD	80
Introduction	80
Comparison of the Frequency of Use	80
Total /-ed/ Affixes Unadjusted	82
Total /-ed/ Affixes Adjusted	82
Summary	83
8. SUMMARY	84
BIBLIOGRAPHY	87

Chapter	Page
APPENDIXES	90
A. Robson's Summary of Phonetic Values	91
B. Context of /-ing/ and /-ed/ Affixes in "Every- thing That Rises Must Converge"	92
C. Context of /-ing/ and /-ed/ Affixes in "Green- leaf"	96
D. Context of /-ing/ and /-ed/ Affixes in "Judge- ment Day"	100
E. Context of /-ing/ and /-ed/ Affixes in "Help the Newsboy Hollered"	104
F. Context of /-ing/ and /-ed/ Affixes in "In the Land of the Midnight Sun"	106
G. Context of /-ing/ and /-ed/ Affixes in "Madness in the Family"	108
H. Context of /-ing/ and /-ed/ Affixes in "Black Is My Favorite Color"	109
I. Context of /-ing/ and /-ed/ Affixes in "An Exorcism"	111
J. Context of /-ing/ and /-ed/ Affixes in "Man in the Drawer"	116

LIST OF TABLES

Table	Page
1. Total Striking Power and Time Duration Measurements of /-ing/ and /-ed/ Affixes in "Everything That Rises Must Converge"	19
2. Total Striking Power and Time Duration Measurements of /-ing/ and /-ed/ Affixes in "Greenleaf"	25
3. Total Striking Power and Time Duration Measurements of /-ing/ and /-ed/ Affixes in "Judgement Day"	32
4. Total Striking Power and Time Duration Measurements of /-ing/ and /-ed/ Affixes in "Help the Newsboy Hollered"	40
5. Total Striking Power and Time Duration Measurements of /-ing/ and /-ed/ Affixes in "In the Land of the Midnight Sun"	44
6. Total Striking Power and Time Duration Measurements of /-ing/ and /-ed/ Affixes in "Madness in the Family"	48
7. Total Striking Power and Time Duration Measurements of /-ing/ and /-ed/ Affixes in "Black Is My Favorite Color"	52
8. Total Striking Power and Time Duration Measurements of /-ing/ and /-ed/ Affixes in "An Exorcism"	56
9. Total Striking Power and Time Duration Measurements of /-ing/ and /-ed/ Affixes in "Man in the Drawer"	64

Chapter 1

NATURE OF THE MONOGRAPH, PURPOSE AND SPECIFIC ELEMENTS TO BE PROVEN, PREVIOUS WORK, PROCEDURE, AND DEFINITIONS

NATURE OF THE MONOGRAPH

While the themes of the various writers have much in common because of their common denominator in humanity, they have differences because of the unique ways individuals have of experiencing their worlds through thinking, feeling, and sensing. These shades of difference, perhaps, make quite a difference as to style. It is believed that there may be some useful results from considering the uniqueness of three short story writers of the modern American literary scene.

Among the various writers--and these writers have written novels--of the short story in America, there are Flannery O'Connor, William Saroyan, and Bernard Malamud. These three writers do not exhaust the supply of writers available today, but their works have had some considerable literary significance. The heavy eschatology of O'Connor, the romantic irony of Saroyan, and the brooding spirit of Malamud have in common heavy striking tonal qualities of their verbal utterances.

To keep the work intellectually honest and somewhat

objective, random sampling was used to limit the authors under consideration to three. Then ten short stories from each were chosen by random sampling. Finally, there has emerged the three writers with three short stories from each.

Now, not all aspects of the writing style can be considered or evaluated in a work of this scope. The /-ing/ phonemic element and the /-ed/ phonemic element are chosen for evaluation.

Among the many studies being done with respect to the language of short stories, poems, and novels, are studies which try to discover elements of syntax, morphology, or phonology carrying unique meanings for certain authors and for certain themes. Some studies seek to discern the power and position of the adverb. Others are concerned with the relative number of adjectives and verbs in relationship to nominalizations. Still other studies have concentrated on beauty of style through the tonal qualities of consonants and vowels.

Of course, meaning is unique to the literary process in that the whole creative effort is a synthesis of the imagination of the writer or poet. It is not likely that many artists stop every few words or so to consider the effects of certain phonemic ordering. But, the reader is decoding the set of experiences in the black and white print. He decodes not the experience but the language of experience. It is considered that one can measure the

style and form carrying the content. It is also considered, here, that different authors writing at the same time have styles unique to themselves. They have styles unique to their themes or meanings.

The /-ing/ inflectional morpheme--a bound morpheme--indicates process, rather than completion. Since process is so strongly emphasized through naturalism and existentialism, as well as through other literary philosophies, one would expect a large number of such process occurrences of /-ing/. These are measured for frequency and for striking power and intensity.

The /-ed/ inflectional morpheme indicates a participial element that is used to indicate, often, action upon the subject. It might be supposed that a large number of /-ed/ occurrences would indicate the passive or the descriptive nature of the verbal utterance. Thus, it is expected that the use of /-ing/ and /-ed/ forms should make a more than useful approach to the striking power of the short stories chosen.

First, there will be a certain number of occurrences, for each, of /-ing/ and /-ed/ forms. Then there should be a ratio for each among the /-ing/ and /-ed/ forms. Then, there should be the actual striking power of the verb forms. It must be pointed out that in English, any bound morpheme ending in /-ing/ and /-ed/ must be a verb by structure, but can be other parts of speech by function. It could

well be that the /-ing/ and /-ed/ forms are used uniquely according to function by different authors. However, the first direction is descriptive as to frequency, comparison and contrast between the two forms, and then, later, the next set of directions may be directed along the functional employment of the two forms indicated.

PURPOSE AND SPECIFIC ELEMENTS TO BE PROVEN

The purpose is to discern differences or similarities among three modern American short story writers as to their intensity, striking power, and time duration all with respect to the bound morphemes /-ing/ and /-ed/. In making this determination the frequency of each form must be considered along with the intensities themselves. The frequency and power of each form as such and for each author will themselves describe the situation. At the same time, some insight should be revealed as to the relative striking powers of the /-ing/ and /-ed/ forms themselves.

PREVIOUS WORK IN THE FIELD

Numerous works have been written about the three authors in this linguistic study regarding their style, but careful investigation reveals that no previous work has attempted to develop the relative intensity, striking power, and time duration of bound morphemes in the modern American short story. However, there is evidence of

earlier works that include certain aspects of linguistic technique and literary style described in this monograph. Notable among these are Ernest M. Robson's The Orchestra of the Language¹, and L. Wesley Barnes' Reading and Linguistics² and The Philosophy and Literature of Existentialism³. Other books include Leon V. Driskell and Joan T. Brittain's The Eternal Crossroads⁴, Sally and Robert Fitzgerald's Mystery and Manners⁵, Robert A. Hall's Linguistics and Your Language⁶, Howard R. Floan's William Saroyan⁷, Thomas A. Sebeok's Style in Language⁸, and Harold

¹Ernest M. Robson, The Orchestra of the Language (New York: Stratford Press, Inc., 1959), 206 pp.

²L. Wesley Barnes, Ph.D., Reading and Linguistics. (Morehead, Kentucky: Morehead State University, 1971), 233 pp.

³L. Wesley Barnes, Ph.D., The Philosophy and Literature of Existentialism. (Woodbury, New York: Barron's Educational Series, Inc., 1968), 240 pp.

⁴Leon V. Driskell and Joan T. Brittain, The Eternal Crossroads. (Lexington, Kentucky: University Press of Kentucky, 1971), 165 pp.

⁵Sally and Robert Fitzgerald, ed., Mystery and Manners. (New York: Farrar, Straus and Giroux, 1957), 237 pp.

⁶Robert A. Hall, Jr. Linguistics and Your Language (Garden City, New York: Doubleday and Company, Inc., 1960), 265 pp.

⁷Howard R. Floan, William Saroyan. (New York: Twayne Publishers, Inc., 1966), 176 pp.

⁸Thomas A. Sebeok, ed., Style in Language. (Massachusetts: The Massachusetts Institute of Technology, 1969), 470 pp.

J. Vetter's Language Behavior and Psychopathology?

Notable monographs, dissertations, and articles which present some of the linguistic technique and structural background include Rudolph Allen Brewster's "The Literary Devices in the Writings of Flannery O'Connor,"¹⁰ D.L. Gregory's "An Internal Analysis of the Fiction of Flannery O'Connor,"¹¹ Lois Symons Lewin's "The Theme of Suffering in the Work of Bernard Malamud and Saul Bellow,"¹² and Marjorie Thompson's "A Linguistic Analysis of the Lyrics of Frequently Sung Hymns of Three Protestant Congregations."¹³

Among the numerous articles written about the linguistic approach to literature studies the following contain aspects that pertain to this monograph: David Crystal's

⁹Harold J. Vetter, Language Behavior and Psychopathology, (Chicago: Rand McNally and Company, 1969), 230 pp.

¹⁰Rudolph Allen Brewster, "The Literary Devices in The Writings of Flannery O'Connor", Dissertation Abstracts, 29: 3572-A, April, 1969.

¹¹D. L. Gregory "An Internal Analysis of the Fiction of Flannery O'Connor," Dissertation Abstracts, 28: 5055-A, June, 1968.

¹²Lois Symons Lewin, "Theme of Suffering in the Work of Bernard Malamud and Saul Bellow," Dissertation Abstracts, 28: 5021-A, June, 1968.

¹³Marjorie Thompson, "A Linguistic Analysis of the Lyrics of Frequently Sung Hymns of Three Protestant Congregations, unpublished monograph, (Morehead, Kentucky: Morehead State University, 1972) 180 pp.

"New Perspectives for Language Study,"¹⁴ Edward Krickel's "Cozzens and Saroyan: A Look at Two Reputations,"¹⁵ and Mary Frances Hopkins "Linguistic Analysis As A Tool."¹⁶

PROCEDURE

This monograph is divided into eight chapters. Chapter One reveals the nature of the work, indicates the context of the work, indicates the nature of the measuring devices, and details elements to be proven or defined. Chapter Two describes the basic elements of Robson's theory. More detail concerning Robson will be available in an Appendix. Chapter Three contains a brief statement as to the individual nature of the three short stories by Flannery O'Connor followed, in each case, by an analysis of the striking power, time duration, intensity and frequency of the /-ing/ and /-ed/ affixes. The actual words taken from the stories are listed after each analysis. Then the whole phrase or clause for each form is listed in another appendix.

¹⁴David Crystal, "New Perspectives for Language Study," English Language Teaching, XLIV, No. 2 (January, 1970), 99-105.

¹⁵Edward Krickel, "Cozzens and Saroyan: A Look at Two Reputations," Abstracts of English Studies, 14: 665, June, 1971.

¹⁶Mary Frances Hopkins, "Linguistic Analysis As A Tool," The Speech Teacher, XVIII (September, 1969, 200-203).

Chapter Four does for the art of William Saroyan what Chapter Three does for the art of Flannery O'Connor. Then Chapter Five does the same for the art of Bernard Malamud. Chapter Six contains comparative findings for the /-ing/ items for the three writers. Chapter Seven contains comparative findings for the /-ed/ items of the three writers. Chapter Eight is the summary chapter, indicating what was proven and what could be useful.

DEFINITIONS

The verb is defined by structure, first. The verb for English is that part of speech which can be indicated through five utterances in terms of the third person singular as in: he runs, he is running, he ran, he has run, or he may have run. Another criterion for the verb is its ability to take the verb markers or auxiliaries of the modal, have + en, and be + ing before it. Thus, all words ending in the bound inflectional morpheme /-ing/ or /-ed/ are verbs by structure.

For the purpose of this monograph, the affix /-ing/ is considered one of process. The affix /-ed/ is considered one of passivity or receptivity.

Striking power is defined as the total phonemic force of the elements of a word, phrase, or clause in American - English. Duration is considered to be the length of time measured in fractions of a second for articulating phonemes of the word, phrase, or clause.

Intensity is defined as the resultant absolute number obtained by dividing striking power/time duration in seconds. For example, where the striking power is 50 and the time duration .25 in seconds, the intensity is $50/.25$ or 200. Thus, this figure is a relative one.

Chapter 2

BASIC ELEMENTS OF AUDIO-SCRIPTICS IN ERNEST M. ROBSON'S THE ORCHESTRA OF THE LANGUAGE

DESCRIPTION OF AUDIO-SCRIPTICS

Ernest M. Robson's development of an orchestra of the language presents a unique approach of modern experimental research which characterizes the language medium of writers as "audio-scriptics." He defines audio-scriptics as the techniques for the writer to make written language more effective with the patterns of the tone, timbre, time, and power in the sounds of speech.¹⁷ By calling reading an oral memory and an unconscious vocalization of speech, he emphasizes his theory that auditory images are far more entwined with our emotional roots than the logical abstract or the later graphic image carried by words. Following this principle, he standardizes specific techniques by which the emotional intensities of words can be measured.

First, he creates an orchestra of the language where each phoneme of the American alphabet represents specific sounds similar to those of musical instruments in a forty-one piece symphonic orchestra. Vowels, diphthongs,

¹⁷Robson, op. cit., p. 18.

semivowels, and consonants are arranged in eleven orchestral groups:

Just as a symphonic orchestra puts the stringed instruments and the wood winds in the front rows and the percussion devices such as drums, triangles, cymbals back in the rear rows, so the orchestra of the language places the vowels that are tones in the front and the consonants that are noises in the back. Although this arrangement grew out of an analogy with music, it is based on the valid acoustic distinction between a tone and a noise.¹⁸

Using this alphabet assists the writer, as well as the reader, in understanding the emotional quality of phonemes used in descriptive writing as well as speech.

Robson then develops a comparative picture of the relative striking powers of sounds used in speech:

The striking powers of the individual sounds of speech were evaluated in syllables whose tone levels and time durations were constant. The striking power numbers are numerical positions in an order of increasing striking powers relative to one convenient unit.¹⁹

From this comparative picture he proves that the greater the number of consonants in a syllable, the greater will be the striking power of the word. Use of the measurements of striking power enables a writer to better stress his ideas, emotions, and moods:

From a strictly technical point of view, a grasp and mastery of the power of words gives the writer a valuable instrument. It is rhythm . . . Word rhythms with the pulse of power

¹⁸Robson, op. cit., p. 31.

¹⁹Ibid., p. 43.

can create style. They may express feelings, forms, and the motions.²⁰

After familiarizing the reader with the dynamic power of language sounds, Robson progresses to a description of tone. Because it is easier for the ear to detect differences in tone between low, middle, and high vowels, than to make tonal distinctions among vowels within the same group, the vowels are grouped into three levels in the orchestra of the language:

It's the vowels that give tones to words. . . . The tones of words may be used by the writer to enhance the emotional stories he wishes to tell. . . . Low vowels tend to have a depressing effect; high ones frequently leave a bright, stimulating impression.²¹

He emphasizes that tone patterns can be used in prose to convey feeling:

The service of pattern to the writer of phonetic music is just as crucial as the contribution of form to the composer of instrumental music.²²

However, he readily points out that in comparison with instrumental music, phonetic music has the added advantage of being reinforced by the referential meanings of words.

Tonal patterns should be visualized with respect to their continuity in time. The average time of conversation gives a practical standard for estimating the durations of words since few writers in our modern world can be certain

²⁰ Robson, op. cit., p. 47.

²¹ Ibid., p. 56.

²² Ibid., p. 61.

that their works will not be given over the air, television, or in motion pictures.²³ From his research Robson came to the following conclusions:

Short words extend in time through approximately one fourth of a second, the long words through six tenths of a second. Medium duration ones last between a third and a half of a second. . . . There is a tendency for the last syllable in a phrase or sentence to prolong its duration about one third of average speaking time.²⁴

One obtains the time duration of a word by finding the sum of the duration of all the sounds articulated in the speaking of the word. Robson concludes that what the frame is to a picture, or the arrangement to the musical score, so is the time-pacing to the phonetic patterns in writing.²⁵ By dividing the sum of the time duration for all the phonemes of a word into the sum of the striking power for all the same phonemes, one obtains the word's total sensorial intensity. The average number of seconds for all the durations of all the sounds of general American speech are tabulated in chart form.

APPLICATION OF AUDIO-SCRIPTICS

Robson's unique procedures in The Orchestra of the Language have been adopted by large corporations to teach sales personnel how to use speech more effectively. One of the leading advertising copywriters has applied them to

²³Robson, op. cit., p. 66. ²⁴Ibid, p. 67.

²⁵Ibid., p. 127.

his writing. However, Robson points out that since history of the descriptive arts shows there is interdependence between descriptive power and scope of subject matter,²⁶ there are numerous possibilities to which his procedures may be applied, especially in literature.

For a basic understanding as to how Robson's principles may be applied to literary research, consider an application to the poem entitled "Dewdrops". The sum of the striking power of the phonemes appears above each word, and the sum of the relative mean time in seconds appears below it.

89	74	38		
Glistening	myriad	lights		
.88	.50	.43		
65	27	18	32	
Shining	in	the	sun	
.72	.24	.14	.41	
112	40	33	36	
Decorating	plants	and	leaves	
.98	.40	.36	.38	
31	36	31	27	32
Till	their	work	is	done
.21	.26	.31	.26	.27

The sum of the first line of striking power equals 239. The sum of the first line's time duration in seconds equals 1.8. The emotional intensity of this line of poetry is obtained by dividing the total striking power, 239, by the total relative mean time, 1.8. Hence, the total

²⁶Robson, op. cit., pp. 136-137.

emotional intensity of line one equals 126. The total intensity of the entire poem is found by dividing the total striking power of all four lines by the total relative mean time in seconds. This total sum reveals the amount of emotional intensity upon the reader.

For the purpose of this monograph this method was used to measure the relative striking power, time duration, and intensity of the /-ing/ and /-ed/ affixes used in nine short stories by three modern American authors.

Chapter 3

FINDINGS OF THE STRIKING POWER, TIME DURATION, INTENSITY, AND FREQUENCY OF USE OF THE /-ING/ AND /-ED/ AFFIXES IN THREE SHORT STORIES BY FLANNERY O'CONNOR

INTRODUCTION

The short story art of Flannery O'Connor is approached through giving, individually, a brief statement as to the content in each of the three short stories treated. The brief statement, for each, is followed, in each case, by an analysis as to the /-ing/ and /-ed/ affixes. At the conclusion of this chapter there is a statement on the findings of the three stories.

CONSIDERATION OF "EVERYTHING THAT RISES MUST CONVERGE"

In "Everything That Rises Must Converge,"²⁷ Flannery O'Connor combines aspects of comedy and tragedy to create an eschatological²⁸ theme of redemptive hope:

In each story a self-sufficient character meets his "comeuppance", but in each story the action is presented in such a way as to permit hope of

²⁷Flannery O'Connor, Everything That Rises Must Converge, (New York: The New American Library, Inc. 1967), pp. 29-44.

²⁸The doctrine of the last or final things as death, resurrection, immortality, and judgement.

redemption or of a redemptive and "purifying terror."²⁹

The hope of redemption in this story is revealed through the personal conflict and suffering of a mother and son relationship.

Statement as to Content
of "Everything That Rises Must Converge"

Julian Gray, an unsuccessful writer who considers himself an advocate of social equality, resents his mother's fear of integrated buses, her constant preoccupation with manners and clothes, and her illusion about the reality of her self identity. When he accompanies her on the bus to the "Y", her remarks to other passengers regarding her stereotyped attitude about Negroes frustrate him. When a Negro woman gets on the bus wearing the same style expensive hat as his mother's, he delights in her look of frustration.

Mrs. Gray refuses to face the reality of situations, if they do not suit her particular fancy or desire. When she tries unsuccessfully to give a penny to a Negro boy, against his mother's wishes, and is knocked to the ground, Julian cruelly criticizes her. He states that she has received what she deserved. Being a totally condemned victim, assaulted in body, mind and spirit, Mrs. Gray suddenly suffers a stroke and dies on the sidewalk.

²⁹Driskell and Brittain, op. cit., p. 104.

The mother's loss of illusion, the shattering of the world in which she knew who she was, is more than she can bear, but mercifully her mind breaks and she returns to the security of the "old days" when she was a pampered child, cared for and loved. Julian has no such comfort. . . . Julian is brought face to face with his weaknesses and the moment of truth can offer nothing but hope.³⁰

As Julian runs to get help for his mother, the reader witnesses an immediate change of his scornful attitude to one of guilt and sorrow.

Analysis of "Everything
That Rises Must Converge"

This story contains a predominance of dyslogistic or snarl tones which emphasize the negative results of criticism, cruelty, and frustration. A total of 27 /-ing/ gerunds, 74 /-ing/ participles, 28 /-ing/ progressives, 40 /-ed/ participles, and 9 passive verbs is listed and measured for striking power, time duration, and intensity. The total measurements of /-ing/ affixes equals 13,175 for intensity; 6,393,827.5 for striking power; and 85.3 for time duration. The total measurements for /-ed/ affixes equal 4,893 for intensity; 152,172.7 for striking power; and 31.1 for time duration. The measurements of the striking power and time duration for each /-ing/ and /-ed/ affix are listed in Table 1. Since gerunds and the /-ing/ predominate, they are listed first.

³⁰Ibid., p. 104.

Table 1

Total Striking Power and Time Duration
Measurements of /-ing/ and /-ed/
Affixes in "Everything That
Rises Must Converge"

Affixes	S.P.	T.D.	Affixes	S.P.	T.D.
saying	58	.60	sitting	59	.57
going	59	.55	bristling	67	.64
thinking	60	.71	growling	67	.62
making	62	.67	looking	55	.47
knowing	59	.50	having	59.5	.62
going	59	.55	backing	61	.52
longing	65	.58	reducing	86	.86
having	69.6	.62	reducing	86	.86
training	70	.64	working	59	.57
selling	55	.50	considering	86	.81
writing	74	.69	standing	94.	.83
making	62	.67	waiting	64	.62
going	59	.55	dying	60	.55
growing	67	.62	coming	61	.54
being	56	.55	going	59	.55
falling	64	.62	drawing	67	.57
looking	55	.47	reducing	86	.86
seating	59	.62	coming	61	.55
smoking	64	.74	going	59	.55
making	59	.67	drawing	67	.57
making	59	.67	reducing	86	.86

Table 1 (continued)

Affixes	S.P.	T.D.	Affixes	S.P.	T.D.
coming	61	.55	sucking	60	.52
going	59	.55	sullen-looking	102	.97
catching	64	.62	familiar- looking	138	1.36
reducing	86	.86	distinguished- looking	149	1.29
growing	67	.62	cigar-smoking	129	.129
listening	77	.76	seating	59	.62
being	56	.55	warning	74	.69
wearing	66	.52	bulging	53	.69
rolling	69	.62	bulging	53	.69
creaking	48	.59	waiting	64	.62
protruding	91	.83	rising	68	.67
folding	65	.69	bristling	67	.64
protruding	94	.83	sinking	61	.71
looking	55	.47	grinning	66	.69
approving	75	.70	protruding	94	.83
knowing	59	.50	giggling	63	.69
making	62	.67	breathing	67	.74
protruding	96	.83	dragging	94	.74
facing	60	.72	hanging	75	.64
having	59.5	.62	gritting	66	.64
wondering	115	.81	rising	68	.67
slipping	61	.64	living	57	.57
lying	63	.55	breathing	67	.74
participating	140	1.24			

Table 1 (continued)

Affixes	S.P.	T.D.	Affixes	S.P.	T.D.
swaying	63	.67	looking	55	.47
trying	69	.55	trying	63	.55
condescending	111	1.14	smiling	68	.56
paying	58	.50	being	56	.55
stopping	63	.59	snatching	66	.60
walking	65	.57	reading	60	.56
crumpling	76	.75	heading	59	.55
crying	69	.57	disappearing	140	1.4
staring	69	.69	sitting	57	.57
postponing	96	.85	circling	57	.57
supporting	108	.95	breathing	67	.74
doing	60	.55	going	59	.55
going	59	.55	looking	55	.47
going	59	.55	sweeping	67	.62
holding	59	.65	untouched	56	.52
selling	55	.50	surmounted	75	.97
going	59	.55	saturated	111	.96
sitting	57	.57	irritated	107	.81
ignoring	70	.65	depressed	68	.64
going	59	.55	reduced	61	.67
training	69	.57	faded	49	.55
surveying	121	1.06	decayed	59	.48
bearing	66	.67	colored	43	.33
rumbling	70	.65	pained	35	.38

Table 1 (continued)

Affixes	S.P.	T.D.	Affixes	S.P.	T.D.
lighted	45	.50	shadowed	64	.60
abandoned	70	.71	confused	68	.71
unfilled	63	.57	colored	43	.33
dominated	108	1.10	stunned	37	.40
lowered	58	.48	fixed	34	.50
entrenched	75	.79	stilted	52	.54
fixed	34	.50	designed	66	.74
annoyed	50	.43	integrated	104	.85
battered	58	.60	raised	41	.50
lighted	45	.50	straightened	56	.64
settled	37	.45	dominated	84	.88
exaggerated	132	1.25	justified	93	.96
detached	64	.65	tilted	52	.42
distinguished	95	1.06	encased	60	.70
dignified	90	.71	stuffed	37	.45
dressed	40	.45			
colored	43	.33			
muted	51	.46			
bruised	35	.57			
amused	51	.59			
fascinated	83	.91			
lifted	51	.47			
frustrated	125	.95			
marked	32	.35			

CONSIDERATION OF GREENLEAF

In "Greenleaf,"³¹ Flannery O'Connor combines elements of comedy and tragedy to create an eschatological theme which emphasizes the positive and negative aspects of justice. She contrasts the pride of bourgeois snobbery with the simplicity of lowerclass shiftlessness:

. . . . she probes the social and economic tensions intrinsic to the Southern milieu. . . . a double cast of characters, the Mays and their hired help, the Greenleafs, represent the "old" and the "new" South?³²

The pride and vainglory of the "old" results in failure; the simplicity and hard work of the "new" results in success.

Statement as to Content
of "Greenleaf"

Mrs. May, a wealthy landowner and widow, considers herself superior to Mr. Greenleaf, her hired man. However, she envies him, because his sons have risen to success through hard work; whereas, her two sons are not successful. They are quite calloused and critical toward her.

When a scrub bull, belonging to the Greenleaf boys, wanders onto Mrs. May's property, she fears it will hurt her

³¹O'Connor, op. cit., pp. 45-66.

³²Sister Kathleen Feeley, Flannery O'Connor: Voice of the Peacock (New Brunswick, New Jersey: Rutgers University Press, 1972), p. 94.

herd. Her exaggerated fear of the bull causes her such concern, that she determines to have the bull killed. In her determination, she forces Mr. Greenleaf to get his gun and accompanies him to the scene of the killing. As she foolishly sits on the bumper of her car, hoping to observe the bull's death, the bull outwits her and kills her:

Mrs. May's worst fear has been that she will die and the Greenleafs will acquire her property through her son's default: . . . Her desire for vindictive and immediate "justice" leads to her death and its concomitant revelation.³³

As Mr. Greenleaf shoots the bull, Mrs. May appears to be whispering something into the bull's ear--perhaps a revelation which she has learned too late.

Analysis of "Greenleaf"

This story contains a predominance of dyslogistic tones which emphasize the negative results of fear, cruelty, and frustration. A total of 22 /-ing/ gerunds, 84 /-ing/ participles, 62 /-ing/ progressives, 29 /-ed/ participles, and 4 passive verbs is measured for striking power, time duration, and intensity. The total measurements of the /-ing/ affixes equal 19,431 for intensity; 2,125,751.4 for striking power; and 109.4 for time duration. The total measurements of the /-ed/ affixes equal 3,070 for intensity; 96,398.0 for striking power; and 31.4 for time duration. The individual measurements of the striking power and time duration of the /-ing/ and /-ed/ affixes studied, are listed in Table 2.

³³ Driskell and Brittain, op. cit., p. 125.

Table 2

Total Striking Power and Time Duration
Measurements of /-ing/ and /-ed/
Affixes in "Greenleaf"

Affixes	S.P.	T.D.	Affixes	S.P.	T.D.
breathing	65	.74	crossing	69	.66
selling	60	.57	chewing	53	.50
handling	82.5	.76	hanging	61.5	.64
living	59	.57	eating	57	.50
chewing	53	.40	eating	57	.50
keeping	59	.49	eating	57	.50
letting	66	.47	standing	66	.76
hearing	66	.56	hanging	61.5	.79
chewing	53	.50	chewing	53	.50
making	62	.67	eating	57	.50
referring	87	.79	chewing	53	.50
turning	57	.52	ruining	83	.74
beginning	86	.91	menacing	100	.81
washing	65	.62	weighing	61	.55
draining	87	.74	thinking	59	.64
carrying	91	.69	addressing	80	.71
munching	36	.45	looking	55	.52
healing	60.5	.57	looking	55	.52
healing	60.5	.57	following	91	.69
eating	57	.50	breeding	66	.69
healing	60.5	.57	spring	58	.55
praying	66	.57	saying	58	.60

Table 2 (continued)

Affixes	S.P.	T.D.	Affixes	S.P.	T.D.
smiling	68	.79	looking	55	.62
moving	53	.67	raining	67	.67
lying	63	.65	getting	59	.57
going	59	.55	jutting	61	.62
muttering	84	.74	looking	55	.62
hitting	56.5	.52	wading	63	.62
piercing	66	.62	belonging	94	.93
waving	63	.67	looking	55	.62
drawing	67	.57	waiting	72	.57
grasping	68	.64	looking	55	.62
working	59	.57	making	70	.67
coping	61	.52	looking	55	.62
handling	81	.76	addressing	80	.71
thriving	69	.49	facing	60	.72
sitting	57	.37	observing	86	.96
caring	67	.47	milking	63	.64
grinning	66	.69	wondering	89	.81
teetering	83	.69	milking	63	.64
staring	69	.69	milking	63	.64
rising	67	.64	frowning	65	.79
looking	55	.52	carrying	91	.69
fencing	60	.74	pointing	63	.57
moving	53	.67	looking	55	.62
grazing	70	.79	taking	62	.57

Table 2 (continued)

Affixes	S.P.	T.D.	Affixes	S.P.	T.D.
looking	55	.62	having	59	.55
waiting	64	.62	trying	63	.55
grinning	66	.69	standing	73	.63
peering	64	.62	eating	59	.60
mocking	62	.62	returning	76	.71
disappearing	83	.83	saying	60	.60
striking	74	.78	charging	72	.63
sitting	35	.57	trying	69	.57
rolling	69	.57	speaking	77	.72
planting	69	.71	living	59	.57
sitting	62	.59	sitting	57	.57
marking	70	.64	going	59	.55
freezing	57	.76	looking	55	.62
approaching	86	.91	missing	64	.66
gaping	61	.67	going	59	.55
pulling	54	.47	milking	62	.57
munching	66	.69	yapping	66	.56
observing	85	.91	going	59	.55
piercing	66	.64	grazing	68	.62
smiling	68	.79	going	59	.55
eating	59	.60	going	59	.55
eating	59	.60	warning	64	.62
tearing	60	.55	beating	66	.62
standing	63	.63	going	59	.55

Table 2 (continued)

Affixes	S.P.	T.D.	Affixes	S.P.	T.D.
going	59	.55	recalling	96	1.02
eating	60	.60	loitering	60	.59
ruining	67	.69	telling	63	.55
working	64	.64	getting	59	.57
going	59	.55	crossing	69	.65
seeing	64	.61	coming	61	.54
lying	59	.58	coming	61	.54
running	66	.60	racing	61	.55
grinding	59	.57	running	62	.59
walking	69	.68	looking	55	.62
going	59	.55	silvered	43	.52
cleaning	66	.62	turned	15	.33
going	59	.55	fox-colored	83	.88
screaming	68	.68	raised	41	.56
calling	61	.56	upturned	66	.52
being	56	.56	raised	41	.56
making	60	.57	near-sighted	98	.91
splitting	52	.47	red-rimmed	72	.66
shooting	64	.64	hunched	38.5	.55
circling	62	.61	squirrel-colored	48	.45
going	59	.55	crowned	40	.50
going	59	.55	disturbed	42	.59
going	59	.55	folded	63	.62
going	59	.55	colored	33	.30

Table 2 (continued)

Affixes	S.P.	T.D.	Affixes	S.P.	T.D.
addressed	29	.40			
restrained	80	.86			
agonized	93	.82			
bleared	43	.50			
diminished	86	.86			
pinned	31	.33			
shaped	36	.28			
lifted	61	.47			
constricted	90	.78			
paused	36	.40			
penned	32	.53			
shadowed	64	.60			
unleashed	55	.62			
lifted	69	.86			
disguised	66	.86			
designed	96	.79			
integrated	110	.93			
blurred	32	.53			
filled	33	.38			

CONSIDERATION OF "JUDGEMENT DAY"

In "Judgement Day,"³⁴ Flannery O'Connor combines elements of tragedy and comedy to create an eschatological theme which emphasizes man's longing for home and judgement day:

By her emphasis on homecoming interlocked with judgement day, the day of final return, Flannery O'Connor lifts the story to the level of a paradigm.³⁵

This story was originally called "The Geranium," but it was rewritten for the purpose of creating a fictional frame and accomplishing the author's doctrinal progression.³⁶ The occurrences of rash judging among the characters enhance the longing of an elderly man for the final judgement.

Statement as to Content of "Judgement Day"

Tanner, an elderly man who lives with his daughter and son-in-law, constantly thinks about his past life in Georgia, where he lived and worked with a Negro friend, and servant, named Coleman. He had entrusted himself to Coleman, alive and dead. He has come to New York because a new land-owner, in Georgia, tried to coerce him into new work.

Once Tanner learns of his daughter's assumption that he would not mind being buried in New York when he

³⁴O'Connor, op. cit., pp. 207-224.

³⁵Feeley, op. cit., p. 107.

³⁶Driskell and Brittain, op. cit., p. 107.

dies, he determines to return to Georgia by his own efforts, either dead or alive. During his attempt to leave the apartment, he becomes faint and falls down the stairs in a daze, yelling "Judgement Day." When an unfriendly sophisticated Negro neighbor finds him on the steps, Tanner thinks he is his friend, Coleman, and calls out for help. However, the enraged neighbor thinks Tanner is calling him a "coal man." He violently shoves Tanner's head through the railing of the staircase, which causes his death.

Analysis of "Judgement Day"

This story contains a predominance of dyslogistic or snarl tones which emphasize the negative results of criticism, cruelty, and rash judgement. A total of 31 /-ing/ gerunds, 57 /-ing/ participles, 42 /-ing/ progressives, 31 /-ed/ participles, and 4 passive verbs is measured for striking power, time duration, and intensity. The total measurements of the /-ing/ affixes equal 13,315 for intensity; 1,117,128.5 for striking power; and 83.9 for time duration. The total measurements of the /-ed/ affixes equal 3,748 for intensity; 74,572.2 for striking power; and 19.9 for time duration. The individual measurements of the striking power and time duration of the /-ing/ and /-ed/ affixes are listed in Table 3.

Table 3

Total Striking Power and Time Duration
Measurements of /-ing/ and /-ed/
Affixes in "Judgement Day"

Affixes	S.P.	T.D.	Affixes	S.P.	T.D.
coming	61	.54	handling	67.5	.76
whittling	65	.54	killing	60	.47
hanging	75	.64	going	59	.55
sitting	57	.52	making	62	.67
coming	61	.54	handling	67.5	.76
creeping	67	.59	wasting	66	.69
holding	64.5	.64	beating	59	.57
having	59.5	.62	frequenting	90	.80
having	59.5	.62	panting	64	.59
running	66	.57	mocking	62	.62
having	59.5	.62	keeping	59	.52
getting	59	.52	piercing	66	.64
seeing	56	.55	rattling	72	.64
seeing	56	.55	muttering	84	.74
thinking	56	.57	waiting	64	.62
appearing	79	.64	intruding	88	.90
keeping	70	.52	beating	59	.57
getting	59	.52	having	59.5	.62
looking	55	.52	seeing	56	.55
knocking	62	.57	rattling	72	.64
hearing	63.5	.57	swaying	63	.67
handling	67.5	.76	forgetting	97	.93

Table 3 (continued)

Affixes	S.P.	T.D.	Affixes	S.P.	T.D.
high-stepping	89.5	.76	failing	63	.67
panting	64	.59	hanging	61.5	.64
rocking	67	.57	grumbling	73	.76
watching	66	.67	feigning	61	.72
squatting	69	.71	carrying	91	.89
living	59	.57	running	39	.45
talking	63	.52	beating	59	.62
bending	60	.69	quaking	67	.59
standing	66	.76	living	59	.57
waiting	64	.62	talking	63	.52
running	66	.57	waiting	64	.62
staring	69	.69	hanging	61.5	.64
half-reclining	131.5	1.17	reeling	67	.57
gliding	68	.74	walking	65	.57
beginning	86	.91	offering	82	.72
talking	63	.52	looking	55	.52
carrying	91	.69	tearing	67	.57
holding	64	.64	watching	66	.67
wheezing	63.5	.71	moving	53	.67
watching	66	.67	conserving	95	1.05
wasting	66	.69	washing	69	.62
shaking	65.5	.64	being	54	.55
stinking	64	.68	standing	73	.52
taking	62	.57	going	59	.55

Table 3 (continued)

Affixes	S.P.	T.D.	Affixes	S.P.	T.D.
taking	63	.57	willing	65	.70
worrying	97	.97	rounding	68	.63
thinking	56	.55	standing	62	.71
sitting	68	.68	thinking	60	.72
looking	55	.52	arriving	90	.96
working	60	.70	jumping	62	.69
watching	64	.72	wheezing	64	.64
sleeping	64	.64	panting	53	.47
going	59	.55	losing	60	.68
willing	62	.56	beginning	92	.90
leaning	59	.57	standing	73	.52
carving	60	.63	going	59	.55
doing	59	.56	rumbling	82	.78
hanging	63	.57	scattered	61	.63
going	59	.55	doubled-up	55	.49
packing	52	.47	sprawled	48	.52
working	62	.62	married	65	.55
coming	61	.54	crossed	34	.40
coming	61	.54	twisted	54	.49
living	59	.57	stretched	46	.42
doing	59	.56	ruttled	40	.33
returning	97	.91	directed	55	.45
happening	63	.64	colored	60	.45
getting	59	.57	refrigerated	126	1.25

Table 3 (continued)

Affixes	S.P.	T.D.	Affixes	S.P.	T.D.
appeared	53	.40			
gripped	40	.30			
tilted	47	.30			
astonished	82	.76			
pressed	40	.35			
damned	35	.45			
married	65	.55			
head-averted	85	.66			
connected	60	.35			
frightened	48	.62			
speckled	39	.47			
arranged	59	.72			
exaggerated	118	1.18			
buttoned	40	.47			
bewildered	89	1.75			
shaped	37	.43			
sprawled	48	.52			
twisted	54	.49			
faded	59	.55			
unlighted	85	.69			
raised	41	.50			
completed	86	.73			
sucked	35	.38			
pulled	28	.28			

SUMMARY

Because the /-ing/ bound morpheme indicates process, rather than completion and because the /-ed/ bound morpheme indicates passivity usually, the short story art of O'Connor indicates a predominance of process. This process is emphasized by the frequency of the use, by the relative striking power, by the mean time duration, and by the intensity of the /-ing/ bound morphemes.

In the three stories analyzed, the employment of 427 /-ing/ affixes more than doubles the frequency of use of the 117 /-ed/ affixes, with a figure of 3.6 times as many. The elements of time duration, striking power, and intensity need consideration.

Suffice it to note that the average intensity of the /-ing/ words is 106 and that of the /-ed/ words is 100. The difference in time duration, striking power, and intensity is quite in keeping with the difference in the number of /-ing/ forms and /-ed/ forms.

In Chapters Six and Seven it is necessary to consider any adjustments that must be made because of the difference in the lengths of the stories among the three writers.

Chapter 4

FINDINGS OF THE STRIKING POWER, TIME DURATION, INTENSITY, AND FREQUENCY OF USE OF THE /-ING/ AND /-ED/ AFFIXES IN THRES SHORT STORIES BY WILLIAM SAROYAN

INTRODUCTION

The short story art of William Saroyan is approached through giving, individually, a brief statement as to the content in each of the three short stories treated. The brief statement, for each, is followed, in each case, by an analysis as to the /-ing/ and /-ed/ affixes. At the conclusion of this chapter there is a statement on the findings of the three short stories.

CONSIDERATION OF "HELP THE NEWSBOY HOLLERED"

In "Help the Newsboy Hollered",³⁷ William Saroyan combined elements of naturalism and romanticism to create a theme which emphasizes the results of boredom, as seen through the eyes of a young newsboy. The pessimistic view of reality is transcended by creating unrealistic situations.

³⁷William Saroyan, "Help the Newsboy Hollered", McCalls, 94: 88-89, May, 1967.

Statement as to Content of
"Help the Newsboy Hollered"

"Help the Newsboy Hollered" describes the thoughts and emotions of a young newsboy who is bored with his life, especially with himself. Even the imaginary girl of his dreams cannot relieve his dissatisfaction with himself.

After three unsuccessful attempts to give his left-over newspapers to the barber, the shoemaker, and the cook, he hears that not one bad thing is seen in his life, his attitude immediately changes. He then determines to sell his papers by hollering ear-catching unrealistic slogans. He soon sells all of the papers and happily runs eight blocks to eat his mother's sour cabbage stew. While eating, he concludes that life and people can sometimes be both boring and beautiful.

Analysis of "Help the News-
boy Hollered"

"help the Newsboy Hollered" contains a total of 13 /-ing/ gerunds, 11 /-ing/ participles, 23 /-ing/ progressives, 4 /-ed/ participles, and 5 passive verbs. The total measurements of the /-ing/ forms equal 144,401.4 for striking power; 28.6 for time duration; and 5,049 for intensity. The total measurements of the /-ed/ forms equal 4,375.8 for striking power; 5.1 for time duration; and 858 for intensity. An individual measurement of the striking power and time duration of all /-ed/ and /-ing/ forms is listed in Table 4.

Table 4

Total Striking Power and Time Duration
Measurements of /-ing/ and /-ed/
Affixes in "Help the
Newsboy Hollered"

Affixes	S.P.	T.D.	Affixes	S.P.	T.D.
having	59.5	.56	boring	66	.62
selling	60	.57	passing	60	.57
buying	60	.60	flying	66	.77
drinking	69	.73	going	59	.55
making	64	.67	interesting	111	.95
listening	62	.69	going	59	.55
being	56	.55	doing	59	.55
being	56	.55	going	59	.55
going	59	.55	going	59	.55
selling	60	.57	going	59	.55
listening	62	.69	listening	62	.69
going	59	.55	going	59	.55
being	56	.55	going	59	.55
flying	66	.67	going	59	.55
waiting	64	.62	listening	59	.55
interesting	111	.95	going	59	.55
performing	94	.95	going	59	.55
hollering	85.5	.74	going	59	.55
hollering	85.5	.74	hollering	85.5	.74
carrying	91	.69	going	59	.55
passing	60	.57	coming	58	.52
boring	66	.62	standing	73	.52

Table 4 (continued)

Affixes	S.P.	T.D.	Affixes	S.P.	T.D.
going	59	.55			
boring	66	.62			
boring	66	.62			
complicated	133	.99			
turned-over	84	.89			
refined	71	.77			
bored	40	.43			
wrecked	44	.35			
skinned	34	.33			
changed	41	.53			
attacked	21	.11			
astonished	79	.66			

CONSIDERATION OF "IN THE LAND
OF THE MIDNIGHT SUN"

In "In the Land of the Midnight Sun,"³⁸ elements of romanticism and naturalism are combined to create a theme which emphasizes man's observations about experience and his sensuous reactions to them. Saroyan describes the pessimistic view of man, man as comic.

Statement as to Content of
"In the Land of the Midnight Sun"

"In the Land of the Midnight Sun" takes place in Norway, where a twice-divorced, thirty-three year old traveler leisurely enjoys the elements of nature, namely, the peaceful horse in a country field and the beautiful countenance of the daughter of the oldest man in the world. He rubs noses with the horse while imagining that the horse is a superior form of man. He believes that the horse does not back away, or resist his movements, because he understands him. This flashback is contrasted with his meeting and chatting with a beautiful young Norwegian girl, whose father is only six years older than he. She attends a Russian showing of Cervante's Don Quixote with him, but afterwards refuses to dine with him, because of his age. Unlike the understanding horse, she resists his kind intentions for fear of what

³⁸William Saroyan, "In the Land of the Midnight Sun," Saturday Evening Post, 235: 38-42, September 22, 1962.

people will think. She slowly walks out of his life.

Analysis of "In the Land of
the Midnight Sun"

"In the Land of the Midnight Sun" contains a total of 8 /-ing/ gerunds, 33 /-ing/ participles, 19 /-ing/ progressives, 9 /-ed/ participles, and 5 /-ed/ passive verbs. The total measurements of the /-ing/ forms equal 235,043.2 for striking power; 39.2 for time duration; and 5,996 for intensity. The total measurements of the /-ed/ forms equal 11,004.7 for striking power; 7.9 for time duration; and 1,393 for intensity. An individual measurement of the striking power and time duration for each /-ed/ and /-ing/ form studied, is listed in Table 5.

The predominance of /-ing/ forms emphasizes the stream of consciousness technique whereby the reader shares the thoughts of the protagonist as he experiences emotions of optimism, because of his worship of nature, and embarrassment, because of his stupid verbosity.

Table 5

Total Striking Power and Time Duration
Measurements of /-ing/ and /-ed/
Affixes in "In the Land
of the Midnight Sun"

Affixes	S.P.	T.D.	Affixes	S.P.	T.D.
being	54	.55	watching	66	.67
coming	58	.52	looking	55	.62
getting	59	.52	boring	66	.62
walking	65	.57	laughing	63	.62
thinking	60	.71	being	56	.55
blowing	59	.67	leaving	61	.62
selling	41	.57	talking	63	.52
having	59.5	.57	traveling	89	.66
eye-laughing	91	.84	having	59.5	.62
nerve-racking	95	.93	wailing	66	.62
waiting	64	.62	cruising	81	.78
going	59	.55	breathing	67	.74
moving	53	.67	watching	66	.67
doing	59	.55	chatting	64	.57
standing	66	.71	understanding	109	.89
placing	65	.69	watching	66	.67
facing	60	.72	understanding	109	.89
willing	62	.72	moving	53	.67
adjoining	124	1.01	knowing	59	.50
talking	63	.52	jetting	62	.56
looking	55	.52	driving	70	.75
leaning	62	.62	holding	60	.56

Table 5 (continued)

Affixes	S.P.	T.D.	Affixes	S.P.	T.D.
standing	63	.63	imprisoned	68	.78
standing	63	.63	laughed	38	.38
eating	59	.60	mocked	37	.40
passing	60	.57	turned	32	.33
going	59	.55	married	64	.57
happening	60	.56	divorced	69	.69
going	59	.55			
talking	60	.70			
meeting	64	.67			
looking	56	.60			
driving	70	.75			
gathering	65	.76			
misunderstanding	86	.76			
happening	95	.82			
laughing	89	.88			
waiting	66	.57			
based	35	.47			
twisted	63	.64			
flowered	56	.55			
spotted	61	.67			
captured	76	.64			
improved	60	.66			
twisted	63	.64			
captured	71	.57			

CONSIDERATION OF "MADNESS IN THE FAMILY"

In "Madness in the Family,"³⁹ William Saroyan combined elements of romanticism and naturalism to create a theme which emphasizes the anxiety caused by man's inability to shed family traditions, and his inability to face reality. Reality is transcended by creating an unrealistic situation.

Statement as to Content of
"Madness in the Family"

Before migrating to America, the narrator's family had a specialty which advocated, that, until a person had gone mad, he was still a child. The women were able to keep their madness well concealed, because of the help of other women relatives. It usually took the form of rejection of children and relatives. However, the men in the family who went mad, took on several traditional forms, such as, repudiating God and the human race, thinking that all life was in vain, and considering themselves to be the only hope of the human race.

When the family comes to America, the form of madness changes. Uncle Voroton exemplifies this madness in his desire for someone in the family to die, so that the new family tradition may be established and American ancestry

³⁹William Saroyan, "Madness in the Family," Saturday Evening Post, 240: 56-57, June 17, 1967.

may be claimed. Whenever some member becomes ill, he encourages them to die by stating, that they would greatly help the family cause. Finally, his madness leaves when a relative gunsmith is found dead in his bed.

Analysis of "Madness in
the Family"

"Madness in the Family" contains 4 /-ing/ gerunds, 6 /-ing/ participles, 3 /-ing/ progressives, 9 /-ed/ participles, and 4 passive verb forms. The total measurements of the /-ing/ forms equal 11,871.2 for striking power; 8.8 for time duration; and 1,349 for intensity. The total measurements of the /-ed/ forms equal 10,489.5 for striking power; 8.1 for time duration; and 1,295 for intensity. The individual measurements of the striking power and time duration of the /-ing/ and /-ed/ forms are listed in Table 6.

The equal amount of /-ing/ and /-ed/ forms indicates that process as well as passivity is described.

Table 6

Total Striking Power and Time Duration
 Measurements of /-ing/ and /-ed/
 Affixes in "Madness
 in the Family"

Affixes	S.P.	T.D.	Affixes	S.P.	T.D.
going	59	.55	accepted	54	.47
journeying	89	.86	called	39	.33
walking	65	.57	established	96	.88
looking	55	.52	healed	34.5	.38
including	84	.78			
selling	60	.69			
plowing	59	.57			
including	91	.88			
interesting	111	.95			
including	91	.88			
selling	41	.57			
getting	59	.52			
going	59	.55			
unseized	63	.74			
granted	62	.64			
based	35	.47			
prolonged	78	.72			
played	37	.38			
complicated	107	.90			
populated	113	.96			
compelled	42	.49			

SUMMARY

In a fashion parallel to that used in Chapter 3, the matter of the /-ing/ and /-ed/ ratio's is considered. There are 1.9 times as many more /-ing/ forms in the short story art of William Saroyan than there are /-ed/ forms.

Again the differences as to striking power, time duration in seconds, and intensity correlate well with the difference in the frequency, striking power, intensity, and time duration. The mean intensity for /-ing/ forms is 103.0 and for /-ed/ forms is 90.5.

Consideration will be given in the final summary where the difference in the lengths of stories among the three writers must be taken into account.

Chapter 5

FINDINGS OF THE STRIKING POWER, TIME DURATION, INTENSITY, AND FREQUENCY OF USE OF THE /-ING/ AND /-ED/ AFFIXES IN THREE SHORT STORIES BY BERNARD MALAMUD

INTRODUCTION

The short story art of Bernard Malamud is approached through giving, individually, a brief consideration and statement as to the content in each of the three short stories treated. The consideration and treatment, for each, are followed by an analysis as to the /-ing/ and /-ed/ affixes. At the conclusion of this chapter there is a summary of the findings of the three stories.

CONSIDERATION OF "BLACK IS MY FAVORITE COLOR"

In "Black Is My Favorite Color,"⁴⁰ Bernard Malamud combines elements of tragedy and comedy to create an existential⁴¹ theme which emphasizes suffering caused by injustice. This story emphasizes injustice caused by personal rejection.

⁴⁰Bernard Malamud, "Black Is My Favorite Color," The Reporter, 29: 43-47, July 18, 1963.

⁴¹Existentialism is the literary philosophy which places its entire emphasis on the individual's existence, an existence which postulates man as free from any material or human standards in terms of which he must act.

Statement as to Content of
"Black Is My Favorite Color"

Nathan Lime, a forty-four year old bachelor who lives in a predominantly black neighborhood, tries to show black people that he considers them with respect, as his equal; however, he comes to the conclusion that the language of the heart is either a dead language or else nobody understands it the way you speak it.⁴² His flashbacks reveal two particular experiences with black people, which influenced his conclusion, one as a youth and one as an adult.

As a youth, he befriends a black boy called Buster, who suddenly rebukes him for being a Jew and leaves him friendless. As an adult, he falls in love with a black widow, Mrs. Ornita Harris. She returns his love, for a while, but refuses to marry him because she fears the consequences of marrying a white Jew. He risks his life and his store for her but she eventually leaves him.

Analysis of "Black Is My
Favorite Color"

The predominance of dyslogistic words emphasizes the negative results of suffering caused by injustice. A total of 15 /-ing/ gerunds, 21 /-ing/ participles, 10 progressives, 12 /-ed/ participles and 9 /-ed/ passives is measured for striking power, time duration, and intensity. The total measurements of /-ing/ forms equal 132,506.5 for striking power; 28.9 for time duration; and 4,285 for

⁴²Ibid., p. 43.

intensity. The total measurements of /-ed/ forms equal 27,126.0 for striking power; 10.2 for time duration, and 2,130 for intensity. The individual measurements of the striking power and time duration of each /-ing/ and /-ed/ form are listed in Table 7.

Table 7

Total Striking Power and Time Duration
Measurements of /-ing/ and /-ed/
Affixes in "Black Is
My Favorite Color"

Affixes	S.P.	T.D.	Affixes	S.P.	T.D.
dealings	61	.64	looking	55	.62
feeling	61	.62	wearing	69	.62
beginning	86	.91	smearing	67	.74
laughing	63	.62	including	95	.82
drinking	69	.73	moving	53	.67
fist-fighting	94	1.05	watching	66	.57
hitting	56.5	.52	hanging	61.5	.64
crying	69	.57	murdering	87	.85
talking	63	.52	spouting	59	.68
buildings	66	.69	watching	66	.57
evening	59	.67	trying	69	.57
talking	63	.52	living	59	.57
evening	59	.67	walking	65	.57
mourning	70	.74	doing	50	.50
leaving	61	.62	shipping	62	.62
eating	57	.50	saying	60	.60
cleaning	65	.64	bleeding	71	.68
growing	67	.62	bleeding	71	.68
running	66	.53	going	59	.55
beginning	86	.91	walking	65	.57
watching	66	.67	expecting	64	.62

Table 7 (continued)

Affixes	S.P.	T.D.	Affixes	S.P.	T.D.
thinking	68	.70	married	65	.57
looking	55	.66			
trying	60	.58			
doing	59	.55			
hard-boiled	68.5	.86			
hard-boiled	68.5	.86			
colored	47	.40			
colored	47	.40			
colored	47	.40			
unraveled	102	.86			
colored	47	.40			
embarrassed	88	1.00			
furnished	59	.57			
furnished	59	.57			
relaxed	76	.61			
colored	47	.40			
frightened	48	.62			
knocked	37	.33			
lifted	60	.52			
annoyed	50	.48			
tired	43	.38			
chained	38	.48			
finished	36	.50			
stopped	38	.45			

CONSIDERATION OF "AN EXORCISM"

In "An Exorcism,"⁴³ Bernard Malamud combined elements of tragedy and comedy to create an existential theme which emphasizes the negative results of suffering caused by hypocrisy and lustful love:

Malamud is a didactic writer, a moralist. His three successful novels and at least ten of the stories give the pleasure of art to the moral possibilities of life. He dreams the dream of our failed heroism and conceives us better men for having risked defeat.⁴⁴

The hero in this story forsakes friendship in favor of morality.

Statement as to Content of "An Exorcism"

Eli Togel, a forty-five year old novelist, bachelor, and lecturer, befriends a twenty-one year old aspiring writer, Gary Simmson, and, at first, enjoys his youthful optimism. Gary makes his life seem less lonely and more meaningful: when he's not in town he corresponds frequently, asking Eli's advice about his stories.

When Eli accidentally reads Gary's "Travails of a Writer" in a college magazine, he discovers that its theme

⁴³Bernard Malamud, "An Exorcism," Harper's Magazine, 237: 76-89, December, 1968.

⁴⁴Jonathan Baumbak, "Malamud's Heroes," Commonweal, 85: 76, October 28, 1966.

centers around an unpleasant personal experience which Eli once suffered at the hands of a chambermaid. It mercilessly describes the episode, leaving out no details. Eli tries to be objective, and, after a period of enraged frustration, forgives the deed. However, when Gary slyly submits a true story about three of his lustful escapades, and pretends they are pure fiction, Eli outwits him by checking his van, where the fictional escapades were described to have occurred. There he proves his suspicion that Gary relates actual lustful experiences in the story. He exorcises Gary's evil deeds by setting fire to the mattress on the floor of the van.

Analysis of "An Exorcism"

The predominance of dyslogistic tones emphasizes the results of cruelty and frustration. A total of 69 /-ing/ gerunds, 106 /-ing/ participles, 20 /-ing/ progressives, 60 /-ed/ participles, and 11 passive verbs is measured for striking power, time duration, and intensity. The total measurements of the /-ing/ affixes equal 30,215,430 for striking power; 153.3 for time duration; and 19,710 for intensity. The total measurements of /-ed/ affixes equal 27,126.0 for striking power; 46.1 for time duration; and 6,574 for intensity. The individual measurements of the /-ing/ and /-ed/ affixes are listed in Table 8.

Table 8

Total Striking Power and Time Duration
Measurements of /-ing/ and /-ed/
Affixes in "An Exorcism"

Affixes	S.P.	T.D.	Affixes	S.P.	T.D.
having	59.5	.62	writing	74	.69
having	59.5	.62	hanging	70.5	.64
meeting	62	.64	writing	74	.69
sitting	57	.57	writing	74	.69
plying	65	.62	writing	74	.69
living	59	.57	having	59.5	.62
treating	78	.69	regaining	121	1.06
writing	74	.69	recapitulating	149	1.37
coming	71	.64	re-creating	128	1.00
writing	74	.69	sealing	61	.62
working	59	.57	writing	74	.69
living	59	.57	writing	74	.69
being	56	.56	writing	74	.69
smoking	64	.66	driving	70	.74
trying	69	.57	celebrating	101	.77
longing	66	.64	lamenting	79	.68
dabbling	64	.68	lifting	62	.59
thinking	60	.71	bringing	82	.76
finding	75	.79	filling	59	.57
writing	74	.69	rereading	98	.81
lecturing	74	.76	filing	65	.67
learning	59	.67	being	56	.56

Table 8 (continued)

Affixes	S.P.	T.D.	Affixes	S.P.	T.D.
dying	55	.60	characterizing	144	1.38
evening	59	.67	recommending	124	1.09
overextending	144	1.31	rewriting	107	.88
writing	74	.69	stuffing	59	.66
wiping	65	.62	blaming	66	.67
reading	64	.57	deriving	104	.91
typing	63	.57	satisfying	119	1.20
handwriting	108.5	1.12	possessing	88	.83
calling	65	.52	inciting	61	.55
creaking	68	.64	putting	52	.47
eating	57	.50	amusing	77	.76
learning	59	.57	making	62	.68
writing	74	.69	coming	61	.54
writing	74	.69	aspiring	85	.71
evening	59	.67	causing	63	.59
bringing	82	.76	quitting	63	.54
saying	58	.60	whistling	64	.64
going	55	.59	holding	64.5	.54
talking	63	.52	piano-playing	149	1.17
talking	63	.52	roving	64	.50
walking	65	.57	working	59	.57
talking	63	.52	running	66	.57
waking	64	.62	knowing	59	.50
talking	63	.52	lacking	64	.57

Table 8 (continued)

Affixes	S.P.	T.D.	Affixes	S.P.	T.D.
creating	96	.80	facing	60	.72
wanting	67	.69	dipping	56	.52
wanting	67	.69	betraying	95	.86
attending	76	.71	apologizing	129	1.26
exasperating	145	1.22	learning	62	.62
representing	77	.69	having	59.5	.62
cracking	70	.59	flickering	85	.81
waiting	64	.62	forgiving	93	.86
sitting	57	.57	wearing	69	.62
accepting	89	.76	dripping	64	.59
soaking	61	.62	considering	84	.64
waiting	61	.62	interesting	111	1.15
trying	69	.57	causing	63	.59
odd-looking	85	.76	adding	58	.50
thivering	79	.81	including	84	.82
writing	74	.69	strumming	71	.78
knocking	62	.57	smelling	63	.71
setting	58	.57	glowing	92	.79
scalding	69	.76	talking	63	.52
regaling	70	.69	working	59	.57
knowing	59	.50	staring	69	.69
wardering	98	.81	wondering	88	.77
reading	90	.74	ending	58	.57
having	59.5	.62	sitting	57	.57

Table 8 (continued)

Affixes	S.P.	T.D.	Affixes	S.P.	T.D.
including	85	.83	seeing	56	.55
opening	86	.69	waking	64	.62
missing	57	.62	removing	87	.93
suffering	82	.79	smoking	64	.54
opening	86	.69	trembling	74	.76
loosening	58	.74	casting	82	.79
loosening	58	.74	getting	59	.57
detecting	96	.73	returning	91	.88
closing	72	.63	getting	59	.57
coming	61	.54	opening	86	.62
removing	87	.95	stepping	60	.59
holding	78	.64	saying	58	.60
rocking	67	.57	recording	66	.60
remembering	116	1.07	saying	60	.60
best-looking	87	.90	saying	60	.60
having	59.5	.62	being	54	.55
living	59	.57	writing	65	.60
interesting	111	1.05	thinking	56	.55
drying	68	.62	sitting	68	.68
falling	64	.62	fiddling	79	.75
pretending	97	.85	making	64	.68
wavering	86	.85	planning	64	.68
searching	58	.72	working	64	.66
grinning	66	.69	doing	61	.62

Table 8 (continued)

Affixes	S.P.	T.D.	Affixes	S.P.	T.D.
thinking	60	.71	pouched	34	.43
willing	59	.57	mixed	36	.45
willing	60	.58	dyed	34	.36
reading	62	.57	draped	43	.50
turning	91	.81	stoned	38	.50
sleeping	55	.60	unmoved	57	.72
leaving	57	.60	unmarried	95	.81
hinting	55	.51	dressed	40	.45
married	65	.57	brushed	44	.50
published	67	.64	perfumed	60	.62
married	65	.57	naked	63	.72
finished	36	.50	surprised	70	.81
depressed	69	.59	disappointed	98	.98
pointed	64	.62	half-drowned	70.5	.93
waxed	42	.45	wounded	56	.62
devoted	115	1.06	incensed	62	.79
related	93	.78	humiliated	141	1.17
talented	94	.69	removed	61	.74
stained	38	.55	determined	83	.79
moved	27	.48	underexposed	120	.98
worried	61	.50	overexposed	120	1.03
cracked	45	.40	unmarried	95	.91
curtained	58	.52	colored	33	.30
thickened	33	.45	discontented	121	1.26

Table 8 (continued)

Affixes	S.P.	T.D.	Affixes	S.P.	T.D.
sunburned	62	.79	grabbed	43	.55
rent-controlled	113	1.04	shoved	35	.43
crowded	63	.57	slammed	40	.38
bathed	35	.22	dissolved	67	.66
shaved	36	.53	constructed	105	.80
lotioned	69	.67	removed	53	.65
earned	28	.36			
touched	38	.38			
seated	57	.55			
blocked	41	.55			
sex-starved	77	1.04			
sex-starved	77	1.04			
moustached	75	.76			
bruised	35	.57			
unfocused	95	.79			
incensed	62	.79			
turned	31	.38			
soaked	36	.43			
dripped	39	.40			
knited	55	.45			
tempted	59	.50			
limited	82	.71			
rumored	56	.72			
surprised	70	.81			

CONSIDERATION OF "MAN IN THE DRAWER"

In "Man in the Drawer,"⁴⁵ Bernard Malamud combined elements of tragedy and comedy to create an existential theme which emphasizes suffering caused by fear and suppression:

He cannot leave alone the experience of those deprived and dispossessed,⁴⁶ but falls back on the myths of the Jewish past.

An American writer risks arrest for a suppressed Russian Jew.

Statement as to Content
of "Man in the Drawer"

A forty-four year old American widower and writer travels to Russia to try to decide whether or not to remarry his first wife. During his tour, he meets a Russian Jew named Levitansky who drives a taxi for his livelihood but prefers to write short stories. However, his stories must be hidden because of his progressive views which violate socialist realism. He asks the American to smuggle his stories out of Russia so that his art may someday be appreciated in other countries. The American refuses at first, fearing the customs officers, but finally agrees after many frustrating afterthoughts. While successfully accomplishing the smuggle, the American reviews the short stories, each of which describes frustrations caused by suppression.

⁴⁵Bernard Malamud, "Man in the Drawer," The Atlantic, 221: 70-92, April, 1968.

⁴⁶Barnes, op. cit., p. 185.

Analysis of "Man in
the Drawer"

A predominance of dyslogistic tones emphasizes the negative results caused by fear and suppression. A total of 80 /-ing/ gerunds, 164 /-ing/ participles, 71 /-ing/ progressives, 114 /-ed/ participles and 36 passives is measured for striking power, time duration, and intensity. The total measurements of /-ing/ affixes equal 7,850.464.0 for striking power; 246.4 for time duration; and 31,885 for intensity. The total measurements of the /-ed/ affixes equal 1,889.063.4 for striking power; 157.2 for time duration; and 24,244 for intensity. The individual measurements of the striking power and time duration of the /-ing/ and /-ed/ affixes are listed in Table 9.

Table 9

Total Striking Power and Time Duration
Measurements of /-ing/ and /-ed/
Affixes in "Man in
the Drawer"

Affixes	S.P.	T.D.	Affixes	S.P.	T.D.
seeing	89	.96	walking	65	.57
being	56	.56	coming	61	.54
offering	81	.72	rowing	64	.50
making	62	.68	talking	63	.52
making	62	.68	adding	58	.50
self-searching	95	1.05	doing	50	.53
taking	62	.57	droppings	68	.64
traveling	74	.71	wrapping	71	.64
spying	62	.62	replying	99	.81
spying	62	.62	wondering	85	.69
littering	83	.75	feeling	61	.62
attempting	79	.62	having	59	.55
spying	62	.62	reading	64	.57
trading	69	.64	feeling	61	.62
flying	65	.61	submitting	89	.95
taking	62	.57	exiling	93	.74
riding	68	.62	involving	92	.93
getting	59	.57	taking	62	.57
getting	59	.57	being	56	.56
retracing	102	.93	spying	62	.62
approaching	86	.76	inquirings	101	.88

Table 9 (continued)

Affixes	S.P.	T.D.	Affixes	S.P.	T.D.
checking	61	.52	undertaking	120	1.05
shaving	62	.72	receiving	92	.91
banging	62	.69	tapering	84	.74
thinking	60	.71	driving	70	.74
painting	64	.69	swerving	60	.69
going	59	.55	making	62	.67
getting	59	.57	extracting	102	.80
talking	63	.52	verging	56	.67
living	59	.57	considering	112	1.00
hearing	63.5	.57	passing	60	.57
crying	69	.57	cruising	62	.66
slipping	61	.69	considering	112	1.00
awaking	79	.75	developing	105	.90
wrapping	66	.57	looking	55	.52
making	62	.67	bad-looking	87	.88
suffering	82	.78	interesting	111	1.00
building	64	.64	sighing	60	.60
building	64	.64	meaning	60	.62
building	64	.64	implying	92	.83
building	64	.62	crying	69	.57
profiteering	129	1.02	hoping	59	.57
dying	60	.55	coming	61	.54
warnings	72	.81	incriminating	142	1.21
buying	60	.60	shouting	59	.60

Table 9 (continued)

Affixes	S.P.	T.D.	Affixes	S.P.	T.D.
squirming	64	.78	knowing	59	.50
kicking	58	.47	suffering	82	.79
stinking	64	.73	glancing	69	.86
frightening	74	.86	stopping	63	.64
spying	62	.62	purchasing	87	.76
enjoying	87	.89	raising	67	.69
professional- looking	174	1.62	whistling	64	.64
wearing	69	.62	sipping	56	.57
thumbing	59	.64	drinking	69	.68
adding	58	.55	ill-fitting	85	.76
clapping	66	.62	roving	66	.62
heaving	57.5	.62	returning	91	.66
passing	60	.57	roving	66	.62
indicating	115	.96	dangling	73	.77
halting	66.5	.64	living	59	.57
thinking	60	.71	facing	60	.62
telling	60	.47	thrusting	57	.56
looking	55	.52	facing	60	.62
interesting	108	.95	masking	64	.71
turning	57	.57	rattling	72	.61
smiling	68	.78	trying	69	.57
wanting	67	.68	publishing	95	.90
inspiring	97	.93	wrapping	69	.64

Table 9 (continued)

Affixes	S.P.	T.D.	Affixes	S.P.	T.D.
dealing	61	.57	remaining	96	1.02
moving	53	.67	wearing	69	.62
telling	60	.47	gleaming	65	.76
relaxing	100	.79	chancing	66	.79
growing	101	.79	speaking	61	.73
feeling	61	.62	tipping	56	.47
considering	112	1.00	hurrying	76.5	.62
living	59	.57	wearing	69	.62
facing	60	.72	calming	62	.59
coming	61	.54	taking	61	.51
having	59.5	.62	resembling	93	1.01
smiling	68	.79	visiting	74	.73
exhaling	91.5	.93	terrifying	81	.64
heartening	71.5	.71	hoping	59.5	.57
including	85	.81	brooding	69	.64
slanting	69	.81	listening	62	.69
surprising	96	1.00	leaving	61	.62
praying	66	.57	seeing	56	.55
expecting	93	.73	cooking	53	.47
smacking	64	.74	looking	55	.62
laying	61	.55	considering	112	.80
unwilling	89	.76	hurrying	76.5	.52
passing	60	.57	coming	61	.54
breaking	69	.74	sprawling	86	.71

Table 9 (continued)

Affixes	S.P.	T.D.	Affixes	S.P.	T.D.
brushing	69	.69	forseeing	67	.62
experiencing	140	1.14	watching	66	.67
watching	66	.67	banking	65	.71
sitting	57	.57	waving	63	.67
giving	57	.62	fingering	81	.81
smuggling	68	.81	gripping	63	.64
managing	80	.81	seeing	56	.55
saying	58	.60	waiting	64	.62
boiling	65	.67	putting	52	.47
nodding	61	.57	waiting	64	.62
pretending	97	.85	living	59	.57
floating	66	.68	rejoicing	97	.91
condemning	91	.85	starting	64	.71
writing	74	.69	getting	59	.57
speaking	61	.73	going	59	.55
going	59	.55	listening	62	.69
apologizing	142	1.19	querying	88	.76
looking	55	.62	glowing	69	.62
wearing	69	.62	standing	66	.76
sinking	61	.61	leaking	62	.57
holding	64.5	.64	thickening	56	.69
containing	95	.88	knowing	59	.50
smoking	64	.64	waiting	64	.62
painting	64	.69	praying	66	.57

Table 9 (continued)

Affixes	S.P.	T.D.	Affixes	S.P.	T.D.
publishing	92	.83	listening	64	.62
bringing	66	.62	testing	62	.69
standing	66	.73	leaving	65	.66
according	84	.71	rising	59	.57
publishing	92	.83	going	59	.55
returning	91	.81	wearing	69	.62
eyeing	66	.57	coming	61	.54
tailing	69	.60	checking	72	.63
wondering	62	.69	saying	60	.60
going	59	.55	taking	63	.55
considering	112	1.00	beginning	92	.90
traveling	74	.71	scratching	82	.79
going	59	.55	expecting	64	.62
willing	62	.56	looking	55	.66
cooling	60	.58	looking	55	.62
reading	56	.55	saying	58	.60
walking	65	.57	mourning	100	1.06
steaming	68	.70	saying	58	.60
going	59	.55	sitting	57	.57
getting	59	.57	driving	68	.62
walking	65	.55	riding	74	.70
going	59	.55	lathering	86	.85
unlocking	92	.88	restricting	80	.81
ringing	64.	.62	saying	58	.60

Table 9 (continued)

Affixes	S.P.	T.D.	Affixes	S.P.	T.D.
amazing	101	.96	shaking	70	.66
saying	58	.60	hinting	76	.77
blushing	79	.78	running	80	.81
making	63	.61	burning	80	.78
saying	58	.60	discontented	118	1.09
drowning	67	.74	pressed	40	.40
lying	61	.59	protected	98	.78
leaving	61	.61	uncombed	66	.66
listening	62	.69	mixed	36	.40
making	63	.61	experienced	88	.89
going	59	.55	redeemed	67	.69
dealing	61	.58	smoked	39	.50
sitting	57	.57	embarrassed	88	1.00
ringing	65	.58	unexpected	116	.95
observing	84	.78	unmarried	95	.88
doing	59	.55	complicated	110	1.25
feeling	60	.55	underlined	92	.87
attending	98	1.02	uniformed	94	.73
having	60	.62	bleached	41	.55
coming	71	.64	guided	56	.41
hoping	60	.61	subdued	55	.67
going	59	.55	deserted	73	.74
praying	68	.58	frustrated	106	1.01
writing	68	.50	annoyed	50	.48

Table 9 (continued)

Affixes	S.P.	T.D.	Affixes	S.P.	T.D.
aimed	33	.42	tri-colored	101	.81
scattered	61	.60	tired	35	.32
translated	106	1.01	repressed	74	.59
eroded	90	.77	embarrassed	88	1.00
dissatisfied	119	1.20	refreshed	76	.69
realized	89	.81	agitated	112	.77
packed	39	.39	frightened	45	.60
openmouthed	92	.96	embittered	92	.81
modified	91	.89	sacrificed	102	.75
wrapped	46	.40	deserted	86	.81
tied	35	.31	unexpected	121	1.02
acquainted	80	.74	dressed	40	.45
damned	35	.45	bearded	59	.52
clipped	37	.35	home-knitted	88.5	.83
typed	33	.38	forwarded	106	.83
eroded	90	.77	tired	35	.32
translated	106	1.05	shriveled	60	.52
surrounded	80	.89	mixed	36	.40
excited	86	.91	pressed	40	.40
depressed	66	.59	impoverished	118	1.12
book crowded	87	.88	guided	61	.60
wounded	56	.68	unpublished	83	.78
folded	63	.55	interrupted	111	.83
worried	54	.42	dazed	40	.50

Table 9 (continued)

Affixes	S.P.	T.D.	Affixes	S.P.	T.D.
soiled	39	.48	knotted	67	.55
lacerated	115	1.01	overjoyed	88	.87
soiled	39	.48	harrowed	67	.60
squeezed	41	.59	withered	57	.55
frightened	45	.65	called	38	.33
granted	68	.69	eroded	90	.77
well-formed	79	.81	embarrassed	88	1.00
piled	39	.31	confirmed	63	.69
detached	67	.62	frightened	48	.65
interested	109	.93	upraised	60	.69
addressed	57	.54	deformed	72	.79
addressed	57	.54	translated	106	.93
surprised	70	.71	mixed	36	.40
determined	86	.85	trusted	69	.74
bearded	54	.62	varied	64	.57
iron-faced	56	.77	scribbled	41	.47
nauseated	116	.98	troubled	47	.47
fastened	37	.60	pressed	40	.40
upraised	60	.69	flushed	41	.45
expired	71	.69	stained	38	.55
tormented	100	.87	eroded	90	.77
married	65	.55	rised	43	.50
wrapped	46	.45	raised	41	.56
tied	35	.32	assimilated	121	1.08

Table 9 (continued)

Affixes	S.P.	T.D.	Affixes	S.P.	T.D.
complicated	125	1.10	sacrificed	90	1.01
surprised	71	.70	suppressed	67	.59
granted	71	.69	fulfilled	67	.69
blunted	66	.59	frightened	48	.65
surrounded	80	.89	panicked	63	.54
grabbed	43	.45	intercepted	111	.95
held	28.5	.26	frightened	48	.65
sentenced	53	.59	wrapped	46	.41
dragged	43	.60	warned	51	.45
asked	36	.36			
printed	66	.59			
required	82	.66			
urged	28	.41			
directed	82	.69			
impressed	65	.61			
lifted	60	.52			
uplifted	86	.71			
advanced	68	.74			
surprised	70	.81			
astonished	82	.76			
disillusioned	91	1.00			
accepted	89	.82			
divorced	69	.62			
remarried	99	.79			

SUMMARY

Bernard Malamud's three short stories analyzed in this monograph for /-ing/ and /-ed/ affixes are evaluated for frequency, time duration, striking power, and intensity.

The total frequency for /-ing/ forms is 558 and for /-ed/ forms is 232. In this instance, it is found that the ratio for the /-ing/ forms is 1.85 greater than for the /-ed/ forms; or expressed as 1:8 to 1. The intensity average for the /-ing/ forms is 101. The intensity average for the /-ed/ forms is 100. It would appear that process and passivity are nearly equal in Malamud.

Because of the difference in length among the different short stories, adjustments are considered later, before making the final conclusions.

Chapter 6

COMPARATIVE FINDINGS OF THE /-ING/ AFFIXES IN THE SHORT STORY ART OF THREE MODERN AMERICAN AUTHORS: FLANNERY O'CONNOR, WILLIAM SAROYAN, AND BERNARD MALAMUD

INTRODUCTION

The comparison of the /-ing/ affixes in the short story art of three modern American authors, Flannery O'Connor, William Saroyan, and Bernard Malamud, is approached in four parts: a comparison of the frequency of use, a comparison of the total relative striking power, a comparison of the total relative time duration, and a comparison of the total relative intensity. Two tables precede the summary.

A COMPARISON OF THE FREQUENCY OF USE

Flannery O'Connor uses a total of 427 /-ing/ affixes in her three short stories, which include 81 gerunds, 215 participles, and 132 progressives. William Saroyan uses a total of 120 /-ing/ affixes in his three short stories, which include 25 gerunds, 50 participles, and 45 progressives. Bernard Malamud uses a total of 558 /-ing/ affixes in his short stories, which include 158 gerunds, 299 participles, and 101 progressives.

This comparison of /-ing/ frequencies reveals that all three modern authors prefer to use the /-ing/ participle in preference to the /-ing/ gerund. Of the three authors, Bernard Malamud's short stories contain the highest total of /-ing/ frequencies but the lowest intensity. Table 10 is unadjusted for the difference in the length of the stories. Table 11 is adjusted.

Table 10
Total /-ing/ Affixes. Unadjusted

Author	/-ing/ Frequency	Total Intensity	Average Intensity	T.D.	S.P.
Saroyan	120	12394	103.5	76.6	94,900
O'Connor	427	45921	106	279	1,280,000
Malamud	558	56190	101	428	2,405,000

Table 11
Total /-ing/ Affixes Adjusted
for Length of Stories

Author	Length of Stories	Ratio of Length	Ratio of /ing/ forms	Adjusted Intensity	Adjusted Time Duration
Saroyan	7,150	1	1	103.5	.63
O'Connor	27,600	3.7	3.7	106	.63
Malamud	35,800	5.2	4.9	94	.71

SUMMARY

As Table 10, unadjusted for length of the stories, indicates, the total striking power for Malamud is the highest, with that for O'Connor next, and that of Saroyan last. Of course, the frequency for /-ing/ forms must follow the same order. However, the intensity for /-ing/ forms as to the average finds O'Connor first, Saroyan second, and Malamud last.

Table 11, adjusted for the difference in short story length indicates the following results: the ratio of frequency, total intensity, total striking power, and total time duration are consistent with the ratio in the total number of words between Saroyan and Flannery O'Connor. Thus, the average total intensity and total intensity remain constant, with O'Connor having the greatest average intensity of the two.

As can be seen in Table 11, although the ratio for the short stories is 5.2 between Saroyan and Malamud, the ratio for /-ing/ frequency is but 4.9. The difference is one of six per cent (6%). This figure applied to Malamud reduces the average intensity from the 101 in Table 10 to an adjusted 94 in Table 11. Thus, the final /-ing/ frequency rating for the three finds O'Connor first, Saroyan second, and Malamud third.

In looking at the average time duration, the adjusted figures reveal that the average for O'Connor is

.63, for Saroyan .63, but for Malamud .71. The time duration for Malamud is the greatest of the three, thus accounting for the greatest striking power.

Chapter 7

COMPARATIVE FINDINGS OF THE /-ED/ AFFIXES IN THE SHORT STORY ART OF THREE MODERN AMERICAN AUTHORS:

FLANNERY O'CONNOR, WILLIAM SAROYAN,
AND BERNARD MALAMUD

INTRODUCTION

The comparison of the /-ed/ affixes in the short story art of three modern American authors, Flannery O'Connor, William Saroyan, and Bernard Malamud, is approached in four parts: a comparison of the frequency of use, a comparison of the total relative striking power, a comparison of the total relative time duration, and a comparison of the total relative intensity. Two tables precede the summary.

A COMPARISON OF THE TOTAL FREQUENCY OF USE

Flannery O'Connor uses a total of 117 /-ed/ affixes in her three short stories, of which 100/-ed/ forms are participles and 17 /-ed/ forms are passive verbs. William Saroyan uses a total of 36 /-ed/ affixes in his three short stories, of which 22 /-ed/ forms are participles and 14 /-ed/ forms are passive verbs. Bernard Malamud uses 243 /-ed/ forms, of which 140 are participles and 103 are passives. All three authors use a greater number of /-ed/ participles in comparison with their usage of passive verb forms.

Of the three authors considered, Bernard Malamud's short stories contain the greatest amount of /-ed/ affixes, followed by Flannery O'Connor's short stories. William Saroyan's short stories contain the least amount of /-ed/ affixes. Table 12 is unadjusted—as was Table 10—for the difference in the length of the stories. Table 13 is adjusted.

Table 12

Total /-ed/ Affixes Unadjusted

Author	/-ed/ Frequency	Total Intensity	Average Intensity	T.D.	S.P.
Saroyan	36	3,646	101	21.1	76,600
O'Connor	117	11,711	100	82.4	973,000
Malamud	242	24,244	100.1	157.2	2,320,157

Table 13

Total /-ed/ Affixes Adjusted
for Length of Stories

Author	Length of Stories	Ratio to Length	Ratio of /-ed/ forms	Adjusted Intensity	Adjusted Time Duration
Saroyan	7,150	1	1	101	.58
O'Connor	27,600	3.7	3.7	100	.58
Malamud	35,800	5.2	6.0	112	.51

SUMMARY

Table 12, unadjusted for length of the stories, indicates that the total striking power for Malamud is in the same order for /-ed/ forms as for /-ing/ forms, not adjusted for the length of the stories. Malamud is the highest, with O'Connor and Saroyan following in that order. Again, the frequency for /-ed/ forms must be in the same order.

Table 13, adjusted for the difference in short story length indicates the following results: the ratio of frequency, the total intensity, the total striking power, and the total time duration are consistent between Flannery O'Connor and Saroyan. There is more intensity for Saroyan, but by one per cent (1%).

As can be seen in Table 13, the ratio for /-ed/ words as to frequency is twelve per cent greater than would be expected with respect to the difference in story length. Thus, there is an adjusted intensity for Malamud of 112, a considerable figure as to differential. The adjusted time duration average for Malamud is down to .51 from .58. The significances as to the /-ing/ and /-ed/ factors for all three are discussed in the final chapter following.

Chapter 8

SUMMARY

It is clear that an increased average time duration will result in a lower total average intensity. To have a high average intensity there must be a high striking power and a low time duration, for the less the denominator, the greater the product. With regard to /-ing/ forms adjusted, Malamud has the greatest time duration and the lowest intensity. It would appear that the notes in his short story art indicate anxiety, pain, despair, or frustration because of the longer time duration . It would also appear that the notes are not eschatological or tragic, for although such notes would have a long time duration, they would also have a heavy striking power.

The /-ing/ adjusted tones for O'Connor indicate a strong intensity, a rather high one of 106. The relative low time duration average, together with the high striking power, indicates the eschatological tones apparent in the story, tones that would indicate an essential position, as compared and contrasted to the more existential position one finds in Malamud. However, the existential notes in Malamud are limited in view of his reliance on the passivity of nature as shown through his /-ed/ factors.

Saroyan has a strong average of intensity for his /-ing/ forms of 103.5. The average time duration is the same for O'Connor. The tones are less emotive for Saroyan than for O'Connor as to intensity. Nevertheless, the figure of 103.5 is not insignificant. (The average intensity for all words literary or non-literary is 87). There appears to be less process in Malamud than in either O'Connor or Saroyan. However, no conclusions can be made without recourse to the /-ed/ factors.

The difference in intensity between Saroyan and O'Connor for /-ed/ forms is not significant. In fact, the difference of 2.5 as to /-ing/ forms between O'Connor and Saroyan could hardly be called significant. When one turns to Malamud there is a different picture. There is at least a twelve per cent (12%) differential as to /-ed/ forms, all demonstrating passivity, or pointing to an emotive picture where there is deprivation or rejection.

There is no question that process is not as strong in Malamud as in O'Connor or Saroyan. The tones for O'Connor are sharper and more tragic than for Saroyan. The intensity for Saroyan seems more in the tradition of the sharp satire or sarcasm of the critic of life than for the sonorous but intense notes carried by the deeper or more profound ironies of O'Connor.

However, it must be admitted that the only distinction that can be made between the short story art of O'Connor and Saroyan is that which comes from a final semantic

reading of the stories. The /-ing and /-ed/ ratios can do no more than point to an intense emotive structure and to a marked incidence of process. It would appear that more work along these lines might call for more consideration of the nature of the /-ing/ forms among ratios of the progressive tenses, the modifying of the participle, or the nounal strength of the gerund.

The gerund, of course, combines the force of the noun and the verb. When the findings are directed toward the art of Malamud, there is no question that the ratio of the /-ing/ and /-ed/ forms between his art and among the arts of Saroyan and O'Connor points to a less narrative and dynamic form. Further investigation along these lines, primarily psycholinguistical in nature, might be fruitful were one to examine the oral or written output of significant writers considered in the emotive state where deprivation or rejection marks their output.

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APPENDIXES

APPENDIX A

Summary of Phonetic Values with Diacritical Markings⁴⁷

Phonetic Element	Relative Striking Power Value	Relative Mean Time in Seconds	Subscript 1 is prevowel, subscript 2 postvowel
i in pine, sigh, my	30	0.22 Sec.	
oi in oil, toy	30	.22	
aw in all, saw, pause	20	.17	
ah in father, embalm	28	.17	
a in cat	28	.17	
oh in old, moan, sew	28	.17	
a in fame, rain, pay	28	.22	
ew in few, you, muse	28	.17	
u in sun, won	27	.12	
ee in see, tea, field	26	.17	
e in ebb	25	.12	
ow in howl, bough	24	.22	
i in is	24	.12	
er in her, fur, world	23	.17	
oo in ooze, tune, blue	20	.17	
oo in book, could, put	19	.12	
ə in the	15	.07	
r	8	.07	
l	5	.07	
w	5	.07	
ch in church, witch	5	ch ₁ .07	ch ₂ 0.17
ng in sing	4	.14	
sh in show	4	.12	
y in you	4	.07	
n	3	n ₁ .07	n ₂ .12
m	3	m ₁ .12	m ₂ .14
j in judge, George	3	.17	
zh in pleasure, azure	3	zh ₁ .07	zh ₂ .12
dh in then	3	dh ₁ .07	dh ₂ .12
z	3	z ₁ .12	z ₂ .14
g	3	.12	
k	3	k ₁ .02	k ₂ .07
t	3	t ₁ .02	t ₂ .07
f	2	.12	
v	2	v ₁ .07	v ₂ .12
d	2	.07	
b	2	.12	
p	2	p ₁ .02	p ₂ .07
s	2	.12	
h	1.5	.07	
th in thin	1	.12	

⁴⁷Robson, op. cit., pp. 146-147.

APPENDIX B

Context of /-ing/ and /-ed/ Affixes in
"Everything That Rises Must Converge"

she kept saying
 to get her going
 persisted in thinking
 I'll start making
 Knowing who. . . is good
 remember going to Grandpa's
 of it without longing
 of having to wait
 "Training tells," his mother said
 Selling typewriters is close
 is close to writing
 by making a mess
 In spite of going
 in spite of growing
 instead of being blinded
 barely escaped falling
 without looking away
 the change of seating
 He had quit smoking
 of making her have a stroke
 at making any Negro friends
 the idea of sitting
 a kind of bristling
 a muted growling
 to bear looking at him
 at having no weapon
 without backing it up
 For a reducing class
 The reducing class was designed
 for working girls over fifty
 because the reducing class
 considering all she did
 standing before the hall mirror
 putting on her hat
 waiting like Saint Sebastian
 sky was a dying violet
 myself coming
 myself. . . going
 said, drawing on her gloves
 to the reducing class
 meet myself coming
 meet myself. . . going
 drawing on her gloves
 of the Y reducing class
 yourself coming
 yourself. . . going
 catching sight of his. . . face

to the reducing class
which the growing darkness
porch, listening to the rustle
insensitivity "being adjustable"
hat, wearing it like a banner
rolling his eyes upward
on the creaking step
with the protuding teeth
a folding fan
with the protuding teeth
so well—good looking
an approving look
no one worth knowing
He stared. . . making his eyes.
with the protuding teeth
folded his arms. . . facing her
having reached their stop
could leave her wondering
slipping two lottery tickets
mother lying desperately ill
vision of himself participating
with a sucking hiss
sullen-looking colored woman
familiar-looking about her
distinguished-looking dark. . . man
cigar-smoking passenger
the seating possibilities
like a warning sign
her bulging figure
on the bulging green thighs
stood waiting for her tokens
rising from the red shoes
of the bristling presence
with a sinking heart
grinning at Julian's mother
with the protuding teeth
scrambled, giggling wildly
natural to her as breathing
lunged. . . dragging the child
hanging at her hip
gritting his teeth
rising above them
knock the living Jesus
and, breathing hard
stood. . . swaying slightly
seemed trying to determine
take your condescending pennies
paying no attention
he said, stopping
lunged forward again, walking
Crumpling, she fell
He dashed. . . crying, "Mama,"
eye, large and staring

postponing from moment (to moment)
who was supporting
think you're doing fine
I'm going back
You are not going
She was holding
he's selling typewriters
Julian was withdrawing
what was going on
sandals was sitting
He was either ignoring
Aren't you going
She was training
the woman was surveying
woman was bearing down
woman was rumbling
Negro was looking
He had been trying
who was smiling
she was being. . . gracious
as if she were snatching
who had been reading
woman was heading
woman was disappearing
why you're sitting
were circling around her
She was breathing
We're going
He was looking
seemed to be sweeping
eyes were untouched by experience
surmounted by the. . . hat
saturated in depression
hopeless, irritated face
more depressed than ever
were in reduced circumstances
rugs and faded draperies
doubtless that decayed mansion
for my colored friends
gave a pained sigh
the lighted bus appeared
was an abandoned newspaper
teeth had gone unfilled
dominated by a small mind
his paper lowered to watch
man remained entrenched behind
eyes fixed reproachfully
gave him an annoyed look
retained their battered look
it was well lighted
room sparsely settled
an exaggerated look
He felt completely detached

some distinguished Negro
She's intelligent, dignified
large gaily dressed
sullen-looking colored woman
a muted growling
turned a bruised purple
an amused smile came
with large fascinated eyes
her shoulders lifted
frozen with frustrated rage
marked with irregular rectangles
Her eyes, shadowed
Her eyes, . . . confused
the whole colored race
Stunned, he let her go
remained fixed on him
her stilted voice
class was designed
they had been integrated
you been raised right
his could be straightened
he was not dominated
he would be . . . justified
he was tilted out
bulging figure was encased
as if it were stuffed

APPENDIX C

Context of /-ing/ and /-ed/ Affixes in
"Greenleaf"

sound of her breathing
 of steady chewing
 a steady rhythmic chewing
 beginning of her fence
 the munching reached her elbow
 interrupted his eating
 his selling insurance
 be keeping entirely out
 of making a garden
 or washing their clothes
 what she called "prayer healing"
 you broken my healing
 capable of handling Mr. Greenleaf
 of letting her see
 of referring to them
 ready to begin draining
 emotions in prayer healing
 ought to start praying
 hated living with his mother
 hated hearing about the . . . doing
 rapidly turning her knife
 exhilaration of carrying her point
 she began working
 clouds crossing the moon
 appeared. . . chewing steadily
 nightgown hanging loosely
 continue. . . eating her
 then on, eating everything
 and on, eating everything
 standing in the middle
 hanging bent forward
 bull,. . . chewing calmly
 eating the house
 ruining her herd
 menacing prickly crown
 Weighing it, she decided
 to bed thinking that
 said, addressing his right
 looking into the distance
 looking at the cigarette
 forward following the line
 ruin the breeding schedule
 to tell. . . aping Mr. Greenleaf
 Mr. Greenleaf saying, "It must. . ."
 pleasant smiling face
 moving her huge arms
 lying down flat

going to sleep
muttering to herself
and hitting the ground
sound was so piercing
waving her aside
drawing herself back
bright grasping fox-colored eyes
energetic and hard working
years coping with Mr. Greenleaf
handling him had become second
Greenleafs, healthy and thriving
sitting on either side
neither one caring the least
grinning at her like an idiot
teetering back in his chair
and staring at her full
dark shape, rising quickly
looking straight ahead
fencing them in
The sun, moving over
white grazing cows
Looking down, she saw
here ruining my herd
getting his horn out
with jutting hips
looking in the field
bull, wading through the grass
Marked it as belonging
said, looking with approval
While she sat waiting
awfullest looking bull
making no move to come
stood looking at her
addressing herself to the smallest
facing a jury of Greenleafs
observing the various machines
was a milking parlor
parked. . . wondering how many
at the milking parlor
opened the milking room
leaned against it, frowning
Negro carrying a . . . bucket
pointing first to the left
looking as if she thought
he said, taking it
he said, looking away
stayed at home. . . waiting
his brood face grinning
peering at her
in a mocking voice
at the disappearing sun
as a snake striking
sitting on the steps

beautiful rolling hills
planting her stick in front
bull munching under her
as if observing her
an even piercing blue
she sat smiling
whatever. . . had been eating
now was eating the house
a cow was tearing
the bull. . . was standing
now was eating the house
a cow was tearing
the bull. . . was standing
she had been having
Greenleaf was soundly sleeping
as if were trying
He was standing
boys were eating breakfast
She was returning
She was saying
if she were trying
whether you were speaking
was charging toward her
as if she were trying
whether you were speaking
The two. . . were living now
Who in Paris is going
He was looking at her
they were missing it
it's going to be
might be milking cows
you're always yapping
I'm going to die
The cows were grazing
I'm going to drive
They was just going
I'm just warning
The sun was beating
she were going to lose
I'm going to have
they goin to say
He's eating my oats
He's. . . ruining my herd
might as well be working
They are simply going
I am seeing
Wesley was lying
If there were a man running
Large stone were grinding
she was walking on
I am going
Mr. Greenleaf was cleaning
I'm going
Birds were screaming
as if he were calling
he was being forced

who are making
O.T. and E.T. were splitting
bull he's shooting
He was circling around
think you're going
She was going to say
we are going to find
You are going to shoot
she was recalling
Mr. Greenleaf was loitering
story she was telling
she was getting impatient
He was crossing the pasture
Mr. Greenleaf was crossing
he could be coming
the bull. . . was racing
Mr. Greenleaf was running
she was not looking
bull silvered in the moonlight
stick raised off the ground
raised his crowned head
as if addressed to a dog
pinned on it
wanted him penned up
held forward, turned slightly
pale near-sighted eyes
some disturbed bird
the restrained screech
shaped like a rough chalice
eyes chadowed under a . . . hat
had fox-colored eyes
were red-rimmed and swollen
folded beside his plate
a guttural agonized voice
hand lifted to her throat
violent unleashed force
stick raised off the ground
one hunched over
"Where's the colored man?"
slightly bleared eyes
the thin constricted one
lifted his head
crafty face, upturned now
the bull, squirrel-colored
noise, diminished but distinct
paused as if observing
disguised in their uniforms
he was not married
his family was integrated
was blurred at once
was filled with sunlight

APPENDIX D

Context of /-ing/ and /-ed/ Affixes in
"Judgement Day"

talk you into coming
by holding the other
from getting her groceries
somewhere for safe keeping
in the handling of Coleman
an art to handling them
had taken to whittling
as bad as having a child
sensation of seeing before
start getting choosy
secret of handling a nigger
quit wasting my time
hanging around the edge
of having a knife
of seeing before him
proceeded without looking
for killing a nigger
started beating his way
sitting here looking
just running a still
would quit thinking about
began knocking things
imagined going over it
Quit frequenting all. . . nitespots
since coming up here
of having tried to do
without appearing to see
brushed past without hearing
try at making friends
he had stopped panting
without creeping around
in a mocking voice
footsteps rattling closer
Negro bending over him
carrying two canvas suitcases
hanging there, he gazed
hanging around. . . for?
had begun hanging
keeping his hand on it
swaying until he got his balance
and Hooten standing there
holding her hat
went grumbling off
fall reeling into the living-room
was high and piercing
he said, forgetting
Coleman waiting, red-eyed

a breathless wheezing voice
and feigning invisibility
walking on. . . gold painted heels
footsteps rattling closer
high-yeller, high-stepping woman
and old guy watching
carrying two canvas suitcases
offering only a suggestion
his bent. . . muttering
his bent. . . panting
his bent. . . running
wasting my good breath
just running a still
stood looking at each
waiting for some answer
remained. . . rocking on his heels
staring across the field
whacking at scattered clumps
beating his way around
knife tearing recklessly
by some intruding intelligence
watching the others work
to some half-reclining. . . Negro
in his quaking hands
watching him approach
beating the weeds aside
squatting on the doctor's land
caught sight of gliding away
a stinking skin full of bones
last living thing for you
as bad as having a child
living the way he was
face, beginning to wear
taking leave of each other
shut up talking so loud
a long distance moving van
she seeing him off
dawdled. . . talking to herself
a woman talking to herself
for his failing vision
waiting for some answer
was conserving all his strength
daughter was washing dishes
It was being there
They were standing
her voice suddenly going
I'm not taking
be worrying about that
be thinking of just myself
He was sitting on the porch
was looking for the still
was working six of them
he was not watching

he was not. . . sleeping
No idlers are going
He was willing to wait
The stranger was leaning
what he was carving
what he was doing
what you hanging around
he was not going
had be packing up
he working for the colored
day ain't coming for me
the Judgement is coming
he had been living
What we doing here?
that he was returning
what was happening
I was getting along
He was willing to bet
He was rounding the bend
He was standing
was standing in the hall
Hooten would be thinking
wouldn't be arriving
Coleman was jumping up
Coleman was. . . wheezing
Coleman was . . . panting
as if he were losing
saying something pleasant
snow was beginning to stick
she was standing there
Nobody was going
baggage wagon was rumbling
I was raised to do it
before the sentence was completed
had been sucked
hat had been pulled down
scattered for his failing vision
his mouth stretched taut
plate gripped between his tongue
but her, married and childless
bones, arranged in. . . human form
brown porpoise-shaped figure
a doubled-up shadow
one runty rutted peafield
chair tilted against the shack
to some. . . head-averted Negro
sprawled like a gigantic bear
his thick neck swelled
directed solely by some. . . intelligence
He looked. . . and astonished, saw
saw the connected rims
peered. . . with exaggerated solemnity
all of them twisted in the tongue

newly married couple
with copper-colored hair
pressed against the wall
frightened more than anything
shirt buttoned at the collar
down the faded galluses
got one eye crossed yet
back in a refrigerated car
I'm a damned liar
a bold palely speckled head
He looked down, bewildered
down the steep unlighted steps
copper glinting hair and twisted
appeared to be wavering

APPENDIX E

Context of /-ing/ and /-ed/ Affixes in
"Help the Newsboy Hollered"

having the whole family
 selling papers was no fun
 started buying papers
 by drinking many cups
 making speeches in imitation
 enjoy not listening to
 because being bored wasn't
 perhaps being fed up
 going to school
 selling papers so wearily
 listening to, I said
 going tiger hunting
 being fed up
 flying in an arc
 waiting for me
 interesting just the same
 interior orchestra performing
 I felt like hollering
 I felt like hollering
 a lady carrying two
 of them, in passing
 boring—it was beautiful
 useless, boring way
 them, in passing
 while I was flying
 believe I'm going
 but it's interesting
 how it's going
 you were going
 you're not going
 going to get a letter
 going to be left
 nobody was listening
 Nobody's going on a trip
 Nobody's going to inherit
 Nobody's going anywhere
 Nobody was listening
 boredom was going
 boredom was going
 were hollering a headline
 Nobody's going anywhere
 humor was coming
 women were standing
 Nobody's going anywhere
 it was boring
 it wasn't boring
 or even complicated

turned-over cup was stuck
elegant and refined
I'm bored
my bike was wrecked
had been skinned raw
bedding was changed
couldn't be attacked
astonished by. . . incredible beauty

APPENDIX F

Context of /-ing/ and /-ed/ Affixes in
"In the Land of the Midnight Sun"

then a traveling man
 or having you catch
 waiting to buy a ticket
 cruising along at 110
 stood, . . . breathing easily
 watching the people
 chatting with the daughter
 you are. . . understanding
 the watching. . . people
 "Me. Wise and understanding?"
 moving in the field
 knowing any language
 of being stupid
 coming with me
 in getting anything
 it kept walking
 Oscar's thinking about horses
 blowing his horn
 seeing them, over and over
 having you catch
 girl said, eye-laughing
 nerve-racking movie
 he was waiting
 going up to the ticket cage
 moving out of sight
 seen them doing it
 standing face to face
 placing his hands at his back
 horses facing each other
 willing to go
 adjoining the theater
 talking people were Americans
 looking for a likely hotel
 within leaning distance
 the watching. . . people
 a man was looking
 boring conversation
 everybody is. . . laughing
 and being at peace
 and leaving forward
 the. . . talking people
 I'm not jetting
 now, I'm driving
 he's holding up
 nobody was standing behind
 Nobody was standing across
 were eating soft-ice-cream

apparently weren't going
I ain't talking
I'm meeting this
just looking at one
he was driving around
he was gathering
not misunderstanding me
what was happening
was still laughing
based upon the great novel
it was. . . dry and twisted
fine flowered meadow
grass spotted all over
captured Don Quixote
superior, improved form
a twisted ptarmigan
her captured attention
an imprisoned knight
she voice - laughed
mocked his efforts
turned her head
been married twice
and divorced twice

APPENDIX G

Context of /-ing/ and /-ed/ Affixes in
"Madness in the Family"

going mad was a specialty
their journeying was. . . concealed
this aimless walking about
and after looking in
including a repudiation
selling watermelons
plowing a row of vines
including the kids
more interesting people
including Vorotan himself
selling watermelons
getting stronger and bigger
going anywhere
ages of thirty, unseized
whole distance unseized
taken for granted
based upon. . . evidence
whether brief or prolonged
tricks played on him
most complicated disputes
as well populated as Fresno
compelled by the new words
were instantly accepted
he was called upon
tradition. . . had been established
was instantly healed

APPENDIX H

Context of /-ing/ and /-ed/ Affixes in
"Black Is My Favorite Color"

had dealings with Negro people
 of genuine feeling
 from the beginning
 with music, laughing, lights
 came drinking and fights
 started fist-fighting there
 by hitting everybody
 I felt like crying
 feel like talking
 cleaner on the big buildings
 all evening long
 without talking much
 for an evening
 my week of mourning
 bad for leaving her
 eating her two. . . eggs
 my cleaning woman
 daily growing bald spot
 at a running Jap
 the beginning of the world
 watching him shoot
 there were people looking
 always wearing a . . . Homburg
 blood smearing the sidewalk
 neighbors, including children
 nobody moving to do anything
 crowd watching two men
 breaths, hanging in the air
 murdering each other
 nose spouting bright blood
 remember Buster watching
 men trying to do me favors
 and colored living together
 a woman walking alone
 nothing doing, I said
 with a full shopping bag
 what I'm saying
 he was already bleeding
 man who was bleeding
 We're going in
 he was walking ahead
 I wasn't expecting it
 I'm thinking of marriage
 I was locking forward
 she was still trying
 I was doing
 her two hard-boiled eggs

up two hard boiled eggs
with colored people
two good colored friends
this colored block
in a furnished room
one arm half unraveled
block of colored houses
got a little embarrassed
in a furnished room
of the furnished room
she looked relaxed
a heavy colored woman
I was frightened
fighters were knocked unconscious
Negroes were lifted up
Her eyes were tired
like we were chained
of mourning was finished
we were stopped by three
we were married and moved

APPENDIX I

Context of /-ing/ and /-ed/ Affixes in
"An Exorcism"

of having to breathe hard
never having married
after meeting Fogel
of sitting at the writer's feet
plying him with questions
in the living of life
stop treating poor Fogel
talk about writing
I always regret coming
of my writing thus far
but keep working
of living your life
enjoyed being with women
for acquiring pretty girls
he confessed to smoking
if trying to remember
one learns longing
her dabbling in fiction
he began thinking
go about finding out
at writing conferences
weeks of lecturing
for kicks after learning
to keep on writing
hanging up his raincoat
he settled for writing
for writing it
talk of writing
after regaining objectivity
of having something
satisfied with recapitulating
not re-creating as art
you give up writing
After sealing the letter
about my writing
to learn about writing
patience in writing
after driving. . . nonstop
His singing sometimes
point of asking
for celebrating. . . life
or lamenting life
Fogel spoke of writing
for lifting him
for bringing "this" up
filling out an application
In rereading these letters

for being so honest
before filing them
dying before it was completed
as though sitting. . . on knives
after supper each evening
I mean not writing
as overextending good will
until his writing
by wiping his face
I suggest reading it
My typing isn't so hot
in my lousy handwriting
willing to admit it
rocker stopped creaking
while eating with them
on learning that none
going out that evening
for bringing it up
after saying nothing
why bother going upstairs
mind talking with George
she would mind talking
enough walking with Connie
for talking to him
no sense waking up
after talking quietly
right in characterizing him
As for recommending you
improve it in the rewriting
He lit the. . . stuffing
blaming this. . . on his devotion
wounds deriving from sources
for a while satisfying
the word inciting goose bumps
possessing the attributes
putting him off
bit, amusing Fogel
making the writer less
thinking what if he had
coming with his yellow guitar
a tenor aspiring. . . to art
causing the writer
quitting as a rule
whistling through his teeth
waited, holding a book
the youth jotting down
small piano-playing bar
roving amid the dancers
her jaw working
two nights running
not knowing exactly why
not lacking a sense
creating desperation in place

and found her wanting
attending his lectures
of exasperating stories
representing the work
cracking the knuckles
quietly cried, waiting perhaps
sitting in painful silence
and odd-looking duck
shivering around the shoulders
Gary, waiting outside
man trying to make his own
not knowing exactly why
wandering in damp hat
Reading it quickly
soaking in his afternoon tub
to keep on writing
knocking at doors
setting the youth's curly head
a scalding letter
boyfriend regaling all
desk facing the landlady's
and dipping his fountain
betraying a friend
sitting on a chamber pot
from Gary, apologizing
Leaning on one arm
mind, past having
the flickering smile
reply forgiving Gary
wearing a five day growth
himself dripping along
considering the number
more interesting matter
notebook, causing him later
Fogel adding two or three
including Miss Rudel
strumming his guitar
smelling of pot
and dancing barefoot
glowing in white
and stood talking
I'm a working writer
staring at his manuscript
Fogel replied, wondering
page ending in scrawl
including money worries
the opening chapter
though missing a limb
suffering his. . . stiffness
his usual opening stiffness
said Gary, loosening
Fogel detecting an odor
loosening his tie

removing his shoes
holding his papers
on his writing table
Remembering his own
and having nothing
in the living room
the best-looking of the lot
in interesting ways
drying her hair
robe falling open
pretending to be a prize
after a wavering hesitation
searching his face
eyes unfocused, grinning
but seeing who it was
waking up everyone
George, removing his shirt
smoking, she asked him
his bad leg trembling
casting furtive glances
getting up from the rocker
returning to the house
he said, getting up
opening a small. . . penknife
stepping into the bus
if he were recording
he was saying goodbye
Gary was saying something
he were being asked
"Why are you writing?"
I've been thinking ahead
he was also sitting
nervously been fiddling with
I just wasn't making the scene
I was planning to drop
she was out working
you're not doing anything
I was thinking of calling
she was willing to sleep
but was willing to try
Buffy had been reading
it wasn't turning
he was sleeping
He was leaving
are you hinting
never having married
two published novels
were married men
about half finished
in depressed silence
moustache, pointed
moustache, . . . waxed
a tenor. . . related to art

as devoted attention
 somebody talented is listening
 He seemed worried
 on a cracked table
 by a curtained window
 a smallish stained tub
 the mosquitoes thickened
 Fogel's pouched dark eyes
 with mixed dark
 and dyed blonde hair
 red dress draped tight
 the youth. . . stoned
 unmoved by them
 a Miss Rudel, . . . unmarried
 dressed in a taffeta. . . dress
 her hair brushed into. . . a sheen
 her hair. . . briskly perfumed
 his surprised invitation
 a self-centered. . . writer
 middle-aged writer
 same yellow knitted necktie
 stood there naked
 Fogel sighed, disappointed
 a half-drowned animal
 Fogel wounded, incensed
 Fogel. . . humiliated to the hilt
 of one determined to break
 an underexposed snapshot
 overexposed colored snap
 by the discontented lady
 a handsome sunburned body
 his rent-controlled flat
 A moisy crowded party
 Gary, bathed, shaved
 Gary. . . lotioned
 credit beyond credit earned
 the writer said, touched
 Fogel, seated dead
 about a sex-starved man
 about a sex-starved woman
 stood. . . handsomely moustached
 her large bruised breasts
 her eyes unfocused
 and felt angered
 his feet turned inward
 which dripped over his heels
 Fogel. . . was tempted not to
 his productivity was limited
 although it was rumored
 Vogel,. . . was hooked hard
 He. . . was grabbed and shoved
 fact is dissolved
 narrative is cleverly constructed
 seats. . . had been removed

APPENDIX J

Context of /-ing/ and /-ed/ Affixes in
"Man In the Drawer"

I was considering offering
 enough of sight-seeing
 for making up his mind
 of making an unexpected. . . decision
 meaning the self-searching
 and taking time to be alone
 a dread of traveling
 means being this minute
 on charges of spying
 not for littering the streets
 for attempting to dispose
 wished spying had reached
 by trading computers
 flying in from Paris
 by taking a bus
 by. . . riding a few kilometers
 then getting off to walk
 getting lost one late afternoon
 like retracing my route
 I tried approaching
 of walking with a pretty Russian
 of coming out on the other side
 then rowing her around
 she was done talking
 of adding a one-ruble tip
 any of my doing
 they make their drops-droppings?
 unpeeled the wrapping
 cautiously before replying
 of wondering why
 I had the feeling
 Afterward, having the stories around
 quality of the writing
 your feeling for people
 without lighting the cigarette
 After reading the four
 is observation, feeling
 to stop submitting to journals
 for exiling the poets
 of involving unwilling people
 by taking serious chances
 of being some kind of courier
 of spying
 I have made inquiries,
 Before checking out
 I finished shaving
 stop banging your head

my own line of thinking
muh less bad books, paintings,
After going up the stairs
and getting a whiff
as though talking to herself
does not earn a living
There will be a hearing
I also remember crying
by slipping him. . . two rubles
for awaking him
a list of the wrapping
as if making sure
his trial and suffering began
in a new state building
already left the building
in a pitch-dark building
on charges of profiteering
for dying in prison
of the warnings of their elders
consider buying it
such a merciless undertaking
after receiving. . . a note
cheekbones tapering to sensitive chin
of the probing eyes
all of him driving
the Volga swerving to avoid a truck
a truck making a turn
Extracting a Bulgarian cigarette,
strong, verging to fruity
but considering the slovic cast
a passing cab
The driver, cruising in a hurry
considering my recent experiences
a developing recognition
we both relaxed, looking
his face. . . not bad-looking
Very interesting experience
the driver, sighing,
she said, meaning the self searching
and implying, I thought, forever
I would pitch. . . crying out
hoping that would freeze
of footsteps coming
certain incriminating documents
Harvitz, shouting,
Harvitz,. . . squirming
Harvitz,. . . kicking
by somebody's stinking palm
a frightening business
the spying business
enjoying the sight of the boats
older woman, wearing pinceney,
thumbing through my guidebook

I asked, . . . adding "Dnipro?"
 clapping a hand to her
 to her heaving bosom
 men passing by
 the other indicating by gestures
 in halting Yiddish
 thinking this was a story
 telling her I would
 looking at the buildings
 interesting architecture
 turning his head
 face appeared. . . smiling
 not wanting to give offense
 things here—even inspiring
 not knowing what else
 the whole suffering Russian masses
 Levitansky, glancing at me
 laugh, stopping in midcourse
 for Soviet Purchasing Commission
 raising my voice
 Whistling softly through his. . . teeth
 sipping Vodka from a . . . glass
 a drinking glass
 constructions, ill-fitting words
 his lit eyes roving
 his lit eyes. . . returning
 his lit eyes. . . roving
 a lit cigarette, dangling
 Their living room
 sat facing me
 I said, thrusting the stories
 we sat, facing each other
 hardly masking his impatience
 driver rattling around
 amateur trying to palm off
 with publishing problems
 brown wrapping paper
 good, really moving
 no telling the dancer
 just relaxing, I guess
 of growing admiration
 feeling he was no ordinary man
 considering what they indicate
 Their living room
 sat, facing each other
 father coming to see
 having only read the stories
 smiling through his worn teeth
 lit it, exhaling slowly
 perhaps heartening himself
 economy, including wit
 a slanting rainstorm
 surprising when one does

that praying shawl story
Expecting words of the sort
said, smocking the table
involving unwilling people
a passing tourist
breaking his own
my few remaining days
a man wearing sunglasses
ice-blue Neva. . . gleaming under masses
Chancing on Palace Square
by strangers speaking English
tipping my straw hat
and hurrying on
wearing a home-knitted pullover
calming myself, I decided
worth taking a chance
the face, . . . resembling in a way
stranger visiting the Soviet Union
a terrifying mistake
hping for reasons
with brooding intense eyes
of listening device
leaving in his wake
Seeing red, I knotted
of the cooking smells
looking older, more distant
considering my condition
Hurrying out of the building
Levitansky coming in
her sprawling along. . . the walk
brushing off her soiled skirt
myself experiencing erotic sensations
her brother watching us
left her sitting
some cases giving energy
the HHMS. Smuggling Service?
managing to seem detached
saying I was sorry
H-bombs, boiling up
Nodding to her, I left
pretending I was relaxed
of floating Chinese eyeballs
condemning the mass butchery
writing, in a fury
speaking my usual mixture
Going hastily up
apologizing when he opened
looking slightly flatter
wearing a long trench coat
with a sinking feeling
holding a finger
folder containing my notes
impassively smoking

Harvitz, painting that in red
I, forseeing my exit
watching the plane
the plane banking west
waving his. . . socks
fingering my ticket
gripping my suitcase
seeing it's not so good
didn't mind waiting
girl, putting on her pink hat
alone waiting for his son
only living child
the old man, rejoicing
tears, starting to his eyes
of people getting off
going a long way
in the dark street, listening
querying every passenger
white glowing in whiteness
left standing alone
his leaking ear
Dusk was thickening
Not knowing what else
waiting for him
a man truly praying
of the Progress Publishing House
bringing his head close
read them standing
According to my. . . analysis
this publishing house
returning from school
He had been eyeing me
he was tailing me
I had been wandering
where we're going
I was considering
I am traveling
what's going on
Lillian, . . . seemed to be willing
I was cooling off
I was reading
I was walking along
my clothes were. . . steaming
might be going in the . . . direction
was getting lost one afternoon
I was walking
that might be going
As I was unlocking
my phone was ringing
she was listening
someone was testing me
I would be leaving
cities were rising

we're going
and was now wearing a. . . suit
if anyone was coming
are they checking up on me
I was saying it
I'd be taking
I was beginning to feel
Levitansky was scratching both palms
has he been expecting me?
I pretended to be looking
I had been looking
also be saying something
I am still mourning
I'm saying
I was sitting
We were driving
The Volga wer were riding
I. . . was lathering up
that's restricting you as a writer
I'm not saying
It's amazing
what you're really saying
I was blushing
was already relentlessly making
the writer was saying
If I am drowning
It was lying on my bed
I was leaving
I was even listening
I was still making
Wherever you are going
I was. . . dealing beforehand
I was sitting
The phone was ringing
The driver was observing
what I would be doing
who was not feeling well
he was attending
he was still having
Passover was coming
I was hoping
I am going
he was praying
who had secretly been writing
Why are you shaking so?
you're hinting
a wild locomotive is running
what are you burning
What am I burning?
a discontented type
seemed pressed a bit
although protected by a mat
thick uncombed hair

a mixed type
an experienced eye
but redeemed by fluency
Levitansky, . . . smoked, as I grew
As I grew embarrassed
making an unexpected. . . decision
she had remained unmarried
had been so frankly complicated
with underlined secrets
the uniformed customs officer
guide, a bleached blonde
car on guided tours
of a subdued Rome
in a deserted street
though frustrated. . . I spoke
though. . . annoyed, I spoke
his eyes aimed straight
three scattered cities
which translated to fifty miles
his dark teeth eroded
and possibly more dissatisfied
present stage totally realized
was a parked taxi
package wrapped in brown
paper tied with string
We became acquainted
that damned document
stories, clipped separately
typed on long sheets
through his eroded teeth
and not badly translated
words surrounded by question
I felt excited
I felt. . . depressed
he waved, . . . smiling openmouthed
any rate somewhat modified
small, book-crowded study
Levitansky rose, embittered
he was. . . wounded
a wad of folded brown
her eyes uneasily worried
pants, tri-colored socks
a tense, tired face
his repressed energy
Embarrassed for him
refreshed by the language
in an agitated burst
angry, also frightened
to sacrificed Vietnamese
and deserted, I felt
felt an unexpected emotion
and badly dressed
a bearded boy

wearing a home-knitted green pullover
forwarded from Moscow
seemed deathly tired
sat, somewhat shriveled
knees pressed together
is a mixed bag
have taken impoverished view
which is guided thought
of unpublished novels
interrupted at his work
the dazed, hurt woman
her soiled skirt
her lacerated arm
in a soiled skirt
handkerchief squeezed white
even frightened human beings
granted you have taken
a well-formed body
her blond hair piled
to seem detached
to seem. . . interested
an airmail letter addressed
addressed half in French
wholly surprised lady
determined not to leave
a bearded Levitansky
to the. . . iron-faced writer
I felt. . . nauseated
belts fastened in three
with an upraised finger
your expired visa
a tormented beard
a married daughter
a smallpack. . . wrapped
not to leave a small pack. . . tied
with knotted twine
overjoyed to have even a few
man felt harrowed
the withered hand
a folktale called "Tallith"
prayer shawls, eroded
not the least embarrassed
a confirmed atheist
the frightened rabbi
his upraised cane
a deformed spine
stories translated by Irma
of mixed parentage
a trusted friend
a more varied range
a. . . scribbled cryptic note
a troubled man
ear pressed a minute

a flushed complexion
a . . . complexion stained
with . . . eroded teeth
I was raised
I was . . . raised
mother and father were thoroughly assimilated
lives had been . . . complicated
I was surprised
visa was granted
my anticipation was . . . blunted
I'm surrounded
who is suddenly grabbed
somebody . . . is held
somebody . . . is sentenced
he is dragged
I was asked
Secrets was printed
I was required
I . . . was urged
I . . . was then directed
I was impressed
Overnight was lifted up
Overnight was . . . uplifted
her English is advanced
The eyes were astonished
he was later disillusioned
They were not accepted
I was divorced
I was . . . remarried
some of us are sacrificed
are suppressed two generations
revolution is fulfilled
I was frightened
I was momentarily panicked
the refugees are intercepted
I was . . . frightened
they were wrapped
I was warned

