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1983



REVISION PRACTICES OF PROFESSIONAL WRITERS

by

Leonora H. Smith

A DISSERTATION

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ABSTRACT

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by

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Murray<sup>1</sup> states that rewriting distinguishes the amateur from the professional, yet little research has been done on revision practices of skilled writers under normal working conditions. This study combined examination of successive drafts with interviews to describe the revision processes of Albert Drake and Lee Upton, two versatile, well-published writers. Narrative accounts trace the development of pieces of fiction, non-fiction and poetry.

The study identifies common revision practices and compares results to previous research. Notable features are (1) importance of early drafts which create a context that focuses the writer's attention, provides a "baseline" for type and amount of revision, embodies external features and intentions in unique configurations, and cues and controls preservations and changes; and (2) physicality of revision--i.e., the writers rewrote in order to "see," indicating complex relationships between perception and production. Revisions are cued not only by propositional meaning, but also by visual and auditory properties of the texts. Other influences on revision are writers' aesthetics, commitment to the piece, and external sources.

Though revision processes were multi-layered and recursive, they were also progressive. While revisions and their effects varied from text to text, the study identified an underlying three-stage (and sometimes four-stage) process.

In stage one, writers established structural features, to which they added and adjusted in stage two. In stage three they 'corrected,' changed format and established final form. Unexpected meaning sometimes emerged in a variable 'discovery' stage. These stages were not strictly linear, since different parts of the texts were often at different stages, but shifts in proportion of physical revisions from draft to draft and a three-draft minimum suggest an obligatory order in which writers establish necessary features of a text--language, structure and form, based on selective attention necessitated by limits on ability to "see" parts and relationships of a complex task.

Results suggest that routinized 'form first' tasks allow writers to combine stages, but the more variability of features, the more selective attention must be, and the more distinct the stages. The conclusion discusses educational implications and suggests future research combining exegesis with coding of revisions with Faigley and Witte's<sup>2</sup> taxonomy (used here descriptively).

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<sup>1</sup>Donald Murray, "Internal Revision: A Process of Discovery," in Research on Composing, edited by Lee Odell and Charles Cooper (Urbana: National Council of Teachers of English, 1978), pp. 85-103.

<sup>2</sup>Lester Faigley and Stephen Witte, "Analyzing Revision," College Composition and Communication 32 (December 1981), pp. 400-414.

*DEDICATION*

*For Roger, John, and Leonora,  
whose love and support sustained me,*

*and*

*for Lee Upton and Albert Drake,  
with great pleasure in their work.*

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## PREFACE

As a dissertation for a dual degree in English and Curriculum and Instruction, this study is structured in a way that may seem odd to readers in either discipline. It resembles most closely a piece of ethnographic research in that the long central section is almost exclusively description, for which the first two chapters establish a larger context, in relation to current research and composition theory, and from which the last chapter draws conclusions. Great care has been taken to separate description from conclusion; since such a study has no clear, replicable 'method,' the intent of the description is both to assert and support factual claims about what the writers actually did, and to give sufficient examples so that the reader can assent or dissent to the conclusions drawn on the basis of evidence. Whenever possible, holograph examples have been provided. If the amount of such description seems inordinate, its purpose is to provide a thorough factual grounding for agreement or dispute, on the belief that though judgments about instruction are in the end normative, they should be made not only on ideological grounds but should be based in accurate, factual evidence.

From an educational point of view, this dissertation is intended to provide a model or instance of research based in close observation of particulars (a regular practice in the study of literature) which seem to me potentially applicable to a wide variety of specific subjects



which focus on how those who do things very well go about their work.

Though the dissertation moved across fields, it is not without theoretical underpinnings which should be made explicit, and which are crucial to my thinking and seem important to all forms of generalist study. The generalist, or scholar who works across fields, must be able not only to see patterns, relationships and differences on the metatheoretical level, but also to make these explicit in a detailed or particular way. This is made difficult by the generalist's responsibility to look with a skeptical eye on the canons of evidence and habitual practices of each discipline, to see how they differ, how they complement one another, and how they shape the piece of work they pick out for study. Such metatheoretical activity can easily detach itself from the particular in the absence of instance and example. Scholars whose writings have been important in helping me to keep a grounding in the particular in absence of methodological allegiance have been particularly useful in this dissertation, and have given me organizing principles that have been epistemologically invaluable. These are points to which I return time and again, which sustained me, directed and focused my attention:

– John Dewey (1934) in particular the preface to Experience and Education, in which he cautions against thinking in dichotomies and forming principles by reaction, and his demonstration of the possibility of developing a plan of action "proceeding from a level deeper and more inclusive than is represented by the practices and ideas of contending parties" (p. 5).

- Joseph Schwab, whose detailed and explicit discussion of directions generale study might take and his repeated admonition that metatheoretical discussion must be rooted in felt need; "the practical" in the best sense of the word.

- Ryle (1971) and Cavell (1971), who, each in his own way, reminded me of the importance of 'use'; that meaning lies not in the abstract, but in the context, the circumstances, the particulars of life and experience, and for their help in making it explicit how problems may be identified by the way language is used.

- In the field of composition, to Janet Emig (1974) and Mina Shaugnessy (1977), whose pioneering work gave justification to the efficacy of taking a close look at worthwhile phenomena.

# CHAPTER I

## REVIEW OF RESEARCH ON WRITERS' REVISIONS

In recent years, research on writing has shifted attention from the products of writing, embodied by the traditional 'ideal types' of narration, exposition, description, and argumentation, to the processes by which written products are created. Theoretically grounded in discourse theory (Jakobson, 1960; Moffet, 1968; Kinneavy, 1971), and developing methodologically from Emig's case study of the composing process, The Composing Processes of Twelfth Graders (1971), this movement has generated a spate of observational studies of the composing process or processes (Graves, 1975; Britton, 1975; Flower and Hayes, 1980, 1981; Sommers, 1980; Perl, 1978; Pianko, 1979; Odell and Cooper, 1976; Bechtel, 1979; Odell and Goswami, in progress; and others) and several theoretical models of the composing process (Nold, 1979; Flower and Hayes, 1981). Though these studies and models differ in particulars, they uniformly reject what Young (1976) calls "the simplest and most widely shared conception" of writing as:

. . . a linear, unidirectional process capable of being divided into more or less discrete stages. We think first (e.g., choose a subject, gather relevant information about it) then write a draft and revise it, editing for style, usage, etc. (p. 34).

Instead, current research holds that writing is 'laminated and recursive,' with planning occurring throughout the writing to a much greater degree than current teaching practices and widely used writers' handbooks would suggest (Emig, 1971; Young, 1976; Odell, Cooper and Courts, 1978). Britton says, "there are some irreconcilable differences between the way writers work and the way many teachers and composition text books are constantly advising students to set about their tasks (1975, p. 20).

Sommers (1980) holds that instruction based upon a false account of what writers do leads to "a parody of writing" (p. 379) on the part of students; this false account includes an extremely limited notion of revision as adjustment of a text to a series of teacher-given rules and conventions. The line of reasoning common to these investigators seems to be that school practices in writing instruction would be improved if they were based on complete, accurate accounts of what writers do when they write, though they do not seem to assert that there is one generalizable account that could be applied to all forms of writing and all circumstances.

Murray (1978) asserts, however, that "rewriting is the difference between the dilettante and the artist, the amateur and the professional, the unpublished and the published" (p. 85). He claims that the process of writing serves a 'discovery' function: that writers 'discover' what a text is trying to say only in writing it. He quotes over forty literary figures to the effect of George V. Higgins's remark: "I have no idea what I'll say when I start a novel. I work fast so I can see how it will come out" (p. 102). On this basis, he

argues that instruction in writing should distinguish between 'internal' revision, which is revision for 'discovery,' and focuses on the development of meaning and structure, and 'external' revision, which involves 'polishing' the text to meet the standards or requirements of an audience. Other writing educators such as Judy (1976), Shaughnessy (1977), and Elbow (1981) call for similar distinctions in instruction. Judy says: ". . . text books and composition teachers have too long blurred the distinction between editing (changing content and form) and proofreading (polishing up matters of spelling, mechanics and usage)" (p. 109). There seem to be two complaints about current instruction in revision: first, students "get away with first draft copy" (Murray, 1978, p. 85); and second, that instruction, when given, involves only 'polishing up.' Gentry (1980) cited Squire and Applebee (1968), who found that only 12 percent of high schools they investigated required that students revise; Moetker and Brossell (1979), who found in a survey of 1,129 college freshmen that more than 75 percent seldom or never revised; and Scardamalia (1977), who reported that the eighth graders she studied were "astonished" at being asked to revise. Gentry concludes:

These studies offer solid confirmation of Murray's contention that revision is one of the least taught skills. It appears that teachers have a very narrow view of revision--at best equating it with rewriting a corrected first draft, but more often equating it with the correction of mechanical errors (p. 21).

Another of Murray's contentions--that revision distinguishes the amateur from the professional--is supported by a number of comparative studies. Though these studies use different operational

definitions of 'skill' ('experienced' vs 'less experienced,' 'high scorers' vs 'low scorers,' 'student' vs 'professional'), they uniformly support differences in the revisions made by skilled and less skilled writers.

Skilled writers revise in larger 'chunks.' Nold (1979) says ". . . skilled writers tended to revise by adding and deleting large chunks of discourse first, and then considering mainly the felicities of sentences and words. Unskilled writers, on the other hand, were stuck at the word level" (p. 1). Stallard (1974) found that 'good' writers made more multiple-word changes than 'poor' writers. Sommers (1980) and Faigley and Witte (1981) report similar findings. Sommers describes less skilled writers as following a 'thesaurus philosophy' of revision, where changes are lexical rather than semantic, and are cued by recognition of a 'broken rule' or desire to avoid repeating a word. Skilled writers, on the other hand, revised more at the sentence level, often making major alterations in the sense of the text. Sommers' view is that less skilled writers seem 'stuck' with the meaning on the page, revising mainly for cosmetic effect, while more skilled writers often reconceive the text when they revise. Faigley and Witte (1981), who distinguished between 'surface' and 'meaning' revisions, found that expert adult writers revised more on the level of meaning than either advanced or inexperienced student writers; they "devoted their energies . . . to reworking the content of their drafts" (p. 409).

Skilled writers use a wider variety of revision strategies.

Sommers (1980) also found that skilled writers used more additions and re-orderings than less skilled writers, in addition to using all the revision strategies that the less skilled writers used. Faigley and Witte (1981) asked expert adult writers to revise student drafts. They found that the experts made more changes on the level of meaning, and used addition, consolidation (pulling together elements) and distribution (expanding elements)--revisions seldom made by the students. It seems that skilled writers simply have a larger repertoire of alterations they can make in a text.

Skilled writers consider more aspects of the 'rhetorical situation' when they revise. Perhaps more crucial than the form or type of revision are the considerations writers have in mind when they revise. Flower and Hayes (1980) used 'protocol analysis' to code elements writers took into account as they wrote, by having them speak as they composed. They found that expert writers ". . . respond to all aspects of the rhetorical problem. As they compose, they build a unique representation not only of their audience and assignment, but also of their goals involving the audience, their own persona, and the text" (p. 30).

Expert writers continue to develop their conception of this 'problem' as they write, while "poor writers often remained throughout the composing process with the flat, undeveloped, conventional representation of the problem with which they started" (p. 30). Revision for the skilled writers is a process of formulation and sharpening of their understanding of the external demands of the writing

task, and developing purposes in relation to the task at hand, as well as altering the text, according to this view, which is shared in a general way by most theorists.

The literature is less clear on the amount of revision done by skilled and less-skilled writers. Interviews with literary writers, despite Murray's selection of quotations describing revision as 'discovery,' demonstrate a great deal of difference between writers on the amount of revising they report doing. Anne Sexton advises "Expand, expand, cut, expand, cut, cut. Do not trust spontaneous first drafts. You can always write more fully" (Packard, 1979, p. 21). On the other hand, Jack Kerouac says, characteristically:

. . . well, look, did you ever hear a guy telling a long, wild tale to a bunch of men sitting in a bar and all are listening and smiling, did you ever hear that guy stop to revise himself, go back to a previous sentence to improve it, to defray the rhythmic thought impact . . . I spent my entire youth writing slowly with revisions and endless re-hashing speculation and deleting and got so I was writing one sentence a day and the sentence had no FEELING. Goddamn it, FEELING is what I like in art . . . (Plimpton, 1976, p. 364).

In this case, it appears that the choice of whether or not to revise is based on aesthetic considerations--the writer's stance in relation to the language as a medium of art. But literary accounts also show that a given writer may revise a great deal at one time, or for one task, and little or not at all at another. Erica Jong says "some poems are finished in one day. Others take years" (Packard, 1979, p. 296). A large study undertaken for the National Assessment of Educational Progress in 1977 found that while 13 year olds revised more than 9 year olds, they also revised more than 17 year olds.



Faigley and Witte (1981) had similar findings; their advanced students revised more than beginning students, but also more than adult expert writers. Nold (1979) explains the NAEP findings by suggesting that the 17 year olds were given an easier task; Faigley and Witte account for their findings in a similar way--because the writing task (describing a part of Austin, Texas) was of a type familiar to their expert writers, it was easier. In terms of the Flower and Hayes (1981) notion of 'rhetorical problem,' it seems that skilled writers revise to the extent that they need to clarify their purposes and the context of writing, and if these elements are clearly in mind from previous experience, then less revision is needed. In simple, skilled writers revise as much or as little as the situation requires.

In any case, the absolute amount of revision is much less significant for either literary or educational purposes than how skilled writers revise. Perhaps the most interesting questions are: What are the circumstances under which skilled writers revise? How do they decide revisions are needed or aesthetically desirable? What intentions do they have in making revisions? What, specifically, in a given text, 'cues' the need for revision? Perl (1979) found that 'unskilled' writers made unnecessary changes, for the worse. How do writers know when not to revise? And how do they decide on one revision over another?

Several models of the composing process have been developed; they attempt to answer these questions in a general way by giving theoretical accounts of the factors that come into play in writing. Three models will be discussed: Flower and Hayes' "Cognitive

Process" model (1981), Nold's "Simplified Model" (1979), and Della-Piana's model of "writing as revision" (1978), which is specifically concerned with revision in poetry. For the purposes of this study, the common features of the models are of more concern than their differences. They agree that revision can be understood only in the larger context of the entire writing process, and view revision in the broad sense, as a "recursive and cyclical set of behaviors that can be brought into play any time during the writing task" (Gentry, 1981, p. 25) rather than a simple 'tidying-up' of an essentially completed text. They also agree that revision involves bringing a text into line with the context of the task, that is, the 'given' external requirements of the writing situation, and with the writer's intentions and purposes.

Nold (1979) believes a writer internalizes a set of criteria for a given text, then adapts the existing text to fit these criteria on the basis of (1) intended effect, (2) intended meaning, (3) intended audience, and (4) intended persona, through a cyclical process of planning, transcribing and reviewing the text's effect, meaning, and its match with conventions of the language. Though the Flower and Hayes (1981) and the Della-Piana (1978) models are more fully elaborated in some respects, they share with Nold's the view of revision as a cyclical, repeated process of 'checking' the text against some internalized criteria that can continue to develop until the work is completed, or, as Della-Piana (1978) notes is sometimes the case, abandoned.

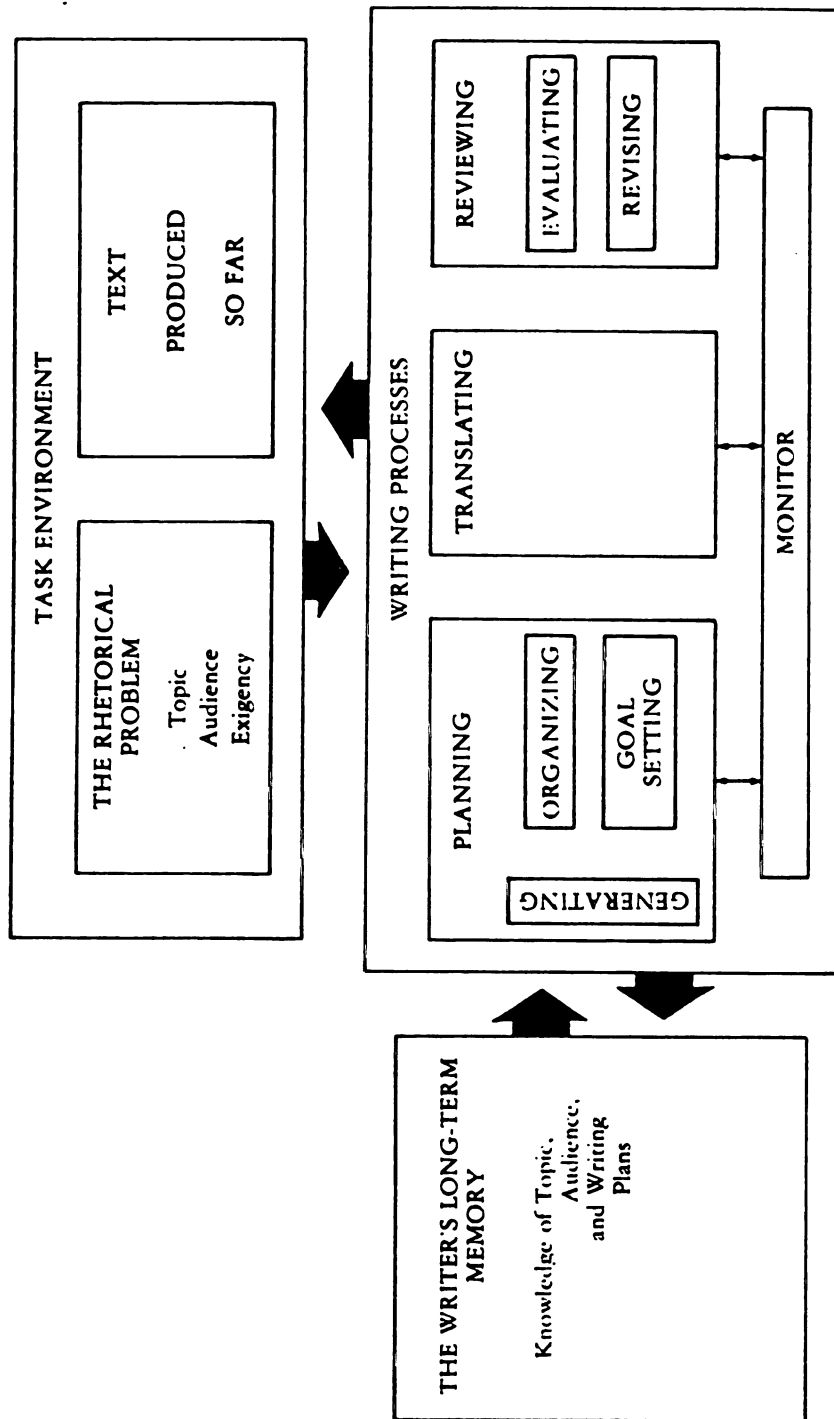
Flower and Hayes (1980, 1981) base their model on cognitive psychology, and see revision mainly as a form of problem identification. The writer's main task is to identify the 'rhetorical problem,' which, like a complex speech act, includes the exigencies of the specific situation (reader, persona, meaning, and the conventional features of a text) as the writer has them in mind, and to generate a series of goals and sub-goals vis-a-vis this situation. They say,

The act of composing is a goal-directed thinking process, guided by the writer's own growing network of goals . . . . Writers create their own goals in two key ways: by generating both high level goals which embody the writer's developing sense of purpose, and then, at times, by changing major goals or even establishing entirely new ones based on what has been learned in the act of writing (1981, p. 366).

Revision, in this model, is seen as a process that hinges on the writer's development of a clear view of the task at hand. To the extent that the 'rhetorical problem' is familiar to the writer, revisions can be made automatically. Flower and Hayes say:

We think that much of the information people have about rhetorical problems exists in the form of stored problem representations. Such a representation would contain not only a conventional definition of the situation, audience, and the writer's purpose, but might include quite detailed information about solutions, even down to appropriate tone and phrases. Experienced writers are likely to have stored representations of even quite complex rhetorical problems (e.g., writing a book review for the readers of The Daily Tribune) if they have confronted them often before (1980, p. 25).

In such cases, as Britton (1978) suggests, a writer may find him or herself applying a series of conventions without a sense of having made a conscious choice, while in unique situations, the



Flower and Hayes' Cognitive Process Model

writer focuses on developing such a representation in mind, which requires more conscious choices in development of the text.

Della-Piana's model takes the same general view, but places more emphasis on the elements in the text that 'cue' the need for revision. She says:

Revision in the writing of poetry is not solely editing and polishing after a work is largely finished. It occurs prior to and throughout the writing of a poem until completion or abandonment of the work. Revision is both the discrimination or sensing of something in a work that does not match what the poet intends or what the poem itself suggests and the synthesis that brings the writing closer to what is intended or suggests the way this might be done. . . . The tension may be a concern by the writer that the work does do what he or she intended but that one is now dissatisfied with the intentions and wants to change the preconceptions. Or the tension may be a concern that the work does not do what the writer intended and one now wants to change the work. The writer may resolve this tension by reconceptions or re-seeing. This re-seeing or revision may have to do with changing preconceptions concerning style or other matters, seeing how one might change the work or make it more congruent with one's inner vision, or seeing how one may remove obstacles to attempting a resolution (1978, p. 108).

Though all three of these models take into account both the internal conditions, that is, 'purpose and intent,' and the external conditions, that is, the 'context of the writing,' Flowers and Hayes make the most explicit distinction between the two, viewing them, as Odell, Cooper and Courts do, as representing two quite different points of view.

How do writers actually go about choosing diction, syntactic and organizational patterns and content? Kinneavy claims that one's purpose--informing, persuading, expressing or manipulating language for its own sake--guides these choices. Moffet and Gibson contend that these choices are determined by one's sense of the relation of speaker, subject, and audience (Odell, Cooper and Courts, 1978, p. 6).

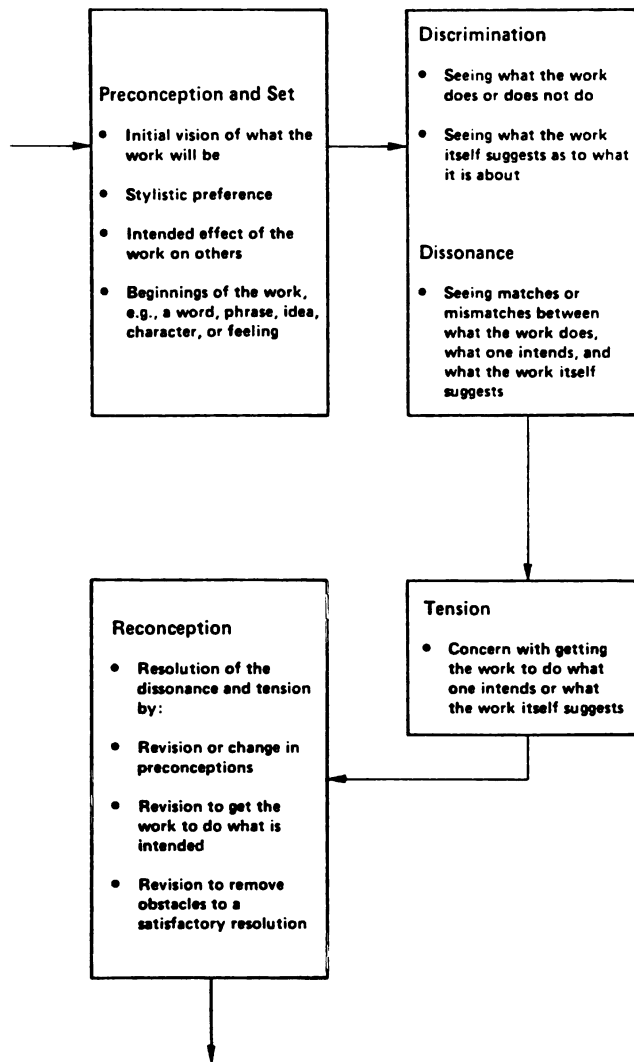


Fig. 1. A model of the process of writing-as-revision.

Their model includes both these elements, explicitly; but it appears that for most theorists and researchers, the distinction is less one of kind than of emphasis. Investigators who, like Della-Piana, focus on literary writing, emphasize intentionality and shaping of a piece of work to meet inner needs and visions. Those like Flower and Hayes who focus on writing tasks with clearly instrumental purposes stress the external demands of the situation.

Of the contextual, or external influences on revision, Faigley and Witte (1981) say that

the volume and type of revision changes are dependent upon a number of variables besides the skill of the writer. These variables might be called situational variables for composing. Included in the situational variables are probably the following: the reason why the text is being written, the format, the medium, the genre, the writer's familiarity with the writing task, the writer's familiarity with the subject, the writer's familiarity with the audience, the projected level of formality, and the length of the task and the projected text (p. 411).

"Successful revision," they go on to say, "results not from the number of changes the writer makes but from the degree to which revision changes bring a text closer to meeting the demands of the situation" (p. 411).

Investigations of non-literary writing seem to indicate that writers' understanding of audience and the type of writing task are factors most potent in shaping the form a text takes (Flower and Hayes, 1980; Odell and Cooper, 1976; Britton, 1975; Berkenkotter, 1981) though this may be because these factors have been most extensively studied. It appears from these studies that when the "situational" or external variables are familiar, less revision is required.

Britton (1975) says that a large amount of work-related writing is done in 'house styles'; such writing requires less a full understanding of the rhetorical situation than 'serving an apprenticeship.' Van Dyck (1980) found that the 80 bankers whose on-the-job writing she studied seldom revised routine reports and simple memoranda beyond correcting them for typographical errors, while more complex and less frequently-done tasks often took multiple drafts, which were adjusted for focus, tone and impact. Mair and Roundy (1981) studied technical writers' revisions, and concluded that though they rewrote in the same 'recursive' fashion, the literature reports for other writers:

The rewriting stage we have delineated tends to be more deliberate than that of other writers described in the literature. The technical writers' audience, purpose, and form are set by his or her technical task. The parameters guiding the technical writers' revision are thus more clearly defined than is the case with other writers. The technical writers' major criteria for revision--inclusiveness and proper emphasis of the contents of the draft, and logical progression, can be met because the revisionary task itself is clearer (p. 10).

It appears that for such writers, less revision is required, but Mair and Roundy note that even for familiar, technical tasks their writers reported 'discovering' new information during the process of revision.

Despite the emphasis in the literature on the context, or 'rhetorical problem,' the external elements alone are not sufficient to account for observed differences in writers' revisions. Faigley and Witte (1981) gave expert writers the same non-literary task. They say:



We found extreme diversity in the ways expert writers revise. One expert writer in the study made almost no revisions; another started with an almost stream of consciousness text that she then converted to an organized essay in a single draft; another limited his revisions to a long single insert; and another revised mostly by pruning (p. 410).

Not only may writers construe given external circumstances in different ways, but they may have different approaches to writing, and different purposes vis-a-vis a given task.

Virtually all theorists who consider writers' revisions agree that writers revise in relation to their purposes. Judy and Miller say, "in making contact with others, human beings shape their language for particular purposes" and that "once your writing is motivated, you will find language to say what you have to say" (1978, p. 5). Moffet says: "Beneath the content of every message is intent. And form embodies intent. Intuitively or not, an author chooses his techniques according to his meaning" (quoted by Knoblauch, 1981, p. 154).

Though theorists seem to agree that purposes are formed in relation to the external demands of the writing task, there is much less agreement on how such purposes might be identified or described. One of the difficulties, of course, is that while the external elements of the writing situation are observable, purposes are not. One solution to this difficulty is to identify purposes in terms of the elements of the situation which they address, as Nold (1979) does, after the fashion of discourse theorists such as Jakobson (1960) and Kinneavy (1971).

Britton (1975) and Emig (1971) cross writers' purposes with effects on the text, arriving at 'function' categories, which identify writing on a poetic/expressive/transactional continuum, where

Transactional language is fully developed to meet the demands of participants; poetic language is fully developed to meet the demands of the spectator role; expressive language is informal or casual, loosely structured language which may serve, in an undeveloped way, either spectator or participant roles (Britton, 1978, p. 18).

Emig prefers the terms reflexive/expressive/extensive, and says that the distinction suggests "two general kinds of relations between the writing self and the field of discourse--the reflective, a basically contemplative role: 'What does this experience mean?'; the extensive, 'How, because of this experience, do I interact with my environment?'" (1971, p. 37).

Though this distinction seems to involve a mix of factors, the main distinction in relation to purpose seems to be between ends and means, or intrinsic and extrinsic purposes, with reflexive or poetic writing arising from an inner need, and yielding a piece of writing that would be judged as an art work, and transactional or extensive writing from some external circumstance and yielding work whose 'goodness' would be determined by its success in accomplishing its instrumental purpose.

The fact that investigators of literary work, such as Murray (1978) and Della-Piana (1978) tend to put greater emphasis on intent, while those who focus on non-literary writing seem more inclined to describe revision in terms of elements of the context, tends to support some distinction of the sort Emig and Britton make, but in

terms of understanding exactly what goes on when writers revise, distinctions of this type present some problems. Knoblauch (1981) says such "generic purposes" may be "accurate, but not very helpful" (p. 156).

He asserts that since their category systems are deduced only from an examination of text, Britton and Kinneavy are guilty of the "intentional fallacy" and says that:

The inadequacy lies, not in oversimplification, which is inevitable, but in the blurring of an important distinction between the kinds of purposes that actually initiate discourse and those that merely define categories in which completed discourses may be located (p. 154).

He suggests that 'purpose' in writing requires an 'operational' description, and says, quoting James McCrimmon:

By 'purpose' we mean the controlling decisions a writer makes when he determines what he wants to do and how he wants to do it. We do not mean anything so general as deciding to 'inform,' 'persuade,' or 'amuse,' since these terms mean so many different things they give almost no help (Knoblauch, 1980, p. 155).

It appears that he would make similar criticisms of Nold's (1979) categorization of intent related to effect, audience, meaning, and persona; though these are derived from writers' reports of their intentions, and so cannot be fairly accused of wrongly inputting intentionality, they still lead to a less than full account of what the writers' purposes are when they revise. It seems he is asking for an account of purpose that would tell not just that a writer made a given revision because of purposes vis-a-vis an audience, but exactly what he wanted to do to this audience in the given case. Presumably, he is asking for something like what Geertz (1973) calls, after Ryle, "thick description": a full account.

Calls by other researchers on revision for further empirical work also seem to be based on what they see as a need for a fuller, more 'natural' account of what writers do when they revise. Most of the criticisms of existing research focus on various restrictions or 'artificialities' that arise from the requirements of experimental research for generalizability and replicability, or out of a simple, practical need to limit the investigators' tasks to manageable proportions.

Faigley and Witte (1981) say that a limitation "in studies of both cause and effect of revision to date has been the artificiality of the writing situation" (p. 411). In an effort to examine as directly as possible what is a mental process, many researchers have followed Emig's (1971) lead and had writers compose aloud (Sommers, 1980; Wolff, 1981; Flower and Hayes, 1980, 1981; and many others). Bechtel (1979) also videotaped student writers, observing such behaviors as knuckle-popping and thumping during the composing process. There is no clear way to determine how composing aloud or being observed influences or changes what writers do, but it seems that composing aloud adds an element to an already extremely complex task that might alter what the writers do, if they were already handling as many elements of the task at once as they could manage. Odell and Cooper could not persuade professional writers to compose aloud. Emig herself, whose work began case studies of writers, according to Odell and Cooper (1976) feels that sufficient research has been done on these lines. Many literary writers report being near-fetishistic about the conditions under which they work,

and though there is no clear way to determine how these artificial conditions influence the way writers work, it seems reasonable to suppose that if what is sought is an account of what writers "do," then one would seek such an account under the conditions in which they normally do it.

One obvious factor that such situations influence is the time available to revise; writers often revise over a long period of time--Robert ~~Y~~Traves rewrote The White Goddess over a ten year period (Plimpton, 1977)--and it does not seem that an afternoon in a laboratory could fairly demonstrate the complexity involved in such a lengthy task.

An additional artificiality, in light of the emphasis the literature gives to intention, is the fact that in many controlled studies of expert writers, the writing tasks were set. Faigley and Witte (1981) asked writers to "describe a place in Austin that an out-of-town audience would not be likely to know about" (p. 406). Flower and Hayes (1980) instructed their writers to "write about your job for the readers of Seventeen Magazine, 13-14 year old girls" (p. 23). Cooper and Odell (1976) asked writers to "imagine a situation in which you would be very angry with someone other than a member of your family" (p. 105).

In terms of purposivity, these tasks appear to lack either what seem to be the self-impelled purposes of literary writers, or the 'real-world' requirements that arise from actual circumstances of work, though it may be that they resemble school writing tasks precisely in this respect; it is at least questionable whether tasks without 'real'

purposes elicit the same processes that writers would follow with such a purpose. Faigley and Witte (1981) suggest that "such artificiality probably influences not only what the subjects wrote, but also the numbers and types of revisions they made" (p. 411).

Studies that have been conducted in 'real-world' settings, such as Van Dyck's (1980) study of bankers' writing, or Mair and Roundy's (1981) of technical writers, are not 'artificial,' but are restricted to fairly limited tasks. Britton (1978), Della-Piana (1978), Murray (1978) and Faigley and Witte (1981) all call for more empirical studies of revision, and the later three suggest that such studies should aim for more natural accounts.

Murray (1978) suggests that researchers

Collect and examine a number of versions of pieces of writing in different fields, not just examples of 'creative' writing but examples of journalism, technical writing, scholarly writing. . . . A research project might collect and examine such drafts and perhaps interview the writers/ editors who produced them (p. 99).

Faigley and Witte say that "we need studies that employ more than one methodology, that examine the complexity of revision in a variety of texts across a variety of situations" (p. 412), and Della-Piana suggests

research methodology sensitive to the complexity of the revision process [that] will focus on generating hypotheses rather than on testing them and on identifying crucial variables rather than manipulating them. Thus, descriptive studies will be more valuable than formal experiments or treatment studies unless the later are combined with description in such a way as to uncover the conditions under which development, learning or performance naturally occurs (p. 11).

This study picks up on the suggestions in current research for descriptive studies of writers' revisions under the conditions in which they normally occur, and in line with suggestions of researchers who have studied revision. It proceeds on the assumption that such research should focus less on testing specific hypotheses than generating a body of information against which current presumptions might be checked and providing information that would lead to the generation of new hypotheses which are based on the observation of the actual revisions of writers.

## CHAPTER II

### METHODS

The main aim of the study was to examine and describe how and why writers revise during the normal course of their lives, rather than in "artificial" settings or with contrived writing assignments. The results obtained were then compared with claims made in, and questions raised by, the existing research on revision as reviewed above. The potential implications for instruction in writing and revision and for future research were explored.

#### Guiding Principles

Since current researchers felt many of the laboratory studies on revision were both artificial and limited in scope, this study attempted to avoid these problems by giving as full a description as possible of what the writers studied actually did when they revised under their usual working conditions--"thick description." The term comes from Geertz (1973), who takes it from Ryle; he uses it to characterize descriptions of actions that capture their fullness and complexity. Geertz contrasts "thick description" with 'operationalism,' a term he applies to social science research based on the canons of evidence of experimental natural science--methods used in much of the revision research described earlier.



Though he uses "thick description" particularly to describe what ethnographers do, his distinction between research, on the one hand, which begins with operational (pre-determined and empirically identifiable) definitions and locates an action in a set of existing categories, and on the other, research which attempts to capture the full complexity of an activity as it actually occurs, holds for the writing process as well. The affinity is evident to Geertz: "Doing ethnography is like trying to read (in the sense of 'construct a reading of') a manuscript--foreign, faded, full of ellipses, incoherences, suspicious emendations, and tendentious commentaries . . . ." (p. 10).

Unlike ethnographic study, this one did not focus directly on social behaviors (though writing for an audience implies them) but in its aims and methods closely resembles ethnographic study of the type Geertz describes. It is based on the premise that human behavior--particularly, in this case, the behavior of experts at their work--is not random but purposeful, and that close and careful observation will reveal patterns of purposefulness. Like ethnographic study, it was designed to be as 'natural' as possible, examining writing and revising under the conditions they normally occur, with as little interference (as could be practically arranged) introduced by the study itself.

Each method of research carries with it certain inherent failings, doing somethings consummately well at the expense of others. Experimental research has canons of evidence based in the aim of generalizability, which can only be obtained under correct controls

and restraints: representativeness, control of extraneous variables, operational definition. The requirement of control mitigates against 'naturalness' and 'richness.' This study sacrifices generalizability for these features. There was no expectation that the study would yield a set of rules and prescriptions that student writers should follow, though it was hoped some would be suggested, nor that it would yield generalizations about 'what writers in general' do, though it was expected to suggest where future study might be directed.

Della-Piana suggests that a study such as this one should be used to "generate testable hypotheses," and that is one of its purposes. However, the study proceeds on the assumption that since the writers studied are skilled and their work has intrinsic merit, the description of the works' development through revision is intrinsically as well as instrumentally valuable. The premise is, simply, that something done extremely well is worth close attention for its own sake.

There were some conflicts between wanting a "thick" description and wanting a "natural" one. Perhaps the most complete description an outsider could get of a writer's revision processes would be obtained by watching him/her constantly while s/he composed aloud. However, both composing aloud and being watched introduce artificiality by altering the natural context in which writing is normally done. This is especially true for writing, which is a notoriously solitary activity. While social behaviors can be observed directly, though, mental activities cannot, so no known method (even direct observation) can give an exhaustive account of what writers do

when they write and revise. The written material, however, is an artifact of what goes on in mind.

In the interests of the general aims of the study, I settled on a combination of examination of writers' successive drafts and interviews. This choice was based on the specific requirements of the task at hand, and on its affinity to subjects of ethnographic study. The drafts themselves are artifactual remains of writing behavior and the writers' interviews serve the same purposes as reports ethnographers obtain from informants--to clarify, expand upon and check the accuracy of direct observation. Either, alone, was subject to some error--interpretation of worksheets to plain misconstruction and mistaken attribution of intentionality, and interviews to the enormous difficulty of recalling all parts of a complex act, not all of which may have been conscious even when it occurred.

Together, however, with the drafts stimulating memory and the interviews directing attention to important facets of the texts, they seemed to have potential for describing what writers did in the normal course of their work more fully than is described in reports of existing research. In addition, it was a combination that has been used successfully, though for 'literary' purposes, by critics such as Wagner (1967).

#### Writers Studied

There were three criteria for the selection of writers studied: (1) accomplishment, (2) versatility, and (3) willingness to participate. No claim was made that the two 'represent' all similar writers. Two

were selected, however, since if there were common practices between the two, I could at least distinguish them from what was 'simply idiosyncratic' and this might suggest where future research that sought generalizable principles might direct its attention. The writers were Lee Upton and Albert Drake.

### Accomplishment

Both Drake and Upton were well-published, Drake with over ten books and more than two hundred other publications; Upton with over fifty poems in 'literary' magazines, and several years' experience as a newspaper feature writer. Both had received competitive honors and awards: Drake had been awarded a National Endowment for the Arts Grant for his fiction, and had a story selected for the prestigious Best American Short Stories in 1971; Upton had been a fellow in the writing program at the University of Massachusetts and had been awarded poetry prizes there and at Michigan State University when she was an undergraduate. During the period of the study, Drake was awarded a second NEA grant, and Upton's first book, You Are Not a Child, was selected (in a national manuscript competition) for publication by the University of Alabama Press. A more complete description of Upton's accomplishments is found at the beginning of Chapter IV, Drake's in Chapter III, and their Selected Bibliographies in Appendices A and B.

### Versatility

Both writers had experience working in a variety of forms. This seemed important, since existing research suggested that

revision patterns might be genre specific, and I wanted to be able to distinguish such patterns from those that held across texts. Drake wrote both book-length and short fiction and at one time had written and published poetry. Upton wrote poetry and reviews, had been a news feature writer and had recently begun to write short fiction. They had both been successful at literary and commercial writing tasks and in accomplishment and versatility, seemed to demonstrate writing abilities and performance to which instruction in writing might well aspire.

#### Willingness to Participate

They both expressed willingness to give their full cooperation by making draft material available and by being questioned and interviewed. This was a crucial factor, since the entire study depended upon their continued cooperation, which entailed an enormous amount of work and time on their parts.

In addition, though it was not an initial requirement, the writers differed from one another in several potentially important respects not directly related to writing--age, sex, and geographic origin. These were demographic variables often shown in social science research to influence many behaviors, and so of possible influence on the revision processes. Since the writers differed in these respects, age or sex could be eliminated as the 'cause' of any common features that might be found. Another important difference was that although they both write in a number of genres, Upton

considers herself primarily a poet, and Drake considers himself primarily a fiction writer.

### What Counts as Revision?

There is some disagreement in existing research about the use of the term "revision." Sommers (1979) examined fifteen writing texts and found that twenty-three terms, ranging from 'polishing' to 'reconceptualization' were used synonymously with 'revision.' Britton (1975) says that the various activities that fall under the term "have in common only the fact that in them, the writer becomes reader of his own work" (p. 46). Since I was interested in as much of the process as possible, whatever it might be called, I took the broad view, and included all activities from the time they became readers of their own work under the general term 'revision.' When possible, I also tried to get information about mental activities previous to the point they began writing, if they felt initial purposes or revisions in mind influenced the development of the work.

### Conduct of the Study

At the beginning of the study, Drake was in the process of writing a novel, Fears. Except for a few columns for Rod Action, he was not working on material which would begin and be completed during the period of the study. However, he routinely saved draft copies of his work and agreed to make them available to me. Upton, who did not normally save early versions of her work, agreed to keep all drafts and worksheets of her writing for me, and to date them. She sent work to me as it was completed, between November 1982 and

March 1983. I limited my examination to work intended for public promulgation or publication, not personal letters or journal entries except as they related to the work studied. The dating and retaining of draft copies did alter Upton's normal practice, and so was a potential source of 'unnaturalness' in the study, but was necessary for the study to proceed at all. The limitation on the variety of work made the study less exhaustive than it might have been, but I felt the study was already intruding a great deal on the writers, and did not feel comfortable intruding further in the conduct of their private lives, which the examination of 'personal' writing would have entailed.

Together, I gathered a novel, a history/memoire, a technical history of the Pontiac GTO, four short stories, a book review, five articles, and twelve completed poems, as well as several poems still in progress.

#### General Procedures

I began by examining drafts of material Drake had worked on or completed during 1982--over 25 pounds, by weight, but only a fraction of the work for which he had kept worksheets over the years. I examined Upton's work as it arrived in the mail. In keeping with my original intention of keeping the study as 'natural' as possible, I tried to begin by looking at the draft material in a way as free as possible from a priori assumptions--to let the writing itself suggest how it might be best approached, to avoid introducing bias into my description of the texts because of preconceptions. Initially, this process left me rather bewildered.

I read and reread, at first simply overwhelmed by the sheer bulk of material, the number of additions and deletions, crossings-out and insertions and sometimes, illegibilities. The first 'sense' to emerge from the work was physical: that is, the amount of plain physical labor and shuffling of paper that had gone into the work. The second 'sense' was also physical--a "sculptural" sense of the work taking a certain physical form. (Examination of the successive drafts of Upton's poems in Chapter IV demonstrate this clearly.) This sense had very little to do with the 'meaning' or content or language of the writing itself; it instead came from the plain facticity of words on paper page after page, coming together, with each piece taking a unique shape--the sense of unique form emerging out of what seemed to be infinite possibility.

This literal 'taking shape' directed my attention then to the elements in the text that seemed decisive or crucial to this final shape--changes or preservations in the texts that determined what each piece became. I read forward, from early to late drafts, and backward, from the finished version to earlier ones, attempting to trace the development of these crucial elements through the revisions.

As I initially examined the drafts, I noted questions and puzzles and interviewed each writer--Drake in person and Upton by mail--asking questions about specific pieces, and attempting to find out as much as possible about how they came into being, what the writers had in mind in writing them, and how they were related to the writers' aesthetic sense, and previous bodies of work. I also



asked, generally, about their revision practices. I did two detailed interviews with Drake and three with Upton.

During the period I examined the work, I spoke with Drake frequently on the telephone, and corresponded regularly with Upton, asking them to fill in missing details, such as the order of events not clear in the draft material, and what they had in mind as they wrote. A bibliography indicating the dates of these interviews and other correspondence is found in the bibliographic section for each writer.

My questions arose from elements in the drafts that puzzled or interested me. In the interviews and questions, I kept in mind features raised in the previous research on revision, such as audience, 'goal setting,' 'intended persona' and genre, but focused on the work itself. Since many of the claims in the literature seemed highly plausible, I tried to avoid 'putting words in their mouths'; to let them discuss the material and the writing processes in the way they would naturally describe them, and, as much as possible, to try to reconstruct the processes at work during the writing, keeping this as separate as possible from their own retrospective conclusions about why they had revised as they had: something, of course, not always possible.

Not surprisingly, since both are teachers of creative writing and 'literary' people, both spoke of their work in 'literary terms': "character," "narrative," "voice," "image," "line," "tension," "metaphor." Since I had a literary background this seemed to be

the natural language in which to discuss the texts; they used this language even to discuss texts which would not generally be called 'creative writing,' for instance, non-fiction.

In the meantime, I continued reading the texts, trying to settle on a way to describe both the interview material and the texts themselves. Working backward, from finished product to early drafts and notes tended to emphasize those particular features important in determining the shape of the final version. Working forward, from early to late versions, tended to emphasize the overall global development of the work, and the processes the writers followed. The examination involved an enormous amount of plain 'detective work,' following clues and reconstructing the order of events, after the manner of textual analysis described earlier by Geertz. I had a great advantage over a researcher looking at Melville's papers, however: my writers were, happily, alive and willing to give me information that was not in the texts, though they could not always remember how or why they had done certain things.

#### Language/Methods of Analysis and Description

There seemed to be five general elements that required description to give a 'full account' of what I sensed and observed in the texts: (1) the finished texts--their content, substance, language and form; (2) features introduced or removed during revision; (3) the general effects of revision on the texts; (4) the 'reasons' for the revisions and (5) the actual physical changes made in the text--the 'revisions' themselves.

### Descriptions of Texts

The language that students of literature use to describe it is rich, overlapping, metaphoric and allusive, like the texts themselves. These qualities of this language are suited admirably to thick description of work with aesthetically important qualities, but are perhaps the reasons it is not used more widely in the research on revision. In its allowance for ambiguity and paradox, this language is 'unscientific' in that it does not create mutually exclusive categories.

The terms discussed below were those that seemed important in describing the texts at hand--though not all to all texts--and that either do not seem to be commonly known, or are ambiguous or in dispute. The following is not a thorough or definitive description of such terms, as might be found in Beckson and Ganz's Guide to Literary Terms (1960) or the appendix of creative writing texts such as Minot's Three Genres (1982), but simply a description of use as applied to the texts and interviews, and the narrative accounts written about them. It also discusses some general principles useful in following and interpreting the narrative accounts. The attempt here is to describe the less common in terms of what is more familiar to a lay audience. Though their 'literary'\* use is often genre-specific, they applied in many cases equally well to 'non-literary' texts.

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\*No fine distinction is made between 'literary' and 'non-literary,' other than common use. 'Literary' is applied to texts students of literature would study, 'non-literary' to any other writing. The distinction is not absolute.

The basic units: lines, sentences, stanzas, paragraphs, and drafts. The texts examined were comprised of words on paper, perhaps not such an obvious fact in an era in which writing is often preserved on discs or magnetic tape. There was nothing particularly "unconventional" about either writers' work in the sense that both followed the normal prose conventions of sentence and paragraph. Even Upton's poetry was sentence based, something not always the case with contemporary poetry.

Sentences and paragraphs are commonly recognized, as are, perhaps, lines and stanzas. The term 'line' is used here in a simple, descriptive way to identify the basic visual units of which the poetry discussed here is comprised. Since there are such things as 'prose poems,' the distinction between poetry and prose is not absolute, but the use of the line is the feature which generally distinguishes poetry from fiction. It marks out points where the text begins, reading from left to right across the page, and on the right (and sometimes left) does not coincide regularly with the right margin. The end of a line signals a visual and auditory pause, since it stops the eye; it establishes both a relationship between the words in the line, which 'go together,' and between the line itself and the white space on the page. The stanza is a group of lines which are set off from other stanzas by white space, grouping lines together and setting them off from other stanzas.

Though these terms are perhaps commonly known, the visual and auditory parallels between sentences and lines, and paragraphs and stanzas are less obvious. Because of their physical positions in

relation to white space, the first and last words in lines, stanzas, and paragraphs take emphasis. The same is true for sentences, though the emphasis is less pronounced because there is less space.

Though the sentence has a 'given' form, in that it generally has a subject and a predicate, begins with a capital letter and ends with a period, there are no such clear rules to tell a poet where to break a line. In 'formal' poetry, line breaks are dictated by a regular metric or other formal device such as syllable count. Much contemporary poetry does not use these devices, and lines are broken by 'feel,' whatever that may include for the specific poet.

In poetry which is written in sentences, the line breaks work either 'with' or 'against' the sentence, since, like line breaks, sentences have elements that stop the eye and voice. Sentences are comprised of phrases and clauses, and in combination with punctuation, these signal a 'rhythm,' a pattern of emphasis, de-emphasis and pause, which is both visual and auditory (Minot, p. 6). Though the term rhythm is usually used in connection with poetry, both poetry and prose exhibit properties of visual and auditory stress. A series of words can read smoothly or 'bumpily,' quickly or slowly.

The tension between the line and sentence is illustrated by a passage taken from Upton's poem, "The Mountain":

The first junk to round the Cape  
of Good Hope was made of teak.

In reading the poem, the reader pauses (slightly) between 'Cape' and 'of,' while in reading the same sentence in prose form, the reader would normally pause between 'junk' and 'to,' and/or between 'Hope'

and 'was,' depending on the amount of breath. The line break in the poetic version thus creates a tension between normal speech and the spoken version suggested by the poem.

The visual and auditory properties are pointed out here because though lines, sentences, paragraphs, and stanzas are often discussed as units of meaning, sentences and paragraphs are less often considered in visual and auditory terms. The discussion here is not to suggest that all prose or even all poetry is designed to be read aloud. The point is simply that in written form, a phonetic language has both visual and potential auditory properties. These properties were frequently important in the texts examined in the study.

Character/persona/voice. Persona and voice can perhaps best be understood in terms of character, which identifies a 'person' in a piece of fiction, though persona has somewhat different implications. In some cases, such as in a dramatic monologue ("a poem consisting of the word of a single character who reveals in his speech his own nature and the dramatic situation"--Beckson and Gans, 1960, p. 47) the 'character' in the poem is identical with the persona. The character's 'voice' describes the distinctive and generally idiosyncratic elements of his or her speech--features which tend to identify the character, both in terms of diction (word choice) and other traits of speech, such as rhythm, that identify or suggest the character's individuality or basic nature.

However, the use of persona and voice alter in first-person poems which do not use a made-up character. Here, persona is used

to describe whatever identity the poet takes as it is revealed in his or her speech--simply, how the poet 'comes across' in the text. In composition theory, the term is generally used to describe how the writer of any text represents him or herself in it (Nold, 1979).

'Voice' is more complex. In one way, it is analogous to 'style' because it picks out unique features of expression, but it often also carries implications of sincerity or genuine emotion as opposed to artifice: what is 'really' the writer, as opposed to what is fake or contrived. Minot (1982, p. 10) says in advice to beginning poets: "When you begin to use the language of poetry to reflect what is unique in yourself . . . you will find yourself going beyond mere mastery of convention to develop your own 'voice' as a poet."

Narrative, scene and exposition. The term 'narrative' implies that a story is being told. Traditionally, narrative poetry is distinguished from 'lyric' poetry, which "presents a single speaker who is concerned with a strongly felt emotion" (Minot, 1982, p. 320), rather than tells a story.

Narrative, whether in poetry, fiction, or non-fiction, is comprised to two basic elements, scene and exposition, though sometimes finer distinctions are made. 'Scenes,' like scenes in a play, show characters in action and occur in a given (though not always specified) place and time. Scenes frequently, but do not necessarily, include dialogue between characters, combined with unfolding of events through description of actions.

'Exposition' is used in a general way here to apply to the parts of a narrative or story that "tell" the story without showing the events in scenes. Writers use exposition to 'fill in' necessary parts of the story, sometimes but not always in the past, that are important to the story line but not 'shown' in full detail.

Point of view. "Point of view," usually applied to fiction, overlaps with 'persona' in some cases, but describes not who is speaking as much as who is seeing whatever is described--"the agent through whose eyes a pices of fiction appears to be presented" (Minot, 1982, p. 320). These can be the eyes of a single character, or can be "omniscient," in which the author enters the minds and uses the perceptions of many characters. Though the term applies mainly to fiction, it is important in an epistemological way to many texts, since it involves what can be known or perceived by whom.

A general prescription for beginning writers is that point of view should not "shift." Minot says: "Most short fiction and a majority of long fiction limit the means of perception to a single character" (1982, p. 321).

Forms of address. Address has to do with the relations between the reader and the writer--that is, the sense a text carries about to whom the writer is speaking. A text might carry the sense that a writer is addressing him or herself in a reflective way, or that the writer is speaking directly to a known audience. In fiction, this sometimes takes the form of the writer making a 'dramatic aside'



to the reader, though this is not conventionally done in contemporary American fiction.

Direct address is speaking from an "I" writer to a "you" reader, much in the way one would in writing a letter. Address establishes or works from a sense of the social relations between the writer and the reader and is related to the level of formality, diction, and 'tone' (the 'emotional content' of the writing, sometimes also used to describe the writer's emotional attitude toward the subject.)

Direct address and self-address tend to be informal, while technical writing (such as the description of an experiment) addressed no one, and so takes on a certain formality. These distinctions are highly developed by discourse theorists such as Kinneavy (1971) and Moffet (1968).

Image. Though the term 'image' is widely used, these uses vary enormously. Minot (1982) says an image in a poem is "any significant piece of sense data," and uses 'image' to subsume both figures of speech and certain auditory properties of poetry. Beckson and Gans (1960) say the uses of the term range from description of a concrete 'language picture' to highly abstract uses, such as Dante's "image of salvation" (p. 86), where it is used synonymously with 'vision.'

The use here, shared by both authors and myself, is closely related to the Imagist movement in poetry, and refers to the condensed use of language--including metaphor, simile, and description--to precisely present or evoke direct sensory experience. Though

images are frequently visual, they may be auditory or appeal to taste, smell, or touch, or to a combination of senses. Image is best illustrated by example: in "The Mountain," quoted earlier, Upton uses the visual image, "The men huddled around a fire/ as if it were a game." In Drake's Street was Fun in '51, he describes the sound of a Porter muffler as being like a motorboat, "the soft blurb or exhaust exiting under water." There is no clear line between simple description and image, but image as used here carries implications of greater sensory intensity and verbal concentration.

Structure/form. Both 'structure' and 'form' have a variety of uses, some descriptive and some prescriptive. Sometimes they are used synonymously and sometimes they are contrasted to one another.

'Form' is often contrasted with 'content' to distinguish how something is said from what is said (Beckson and Gans, 1960, p. 64), and at other times is used specifically to identify received, replicable arrangements of language like the sonnet, or ballad, or five paragraph essay. At other times, it is used synonymously with structure. Beckson and Gans say "form" is "the total structural integration of the work itself" (p. 64), but later say that "structure" "usually refers to the organization of elements other than words" (p. 203). A common view is that structure is a skeleton or framework upon which the rest of the text hangs, but exactly what elements create this framework is not always clear. All, however, seem to agree that structure determines the way in which elements in a text are ordered, and that structure 'unifies' a text.

John Hawkes, who rejects the familiar elements of setting, plot, and character in his fiction, says that structure is the crucial element in fiction: "Verbal and psychological coherence," the source of "meaningful density" in his work, which he describes in terms of "corresponding event, recurring image and recurring action" (Dembo and Pondrom, 1972, p. 11). Hawkes' notion of "meaningful density" is closest to the sense of structure used here.

"Threads" or "strands" or orders of events supply this density in the texts examined, and often appeared through revision. However, there seemed no clear way of identifying such elements in general, without the context of the specific texts. Voice, for instance, point of view, and certain patterns of visual and auditory repetition all gave 'structure' to various pieces. In discussion, I tend to use 'structure' to refer to the way such elements worked in the texts, and to reserve 'form' for the general shape the texts took.

Description of form, the overall development of the texts, seemed to require an additional language that would describe how they took on the forms they did. Though 'poem' carried certain implications about the physical shape of the material on the page, the literary vocabulary did not seem adequate to describe either the shape the pieces eventually took, nor the processes they went through to take that shape. These are things which fall under the general notions of form and structure but are not exhaustively described by them. None of the pieces examined were clearly identifiable as replicable 'forms'--there were no sonnets, rondelles, or five paragraph

essays, though many of the pieces partook in one way or another of some of the conventions of familiar forms.

Things going on in the text through revision seemed to require a different way of talking--a language of balance, proportion and shifts in emphasis; a language, perhaps, germane to the visual arts. Drafts expanded and contracted, either from the ends, or in the middle, accordian-wise. These revisions shifted the balance of emphasis from one part of the text to another. Some elements blurred and others sharpened, in a way analogous to shifting depth of field on a camera lens.

These changes emphasized the text as a whole; any alteration in one part of the text had at least a potential effect on all other parts by changing the proportions and relationships between elements. When pieces of the text were moved around they moved relative to other pieces, altering the shape of the whole. This sculptural sense, noted earlier on, was only partly related to, and could not be exhaustively described in terms of meaning: it was very much related to the visual properties of the text on the page.

Drafts. Both writers composed in, and used the term 'drafts.' A draft is a version of a text, not necessarily complete but identified by the fact that when it ends, the writer starts over again on another draft, working from the beginning of the text. A draft might be written in one sitting, or be comprised of many strands of material written at different times and shuffled together. It might be a complete version or a partial version.

### Reasons for Revisions

There were clearly two 'kinds' of reasons for specific revisions: 'cues' in the texts themselves and larger 'reasons' in the sense of aims and purposes. However, in the initial interviews with the writers, I had no sense of an exhaustive list of elements to which the writers 'compared' texts, as suggested by Flower's and Hayes' (1981) "rhetorical situation," or Faigley and Witte's "situational variables." Though both writers occasionally mentioned 'audience,' they tended to answer questions about their reasons for revisions in terms of (1) the texts themselves, (2) what they had in mind in writing a particular text, and (3) what they wanted the piece to do or be. These were not, obviously, independent of one another. They seldom, however, focused on any given set of features that they considered as they revised.

There was no way of knowing whether they had, as Flowers and Hayes suggested (1981), "internalized" a general set of criteria for an acceptable text. Such internalization seemed quite likely in the case of 'correctness' revisions. If either misspelled a word, they sooner or later corrected it, and it seemed odd to them to be asked "why." But there was no sense of a set of external features in mind shaping the work across texts. I could not assume that there was not some such set, but could not find in the material or the interviews anything to suggest what it might consist of, though I continued to look.

### Physical Alterations to the Texts

At the most basic level, writers made only two types of changes to the texts. They added something, or they took something away. All other operations were variations of these. Sometimes extant pieces were switched around by removing them from one place and adding them in another: Faigley and Witte's (1981) permutations and distributions. Sometimes one word was substituted for another (substitutions) and sometimes elements were conflated or pulled together in the text (consolidations). All of the 'formal' changes Faigley and Witte identified, such as changes in format, tense, spelling and punctuation were evident in the texts.

However, their taxonomy of revision changes was not exhaustive in that there were two types of additions observed in the texts that seemed important but were not picked out by their scheme. These were (1) forms of self address, and (2) 'trial runs.' These were elements that appeared on draft pages but were not actual alterations to the text itself.

Forms of self-address were notes or marks the writers made as they read over what they had written. Sometimes these were marginal, sometimes in the body of the text: "ok," "later," "make stronger or cut," "more willing to work on small expensive jobs." This category also included other forms of 'short hand' the writers used to signal revisions to be made later in the process--underlines, arrows, and so on. These sometimes, but not always, followed conventional editor's marks.

Trial-runs were fewer and were generally short lists, written at the same 'pass' at the material, in which several words or phrases competed for the same position in the text. Sometimes contradictory revisions would be made in one draft to the same piece of text, and the final resolution would not be made until the next version.

Though Faigley and Witte's system was the most robust of any in the composition literature for identifying physical changes in the text, it was difficult to apply in some cases. There was a problem of 'tracking' in long texts. On short pieces, it may have been fairly easy to trace a distribution, but in long texts, it was quite difficult. If a phrase was removed from one sentence, and added to another ten pages later, there was no clear way to trace it, since the whole text was larger than could be kept in mind, except in a general way. There was also no way to insure that even if the phrase was verbally identical, the writer had removed it from one position and inserted it in another, unless there was a marginal comment to indicate this had been done.

Though it was fairly easy to apply the system of handwritten alterations in the text (though there were some problems in identification), it was much more difficult to identify revisions that went from version to version, when revisions were made without 'signals' in the text. This was not a problem with the system itself, but one of physical and mental coordination. The categories made by this taxonomy did make it somewhat easier to track revisions that it would have been without such a system.

Perhaps the most important contribution of Faigley and Witte's work at this point was their distinction between 'surface' and 'text based' changes. 'Text-based' changes refer to alteration that adds new (propositional) meaning to the text, or that deletes information "in such a way that it could not be recovered by drawing inferences" (p. 403). Though there was some philosophical difficulty with the premise that underlying propositional meaning exhausted the meaningfulness of the texts, particularly with poems, the basic distinction was very important, because it tied physical revisions to effects on the texts, and was consequently useful both in describing the effects of certain revisions, and in reconstructing the writers' mental processes.

Their further distinction between 'micro-structure' and 'macro-structure' meaning changes was also somewhat difficult to apply but useful in principle. Micro-structure changes alter propositional meaning without affecting the meaning of the rest of the text, while macro-structure changes alter both the piece of text in question and change the reading of other parts of the text.

In initial examination of the texts, I did not see single changes that dramatically altered the reading of a whole text. In long pieces of work it would have been very difficult for any one change on the sentence level to change the reading of the whole text. However, several small changes in the same direction often had this effect, on balance. That is, the effects of physical changes were cumulative.



There were no types of revision that seemed to correspond directly (in a one-to-one fashion) with a given effect on the text except in the most general way: additions made the text, or parts of it, longer, deletions and consolidations made it shorter, and formal changes tended to bring it closer to conventional notions of correctness.

Though no attempt was made to 'code' all revisions, Faigley and Witte's system (as amended) was used to identify physical changes in the text, and their distinctions between surface and meaning changes and macro- and micro-structure changes were used both in determining 'what was going on' in the texts and to make the narrative account of the texts more explicit and precise.

The identification of the physical changes in the text is demonstrated by selections from the second and sixth drafts of Drake's "The Chicken Which Became a Rat" (Figure 1).

#### Modes of Writing and Revision

Both Drake and Upton typed and wrote by hand, and in general, used each mode at different points in their writing processes, though these points were not always the same for both writers or across texts. Both modes are evident in Figure 1 which also illustrates the points in time at which the changes were made:

(1) physical changes made and completed as the writer read existing draft material, (2) changes made in the next draft version that 'picked up on' notations made on rereading the previous draft, but not completed by the notations, and (3) changes made in the next

DRAFT 2

THE CHICKEN WHICH BECAME A RAT <sup>80</sup>

A<sub>1</sub> ————— 1  
 B<sub>1</sub> ————— That Spring, the Jap appeared. <sup>He</sup> infiltrated our neighbor-  
 hood (during the night) without noise or luggage, and the next  
 morning, when I peeked through the gun-slot of venetian blinds,  
 C<sub>1</sub> ————— he was on the flatlands, bent to his hoe, against the rising  
 sun. It was the third year of the war.  
 D<sub>1</sub> ————— His blade flashed and hacked American soil, and ~~the~~ <sup>the</sup> ~~sun~~  
~~the~~ <sup>the</sup> silhouetted against the sun which spilled red across 3  
 the tips of furrows at his feet, the insect <sup>shape</sup> ~~appearance~~ of his 1  
 E<sub>1</sub> ————— (wiroy, furry shape) reminded me of something. <sup>Then I remembered.</sup> On the coffee table  
 in front of the daveno was the current Liberty: on the cover 8  
 Hitler assumed the body of a jackass, his hooves kicking europé;  
 beside him, Mussolini was a baboon, dangling mindlessly from a  
 stripped, war-wrecked tree; and in the upper-right corner, Tojo  
 was a furry, menacing spider, whose web, like the land around  
 our Jap, was stained blood red. 7

(Tojo's spider?)  
 (the daveno?)

1. Additions: add material.
2. Deletions: remove material.
3. Substitutions: "trade" words or phrases.
4. Permutations: rearrange with or without substitution in a sentence.
5. Distributions: move material in one sentence into two or more.
6. Consolidations: compress material in two sentences into one.
7. Self-Addressed Comments: notes, suggestions and questions the author makes in reading text.
8. Trial-Runs: several words "compete" for one position.
9. Format Changes: change relation of text and white space.

F<sub>1</sub> → material moved from what was originally a later part of the text.

draft that were not 'flagged' in the previous version. Not all marginal notes made were 'picked up,' indicating revision in mind from the change originally intended.

### Description of Results

The body of the study was a series of narrative accounts of the development of the pieces examined, including exegesis of the texts themselves and the writers' comments about them. Revision patterns were then examined to determine if there were common features across tasks and writers. Conclusions and implications were then drawn from the descriptions.

Specifically, claims and questions raised by the body of research on revision as reviewed in the first chapter directed attention to features of interest in relation to the writers' revisions themselves:

1. Are there two kinds of revision--internal and external--and what do they involve? What distinguishes them?
2. Do writers revise to a set of rules such as found in writers' handbooks?
3. What elements or features influence the type and number of revisions the writers make?
  - a. external features?
  - b. aims/intentions and features in mind?
  - c. features of the text itself?
4. Is there an identifiable 'revision process' across writers and texts or does it vary from writer to writer and text to text?
5. How do processes observed in a naturalistic study compare to current models of revision?

In relation to the method of investigation, several questions were raised having to do with potential or observed differences between the type of information obtained by studying writers' revisions under natural as opposed to laboratory conditions. These were:

1. What differences were observed between the results obtained from a study such as this one, and studies reported in the reviewed research on revision, and how are these differences related to the differences in research methods?
2. What do the results obtained here suggest for future research?

In relation to question 5, above, there was a third function of the study. This was to explore and suggest educational and instructional implications of the results obtained. Since it was not held that the writers studied were representative, or that the results were generalizable, such implications are necessarily speculative. However, there were a number of conclusions that seemed to offer potential for the improvement of writing instruction, and they are presented as suggestion and speculation.

## CHAPTER III

### ALBERT DRAKE

Albert Drake was born in Oregon in 1935, and is currently a professor of Creative Writing at Michigan State University, East Lansing, Michigan. He has published eight poetry chapbooks, three volumes of short prose fiction, two novels--One Summer and Beyond the Pavement, and has published poetry and fiction in more than 250 magazines. He is also a "street rod" buff and writes a regular column for Rod Action magazine. He has published two non-fiction books on automotive subjects, Street was Fun in '51 and The Big Little GTO Book. A partial list of his publications is found in Appendix A. He is editor of a literary magazine, Happiness Holding Tank, and owns and operates Stone Press.

Drake began writing at twenty-four, though he recalls "thinking like a writer" much earlier, noticing mood and sensory detail and storing it away for some as yet unknown purpose. Once he began writing 'seriously,' he wrote at least five pages a day, a goal he set for himself, but it was not until the fall of 1964, after six years of steady work, that he wrote something he considered "decent." This was a short story called "The Spanish Parable."

In 1964, when he entered the MFA program in creative writing at the University of Oregon, he re-read the more than one

hundred short stories he had written in the early years. "I found nothing I could use," he says, "and I moved on."

In 1966, after completing his degree, he moved to East Lansing, where he began teaching creative writing at Michigan State University. Through the late sixties and early seventies he wrote poetry, fiction and reviews. In the late seventies he abandoned poetry. "I'm a failed poet," he says, "mainly because I can't revise poetry the way I revise fiction." Around the same time he began writing non-fiction, of which he had done very little up to that time except for book reviews and an occasional essay. The work examined here was completed or revised in 1982.

"Revision," he says, "is what I really enjoy about writing."

#### Drake's Fiction

Drake says: "My strength is in my fiction. The only reason it has any merit is because of revision." He began writing fiction when he was in college, writing his first story after coming out of a psychology class. He divides his fiction into two general categories: traditional and experimental. "My very first stories were experimental, but I was working out of ignorance. The experiment was really trying to fill up a piece of paper."

The distinction between his traditional and experimental stories is that he thinks of his traditional stories as realistic, with character and plot, a beginning, middle and end, and with emphasis on telling a story. His experimental stories consciously manipulate these features. He wrote both experimental and traditional stories

but had much greater success in publishing the latter, and so concentrated on them.

Point of view, something he is now very much interested in as a convention of the story, was a feature he never considered until 1966 when an editor read a story he had written, "In the Time of the Surveys," and offered to publish it if he would limit point of view. The story, though otherwise conventional, had eighteen shifts in point of view. "For the next five years," he says, "I limited point of view as a way of dealing with it." In the early seventies, he realized that he was doing the same thing in every story and wrote a story called "Voyeurs," "just as an exercise" in shifting point of view. Since that time he wrote a collection of experimental stories, Post Card Mysteries, and many traditional stories, including a collection In the Time of the Surveys.

In terms of his use of language, he developed in the middle and late sixties a dense imagistic style, different from his earlier writing, which he felt was naturalistic and not very interesting in a verbal way.

He describes what he means by the "naturalistic" writing that he felt was characteristic of his earlier work.

. . . in a room and out of a room, through a meal: I wanted to cut it away and get to more interesting material, to keep the most interesting parts and to get rid of the naturalistic impulse to have people walk to a window and light a cigarette and look out the window. . . . My first impulse was to write these actions or non-actions into one sentence, and the next step was to realize this was pretty passive writing and either to say it better or forget about it.

Later, he developed a more imagistic style.



Between 1965 and 1972 or so, I evolved a highly imagistic style that used elevated language, a compressed style that evolved to suit the short story. I wanted to get away from a naturalistic style that seemed very mundane and pedestrian. It's the language in the short story that makes it so interesting. By 1972, I had developed a tight, compressed, highly visual style. I felt in writing fiction that a short story should have the same kind of economy a poem has.

However, when he began to work on the novel One Summer, which he developed from journal entries, "entries made in fragments or sentences, with no attempt to be poetic and lyrical," his style began to change. When he copied the entries into the book, he kept the same style. The novel dealt with the life of a thirteen year old, and is one of a proposed tetralogy, of which the novel Fears, discussed in brief here, is the first, chronologically, though One Summer was the first written.

The language isn't the kind I've used before. I'm not sure I like it stylistically--it's not imagistic--but it's serviceable. So when I started to do the second novel, I continued with the plain style. The same style worked in the non-fiction.

Drake feels his style is now at another point of transition.

#### "The Chicken Which Became a Rat"

"The Chicken Which Became a Rat" was originally published in Northwest Review in the summer of 1970, and was chosen in 1971 for Martha Foley's prestigious Best American Short Stories. In 1982, Drake incorporated the story into a novel in progress, Fears, the second of a proposed tetralogy of which the first is One Summer. "Chicken" has a long history, arising originally from a note in Drake's journal circa 1965, and going through eight drafts written between that time and the completion of the original story in the

summer of 1968. Of these drafts numbered 1, 2, 3, 5 and 6, as well as part of a version written between 5 and 6, and notes Drake made before and during the writing are extant. Of all the stories he has written, Drake says "Chicken" is "the most drastically changed and improved through revision."

#### Description of the Published Story

"The Chicken Which Became a Rat" is the story of a young boy's life in Oregon during a year-and-a-half period near the end of World War II. It draws together the distant progress of the war with the unnamed protagonist's "home front defenses" against a dis-interned "Jap" who "infiltrated" the neighborhood, and scrabbles on the wasteland just beyond the city limits, "marshy in winter, baked hard in summer," with his hoe which "flashed like a bayonet into American soil."

Heavy with memory, and the xenophobic vocabularies of war--"V-mail" and "liberty ships," "Tojo on the cover of Liberty . . . a furry menacing spider whose web, like the land around our Jap's was stained blood red"--"Chicken" traces the 'Jap's' relationship to the boy and his family, a relationship that is not personal but metaphoric, particularly for the boy, who never sees the Jap's face but whose presence in the story creates a psychological 'front line.'

When the boy and his friends attack the Jap from their "home front defenses"--foxholes, "a grid of slit trenches, pillboxes and tunnels" that serves as a base for their artillery--their clods of dirt "don't make the distance." But their hero, the protagonist's Uncle Boswick, flips a stone through the Jap's window. When the

boy's father, who like all good Americans hates Japs but believes "every man should own a piece of ground and that all others should respect the limits of ownership," pays for the window, the boy suspects him of being a traitor to his country.

Boswick's Archie Bunker character provides comic relief. Boswick's foot "missed a tailgate at Fort Ord" just before he was due to be shipped out, giving him a bad back, a Purple Heart, a medical discharge, a disability pension, and freedom from rationing. When the Jap's garden begins to bloom, Boswick suggests the boys investigate, particularly the poppies, "not," Boswick says, "the kind the legion sells." The boy slips into the Jap's garden at night to get samples for Boswick to send his friends in Washington "for analysis," but the Jap is waiting for him, "hands folded, hat tipped to conceal his inscrutable face."

Later, as the boy sleeps, the Jap comes offering his mother vegetables, which she buys regularly from him, though the boy never sees his face.

Scenes of the boy's life in Oregon function contrapuntally with 'set pieces' of exposition that root the local events firmly in the larger movement of history, and set the tenor of the time.

Elsewhere, Captain American turned bullets off his shield, the Green Lantern sought truth and even the Submariner turned to the side of good: another ring of filthy Nazi spies and saboteurs was broken. The axis shed their animal skins in defeat.

At home, "we fought on":

we flattened tons of tin cans for tanks and salvaged kitchen fat for munitions and bundled high stacks of newspapers and magazines for who knows what. We

bought a twenty-five cent savings stamp a week, and when the book was full, it became a war bond. On walks and walls we chalked our beliefs--Hitler is a Heel--and assertions of evolution--Tojo is a Monkey's Uncle. We said prayers, pledged allegiance, saluted the flag; and a thousand times our razored hatred cheered John Wayne's single-handed assault against the Japs on Friday night.

The war continues: "Paris and Guam and Pilau had been liberated." School begins. "Besides Christmas, only two things happened that school year." Both are physical intrusions of the war at home, involving the boy's fellow home front warriors. "The MacGregor's" father dies "a hero" in the Battle of the Bulge, "where General McAuliffe said 'nuts' to the Nazis." Piggy's Uncle Jed sends home a footlocker from the Pacific containing three Jap rifles and two officer's swords.

The Jap continues his battle against the reluctant soil into the next spring ("What did he want," the boy wonders. "What was he working so hard for?") adding a chicken coop "that made the tar paper shack seem like a palace" with the proceeds of his vegetable crop.

When school is over in June, the boys resume their attacks on the Jap half-heartedly. Now that "Tojo was finished," the Jap seemed a "docile intruder." Even Uncle Boswick relents, intrigued by the financial prospects of the Jap's unrationed eggs, frequently going across the "wasteland" to "interrogate" the Jap "about when the hens will be laying."

As the protagonist watches the Jap, he swings his binoculars toward Piggy's house, where the shell-shocked Jed sits rocking on the porch and Jed's wife, Gussie, chops tenacious blackberry vines

with one of the souvenir samuri swords. "Suddenly, the field of vision was filled with his striped bib overalls." Jed decapitates his wife, then shuffles to the basement and blows off his own head with one of the Jap rifles.

This bloody event is not discussed at home, but as the war moves to its inevitable end, the boy's curiosity about the Jap is revived. Boswick is stunned at the Jap's refusal to sell his eggs, the eggs of "hens he knows personally": "For Boswick this was the ultimate puzzle and he abandoned his attempts to collaborate with the enemy." The boy watches as the carefully tended garden is neglected, never seeing the Jap, only hens that "milled about the dusty arena without food or water" as the eggs that "dropped from the starving wirey hens" pile up. Finally, a bobbing hen pecks an egg:

From the side another hen licked into the air, wings flapping, mad with the smell of food. A cloud of feathers exploded over the oily yolk as the two fought--others jumped in, and mass hysteria spread like the rising dust cloud. I watched with excited horror, for I had been waiting for something like this--the dust, torn feathers, the savage, choked cries. From behind the wire a dust cloud rose, and the smell of rotten eggs drifted on the wind, an ominous yellow cloud that would stain every house, touch every life.

As the boy watches with "the same sense of excited horror I had known since that day Jed walked off the porch and the morning the Jap appeared on our horizon," the hens turn on one another in bloody frenzy, until only two are left.

"And suddenly, the War was over." The boy, "who could only recall a world at war," senses in those around him "a curious

mixture of gladness and despair"; the War had brought his family the only prosperity it had ever known. Two days after Hiroshima, he enters the Jap's house for the first time. Newspapers are pasted to the walls, tracing the events of the war; outside, "all traces . . . of industry were sucked into the baked earth." A single hen remains:

The angular massive head turned and behind deep folds her fierce eyes were fixed on me; with a crouching run she accelerated, to crash heavily into the wire. Her thick, short neck absorbed the impact, and she moved back, grunting, to try again. Her rush carried the terrific odor of fowl, blood, dung, dust; and with this stink in my nose I now saw that she had lost all her feathers and her skin was a silky black, broken only by the white scars. Grown short and fat, the crescent beak hooked like a primitive tooth, she was metamorphosed into a kind of rat.

"Of the flock, this was the Victor."

Structurally, the story begins in media res (in the middle of the action) with a piece spoken by Boswick that functions in much the same way as a topic paragraph in an essay.

"He ain't eating the eggs," Uncle Boswick said. His voice carried the same amazed indignation as when he had asked my father, "Yer paid for the window?" or when he had reported to me, "He did it with the sam-yer-eye."

This speech is set near the end of the year-and-a-half period the story covers. Six paragraphs from the beginning of the story the action shifts backward in time, before this speech, and four pages from the end, returns to the point where it begins, closing back on itself (see Appendix C). Boswick's speech points out three major incidents in the story, and creates anticipation of these events in the reader.

"Chicken" uses highly visual and imagistic language, and the final image of the chicken works in much the same way as an imagist poem, allowing the description to 'speak for itself' of the horrors of war that are the story's theme. This image, with its precise and sensory language, 'squeezes' the evocative power from description. There are few direct descriptions of emotional or psychological states of mind; interior states are objectified by correspondences between them and the world of objects and external events: "the corn stalks were stunted and brown, the chicken coop was a box of rusty wire, a small concentration camp."

A slightly different strand of language is the vocabulary of World War II that dominates the story, and reinforces the temporal and geographical setting. The era is described in its indigenous vocabulary: "R.A.F.," "U.S.O." and "Errol Flynn." Unlike the imagistic language of sensory description, it 'stands by itself' in that its simple use identifies the era historically, and from the readers' point of view, evokes it even without detailed description.

#### Development of "Chicken"

Drake says "The Chicken Which Became a Rat" developed originally from a note in his journal. ("Without my notebooks," he says, "I'd be lost.") In the winter of 1965, he wrote:

Example 1:

from Poet among the Painters--G. Apollinaire: by Steegmuller, p104  
 (Apollinaire telling story about his Albanian friend in London:)

"Shortly before my arrival, Faik beg Konitza had bought some hens, in order to have fresh eggs; but when he had them he found it impossible to eat them. And in truth, how can you eat the eggs of hens whom you know personally and whom you feed yourself? The hens soon began to eat their own eggs, and this horrified Faik beg Konitza to the point where he looked on the poor birds with revulsion; he no longer let them out of the little hen coop, where by now they were killing and eating each other, except for one which survived and lived on, lonely and victorious. It was at that time I saw her. She had become fierce and mad; and since she was black and had lost much weight, she soon came to look like a crow; by the time I left, she had lost her feathers and was metamorphosed into a kind of rat."

(Tell as if true, in 1st person-- narrator's pt of view, through an uncle (?) who knows the old nobleman refugee; rel to civil war, or invasions in his old country. V subtle: why he can't eat the eggs, Dont state it.

Date it in past, as remembrance: 1942-- or 1935, or 19?)

A later entry in the journal reads:

Example 2:

"CHICKEN...RAT"

March 2, 1942--voluntary; March 27, 1942 made mandatory.  
 General DeWitt ordered, in Military Area #1 in Western Washington, Oregon, California, and Arizona, the detention of all German & Italian aliens and all Japanese, US citizens and aliens alike.

Before he wrote the first draft of the story in the spring of 1965 he made a 'sketch' of the story that lays out the main narrative elements of the final version, but suggests that the story be "told" by the Uncle to the boy, which would have put it at one more remove from the action.



Example 3:THE CHICKEN WHICH BECAME A RAT

Begins Spring 1944 (?)

The narrator's uncle so and so relates history of the Jap who has bought the property at end of street: Nishi, interned for 2 1/2 (?) yrs at Pendelton (?), property taken, etc

Jap develops property--

War progresses--as seen by a small boy: Jap/rat/monkey of comic books, Liberty magazine covers, etc.

The Jap's chicken house (and his garden) -

War thing: disasters--

Jap can't eat the eggs--wants to give them to the boy's mother.  
~~(Father anti-Japanese, refuses them)~~

The garden gets weedy

Boy sees that hens begin to eat their own eggs

Hens begin to kill, eat each other.

\* they take Jap away (no reason given)  
 Boy comes to look around - weeds in garden - flowers withering - then sees chicken -

Finally--one survivor: fierce, mad, black, lost weight, looked like a crow, a buzzard, etc.

Then she'd lost all her feathers and was metamorphosed into a kind of rat.

Handwritten alterations make the shift to the first person boy narrator of the final version.

Example 4:

B:11 → ( That Spring the old Jap appeared, as if he'd infiltrated in th.  
 BOY - observes, narrates - the "I" -  
 FATHER - kind, gentle, indignant - say to boy to leave the Jap alone -  
 mother - no comment - until roses bloom - she finds them beautiful -  
 (later Jap gives her vegetables - which she takes w/ food rationing)  
 & tries to pay him for - but she never gives him any of her broken goods) -

The Uncle - Boswick (?) - anti-Jap -  
 " - times w/ them - 1st casualty of WWII, probably - was injured day after his was ravaged for surviving - truck wreck, uncle has steel plate in his head -  
 gets monthly check for life (boy supposes) - & he's only 27.

Drake's original intention, he says, "was to write a story about someone who has a strong sense of humanity when the rest of the world was going crazy. Any war would have done." He considered setting it in the Balkans during World War I, Ethiopia during the '30s, or even in Viet Nam, which was going on at the time, and was one reason Drake was interested in writing an anti-war story. Finally, he decided on "his own war" and on the Oregon setting, mainly as an expedient, since it was a setting where he had grown up and which he knew well.

In telling the story, I realized I was telling my own story. The war was distant and mysterious and interesting. I wanted to capture the sense of war happening at a distance--the 'global view' of war as I got it as a child.

He also felt strongly that he wanted to write about the Japanese-American experience: "something I felt none of us knew about during the war, something that needed to be told." Though no indication of it appears in the notes, he considered telling the story from the point of view of an interned Nisei, but decided against it, feeling that story was better written by a Japanese-American.

### Patterns of Development Through Drafts

The general pattern of development of "Chicken" is expansion of the story from beginning to end, with the earlier drafts extending the story further and further toward the conclusion with each draft. The following chart shows the length of each draft.

Drake began the first draft of the story in the spring of 1965, outlining first the events of the war during the period he

<u>Draft</u>	<u>Pages</u>	<u>Words</u>	<u>Draft</u>	<u>Pages</u>	<u>Words</u>
1	6* (7)	1675 (1925)	5+	23#	8200
2	8	2300	6	27.5	9000
3	13.5	3900	F	25	7850
5	21	6300			

\* The second number includes a second, attached version of the 'attack' scene.

# Estimated from pagination of the extant seven pages.

wanted the story to take place, sketching out one page of scenes to be developed in the story, and coordinating them (Examples 5-7). Though

#### Example 5:

12/7/41 War begins  
 (11/13-Tarawa)  
 12/43- 2 yrs war  
 SPRING, 44 MY STORY BEGINS

~~June 6 44 D-Day~~ → June 6, 1944 D-Day  
 June 44 Marianas Campaign June 44 V-1 start fall Eng  
 July Saipan (fini 7/9/44) → 7/25/44 Big push thru Normandy  
 Aug 10 44 Guam won back ← 8/24/44 Paris liberated  
 Sept 44 Palau taken  
 9/21/44 US Bomb Manila

10/10/44 Bomb Okinawa & Luzon  
 10/20/44 Invade Philippines  
 (Gen MacArthur, on Leyte  
 "I have returned")

2/19/45 Iwo Jima begins (Big Battle)  
 2/23/45 flag up on Mt Suribachi

ca 2/ to 4/45  
 Japs dev kamikazes &  
 Baka Bomb

4/1/45 Okinawa (landing)

8/6/45 HIROSHIMA  
 8/8/45 NAGASAKI  
 8/14/45 WAR ENDS

12/44 Battle of the Bulge  
 (where Gen McAuliffe said  
 "Kuts" to the Nazis.

Italy  
 4/18/45 Vergato & Toscanella taken  
 4/21/45 Bologna taken  
 4/27/45 Berlin taken /US-Russ meet  
 " " Benito Mussolini shot,  
 hung  
 4/30/45 Hitler rep dead  
 5/6/45 V-E Day  
 1st May 8

## Example 6:

Keep watch 2-3 days - <sup>Mcquay wants action -</sup>  
 I - see no -  
 TAVAR JAP - "BINZI" - Jap no response -  
 what else could they do but observe -  
 They soon tired off this weather hot, as if sudd  
 Read comic books -  
 Ride their bike to the river -

WAR news -  
 Suddenly notices - the marshland now a pasture garden -  
 "also - house = flowers, shutters & door painted, etc (mentions)  
 U Boswick see to I - prob opium in there -  
 (tells I to get some veg; U Bos will send to Wash DC to analyse -)  
 But the next day Jap brings big basket -  
 wants to give them - mother wants to pay -  
 "I overheard 'very well, missus. I'll take this money  
 then. I want to buy chickens."

Time passes - war news -  
 (Dad's con situation?)

U. Boswick - comes back from Jap's house (goes up often, to  
 see Jap's chickens - "interrogate" him)  
 see laying eggs - but the guy  
 has won't eat them -  
 Later I ~~ask the Jap~~ "It's true - (no - never confronts  
 see "How can I eat the eggs of Jap directly -  
 hens I know personally?" "always in b.g.)"

Hens begin to eat own eggs -

Jap <sup>now</sup> looks on hens w/ revulsion - won't let them  
 out of their coop -  
 like him

Then killing & eating one another -

Then only one left -

23

24

25

26

27

28

29

30

31

32

Example 7:

SPRING 44 (STORY BEGINS)

summer 44

FALL 44

WINTER 45

Deal w/ this

Pass over this  
quickly -

war news -

The McGregors Dad gets it -

(" " throws rocks at Jap's house -

Jap doesn't come out)

in midwinter -

I says  
stop me  
stop me  
I's Dad  
stops me,  
gets stay -

gets chickens -

SPRING 45

concentration  
camp photos -

won't eat eggs -

won't feed chickens

summer 45

(8/6 - Hiroshima -

(8/8 - Nagasaki -

(8/14/45) - war  
ends

chickens eat each other

1 left = huge buzzard -

1 " = rest

as he recalls, he made several 'false starts' which he threw away, the first extant draft of the story opens:

Example 8:

In Spring, the third year of the War, the Jap infiltrated  
our neighborhood. He came in the night, without noise or luggage,  
and was simply there <sup>next</sup> ~~the~~ morning, on the flatland, bent to his  
hoe against the rising sun.

Picking up elements from the notes he'd made, he describes the Jap's resemblance to the cartooned Tojo on the cover of Liberty, and the "home front defenses" he and his friends have created on the nearby open land. Two scenes follow, their attack on the Jap in which Boswick breaks the window (a second version of this scene is attached, evidently written between the first and second drafts) and the scene at the dinner table, in which his father pays for the window and returns to tell of the Jap's farm.

During this scene, Boswick (before alteration "Bimbo") is described as "the first casualty of war." A paragraph of exposition covers the period of time between the Jap's first appearance and summer, when "the O.P. was an oven" and it got too hot for the boys to stay in the trenches. This is followed by a 'set piece'--a casualty list as it might have appeared in the newspaper, which the boy's mother looks over, trembling, for Grant's (the boy's brother) name. This is followed by the beginning of the piece quoted

earlier on that begins, "Captain America turned bullets off his shield . . . ." The draft leaves off in the middle of this piece.

Drake says he remembers working on this, and successive drafts, for a number of days or weeks. He made very few handwritten alterations to the first draft, and when he began the second, started again from the initial beginning, typing from the first version and making changes as he went. One such change between the first and second draft is the removal of "the third year of the war" from the first sentence. It becomes a complete sentence, and is moved to the end of the first paragraph, emphasizing the temporal setting of the story.

The second version completes the piece with which he left off in the first draft; completes the description of Boswick's ignoble injury at Fort Ord: "He lay screaming in pain as Roosevelt's voice called for unlimited sacrifices from our fighting men"; and adds the beginning of the scene in which the boy investigates the "opium poppies."

Example 9:

**I admired Uncle Boswick; I would never have thought of opium.  
The rest of the day was spent with the Gang in our backyard,  
mapping out a plan of action to get some**

The third draft, written after Drake read and made handwritten alterations to the second, continues the same pattern of development, extending the story by making it longer, adding scenes



and exposition and developing further incidents already mentioned. This version extends the story into the next spring, when the Jap's garden has bloomed, he builds his chicken coop, and Jed has returned shell-shocked from war to sit rocking on the porch. In the Pacific, "Iwo Jima and Okinawa had been captured and it was only a matter of time before we would invade Japan itself." The piece ends with the first sentence of the scene in which Gussie chops blackberries with the samurai sword.

The fourth draft is missing, but when he began retyping the fifth version, he made what he considers the major structural change in the story, introducing the in media res opening, and continuing the story to the point where Boswick discovers that the Jap "ain't eating the eggs . . . of hens he knows personally." In terms of time, this version brings the story back to the point where it begins: Boswick's introductory speech that opens, "He ain't eating the eggs."

It appears that after completing the fifth version, he wrote the remaining seven pages without beginning over, though there may have been a complete intermediate version from which pages are missing. This version completes the story, though the final scene is short and sketchy.

Before writing the sixth draft, Drake made another half page of notes of details he wanted to include in the last scene (Example 10), and then retyped, again marking the previous draft as he re-read, and making changes in it and in retyping. In the sixth, and, as Drake recalls, later missing drafts, he began from



•

1

7

30

1

3

4.8

2.

1

## Example 10:

LAST SCENE - ~~house~~ yellow ~~small~~ (not used a green of a. de. captured in the street, narrow)  
 by hen house = odors - blood, corp. dust -  
 (where had he gone = Uncle Benish wd really wonder) ~~parallel~~  
 Thru window - light whited opaquely - <sup>large</sup> dust ~~motes~~ like doves - ?  
 (on street - clouds - shadow ??)  
 field = had changed - from green, stucco w/ dandelions, to burnt earth. - USE

(when watch pizza film of school -  
 sees dead gaps ~~in their gap~~)  
 (imagines this - ~~understand~~ <sup>their gap</sup> looks like -

chicken beak & crescent  
 (last area - hooked into a tooth -  
 (at end = sexless, eyeless -  
 mottled skin hanging in folds - <sup>of the</sup> ~~broken~~ w/ <sup>scars</sup>  
 sure  
 garden = level, w/ scabs -  
 USE  
 THIS

① check sp of  
 Mitsubisi  
 (p 21  
 of final draft)

② space/ellipsis  
 top of p.

③ 1A V for Victory  
 15 ---

POSS. NOVEL EXCERPT -  
 THE CARDINAL  
 JEOPARDY -  
 LACE REVIEW

(MAELSTROM ??)  
 MIDWESTERN UNIV. QUARTERLY ?  
 MT. ADAMS REVIEW ?  
 NORTHEAST ?  
 PROSPERO'S CELL - ?  
 \* TRANSATLANTIC REV. ?  
 WISCONSIN REVIEW - ?

6.95  
 2.05 - tax  
 2.50  
 11.50  
 3.50 - delivery  
 15.00

(SALON DIS  
 REFUSED -  
 by May 15, 1968)

332 67  
 616 48  
 948.55

the beginning, continuing to develop existing scenes, particularly those which appeared later in the writing, and tightening the verbal surface, mainly by deletion and substitution.

From the sixth to the final version, only one major addition is made--the inclusion of a 'set piece' which describes a Life magazine article, "How to Tell the Japanese from the Chinese."

The chart on page 65 shows quite clearly the general pattern of the story's development. Through the fifth version, the story continued to develop by addition of further scenes. In draft 6, Drake continued to develop what he had written--also 'pruning' the earlier portions at the word level. He says:

I try on first draft to fill up ten pages, but I've never been able to do that. I'd write a few pages, then start over again, retyping and revising from the beginning, and developing it from, say two to four pages. Then I'd retype and revise again.

As he reread, he made marginal comments to himself: "style," "awk.," "?,", "reaction: shock, anger, etc.," "the I wonders what the Jap thinks about the war." He indicated material to be omitted by using brackets or by crossing them out, sometimes making actual changes in the text in pen. When he retyped, he usually (but not always) incorporated and developed in detail suggestions he made to himself in the marginal comments, and made many other changes, generally at the surface level, as he retyped.

He could not recall why he stopped working on any one draft, at the point he did, except that he would feel dissatisfied with what he had and wanted to start over. He frequently left off in the middle of a sentence, and under the suspicion that like

Hemingway, he did this so that he'd know where to pick up next time, I asked him if he did this intentionally. "No," he said. "I write as much as I can and stop for some reason. Probably I had to do something else."

Both in absolute number and in proportion to other types of revisions, the vast majority of those made in drafts 1-6 were additions which changed the meaning of the text by adding new information. In drafts through 5+, this new information was in the form of new scenes and new exposition, as well as development of existing portions of the text by addition of detail.

There were very few deletions that affected meaning. The development of earlier scenes tended to "push along" later scenes, so that, for example, the scene at the dinner table which appears in the first version at the beginning of page 3, begins in draft 6 in the middle of page 4. There was relatively little reordering of large 'chunks' of material, perhaps due to the notes he made before and during the writing.

As the chart on the previous page 65 shows, the drafts 'expanded' and later 'contracted'; the 'contractions' tended to eliminate redundancy or unnecessary information, and to sharpen the verbal surface of the story. This pattern occurred both with pieces of exposition and with scenes in a quite regular way, though it was not invariant. An exemplary case is shown by the scene in which the boy slips into the Jap's garden at night. This begins as the note shown in Example 9. In the third draft, the scene is not

fully developed, but Drake made notes at the bottom of the page to show what he wanted to add:

Example 11:

(Here: others make excuses, so the I goes--investigates, gathers some vegetables, then sees the Jap (desc how standing, not face) drops .", and runs)

Next day Jap comes to give vegetables to the I's mom-- she offers to buy them, okay he says, because he wants to buy some chickens---I doesn't see the Jap's face

The fourth version of this scene is missing, but in the fifth he developed it to approximately 520 words, from the point at which the note begins until he is back in his bed after sneaking into the garden. The sixth version continues to develop the sensory detail, but Drake cuts parts as he developed others. Examples 12 and 13 show the fifth and sixth versions of a portion of this scene.

The following chart shows the length of selected scenes in the story through drafts:

<u>Draft</u>	<u>Home Front Defenses</u>	<u>Gussie's Murder</u>	<u>Into the Garden</u>	<u>From War's End</u>
1	280	--	--	--
2	365	--	--	--
3	410	--	--	--
5	400	445	270	--
5a	NA	560	NA	820
6	365	670	345	1020
Final	355	610	310	920

## Example 12: (Draft 5)

11/Drake/Chicken

two-tone perforated shoes, and I guessed <sup>that</sup> he was on his way to the USO club, although it was pretty early.

"Poppies," he said. "And not the kind the Legion sells."

I admired Uncle Boswick <sup>^</sup> I would have never thought of opium--and so when he asked me to reconnoiter the area and to get some fresh vegetables, to be sent to his friends in Washington, D.C., for analysis, I agreed. <sup>In spite of my father's order that I should not get involved in the action.</sup> The rest of the day was spent with the Gang in our backyard, mapping out a plan of action. It was only after the details were settled that Slat mentioned it didn't get dark until nine, ~~and that was~~ his bed-time; ~~the others groaned in chorus,~~ and among hoots and jeering ~~they/for~~ we realized that none of us could stay out that late.

Since we could not effect a casual investigation during the daylight hours, I felt it was up to me to go <sup>Therefore,</sup> ~~and~~ at nine, <sup>noted, blocked out</sup> that night, as the sun fell beyond the <sup>black</sup> ~~neon~~ of Portland, I crawled from my bedroom window and slipped noiselessly into the high grass. <sup>leave</sup> [I felt my way] in near-darkness, along the trench-work and at the furthest O.P. [I wiggled on my stomach] inches at a time, toward the garden. Near my face the ~~chirrrup~~ <sup>chirrrup</sup> of crickets was deafening, and at every shift of my body the gas-mask bag I wore slapped my leg noisily; I paused to look <sup>back, and</sup> through the mists I saw

the yellow glow of our frontroom, far away.

<sup>I came to</sup> the cucumbers <sup>first</sup> ~~They~~ lay like small surface mines aimed in every direction, and when I had waited for what seemed an hour, staring into the blackness <sup>at</sup> the tar-paper shack, I ~~slipped~~ <sup>slipped</sup> the knife-blade under a thick stalk and cut ~~three~~ <sup>three</sup> large <sup>specimens</sup> and put them in the bag. Beyond were tomato plants, their ~~acrid~~ <sup>acrid</sup> smell strong in the dark: from a single stalk the bag became half-full.

(Draft 6)

10/Drake/Chicken

The corn was a screen, thick as any bamboo grove, and below <sup>the</sup> ~~to~~-atoes  
glowed red, tiny suns of nippon. Bayonets of onion greens stabbed  
upward; potatoes, peppers, lettuce and carrots camouflaged the ground.  
Even the tannery shack seemed to stand a little straighter in the  
chaos of flowers, and its shutters and front door were painted yellow.

Sneaking through the foliage was the Jap: he was  
building tripods, small tent skeletons, for the beans.

Behind me Uncle Boswick came out, stretched, and surveyed  
the changed, technicolor landscape. He sported a new panama hat and  
two-tone perforated shoes, and I guessed that he was on his way to the  
USO club, although it was pretty early.

"Poppies," he said. "And not the kind the Legion sells."

I admired Uncle Boswick--I would have never thought of  
<sup>I said yes</sup> opium--and so, when he asked me to reconnoiter the area and to get some  
fresh vegetables, to be sent to his friends in Washington, D.C. for  
analysis, [I agreed]. In spite of my father's order that the Jap be left  
alone, I wanted to get in the fight. <sup>Our fight.</sup> The rest of the day was spent  
with the Gang [in ~~the~~ our backyard] mapping out a plan of action. It  
was only after the details were settled that Slat mentioned it didn't  
get dark until nine, his bedtime. <sup>Cur</sup> [Among] hoots and jeers at Slat, we  
<sup>there wasn't me or</sup> suddenly realized that [none of us] could stay out that late.

Therefore, at nine, as the sun fell beyond the muted,  
black-out neon of Portland, I crawled from my bedroom window and  
slipped noiselessly into the high grass. In near-darkness I groped  
along the trench-work, and at the furthest O.P. I began to inch toward  
that garden on my stomach, a hunting knife clenched between my teeth.  
Near my face the chirruuup of crickets was deafening, and at every  
shift of my body the gas-mask bag slapped [my leg] noisily: I paused  
to look back, and through the summer mists I saw the dull yellow <sup>crickets</sup> glow  
<sup>2 novel black-out curtains</sup> of our frontroom, far away.



## Example 13: (Draft 5)

12/Drake/Chicken

I crawled cautiously ~~toward~~ toward the corn, and among the wide, sharp leaves I ~~stood up~~ <sup>WAS</sup> shielded from sight. The husks were large and solid, and as I split the fourth one from the stalk I felt a pang of fear. ~~(as if I were being watched)~~. The knife was in my hand as I stood up to stare into the silent, black night.

Not three plants away the Jap waited, his ~~hat~~ <sup>even</sup> arms folded, his hat tipped across his face. As I jumped, I knew it must be a scarecrow--but I threw the knife overhead and flung away the gas-mask bag and ran across the misty, deep grass, pursued by a nameless terror. Only when I was again in bed, rubbing my legs to stop their trembling, did I realize that the Jap had my knife--that he was now armed, and would fight back.

I slept with these fears and ~~(when I woke)~~ I heard the voices at the back-steps: well they are lovely and won't you let me pay you for them and I may keep the bag?

~~I grabbed my hunting knife when~~ I heard the screen-door open, and my mother say Thank you--it was a trick, no doubt, ~~to~~ <sup>he's lost it</sup> ~~get her to open the door--~~ but then the door slammed shut and a figure passed outside my window. He wore that same oversize shirt and <sup>again</sup> broad hat I had seen last night--but I ~~was~~ could not see his face.

"Well, you're awake," my mother said. She was running water into a dishpan at the sink, and on the table the gas-mask bag spilled out vegetables like a horn of plenty. "The Jap man gave us these," she said. "He wouldn't take any money, but I asked him to bring us some every week and I said I'd pay him a quarter--does that seem fair? He said he wants to buy some chickens."

he expects a scarecrow

found the black overalls of Porthole - they found in the room where the real danger is

the uneven ground falling into under feet - jumping the fence

as if dream -

he's lost it

more?

(Draft 6)

18/Drake/Chicago

~~On weeps lay like small surface mines aimed in every~~  
~~direction~~

Crickets chirruped nearby, an echo of bullfrogs further out in the marsh, and along Johnson Creek the Galloping Goose cried into the night. A veil of wind blew <sup>a pungent, acrid</sup> green and then I saw the oiled, metallic sides of vegetables: cucumbers lay like small surface mines, aimed in every direction.

When I had waited for what seemed an hour, staring into the blackness at the tar-paper shack, the knife blade slipped across prickly stalks and three large specimens were in the bag. I crouched among the corrugated sides of squash, knife slashing, and moved quickly <sup>up</sup> (along) the bayonets of green onions. Beyond were tomato plants, their hard black fruit swimming in the metallic <sup>?</sup> [smell of] greenness: <sup>?</sup> [from a single stalk the bag was filled.] Among the wide, sharp leaves of the corn I was shielded ~~by the stalks~~, and it was not until the fourth ear had been split from its stalk that I felt a pang of fear. <sup>head</sup> [I listened] <sup>??</sup> the terror of silence <sup>?</sup> [and the] rasp <sup>of</sup> leaf, on leaf. [announced that a sneak attack was possible.] The knife was in my hand when I stood [up] to stare into the silent, black night.

Not three plants away the Jap waited, arms folded, hat tipped to conceal his inscrutable face.

Even as I jumped I knew it must be a scarecrow--but I threw the knife overhand and flung away the gas-mask bag and ran across the misty, deep grass, the uneven ground falling away under my racing feet, pursued by a nameless terror. Only when I was again in bed, rubbing my legs to stop their trembling, did I realize that the Jap had my knife--that he was now armed.

I slept with this fear and <sup>?</sup> [as] in a dream I heard voices at the back-steps: well they are lovely and let me pay for them and I may keep the bag?

Each of the scenes is first expanded, for full development, and then cut back to make the detail sharper. Drake says:

I often find myself cutting out what I write in the first draft to make the sentence sharper. I have a hard time seeing it clearly until I get something down. I don't see things clearly until I get at least a version done, then I begin to see how things can be developed.

The 'cutting,' which as the chart indicates, occurs later in the process, seldom involves elimination of large pieces of the text, but tends to compress the language. Drake says, "I don't overwrite in the sense that I then end up throwing away whole pages of material," and comparison of the initial word count for each of the scenes shown with the final version illustrates this--the final version is always longer than the initial version, but shorter than some intermediate version. (Note that this same pattern could represent other events in the development of the text, such as cutting large segments of text and replacing them with others, but in this case it does not.)

There are exceptions to his pattern. The dinner scene is longer in the final than in the sixth version, due to the addition of a 'set piece,' "How to Tell the Japs from the Chinese," and dialogue suggested by it; the final description of the chicken which became a rat goes from 75 words in version 8+, in which it first appears, to 155 in version 6. It is about the same length in the final version. In general, the set pieces tend to change relatively little in length, appearing more fully developed in the first draft in which they appear.

Since Drake composed the story by rewriting from the beginning, the first parts are rewritten five times before the conclusion is written at all. Still, though he worked through all drafts on the surface level, there appears to be a definite shift of attention from further development by addition of new information, to what he calls "pruning" at the point the story is completely told. The extant sections of the story, at that point, begin to compress. The proportion of revisions, in balance, shifts from additions to deletions and substitutions, and less often, consolidations. Rearrangements on the sentence level also become fewer at the point where the scene begins to get shorter, and most often appear in the second version of a particular piece of text, or in handwritten alterations to the first version. Permutations and distributions seem to be used in about the same proportions throughout.

Drake says that he normally does at least three versions of any piece of writing: "In the first draft, I'm feeling things out. In the second, I'm developing, and in the third I'm cutting back overwriting and developing more." Though he wrote more than three drafts of "Chicken," these general stages are evident in the story's development.

However, in comparing scenes written earlier to scenes written later, it's evident that several things are going on in one draft. In comparison to pieces introduced earlier in the story, there are fewer "new" elements added to the later scenes through revision; it appears that the existing text--what he has written so far--limits and clarifies for him what might be included in later portions.

These pieces go through the same 'cutting' as earlier pieces, but they develop faster. In the sixth draft of the story, the later parts of the text are less well-developed, less precise and more heavily altered by hand than the earlier, more frequently read and revised pieces, but by the final version there is no detectable difference.

### Controlling Choices

As important as the revisions Drake made to the text to improve it are choices he made early on in the writing that made "Chicken" the story it became. His notes indicate several possible stories that might have arisen from the original observation of the chicken that became a rat--stories with the same theme but with different characters, from a different point of view, and in a different setting. The number of these 'possible' stories seems potentially infinite. Therefore, the choices he made that gave "Chicken" its individual shape are particularly interesting. He says:

One begins with a blank canvas; information comes from all sorts of sources, in a way I don't fully understand. I do know that the possibilities seem unlimited, and as soon as you consciously or unconsciously decide on something, you limit or narrow the choices that follow.

In Drake's case, the 'conscious' choices can sometimes be distinguished from the 'unconscious' ones because of the early 'sketches' of the story, and marginal notes. Four important choices he made limit what follows and make possible and necessary other, later choices. These are (1) his use of a child narrator and first-person limited point of view; (2) his elimination of the war death

of brother Grant, suggested in early notes; (3) his elimination of a scene suggested in early notes which would have shown the boy seeing the first pictures to come from the death camps; and (4) his choice--made in a note at the end of draft 3--to keep the protagonist from seeing the Jap's face.

These elements are 'revisions' in themselves, in that they represent changes in his original conception of the story, and they influence other physical revisions because they at once limit and make possible what happens in the story. They are not independent of one another, but work together to make "Chicken" the story it is, rather than another it might have become.

As the note in Example 1 indicates, Drake originally considered having the story "told" by an uncle who knew the "nobleman refugee" who refused to eat the eggs "of hens he knew personally." However, when he sketched out the story, he decided to tell it from a boy's point of view, using "I" rather than "he."

This point of view established a number of important features of the story. First, since the narrator is a child, his knowledge is necessarily limited. He is not a naive narrator in the fullest sense, since the audience does not possess knowledge that he lacks, but because he is a child of a certain type, his reflective abilities and his first-hand experience are both limited. As an American child he experiences the war from a great distance.

Second, since Drake was a child during this era, the choice of such a narrator, as noted earlier, allowed him to "tell his own story," though the "Jap" is entirely fictive. He used the setting in

which he grew up, and a memory of a neighbor who sent home a box of weapons. The rest of the action in the story is fictive. Thus, it became a story that combined imagination with memory and limited what he had to "make up."

The use of an "I" speaking gave the story a temporal immediacy which a "told to" story--almost by definition--lacks. Though "Chicken" is written in the past tense, the simple past ("had," "said") is easily experienced by the reader as a form of the present, in that events seem to unfold in front of us. In combination with the "I," the simple past brings the reader 'closer' to the story by presenting events to us as they are experienced by the protagonist. This has a specific effect on the language used in the story by eliminating the need for an intermediate layer of commentary that a third person story often requires: "he observed," "he saw," "he thought." It also eliminates the need for reflection on the experience that is often found in a "told to" story, in which the teller seems obliged to justify his reason for telling the story, or at least to "make sense" of it in a reflective way.

In a set of notes that appears to have been written after the third and before the fifth draft is the following, which suggests the brother be killed.

Example 14:

imp  
sient ~ when telegram from War Dept comes — Grant dead (how?)  
Uncle wants to burn the Jap out —  
Dad says no — mentions Uncle's hate as a boy — it is this kind  
of hate Grant died fighting against —  
Boy realizes sense of tremendous waste — (Grant's college educ, etc)

In the final version of "Chicken," the boy's experience with war is peripheral and largely positive. His family is more prosperous than ever before, and the distant war provides focus in the boy's life, enlivening school with scrap drives and war films. Since the father is 4F, the son does not suffer the absence of a parent, the personal price that many American children paid for war. His older brother Grant's absence does not seem to effect him directly. This distance from war would have been drastically altered if Grant had been killed: it would literally have "brought the war home."

Both the murder of Cussie and most of his observations of the Jap are made "through binoculars," a metaphoric as well as literal description of his distance both from the war, and from the Jap. Since he "never sees his face," there is no sense of personal relations between the boy and the Jap. Though he is "well-schooled in hate," the hate is impersonal and strictly derived from the tenor of the times.

Unlike his father, he has no personal sympathies for the Jap, however vague. Drake recalls distinctly seeing the first pictures to come from the liberated concentration camps in a Life magazine article he read while visiting his aunt. This experience was important to him, and he tried to work it into the story twice, first in his notes, and again in draft 6: as the boy enters the Jap's house, he sees newspapers pasted on the wall with "bold headlines" that "jumped from yellow paper: Buchenwald, Dachau, Aushwitz." The story establishes a number of parallels between our internment camps and the concentration camps, though they are generally



implied rather than stated: the Jap's yard is "a small concentration camp." If the camp pictures had appeared in the story, it would likely have altered both the boy himself and his stance toward the Jap.

"It would really have changed the story," Drake says, and he wrote "Omit" by the lines in the sixth version. In terms of the building action, and the implied beginnings of realization on the boy's part that come with the final image of the chicken metamorphosed into a rat, inclusion of the concentration camp material would likely have 'split' the emotional impact of the story, defusing the power of the final image. Even a chicken who became a rat loses its horror next to images of the treatment of human beings in the camps.

The boy's stance in the story is one of 'observer,' and any event that would have drawn him personally closer to the war--either genuine hatred for the Jap like The MacGregor felt when his father died in the Battle of the Bulge, or full realization of the implications of war that might have come from seeing pictures of the camps--would have altered this stance and hence, the entire story.

The choices mentioned here have a variety of other effects on the text. If the boy's father had said, as notes suggest, "this is the kind of hate Grant died fighting against," the father's character would have changed drastically. In the final version, he is vaguely sympathetic to the Jap because of his own yearning for property, but neither particularly wise or pompous. If he had been a man who might have said such a thing, the entire set of familial relationships would have been very different. As it is, the boy is

an "ordinary," not particularly reflective or thoughtful child-- though highly observant--in an "ordinary" family of the era: a family which did not talk about unpleasant subjects like murder/ suicide, particularly at the table. His father is an "ordinary" working man who in no way resembles Polonius.

All these choices work together to make "Chicken" the story it is, one which allows Drake to explore his own experiences as a child, and to recreate the forms of life of the characters with verisimilitude and specificity of detail. They allowed him to explore what was unknown to him--the Jap--in terms of what he did know.

#### Complexity of Revision: Causes and Results

It is considerably easier to give a general account of the overall processes involved in revision--though not necessarily to identify them in the first place--than to demonstrate in a rich way the complexity of the activity, both in terms of the reasons for revision and their effects on the text. The development of part of the dinner scene, in which the father repeats what the Jap told him about the farm he lost, will perhaps illustrate this complexity.

#### Example 15: (Draft 1)

~~"He is~~  
 "I don't like him any better than you do," my father said, looking at me, Uncle Boswick, my mother, "but he's had quite a time of it." Chewing always, he told us what the Jap had told him: that there had been a very good farm near Oresham which was confiscated after Pearl harbor; the Jap, who was a ~~he/she~~' (sp), had been released now after two and a half years in an interment (sp) camp near Pendelton. He had no family, ~~and~~ <sup>no land</sup> ~~and~~ <sup>no</sup> ~~less~~ money. "So I think you oughta leave him alone,"

This scene has several important functions in the story. Since it is the family's first direct contact with the Jap, it is a suitable place to provide narrative background about him--who he is and how he came to be there: he is Nisei, English-speaking and a former property owner. It also establishes the father's 'live and let live' attitude toward him, which contrasts with Boswick's active, though impersonal, dislike. The second version is very similar, with a few surface revisions, but in the third, considerable detail is added, and existing information "fleshed out." The third version reads:

Example 16:

"I don't like that ~~damn~~ <sup>damn</sup> Jap any better than you," my father said, looking at me, Uncle Boswick, my mother, "but he's had a rough time." As he dug into his food--white Relief gravy smeared over cereal-laden hamburger--he repeated the story the Jap had told him: there had been a beautiful farm near Gresham, which produced strawberries big as a boy's fist, and corn so large and tender that a single ear would make a meal, and radishes, lettuce, carrots that popped out of the ground like an army. In two more years the farm would be paid off, but after Pearl Harbor it was confiscated by the government, and the Jap, a Nisei, had spent the last two and a half years in an internment camp near Pendleton. Now released, he had no family, ~~no~~ land, or money. "So I think you--everybody--ought to lay off."

The expansion of the description of the farm here has several functions. Because the Jap himself describes his farm in

such loving detail, the passage emphasizes not only his loss of it, but also establishes details of character: he is both attentive to detail and metaphorically minded. The former is reinforced later in the story by his hard work, and his success in raising bloom and produce on the hard-scrabble land, attributes that by contrast make his final neglect of the hens more dramatic.

The description of the "carrots that popped out of the ground like an army" continues the military metaphor already firmly established earlier in the story. Drake's dialogue change from "leave him alone" to "lay off" adds verisimilitude and also reinforces the family's social class; "relief" gravy demonstrates their economic condition.

Perhaps most important, however, is the way in which the father repeats the story in this version. In the previous draft, it appears that his conversation with the Jap was perfunctory. Here, from the detail he gives as he repeats it, it is evident that he had a conversation with the Jap longer than was necessary to do the business he went for--to pay for the window. This establishes him as a man willing to listen to a stranger's story of loss, even if that stranger is the 'enemy.'

The fourth version of this scene is missing from the draft material. In draft 5, Drake expands some parts of the scene and cuts others.

Example 17:

"I don't like that Jap any better than you," my father said, looking at me, Uncle Boswick, my mother, "but he's had a rough time of it." As he dug into his food--white Relief gravy spread over cerealladen hamburger--he repeated the story the Jap had told him: there had been a large farm near Wresham, where the seeds would not stay in the ground, and in the spring the strawberries grew big as boy's fist, and in the fall the corn was so large and tender that a single ear would make a meal. In two more years the farm would have been paid off, but after Pearl Harbor it was confiscated by the government and sold, and the Jap--a Nisei, who had been born on the farm, and was therefore an American citizen--had spent the last two and a half years in an internment camp near Pendelton. Now released, he had no family, land, or money. "So I think you--everybody--ought to lay off."

*Father told it to me  
Uncle Boswick owned  
the farm*

Here he cut back what he had written in the previous version and developed, deleting the list "radishes, lettuce and carrots." This deletion gives emphasis to the remaining features of the farm: "strawberries" "big as a boy's fist" and "corn" "so large and tender that a single ear would make a meal," and removes the army metaphor that describes the vegetables in the earlier draft. This metaphor, though consistent with other imagery in the story, works against his purposes here, since the function of the farm's description is to contrast the Jap's pre-war prosperity with his current isolated poverty.

The marginal note adds another layer to the story in that it describes the father's own attitude and character and gives further information about the family's background and circumstances.

The sixth version of this scene incorporates the marginal note Drake made to draft 5, and makes further changes.

Example 18:

5/Drake/Chicken

"I don't like that Jap any better than you," my father said, looking at me, Uncle Boswick, my mother. "But he's had a rough <sup>row to hoe</sup> time of it." ~~As he dug into his food--white Relief Gravy spread over cereal--and hamburger--he~~ <sup>repeated</sup> the story [the Jap had told him]: there had been a large farm near Gresham, where the seeds would not stay in the ground, and in the spring the strawberries grew big as a boy's fist, and in the fall the corn was so large and tender that a single ear would make a meal. Father told the story in the dreamy, tragic tone of a man who has not owned anything himself. In only two more years the farm would have been paid off, but after Pearl Harbor it was confiscated by the government and sold, and the Jap--a Nisei, who had been born on the farm, and was therefore an American citizen--<sup>and a half</sup> had spent the last two years in an internment camp near Pendleton. Now released, he had no family, land, or money. "So I think you--everybody--ought to lay off."

In version 5 he considered two positions for the incorporation of the father's "tragic dreamy tone of a man who has not himself owned anything," and he considers an additional position in handwritten notes to the sixth version, but decides it is "ok" where it is. He deletes the "relief gravy"; later events in the story,

which were written between these two versions, in draft 5+, emphasize the family's relative prosperity since the war began, a prosperity with which 'relief gravy' would have been inconsistent. The family's desire for greater prosperity is now implicit in the father's "dreamy tone" and so does not require further emphasis.

Drake's tendency to compress for economy of expression is evident in the change from "the story the Jap told him" to "the Jap's story." This surface permutation does not change meaning but expresses the same information in fewer words.

He makes further changes between the sixth and the final published version, which reads:

Example 19:

"I don't like that Jap any better than you do," my father said, looking at me, Uncle Boswick, my mother. "But he's had a rough row to hoe." As he cleaned his plate with a final slice of bread, he repeated the story the Jap had told him: there had been a large farm near Gresham, where the fields sloped off toward the sun, and where seeds would not stay in the ground—in spring the strawberries grew big as a boy's fist, and in fall the corn was so large and tender that a single ear would make a meal. My father told the story in the dreamy, tragic tone of a man who has not owned anything himself—saying that in only two more years the farm would have been paid off, but after Pearl Harbor it was confiscated by the government and sold at auction, and the Jap—a Nisei, who had been born on the farm, and was therefore an American citizen—had spent the past two and a half years in an internment camp near Pendleton. Now released, he had no family, no farm, no money. "So I think you—everybody—ought to lay off him."

Here, he consolidates, shifting from seven to six sentences, and introducing dashes to set off parts of the consolidated material. Since the dash is an informal mark of punctuation that sets off digressive parts of sentences, it is particularly suited to dialogue and to the reproduction of the patterns of speech. If one reads these two versions aloud, the rhythmic adjustments are quite clear,

and have powerful effect in the final version, where the long central summary of the father's report is framed at the beginning and end with short sentences of direct dialogue, creating an illusion as if the whole piece is directly quoted speech. It is hard to see, in this piece, where any further deletions might be made to the verbal surface without losing important information.

The addition of the description of a more distant view of the Jap's farm, "where the fields sloped off toward the sun," adds a final element of poignancy, as if it is recalling the Jap's final survey of his land before it was taken from him.

This passage hints at the complexity of the revisions Drake made to "Chicken"--the amount of re-reading and alteration of the text between versions, the incorporation and development of marginal notes, and the inter-relatedness of specific physical revisions, all of which Drake used in this piece of the text. There is no clear one-to-one relationship between the size of a revision and the amount of 'influence' it has on the text, or between the physical type of revision and a clear 'result' of applying it. Rather, it emphasizes how the context established by the text tends to pull otherwise disparate elements together through revision.

### Reasons for Revisions

The previous passage illustrates both the complexity of the processes Drake used in revising, and the complex effects of any given revision on the text. In "Chicken," however, there were four major "causes" for revision that went through the entire text:



1. the time span of the story and related structure;
2. the close, imagistic and auditorily attractive verbal surface;
3. the tension between the close surface and demands of narrative; and
4. the introduction of reflection and emotion.

The notes in Examples 5-7 indicate the complexity of coordinating the two sets of events in "Chicken"--the external progress of the war, and the boy's "home front" activities. This story covered a longer span of time than any story Drake had ever written. The short story often takes place within hours or days, and he said he had a hard time sustaining the story over the year and a half period. The general method he used was to write the 'war' material in exposition and 'set pieces,' which covered large periods of time between scenes that took place on the homefront. These two 'strands' were unified by the first person narrator: both were seen through the boy's eyes.

Drake says that he has to be able to "see" the story in order to make both structural and surface revisions. Though it is not extant in the draft material, he says he made a visual representation of the story, as is frequently his habit, to help him see the shape the final version might take. He alters these as he writes:

I made squares on a piece of paper--geometric shapes akin to portions of the story. If I have a long opening scene, I have a bigger square; if I have a smaller piece of exposition, I'll make a smaller square and shade it in.

Since his diagram was not in the draft material, he provided a representation for another story, shown in Appendix C. As he wrote, he adjusted the diagram.

The extant portion of the original notes (Example 6) has a similar function in that it not only coordinates the two sets of events in time, but also establishes the relative proportion of parts of the text. Despite this early work, however, he was dissatisfied with the way events unfolded through draft four.

I just wrote over and over, feeling dissatisfied. I felt the essential story was interesting, but it didn't have any energy, any punch. Because the story covers almost two years, it was listless. The events unfolded like beads on a string.

His decision to begin the story in media res, "to fold the first part around like a film loop," is the change he feels 'makes' the story. Without it, he feels, the story would have been unpublishable: "I should have been able to see it earlier." Once he realized what to do to give the story more force, it seemed obvious: "I felt stupid, why couldn't I see it from the beginning?" But it was not until the story was almost completely told that he could make this formal decision. The actual physical form of this revision is, in a general way, a consolidation, since it pulls three elements from different parts of the text together.

Drake feels this structural change was crucial to the story's success. By beginning the story near the end of the action, Drake created a spring-like effect, containing most of the action in the time frame created by the shift, and adding tension to the story by the addition of the new introductory paragraph required by the change in time sequence.

The change not only foreshadows the three major dramatic scenes in the story and piques readers' interest and anticipation by

providing a puzzle (since, for instance, the meaning of "sam-yer-eye" is mysterious without a context) but also establishes Boswick's essential comic character through his diction. The introduction of the new structure necessitates other changes, some shown in Figure 1. Here, in the sixth version, complex alterations were required to accommodate the shift from the 'present' setting of the new opening to the 'past' in which most of the story takes place.

Two related and crucially important elements in the physical revisions Drake made to the text have to do with a tension created by conflicting demands of his imagist aesthetic, strong at the time he wrote the story, and the demands of narrative.

The highly imagistic style he describes on page 55 is sometimes set against the requirements of naturalistic writing: "in the door and out of the door," described on the page 54, and a frequent late revision in his work is the elimination of explanatory material that serves to introduce characters or move them from one place to another.

This elimination of 'naturalistic' writing is evident in "Chicken," particularly in later drafts of the text, and frequently involves deletion of explanatory events. In draft 1, the following passage serves as a transition from the boy's first sighting of the Jap, to the attack he and his friends make from their "home front defenses":

Example 20:

After breakfast, Piggy, Slats, Mike, ~~The~~ MacGregor and I met at the fort. They too had discovered the Jap, and, as it was Saturday, and no school, after a quick council of war, we moved out.

Version 2 is very similar, but replaces the explanatory "it was Saturday" (answering the question "What were the boys doing out of school, since it was spring and not summer?") with the more descriptive "we were children of war, and well schooled."

Example 21:

Piggy, Slats, Mike and The MacGregor discovered the Jap too, and within the hour we met at the fort, to hold a quick council / ~~of war~~ and move out: we were children of war, and well schooled.

This piece persists in very much the same form until the sixth draft:

Example 22:

*-stronger  
or  
omit?* [ Piggy, Slats, Mike, and The MacGregor discovered the Jap too and because we ~~reacted with natural shock, anger, and~~ hate, within the hour we met at the fort, to hold a quick council and move out: we were children of war, and well schooled. ] ?

Rather than making it 'stronger,' he chooses to eliminate it entirely. The final removes the exposition and 'leaps' from one scene to another.

Drake feels that he should be able to avoid doing this pedestrian kind of writing in the first place, but that he can't seem to avoid it. Early in the writing, he says:

I think about how to make it sensible and to qualify what I'm saying, and to create verisimilitude and various kinds of illusions. At a certain point, okay, it reads well, but it would be more interesting if I cut away the matter-of-fact --not because it's not well written, not because it's over-written, not because it doesn't make sense, but because it explains things in such a full way. I realize that if I cut out some of it, other things happen that are interesting: the unexpected narrative leaps, like leaps in poetry. I cut out things that are basically good writing to make other things happen.

The 'narrative leap' evident in the final version moves the story faster. Physically, such leaps are created almost exclusively by deletions on the 'meaning' but not the 'text-based' level. Linguistic theory distinguishes between "new" and "given" information, and these deletions tend to remove "given" information--that is, they take away elements that are already stated or implied in the text.

In this case, since the boys attack the Jap, it is evident in later parts of the text that they discovered his presence somehow. How and when is of no value to the story. This is a case where there is some clear distinction between language and content: Drake changes the way information is provided, without changing the essential nature of that information. When he made this change, he preserved the 'interesting part'--"we were children of war and had been taught to hate"--and moved it into the actual scene of the attack. He also shifted the names of the boys into the scene, using consolidation.

Though the deleted parts do not find their way into the final version, they have an important function in the writing: they 'explain' to Drake how and why certain things in the narrative happened, and so function to help him "see" the story fully. Once they are explained satisfactorily to himself, they are no longer important, and can be eliminated in order to make the story more forceful, evocative, and verbally attractive.

There is a 'tension' between what narrative demands, and Drake's view that a story should function like a poem. He used the same compressed imagistic style in his novel, Beyond the Pavement, and he feels that because of this compression and high powered language, reading it creates a "kind of exhaustion: it is so tight there are no breathers." The telling of a story sometimes requires such breathers in that certain information which is not in itself interesting, must be explicated in order for the story to go on. Drake has managed to cut almost all such writing out of "Chicken."

Although he speaks of these changes in terms of "making the story more interesting," he says that in writing it, he did not consider audience or 'effect' of the story on someone at all. He is the reader who needs to be interested, and what interests him is language and technique. Therefore, though these changes do influence the way a reader reads the story, the fact that they have this result does not mean that he had the intended effect in mind when he made them.

The elimination of essentially narrative passages, and the deletion of phrases like "I observed," "I noticed," "I saw" from

early draft versions where the emphasis was on what was seen rather than the fact that the boy perceived it are closely related to the imagistic force of the language used in "Chicken," since their presence in the text mitigates against a dense verbal surface.

Examples 15-19 show the expansion and contraction that work to create this surface, as do the samples of the second and sixth versions of the original opening of "Chicken" (Figure 1). In the first version, the protagonist sees the Jap "bent to his hoe against the rising sun."

Example 23:

As I observed the Jap from the gun slot of the Venetian blinds, my surprise changed to recognition and horror: I had seen him (somewhere) before. ~~and~~ when I looked down ~~(I knew)~~ the coffee-table in front of the davenport, <sup>the</sup> ~~the~~ current Liberty showed Hitler with the body of a jack-ass, his hooves kicking Europe; beside him, Mussolini was a baboon, dangling stupidly from a war-wrecked tree; and in the upper-right, Tojo was a furry, menacing spider, whose web, like the <sup>blood</sup> land around our Jap, was stained, red.

The second version adds a description of his "insect shape," "silhouetted against the rising sun," which reminds the boy of something," and deletes his "recognition and horror."

In the sixth version, very close to the final, the horror that appeared in the first version is objectified--inherent in the language. The Jap reminds him of "something I had seen or read--something thin, creepy and utterly evil." The repetition of the s's in the early part of the sentence is as ominous as the rustle of

insect wings: "Sun spilled red," "tips of furrows," "insect shape." "Thin, creepy and utterly evil" repeats the 'creepy' long e's. The development of the language is not only from narrative description to visual image, but also to the auditory creation of the horror the boy experiences in the first version.

The imagistic force is created by the use of all types of physical revisions, earlier on, additions and substitutions, and often later, deletions. These small but auditorily and visually important deletions are particularly evident between draft 6 and the final version where in several cases he moves from simile to metaphor, cutting the "like" from the phrases "like a small concentration camp" and "like the gesture of a wing tim," omissions which heighten the sensory immediacy of the work, as the auditory properties of the previous description of the Jap's appearance objectifies "horror."

Drake says this emotion is the hardest thing for him to write about, and often the last type of revision he makes, usually by addition. Though he included the horror in version 1, he felt he had not demonstrated it, and cut back, allowing the visual and auditory images to speak for themselves, as they would in an imagist poem. But in some cases, he feels that emotion or reflection needs to be expressed directly. The marginal note shown in the draft 5 version of the dinner table conversation (Example 17) illustrates this introduction of emotion. The father, he adds, repeats the Jap's conversation in "the tragic tone of a man who had not owned anything." Drake is very sparing in his direct description of emotion. He says:



It's very difficult for me to create emotion. I can't state it earlier because it seems excessive. It has to come out of the material. If it doesn't, I think the last thing I have to do is to go back and say how the character feels.

### Incorporation of "Chicken" into Fears

In late 1982, Drake completed a first draft of a novel, Fears, which incorporates material from over twenty short stories. He included "The Chicken Which Became a Rat" to cover the World War II years in the life of the young protagonist, who becomes "Chris" in the novel. In constructing the novel, Drake charted out the stories he would use, then went through and revised to make them consistent with one another. Since this is an unfinished version, only the section taken from the short story is described here.

Three major changes are made from the published version of the story to its incorporation into the novel. The first person narrator becomes the third person "Chris" and the rest of the novel is shifted to the third person--"we" to "Chris and his friends."

Drake "unfolds" the story, removing the in media res opening, so that events appear linearly in the actual order of their occurrence in time. Two pieces are removed from the story and placed earlier. One is a visit to his father's job at the shipyard, which serves as a transition from the previous events in the novel, which end with Pearl Harbor, and the time "Chicken" takes up in the third year of the war. The other is a description of Uncle Boswick's injury at Fort Ord. Since Boswick has not appeared in the novel

before, his presence requires explanation, and this piece serves to tell the reader where Boswick came from.

The rest of the story unfolds as it does in the previous version, beginning with the description of the Jap's arrival: "He infiltrated the neighborhood." Brother Grant disappears from the story and is replaced by the mother's brother whose existence is already established in earlier parts of the novel.

The third major set of changes involves increased emphasis on the boy's mother, whose fears, transmitted to and internalized by Chris, are the major theme of the novel. The mother plays a very minor role in the story, and except for her disapproval of Boswick, barely expressed, is hardly developed as a 'real' character at all. In the published version, Boswick tries to get her to persuade the Jap to sell his eggs:

We had never had any money and she was trying to appeal to her only fear: poverty. But she apparently feared the Jap even more, for she would not go--not even when he told her what he had learned.

In the novel version, this becomes:

Chris realized that Uncle Boswick was trying to appeal to her main fear: poverty. She had been broke, and though her husband was making a good living, although they had a refrigerator and venetian blinds and a Hollywood bed set, she feared they could lose it all.

The persistence of her fear of poverty has been established earlier in the novel. Though it is difficult to generalize over the small number of revisions, almost exclusively additions except for those already noted, few of the additions heighten language use; they are added for narrative reasons. For instance:

There was a single house on the flatlands, empty for the past year, a place where the kind of people his mother had warned him against might live, but now it seemed a man had moved into the house.

A comparison of this with the initial description of the Jap's initial appearance in the final version of the story shows the comparative lack of verbal force of the novelistic version. It is what Drake calls a "serviceable" sentence, made necessary because the nearby house could not simply appear in the already created world of the novel. The language Drake adds here--'Hollywood bed' and "venetian blind," is, like "V-mail," language that operates by evoking the era rather than providing new sensory image.

Even though "Chicken" has been published and anthologized, Drake continues to revise. The marks on the version in Appendix C demonstrate special revisions he made to the story for the purpose of a reading. He is still dissatisfied with the title--he feels there must be a better one and when he reads the story aloud, asks the audience for suggestions--and with the last line, which he feels 'sums up' more than he would like and uses a sense of observation that is out of character for the protagonist.

### The Big Little GTO Book

The Big Little GTO Book is designed for Pontiac GTO owners and aficionados, with 177 pages of detailed technical information and photographs about the car and its development. The Big Little GTO Book traces the car from its inception through first production in 1964, to its 'eclipse' in 1974 as the era of the muscle car ended with energy shortages and increased Federal regulation.

As the table of contents indicates, the book contains technical information about GTO models on a year-by-year basis: specifications, option, and technical improvements. It also describes the

#### Example 24:

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car in relation to the larger American context in which it thrived-- the 'muscle car' era, typified by "GTO" sung by Ronnie and the Daytonas, a song with the Beach Boy's 'surfing sound,' and the film, "Two Lane Blacktop" which features a cross-country marathon car race between a '55 Chevy and a 1970 GTO. There were GTO cufflinks, GTO cologne, even GTO shoes, by Thom McAn, "a shoe to make tracks in."

The book's basic structure is chronological, with technical information given in order of its development. This structure is complemented by narrative, which describes how these innovations came about. The introduction describes the GTO as "easily mythicized" and the car's mythic character in an era when cars were "more than transportation" runs through the book. Chapter One opens:

Example 25:

**T**he birth of the GTO was a miracle, an immaculate conception achieved almost entirely by three wise men: an advertising man who was struck by divine revelation and two executive engineers who recognized the meaning of his prophecy. Or, in the language of board rooms, the GTO was conceived "to meet a marketing need," a car which would help Pontiac maintain the hold it had on the youth market and help maintain Pontiac sales in general. And that is exactly what it did.

But the amazing thing about the GTO story is that the car happened at all.

He later describes one of the three 'wisemen,' DeLorean, as "a visionary."

The book includes over 100 photographs, of cars, car parts, people important to the GTO's development such as Jim "Big Daddy" Wagners, to whom the book is dedicated, and of ad copy and

'spinoffs' such as GTO shoes. It also includes verbatim sections of primary material: excerpts from a Royal Bobcat catalogue, the complete transcript of an interview with Michelle Peters, who worked at the Pontiac plant building the GTO, and who also owned one, and appendices listing serial numbers year by year. A section describing the 1968 model indicates the technical level of the year-by-year descriptions of the GTO (Example 26).

The Big Little GTO Book is obviously directed toward "insiders," readers with an intrinsic interest in, and with some knowledge of, the GTO. Its main function is to give technical information and serve as a reference. However, the tone and style are not like that of a technical manual. Drake intersperses direct, informal address to the reader with information about gear ratios and engine specs: "If you stood on a busy street corner in the early '50s and closed your eyes you could easily identify the Pontiacs as they passed because of the high-pitched whine of the Timkin rear axle bearings . . . ."

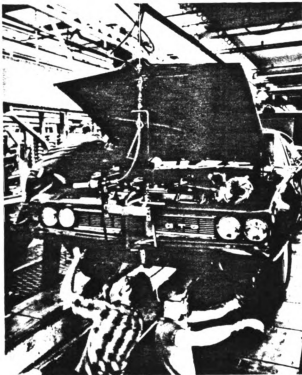
This, along with the narrative strands describing back-room machinations and power struggles leading to the GTO's production, and thematic elements that emphasize the larger social context of a car-mad era and the legendary significance the GTO took in relation to it, give the book an interest beyond simple technical reference, and potential appeal to a broader audience than one seeking technical reference. The alternation of technical information with scenic elements and description of the context, advertising, and GTO

### Example 26:

Everyone was impressed with the GTO's power, even though the engines were similar to those offered in 1967. There were four 400-ci V-8 engines: the economy model with the two-barrel carburetor and Turbo Hydra-matic transmission rated at 265 hp; another with the four-barrel carburetor rated at 350 hp (the standard engine); another rated at 360 hp; and the Ram Air engine rated at 360 hp.

In mid-year Pontiac introduced the 1968½ Ram Air II engine with redesigned heads featuring round ports. This engine, rated at 370 hp, was the forerunner of the 1969-70 Ram Air IV. All of these horsepower figures were conservative, in keeping with Pontiac's policy, and it helped to placate insurance people. The Ram Air engine was reported by Pontiac to develop 360 bhp at 5400 rpm, but *Car Life* claimed that the actual horsepower would probably be one-third *more* than the factory's figure!

*Motor Trend's* test car was a Ram Air 400-ci V-8, with a four-speed and a 4.33:1 rear end. The car ran at the Orange County drag strip and turned 96 mph, with an elapsed time of 14.80 seconds, absolutely stock. With the air cleaners removed and a pair of Goodyear Super-stock 'slicks' on the rear, the car turned 98 mph with a time of 14.45 seconds. *Hot Rod* magazine ran its GTO test car at Irwindale Raceway and turned a high of 99.11 mph in 14.48 seconds. *Car Life's* test car was almost identical except for gearing. Although most people agreed that one of the GTO's primary virtues was its gobs of low-speed torque, *Car Life's* driver felt that the torque was relatively weak at low rpm, that it would rise above 3000 rpm, and that although the tachometer red-line was 5800 rpm the engine would turn 6000 rpm without any sign of valve float or lifter pump-up (this was with the 3.90:1 rear end!). The magazine calculated that at 5800 rpm in fourth gear the car's top speed was 112 mph. At the local drag strip it turned 0-100 mph in 14.6 seconds, and went through the quarter



1968 GTO on the assembly line being fitted with a grille.

'spin-offs' gives readers a 'breather' from what otherwise would be an unremitting density of engine specifications and gear ratios.

### Development of The GTO Book

The Big Little GTO Book is the one piece of work examined here that was not originally conceived by the author. In 1979 Drake wrote a book proposal based on photos and oral histories he'd collected about the early years of hot rodding, in which he had been interested since he was a teenager. He sent the proposal to several publishers, all of whom turned it down. Motorbooks International, however, contacted him on the basis of this proposal, and asked if he would be interested in writing a book on the GTO.

He agreed, and a contract was issued in March 1980. Although he had an intrinsic interest in hot rods, he had none in the GTO, so this book was one he would not otherwise have written. It was also his first major piece of non-fiction, though he had written several articles for Rod Action, and the first for which he had an externally imposed, contractual deadline--April 15, 1981.

His main intention in writing the book was to take advantage of what seemed a good offer. "No one had offered me a book contract before, and I wanted to take them up on it."

The idea of having a contract appealed to me, and I thought I could write the book in three or four months. Then, when I got into it, I decided that if I was going to write a book about the GTO, I wanted to write the definitive GTO book, so it took eighteen months.

Since he originally expected to be able to write the book in short order, and because he was busy with teaching and other



projects, he didn't begin collecting material 'seriously' until September of 1980. He gathered primary material--factory releases, road test reports, off-prints of GTO articles from Car Craft, Car and Driver and Motor Trend, advertising copy and examples of GTO "spin-offs." He interviewed people who had been involved with the GTO, like Michelle Peters, and read Patrick Wright's On a Clear Day You Can See General Motors, for background on car-industry management.

As he gathered the material, he made notes on slips of paper, sometimes scraps, and put everything into a cardboard box. He continued to do this until February 11, 1981, when he sat down to begin the actual writing. He had collected an enormous amount of material, and says he felt overwhelmed by it, not knowing how or where to begin. Suddenly, the April 15 deadline seemed particularly apt and looming.

His first step was to transcribe the Peters interview, so that all his primary material was physically available to him on paper.

"The major problem was form. I just couldn't see the finished book in my mind." He did not know, at that point, which material "went with" which, or the order in which it should be arranged. For two days, making occasional notes, he sorted through the material, shuffling it into manilla folders, and moving it from folder to folder. At the end of these two days he felt he had the information in sufficient order to begin writing. For the next several days, he wrote short pieces of text, often a page or two per folder.

By Sunday night, when he was driving to the University, he felt he could "see" the final structure of the book, alternating "thematic" chapters such as the Michele Peters interview, the "GTO Hype" and "The Competition"--which unlike model year chapters had no 'logical' order--with a chapter for each model year. He then made a chapter by chapter sketch of the book and began to write, beginning with the 1967 model year (see Example 27).

He had no particular reason for beginning where he did, with what was then the eighth chapter: "It was a place to start." However, he says he felt uneasy about starting at what would be the beginning of the book, feeling it was simpler to begin in the middle. His reason for beginning in the middle is both puzzling and interesting to Drake, who feels it is very important in that it seems to reduce his apprehensiveness about the difficulty of beginning a large writing task. "To begin at the beginning seems too imposing," he says.

Though the book's form--finding a structure that suited the material--was his major problem, he realized as he began writing that he would have to consider audience, something he had only briefly given thought to before, when he made an early, and abandoned, start at what would eventually become Street Was Fun in '51. He said he realized "there were differences in my own outlook, abilities, knowledge and interests" from The GTO Book's potential audience, but he did not have an explicit or clear picture of this audience in his mind.

## Example 27:

## INTRO

put (1.2k) → Re define (several ways) GTO

Re what PMD did that was unique:

- 1) Big engine in a small car — 151 muscled
- 2) Made a wide range of options available from factory or dealers.
- 3) Heavily promoted — identification — image

## CHAP I

## ORIGINS

Begin w/ something re GTO — Wanger's comments? re how the GTO got started

Then go back, quickly survey — 1950s, non-image, the 1955 V8, the changes/emphasis on performance

Specific examples re performance — M Thompson, etc etc

Then the GM ban on racing

Formation of the GTO option on the Tempest —

Desc the Tempest quickly: 1960-63 (the 63 V-8); add the all-new 1964

(somewhere around here emph the excitement/possibilities of

## CHAP II

## THE FIRST ONE

The 1964 GTO —

auto industry — things happening — excitement/unrestricted

## CHAP III

ON THE LINE (M Peters) ✓

## CHAP IV

## THE GREATER ONE

The 1965 GTO

(to see neg review — p 36 Blue Book) ✓

## CHAP V

Re GTO HYPE — songs, promotional items, etc. ✓

## CHAP VI THE TIGER SCORES AGAIN

The 1966 GTO

## CHAP VII

THE Royal Pontiac ~~story~~ ✓ the Bobcat

## CHAP VIII

It 1030 on WHISKEY

The 1967 GTO

## CHAP IX

CHAP IX The 1968 GTO

CHAP X The Competition

ADS — GTO ADVERTISING

He made a short page of notes for each chapter, and then began writing four or five first draft pages at a time, reading them over, making handwritten alterations and often, an interim page of notes, incorporating as he retyped. Additions and changes of order, often of large sections, were the dominant revisions in early versions.

After the 1967 model year chapter, he wrote what was then Chapter IX, "GTO Advertising," and worked through the outline chapter by chapter. He skipped Chapter XI, "The Competition," one he had not originally planned to include but which the publisher wanted, and continued through the remaining model years. He had intended to write a separate chapter for each year but there was comparatively little material for the GTO's declining years, 1972 through 1974, so he combined these years into one chapter.

When he reached the end of the book, he went back and wrote what were then the first eight chapters, in that order, beginning with what became the introduction. By the April 15 deadline, he had only thirty pages to send the publisher, which he did, along with a progress report on the remainder, though he was so nervous because of the lapsed deadline that his hands broke out in a rash.

By June, however, he had finished all chapters except the "Competition" and an appendix on restoration, "Goodies for an Old Goat" which he wrote during the summer at his cabin in Sixes, Oregon. He sent earlier chapter to the publisher as he finished them, beginning with the introduction. When he had completed all

chapters, he retyped, making additional revisions, format decisions, and writing the photograph captions. The table of contents of this final version is shown in Example 28.\*

The development of The Big Little GTO Book is quite different from "Chicken." Until he wrote it, Drake says, he had always done at least three drafts of anything he wrote for publication.

I find it difficult to organize my thoughts and even write a decent sentence in first or second draft. I could never do anything that was good at all in first draft. But I could see that I was going to have to use some first draft writing (in The GTO Book) if I was going to break even.

To deal with time limitations, he shuffled together material written at different stages, writing the first draft of a chapter, then going over it and finding pieces that needed rewriting, often at the beginnings and ends of chapters. He then wrote and inserted new material, so that some of the writing in a given chapter would be first version, some second, and occasionally third. Though there were some revisions on the surface level, the vast majority of revisions were additions that developed ideas or added new information. He also rearranged pieces already in the text, sometimes moving them from chapter to chapter.

There seemed to be no consistent relationship between the order in which the chapters were written and the amount of

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\*Reference to "final version" is made to the draft Drake sent to the publishers; they made further editorial changes mentioned later.

Example 28:**THE BIG LITTLE GTO BOOK****Albert Drake****CONTENTS**

INTRODUCTION.....	2
CHAPTER I: ORIGINS .....	4
CHAPTER II: THE GREAT ONE .....	36
CHAPTER III: ON THE LINE .....	54
CHAPTER IV: THE GREATER ONE .....	64
CHAPTER V: GTO HYPE .....	78
CHAPTER VI: THE TIGER SCORES AGAIN! .....	95
CHAPTER VII: ROYAL PONTIAC AND THE BOBCAT .....	104
CHAPTER VIII: AN IDEA ON WHEELS .....	130
CHAPTER IX: GTO ADVERTISING .....	140
CHAPTER X: 'THE CAR OF THE YEAR' .....	160
CHAPTER XI: THE COMPETITION .....	171
CHAPTER XII: 'HEAH COME DA JUDGE!' .....	182
CHAPTER XIII: 'FOR PEOPLE WHO THINK DRIVING SHOULD BE FUN!' .....	198
CHAPTER XIV: 'PURE PONTIAC' .....	212
CHAPTER XV: INTO THE SEVENTIES .....	225
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revision made to them. The following chart shows the word count for selected chapters:

	<u>Chapter 4</u>	<u>Introduction</u>	<u>Chapter 6</u>
"Starts"	270	--	260
1st "Complete"	1000	500	1180
1 & 2 Combined	1500	600 (2nd only)	3800
To Publisher	2500	620	6000

These chapters are shown in the order in which they were written. Chapter 6, "Royal Pontiac and the Bobcat," is a thematic chapter which describes a Pontiac dealership in Royal Oak, and the Detroit car "scene" centered on Woodward Avenue in Detroit, where the evening's entertainment was cruising the drive-ins in fast cars. Chapter 4 describes the 1964 model year. The introduction is shown in Appendix D.

Drake says that in writing The Big Little GTO book, he used a "serviceable sentence," one which lacked the compression of the imagistic sentences in his earlier work but was suited both to fiction he had been writing recently and to non-fiction. As is apparent in comparing the last two versions of the two chapters shown on the chart, the major revisions Drake made to them were additions, with very little cutting back on the surface level. The sensory force in the final version is largely created by the addition of strong verbs, rather than by "pruning." There were no obvious systematic differences between the "type" of chapter and the

pattern of revision, or between the order in which the chapter was written and the kind and amount of revision, though there seemed to be a slight tendency toward more rewriting on the chapters that appeared earlier in the book (those written, chronologically, in the middle).

The decrease in word count from the penultimate to ultimate versions of the Introduction represents one large rearrangement of material. A comparison of the penultimate and ultimate versions shows that Drake deleted an explanation of the term "to homologate," the English version of "Omologato," source of the "O" in GTO; as he rewrote his second version, he "pushed back" this explanation into Chapter 4: "The Great One."

The vast majority of marginal comments Drake makes on these drafts are suggestions for further development, incorporated in later versions.


The opening paragraph of the "Origins" chapter, shown in final version in Example 25, was developed from the following note on a combined first and second draft:

Example 29:

CHAPTER I: ORIGINS

The GTO was conceived as a "double-pronged marketing strategy", a way to ~~keep~~ maintain the appeal that Pontiac cars had for the youth market, and to keep Pontiac sales in general. Which is exactly what it did.

But the amazing thing about the GTO story is that the car happened at all.

1/2nd  
 miracle -  
 Birth = 3 paragraphs  
 Done revision etc  
 "to meet a marketing need", w-sez.



As it demonstrates, Drake continued development through these versions, from marginal notes, and also worked on the sentence level to make the work read more smoothly. The majority of such language changes were made in his last retyping, when all of the chapters had been compiled, the structure was established, and most of the primary material he wanted to include had been worked in. Most of these changes were made without handwritten 'signals,' so in general draft versions of The Big Little GTO Book are much 'cleaner' than those of "Chicken." Markings on GTO drafts which don't suggest further development are most likely to signal changes in order, or to indicate that the information had been "used" as he moved from one version to another. Drake says, "I would have revised more, but I just didn't have time. I revised as much as I could."

#### Reasons for and Results of Revision

Drake solved his audience 'problem' early on, taking a cue from a Car and Driver article written by David E. Davis, then editor of the magazine, and an original test driver of the GTO.

#### Example 30:

How did the GTO compare with the new Mustang? David E. Davis, then editor of *Car and Driver*, remembered years later a comparative test he had made of both cars in 1964: "... in purely visceral automotive terms, I remember only that the first Mustang I drove caused me to cut my finger on an exposed sheet metal edge in the trunk, while my first ride in a GTO left me with a feeling like losing my virginity, going into combat and tasting my first draft beer all in about seven seconds.

"I remember that the GTO slammed out of the hole like it was being fired from a catapult, that the tach needle slung itself across the dial like a windshield wiper, that the noise from the three two-throat carburetors on that heavy old 389-cubic-inch Pontiac V-8 sounded like some awful doomsday Hoover-God sucking up sinners. Conversely, I seem only to recall that the Mustang was red, or maybe orange ... it's hard to say."

As he did his original research, he read many car magazines, which gave him information about the GTO and a sense of the possible audience for his book. Rather than 'imagining' who would read it, Drake says, he partially "picked up Davis's excited, hyped-up rhetoric" as a way of identifying with the audience.

This rhetoric sets the tone of the non-technical portions of the book. At the time, he says, he considered working further with this "Tom Wolfe" adjectives-strung-together style, and developing the underlying irony he feels its over-statement suggests, but he decided against it, taking up the 'excited' tone and diction, but moderating it.

For one thing, the technical nature of the primary material--information he was responsible to provide--exercised stylistic limitations. "Four 400-ci V-8 engines" can only be said in approximately that way. For another, he did not feel the readers would appreciate cynicism such language might imply. As it is, his choice of language and tone give energy to a book that would otherwise be dull reading, and presents a persona who appears as thrilled by the GTO as Davis, certainly not a man "tired of gear ratios." The language is also suited to the elements in the book in which he did have an intrinsic interest. This was something he needed, since by then, he was "awfully sick of gear ratios." "I had to do something to make the book interesting enough to me so that I could keep writing."

He was interested in the mythic qualities of the car in relation to the glamour of the "road" so important during Drake's own

adolescence; this was a glamour that seemed to disappear about the same time as the GTO. He did not know whether the audience would be interested in the mythic significance or literary parallels, but he was, and so as he developed the factual material, he also developed thematic and rhetorical undercurrents which seemed important to him.

His incorporation of thematic elements, and his use of the early notes he made in working information into this draft is shown by a review of the film "Two Lane Blacktop," which is introduced at the end of the eighth page in the first version of Chapter IV: "GTO Hype."

Example 31:

(End w/ analysis of TWO LANE BLACKTOP--re the car as more  
than itself--as a metaphor)

When he picked up the draft the next day, he added:

"Part of the GTO's appeal was that it was more than a car: it was, as Pontiac said, 'A device for shrinking time and distance.'" To the next page, he stapled a note, one of the pieces of paper he had originally put in his cardboard box.

Example 32:

racing; when not engaged in racing the ~~drifters~~ owners are  
 driving, fast and incessantly, when they find they must stop  
 driving, fast and constantly, as if movement has a meaning in  
 "Two Lane Blacktop" James Taylor, Warren Oates, ~~and~~ the  
 who engage in a grudge race ~~across the US~~ are drifters  
 cross country  
 Cult film for musclecar owners--1955 Chev (same one as used in  
 American Graffiti) and a 1970 GTO

where cars are usually treated

to the character called GTO, who drives the car of the  
 name, that he put a Chevrolet V-8 (blasphemy!) in the Pontiac;

He developed it further, emphasizing the narrative and thematic  
 aspects of the film.

Example 33:

The film focuses on the cross-country grudge race  
 between the two cars. In the '55 Chev are the Driver and the  
 Mechanic, who, like gunfighters of the old west, ride into  
 town and challenge the fastest car; they always win, and  
 because they bet on themselves this is a form of employment.  
 Somewhere in Arizona they meet up with GTO, and the drivers  
 engage in a cross-country race for pink slips; whoever gets  
 to Washington, D.C. first wins, and to prepare for that  
 event they mail their titles to Washington.

The draft pages to which it is attached introduce the literary theme  
 of the journey, of which "Two Lane Blacktop" is an illustration.

Example 34:

The journey theme has been around at least since Homer, but it has become unmistakably important since the prominence of the automobile. The Okies in *Grapes of Wrath* were able to make their exodus to the Promised Land because they had automobiles, and, in a more optimistic vein, the footloose youth of post-WW II, as seen in Kerouac's On the Road, turned cross-country drives into a religion. The literature and films of the Sixties are full of examples of the journey theme, and one, Easy Rider, ~~before~~ a film where two characters set out to discover America, was seen as a metaphor for disenchanting youth etc

A comparison of the paragraph about the journey theme from early to final versions illustrates the amount and type of surface revisions Drake made to The Big Little GTO Book. Most are made simply in retyping, without handwritten alterations to the text. The published version of this passage reads:

Example 35:

The journey theme has been around at least since Homer, but it has become unmistakably important since the automobile came into prominence. The Okies in *Grapes of Wrath* were able to make their exodus to the Promised Land because they had automobiles. In a more optimistic vein, the footloose youth of post World War II America, as seen in Jack Kerouac's *On the Road*, turned cross-country drives into a religious experience. The literature and films of the 1960's are loaded with examples of the journey theme. One, *Easy Rider*, a film in which two characters set out to discover America, was seen as a metaphor for disenchanting youth.

Note how few and minor are the surface revisions here. What are here the second and third sentences were in the previous version one sentence. The shift from complex to simple sentences was one

Drake often made in editing the final version; though the technical nature of the material frequently required complex sentences necessary, the non-technical portions were written, in final, in a simpler and more straight-forward fashion. Drake did this partially as a concession to audience, and his editor at Motorbooks made further, similar, shifts in the final editing. Physically, these revisions were distributions.

Word substitutions and rearrangements are minor--"full of examples" to "loaded with examples," which picks up the established colloquial tone and also plays off the notion of cars "loaded" with extras; "it has become . . . important since the prominence of the automobile" to "it has become unmistakably important since the automobile came into prominence," which substitutes a verb for the nominal + propositional phrase." This is a type of revision Drake frequently uses: when possible, he uses verbs because he feels that they give more force to the writing--particularly (though not evident here) when they are strong and precise words. It also avoids the adverb phrase/prepositional phrase construction which because of the repeated rhythm it sets up, often becomes tedious if it is not used for a particular purpose.

His tendency to dramatize kept him interested in writing, and he used it frequently in describing the interactions between the main players in the GTO drama.

Example 36:

When Wangers read that test he was furious! He threw the magazine on John DeLorean's desk, saying that he had worked like hell to promote the GTO and because the magazine had used an unprepared car the result was a lousy opinion of an outstanding car. Without a word DeLorean opened his desk drawer and pulled out two forms, which, when presented to the front office, would release two GTO's to Wangers for as long as he might need them. Wangers took the two GTO's to Royal Pontiac and said, "Tune them." When Royal finished 'tuning them' the GTO's would turn the quarter mile at 106 mph, which was a sizable increase over the 92 mph that *Hot Rod* had wrung from its unprepared GTO.

"It was fun," he says, "to get out of gear ratios and adapt different styles. I enjoyed moving into scenic modes just for variety."

Other semantic changes are more important to the text, as evidenced by the changes in the Introduction from draft 1 to the final shown in Appendix D, and to which I direct your attention. The initial sentence in the first draft--"Pontiac Motors defined the name simply as 'ready,' meaning that it was ready for the customer and ready to motate"--picks up the "hyped" rhetorical tone carried through in the next version in the phrase "scare the bejeezus out of the drivers."

But in the next, more heavily marked version, "motate" is changed to "ready to go." Drake felt he had overdone the hype, and retreated to a more moderate tone. Adjustments to the surface of the text (for instance, one word substitutions) that heightened the original tone were relatively few. Once it was established, he worked with it, using it to develop his marginal notes. Since so much of the original or early writing has this flavor, it didn't require much alteration on the sentence level.

Additions sometimes made the sentence structure more complex, calling for adjustment of existing text. Deletions, as evident

in the versions of the Introduction, tend to remove redundant information--material already given in the text.

In December and January, Drake read the galley proofs which the publishers returned to him. Motorbooks had made a number of changes, some evident by a comparison of Drake's final table of contents with the published version. Several chapters were conflated and the Michelle Peters interview was put in an appendix rather than in its own chapter. In addition, parts of the "Origins" chapter which discussed the car industry previous to the GTO were cut. The main revision was the reduction in sentence complexity--by distribution--cutting the average sentence length from about 28 to 24.

There are several particularly interesting features of the revisions to The Big Little GTO Book. First is the way Drake handled large amounts of external material. Though he sometimes made notes, he also gathered primary material and worked with it directly, sorting pieces and moving them from folder to folder, changing their relationship to each other. In several instances, notes and off-prints are stapled directly to the drafts.

Handling this material directly was the only way Drake could bring order out of what originally seemed chaos, though the year-by-year chronology was initially obvious. He wanted the book to be definitive, which meant he needed to incorporate all material he had collected, but there was no advance plan to tell him what shape the final version might take. Working as he did kept him in direct contact with his primary sources until the last draft, because he



often had to reread to find what he wanted to use next, and in the process, found other information he wanted to add or develop--a constant rechecking which fed into new additions to the drafts. When these additions were made, they often required adjustment of existing text. Form emerged from his handling of the primary sources.

First and second draft versions 'laid out' the territory the book would cover, transferring factual material from the primary sources and organizing it so that a context was provided into which new information could be added. Here, he worked on the chapter level. Chapter divisions had the effect of creating self-contained units of work that were more easily "seen" than the whole text. Additions were the primary revision.

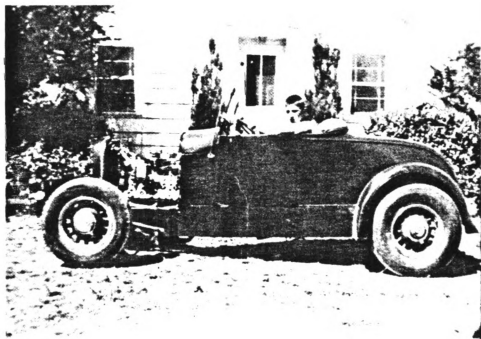
When he put the 'pieces' together, additions and rearrangements continued, here, moving material between chapters and shifting the focus of his attention from the chapter level to the book as a whole. In the last draft, when he moved away from the primary material and worked with the whole text, he shifted to the sentence level, cutting and consolidating. Though he continued to make additions, they were proportionately fewer. As with "Chicken," he made all revisions at all points in the rewriting, but the balance of revisions changed between the earliest and latest points, most notably in the handwritten changes to the compiled version: as he got closer to the end of the writing, he changed fewer words.

In comparison to other texts of Drake's I examined, The Big Little GTO Book had fewer surface revisions and fewer that involve alteration in sentence structure. It was not that he was not interested in style, but that time restrictions allowed him less time to work on this level, and though he has a "full repertoire" of physical revisions he is capable of making, he could not put them fully into play until the structure was fairly complete. Their use depended upon his ability to "see" the whole book, something he cannot do completely until it is physically on the page.

I can't think in the fullest sense of what I want to say in early drafts. I guess as I revise I'm doing two things-- I'm cutting out things that seem redundant or badly phrased, but mainly I'm developing it with notes. The third thing is moving it around. Physically I can't see it until it is written out. In writing, I have to have this physical sense, and in writing--unlike painting or sculpture--you can only see part of it--a page. I can only see a paragraph at a time. I have to rewrite the whole thing so I can see it as a whole.

Example 37:

*STREET  
WAS FUN  
IN '51*



*Albert Drake*

### Street Was Fun in '51

Street Was Fun in '51 is a local/history memoir, 88 pages and 42 photographs which reconstructs the early hot rod scene in Portland, and the role it played in Drake's life. The cover photograph sets the tone of the book, and indicates its contents--the "tradition of Northwest Rodding"--and Drake's continued interest in it and the '29 A-V8 roadster which he still owns. The photographs include pictures of hot rods and hot rod memorabilia, ads for cars and car parts, and a swim-suit clad "Miss Speedster."

Street is written in a plain style, using an "I" speaker and a "you" of conversational address, which includes the reader in the scenes he describes: "If you had a 1942-50 Cadillac, you didn't park it on the street overnight." It is plainly nostalgic, full of longing for this rich past when "there were fewer people in Oregon, far fewer laws and regulations, when gas was cheap, when driving was a pleasure," when "you could polish the chrome, point the grill down an empty road and go."

#### Example 38:

Specifically, back to a time before hard rock, uppers and downers, LSD, pocket calculators, swinging singles, yogurt, bulgar, uni-sex, Viet Nam, sit-ins, anti-war demonstrations, computers, the assassination of Martin Luther King, Bobby Kennedy, and JFK, before the Beatles, before the Beatniks and Sputnik, even before hula-hoops, bongo drums, Todd-AO, Cinemascope, 3-D movies, before the opening of the first "stylish" tavern in Portland (The Pink Bucket, 50th and Powell, 1957), before the first freeway (Banfield, 1956), before the introduction of pizza (Shakey's, 51st and Foster, 1955), before the first .15¢ hamburger joint (Scotty's, 12th and East Burnside, 1954), back to mid-century, to that simpler Portland that had just discovered television and the one-way street, back when the air was always clear, the streets always smooth, the sun always shone, everyone was young, and no one died.

After two pages of introduction, Drake introduces the narrative line:

Example 39:

**The first hot rod I remember was being driven along Harbor Drive; it was 1947, the summer. We had stopped to make a left turn when a roadster coming the other direction made a right turn and shot up the street ahead of us.**

The first person reminiscence runs through the text, providing a structure for the exposition of factual detail--the drive-in joint, the fender skirts, the dual exhausts. "A machine with dual exhausts sounded fast, and never mind raising the hood to verify whether the engine had been modified."

The detail is explicit--sharp and sensory: "A Ford or Merc equipped with Porter mufflers sounded like a motorboat--the soft blurb of exhaust exiting under water." The cars he remembers are described in extraordinary detail, and he does remember them, fender and header, down to the names of factory-original paint colors. This feat of memory is made all the more dramatic by the fact that these 'rods' were often built with parts from five or six cars.

A slight self-irony in no way diminishes his love for the rods, and for the era: "I dropped to my knees before the front bumper as if in worship of the machine, to see whether the car had hydraulic brakes."

Some of the cars he describes he saw only once, but his reflections on the past from the perspective of the present show he

loved them then, and he loves them still. He reports hunting down, in 1963, a car he'd admired in the early fifties. It wasn't for sale then, but when it was sold, in 1965, Drake found out where it was advertised, (The Oregonian), who bought it, and how much it sold for. He still wonders "who owned the 1934 Ford three window coupe that was frequently parked at the tire recapping shop at 93rd and Division."

The precision with which he remembers and evokes the texture of this past is the most striking feature of Street, and as a Proustian exercise in memory, Street has a literary interest which goes beyond the factual information it presents.

Between the time he wrote "The Chicken Which Became a Rat," and Street Was Fun in '51, Drake's use of the sensory detail he had stored in memory since he was a child (even then, "thinking like a writer," though he wrote nothing) had changed dramatically. "Chicken" used the landscape of Drake's youth mainly as a convenience. Though it mentions cars--the 1934 Terraplane "that sat without tires, graded by the A sticker on its windshield," the 1930 Hudson, "an immense, magnificent car, dark and square"--the story uses car details to give a sense of reality and facticity to the narrative. "I had not sense," he says, "of creating a real past."

While he was working on the novel One Summer, which arose from journal entries he began making in the early seventies and which was almost ten years in the writing, "something changed."

I wanted more than verisimilitude, I wanted factual accuracy. I wanted to believe someone fifty years from now could follow the kid around in the summer of '48 the

way you could follow Leopold Bloom around Dublin in 1904. If the kid is listening to a radio program, and it's supposed to be during the week, after school, I wanted to make sure it was a program he could listen to on a Wednesday after school, instead of just saying "The Shadow."

This change is his use of memory and historical detail seems to Drake to be the link between his fiction and non-fiction, at which an early "try" at Street was his first attempt. Currently, he sees both his fiction and non-fiction as "attempts to reconstruct the past"--in the novel, to reconstruct a semi-factual and semi-imaginary past; in the non-fiction to evoke a completely full and accurate past and "to have in both cases a sense of fidelity to certain real things."

Between the time he began Street and its completion, almost ten years later, he had written The Big Little GTO Book and when he wrote Street, he wanted to "talk about more than gear ratios."

I wanted to write about the context in which the car moved, and what was so interesting about 1951, when there was less traffic and you could move more freely--about the names of people, the street where a garage was, the image I first had of a guy kneeling on the floor straightening radiator fins.

The mix of memoir and factual, often technical, information is particularly suited to his aims, extending the factual material metaphorically, and through the conversational style, inviting the reader to join him not only in the experience of the street scene, but also in the process of recreating a past from memory.

### Development Through Drafts

Street Was Fun in '51 went through four distinct versions, in addition to an early 'start,' and an interim article Drake wrote for

Rod Action magazine from early draft material. The approximate length of each version is shown below, in chronological order of their writing. The first complete version combined text and notes.

<u>Version</u>	<u>Number of Words</u>	
	<u>Text</u>	<u>Notes</u>
(1) "Start" (ca 1973)	120	--
(2) "Early Rough" (Fall 1979)	2,500	3,000
(3) Article (Winter 1980)	3,800	--
(4) "Later Rough" (Winter 1982)	10,500	--
(5) "Rewrite" (Winter 1982)	18,900	
(6) "Final" (Spring 1982)	24,000	

In 1973, Drake made several "lousy starts" (his term) at what was then titled "Rodding in Portland, circa 1950." Of this 'start,' two one-page versions are extant. The first is three sentences with handwritten notes, and the second is a slightly longer rewrite of the first (Example 40).

Though he had both memory and primary material--journals, hot rod memorabilia, photographs, even the roadster in which he is pictured on the cover of Street, all material he had collected over the years for their intrinsic interest rather than as potential sources for a book--he did not know "what to do with it."

He could not decide who the audience would be, "people I knew when I was 16" who were interested in hot rods, but didn't read much, and who "were almost by definition not interested in



Example 40:

Lousy START  
C2 1975 (73?)

RODDING IN PORTLAND  
CIRCA 1950

In those days the roads were wider, uncongested, and every other car had been altered in some way to make it more interesting. That's the trouble with nostalgia: the passing of time blurs all edges and it's difficult to remember exactly how things were. Perhaps the roads weren't wider, and a buck didn't stretch any farther, but for a fifteen year old kid obsessed with cars there was an awful lot of good stuff to admire.

~~To stand on 82nd or cruise through Yaw's Drive in was~~  
~~to see the~~ <sup>Top Notch</sup> ~~nosed and decked mild customs, flipper~~  
~~hubcaps,~~ <sup>Hollywood</sup>

~~It seemed that every~~

To stand on 82nd or cruise through Yaw's Top-Notch drive in was to view automotive history: nosed and decked postwar mild customs were everywhere, Hollywood flipper hubcaps/ flashing, the roar of Smitty mufflers. '36 Fords with solid side-panels and cut-down spare tires were common.

history: if they were, they'd be restorers" or "a popular culture or history professor." The problem was partially how to shape the material to a particular audience, but more crucially, whether there was anyone but himself who would want to read it. He set the material aside until the fall of 1979.

In the interim, Drake lived in Michigan, where he taught. He wanted to be in Oregon, where he could be only in the summer. Still, he felt he could recreate Oregon and the year--what he had not been able to do in 1973--if he could only "see it clearly enough." During the intervening years, he had collected more memorabilia, and begun to visit, interview and correspond with '50's hot rodders, not only in Oregon, but also in California where the hot rod had its origins.

As he continued to collect the primary material, he had, more and more strongly, "the altruistic sense that it was important and should be saved." By the late '70's, many of the people who figured in the '50's hot-rod scene--adults at the time Drake was still an adolescent--were getting older. Several had died, and Drake was afraid the material would be lost.

In the fall of 1979, he began again, writing what he calls "early rough draft," seventeen pages of text and notes. He was not any clearer, at this point, about who the audience for the book might be, and was still unsure that anyone would read it, but he wanted to write it, and went ahead.

The first sentence of this draft, "The first hot rod I remember seeing was in 1947 . . ." has a surety missing in earlier attempts, and establishes the memoir tone of the final version (Example 41).

"Earlier Rough Draft" contains several "strands" of material, ten pages of double-spaced text, and seven pages of single-spaced notes, some of which is written out in sentences, but most of which

Example 41:

HOT RODDING: PORTLAND, 1950

earlier  
rough draft  
(1979)checked  
over ✓

The first hot rod I remember seeing was ~~in~~ in 1947, down along Harbor Drive [in Portland]. We had stopped to make a left turn and this roadster ~~was~~ coming the other way made a right turn and went up the street ahead of us. I still have a mental picture of the car, ~~the~~ two boys in it, as it slowed and then

I was just getting interested in cars & sped off. I asked my father what kind it was. He said that ~~it~~ it was "all kinds"--- the boys had built it themselves. I was impressed, but a couple

years passed before I became seriously interested in such cars.

By that time, ~~[it seemed to me that]~~ something like a revolution had occurred in terms of styling and customizing. Every Detroit car had outgrown ~~was~~ <sup>what</sup> was essentially pre-war ~~the~~ body shapes and the new cars were longer, lower, sleeker. As a result, ~~perhaps~~, an awful lot of people who owned older cars did what they could to make them look more modern, or at least nicer.

quality -  
now we think  
of them as  
improvements

It's hard to remember how drab most pre-1949 cars were: high and boxy (in shape), with sluggish acceleration, ~~the~~ plain interiors and a ~~few~~ <sup>few</sup> of standard colors, usually ~~black~~ black, dark blue, or grey. But, on the other hand, it didn't take much to make them pretty interesting: lowering blocks or long shackles at the back, skirts, dual exhausts with chrome "echo cans", deluxe seat covers and a metallic paint job would make people take notice at any stop light.

(more with  
them  
do work  
on small  
improvements  
jobs)

If you had a few bucks more to invest you could have a body shop ~~do~~ "nose and deck" your car--they removed the hood and trunk chrome, brazed in the holes, and installed an inside latch assembly so that the trunk could be opened, like the hood, from inside. (Some people never got around to installing the latch, and the trunk lid would fly up and down at every bump until the lead had fallen

body and  
mechanical  
shackles  
work

1

is in the form of phrases and lists: "names to mention," "car shows," "odd rods." At this point he wrote as much as he could remember and appended to it lists of what he needed to investigate further: "shifting," "car clubs," "shows," "wrecking yards." The pagination of the notes is mixed, and some pieces are repeated, indicating that he worked on various parts at different times and then put them together in new orders.

Drake made at least four distinct 'passes' at the early draft, identifiable by different colors of ink. As he reread, he made notes suggesting points to be developed more fully, or additions of new material--"goofy," says a marginal note shown on page 1, "now we think of them as interesting," referring to the "drab pre-1949 cars" mentioned in the text. "Re emphasis," he wrote on a later page, "fix up new cars--make old look new (topic sentence)?" He asked himself questions: "Did it have a dropped axle?" ('it' being his friend Gary's car) and answered them "Yes, put that there."

Handwritten revisions to this version seldom changed wording, though as in all of Drake's work, he occasionally "improved" a sentence, often by deletion, as shown by the omission of "It seemed to me that" from the tenth line of the page shown in Example 41. Though he went over the text at least four times, only one of these readings has a clear function distinguishable from the others--as he wrote the next version, he went over the existing material as he incorporated it, marking it paragraph by paragraph: "used," "omit" or "later." As he developed the notes, he drew a line through each completed section.

"Earlier Rough" draft is complete in the sense that in it, Drake touched on all the major factual topics covered in the final version. Later drafts develop this information, rearrange it and add additional 'layers' of authorial reflection and emotion that 'make sense' of it. This version ends:

Example 42:

OPEN → INDEX of names at end USED

Quote Tom Modley: "The Pacific Northwest has always had a reputation for fine machines." (in conversation)

Of course they learned some things from SO-Cal. "I came back to Portland in an A-V8, and they'd never seen one up there--this was before the war. I remember driving from downtown, over the Burnside Bridge, and stopped in a cafe out on 82nd and Halsey. When I came out there was this guy all over the car, he'd followed me clear across town, and he was looking it over to see how it was done. He wanted to ~~put~~ put a V8 in his Model A" (Modley, in conversation)

During the winter of 1980, Drake developed the material marked "used," "omit" and "later" into an essay for Rod Action entitled "Street Scene: Portland Oregon," by picking extant pieces from the first version, and adding several new sections. The version between the first draft and the published article is not available, since it was sent to the publisher, but presumably it is very similar to the published version shown in Appendix E. Drake does not recall that the editor made any major changes.

As the title of the article suggests, it focuses on the "street" aspect of hot rodding, omitting information about car shows or racing and emphasizing, by an addition to the first draft, that "these cars were used for daily transportation." It develops the historical and geographical context in which hot rods became popular:

there were many old cars still on the road due to World War II production curtailments, the Oregon climate was "kind to cars," and when the Korean War broke out, old cars were readily and cheaply available from draftees.

The article opens in much the same way as the original version, with the addition of a sidebar added by the publisher.

Example 43

**The way things have been done in the world of hot rodding turned street rodding has changed since 1951—but not the fun. Here's a look at the way it was.**

by Albert Drake

The first hot rod I remember seeing was in 1947, along Harbor Drive. We had stopped to make a left turn and a roadster coming the other way made a right turn and shot up the street ahead of us. I was just getting interested in cars, and I asked my father what kind of car it was. "All kinds," he said, as the low-slung car sped off, and he explained that the two boys had built it themselves.

Like the final version, the factual information is structured by his own memories, and the narrative they provide. He goes on to describe his friend Gary's car, cars he saw on the street, and his desire for one of his own.

Example 44:

Everyone seemed to be fixing up his car, but all I was doing was reading *Hot Rod*, day-dreaming, and leaning against the louvers of cars trying to see what, if anything, had been changed. I had dreams of free-wheeling motion, where whatever I was on or in moved effortlessly like a bike coasting down a continuous hill, the wind blowing my jacket sleeves and hair back, making my eyes water. I had to get something with an engine and finally, after months of looking at car ads, I talked my father into letting me buy a '29 Ford roadster that I had passed daily on my way to work at the Oregon Theater.

The article ends:

Example 45:

It was warm, reliable, fun to drive, and got good gas mileage—which is why, thirty years later, I still have the darn thing! ■

The addition of the "dream of freewheeling motion" emphasizes Drake's participation in the rod scene, and how romantic it seemed to him at the time--features that will be discussed in more detail later. In combination, the two additions shown here have a structural function, giving the article a 'wish fulfillment' narrative frame: he saw a hot rod, he dreamed of one, he finally bought one and fixed it up, and he still has it to this day.

After completing the article, Drake then laid the material aside, though he continued to gather information to answer the

questions he had raised, and continued to do interviews, which he transcribed. In the interval, he completed a proposal for a larger, coffee-table book on hot rodding's origins in California, and its development, which would incorporate his large collection of photographs. This was the proposal that prompted Motorbooks to offer him a book contract for The Big Little GTO Book, which he also wrote in the interim. On January 2, 1982, with the galley proofs of The Big Little GTO Book still in hand, he began rewriting a second version of Street, picking up material directly from the first version and also from the Rod Action article, most of which appears word for word in the final version.

Example 46:

*Later rough draft*

NORTHWEST RODDING:

STREET WAS FUN IN '51

"Oregon's  
~~"The/Pacific Northwest has~~ always had a  
 reputation for fine machines."  
 Tom ("Stoker McGurk") Medley  
 in conversation, Columbus, Ohio  
 June , 1979

Hot rodding began in California, but it found fertile ground in which to flourish in Oregon. Why this region?--why not, say, Dubuque, Iowa or Orlando, Florida. There is something about Oregon that has generated & sustained an interest in quality machinery. Perhaps it's the climate which allows a roadster to be driven the year-round, or the topography, which, ~~with its mountains and~~ ~~long stretches of highway~~ challenges a man to build a car that handles well, or the clear air. Whatever, we have always had ~~men/who~~ people who have been builders, interested in getting the most out of an engine; who have had a sense of aesthetics, who have been able to put together an interesting and pleasing machine. Perhaps it's that pioneer spirit// and that western sense of individuality etc.



He began by rewriting the material from the first version, developing it, and using many portions that had been revised for the article verbatim. This version adds an introduction, the eventual title of the book as a subtitle, and picks up as an epigraph the Medley quotation with which he ended the first version. Following the same general pattern as early writing of "Chicken" and The Big Little GTO Book, Drake expanded the text by addition, both of 'new' information and of more detail about extant topics. He read through the two interviews which he had transcribed, and incorporated information from them into the text, marking paragraphs "used" as he went.

Two strands of text are clearly identifiable in this version. Much of the first strand, written on fourteen-inch paper, consists of information included in the Rod Action article, some almost verbatim. (This may be the original version of parts of the article but Drake could not recall exactly the order of events.)

The second strand, written on eleven inch newsprint, was obviously written later and "shuffled in." It includes pieces on Portland car clubs, street racing (and the related 'speed shifting'), and short section which describes the distinctive sounds of the various mufflers available, and a short description of the early drag races. Both strands are comprised both of notes and completed text, though the second adds more new information in comparison to the 'early rough draft.'

He ended the draft with a compressed version of what became the book's eventual conclusion:

Example 47:

End w/ speeds went up, the cars went faster and faster.

\*\*\*

One wonders, where are all those cars now? I still have my '29 roadster, 30 years later. Glenn Kokko saw his '28 roadster just 4-5 years ago at a car show, unchanged except for an OHV engine; it was for sale, and that he didn't buy it is "one of my great regrets now". Wes Strohecker saw his old '27 T a few years ago, and rumor has it the car is in Spokane or Tacoma. (Other examples?) But I'd love to see some of those cars again: Mid-Barbour's '35 pheaton, Wayne Mahaffey's '35 pheaton, the '28 roadster with the race car nose that Tom Story built, the Story Special, etc., etc., ad infinitum. ~~Some~~ ~~were~~ Those cars were so beautiful, such stunning examples of Northwest craftsmanship it seems impossible that they would be destroyed; one wants to believe that they are, like rare wines, aging in a secure place, ready to be brought out should the occasion arise.

And the people--cite some who are still at it--ex. of NW craftsmen.

In March, he began writing a complete draft, "rewrite."

Before the actual writing, he made a list of thing he needed to do

Example 48:

## NORTHWEST RODDING BOOK

Finish transcribing tapes:

~~M. Rowland~~ ~~Kokko~~ ~~Strohecker~~ ~~Kruger (2nd one)~~ ✓

~~Make an OUTLINE~~

WRITE A COMPLETE DRAFT -- ✓

Go back & plug in any useful info

REWRITE, typing single-spaced to see how long it'll be

Make a few more quick calls, re quotes

REWRITE/TYPE final draft

TAKE TO PRINTER

Get my photos

1) selected

2) screened

Get other photos?? Krueger? Strohecker?

and crossed them off as he accomplished them. Since he intended to publish the book himself, he included related activities such as having his photographs screened.

At the same time he wrote an outline, rearranging some parts of 'later rough draft.' He then finished transcribing the tapes, which yielded over sixty pages of interview material (see Example 49).

He then began rewriting, starting with the introduction, continuing to expand, and changing the order of events. Pieces added here continue to develop existing information, heighten the 'mythic quality' of the era, introduce authorial comment, and heighten sensory detail--a "Y-pipe" which in the earlier version "sounded like a wet rag" not "sounded like a wet rag dragged across the pavement."

He then made handwritten alterations to "rewrite," continuing to add notes suggesting further development but giving more attention than in earlier drafts to additions, deletions and substitutions on the word and phrase level which did not affect meaning. Both in the "rewrite" and in alterations to it, he made decisions about format, indicating where the list of "odd rods" and various photographs should be inserted, and where white space should be left between sections. This white space was important in the final version because it served to make transitions between sections that did not have a logical relationship between them, but were contiguous in the text. Each day as he began work, he read over what he had completed so far.

**Example 49:**

# NORTHWEST RODDING: OUTLINE

Medley's epigraph

OPEN w/ direct statement developing that; re region

Then: re, altho many wd dispute this claim, awning a good street roadster made sense. Fun, econom' al (re gas, upkeep), parts were abundant, and people looked at th .

Speed, or at least performance, also made sense. You cd drive 75 mph legally, and someplaces, esp eastern Ore, people had been known to drive 100

(even if it didn't make sense, there were lots of them)

Describe context: open highways, etc. Stock vs rod/custom--

Describe a "typical" rod

Describe "how plentiful"--re Gary's 32 coupe

## Hubcaps

## Exhaust systems

Car clubs (re my joining Road Angels)

Drag Races--Eugene (Track Roadsters)  
Scappose

## Street racing

## The Law

Car shows

Odd rods: 'list some

(List some quotes from diff. people?)

End :

Where are those cars--cite where some are; question re others??

The people; cite some who are still building--carrying the tradition.

## Unsafe

Illegal equipt

### Dual exhausts

The law

stealing hubcaps

Clubs, to off-set this bad image

Club activities

Drag racing (& track roadsters)

USE  
CAR AIR  
FROM MUFFLER  
FOR HEAT  
CAR RINGS  
(in belt-in  
seat)

Daily transportation

As is evident from the comparative word count and the descriptions of the drafts' development, the major proportion of revisions to the text, throughout, were additions. These were developed both from marginal notes, and in retyping, and virtually all sections of the text expanded as Drake added detail. The development of a section about the first car show in Portland illustrates. On page 5 of "earlier rough draft," Drake wrote:

Example 50:

**Shows:**  
 1st one--1951 Armory

Right  
 Gates?  
 1st: I went  
 w/ Dad

In a later page of notes attached to the same material, he expanded the description of the show to about 175 words.

Example 51:

**Shows** First hot rod show in Portland was 1950 at Nat Guard Armory at 10th and Davis. (List effect/cars)

The first hot rod show in Portland was held in January 1951 in the National Guard Armory at 10th and Davis. The effect of walking in from a street where one saw drab, everyday cars into the armory, where 40 rods and customs were gathered, was terrific. One ~~might~~ might see 1 or 2 rods together on the street, or perhaps 5 in a drive-in, ~~or a bunch of go machines at the drags~~, but to see 40 really slick rods together--wild

Included at the show:

Mid Barbur's chopped 35 Ford phaeton (desc--photo)  
 Wayne Mahaffety's chopped 35 Ford phaeton from Salem (desc)  
 A chopped & radically lowered black 40 Merc custom--perhaps from Calif.

Bo Nabb's chopped and channeled 32 3 window. Purple. Chrome engine and front end. Tinfoil over the windows because it lacked upholstery. Sign (Medley): "Coupes go fast too"

Tom Story's Special (desc--photo)

One car I esp liked was a 27 T which resembled an MG sports car--cyclo fenders--chartruese and black fenders--suicide front end. Pontiac straight 8 engine, w/ bubble for carb. Long chrome outside exhausts. Guy drove it all the time

OK 6?

In the next version, "later rough draft," the description of the car show is expanded to almost 650 words. Here, Drake describes the cars in the order in which they appeared in the show, having done research on the interim about the show and the cars and the people who owned them, both of which he describes in detail. In the center of the show was a "black shopped '40 Mercury convertible--a real, sneaky So-Cal looking job which I never saw again." Next to it was a car which Drake identified with a phrase in the previous draft.

Example 52:

Beside it was Mid Barbour's '35 Ford phaeton, which was around Portland for years but which I saw only at that show. But one glimpse was enough--I've never forgotten it. Black/ lacquer, a chopped and padded white top, De Soto bumpers, skirts, white walls, Hollywood hubcaps, a LaSalle type grille--everything moulded into a sleek machine. I had forgotten about the dashboard until Don Krueger reminded me: "She had Stewart-Warner instruments from one side of the dashboard to the other, probably 14. She had dual oil gauges, oil temperature--this was way before people thought of putting them in. It even had air speed gauges on it off an airplane, came out by the windshield, little chrome tubes pointed forward, and these ran the air speed gauges in the dashbaord." It also must have been one of the older customs in Oregon, because Don remembers seeing it as early as 1942 at the boat races at Dee Lake. He also remembers Mid Barbour as a real builder: "She was a good gal, and mechanically, she was a lot smarter than a lot of men." She was a member of the Pacers, and Wes Strohecker remembers she "was a fantastic mechanic, and got her start in ourboard racing. [She lived in a house where the park is on the Willamette River now, behind the Huntington Rubber Mills. She was big on inboard-outboard racing,] and she knew Crosley engines inside and out. She was a super mechanic.... She really knew her stuff."

His incorporation of increasingly precise detail, and of interview material, is typical of the development of the entire book. The next version, "rewrite," expanded the description of the show to almost 800 words, and the final version to 1200.

The final version, shown in Appendix E, illustrates the amount and type of detail Drake incorporates through revision. Note that in the interim he identified the So-Cal Mercury, and described it in greater detail. The 'rewrite' version reads:

Example 53:

**In the center, like peacocks preening, were four cars that would be the focus of attention at any show or rod run today.**

**There was a black, chopped '40 Mercury convertible, with hood and trunk chrome removed, the fenders molded to the body, and the bumpers only inches from the ground. It was the epitome of what we think of as a '50s custom. Years later I learned that it had been built in California, it had been owned by Bob Davenport of Portland, and was probably parked at his house near 82nd and Glisan the evening I discovered the hot rod underground.**

The other major revision involved rearranging material, and this was frequently done in combination with additions. Drake moved large pieces of text from position to position, generally making them longer--more detailed and explicit--at the same time. As will be discussed in greater detail, there was no clear "pattern" which dictated where new material should be inserted, unlike the chronological chapters in The GTO Book, or the war events in "Chicken."

The general pattern of rearrangements is shown by a passage about Tom Story, originally included in the section about car shows, where his car is next to Mid Barbour's. Drake admired Story enormously, and he had recently died. On page 24 of the rewrite, Drake made a note in the margin to himself, suggesting he discuss another car Story had built.

Example 54:

Parked beside her car was the Story Special, built by the late Tom Story, another guy who really knew his stuff. Story, who was responsible for the metal work on many of Portland's most outstanding roadster, ~~had built this car~~ was a body and fender man at ~~Francis & Hopkins~~ Lincoln-Mercury, and he had ~~built this car from a~~ combination of ~~reworked~~ reworked stock parts and custom-formed sheet metal.

*pu  
C241ed.  
1/17  
(1/12 J. Johnson's  
addition)*

In the final version, he inserted on page 30 a description of another car Story built, and added a paragraph describing his admiration for Tom Story, whom he'd never met: "a grown man, spending his time building, with enthusiasm and skill, the kind of cars I dreamed of building." This passage is shown in Appendix E and the reasons for the shift in position in terms of features established in the text are discussed in greater detail in the next section.

When he had completed the 'rewrite'--63 pages of text, he retyped from the beginning, making mainly surface changes but continuing to develop the text to 83 pages, and making a few rearrangements. He then read over, editing for correctness and



inserting parts of pages where he needed to develop further. He put the material into a binder and sent it to the typesetter in April of 1982. The book came out in early summer under his own imprint, Flat Out Press.

### Controlling Choices

Drake says that if he had written Street Was Fun in 1973, it would have been a very different book, and he is happy that he waited. If he had completed the book at that time, he feels, he would have written only about what he remembered, rather than including research and interview material that he thinks makes the book stronger. As is obvious from the revisions discussed, the research provided him with an enormous amount of sharp and precise detail. He suspects that historical distance was also important in shaping the book: "Maybe the eighties had to occur for the fifties to become interesting."

Despite the shift from what might have been, simply, 'I remember when,' to a detailed history of the era, the memoir aspect of Street is extremely important in the book, and the first sentence he wrote in the fall of 1979 (early rough draft) is a crucial choice in establishing the book's development (Example 41).

"The first hot rod I remember seeing was in 1947, along Harbour Drive." Drake says that this was a formative event for him in that the 'idea' of a hot rod gave him a sense of the possibilities of making, a sense he feels is at least partly responsible for him becoming a writer. "In a way, writing Street was a substitute

for building a car." This first sentence was equally formative in the development of the book. It (1) sets the conversational tone of the book, (2) establishes the persona--very close to, if not identical with Drake's person, and (3) provides a narrative frame which structurally orders the historical detail.

Drake does not carry through many of the implications of this sentence in the early version, but much revision that follows adjusts and develops the text in ways suggested by it. Though Drake had a memoire in mind in the "lousy start," a comparison of the language he uses here (Example 40) with the first page of the earlier rough draft (Example 41) shows the inter-relationship of tone, diction and persona, and of persona and address, all suggested by the initial sentence quoted above.

The 'try' gives little sense of a speaker, or of someone spoken to--Drake describes himself in the third person: "a fifteen year old kid obsessed with cars," never using "I." This sense of depersonalization continues in the later sentence: "To stand on 82nd or cruise through Yaw's Top-Notch Drive In was to view automotive history." This sentence makes a general claim about what can be seen from 82nd Street without giving a sense of who is standing and seeing, or to whom what is seen is being described.

By comparison, the first paragraph of early rough draft uses the "I" persona in the first sentence five more times, as well as "we" to identify Drake and his father. At the beginning of the last paragraph, he says, "If you had a few bucks to invest . . . ." This suggests both that someone--a clearly identifiable persona--is

telling a tale or recounting events to an identifiable reader--someone who is presumably sufficiently interested in rods to "have a body shop 'nose and deck'" his car, in the event he did have "a few bucks to invest."

The inclusion of personal detail in the established narrative also adds a sense of trustworthiness missing in the first version. Drake says that in writing Street, he often wondered if people would believe him, as, for instance, when he said he saw "hundreds" of modified cars on his way to a high school Jamboree, and he often added more detail and direct quotations from others who remembered the same things to give a sense of veracity. However, because of the persona established in early rough draft, the reader is inclined to believe him, whereas there seems no good reason to believe in the accuracy or veracity of the statement "To stand on 82nd . . . was to view automotive history," since it carries no sense of anyone--let alone someone trustworthy--speaking.

These related features establish both the tone of what Drake adds to the text, and surface revisions he makes to what is already written. For instance, in the second version of the description of the first car show in Portland, he writes, "The effect of walking in from the street where one saw drab, everyday cars . . . was terrific." In the next version, he alters this by making it personal--"When I entered the show arena, I felt my knees get weak." When, in early versions, he used the vague "one," he frequently later changes it either to "I" (when he is recounting something he actually experienced) or "you" (when he uses a speculative,

conditional construction: 'if you . . .'). This makes the meaning clearer, and reinforces the persona and his relationship to the reader.

The first sentence also has a crucial structural function in that it establishes a narrative frame for Street. As is evident, the major revisions made to draft material are additions and rearrangements, and the narrative provided by his own memories provides a way of organizing otherwise disconnected material. Again, the metaphoric relationship Drake sees between writing Street and building a car is apt: his own experiences provide a 'frame' on which new parts can be installed.

This function was discussed in terms of the 'wish fulfillment' structure of the Rod Action article, and works through the whole text in similar, but perhaps more dramatic ways. Unlike the raw material for The Big Little GTO Book, which had a certain intrinsic order implicit in the model year changes, the material used in Street has no intrinsic order. The only common feature of the information itself is the subject--street rods. It was obvious to Drake that certain pieces "went together"--car shows with car shows, and mufflers with mufflers--but there is no obvious or logical order in the information itself which suggested how these sections should be related to one another.

In terms of his own experience, Drake was dealing with a relatively short period of time--a summer when he became aware of and was involved in hot rodding, a crucial period in his education. (This will be discussed in more detail later.) In terms of the 'scene'

itself, he wanted to describe as much as possible what it was like, "to name names." Many of the cars and events he includes have their own histories, which went into the past and extended into the present, but at the time, he was experiencing them simultaneously.

The literary problem of how simultaneous events--particularly as they affect the flow of perceptions and motion of mind--has been one of the main 'problems' of twentieth century literature, with Joyce's Ulysses as an example of an attack upon it. Drake, here, was not concerned with presenting a sense of simultaneity (though he was in his novel Beyond the Pavement), but he was faced with the practical problem of how one orders events going on at the same time, in prose, which is linear in the respect that one thing must follow another. In a note to himself at the top of a list of cars he wanted to mention, Drake wrote "Desc. each car once." Some of the cars he describes, he saw frequently, others, once. How would these various descriptions be tied together in some readable order?

The narrative line established by the first sentence provided a method of organization, and a framework for further development. The section of the book shown in Appendix E illustrates. The material is not related by some intrinsic or logical order, but proceeds by association, in the very roughly chronological order of Drake's perceptions.

The only connection between the hot rods and people mentioned in Street is Drake's perception of them, and because of this, the pieces seem to "follow" beautifully, though they are connected only by association. An instance is provided by a section

that begins with a trip Drake made to the movies, with a friend, to see the film Hot Rod (in early versions, he does not use the name of the film, but adds it later), shown at the Granada Theatre. Watching the film, about people working on hot rods, makes him yearn to participate.

"Months later," the text goes on, "I learned that the area around the Granada Theatre was a hot bed of car building activities . . . ." He then describes how one evening, a friend's father drove them to the area, where he saw Don Kruger "kneeling, straightening radiator pins" at the Montavilla Garage. The text then quotes Kruger, using material from an interview Drake did with him in 1978, describing how, in the early fifties, you could "get into" hot rodding "on a working man's salary."

From here, the text describes other garages in the area in physical order, mentioning the cars associated with them. "Two blocks away was the Chevron station owned by Bob Newcomb, where Larry Eave was building his radical roadster." "Three blocks west" "Willy Wagner was finishing his super-low '29 A-V8." Both of these cars are described in detail, and Eave's drag racing career is discussed. The section ends with a description of another car which he "later learned" was "a few blocks down Glisan." "It's just as well I didn't see the coupe that night," he adds, bringing the scene around to its beginning.

Another instance appears on the bottom of what, in the book, is page 26, Drake describes the first day of spring--"I mean the first real day of spring, after weeks of rain and grey skies." He

was riding a bus, and jumped off to see a "radical coupe" parked in a Dairy Queen. The text describes the coupe in detail, and then adds, "the possibility of seeing cars like that, even once, supplied a kind of adrenalin to my life."

He then describes another car, one he saw at a different time, which also "supplied adrenalin"--a track roadster originally built by Tom Story, one of the craftsmen whose work Drake admired, but whom he had never met. Picking up on Story, the text then describes two other cars he built, including a roadster Drake had heard about but never seen, and whose last owner "drove it into the rear of a garbage truck."

Next, Drake includes a paragraph in praise of Story's workmanship: "I never met him, but I wish I had--a grown man spending his time building, with enthusiasm and skill, the kind of cars I dreamed of building."

The reordering of the piece about Story, as shown in Example 54 and picked up from a description of another car Story built that was in the car show, illustrates how the patterns he established provide organizational principles. To have included everything he eventually discovered that he wanted to say about Story in the car show section would have taken the emphasis off the cars, and 'over-balanced' this part of the text: the main cars are described in approximately the same detail. By moving the material up in the text, he introduced information about Story in a place where he was already mentioned, a place where it fits quite easily and naturally into the text.

There are many similar instances. His description of failing brakes on his '37 coupe leads into a discussion of dangerous flaws in hot rods, his search for roadster parts to a description of wrecking yards and parts stores. Drake's use of these patterns as he revised demonstrates the extreme importance of the features established by the first sentence, and the interrelationship of the changes in order of events, the addition of new information, and development of what is already in the text.

However, though the structure established by the narrative line provides a basis for ordering description, the reverse is also true, particularly in later versions, and the relationship between additions and orderings, and between descriptions and narration is complex. In the Rod Action article, Drake moves from a description of "after-market accessories" to costs of modifying cars--"Fords from 1932 to 1936 were abundant, inexpensive." In the final version, approximately four pages which describe two major modifications crucial to any rod are inserted between these two sections of text. These pages describe hub caps and dual exhausts.

In 'later rough draft,' these descriptions are included in a section which describes illegal street racing: "Hot rodders did not enjoy an especially good reputation with the law." Hub caps are introduced by the "rumor" that hot-rodders went "hub-capping." This leads into a description of various hub caps. The next paragraph, loosely associated with illegal activity, begins with the statement that hot rods "also make a lot of noise." The noise was due to the exhaust systems. "Everyone knew that before anything, you



had to have dual exhausts." This piece, expanded from approximately 100 words in 'early rough draft,' is about 250 words and describes various exhaust systems and their respective sounds.

In 'rewrite,' this material is inserted very near the front, in the place noted in the outline shown in Example 49 and expanded to about 600 words by the addition of more description and additional detail. In the final version this is expanded further. The last additions continue to add detail, but also add several anecdotes that pick up on Drake's personal experience.

In 'rewrite' he says that the only 'unacceptable' dual exhaust set up was the "imitation dual pipe," a cosmetic version with no real function "found on the cars of nerds . . . who drove Plymouths or Nashes." "The nerd was finally exposed on a cold morning when everyone could see the exhaust was coming from one side only."

In the final version "nerds" are also described as using chrome extensions that were too long. "A guy I knew named Gary, who could have been the model for the Fonz, was offended by this unstylish and ostentatious display, and liked to mete out his idea of justice by jumping on the protruding extensions." When Drake writes of Chevy "MoPars," he adds to this version a memory of a ride in a car that had them, and another memory of working at Costanzo Automotive.

The major point to be made here is that the basic structure created a context which established certain features of order and tended to "capture" other ideas and memories, not only those that

have already been developed, but also that are still in mind. In the outline, Drake notes "car clubs--re my joining the road angels." This context not only suggests where such information should be included, but also serves to stimulate memory by providing a focus of attention that directs perception. Drake said that while he was writing Street he would often think of revisions while driving, or in a meeting, and when he went home, he would add them. Often these later additions would be part of the memoire strand of the text, so that, in a general way, narrative ordered description, which in turn ordered and suggested further narrative.

#### Other Reasons for and Results of Revision

Three other elements evident in the revision of Street are of particular interest. The first is the adoption of what Drake calls the "serviceable sentence" and its effect on the revision process, and second, closely related to the previous discussion, is the emergence of authorial comment as the last 'layer' of revision, which functions to make Street a reflection on the functions of memory. Third is the effect of format decisions.

Drake says that in Street he used a "plain style."

The plain style came out of journal entries; entries perhaps written in fragments, not attempts to be lyrical or poetic. When I copied them, the style transferred from the journal to the page. I originally used this style in One Summer because it seemed appropriate for a thirteen year old. He didn't go around talking in some elevated, compressed, Faulknerian dialogue. The language isn't the kind I used before--it's not imagistic. I'm not sure I like it stylistically, but it's serviceable.

He evolved this style before he began writing non-fiction, but when he did, he found it very suitable. It was "straight-forward and got the necessary information across."

As is evident in Street and in The Big Little GTO Book, Drake's style remains physical and vigorous, with active, explicit verbs, and colorful description. The major difference between it, and the earlier, more imagistic style in terms of revision is that when he uses the plain style, a "step" is removed from the revision process--the tightening of the verbal surface, most often by deletion. "With a plain style, I don't have to revise as much." This 'missing step' is evident in the word count charts for the three pieces--while "Chicken" is cut back near the end of the writing, Street and GTO continue to expand.

The function of format decisions is particularly interesting in Street because of the loose, associative structure. These decisions were made in the penultimate revision "rewrite" and further in the final and handwritten revisions to it.

Since the narrative or memoir strand is not continuous, the various sections do not flow together in a natural way, and without the white space between sections, the sections would have seemed oddly discontinuous when butted together.

Example 55:

Tom Medley had an early A-V8, and when he returned to Portland from California shortly before WW II, he found that the car aroused great interest.

They'd never seen one (an A-V8) up here . . . I remember driving from downtown, over the Burnside Bridge, and I stopped at a cafe out on 82nd and Halsey. When I came out there was this guy all over the car, crawling underneath it; he'd followed me clear across town, and he was looking it over to see how it was done. He wanted to put a V-8 in his Model A.

My father and I stopped at a used car lot on S.E. Grand near the Ross Island Bridge to look at a 1930 Model A roadster. It was a real Uncle Daniel, completely stock except for sixteen inch wheels, a '32 grill, a down draft carburetor, and a finned aluminum side plate on the stock Model A engine. The man on duty came out and leaned on the cowl, chewing a cigar stub. He was impressed with this "up-dated" A-bone.

"Isn't it something the way guys rejuvenate them?" he said. "Had one in here last month with a V8-60 motor in it."

"Yeah," my father said, "the kid's got one with a hundred horse V-8."

The man opened his mouth, then shoved the cigar in the opening and, in astonishment or disbelief, without a word walked back to the shack that was his office.

With the advent of car shows and drag racing, hot rods became more visible and that prompted others to build rods. But there was always the problem of finding certain parts, especially used speed

As is evident, this material would have been rather difficult for the reader to follow if the text were continuous. Here it creates a 'leap' that signals transition, making the juxtaposition of these pieces seem quite reasonable.

The most interesting feature of the revisions Drake made to Street from a literary point of view is the emergence of authorial comment, and what it suggests about the effects of writing and revising on memory and perception. Despite the importance of the first sentence of the early rough draft, the remainder of the draft material itself is mainly straight information about the cars and the

era, with small amounts of narration and almost no reflection on the description.

The period about which Street was written was very important to Drake, in memory, and he says: "I wanted to do something to convince myself, if not some other reader, how important it was--to capture the mystery of the moment."

On page 3 of the early rough draft, Drake describes shoving his face "against the louvers in the side panels" of a model A "to see if I could make out the shadowy configuration of a V-8 engine." To the next (article) version, he adds to this section:

Example 56:

Everything was new to me,  
and I savored the thrill of recognition  
when I could identify any alterations.  
I loved the smell of leather and oil  
blowby in the cockpit, the curve of a '32 grille  
shell, and the shape of a Stromberg carburetor.  
I sought out these configurations until I truly  
believed that, at one time, I knew, at least by  
sight, every hot rod in Portland.

Why did he make this addition, I asked him, and what suggested it? "Probably," he says, "'shoved my face against the louvers.' I remembered it so clearly."

There was a mystical quality . . . I was being educated to rework cars, and I had to be able to see what was new and what was original. I just loved to look at cars to see whether anything had been changed. There was no point in looking at a stock engine. I had to be able to recognize the things that were different--that had been changed--and name them.

This period of "education" covered only a short period of time.

"The newness only lasted a few months. Once I was able to identify and name the modifications, it was still interesting, but the newness was gone." It seemed terribly important to him to capture the sense of "how it was," both in a personal way, and because the fifties represented for him the midpoint of the twentieth century, a time when he feels American life in general began to change radically.

The addition of the passage above introduces reflection, not only on the era, but on Drake's younger self, seen from the perspective of a man approaching fifty. It implies a contrast between both the present and the past, and between his younger and present selves: a present self who presumably does not find everything "new," and adds a sense of yearning for a focus which would engage his attention in the way hot rods did when he was fifteen.

While the revisions to earlier versions develop, organize and express factual information, the later additions stress the memoir strand, and add to the layer of authorial reflection. This reflection heightens the romanticism of the era, establishes a then/now contrast, and reflects on the functions and processes of memory. It represents a culmination of Drake's original vision, and his need to explain and understand what was so important to him about this period in history and in his life. Drake says:

Even when I think I know what I'm going to say with some completeness, it seems to me that what gets written is very different. I admire mechanics who are very careful about the work they do--very precise. I would like to be that way. I write until I've gone through at least three drafts, at least, and I can see it and make it precise.

Like emotion in his fiction, reflection--the "upshot" of what he writes--is the last thing to appear in the writing. Drake is not entirely comfortable about what he feels to be a lack of precision and foresight.

I guess I'm confessing to limitations--an inarticulate quality, a kind of blindness--in my character that carries over into the writing. If I could just see things more clearly, I wouldn't have to go through three drafts. The drafts are a process to get to what I want to say.

The way in which reflection emerges from the existing text is illustrated by an alteration Drake made to the introduction of the rewrite version, which was nearly complete.

Example 57:

been known to exceed the century mark. Horsepower felt good, ~~it~~  
~~sounded good~~, and a hopped-up car was fun to drive. long before  
 Detroit got into the horsepower race hot rodders were easily  
 doubling the ~~the~~ number of horses that a stock engine could generate.

In those days, when there were far fewer people in Oregon,  
 far fewer laws and regulations, when gas was dirt cheap, when driving  
 was a pleasure, ~~and~~ if you owned a perky roadster you could polish up  
 the chrome, point the grill down an empty highway, and--~~go~~!

\* \* \* \* \*

go back—  
 before 2nd print, etc  
 Do!

The development of this marginal note into the version shown in Example 38 not only contrasts the past with the present from the reader's point of view--one of its functions, since it occurred to Drake that younger readers might not have a historical sense of the era, but also helps Drake explain to himself why he misses the past so, and what events seem to him representative of the changes in America since the middle of the century.

In the first version, the "lousy start," Drake says: "That's the trouble with nostalgia: the passing of time blurs all edges and it's difficult to remember exactly how things were." The function of Street, for Drake, was to 'unblur' these edges. In this first, early paragraph, he presented himself with a kind of puzzle, a tangle to be unwound, a need for understanding he attempted to attain in writing the book.

On page 13 of the final version, Drake says, "I sometimes question my memory and have to ask myself if I'm viewing the past accurately. But others were aware of the abundance of modified machines." This sentence describes how he used the writing of Street as a means of recovering memory, expanding it and checking it against others' perceptions. The confidence and sense of detailed accuracy in the voice of the final version is very different from the tentative, insecure voice in the "lousy starts" and this difference arose from his work with the material itself. The edges grow less and less blurred, and he can speak with increasing confidence of a time when "everyone was young, and no one died."



## CHAPTER IV

### LEE UPTON

Lee Upton was born in Maple Rapids, Michigan, in 1953. From the age of eighteen she worked as a paid free-lance journalist for newspapers, and little magazines. She continued this work during and after her undergraduate study at Michigan State University where she was awarded a B.A. in journalism. As an undergraduate, Upton began writing poetry. At the time, she says "I didn't think of writing poems for publication, really, at least not publication outside of college papers and the like. That seemed vain and hopeless. But I knew ~~then~~ that the work itself was indispensable for me."

In the late seventies, she began to publish her work nationally, and in 1979, was awarded a fellowship to the M.F.A. program in Creative Writing at the University of Massachusetts at Amherst, where she completed her degree in 1981. Also in 1981 she traveled to Japan, Okinawa and the Philippines, with her husband, Richard Buttny. In Asia she worked as a lecturer for The University of Maryland's Asian Division. She now teaches at Virginia Commonwealth University.

Upton has published poems widely, and has two chapbooks, "Beer Garden" and "Small Locks." You Are Not a Child was selected

for publication in a national manuscript competition by the University of Alabama Press, and is forthcoming. She has been awarded many prizes for her work, including awards from the National Academy of Poets (University of Massachusetts), "The Red Cedar Review" (Michigan State University), a National Author's Award, and others.

Upton no longer writes for newspapers, but does reviews and has recently begun writing fiction.

I became interested in writing fiction last year as an extension of writing poetry. Perhaps I missed writing for a newspaper and longed to try my hand at a form of writing that elaborated more explicitly than poetry.

As a writer, Upton sees herself as "near theory-less."

I respond to a piece intuitively. . . . Overall the poems and fiction don't arise much from any pre-arranged idea or plan. I'm often attracted to the weather of a piece--the atmosphere it promises. I hope to arrive at some form of knowledge via that atmospheric change . . . . While revising, I work to clarify whatever truth I can find in it. Writing and revising are, in a sense, tools that help me to achieve some sort of understanding.

The pieces of Upton's work studied are shown on the chart on the following page.

### Poetry

Since Upton's poems have many similar features and are based in the same general aesthetic, they will be discussed in one section. Though she does not work from a theoretical position, there are definite features she works to develop in her poems, and these features have changed over the years.

When I was 21 to 23, I wrote a sensual sort of poem--one that primarily worked to focus on one to three visual images. Later I would try for a more clipped, odd-ball, circumscribed sort of poem--one that worked on the level of

## UPTON'S WRITING STUDIED

Title	Type	Dates	Number of Drafts
"The Invention of Happiness"	Fiction	9/82 - 3/ 8/83	4
"The Garden of Little Rocks"	Fiction	9/82 - 2/ 6/83	3 (unfinished)
"Voices"	Poem	10/ 9/82 - 11/10/82	4 (unfinished)
"Children in the Surf"	Poem	10/ 9/82 - 11/13/82	4 (unfinished)
"The Tilting Floor"	Poem	11/ 6/82 - 11/12/82	5
"Laurie Sheck's Araranth: Charms for the Soul"	Review	11/ 8/82 - 3/ 7/83	5
"The Emperor of China"	Fiction	12/ 9/82 - 12/13/82	2 (unfinished)
"Seeing the Monkey"	Fiction	12/81 - 1/ 4/83	2 (unfinished)
"The Mountain"	Poem	12/17/82 - 12/20/82	7
"Kirsten's Winter Adventure"	Poem	12/21/82 - 12/20/81	7
"The Lake"	Poem	1/ 2/83 - 1/23/82	6
"Driving Under a Full Moon"	Poem	1/ 9/83 - 1/12/83	8
"Someone is at the Window"	Poem	1/23/82 - 2/ 6/83	5
"Kindness Would Be Nice"	Poem	1/23/82 - 1/ 6/83	4
"Mud Dog"	Poem	2/ 6/83 - 2/26/83	4
"Drawings of Rain and Light"	Poem	2/20/83 - 2/26/83	4
"The Unhappiness"	Poem	3/ 5/83 - 3/11/83	8
"The Foreigner"	Poem	3/ 6/83 - 3/11/83	8
"The Bathroom"	Poem	3/ 6/83 - 4/11/83	8
"Molenka in America"	Fiction	3/31/83 - 4/ 1/83	3

voice rather than more explicitly on the level of seducing the senses. In 1979, it seems to me I moved to a longer line. I felt a bit freer, less affectionate toward the cramped, naive, pained sort of voice I had adopted earlier. More recently the poems have taken on more formal qualities; they have a bitten-off atmosphere that I like, are more overtly philosophical, move by indirection, seem a little more assured.

She feels that though she has studied with many fine teachers, the deepest influence on her poetry comes from her childhood and her family--"their rural, lilting Midwestern voices (not flat at all)."

Though she enjoys all forms of writing, she says:

I feel most comfortable and most challenged by poems. I feel as if I'm trying to rope a calf--it fights back, but I know the calf a little. Perhaps I use the comparison because I work a great deal with the line--seeing how it tugs, letting it run slack and then tightening up a bit.

Upton works by what she calls the "touch and see" method. "Every poem suggests its own set of rules."

Similarly, each poem arises from a unique set of circumstances: "Driving Under a Full Moon" arose from "a sensation" Lee had: "I was sure someone was running up behind me. I turned quickly; it was only the full moon." Some poems--"The Tilting Floor," "The Bathhouse," "The Foreigner" and "The Unhappiness"--are suggested by paintings or prints. "The Tail of Robert E. Lee's Horse" was stimulated by lines she wrote in a letter, and a story she'd heard about a man throwing a telephone into the street. She says she wrote "Mud Dog" "in response to a dream and my nephew." In comparison to other writing she has done, particularly journalism, "my writing and revising of poetry are more influenced by my immediate environment--the mums and shoelaces and the chair."

Nevertheless, she tries to write from "active imagination," rather than simply from memory. This distinction is extremely important to her, but difficult to explain: "the toughest question of all."

The actual facts of an event that arouses emotion seldom evoke the 'truth' of that experience. Memory seems pale and timid compared to the power of imagining, even though memory should be given its due, since it supplies the seminal material for imagining. But simple facts haven't taken on proper power--we need to invent in order to make the 'real'--the emotionally and experientially truthful. Maybe my innate Puritanism has something to do with it; memory--just relying on what mother and father did--doesn't require enough effort. Do you remember Jack Web on Dragnet? "Just stick to the facts, Ma'am." I couldn't abide it.

She says further:

One needs all of one's power for any sort of poem, and relying on memory alone means we're not using all our powers. It doesn't allow us enough freedom. It doesn't allow us to surprise ourselves. To transform memory by imagining, by dreaming while awake a vivid dream, is to move further. To make poems, it seems that transformation is essential.

For her, this active imagination is an important part of the revision process, which involves seeing and exploring what the early draft of a poem suggests. She begins poems, generally, with scrawled, unpunctuated rough drafts, which she then types. She alters these by hand, making "a lot of alternatives surface." Then she "cuts them away." (this process will be demonstrated in more detail in discussion of specific poems.) Then she retypes: "so I can see what's happening."

I am conscious of working to sharpen the images--to clarify. I like the feeling of 'randomness' in a poem; I like an air of freedom in each piece. Often I want the piece to seem as if it might veer from control. The images are linked, but perhaps not on an explicit level . . . .

This "randomness" is balanced by "tension" that develops as she writes.

I like a certain amount of resistance in the material. I'm fond of surprise and chance, the odd, the quirky--at least two tensions present. I'm fond of the tangential, a certain amount of getting off the track. Frequently I fight the tendency to circle back on an earlier image in the poem, since it's possible to deflate the work that way, to find the easy way out. I like unresolved endings. I'm fond of the one-man-band approach--the poems clashing and clanking away, cymbals on the knees . . . .

Though each poem has its individual pattern of development, and, as Upton says, "suggests its own methods of working," Upton first establishes general content and structure. Then she begins to work more closely with line breaks, and sometimes, stanzas.

For me, poetry involves a certain 'spring action' at the heart of which is the line. The line is important in terms of emphasis, surprise, as a unit of vitality, as a mark for the barest split second of silence. It's musical.

When she works with the line, she likes "turning the poem around a bit, exploring it."

Once I start deciding more firmly on line lengths and stanza breaks, the whole poem is apt to undergo a revolution. I often 'rethink' the poem again. I prefer the scrawled, marked-over version, dense with ink, to some of the not-quite-final drafts. Sometimes I'm a little hesitant about typing the copy again, cleaning it up. I have a feeling it will all collapse, seem insubstantial, tinny, calculated, straining for originality. I'm happiest when the poem is just beginning to gel.

All poems Upton wrote which were examined here went through at least four drafts, and frequently more; all are a page or

less in length. Though none have a 'named' form, the majority are broken into stanzas.

The three poems considered here represent a variety of those examined in terms of subject, form and method of construction. Final versions are shown first to provide a context for discussion of the finished work.

### "The Foreigner"

Upton's poem "The Foreigner" (Example 58) is 'spoken' by a woman in a strange land, as the title suggests. In comparison to the oriental landscape, embodied in the tiny, dark school uniform her friend wore as a child, she sees herself--in a moment of both recognition and loss--as "white and large / and strange even to myself."

Thematically and psychologically, the poem reflects on a particular kind of self-consciousness, a double recognition of foreignness in the environment and in the self, and the way the self can lose its moorings when familiar things--"the people I loved / up in the morning bent over cups / and newspapers without us"--are replaced by what cannot be known in the same natural way. And if the self wavers so, perhaps even the familiar is equally strange and wavering. Thematically, the poem explores the tenuousness of the self in the world by presenting a moment at which the woman becomes totally foreign, even to herself.

Example 58:

03/11/83

March 11

## THE FOREIGNER

"Just outside the courtyard  
 a wash of gold-white light  
 spread over the street  
 like an elaborate fan. I wanted

to leave. Even  
 the post office window  
 couldn't please me, its few  
 meticulous envelopes. Some

nights I thought I could see through  
 to the world's other side. Was it  
 the same there with  
 the people I loved

up in the morning bent over cups  
 and newspapers without us?  
 My mind was not porous enough,  
 a mind of white paper. Here

with our bowls and sticks  
 I live among the young  
 who swivel as they walk, who  
 chop their hair,

who bow toward  
 their stunted icy flowers,  
 who still fold tissue  
 into the shape of

what they desire.  
 The first friend I had  
 took me to her tiny room,  
 slid open a door

and drew out the uniform  
 she wore as a schoolgirl.  
 I turned and saw for a moment  
 how she saw I was: white and large

and strange even to myself.  
 So very black, she cried, holding it up,  
 so very little.  
 Ink flowing to the tip of a brush."



The images in the poem are connected by the contrasts of black and white, paper and ink: the light "like an elaborate fan," "meticulous envelopes," "the young . . . / who still fold tissue / into the shape of / what they desire." The persona's mind is "not porous enough / a mind of white paper." These images are forcefully drawn together by the final image - the uniform held up in front of her, "so very black," "so very little. / Ink flowing to the tip of a brush."

The regular four line stanzas give "The Foreigner" a meticulousness and sense of order that reinforces the enormous restraint the persona is exercising in face of disintegration--'holding on.' The language is neither formal nor, strictly, conversational; in combination with quotation marks, it gives the sense of a rather constrained but confidential recounting, as one might give a psychiatrist or a priest at first meeting. Together, the images and the voice give the poem its structural continuity.

Upton says that "The Foreigner" and two other poems, "The Unhappiness" and "The Bathhouse," which were written at the same time, arose from prints she had at home, "though none of the prints show a bathhouse or much of what I narrate in the poems." In writing "The Foreigner," she says,

I was interested in saying two things at once, an ambivalence toward what is new, strange to the self. The self in turn becomes estranged--objectivies itself. It was written in small part because I had the last line and wanted something leading up to it.

As the draft version (Example 59) shows, Upton wrote the first version of "The Mountain" in a scrawled, loose hand. This is typical of her first versions. "I like to work in longhand first, writing large."

My first drafts tend to be handwritten in large, looping scawle. I'm writing quickly in order to capture what I can as it comes. I am unable to think of punctuation while concentrating during those moments. I almost feel as if I'm holding my breath when I first begin to write-- I need to maintain a certain pace, a certain largeness on the page. The words are almost like gestures at that point--they are, it seems to me, wholly physical acts.

The early lines establish the first person point of view, and suggest the persona's tenuous state of mind: "These days I knew just outside the courtyard there were voices." This draft then gives a narrative account of the "I's" visit to the post-office, "where even the window was clean." There, she imagines a woman in an apron polishing the postbox windows, and she thinks perhaps she could see through them "to the other side," to the people she loves. "Is it the same moon there?" she wonders, where in the morning they bend over newspapers and cups.

Here there are "blue bowls" and "wooden spoons" (later altered to "sticks"); "who here would put metal into their mouths" or "swivel their hips"? The persona then describes her friend of the final version and the friend's school uniform, "dark--tiny--ink flowing to the tip of a brush."

The first version, like the early handwritten draft of "voices," is unpunctuated, but though it is in the form of notes, it does have thematic continuity, which here is primarily a simple

## Example 59:

March  
6— mind was not  
porous enough  
my mind ~~being~~  
white gap

Two days I knew  
just outside to counterpoint  
there were voices, banners  
time ~~was~~ stopped a mother year  
thick black hair a little crown  
& elaborate packages, ~~with~~ <sup>on</sup>  
a wash of ~~beauty~~ <sup>beauty</sup> ~~beauty~~  
~~everything~~ the world like an elaborate  
fan

I didn't know then how ~~excited~~  
I was

Striving how it came, ~~page~~  
excitement & longing ~~to~~ <sup>to</sup> leave

as I walked to pick up mail  
~~having for something~~

to in the window of the box  
meticulous envelope

even the window was clean

Someone in that land ~~colored~~ <sup>colored</sup> ~~at~~

And I could picture her ~~face~~ <sup>face</sup> ~~every day~~

marrying in her apron ~~holding~~ <sup>holding</sup> ~~in~~

a white ~~clay~~ <sup>clay</sup> ~~across~~ <sup>across</sup> ~~the~~

post office box

Some day I thought we could

see through ~~the~~

## Example 59 (continued):

~~the other side of~~ <sup>the other side of</sup> ~~the~~ <sup>the</sup> ~~road~~ <sup>road</sup>.  
 To another ~~side~~ <sup>side</sup> of ~~road~~ <sup>road</sup>.  
 Did the same men ~~enter~~ <sup>enter</sup> they ~~in~~ <sup>in</sup>  
 the people we loved  
 up in the morning bend  
 over cups & newspapers without ~~the~~ <sup>the</sup>  
 thought of what we have best. ~~There~~ <sup>There</sup> ~~was~~ <sup>was</sup> ~~no~~ <sup>no</sup> ~~more~~ <sup>more</sup> ~~of~~ <sup>of</sup> ~~the~~ <sup>the</sup> ~~same~~ <sup>same</sup> ~~thing~~ <sup>thing</sup> ~~in~~ <sup>in</sup> ~~their~~ <sup>their</sup> ~~mouths~~ <sup>mouths</sup>.  
 & ~~spined~~ <sup>spined</sup> their ~~pips~~ <sup>pips</sup>  
 & chop their hair - ~~and~~ <sup>and</sup> ~~not~~ <sup>not</sup> ~~far~~ <sup>far</sup> ~~from~~ <sup>from</sup> ~~the~~ <sup>the</sup> ~~city~~ <sup>city</sup> ~~center~~ <sup>center</sup>  
 earrings like ~~chomps~~ <sup>chomps</sup> of ~~my~~ <sup>my</sup> ~~friend~~ <sup>friend</sup>  
 a bright ~~thing~~ <sup>thing</sup> ~~in~~ <sup>in</sup> ~~the~~ <sup>the</sup> ~~city~~ <sup>city</sup> ~~center~~ <sup>center</sup>  
 the uniform of the ~~school~~ <sup>school</sup> ~~girl~~ <sup>girl</sup> ~~in~~ <sup>in</sup> ~~the~~ <sup>the</sup> ~~city~~ <sup>city</sup> ~~center~~ <sup>center</sup>  
 the bright ~~dark~~ <sup>dark</sup> ~~black~~ <sup>black</sup> ~~in~~ <sup>in</sup> ~~the~~ <sup>the</sup> ~~city~~ <sup>city</sup> ~~center~~ <sup>center</sup>  
~~smile~~ <sup>smile</sup> ~~in~~ <sup>in</sup> ~~the~~ <sup>the</sup> ~~city~~ <sup>city</sup> ~~center~~ <sup>center</sup> ~~face~~ <sup>face</sup> ~~each~~ <sup>each</sup> ~~meeting~~ <sup>meeting</sup> ~~in~~ <sup>in</sup> ~~the~~ <sup>the</sup> ~~city~~ <sup>city</sup> ~~center~~ <sup>center</sup>  
 Mike ~~the~~ <sup>the</sup> ~~small~~ <sup>small</sup> ~~boy~~ <sup>boy</sup> ~~in~~ <sup>in</sup> ~~the~~ <sup>the</sup> ~~city~~ <sup>city</sup> ~~center~~ <sup>center</sup> ~~in~~ <sup>in</sup> ~~the~~ <sup>the</sup> ~~city~~ <sup>city</sup> ~~center~~ <sup>center</sup>  
 Gowing to the tip of a ~~branch~~ <sup>branch</sup>  
 In the public gardens  
 the footbridges are preserved ~~in~~ <sup>in</sup> ~~the~~ <sup>the</sup> ~~city~~ <sup>city</sup> ~~center~~ <sup>center</sup>  
~~hand~~ <sup>hand</sup> ~~in~~ <sup>in</sup> ~~the~~ <sup>the</sup> ~~city~~ <sup>city</sup> ~~center~~ <sup>center</sup> ~~at~~ <sup>at</sup> ~~the~~ <sup>the</sup> ~~tip~~ <sup>tip</sup> ~~of~~ <sup>of</sup> ~~a~~ <sup>a</sup> ~~branch~~ <sup>branch</sup>  
 dark ~~leaf~~ <sup>leaf</sup> ~~of~~ <sup>of</sup> ~~the~~ <sup>the</sup> ~~city~~ <sup>city</sup> ~~center~~ <sup>center</sup> ~~in~~ <sup>in</sup> ~~the~~ <sup>the</sup> ~~city~~ <sup>city</sup> ~~center~~ <sup>center</sup> ~~at~~ <sup>at</sup> ~~the~~ <sup>the</sup> ~~tip~~ <sup>tip</sup> ~~of~~ <sup>of</sup> ~~a~~ <sup>a</sup> ~~branch~~ <sup>branch</sup>  
 in ~~the~~ <sup>the</sup> ~~city~~ <sup>city</sup> ~~center~~ <sup>center</sup> ~~at~~ <sup>at</sup> ~~the~~ <sup>the</sup> ~~tip~~ <sup>tip</sup> ~~of~~ <sup>of</sup> ~~a~~ <sup>a</sup> ~~branch~~ <sup>branch</sup>

contrast between the oriental environment--with its cleanliness and precision--and the newer Western world.

Lee made several handwritten alterations to the first draft, adding "mind was not porous enough--mind of white paper"; deletions eliminate "hoping for something," the persona's yearning for something that might come in the mail.

Two days later, on March 8, Lee typed a second draft (Example 60), making only one major addition and few deletions, and following the order of events established in the first version. This broke the poem into 35 lines, separated into two stanzas.

Deletions made 'between drafts' (in retyping, without handwritten signals) eliminate the "metal spoons" she remembers at home, making the East/West contrast less explicit and, on balance, shifting the focus of the poem toward the persona's mental state: "My mind is not porous enough, mind of white paper," is typed on the right side of the page and inserted into the text with an arrow to a position in the poem later than suggested in the first draft.

On the same day, Upton made a number of handwritten additions to the poem, which was as yet untitled. This general pattern is characteristic of the poems examined in the study. Upton says

I go through the typed version and muddy the pages with my changes. I like a lot of alternatives to surface. I like a page that looks thorny--lots of ink markings, lots of brambles. It reminds me of the prince cutting through the thorns to make his way toward Sleeping Beauty, god help me. There's potential asleep within the lines, certainly, and I have to grow my own thorns, and on the next go-round, cut them away.

## Example 60:

March 8

Those days ~~new~~ <sup>spent</sup>  
just outside the courtyard time stopped  
~~a little~~ among  
thick black hair  
and elaborate packages  
a wash of blue-gold light over  
the world like an elaborate fan.

my mind was not  
porous enough  
mind of white paper

I didn't know then how  
I was, ~~how it comes back~~  
I wanted to leave  
as I walked to pick up mail  
and in the window of the new  
meticulous envelopes.  
Even the window of the box was clean  
Someone in that land polished it  
I would picture her every morning  
in an apron, a white cloth moving across  
the post office boxes.  
Some days I thought I could see through  
to the other side of the moon with

my mind was not  
porous enough  
mind of white paper

Is it the same moon there with  
the people we loved  
up in the morning bent over cups and  
newspapers without us.  
Here with our bowls and wood sticks  
the new young people  
who swivel and chop their hair, ~~the~~ <sup>the</sup> feet bridge ~~the~~ <sup>the</sup> parents

many of the  
land

The first friend I had ~~there~~  
took me to her tiny home ~~she~~  
opened a ~~closed~~ door and ~~pulling~~ drew out  
the black uniform she wore as a schoolgirl in school  
She thought it would interest me.  
So very little she ~~she~~  
so very black, ~~the~~ <sup>the</sup> ink flowing to the tip of a brush

the first friend I had  
took me to her tiny home  
opened a door and drew out  
the black uniform she wore as a schoolgirl in school  
She thought it would interest me.  
So very little she  
so very black, the ink flowing to the tip of a brush

Stared & saw ~~the~~ <sup>the</sup> moment  
as I was

tip  
butter  
milk  
cross

My mind  
for  
moment was no more

The 'thorns' here include material that is later deleted, material that appears as is in the final, and material that is later altered or transformed through revision. "I turned and saw her as she was / as I was as I was / My mind for a moment was no one." (Here, the repetition suggests she is 'searching' for the proper way to express the state of mind which the uniform suggests to the persona.) These two references to mind introduce, explicitly, the moment of self consciousness so crucial to the final version but leave the 'direction' of the realization ambiguous.

Further handwritten additions include a short section describing 'girls' who cross 'footbridges' "their mother's mothers crossed." This addition introduces a thematic tension between the continuity of the foreign, oriental world and the influences of modern Westernism, shifting the original East/West contrast to a more specific tension between the pre- and post-modern oriental world.

Deletions remove much of the information about the imagined woman who polishes the post box windows.

On March 9, Upton retyped the poem into five unequal stanzas (8-8-8-7-11), incorporating the revisions and a description of the girls (who here become "the new young") as they "bend toward their stunted flowers," who "still fold tissue into the shape of what they desire." Here the persona's self-recognition becomes specific with the addition of the self-referential "I am large and white." In this version, the penultimate lines of the poem become "saw . . . her as she saw I was."





A further addition of self-reference is a movement from physical description--"even the post office window / was clean," to "Even the post-office window / made me unhappy." However, she is not sure whether to include "I knew" in the first line, which she had crossed out, then added again in the previous version, and here again crosses out.

Upton also adds the title of the poem here, and introduces the quotation marks that give the poem its sense of a spoken confidence and suggest a distance between the persona and the Upton's person.

On March 10, Upton again retyped (Example 62) still in five stanzas (4-8-8-9-9), each of which ends at the conclusion of a sentence. She deletes three lines from the first stanza which reflect the time-stopping sense of living in a land so old and culturally continuous ("time stopped outside the courtyard") and the later "their mother's mothers crossed," which introduced this theme in the previous version. She adds "even the post-office window / couldn't please me," shifting away from description toward self-reflection. Yet, unlike the final version, the direction of attention at the final moment of recognition is focused not on the persona, but on her friend, who suddenly seems "large and white" in contrast to the tiny dark uniform, as "large and white" as the foreigner herself.

In handwritten changes, Upton eliminates, finally, her reference to the imagined woman polishing the post office window, and the "foot-bridges," both of which remain from sections of the

Example 62:

March 10

## THE FOREIGNER

"Those days just outside the courtyard  
 a wash of ~~gold-white~~ light *spread*  
~~spread~~ over the street  
 like an elaborate fan. *t*

Now I know I wanted *t*  
 to leave.  
 Even the post office window  
 couldn't please me, its few  
 meticulous envelopes.  
 I could picture the small woman  
 every other morning  
~~moving a white tissue over the glass.~~

Some nights I thought I could see through  
 to the other side.  
*with* Was it the same moon there *with*  
 the people I loved  
 up in the morning bent over cups  
 and newspapers without us.  
 My mind was not porous enough,  
*a* ~~my mind was~~ white paper.

Here ~~at~~ with our bowls and ~~wood~~ sticks  
 I live among  
 the new young *young women*  
 who swivel ~~and~~ chop their hair  
~~who still cross~~  
~~feet bridges~~ who bend toward  
 their ~~flowers~~ flowers  
~~who~~ still fold tissue  
 into the shape of what they desire.

The first friend I had  
 took me to her tiny room  
 slid open a door and drew out  
 the uniform she wore as a schoolgirl.  
 I turned and saw for a moment *ok* her as she saw I was  
 white and large and strange even to myself.  
 So very black, she cried, holding it up.  
 so very little.  
 Ink flowing to the tip of a brush. *11*

poem originally longer and thematically powerful in earlier versions.

Up until this version, Upton's main activity has been generating alternatives, cutting them back, giving on balance a fairly equal number of additions and deletions, almost all on the level of meaning. Though the word count of "The Foreigner," in terms of typed text steadily decreased the second and third drafts, including handwritten emendation, are longer than the first. Unlike the word count of Drake's writing, however, this increase does not indicate a steady development of the work in one direction, but rather additions and deletions that change the meaning of the text in terms of thematic emphasis. At this point in the writing, Upton's attention shifts from generating and cutting back on the alternatives, to the form and surface of the poem--to lineation, stanza breaks, and to close work on the word level. This shift is not absolute, but again, proportional, since she has worked to some degree with line since the first version, and continues to make additions and deletions.

However, the fourth version, now 38 lines, establishes an approximate scale for the final poem, and the order in which verbal events in the poem appear. In general, the poem is complete in terms of structure, and she now turns her attention to form. A visual examination of the versions in terms of the relation of amounts of type to handwriting demonstrates this shift visually in a quite dramatic way.

She says, "punctuating the material and breaking it into stanzas occur during later stages, after I believe I've found something that 's worth measures that seem to confer a kind of finality on the poem."

On March 11, Upton again retyped a fifth draft of the poem (Example 63), now 188 words, incorporating the changes she had made to the previous draft, shifting several line breaks, and changing the direction of the final observation in the poem to its ultimate sense--"her as she saw I was," to "how she saw I was," which makes the recognition more sudden and more shocking. In handwritten changes, Upton shifts the stanza breaks so that the poem is now broken into nine four-line stanzas rather than five, unequal stanzas. Of the nine, only two now end with the end punctuation of a sentence (rather than four of the previous five), increasing the tension between the line and the sentence. A second March 11 version (Example 64) compresses these stanzas to eight, primarily by format shifts that change line breaks. Visually, the effect of these revisions is to make the poem more regular, and to increase the sense of space around the stanzas, 'slowing down' the poem as it is read.

The shifts in line breaks move away from the speech patterns of the 'ordinary' sentence, breaking more and more in the middle of phrases and clauses, rather than between them: "who swivel as they walk / who chop their hair" to "who swivel as the walk, who / chop their hair."

Example 63:*March 11*

## THE FOREIGNER

"Those days just outside the courtyard  
a wash of gold-white light spread  
over the street like an elaborate fan.

Now I know I wanted to leave.  
Even the post office window  
couldn't please me, its few  
meticulous envelopes.

Some nights I thought I could see through  
to the other side. Was it  
the same ~~room~~ there *with* 4  
with the people I loved  
up in the morning bent over cups  
and newspapers without us.  
My mind was not porous enough,  
a mind of white paper, *here*

~~Here~~ with our bowls and sticks  
I live among  
the new young  
who swivel as they walk, *while*  
~~who~~ chop their hair  
but still bend toward  
their stunted flowers,  
They still fold tissue *into*  
~~into~~ the shape of  
what they desire.

The first friend I had  
took me to her tiny room,  
slid open a door and drew out  
the uniform she wore as a schoolgirl.  
I turned and saw for a moment  
~~how~~ *as* she *was*:  
white and large and strange even to myself.  
So very black, she cried, holding it up,  
so very little.  
Ink flowing to the tip of a brush."

Example 64:

*March 11*

## THE FOREIGNER

~~"These days"~~ just outside the courtyard  
a wash of gold-white light spread  
over the street like an elaborate fan. ~~the~~ *very like*  
~~now I know I wanted~~

~~to leave.~~ Even the post office window  
couldn't please me, its few  
meticulous envelopes. Some nights

I thought I could see through  
to the other side. Was it  
the same there with  
the people I loved

up in the morning bent over cups  
and newspapers without us.  
My mind was not porous enough,  
a mind of white paper. Here

with <sup>of</sup> bowls and sticks  
I live among  
the ~~new~~ young  
who swivel as they walk, who

chop their hair  
~~but~~ still bend toward  
their stunted flowers.  
They still fold tissue into

the shape of ~~what they~~  
what they desire.

The first friend I had  
took me to her tiny room,

slid open a door and drew out  
the uniform she wore as a schoolgirl.  
I turned and saw for a moment  
how she saw I was:

white and large and strange even to myself.  
So very black, she cried, holding it up,  
so very little.  
Ink flowing to the tip of a brush.

Example 65:

March 11

THE FOREIGNER

"Just outside the courtyard  
a wash of gold-white light  
spread over the street  
like an elaborate fan. I wanted

to leave. Even  
the post office window  
couldn't please me, its few  
meticulous envelopes. Some

nights I thought I could see through  
to the other side. Was it  
the same ~~there~~ with  
the people I loved

up in the morning bent over cups  
and newspapers without us?  
My mind was not porous enough,  
a mind of white paper. Here

with our bowls and sticks  
I live among the young  
who swivel as they walk, who  
chop their hair,

who ~~still~~ bend toward  
their stunted icy flowers.

*into* ~~They~~ still fold tissue ~~into~~  
the shape of

what they desire.  
The first friend I had  
took me to her tiny room,  
slid open a door

and drew out the uniform  
she wore as a schoolgirl.  
I turned and saw for a moment  
how she saw I was: white and large. *Ok*

and strange even to myself.  
So very black, she cried, holding it up,  
so very little.  
Ink flowing to the tip of a brush."

A further March 11 version continues to shift line breaks in the same direction. In it, Upton makes one deletion to this version--"who still bend" to "who bend," and consolidates two sentences into one, changing "flowers. They still . . ." to "flowers, who still . . . ." The eighth and final version is shown at the beginning of this section (Example 58, page 172).

### Causes and Results of Revision

There are several features of particular interest in Upton's development of "The Foreigner" through revision. First is that relatively clear progression of events--the shift from generating and deleting "alternatives" in early versions, to work with format in later ones. This will be discussed in more detail in relation to all the poems examined, since it is a typical pattern which, with some variation, runs through all the poetry examined here. Related to it is the fashion in which these additions and deletions work together to give the poem its final shape--how elements suggested to Upton by words and phrases in the poems are developed and expanded, while others are reduced or eliminated: this pattern is cumulative and progressive, rather than drastic or sudden.

Also of interest are the development of imagery through revision, thematic shifts related to addition and deletion, the emergence and solidification of meaning through revision in terms of the context created by what appears on the page, and the format changes she makes near the end of the writing. Again, these features are not independent, but work in concert to give the poem its final meaning and shape which are inseparable from one another.



As is evident, in generating 'alternatives,' which to Upton are words and phrases, rather than "ideas," she also generates a number of thematic elements, any of which could have been developed into a final poem using the same general elements as exist in "The Foreigner."

The first version of the poem is largely descriptive, contrasting the strange circumstances in which the persona finds herself with her familiar home surroundings, suggested by the post office, her only contact with them. There are many elements in the poem that might have been picked out and developed further:

(1) the sense of loss represented by waiting at the post-office--the implication that something might come through the mail that would change her life, (2) the contrast of the age and continuity of the orient, clean and delicate, in contrast to the rawer western world evident in the persona's sense of herself as large and raw, or (3) the epistemological implications of strange vs familiar surroundings, in terms of how one comes to know, or not know, what is foreign.

All these elements are present in the final poem, but the emphasis is on the persona and her mind as altered by her experience of strangeness--not only in the momentary and sudden recognition of her own strangeness, but by implication, some continuing change in the self that continues past the point at which the poem ends. Though the actual revisions delete and add 'pieces' on the meaning level, the thematic shifts are created over several versions, and by a variety of small changes which 'add up' to have enormous

influence on the overall meaning of the poem, one theme gaining emphasis while another loses it.

The ultimate theme is clearly introduced in the first and second versions with reference to "mind," noted earlier; these focus the poem internally. However, the "I's" visit to the post office, which is related to but does not specifically address this theme in the early versions, occupies at least as much space in the poem in the earlier versions. In the second (first lined) version, the visit to the post office occupies eight lines. Upton cuts it to six in the next versions, and finally, in the fifth, to three, which it occupies in the final poem. Shifts in emphasis, however, are not created solely by addition and deletion, but also by substitution: version three reads:

Here with our bowls and wood sticks  
We live among the new young  
who swivel and chop their hair  
but who still cross the footbridges  
their mother's mothers  
crossed.

The same section of the poem in the fifth version is:

Here with our bowls and sticks  
I live among  
the new young  
who swivel as they walk  
who chop their hair  
but still bend toward  
their stunted flowers  
who still fold tissue  
into the shape of  
what they desire.

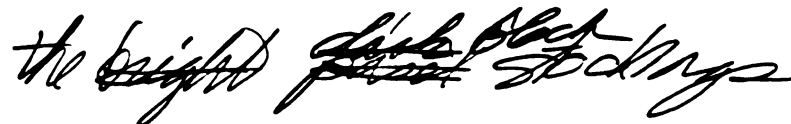
The change from "we" to "I" in the second line shifts the emphasis to the persona, and in the second version, "I" contrasts with "our" in the first line, creating a distance between the persona and

whoever else creates the first version's "we," a contrast that is heightened by the last lines of the fifth version's--a loss or lack of what she desires, implied by the new young's ability to fold tissue "into the shape of / what they desire."

The contrast implicit between the new and the old in the first version exists in the second, but it is a tension or secondary emphasis, rather than the major theme. The thematic development is less one of adding and removing than it is of transformation that draws initially related ideas into closer relationship with one another, much like a magnet passed over iron filings, so that other themes fall in line with and become intertwined with the main theme. Any of those mentioned, however, could have taken this emphasis. The matter is one of balance and proportion.

The alternatives Upton generates are evident in a 'trial' she makes in writing the first draft of the poem. Here she is describing the "schoolgirl's stockings." She tries several adjectives--"bright" and "pastel," crossing both of them out and settling on "black." Note that the meaning here is not only altered but actually reversed.

Example 66:



The image shows a handwritten manuscript of the phrase "the bright pink stockings". The word "bright" is crossed out with a diagonal line. Above the word "pink", the word "black" is written in cursive. The word "stockings" is also written in cursive.

Though the stockings never appear in later versions, the "black" is important because it picks up on the final line, "black ink," which

flows to the end of the brush. This was the image Upton had when she began the poem, and which she was writing toward, and it is the ink which suggests 'paper,' mentioned in this version only indirectly--"newspaper" and "meticulous envelopes," "light . . . like a fan."

She says

I frequently try out alternatives--more often in my mind than on the page. The right word is like a little key--if I can find it, I can unlock the poem. The right word sets one dreaming--into the dream state required to write, where one is unfettered. "Black" in this instance led me to other areas. It allowed for travel.

By draft four, the light has become "white-gold" rather than "blue-gold," the woman in the post office (who later disappears from the poem) wipes the glass with a "white tissue" and the young "still fold tissue / into the shape of what they desire." Of the references to paper in the final poem, only "mind of white paper" is added in the most general sense. Rather, the continuity of image arises from existing description: what was originally a cloth used to wipe the window becomes a "tissue"; Upton then shifts the word to a later position in the poem, making it the tissue the young fold. The images here develop from what exists in the text rather than being 'grafted on.' They are not ornamental, but the verbal pieces of which the poem is made and from which its theme arises.

The addition of the quotation marks to the third version of the poem is extremely important to its meaning. In combination with thematic elements and image, the quotes work to create a kind of recounting of a potent psychological moment, rather than simply to

describe an experience. The difference is that the quotation marks emphasize who is speaking--the fact of observation rather than what is observed. In this way it replaces the "I knew" of earlier drafts, which Upton omitted after she introduced the quotation marks, which substitute for the phrase in an epistemological way. The quotation marks strongly alter the way the poem is read. Upton says:

By placing quotation marks around the poem, I force the poem to be read more carefully. The experience is no doubt a common one to many people who have traveled and I wanted the voice to be distanced a bit in order that it might be "searched"--seen as an utterance by an other, a confidence--rather than simply having the reader identify with the voice.

Though "I knew" appears in the first version, exactly what she knew--the recognition of her own strangeness--begins to become explicit only in the third version, once the major elements of the poem are established. The moment of recognition continues to change through the fifth version. What the persona sees remains the same, but what she makes of it is quite different. In version four, the "I" saw her friend "as she saw I was." In five, the persona saw "how she saw I was" (my emphasis). The first version is implicit in the second--the doubleness of the moment--but the change alters the direction of the observation and so, increases the persona's desperation: in the first form, it is a shared moment, but in the second the persona experiences it in a totally isolated way.

Upton says that writing and revision are ways of gaining knowledge and understanding, and the process of developing a new understanding of an already potent observation is quite evident in this poem, even though she had the final image in mind from

the beginning. As her revisions demonstrate, her understanding arises very much from the physical, written language--words, phrases and written images as they appear on the page.

The shifts in line breaks, in later revisions, are interesting from the point of view of the 'music' of the poem--here, a quiet, spoken voice who recounts a story with some control and care. Upton works extensively with line breaks only after the stanza breaks are suggested, since they work together. By shifting stanza breaks away from the sentence--that is, allowing sentences to continue through the space between stanzas, draws the reader on through a mental space, the small hesitancy is created. Similarly, breaking lines in the middle of phrases and clauses gives the poems a tension and energy that is as much a part of its meaning as propositional content. From version five, where she begins to give line breaks careful attention, the number of lines that break at places where one would not otherwise pause in speech go from five to ten in version six, more than a quarter of the lines. If too many lines break in this way, the poem would be auditorily disjointed, if too few, the speech would have more speed than is suited to the subject. Here Upton alters them in relation to thematic elements and to the established voice, as with other changes, making her alterations in relation to the particular demands of the individual poem and line.

"The Mountain"

"The Mountain" (Example 67) opens with an image from the historical past: "The first junk to round the Cape / of Good Hope was made of teak." There is no clear persona in the poem, and the image is described in an omniscient voice that moves through time from the past to the present, reminiscent of the peculiarly shifting voice Virginia Woolf takes in To the Lighthouse in its disembodiedness and range of perception.

From this opening, the poem closes in, much like a lens focusing on a subject--the broad view of the Cape, the mountain, then closer on men "huddled around a game / as if it were a fire." The "sliver of teak which "is" rather than "was" shifts from the past to the present and continues to close in on the dwarfed travelers, their mules, the old women with bound feet.

In the middle of the fifth stanza, the point of view leaps dramatically from the external description into the young woman's mind, as she watches the old women: "After a while, perhaps, the woman believes, there is no / pain for them."

In the next stanzas, the woman is both observer and observed, her private sadness coalescing with the world's sadness and loss suggested by the omniscient view. This sense of distance from others is reinforced by the visual openness of the poem, a sense of control by the short, even stanzas.

Like other of Upton's poems, it is sentence based, and generally uses the standard conventions of the prose sentence. Note, however, that several sentences are not conventionally

Example 67:

*Mc 20*

FINAL COPY

THE MOUNTAIN

The first junk to round the Cape  
of Good Hope was made of teak.  
It passed the improvised dwellings of the poor,

the men huddled around a game  
as if it were a fire. A sliver of the teak  
is now lodged in glass with the portrait of

the mountain of mountains. That mountain  
still dwarfs travelers, the little mules  
wobbling under saddles, the monastery,

the young Western woman ~~standing~~ with five  
old women whose bound feet scale  
the mountain. They are ~~surprisingly~~ quick.

They wait for the young ~~woman~~. After a while  
perhaps, the ~~youngest~~ believes, there is no  
pain for them. Little specks of earth dance

inside the woman's eye and will not run down  
her face, will not rest in a world of  
change, sudden disappearance, remnants.

These old women--that they still exist--  
tottering on claws. They stop  
to drink and look down.

*The* river ~~is~~ is a silvery streak.  
As if one hand brushed it upon the earth quickly,  
determined to leave everything to chance.



'sentences,' though they begin with capitals and end with end punctuation, the markers of the sentence. Normally, the last sentence would be considered a dependent clause, and would be consolidated with the previous ". . . is a silvery streak." The phrase in the first line of the penultimate stanza, "--that they still exist--" inserted between the subject and predicate, works very much like an exclamation of the young woman's astonishment at the sheer existence of these old women who seem to belong to the past. In this way it resembles a parenthetical comment one might make in conversation, but is a structure relatively infrequently found in prose.

Upton began "The Mountain" on December 17, 1982, with a handwritten draft (Example 68). She says:

The subject matter came to me against my will, in a sense. I didn't want to write a travel poem. They often seem artificial and stilted. Nevertheless, the images arrived. I had been talking to a friend a few days earlier and she told me about walking up a mountain in China with women whose feet had been bound when they were children. I suppose I have been concerned in recent years with the soul as it appears to be locked away from life. The bound feet of these women offered a way to look at life that appears to be bound, impoverished and limited. Yet these same women offered strength.

Her first draft "began with free-writing, aimless, unfocused."

Through the final version (to which Upton made further revisions) the poem goes through seven drafts. As with "The Foreigner," the first version is handwritten and unpunctuated. It opens, "This is a spell for luring desire sad one." Then it shifts from this direct address, which suggests a poem as a 'gift,' to the third person: "She is thinking of the first ship to round the Cape of Good Hope a

Example 68:

Dec. 17,

There is a spell for having desire  
 said one

She is thinking of the first junk  
 to round the Cape of Good Hope  
 a ship of rock

on the improved landing  
 of the poor

the wind out windows  
 small things men may  
 bubble toward each other  
 like a fire among them

In 1844 sent "the nation-dwarf"  
 of manhood that dwarf  
 make the transition

the little mule with saddle  
 the high mountain—  
 for wanderers  
 or figures

Paula with four old women  
 bound & care side of a  
 up within  
 they were quick they wait for me

ship of teak." A later phrase reads "Paula with five old women," another use of the third person, and still later, the first person: "They waited for me." Each of these points of view hints at a corresponding speaking voice which might have 'told' the poem, though none is fully realized here, and none finds its way fully into the final version.

However, many words and phrases in this first draft are incorporated into the final poem: "the improvised dwellings of the poor," "the mountain of mountains," "the mules," "the five old women" who are "quick." Many other elements come into the final in less direct ways--phrases that pick up on the theme implied by the first line of this version, "a spell for luring desire," and further suggestions of the theme: "A woman . . . does not wear perfume." Both she and her husband "must live with her body." These imply a loss parallel to the bound feet of the old women, a loss hinted at but not made explicit in the final version of the poem. The first version ends with a description of an automobile, seen from above, "a bullet among bullets each with somewhere to go," a description which includes a play on the Buddhist notion of life's repeatedness and suffering: "can get used to the wheel."

Also on December 17, without making handwritten changes to the poem, Upton typed a second version (Example 69), which begins very much like the final version: "The first junk to round the / cape of good hope is made of teak." This establishes the point of view taken in the final poem, and precludes others suggested in the first version. It also establishes the progression of verbal

## Example 69:

The first ~~car~~ junk to round the  
 cape of good hope is made of teak  
 it passes the improvised dwelling of the poor  
 the men huddled around a game  
 as if it's a fire.  
 the teak now encased in glass ~~by old men~~  
 along with the mountain of mountains.  
 the mountain still guards the travelers  
 the little mules with saddles, the high monastery.  
 the western woman walks with ~~five~~ five old women  
 with bound feet ~~there~~ up the mountain.  
 they are quick. they wait for her.  
 after a while perhaps there is no pain.  
 they are little specks on the earth  
 enters the young woman's eye and will not  
 run down her face  
 to live in a world of changes  
 sudden disappearance and remnant  
 these old women--they they still exist--  
 these women tottering on claws.  
 they pause now to drink from a cup  
 and look down to the mouth  
 at a river far below  
 it is a silvery streak  
 as if a hand drew it quickly  
 determined to leave everything to chance.

events taken by the finished poem, which moves from the junk to  
 the men around the fire, to the piece of teak, the mules, the women  
 with bound feet, and then to the young woman, and the specks in  
 her eye, ending with the distant view of the river below.

Virtually all descriptive elements in the first draft appear  
 here, though the woman's loss becomes less specific and the 'silvery  
 streak' becomes a river rather than an automobile. The physical  
 revisions from the first to second draft are mainly changes in mean-  
 ing made by deletion and substitution of phrases. Upton's working  
 process was to read through the first version and select phrases  
 and words she wanted to use, leaving out those she did not:

"There is a spell for luring desire, little one," "She is thinking," "can get used to the wheel," "a bullet among bullets," and selecting from or altered others: "Paula with five old women . . . they were quick they waited for me," becomes "the western woman walks with five old women / with bound feet . . . they are quick, they wait for her."

They also appear in the same order as the first version, though their order relative to one another is altered in several cases by deletions and additions. Though the explicit sense of loss in the first line--"a spell for luring desire," obviously missing if it must be lured (and "they both must live with her body") are removed from the poem, the sadness and sense of some crucial element of life being absent is very much present in this second version. Though the "automobile" of the first version, "the bullet of bullets," parallel in construction to "the mountain of mountains," does not appear in the second directly, it too is carried into the second--transformed into "a river."

Upton says that she does not punctuate the first draft because of the speed with which she works, as noted in the discussion of "The Foreigner." Punctuation, she says, and stanza breaks, "confer a kind of finality on the poem," and she works with them only after the poem seems at least potentially deserving of such finality. Note that in the second version, which breaks into lines, she begins to introduce end punctuation, typing in five periods, though only the first word of the poem is capitalized. The poem is broken into 26 lines, with no stanza breaks, and the line breaks

seem fairly arbitrary, with lines coinciding with phrases and clauses--points at which one would ordinarily pause in speech: "It passes the improvised dwellings of the poor / the men huddled around a game / as if it were a fire."

Handwritten emendations to the second draft, added on the 17th or 18th, lack the 'thorniness' evident in almost all of Upton's other poems. Though she began with 'free writing,' the poem established its general content and structure very early, in comparison to other poems. However, though these handwritten changes are small in number, they are very important to the poem's sense.

One important change is what Faigley and Witte identify as a 'surface change,' the shift of the initial observation of the junk from present to past tense ('passes' to 'passed'), which emphasizes both historical distance and scope, and establishes more firmly the nature of the voice, belonging to an entity that can see into the past. Here, Upton changes "perhaps there is no pain" to "perhaps, the young woman believes, there is no pain," while, in the typed version, all events seem to be seen by the disembodied, broad ranging observer who (or which) sees "little specks of earth enter the woman's eyes," the handwritten changes create the central shift in point of view to the mind of the woman herself, so crucial to the final poem.

Upton says that "each poem suggests its own system of rules. I sometimes enjoy a sudden shift in point of view. That unexpected shift may, finally, communicate more fully than a voice that continues without interruption." The sense of an immanent

presence, which the woman begins to perceive, is heightened in these handwritten alterations by the substitution of "the hand" for "a hand" which "drew" the river on earth.

On December 18, Upton retyped a third version of "the Mountain," incorporating the changes she'd made by hand. She also made, in retyping, a number of what Faigley and Witte would call surface revisions. In this version, sentences take form, and make

Example 70:

*Dec 18*

Lee Upton

#### THE MOUNTAIN

The first junk to round the Cape  
of Good Hope was made of teak.  
It passed the improvised dwellings of the poor,  
~~the men~~ huddled around a game  
as if it were a fire *in glass*  
A piece of the teak is now encased *in glass*  
~~in glass along with the mountain~~ *of mountain*  
~~of mountains. That mountain still~~  
dwarfs travelers, the little mules  
wobbling under saddles, the high monastery.  
The young western woman walks with five  
old women whose bound feet scale the mountain.  
They are quick. They wait for the young woman.  
After a while perhaps the young woman believes  
there is no pain. Little speaks of the earth.  
dance inside the young woman's eye and will not  
run down her face  
to live in a world of changes,  
sudden disappearances and remnants.  
These old women--that they still exist--  
tottering on claws.  
They pause now to drink from a cup  
and look down the mountain at a river.  
~~xxxxxxx~~ It is a silvery streak  
as if one hand drew it quickly,  
determined to leave everything to chance.

full use of the conventions of the English sentence--capitalization and end punctuation. She begins to shift line breaks, in the same direction as noted in "The Foreigner," away from what might be expected in ordinary speech. In the previous version, only two lines break at places where there would not, in ordinary speech, be a pause. In this version, six lines break in the middle of groups of words that would ordinarily be said in one breath: "Five old women" becomes "five / old women," "the mountain of mountains," becomes "the mountain / of mountains," "still dwarfs," "still / dwarfs."

Handwritten changes break the 26 lines into seven 3-line stanzas, conflating two lines and leaving a four line stanza at the end of the poem. The same day she typed a fourth version (Example 71), incorporating these changes.

In the fourth version, by breaking the first line of the last stanza so that part of it is added to the previous line, Upton gives the poem its final eight-stanza form: "They pause now to drink from a cup / and look down the mountain at a river" becomes "They pause now to drink from a cup and look / down at the river."

The major changes Upton makes in re-reading and altering the draft by hand are line shifts, again in the direction away from pauses in ordinary speech (by count): seven now break in the middle of phrases, though several shift toward the expected--"the mountain of mountains" is again on one line. Upton says

I'm conscious of line length when I revise and I attempt to make a check of each line--that is, I attempt to determine if each line is carrying its own weight effectively. Is the line interesting, for instance, as an isolated unit?



Example 71:

*Rec 15*

Lee Upton

# THE MOUNTAIN

The first junk to round the Cape  
of Good Hope was made of teak.  
It passed the improvised dwellings of the poor,

the men huddled around a game *alive*  
as if it were a fire. A *piece* of the teak  
is now ~~encased~~ *in glass* along with *a portrait of*  
the mountain of mountains. That mountain  
still dwarfs travelers, little mules  
wobbling under saddles, the *high* monastery.

The young Western woman walks with five  
old women whose bound feet and canes scale  
the mountain. They are *quick*. They wait  
*for the young woman*. After a while perhaps, the *young*  
woman believes, there is no pain *but the*,  
little *steps* of the earth dance

inside the *young* woman's eye and will not  
run down her face to live in a world of changes,  
sudden disappearances, remnants.

These old women--that they still exist--  
tottering on claws--  
They pause *any* to drink from a cup and look *down*  
*down the mountain* at a river. A silvery streak.  
as if one hand drew it quickly, determined  
to leave everything to chance.

The general statements quoted earlier on about the function of the line are evident here: the "spill overs from stanza to stanza . . . as a means of assuring the flow, the overlap of images," "the split second of silence" at the end of the line.

She also makes additions, deletions and substitutions, in the interest of increasing precision, a closer verbal surface, and musicality. A "piece" of teak becomes "a sliver," "encased" becomes "lodged," changes in both sense and sound. The old become "surprisingly quick," which tends to shift the point of view to the young woman earlier in the poem, since she seems to be the one surprised by it. (The "surprisingly" disappears in handwritten changes to the fifth version.) The "mountain of mountains" is now seen in "portrait."

Further typed versions, the fifth (Example 72), also written on December 18, and the sixth (Example 73) and seventh (Example 67) written on January 2 continue this delicate "tinkering" with word and format. She says,

I retype so that I can see what's happened. The reason I have so many nearly clean copies of "The Mountain" is that I kept thinking I was finished each time I retyped, only to discover I needed to tinker a bit more.

This tinkering involved, particularly, revisions made for the ear. In the fourth version, "young woman" replaces "her" in the first line of the fifth stanza, a change which softens the auditory quality and emphasizes the contrast between the sorrow-laden young and the nimble old, reiterating the tension between time and timelessness so important to the poem. "Women" or "woman" is repeated

Example 72:

*Rec 18*

Lee Upton

THE MOUNTAIN

The first junk to round the Cape  
of Good Hope was made of teak.  
It passed the improvised dwellings of the poor,

the men huddled around a game  
as if it were a fire. A sliver of the teak  
is now lodged in glass along with a portrait of

the mountain of mountains. That mountain  
still dwarfs travelers, the little mules  
wobbling under saddles, the monastery.

*18 1/4*  
The young Western woman walks with five  
old women whose bound feet and canes scale  
this mountain. They are surprisingly quick.

They wait for the young woman. After a while,  
perhaps, the ~~young~~ woman believes, there is no  
pain for them. Little specks of the earth dance

inside the woman's eye and will not *run down*  
~~run down~~ her face to live in a world of  
change, sudden disappearances, remnants.

These old women--that they still exist--  
tottering on claws. They stop  
to drink from a cup and look down

at a river. It is a silvery streak.  
As if one hand drew it quickly, determined  
to leave everything to chance.

five times in a space of ten lines in the final version, with shifts from "them" and "her" which create softer rhythms and add to the poem's sense of control and restraint. "The" added to "little mules" creates a construction parallel to the elements which follow: "the monastery," "The young."

Upton is very much concerned here with musicality. However, she finds it hard to explain.

I know what I want, but I find it hard to explain. I want complexity, a certain amount of closed rhythm--that is, the poems may pinch themselves a bit. I like a music that seems to strain against its limits--that seems to swell but does not do so . . . I want a little sweetness and a lot of repression in the sense of pressure being applied and pressure being maintained. Perhaps repression is apt in the psychological sense as well. My people want more than they can get. The voices in the poems are often voices that suffer through one form or another of desire. They hold themselves back from engulfing or embracing their worlds.

This auditory sense of repression is often created by small deletions, which tend to focus attention on remaining detail, and make the poem's surface very compact--removing, as Drake does, words implicit in the text--in version six, "along," "youngest" for "young woman." As the poem gets closer to its final form, she also eliminates detail that has persisted through the drafts, but now seems unnecessary: she does not use detail for its own sake, and is quite sparing with it, eliminating in draft six the old women's "canes" and the "cup" from which they drink.

The revisions she makes here are extremely delicate: in version two, Upton adds, "the young woman believes." In following versions, this phrase continues to be altered:

<u>Draft</u>	<u>Typed</u>	<u>Handwritten Change</u>
3	"the young woman believes"	
4	"the young woman believes"	→ "the woman believes"
5	"the young woman believes"	→ "the woman believes"
6	"the young woman believes"	→ "the youngest believes"
7	"the woman believes"	

Because these identifying phrases are so closely related--with so many women to account for, and refer to, Upton keeps readjusting. In "The Mountain," she says, "I wasn't revising at a deep level, in one sense.

Yet even to change a word shifts the weight of the poem and suggests another possibility. It's so simple to throw a piece out of whack by adding or deleting words or changing line lengths--to lose its essential chord, and then have to begin the search all over again.

Upton says, further,

I like turning the poem around a bit, exploring it. Once I start deciding more firmly on line lengths and stanza breaks, the whole poem is apt to undergo a revolution. I often "re-think" the poem again.

In "The Mountain," this "re-thinking" happened in version six.

I kept retyping the poem, feeling it was finished before I retyped each time. I was impatient that day, wanted the piece to be finished; I was hurrying it during those final drafts. But I couldn't let the poem go, since each simple retyping job would show me something new. I intended only to retype, but wound up re-seeing the poem after casting it again.

In handwritten changes to the last stanza of version six, Upton changes "as if one hand drew it quickly" to "as if one hand brushed it on earth." This apparently small change makes an enormous

Example 73:

*Dec 20*

Lee Upton

THE MOUNTAIN

The first junk to round the Cape  
of Good Hope was made of teak.  
It passed the improvised dwellings of the poor,

the men huddled around a game  
as if it were a fire. A sliver of the teak  
is now lodged in glass ~~with~~ with a portrait of

the mountain of mountains. That mountain  
still dwarfs travelers, the little mules  
wobbling under saddles, the monastery,

the young Western woman ~~the~~ <sup>ins</sup> walking with five  
old women whose bound feet ~~and~~ <sup>scale</sup> scale  
this mountain. They are surprisingly quick.

They wait for the young woman. After a while  
perhaps, the young woman believes, there is no  
pain for them. Little specks of ~~the~~ earth dance

inside the woman's eye and will not run down  
her face ~~and~~ <sup>rest</sup> in a world of  
change, sudden disappearances, remnants.

These old women--that they still exist--  
tottering on claws. They ~~may~~ stop  
to drink ~~from a cup~~ and look down

at a river. It is a silvery streak.  
As if one hand ~~grew~~ <sup>grew</sup> it quickly, determined  
~~XXXX~~ to leave everything to chance.

*trusted Door to the East*

difference in the philosophical position the poem takes--while "drew" carries strong implications of intentionality, "brush" is just the opposite, implying accident, or haphazardness. Upton says: "The word "drew" seemed improper as I studied it. "Drew" has the quality of premeditation, planning, conscious choice, artistry (certainly). "Brushed," on the other hand, suggests motion more vividly and has an off-hand character.

When she retyped again, she made this change, and then, in handwritten changes to what was called "final copy," she dramatically altered the lineation in the last stanza, so that each line in it ends with a mark of punctuation. When I asked her about the reasons for these changes (compare the sixth with the final versions), she replied:

By beginning the final stanza with a complete line rather than a continuation--a little jagged piece of music--the line seems to bear more weight, more formality. It seems more planned--the opposite of what is being suggested in terms of the river. The voice appears sure and quiet. it doesn't appear to be asserting anything recklessly or haphazardly. Here is a voice seeking control. Each line in the final stanza ends at the point of a natural pause, a natural orderly pause. The voice describes what she believes to be a disorderly world, a world dedicated to chance, and yet the voice itself is orderly.

In terms of the words that end the lines, thus taking emphasis,

Upton says:

Leaving the knotty "determined" out on a limb in the penultimate line seemed too raw and self-assertive for my music and my purpose here. A simple, natural pace seemed more interesting to me--I didn't want flow-over from the preceding stanza, nor flow-over in the lines. The final words in each line--"streak," "quickly" and "chance" suggest a fleeting sort of vibrancy--they are brief, glimmering, seem to fade a little. "Determined," on the other hand, seems heavy-handed, over-drawn if placed at the end of a line, at the point of emphasis.

Though the early development of "The Mountain" is quite different from other of Upton's poems in terms of speed with which the ultimate scale and general content of the poem appeared, its later development illustrates the delicacy and careful word-by-word and pause-by-pause attention Upton gives to her work in later stages, and shows the relationship between formal decisions and meaning: not only does meaning dictate form, but form also creates and suggests meaning. Her need to retype shows the importance of the physical seeing of the work, also evident in Drake's writing. Also, as in her other poems, she often makes "corrections" which are not in the direction of standard conventions--such considerations are secondary to the particular context created by the individual poem: here, the poem ends with what is technically a sentence fragment, but this alteration to the poem is intentional and had the effect of heightening the philosophical and psychological force the earlier sections of the poem suggest, and that Upton wants it to have.

#### "The Tail of Robert E. Lee's Horse"

"The Tail of Robert E. Lee's Horse" (Example 74), as the title suggests, is very different in tone from either "The Foreigner" or "The Mountain." The poem speaks in the first person in a plain-spoken, slangy American voice--the voice of a traveler, rootless, yet somehow not totally out of place anywhere in America. The persona tries to make some sense of her life in terms of American monuments--public park statues of Cristoforo Colombo and Robert E. Lee.



Example 74:

Lee Upton

Jan. 23

THE TAIL OF ROBERT E. LEE'S HORSE

When I walk down Monument Avenue past  
 Stonewall Jackson and Robert E. Lee  
 I take courage. *More so*  
~~Butter~~ than in Springfield where Cristofa Columbo,  
 five feet tall, grey, stared far out  
 into an auto dealership and the boys  
 asked me Play the ponies much?  
 Here it's the man next door who shouts  
 Don't tell me about long distance.  
 I'll show you long distance.  
 He hurls his telephone into the street.  
 Still, here at least  
 I'm trying to take heart from  
 the Declaration of Independence.  
 I tie a sofa to the roof of my car  
 and little circles reflect  
 off the monument railings  
 like suns of good health  
 and the absence of worry.  
 The tail of Robert E. Lee's horse  
 holds itself out a bit in the wind  
 one straggler ~~and~~ pointing North.  
 Iron hairs wild like the freshets off the James.  
 Defiance and bad odds forever.  
 So long, it says.  
 One odd spot in the world.  
 And another. Another.

The voice, very much in the William Carlos Williams tradition of a poetry based in American speech--"Don't tell me about long distance / I'll show you long distance"--is reinforced by the unstanzed, short-lined form of the poem. The language provides the poem with a quirky good-naturedness, a persistent humor quite unlike "The Foreigner," another traveler. Here, the persona is "trying to take heart from / the Declaration of Independence." Though she is traveling, she is not traveling light--"I tie a sofa /

to the roof of my car." Her hope, and the essential familiarity of all American places, North and South, despite their "oddness," is represented by monuments, particularly here by the iron hair on the tail of Robert E. Lee's horse, whose name--never mentioned in the poem, but not incidentally--is "Traveler."\*

This poem harks back to Upton's earlier poetry, before the more formal and philosophical work she began in 1979. Though she is "less affectionate" toward "the naive, pained sort of voice" she used in the work she did in her middle twenties, she says she occasionally finds herself "lapsing back into this tender, soft-headed voice," and in general, this is the voice in which "The Tail" is based. Rather than working on the level of description, image and formal tension, it works on the level of voice.

Upton says "this is one of those pieces a person writes partially to cheer herself up." For the year previous, Upton had been traveling in the Orient, and when she returned, she moved first back to Massachusetts, where her husband completed his doctorate, then to Virginia, where she began to teach at Virginia Commonwealth University. She was feeling rather itinerant. Shortly after she moved to Richmond, in January 1983, she began this poem with a handwritten draft (Example 75). It opens: "When I walk down Monument Avenue past Stonewall Jackson and Robert E. Lee . . . ."

---

\* After reading this chapter, Upton said that until I mentioned it, she didn't know the horse's name was Traveler. This is an instance of the synchronistic occurrences writers sometimes report.

**Example 75:**

When I walk down Monument Ave.  
past Stonewall Jackson or Robert  
E. Lee I take courage  
better than in Springfield  
Christy Columbus small looking  
red, grey stone  
into a car dealership. In the New  
York City, play the ponies much - the boys  
just ~~are~~ a ~~few~~ ~~few~~  
then  
walk on by a rose out  
of the flowers. I wonder  
your flower for you  
so I'll I think they  
thought it was more than  
perhaps grey coat  
very good shape that look  
one kind & shed tip & veer  
it is early. No big nests  
Christy that were mass  
now in the south  
to the south. I don't know  
send tell me about boy did  
the two started then  
I'll show you long dead

"Some of the lines," she says, "are taken from conversation."

They are taken from a story told by a mutual friend at a poetry reading we had both attended when she visited her family in Michigan.

Remember Chris telling the story about the guy throwing his phone into the street? I took that from him. The first lines were lines I wrote in a letter. I remembered writing them later and used them in the poem.

The next day, she made some changes to the first version, deleting some portions and adding others, on the level of meaning, and typed a 23-line version (Example 76). This version contains two equine references--"The boys asked me play the ponies much," and "a wreath around Cristoforo / like a prize pony," but none to Robert E. Lee's horse. This draft also includes a section about a woman "with pink, pink lips," and the description of the man next door who shouts about long distance, as well as the persona's sofa, tied to the roof of the car. She tries to find comfort "in the Declaration of Independence," and "the little circles that reflect" off her husband's glasses "like suns."

The second version is heavily altered by handwritten additions, which add about half again as many words as are in the typed section. These additions, which she wrote on January 21, add Robert E. Lee's horse to the poem, as well as its tail, which "holds itself out a bit as if caught in wind," and includes an element of self-reflection of the persona on her life, which is not clear to her, which will not appear before her: "like a sand lot of ostriches." Another image introduced here is "the bouquet my neighbor sprayed

## Example 76:

Jan. 21

When I walk down Monument Ave. <sup>me</sup> past Stonewall Jackson  
 and Robert E. Lee I take courage  
 better than in Springfield where Cristoforo Colombo  
 five foot tall, grey, stared out into ~~the~~ <sup>the</sup> dealership  
 The boys asked me play ~~me~~ <sup>the</sup> the ponies much  
 On Columbus day ~~have~~ <sup>was</sup> a wreath around Cristoforo ~~as~~ <sup>as</sup> of his ~~wrap~~ <sup>wrap</sup>

~~like~~ <sup>like</sup> a prize pony, ~~they~~ <sup>they</sup> ~~no~~ <sup>no</sup> ~~new~~ <sup>new</sup> ~~words~~ <sup>words</sup>  
~~and~~ <sup>and</sup> a woman walking ~~by~~ <sup>by</sup> in a grey coat ~~and~~ <sup>and</sup> once  
 pink pink lips ~~like~~ <sup>like</sup> those of a woman ~~and~~ <sup>and</sup> saw  
 on the banks of a river ~~and~~ <sup>and</sup> light shining in pieces  
 around her all the men shout to ~~her~~ <sup>her</sup> until she appears  
 ready ~~to~~ <sup>to</sup> slip and veer ~~the~~ <sup>the</sup> skid off into the Mill River.  
 Here it's the man next door who shouts  
 Dont tell me about long distance  
 I'll show you long distance ~~and~~ <sup>and</sup> ~~him~~ <sup>him</sup> ~~in~~ <sup>in</sup> the middle of the  
~~and~~ <sup>and</sup> the telephone ~~said~~ <sup>said</sup> right out the window into the street.

Here at last  
 I'm tryin' to take heart from  
 the Declaration of Independence  
 I ~~lie~~ <sup>lie</sup> a sofa to the roof of ~~my~~ <sup>my</sup> car  
 and little circles reflect off my husband's glasses  
 (like suns of ~~new~~ <sup>new</sup> good health  
 and the absence of worry ~~and~~ <sup>and</sup> here

The tail of Robert E. Lee's horse  
~~could~~ <sup>could</sup> ~~try~~ <sup>try</sup> ~~eat~~ <sup>eat</sup> a bit ~~and~~ <sup>and</sup>  
 Caution wind - one ~~strongly~~ <sup>strongly</sup>  
 tail ~~then~~ <sup>then</sup> ~~pointed~~ <sup>pointed</sup> to the north  
 the dignity of ~~them~~ <sup>them</sup> cannot  
~~stand~~ <sup>stand</sup> ~~me~~ <sup>me</sup> now  
 My life will not appear before me  
 like a sand lot of ~~old~~ <sup>old</sup> ~~like~~ <sup>like</sup>  
 like the bouquet ~~that~~ <sup>that</sup> ~~prayed~~ <sup>prayed</sup>  
 with ~~the~~ <sup>the</sup> ~~man~~ <sup>man</sup> in a can  
 like a monument erected to account for  
 the asphyxiation of nature ~~of~~ <sup>of</sup> ~~then~~ <sup>then</sup> ~~another~~ <sup>another</sup>  
 one spot of beauty in the world ~~and~~ <sup>and</sup>

with silver in a can like a monument." The observations in this version are united in a very loose way by the notion of monuments, and the traveler passing them, and this version ends: "Its one spot of beauty in the world and then another another."

In this version, Upton uses some punctuation, but in general only capitals at the beginning of what might be sentences. The whole poem runs together in one sentence, and though in final it is 163 words, it remains one sentence. The sense of the changes to the second version is one of exploration of a variety of elements that might be suggested by the observed statue of Robert E. Lee, and the remembered one of Cristofó Columbus.

The first two versions are untitled, and a third, which Upton also wrote on the 22nd, incorporates the additions made to the second, expanding the poem from 23 to 37 lines. This draft is altered by hand, mainly by the deletion of two main sections, one added in alterations to the previous day's work which introduces self-reflection: "My life will not appear before me / like a sand lot of ostriches like a bouquet my neighbor sprays . . . a monument erected to the asphyxiation of nature." Another major deletion is the section about the woman with "pink, pink lips" and the wreath around Cristofó's neck. On the back of the page, Upton made additions: "iron hairs, defiant and wild like freshets off the James," and "defiance & bad odds." The added elements of "odds" picks up on the earlier "playing the ponies" and on the deleted wreath around the statue's neck.

refusal  
He wanted  
say no to odds.

On January 23, Upton typed the penultimate version, adding the final title. This version has 23 lines, and is very close to the final version. At the end of the poem, incorporating some of the notes made on the back of the previous page, she adds:

Defiance and bad odds.  
One spot of iron in the world  
And Another. Another  
So long yankees

Handwritten changes alter the new ending slightly, changing, "so long yankees," to "so long, it says, yankees," and adding "forever" to the "bad odds."

Example 78:

THE TAIL OF ROBERT E. LEE'S HORSE

When I walk down Monument Avenue past  
~~the~~ Stonewall Jackson and Robert E. Lee  
I take courage.  
Better than in Springfield where Cristofa Columbo  
five feet tall, grey, stared far out  
into an auto dealership *and the boys*  
~~The boys~~ asked me, "Play the ponies much?"  
Here it's the man next door who youts  
Don't tell me about long distance  
I'll show you long distance.  
*Man* and hurls his telephone into the ~~middle~~ *of* the street.  
Still here at least  
I'm trying to take heart from  
the Declaration of Independence.  
I tie a sofa to the roof of my car  
and little circles reflect off the monument railings  
like suns of good health  
and the absence of worry  
The tail of Robert E. Lee's horse  
holds itself out a bit in the wind  
one straggler pointing North  
~~defiant to the end~~  
Iron hairs wild like the freshets of the James River  
Defiance and bad odds *So long it says*  
One spot of iron in the world.  
And another. Another.  
So long yankees



In the final retyping (Example 74), also done on the 23rd, Upton deleted much of this ending, which emphasized the North/South contrast, changing it to

So long, it says  
One odd spot in the world  
And another. Another.

The "So long Yankees," she omits is rather flashy, and she says of the omission:

The line seemed glib, flip in a way that was not interesting to me. It did not fit the truth of the material, since the poem is in part autobiographical. I'm a yankee and can't say good-bye to myself. My husband's a yankee, and I'm not about to say good-bye to him.

This poem develops almost exclusively by addition and deletion on the meaning level; the main choices Upton made were simply which of the ideas that appear in first and later drafts should be included: she tried them out, picking details that seemed to work together, and settling on them more firmly in the fourth draft, after the second which moves from earlier references to horses to Robert E. Lee's horse, and in the third to the pun in the title.

Preservation of material is indicated clearly by the fact that of the 27 lines in the final version, 15 are almost identical with the form they took in the second (first typed) version. There is very little adjustment of lineation, or work with compression of the verbal surface. Unlike the previous poems discussed, the informal spokenness of "the Tail of Robert E. Lee's Horse," requires not a close, restrained surface, but an informality suited to the persona's slangy, quirky voice. These preserved 15 lines follow one another in the same general order in the final, though other elements are inserted between them.

Because the poem works with a voice close to and representing 'talk,' there are fewer broken clauses or phrases than in the previous two poems, and like 'talk,' the poem moves quickly, without control or hesitancy. Only two lines here break at 'odd spots.'

Though the poem is funny, both in voice and in the humor established by the pun in the title, it is 'serious' in a thematic way, and the development of the theme through revision is one of the most interesting features of it. The theme shifts from, in the first draft, simple observations a traveler makes of monuments, to, in the third, a reflection on the monument as a 'fix' in place and time, a preserved moment creating a tension between the traveler's motion and what is fixed in place and time. In the fourth version the sense of the persona as an outsider--a yankee--pointed out of town by the hair on the tail of Robert E. Lee's horse--gives way in the final, on balance, to a sense of the persona as a woman able to take what security and comfort she can from whatever she happens to encounter.

The two places--Springfield with Cristofó Columbus, and the boys who say "play the ponies much," and here, with Robert E. Lee and the man who hurls his telephone in the street--end up being not so different after all. What tension there is in the poem--not nearly as much as in "The Foreigner"--arises from the foreignness of a new place, and the sense of the persona's rootlessness, but in America, she can "take comfort from the Declaration of Independence."

Perhaps, in earlier drafts, Upton attempted to 'make more' of the subject than the poem was able to carry. (It went from 37 lines in version three to 27 lines in the final.) In the end, she retreated slightly, settling not on a "beautiful spot" but on an "odd one." The modesty of the final ending is exactly in proportion to the body of the poem and the sense of the process of revision here is (1) making sense of her observations, and (2) determining how much weight they could bear.

A comparison of "The Tail of Robert E. Lee's Horse" to "The Foreigner" demonstrates not only Upton's enormous range of voice, but also the difference in types of revisions made for different reasons, and with different aims. While "The Foreigner" also has a spoken voice, identified by the quotation marks, it is a much more solemn and formal voice which is suited to the intensity of the moment of self-recognition. As a voice, it has no recognizable idiosyncracies or quirkiness. The stanza breaks in the poem reinforce its control and the poem's tension.

"The Tail of Robert E. Lee's Horse," on the other hand, is comic in a way established by the informal diction--"play the ponies much?" "I'll show you long distance." Because this diction was established very early, Upton had to write fewer drafts, and the poem's early sections were well established by the third version. After her handwritten changes to it, she made only two minor change to it in retyping: "better" replaced by the more colloquial "more so," and deletion of "the middle of the street." The latter is the only 'tightening' event in her revision. Line breaks shift in

the opposite direction from the other poems examined, with seven breaking in the middle of phrases or clauses in version 3, only three in version 4, and two in the final version.

In simple, the revisions are made in interests of fidelity to the persona's spoken voice, rather than in the interests of formal rhythm or of imagistic description. Like "The Mountain," however, the poem also ends with what are technically sentence fragments, their construction emphasizing the repeatedness of her experience: "And Another. Another."

#### Summary: Development of Upton's Poems

The chart on the following page shows the development of the poems discussed through drafts in terms of the order of appearance of first lines, last lines, and titles, and the point at which stanza form is established. While word counts for the poems indicate no clear patterns in terms of steady development or cutting back, the first drafts establish a relative one-page scale for all poems. Her choices of addition or deletion depended on the particular poem: "The Mountain," which was relatively complete in first draft shows little difference in word count from initial to final, while the other two decreased in length. In all cases, however, the amount of change made by handwritten alteration decreases quite steadily from earlier to later stages of writing, where changes are smaller in terms of word count, and are made primarily in retyping.

The second chart (page 227) shows the relative appearance of the features listed above in all of the finished poems examined.

		Draft Number							
		1	2	3	4	5	6	7	8
THE MOUNTAIN									
Number of Words:	Typed	--	169	174	169	175	177	168	
	Handwritten	159	10	4	0*	0*	6	--	
Number of Lines		--	26	26	24	24	24	24	
Number of Sentences		--	--	11	13	13	12	12	
Point of Appearance		A <sub>1</sub> , C <sub>1</sub> A <sub>2</sub> , B <sub>2</sub> C <sub>2</sub> , D <sub>1-2</sub>							
THE FOREIGNER									
Number of Words:	Typed	275	223	220	206	188	184	181	181
	Handwritten	--	58	75	5	--	--	--	--
Number of Lines		--	42	42	38	35	35	35	36
Number of Sentences		--	13	14	13	11	12	12	11
Point of Appearance		A <sub>1</sub> , B <sub>1</sub> B <sub>2</sub> C <sub>1-2</sub> , D <sub>1</sub> A <sub>2</sub> D <sub>2</sub>							
TAIL OF RELH									
Number of Words:	Typed	270	185	261	158	163			
	Handwritten	--	105	66	2	5			
Number of Lines		--	23	37	27	27			
Number of Sentences		--	--	10	14	9			
Point of Appearance		A <sub>1-2</sub> B <sub>1</sub> , C <sub>1</sub> C <sub>2</sub> B <sub>2</sub>							
A <sub>1</sub> = 1st line appears	B <sub>1</sub> = Last line appears	C <sub>1</sub> = Title appears				D <sub>1</sub> = Stanzas begin to break			
A <sub>2</sub> = 1st line established	B <sub>2</sub> = Last line established	C <sub>2</sub> = Title appears as title				D <sub>2</sub> = Final stanzas form			

## POEMS WITH REGULAR STANZAS

Draft																
	1	1x	2	2x	3	3x	4	4x	5	5x	6	6x	7	7x	8	8x
"The Mountain"	A <sub>1</sub>		A <sub>2</sub> B <sub>1</sub> , B <sub>2</sub>		C <sub>2</sub>			D <sub>1</sub> , D <sub>2</sub>								
"Driving Under a Full Moon"					A <sub>1</sub> , A <sub>2</sub>					C <sub>1</sub> , C <sub>2</sub>	B <sub>1</sub> , B <sub>2</sub> D <sub>1</sub> , D <sub>2</sub>					
"Kirsten's Winter Adventure"	A <sub>1</sub>	B <sub>1</sub>	B <sub>2</sub>						A <sub>2</sub>	C <sub>1</sub> , C <sub>2</sub>	D <sub>1</sub> , D <sub>2</sub>					
"Someone is at the Window"	A <sub>1</sub> B <sub>1</sub> C <sub>1</sub> D <sub>1</sub>		A <sub>2</sub> B <sub>2</sub> C <sub>2</sub>				D <sub>2</sub>									
"The Unhappiness"	A <sub>1</sub>				C <sub>1</sub> , C <sub>2</sub>	A <sub>2</sub>	B <sub>1</sub> , B <sub>2</sub>					D <sub>2</sub>				
"The Foreigner"	A <sub>1</sub> B <sub>1</sub>		B <sub>2</sub>			C <sub>1</sub> , C <sub>2</sub> D <sub>1</sub>	A <sub>2</sub>			D <sub>2</sub>						
"The Bathhouse"			C <sub>1</sub>		A <sub>1</sub> , A <sub>2</sub>	D <sub>1</sub>	B <sub>1</sub> , B <sub>2</sub>			C <sub>2</sub>		D <sub>2</sub>				
A <sub>1</sub> = 1st line appears			B <sub>1</sub> = Last line appears					C <sub>1</sub> = Title appears							D <sub>1</sub> = Stanzas begin to break	
A <sub>2</sub> = 1st line established			B <sub>2</sub> = Last line established					C <sub>2</sub> = Title appears as title							D <sub>2</sub> = Final stanzas form	

## POEMS WITH IRREGULAR STANZAS

	Draft											
	1	1x	2	2x	3	3x	4	4x	5	5x	6	6x
"Kindness Would be Nice"*	A <sub>1</sub> .A <sub>2</sub>	C <sub>1</sub> .C <sub>2</sub>		B <sub>1</sub>	B <sub>2</sub>							
	D <sub>1</sub>				D <sub>2</sub>							
"The Lake"*	C <sub>1</sub>				A <sub>1</sub>	B <sub>1</sub> .B <sub>2</sub>	A <sub>2</sub>		C <sub>2</sub>			
							D <sub>1</sub> .D <sub>2</sub>					
"Drawings of Rain & Light"		A <sub>1</sub>	A <sub>2</sub>	D <sub>1</sub>	B <sub>1</sub>	C <sub>1</sub> .C <sub>2</sub>	B <sub>2</sub>					
							D <sub>2</sub>					
"Mud Dog"	B <sub>1</sub> .B <sub>2</sub>	A <sub>1</sub> .A <sub>2</sub>	C <sub>2</sub>		D <sub>1</sub>		D <sub>2</sub>					
		C <sub>1</sub>										

## POEMS WITHOUT STANZAS

"The Tilting Floor"	A <sub>1</sub> , A <sub>2</sub>		B <sub>1</sub>	B <sub>2</sub>		C <sub>2</sub>						
	C <sub>1</sub>											
"The Tail of Robert E. Lee's Horse"	A <sub>1</sub> , A <sub>2</sub>	B <sub>1</sub> **	C <sub>1</sub>				C <sub>2</sub>	B <sub>2</sub>	B <sub>2</sub>			
"Migration in the Plantation Museum"	A <sub>1</sub>		B <sub>2</sub>					Z <sub>2</sub>	A <sub>2</sub>			
	B <sub>1</sub>											
	C <sub>1</sub>											

\* First draft composed on typewriter.

\*\* Established originally as the last line here, but altered until restoration in the 5th version.

First lines, last lines, and titles have important structural features in the poems, and stanzas determine the poems' final form.

In Upton's poetry (and in much contemporary poetry) the first and last lines and titles of poems have general, though not invariant, functions. First lines 'set the stage'; since Upton's poems work from concrete and specific settings and personae, the first line (or lines) establishes these features. The first line also serves to draw the reader into the poem, and so it requires a certain inherent interestingness. Because her poems are short, the first lines have to establish functions economically--there is not enough room in the poems for leisurely introduction or meandering as there might be in a novel or a longer poem.

The last line or lines and title tend to bear the ideational force of the poems. Even when the last line does not summarize, as it seldom does in Upton's poetry, it represents the 'upshot' of the work, often in the form of a final image which pulls the rest of the poem together. This is what the reader is left with, in reading the poem, and so has the function of carrying the meaning of the poem beyond itself. Last lines are crucial to the success of a poem, since the force of the internal content of a poem is easily defused by a weak, evasive or expected ending. If the first line is where the poem is 'coming from,' the last line is where it is 'going.'

The title, as the first thing the reader sees, directs attention, and has summary force; it says, in effect, 'this is what the poem is about.'



The point at which first and last lines are established in their final position is a very accurate indicator, for Upton's work, of the point at which the poems are structurally complete, and the title establishes the point at which she herself is relatively confident about the direction and force of the poem. (Her poems go through frequent title changes in early stages.)

The order in which these events occur in the poems is quite revealing in terms of the process Upton uses. The first and last lines, which have structural functions, tend to emerge first, and they generally arise from the work itself, appearing in the middle of the text before they appear in their final positions. This demonstrates that Upton 'picks up' the poem's structure from what appears on the page in early versions. For instance, there are three cases in which the first line appears as the first line in the earliest draft version of a poem, but six in which it appears in other positions first. Last lines tend to arise from the text in a similar way, though in representing the 'conclusion' or 'upshot,' they tend to appear both in the text and in their final positions later than first lines. Titles are more variable, but tend to appear at the same time as, or after, the poems are structurally complete, and also generally arise from existing text.

Though the order here does not address the difficult question of how new meaning is discovered or invented, it does show that for Upton, this meaning arises from the text, which it then structures. Meaning and structure are not independent, and even to speak of them separately is to suggest a platonic, disembodied ideational content

independent of the written language in which it is couched, which is not the case here at all. In examination of the poems, it is quite clear that her working material is the phrases and words of the drafts, which she uses in very concrete and physical ways.

Poems with regular stanzas seem to require more drafts; the regular stanzas introduce another feature to which the poem must be adjusted. What is perhaps most notable here is the emergence of form, which is the matter to which she attends last, and which she only attends once the internal structure of the poem is relatively complete. This quite clearly indicates a counter instance to the frequent claim one hears about contemporary poetry: that because it does not begin 'form first,' it ignores or lacks form, or that, from an instructional point of view, work that does not begin with a prescribed form will necessarily be formless.

### Fiction

Four pieces of short fiction were examined. Of these, Upton was only satisfied with two, "The Invention of Happiness," and "Molenka in America." She says:

I became interested in fiction last year as an extension of writing poetry. I wanted to do more work. Perhaps I missed writing for a newspaper and longed to try my hand at a form of writing that elaborated more explicitly than poetry . . . . Dissatisfaction prompted my writing of fiction, I suppose. I was traveling and there seemed to be so much material to deal with--everywhere. I saw fiction as a kind of net with which to capture more variables than I could with poems. I wanted, too, the fiction writer's scope--the length of the material allows the writer to be even more of a tyrant--he seeps the reader in his world. Fiction offers a faster pace--steady, onward.

Since she considers herself a beginner at fiction, despite her other writing experience, she is not as explicit about her working patterns as she is with poetry. "Fiction writing is so new to me, I don't know quite what I'm doing yet."

Because fiction is so new to her, she has less idea of how to handle early drafts than she does with poetry, and more often abandons a piece of fiction. Of "The Emperor of China," she wrote: "This story needs a blood transfusion. I had thought of sending it to you earlier, but lost heart at having anyone see these drafts. . . . I may metamorphose the character in another form." To the letter she added a handwritten note: "It will remain unfinished."

The two pieces she did feel were relatively successful are strongly based in voice, and in this way, much like "The Tail of Robert E. Lee's Horse." Her 'approach' to fiction is through those elements with which she is already familiar in her poetry, and both of the finished stories are much more studies of character and voice than 'plotted' events that rely on narrative; what narrative line they have is slim and implicit in the same way narrative is an underlying feature of much of her poetry. "In stories I concentrate on creating a voice; in poetry I'm more object oriented."

"Molenka in America," which is not discussed here, "arrived" with very little work on Upton's part, and so went through little revision. It is based in a very specific voice: "I had just seen Sophie's Choice and enjoyed the Meryl Streep character's accent. I played with an accent and the story wrote itself at top speed, late

at night. As soon as the tone of voice arrived--the tone of utterance--the story came easily."

Because she has less experience in writing fiction, she relies more on such 'lucky accidents' than she does in writing poetry.

I revise less when writing fiction simply because it is so new to me. I just go on and write another story rather than save what probably began poorly in the first place. In poems I don't know the outcome either, but I have a surer sense of approach. I have a greater arsenal of technique to draw from.

An interesting feature of the relation between the various genres is that this fiction 'picks up' on the 'naive' voices so characteristic of her early poetry, which she has now largely abandoned in poems. Fiction writing is a way of preserving this part of her writing repertoire not used otherwise.

#### "The Invention of Happiness"

Upton's short (6-page) prose piece, "The Invention of Happiness" (shown in Appendix F) is unconventional in that it operates from voice rather than from narrative line. Like "The Tail of Robert E. Lee's Horse," it is based on the quirky observations of an unnamed 'I', and is unified by her voice. Thematically, "Invention" focuses on the internal conflict caused by her husband's unwillingness or inability to touch her.

In the bathroom I change into my nightgown with tiny pink sprigs on it. Jack used to laugh at this nightgown--it's so innocent. It's like sleeping inside a lamb. As I slide into bed, I try not to touch him. For four months now, Jack is angry if I touch him.

The story opens in the 'I's' living room, where she is listening through the walls to her neighbor's TV, playing a cartoon show about mice. As she listens she 'invents' the action: "mice on the battlefield," "a jeep of mice." When Jack "pops in" he begins to do the laundry, while she thinks about, and describes, in direct address, her work at a collection agency, typing letters "that evade the word 'money.'" How about your remittance, your oversight?"

The scene then shifts back to Jack, who knocks over the coffee table while vacuuming. "I only touched it," he says. The next morning at breakfast, she tries to describe her dream. She was a mouse who 'bit people'--Bernard at work, Jack, a shopper. Jack says, "You're making it up as you go along," and hurries her off. The story closes as she is riding the bus to work, "inventing happiness."

Everywhere in the story she "saves herself" "by thinking up bright ideas"--eye shadow and blusher fixed by breaking capillaries ("blusher forever or as long as you live"), a musical vacuum cleaner, a laundromat like a night club, a cross you could climb up on "without the blood or the nails or the pain," to which you would be attached with a chocolate fixative.

She dreams of "a new sort of moon made of linoleum," and speculates on the elusive Hiawatha Taylor of Mackinac Island, whom the collection agency is ready to take to small claims court--"this fugitive with the odd name who won't pay in that tourist haven." As she rides the bus to work, she imagines

. . . a company that would bottle milk in a container shaped like a cow . . . . There would be no special reason for it. It would just look nice. It would just make people happy.

Upton says of her fiction, "I am concerned with vitality, resistance, and the creation of voice. Often the voice is one of a hopeless little loser--someone who desires greatly and is about to lose or has already lost what she cannot bear to lose." Here, it is the loss of her husband's touch that unifies the otherwise loosely connected observations of the persona. Her "inventions" are a psychological mechanism which allow her to 'hold on' to the ordinary motions of her life, though the crucial, physical center had been removed from it for unexplained reasons.

One can imagine a realist fiction written on the same subject and theme, with the same characters, that develops quite differently, and of which there are a few hints in early draft versions of the story. Such a story surely would involve exploration of her husband's reasons, an attempt to seek causal explanations: perhaps, direct controntation between them, or full psychological development of the persona's sense of inadequacy. The story that Upton wrote, however, is not one of secrets revealed, since the reader is left wondering what event occurred to make him lose his desire, suspecting there must be some causal explanation. Instead, "The Invention of Happiness" is all voice, with attention drawn to the central conflict precisely by the persona's refusal to speculate on causes, instead, deflecting her attention to "inventing" the happiness she lacks.

"The Invention of Happiness" goes through three distinct drafts. Upton wrote the first version in September 1982, as one of her first attempts at fiction. She wrote it, she said, because "I'm obsessed with the concepts of happiness and kindness. What are they, and why do they make me so miserable?" This piece was one of her first attempts at fiction, and one of two she feels is relatively successful. Since Upton comes to fiction from poetry, it is not surprising that she began at a familiar point, working not from plot or the idea of the story's central conflict, but from voice--one similar to the voice in "The Tail of Robert E. Lee's Horse," and many other of her earlier poems.

Unlike the drafts of the poems examined here, the first draft of "Invention" is typed. It establishes very clearly the spoken voice of the persona, which does not change in any perceptible way through revision, and establishes the scenic order of the final story as it is described at the beginning of this section. The story opens and closes with images of mice, first, on her neighbor's TV, and last, in her dream.

However, there is a crucial difference between the first and later and final versions: in this version, her husband is not simply kind, he is physically affectionate. Here, when he "pops in" as she is imagining--"mice with a six gun. A bedroom scene. Violins, pink lace."--he says, "Thank god you're alone and not with a soldier." As he treats her by doing the laundry, she says, "I've been feeling sorry for others lately--sorry and smug after I consulted

Example 79:

Lee Upton

INVENTIONS

Sept. 1982

*stepping off of floor and no touch*

*70 words*

*Add to?*

*The Invention of Happiness*

The television ~~is making~~ suspense noises. Tweak tweak ~~tweak~~ *you* don't have a television set but I can hear my neighbor's from down the hall ~~and~~ *invent* the action. Mice on a battlefield. A jeep of mice. A mouse with a six gun. A bedroom scene. Violins, pink lace.

"Take my hand. Please just take it."

A clock falls off a counter and crushes an ottoman.

"All right. Down on your haunches."

"Me!"

The words, even the music, come blurred, scraped, faint as ~~simultaneous rat feet on linoleum~~. Recently I read about a rat in a theater that bit a man's ankle. ~~We have no rats here. And we~~ gave up television to improve our lives.

*Two* Dish pans crash ~~together~~ down the hall.

My husband pops in at the door. The opening door makes the television come across clearly. *I want him to say "but he says"*  
~~Thank god you're alone and not with a soldier.~~ What are you worrying about now?"

*MR.*  
 "Yes."

It is my day off from the collection agency. We've eaten our supper of noodles and tomatoes--fresh tomatoes from the man down the street who grows them in cans on his fire escape. And now ~~we're happy~~



a fortune teller . . . who said I would have fifty years with my husband."

As they do the laundry, she brushes "a piece of gunk from under his sweet left eye. I hold him against me . . . his hand is cold from the water in the washer. We forget the washer . . . ."

Here, her relationship with her husband is the complete reverse of the final. Though there is an underlying sense of sadness, of something unknown but missing, represented by her need to invent, there is no cause in the story for it, except for a vague dissatisfaction with her work at the collection agency. Of her revisions to this story, Upton says

Looking over the early draft of the story, I realized it had no sadness that could be entered into by the reader. It occurred to me that the woman needed a specific grief, some sort of wound or mark of desperation . . . I tried to sort out the clues the story offered. Vacuum cleaners, laundromats--these deal with being 'spotless.' I knew the character needed to reveal some sort of suffering that could be understood. Besides, in the original, the character insisted too heavily on her happiness. This made me suspect her claims.

Between September 1982 and March 1983, when she retyped the story into a second version, Upton made extensive handwritten revisions, the majority of which are additions on the level of meaning. There are at least four different 'strands' of alteration, identifiable by different colors of ink and superimposition of the writing. The earliest identifiable strand suggests the specific loss which becomes the 'spring' of the story, and later strands adjust the remainder of the story to it. The first hint of this loss is found on the page shown previously. Upton adds, "I want him to say . . ." to her husband's initial comment when he comes in the

door, "Thank god you're alone and not with a soldier . . . ." This suggests the sense of unsatisfied desire, a distance between what is and what the persona would like to be. The second reference, and first specific mention of the physical space between them appears on the next page, when Upton adds: "I try not to wake him. He is angry if I touch him for two years now" (Example 80--see marginal comments on left). Other, similar references add to the fortune-teller's predictions that "soon my husband will touch me again," and to the moment when she wakes in the morning, "I hold myself."

Example 80:

*Jack dumps more laundry on the floor. we both go through it and disentangle our clothes.*  
*Jack dumps more laundry on the floor. we both go through it and disentangle our clothes.*  
 "I don't want to go to bed tonight."  
 "Oh." He doesn't look concerned.  
 "Ask me why."  
 "Why?"  
 "Because I don't want the night to end and tomorrow to start."  
 "Oh." *He looks at me awhile*  
 "I've been drinking 10 cups of coffee at work every day," *I say*  
 "It will take you forever to get to sleep tonight."  
 "I hope so."  
*This is what I do all day at work. I type letters that evade*

*Marginal comments on left:*  
 "She is a little bit of a fortune teller. She is a little bit of a fortune teller. She is a little bit of a fortune teller."  
*Marginal comments on right:*  
 "Jack is a little bit of a fortune teller. He is a little bit of a fortune teller. He is a little bit of a fortune teller."  
 "I don't want to go to bed tonight." *I don't want to go to bed tonight.*  
 "Oh." *He doesn't look concerned.*  
 "Ask me why." *Ask me why.*  
 "Why?" *Why?*  
 "Because I don't want the night to end and tomorrow to start." *Because I don't want the night to end and tomorrow to start.*  
 "Oh." *He looks at me awhile*  
 "I've been drinking 10 cups of coffee at work every day," *I say*  
 "It will take you forever to get to sleep tonight."  
 "I hope so."

The next strand includes the heavily underlined note at the top of the first page, ADD NO TOUCH, making the theme explicit, and the eventual title, "The Invention of Happiness." She then wrote four pages of handwritten additions, marked for insertion in the first draft, and appended them. They pick up the central theme of 'no touch': a woman's magazine she reads at work, telling her to "reach out for pleasure" by putting cologne on her "pulse points"; a description of her night gown, "like sleeping in a lamb," which her husband once admired. She made similar additions on the back of draft pages, all elaborating on the central theme and on the earlier strand of handwritten additions.

The following shows such an addition:

Example 81:

In the bathroom I changed <sup>at night</sup> into my nightgown with the pink under-  
 spangon to. A hairbrush on  
 the windowsill is all crammed  
 with Jack's thick hair. His  
 hair is very black & shiny. He <sup>is</sup> ~~was~~  
 and they into bed I tried to <sup>it was</sup> ~~try~~  
 touch him. For 4 months <sup>he</sup> ~~she~~  
 is angry if I touch him. I  
 I put my arms to my chest  
 & make myself warm <sup>but myself</sup> ~~hard~~

She also makes a number of substitutions and deletions to adjust the existing text to the theme suggested here. Now, her husband does the laundry not as a "treat," but because "he cannot touch me." She deletes a description of the office secretary, "a tiny blonde who shaves her eyebrows off and draws them on the top of her head," and Jack's suggestion that "if you don't want to give them your whole mind at work, just keep thinking of things the world needs to do things better . . . ." These omissions remove hints that her sadness arises from her dissatisfaction with her work, and the later deletion, that her 'inventions' arise from outside suggestion rather than from the actual, and further potential loss, which structures the final story. In total, these changes shift the relationship between the persona and her husband from one of cosy complicity, to an underplayed but very real terror.

The addition of the "no touch" theme is the one revision in all the texts examined that could clearly be identified as a 'macro-structure change,' in that it not only controls what material Upton adds and deletes, but also drastically changes the readers' perceptions of the events in the story that remain the same--as do the majority of scenes and pieces of description in the first version. That is, by changing the context of existing pieces of text, Upton gives new meaning to what is already there, in light of the persona's nature and view of the world, and the pressure of the void in her life. For example, her husband's 'kindness' in doing the laundry, and vacuuming becomes a rather sinister act of contrition for his unknown 'sin.' The 'disentangling' of the laundry, which before

handwritten changes to the remainder of the story seemed to emphasize intimacy, in that they were tangled together in the first place, becomes in this version another representation of their physical separation.

This last strand of handwritten addition to this version adds more explicitness to the theme: "Jack is kind to me . . . he just can't touch me . . . it's not me, it's his own fingers." "There is nothing wrong with me other than the need for improvement."

Example 82:

I don't tell Jack earlier because of him. He is kind to me. He just can't touch me. It's not me, it's his own fingers. I don't have a need for improvement.

There is nothing wrong with me other than the need for improvement.

if they have a kind of out on it

On March 8, Upton typed a second version of the story, incorporating most of the handwritten changes, but deleting the last strand of additions quoted above, those that make the breach between the husband and wife more explicit and indicate that it is a matter they have discussed, rather than as a 'secret' of which they are both

Example 83

## THE INVENTION OF HAPPINESS

The television is making suspense noises. Tweak tweak tweak. We don't have a television set but I ~~can~~ hear my neighbor's from down the hall and invent the action. Mice on a battlefield, A jeep of mice. A mouse with a six gun. A bedroom scene. Violins, pink lace.

"Take my hand. Please just take it."

A clock falls ~~MAX~~ off a counter and crushes an ottoman.

"All right. Down on your hanches."

"Me!"

The words, even the music, <sup>arrive</sup> ~~come~~ blurred, scraped, faint. We have given up television to improve our lives.

Two dish pans crash together ~~down the hall~~.

My husband pops in at the door. The opening door makes the television come across clearly ~~the television is a perfect picture~~.

I want him to say, "Thank god you're alone and not with a sailor." But he says, "What are you worrying about now?"

"Me."

~~It is my day off from the collection agency.~~ We've eaten our supper of noodles and tomatoes--fresh tomatoes from the man down the street who grows them in lard cans on his fire escape. And now Jack is treating me by doing the laundry. He has slipped into his lounging shorts that read High Quality Brand on the back pocket.

He turns to go back down to the laundry. As the door opens, tingling music floods in.

Jack dumps more laundry on the floor. We both go through it and disentangle our clothes.

"I don't want to go to bed tonight."

"Oh."

"Ask me ~~why~~?"

Because I don't want the night to end and tomorrow to start."

He looks at me while.

"I've been drinking 10 cups of coffee every day at work," I say.

"It will take you forever to get to sleep tonight."

"I hope so."

In the bathroom I change into my nightgown with the tiny pink sprigs on it. Jack used to laugh at the nightgown--it is so innocent. A hairbrush on the windowsill is all crammed with Jack's ~~black~~ hair. As I slide into bed I try not to touch him. For four months now Jack is angry if I touch him. I draw my knees to my chest and hug myself hard.

This is what I do all day at work: I type letters that evade the word "money." How about your remittance, your oversight? Bernard, one of the callers, is angry. One of his deadbeats keeps hanging up on him. Bernard lets the woman's phone ring in her apartment for half an hour.

"Let that ~~max~~ jangle her nerves."

Bernard stands in front of my desk with more letters for me to type. His eyelids are purple, a lovely purple. He's tired but it looks good on him. Women would buy that shade. ~~And then~~ I think of an invention: surgery that gives coloring. That fine purple shadow etched on the lid--no more worry about eye shadow dripping and making Japanese characters on the face; no more repeated applications.

*in the top pocket of his suit*

constantly aware, but which she does not dare broach for fear that if she does, her loss will be even greater.

The lack of explicit speculation on, or discussion of this loss gives tension to the story, a sense of something waiting to be spoken, an ominous silence that makes her 'inventions' all the more plausible ways of filling it, since it is quite clear that when it does become explicit, her loss will be final and complete. Upton typed this version mainly to "see" the story, since the notes were extremely difficult even for her to follow, and in typing it, she made very few revisions other than the ones just noted.

These few changes heighten the physical and psychological gap between them: Jack touches everything with care, washing the cereal bowls "carefully, as if they might break," and in this version Upton adds the one moment of physical contact between them, in which he touches her with the same control and lack of feeling with which he might touch an object: "He reaches over and pats the hair on my head. For a moment I forget and almost kiss him."

The last major addition to draft 2 is the final 'invention.'

Example 84:

On the bus ~~to work~~ I think about a bottling company that would bottle milk in a container shaped like a cow. A cow with little udders. A ~~cow~~ cow with mild eyes. A cow with clear tiny horns. You could hold the back hooves and pour. There would be no special reason for the bottle being shaped like a cow. It would just look nice. It would just make people happy.

Upton says that "the cow bottle came last of all."

I'm not sure why. Maybe my Catholic girlhood has something to do with it. The soul was often portrayed in catechism as a bottle of milk. The woman wants the world to be happy; she exhibits a low-key version of the crusader's spirit . . . she won't ride a charger, but she'll propose a cow.

On the same or next day, Upton retyped a final version, making a few minor substitutions to the third version--substituting "arrive" for "come," "possibility" for "idea"--and rearranging a few matters of syntax, and heightening the particulars of experience: Bernard's letters are now "in his pocket." The one major change adds a scene in which Jack is vacuuming, and knocks over the coffee table. A leg falls off. "They should make them better," says the inventor of happiness. "I only touched it," the husband replies.

The major feature of interest in the revision of "The Invention of Happiness" is the addition of the "no touch" theme, and, in terms of process, the way in which it was suggested by and arose from the text. As was suggested in many of Upton's poems, the emotional content or 'upshot' of the work arises from her description of the particularities of experience; here, it arises directly from voice and character. Instead of writing from a theme, she created a character and then discovered the character's sadness.

The effect of this revision--the addition of "He is angry if I touch him . . ." sets in motion a series of revisions which transform the piece from a charming but essentially centerless 'speech' by a woman with a quirky and amusing sense of observation to a fiction, without plot but with conflict. The voice itself revealed this conflict to Upton.



This revelation, of course, was dependent on Upton's reading and rereading the story, of which the number of handwritten changes are evidence. Since she is so new to fiction, she frequently 'abandons' a piece and begins again, because she does not see enough potential in the story to make it worth developing. "I'd rather go on to something else." Here, however, she felt the story had promise but that something was missing, so she continued to work with it. Once she 'saw' the time, she began to develop it, in the process over-revising by adding the level of explicitness that would either have defused the energy the story creates by what is by what is not spoken, or which, if fully developed, would have required vastly greater revisions that would have changed dramatically the form and spirit of the story.

In examining the second and third versions, there is a definite sense of the material itself 'resisting' the level of explicitness Upton began to introduce. As it stands, the story offers a charming, likable character speaking to the reader, and a sense of suspense created by the silence between her and her husband. The silence is a moment of calm before an impending storm which she fills with her inventions. The smallness of the story is suited to the modesty of the voice in asserting her claims for happiness in the world.

In terms of actual revisions, large additions and deletions on the level of meaning were the major changes Upton made. Because the voice was established in the first version, the verbal surface

required very little revision, and so there are very few changes throughout on the word and phrase level. Though the theme is expanded, in terms of specific reference and additional scene, the additions and deletions tend to balance one another out, so that the story goes from approximately 700 words in the first version to about 1000 in the final.

Review: "Laurie Sheck's *Amaranth*:  
Charms for the Soul"

The central theme of the review of Sheck's book of poems is presented in the title and the first paragraph. The poems are "charms for the soul." Upton's review presents this point, not as a theme to be argued, but rather as a center for her praise and elucidation of Sheck's work. It does not make 'critical' argument, but proceeds by elucidation and instance--sections of the poems--to demonstrate their psychological beauty and force. (The review is found in Appendix G.)

The first paragraph of the final version praises the poems-- "their richness and ambition, their ability to reflect the diminishing effects of time yet praise the vitality of passage, their compassion." This paragraph also describes Sheck's main thematic concerns-- "mortality, shelter, the soul's hunger, suffering," and discusses Sheck's voice, which is "meditative," "carefully shaded," and which 'ever reaches for easy, flashing effects.' Sheck, Upton asserts, "is a poet to be trusted."

This 'topic paragraph' establishes the features which are examined and demonstrated in the review: "the self's longing for

permanence," the instability of the world, the tension between stasis and motion. Upton quotes from seven poems to illustrate her points. These quotes also serve as transitional devices, which move the review from one point to another. Upton concludes

As I read through Amaranth that [Sheck's] voice begins to create echoes, somewhat like the even edged and solemn voice out of an old and frightening story that would warn us our souls might be stolen. One's soul might be stolen, Sheck suggests, but there are ways to charm it back.

Upton wrote four versions of this review between November 8, 1982, and March 8, 1983, when it was completed. In November, she began her first version, two and a half pages of typed notes, sentences and phrases, and bits of Sheck's poems.

She had no particular audience or publication in mind. "I wrote it," she said, "because I knew I would enjoy untangling my own response." "I tend to write reviews when I feel a certain kinship with a work, but I'm puzzled by it." Her main purpose was to understand the poems better, "on their own terms." She also wanted to "further" a work she liked. Before writing, she read the poems "at a slow, luxurious pace," copying segments she wanted to use in the review. Though she felt she understood the poems and what she appreciated about them, the review "gave all kinds of trouble."

The review seems to be more an extension of poetry, written from the same murky impulses, since I have to read poetry, to participate in it with the same part of the self that goes into making poems.

The first draft, more a worksheet than a complete version, is "tentative and exploratory." It is found in Appendix G.

Like the first lines of her worksheet for "The Mountain," this version of the review is very mixed in tone, content, and diction. She works out a few ideas in some detail, but often proceeds by association: "Imagine deathless the idea is totally foreign we were made for death it is a search for beauty . . . ." The diction and structure is sometimes suited to logical argument, even pedantic--"the privacy of these poems is often noteworthy"; sometime syntactically awkward--"It is the effort of control and at the same time at praise and understanding of change and constant motion that she's involved with"; and sometimes graceful and poetic--"small fortresses, gardens that hold within them portions of time that must finally be dispersed."

There are many sentences in the draft which Upton could have chosen and written an essay 'around,' each with a different voice, level of formality, and different points to prove. The overall sense of the worksheet is that it is searching for such a center, both for an accurate and telling description of Sheck's work and a voice suited to the telling. In particular, Upton seems to be searching here for the appropriate epistemological level, the scope and amount of authority with which the voice could speak of Sheck's work.

Though the draft uses punctuation, the punctuation begins to disappear near the end, as she seems to move faster in her writing, and sentences often run together. Only two poems are actually quoted here, but she had copied out the ones she wanted

to mention, and made notes in her text about which poems should be inserted. Of this version, she says: "I typed my initial reactions quickly, not caring for any sort of unity of logic. Next I tried to pick from the first draft any turns of phrase or ideas that helped to clarify the issue to my internal critic."

Her notion of the 'internal critic' is the relatively detached and evaluative side of her nature, which she turns on the work when she wishes to make herself an 'audience.' On November 8, 1982, she made handwritten changes to the draft, circling the pivotal "charms," and exploring further the paradoxical elements she sees in the poems: their longing for both change and stasis--"praising and lamenting change--exploring death by posing its antithesis--deathlessness." "Two things at once," another note reads.

She then put the review aside until February 5, 1983, when she wrote a second version, this one handwritten, which begins with the same initial sentence as the previous version: "What is most impressive about the poems in Laurie Sheck's collection . . . ." However, though it picks up words, phrases and concepts from the previous version, it gives much the sense of a 'fresh start'; here, Upton quotes the poems that appear in the final version of the review, and in that order, except for the final and title poem of the book, to which she refers and obviously intends to quote.

The draft is much amended, with additions and deletions indistinguishable from the initial writing, and dense with arrows and crossings-out. Of her work here, Upton says

The review seems slight to me, but it gave me all kinds of trouble. It's difficult for me to translate the appeal of any poems--which seems finally a judgment that deals with the sensual and experiential. . . . As in poetry, I wanted to say several things at once, without having them cancel each other out.

If the first version is exploratory and attempts to explain or account for Sheck's work at the level of generality criticism might use, this version makes fewer and more modest assertions and allows the poems to "speak for themselves."

Here, she omits from the previous draft elements and phrases which because of their level of abstraction or generalizability seem to require logical argument or justification on a philosophical level: "justice . . . of the poems," "art as a stone in a dam." The elements she selects and includes are more impressionistic and descriptive: "no flashing effects," "never pandering," "richness and ambition." Instead of talking of Sheck's "justice," she uses the more personal "a poet to be trusted."

The selection of poems here--now physically included--establish the physical structure of the piece, illustrating the points she makes and serving as transitions between them.

Between February 5 and February 12, Upton made further handwritten changes to the draft, including a note at the top of the page, "There is much that . . . ," signaling a shift in the first sentence from "What is most impressive about Laurie Sheck's collection . . ." to the more accurate (in relation to the content and tone of the final version) and more graceful, "There is much to admire about the poems in Laurie Sheck's collection, Amaranth."

## Example 85:

Amaranth by Laurie Shack,  
The University of Georgia Press,  
Athens, Ga, 1981  
There much  
Feb. 5, 1983

What is most impressive about the poems  
Laurie Shack's ~~poems~~ <sup>poetry</sup>  
Amaranth - aside from their ~~poetic~~  
richness & ambition, their ability  
to both reflect the diminishing  
effects of time yet praise the  
vitality of ~~life~~ <sup>existence</sup> - is their compassion.  
It is as if these poems are charms  
for the soul. These poems offer a  
somewhat steady, perhaps because  
of its keen attention toward  
life, the ability to record  
small changes & moments of  
choice. Shack's concerns are  
prominently, shelter, the safety of  
the soul, suffering. The language  
of compassion is evident  
I believe.

This is to be  
a poet to be  
trusted

are never  
yet any dream  
reaching or any  
lasting effects  
they  
wonder

richness & ambition

The poems are  
meditative <sup>capable</sup>

Some other off-sung  
I rather

This shift exemplifies the major difference between the February 5th and February 12th versions, also handwritten. Here changes are often made on the word and phrase level, and their main effect is a continued movement away from the uneven voice of the first version--sometimes overly modest, sometimes overly assertive, and epistemologically at sea--to the sure speaking voice of the final version that tells, with quiet authority, what "we" will surely admire in Sheck's work.

She also reorders a number of sentences and phrases; as she begins to settle more firmly on the phrases themselves, she moves them around in relation to the pieces of poems she quotes and to her own phrases and sentences. "Richness and ambition," and "soul" which appear at the end of the first version now are moved into the first paragraph.

In the handwritten February 12th version, Upton incorporated the alterations she made to the previous draft, and on the same day, made handwritten changes, adding a new transitional paragraph between a quotation from "When We Were Children," and her discussion of the doll imagery in Sheck's work. This four sentence paragraph emphasizes the "beauty" of the poems, "not facile," and picks up the storm image from the quoted poem--"the while camelias / opening slowly after storm"--going on to say that beauty "arises in moments before or after storms" (Example 87).



## Example 86:

Acquired by Laurie Sheek. The University  
of Oregon Press, 1981.  
6  
7 Feb 12 1983  
5 Amaranth: Charns for the Soul

There is much to admire about the  
poems in Laurie Sheek's collection,  
Amaranth - their ~~richness~~ richness  
& ambition, their ability to reflect  
the diminishing effects of time yet  
praise the vitality of passage,  
their compassion. It is as if these  
poems are Charns for the soul.  
They offer a quiet, ~~yet~~ steady  
voice that ~~is~~, nevertheless, penetrate  
to the heart of ~~sheek's concerns~~ <sup>concerns</sup>.  
mortality, shelter, the safety of the ~~soul~~ <sup>inner</sup>  
soul, suffering. Sheek never  
reaches for easy, flashing effects.  
Instead, the voice here is meditative,  
carefully shaded. Sheek is a poet  
to be trusted.



not be included, and tends to have an effect on the choice of words, since the verbal connections here are not made by 'logical' verbal connective--"then," "next," "also,"--as much as they are made by repetition of words and phrases picked up from Sheck's poems, which work associatively much like a poem.

Also on February 12, Upton typed what she then called a 'final draft,' making substitutions on the word level and changing words for greater accuracy and precision. Because she was representing another writer's work, she was extremely careful in her choice of diction, for instance, making sure she said exactly what fairly and accurately represented the poems, and no more. For example, she altered "Sheck's very insistence on order . . . suggests its reverse," becomes "anticipates its reverse." For Upton, this was a moral as well as an aesthetic responsibility, and involved not only factual precision and accuracy, but also fidelity to the poems in terms of tone, diction, implication and complexity.

The change between the handwritten and typed February 12th versions is primarily one of surface, which is, as the final version indicates, extremely dense in comparison to earlier versions.

Although she considered the review finished at this time, she made further changes, tightening the syntax and, as in her poems "The Mountain" and "The Foreigner," removing any superfluities. These eliminations tend to be deletions of "given" information, often words that function as transitional or connective 'signals' to the reader: "such surfaces" becomes "surfaces." The shift here is on the already established direction of connection by association

rather than explicit transitions, a selection that favors a dense verbal surface over ease of reading, and tends to slow down the reading of the text, which must be followed rather closely.

The last revisions made to the typed February 12th version in March continues this compression. Upton changes the phrase, "demands of outer life and time that might dull our love of the world," to "whatever might dull our love of the world." This is a particularly interesting revision, because in making it, Upton sacrifices explicitness for accuracy; that is, she felt she had overstated the specificity with which the poems identify those things that "might dull our love for the world," and made a more general but also more accurate shift to the inclusive "whatever." This illustrates the delicacy of her verbal choices here.

Of the review, Upton says: "The basic texture of my opinion about the poems was formed after reading the book a number of times, but I had to untangle what I meant and double-check for accuracy of emotion--of 'feel'--with the poems." Perhaps more than any other piece examined, Upton's review illustrates the broadest range of the writing process--from "free writing" (though with the intense focus on the Sheck poems) to a very carefully structured and densely surfaced piece of writing. As a whole, the drafts move from exploration to ever more precise articulation of this basic texture.

The major difficulty or 'puzzle' in terms of content was how she might both understand and articulate, in some clear way, the inherent paradoxicality in Sheck's work, created by the tensions of

stasis and change. This was closely related to the question of finding a voice which could speak of this paradoxicality with grace and authority.

The first draft includes the line, ". . . the tension between a constantly shifting universe and the wish to remain stable." Upton says that Sheck examines change and the inevitability of death through its opposite, a "temporary stasis . . . which makes mortality, change of heart, failure all the more poignant." Over and over, in the first version, Upton makes reference to this tension, as if she is trying to make sense of it, trying out various ways of understanding and expressing it. "Perhaps it's not so much that Sheck wishes to develop a stay against change," Upton says, carrying the clear implication that the tentativeness is addressed to herself, and not to the reader.

In the final version these elements are drawn together both by direct statement and by the poems which Upton selects, all of which emphasize this tension in Sheck's work: the camellias after the storm, the doll's "pure stasis," animals posed in a diorama, the "undying" Amaranth. These are focused by the addition shown on Example 87, which in final version reads:

She would have us imagine the beauty of deathlessness simply because it cannot be our fate. This voice is not comforting--surely comfort isn't what we seek in these poems. The self's longing for permanence, for direct contact with what is most real is offered to us.

This grand and ambitious subject is, by the final, couched in modest terms--in relation to the way Upton, as a reader, responds to the poems, and by implication and use of "we," the way we will

repond to them. Because Upton settled on this level of ambition--rather than exploring questions, say, of justice, the voice with which she speaks takes on authority and confidence which is reinforced by the quotations from the poems, since each point she makes is supported by an instance.

The first draft was approximately 700 words long, before handwritten changes. All of this 700 was discussion, or exploration of Sheck's poems; direct quotations were made only in emendation by hand. The final version contains slightly over 450 words of discussion, and of its 650 words, only 450 are devoted to discussion; the remainder are direct quotation. From the first to final drafts, the major revisions were mainly deletions and consolidations in the large sense, since in a general way, no "new ideas" were added--those that remained were made more precise and explicit.

The general sense of development here is that by reading Sheck's work over and over, Upton found in it the poems which established the structure of the review, which arose directly from her interaction with the primary material. There is no sense of order imposed, but rather found through the interaction of the work and her reading of it and writing about it.

An effective review of any book depends ultimately on its believability--the sense of veracity implicit in the reviewer's voice as it speaks of the work at hand, either to praise or condemn. As noted, the first draft version of this review demonstrates a lack of surety, evident in shifting registers and uneven diction, and different voices, some assertively authoritative--"all poems must deal in some

sense with time and change": sometimes tentative--"perhaps," and sometimes straining to overstate as conclusions ideas not yet fully articulated--"a child is forever becoming." The authority of the final version derives not from the force with which assertions are made, but from the confidence the voice creates in the reader, a confidence related to its modest scope.

In the first draft, Upton says of Sheck, "this is a poet to be trusted." This changes in the third version to its final form: "Sheck is a poet to be trusted." As we read the finished review, we are perfectly willing to believe that Upton's assessment is to be equally trusted.

## CHAPTER V

### CONCLUSIONS

As should be evident, Upton and Drake are quite different in terms of their writing habits, the types of writing they do, and their aims in writing. Nevertheless, there are some clear common features in the work examined here that seem to have strong implications for future research and, potentially, for instruction in writing and revision. Before considering the questions raised at the conclusion of the second chapter, I will discuss several features of the texts and processes involved that seemed extremely important--the features that, overall, 'stood out' in my mind after working closely with the writers and the material. They provide a context in which specific questions can be examined and addressed.

#### Important Features in Revision

##### Hard Work

Though it is perhaps obvious, it bears restating that both writers put an enormous amount of time and effort into their writing. In total, the texts examined here accounted for months of hard, concerted effort--for both writers, the majority of the time not devoted to working at their jobs, or taking care of the demands of daily living.



The time spent is obvious not only in the sheer amount of written material, but also in the number of handwritten alterations to the texts, which indicate even more time spent reading, thinking about the work, doing research where it is necessary; very likely, more time than is spent in the physical act of writing. Though both are highly skilled and technically proficient at writing with, as Upton put it, an 'arsenal' of tricks of the trade, it does not appear that these skills reduce the sheer amount of labor writing requires.

As compared to either the student writers reported in the literature, or the professionals studied under laboratory conditions, these writers appeared to work longer and harder at their tasks. It appears that the function of their proficiency is not to reduce the work load involved in writing, but to allow them to turn out a better product.

Upton, for instance, says she revises fiction less because she knows less about it; Drake gave up writing poetry because he could not revise it enough. Together, these facts suggest for these writers, skill at revision makes more work, rather than reduces it--they can see more elements in the text that might be improved, and they have more ways than beginners or even moderately skilled writers of improving it. Both report revising more as they become more and more proficient, though the amount of revision they do varies from time to time and text to text.

This is not to suggest that some parts of the writing task do not get easier or more manageable with increased proficiency--they obviously do. However, it appears that as these writers gain

proficiency, they require more of themselves, and see more features in draft work that could be improved.

### Doing Their Best

Not only do these writers work hard in terms of the amount of labor they put in, but as professionals, they give the tasks at hand their full attention, and persist until they have done the best with it they can, or until external circumstances force them to stop. The quality of attention they give to their work is evident, particularly in the last delicate choices made in revising. Many time, Upton thought she had a final draft, but saw something in it that could be improved, and so kept on. As evident in Appendix C, Drake continues to 'revise' "Chicken," not satisfied with the closing or the title, years after it has been widely published and anthologized. That is, as long as these writers see something that can be improved, they will continue to try to improve it.

Even a task in which Drake had little intrinsic interest--The GTO Book--received much more revision than was strictly necessary in terms of his contract. He could have read fewer outside sources, writing, as is often the case with such books, only from factory provided material. He could have omitted the information of spin-offs, or the lyrical speculations on the myth of the muscle car, or the scenes. "I would have finished sooner if I hadn't revised as much, but I don't think the book would have been very good," he says.

"Why did you revise so much," I asked him, "since you were behind on your schedule?"

"I had to," he replied. "I couldn't do it badly."

It seems that doing their best is obligatory for these writers, not in terms of an external reader, or their reputations, though these elements are likely important, but in terms of something like a moral sense--an obligation to themselves and to the work. That is, they give their writing as much attention and care as they have to give, and marshal their full resources as they write. They do this even though their full effort is not always enough to accomplish what they wish at any given time, as evidenced by the time elapsed between Drake's original 'start' for Street, or Upton's unfinished poems and abandoned stories. Sometimes their ambitions exceed their grasp: when they have done their best, without full success, they may lay the work aside for a time when they can do more with it. They do not give up easily, but they recognize when they have done the best they can with a piece of work at a given time or circumstance. However, there seem to be points where they 'commit' to a text, working longer and more intensely on it, and it seems likely that once this intense relationship with a text is engaged, they persist until it is finished, unless external factors intervene.

### Time

Because writers were not observed directly, amount of time spent writing each draft is not known, but there were repeated patterns in their spacing of writing. Early versions were often

spaced days, and in Drake's case, months or years, apart. As the work got nearer completion, the drafts were spaced more closely together.

Since time between drafts may be related to demands on a writer's time not directly related to writing, there is no clear cause and effect evident here, but even when Upton had time to work on a given day, she never began and finished a piece of writing on the same day. It seems quite likely that differential spacing of draft writing has to do with perceptual ability. Early draft material might easily be confused with whatever platonic view in mind or intentions the writers have for the text (to the extent such exist) with what is actually on the page, and distance from the text may be needed to make these 'separated out.'

The more rough or crude the draft, the longer the 'rest' period needed to shift attention properly may be in order for the writer to 'see' what he or she needs to see for successful revision. As the work gets closer to completion, there seems to be less confusion in perception since so many features of the text are well established, and attention can be focused on a few, so that the shifts in perception may be easier and require less mental adjustment and less rest time. Increasing clarity seems to carry an accumulating impetus to finish, and for most of Upton's poems, the last few drafts were written on the same day.

### Revision as Preservation of Meaning

Despite the many changes the writers made to the texts studied, and the focus of attention in the study of these changes, it is important to keep in mind that through revision, more of the original texts were preserved than were changed. That is, there were no pieces of writing examined here that resembled the proverbial axe that once belonged to George Washington: "Except," said the farmer, "it's had eight new handles and seven new heads since then."

Though on a propositional level, the texts change enormously over revision, these changes are frequently transformations or alterations of ideational content or language of early drafts, and overall the sense is one of gradual transformation and shifts in balance and proportion rather than drastic elimination of existing material. The revision process does involve considerable cutting of information, but it is frequently (though certainly not always) 'given' or redundant information. In terms of mental attitude toward the text, it appears that the writers look for what is good, successful, or interesting about the text in the early stages, and tend to shift attention to what is unsuccessful, unnecessary or ineffective later in the process when the 'size' of the revisions is smaller in terms of word count.

### Amount and Type of Revision

Both writers studied revised more than previous research reported for either student or professional writers studied under laboratory conditions. However, each piece of writing created a constellation of individual features which made different demands on the

writer and required different types and amounts of revision. There was no indication that beyond a certain, unspecified minimum, more revision necessarily yielded 'better' writing. The writers revised as much as they felt a given piece of work required, or as much as they were able, and then stopped revising.

The possibility of over-revision, of which Upton was quite conscious at points when the revisions were very delicate, may be related to a tricky requirement for 'double perception,' with quick shifts from seeing the whole to seeing very small parts. This, and the fact that the writers sometimes abandoned or laid aside work, gives further support to the conclusion that revision requires not only application of skill but other unknown features outside the writers' conscious control.

The writers' use of specific physical revisions varied from text to text and from draft to draft. In absolute terms, additions on the level of meaning were by far the most frequent revisions in terms of the number of words involved, but as indicated, types of revisions used changed proportionately through drafts, growing finer and finer as the text got nearer completion. Though physical revisions were not coded, and so not actually counted, my general impression is that, in support of Faigley and Witte's findings, consolidations were used least.

I checked this by comparing initial and final sentence complexity for all pieces, and though there was no consistent pattern across the texts, there was a general tendency for sentence length to decrease rather than increase over revision. Heavy use of

consolidation would have suggested the opposite, since consolidation results in more complex sentences. As Faigley and Witte point out, consolidation is the operation involved in sentence combining; it is likely, therefore, to be the operation most extensively and frequently taught. The empirical premise upon which its use is based--that student writers write early drafts in simple sentences which would be improved by combining--is beyond the scope of this dissertation.

### Product and Process

While much current research and educational prescription about writing distinguishes between product and process, the function of the activity of writing for these writers was much the opposite: their attention was focused, quite clearly, on the text itself, rather than on the processes they were using, or any other features that might be external to the task itself. In simple, there was no sense here of the 'product' and the 'process' being distinguishable and separate elements of writing. Rather, all their energies and attentions were focused on the task at hand as embodied in the context established by the existing text, which served to draw together inclinations, aims, activities that might under other circumstances be distinguishable from one another.

In simple, there is no writing process in absence of a text, and there is no text in absence of a process by which it is created. For the studied writers, the function of this focused attention was to create a continuity of experience--to make a 'whole' of otherwise fragmented or loosely connected elements of their skill, experiences and

observations, and it appears that this focus is one of the attractive features of the writing process, in addition to the extrinsic fact of producing a finished product.

### Context Established by the Text

Closely related to the conflation of writing process and written product is the primary and central importance of the context established by the text. The writers said repeatedly that they had to "see"--"I have to retype so I can 'see'"--and what they have to see is existing text. The text is the focus of their attention, and suggests to them what revisions are required. It provides a context for further writing in many ways.

1. In the simplest way, whatever appeared in the first draft determined what revisions were needed. A phrase that was felicitous, a strong image, or a correct mark of punctuation only required revision if the context in which it appeared changed. A piece that on first draft was well and suitably ordered did not require restructuring. In simple, the first draft was a 'base-line' and whether it arose consciously or unconsciously, it determined what the writers had to do next. The operations they used in revision were determined by what appeared on the page in the first place.

2. The context established by the early draft material suggests or sets controlling features such as point of view, diction, tone, and structural principles that hint at what the text might become. It is not clear how many of these features were established



in a conscious way, but the writers frequently reported 'picking up' what was suggested by early text, and adjusting existing and new text to these features.

These features are sometimes 'ideas,' but much more frequently, actual words, phrases, or sentences which implicitly suggest lines of continuity--the first sentence of Street, or "black" in "The Foreigner."

3. Whatever features external to the text came into play in revision choices--either features such as audience, or elements in mind, such as aims and intentions--they 'worked' by being embodied in the text.

That is, though writers occasionally reported thinking about audience, they did not continue to think of audience as they rewrote, but established their relations to audience early on with certain sentences and phrases--Drake's use of 'you' or the 'hyped' diction of The GTO Book. Once the feature was embodied in the text, they no longer had to address it consciously, but simply adjusted new text, and altered existing text to what was suggested by it. A change in such a feature was rather like a person getting in or out of a row boat--the remaining boaters then had to shift their position to keep the boat in balance.

4. The mental 'context' established by working on a text focused the writers' attention even when they weren't actually writing. This occurs very early, even before the actual writing is begun, as in Drake's work with The GTO Book. Even before he began writing it, once he had decided he would, he could notice or

remember things connected to the GTO--such as the film, Two Lane Blacktop--and when he did, he would write a note to himself and put it, or the actual material, into his GTO box.

Focused attention tends to prepare the mind to observe external events in such a way as to invest them with meaning, so that the external world suddenly seems full of things related to whatever one is focusing attention on. That is, in writing a book about the GTO, Drake suddenly found all references to it meaningful and worth noting in a way they would not have been otherwise.

Generally later in the writing process, when important structural elements were determined, the texts would 'capture' things in mind--memories, observations, words and phrases heard or seen--by providing a context in which these could be inserted in a way that gave them meaning, and added meaning to the text. Sometimes this has strange synchronistic consequences. For instance, Upton began "The Tail of Robert E. Lee's Horse," without direct reference to the horse, but on the subject of itinerancy, and later added the horse's tail without knowing that Lee's horse was names Traveler, making the title an unintended but highly apt pun.

3. The importance of context suggests that successful revision is extremely dependent on the writers' reading and re-reading of their own text--both the amount they do it, and the way in which they do it. Though it is not clearly determined by the study, it appears from marginal comments and the writers' reports that they spent at least as much time reading their texts as they did writing. This suggests that revision is at least as much

perceptual as productive.\* There are also hints (which will be examined further), that writers shift attention as they read at different points in the writing process, so that early on they attend to and notice certain features of the text, and later, they pay attention to others. That is, they have to "see" throughout, but what they have to see is different at different stages.

5. The context established by the text 'creates' and 'discovers' meaning. This is particularly evident in Upton's last major alteration to "The Mountain," in the last strand of reflective material in Street and in Upton's addition of "no touch" to "The Invention of Happiness." The mechanism by which this occurs is by no means clear, but it appears to be related to "seeing." That is, what is on the page creates a small world, and when the writers can 'see' this world clearly, they can also see new meaning that did not seem to be there before. This often seems to happen very near the end of the writing process, but can happen at any point.

6. Though it is perhaps obvious, it may bear repeating that in all texts examined here, the form and format arose from the context established by early text, rather than being imposed on it, and even when there was pre-planning of a formal kind, as in "Chicken," the form was altered on the basis of this context. Often, later, as discussed in point (5), the formal decisions then suggested new changes and new meanings.

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\* This is not to imply that reading is not a 'productive' activity in terms of making meaning, but simply to distinguish ways in which the writers' attention seemed to be directed.

### The Physicality of the Writing Process

"It's very physical." "I work by the 'touch and see method.'" "The words are like gestures . . . wholly physical acts." "I have to retype so I can see." "It's like roping a calf." "Making a book is a substitute for building a car." For both these writers, revision is a highly physical process in many ways. While existing literature emphasizes the root meaning of revision, it tends to do so in a metaphoric way, but for these writers, 'seeing' as well as other physical metaphors have both metaphoric and very literal meaning.

While existing literature on revision appears to emphasize the mental aspects of the writing task, and writing as working with ideas, this research emphasizes what seems equally important--writing and revision as physical work with physical tools--pen, paper and typewriter, and the words and phrases not simply as 'signs' or 'symbols' of ideas, but physical entities in themselves, with both visual and auditory properties. In creating and developing a piece of work, the writers studied here are creating a physical object, just as surely as a painter or sculptor. Though this object--because it is made of language--frequently has a set of correspondences to, and attempts in some way to recreate, the external physical world, it not only 'represents' a reality in a secondary way, but exerts its own primary physical reality into the world.

This sense of physicality permeates the entire writing task from start to finish, both in terms of the texts themselves, and what the writers do to them. First of all, the hard work involved in writing is both mental and physical, involving delicate and complex

coordination of the senses, and considerable manipulative skill. Since it is a complex task, its physical--particularly perceptual--aspects are not just incidental, but crucial in making the necessary mental activities possible. The physicality of the process is evident in a number of ways.

1. When the writers worked with external material, they handled and re-handled it physically. This seemed to be necessary to 'seeing.' When Drake worked with material for The GTO Book, he had to put it physically into folders, and once it was done he felt that the task was somehow in hand. He "had to" do this in some obligatory way, even though he knew many chapters would be in chronological order.

Much of Drake's work arises from journals and photographs, which he looks at over and over again. In writing her review of Sheck's book, Upton read the poems over and over, constantly checking them through the writing. Rather than just making reference to them, she copied them out, even though she had the book at hand, and could easily have referred to it.

Both writers structured their working habits so that they were 'forced back' to the primary material over and over. That is, they did not take 'notes,' but continued until the very last stages of their writing to work with their sources. This suggests that the sources had not only ideational content, but other properties that fed into the writing process, and it seems highly likely that they are physical properties. As they revised, they increasingly came to 'know' the material in several senses of the term.

2. As noted earlier and particularly evident in the development of Upton's poems, which can be seen here in their entirety, the development of the texts themselves was very physical and very much related to the physical white space around them. From an aesthetic point of view--the emergence of form--the pieces have an intrinsic visual interest, even apart from meaning. It seems likely that these visual changes are important in the writing, and feed into the writing process, as well as being artifacts of it.

3. Revision, particularly of long texts, is physically complicated. Drake had to organize and shuffle huge amounts of paper. This kind of physicalness requires a certain tolerance for the 'messy stages' which appeared in almost all pieces examined. These were points where the writers were not clear about how to move forward, and the task seemed near to being out of hand.

This was the stage of writing Upton liked best, and though Drake preferred the later stages of revision, both of them had to be able to tolerate and work through considerable physical confusion without a clear idea where they were going. Some of this confusion seems not a result of disorganization, but an inherent feature of complicated writing projects.

4. Both had to re-see and they had to retype so that they could. When the task got confusing or muddy enough, they had to begin again from the beginning in order to get a sense of what was there and what they had done to the text, since it was a complex task of which all features could not be kept in mind, particularly before a clear structure was established.

Drake says, "I write until I go through three drafts at least. Then I can see it and make it precise as possible. I can't just write something in the margin and say 'this will make it better. . . . I need to retype because I make changes as I retype. I can't make them without retyping. It's very physical. I need to see it, touch it, to have the whole thing laid out in front of me to see what to do."

Upton's "touch and see" method echoed this. For example, when she changed line breaks, as in draft 5 of "The Foreigner" (example 63) she frequently crossed out the word at the beginning of a line and added it at the end of the previous line, as if her markings made to the text were not sufficient to allow her to "see." This seemed to require that she physically alter the position of the word in the text.

For the writers studied, writing and revising is a highly complex task, involving many parts and moments, which interrelate in complicated ways, and requires attention to a potentially infinite number of features. It appears likely that the writers' use of the term "see" has more to do with the limits and nature of human perception than with specific rhetorical situations or aims.

The physical recreating of the text--the actual retyping--seemed as important both to producing and perceiving text as the clean copy that resulted from it. This is suggested also by Upton's actual copying out of the Sheck poems. The relationship here is not clear, but observations of these writers' work certainly suggests it is important.

What writers 'need' to see at given points in the process seems to vary. In long texts, physical organization and structural principles allow readers to locate information--a mental table of contents--but in the early stages of writing, when the structure is tenuous and shifting, and still incomplete, it is difficult for the writer to keep track of material--what he has or has not written, or where he might look for it. Drake resorts here to diagrams and pictures of the structure to help him 'see' at this stage. Once the structure is fairly firmly established, such aids are no longer needed, since it provides an order which directs and focuses perception.

5. The physical/perceptual complexity of the task is indicated by 'errors' in early drafts. Few of these errors are caused by lack of knowledge--the writers clearly 'know better.' Therefore, the fact that they make such errors suggests their physical attention is directed to other aspects of the task. It appears, simply, that a human being can only do so many things at one time, and that the writing examined here required the writers to do more than that. Therefore, they had to focus their attention selectively at different points in the tasks. Retyping was extremely important in allowing them to shift attention and to direct it in a productive way.

6. A final, and apparently important aspect of revision as a physical activity had to do with tools they used. Though language is often called a 'tool,' here it appeared to be much more a medium, akin to the artist's paint. The 'tools' of the writer were their typewriters and pens.



The importance of typing--which presents the text in form close to that of print--has already been discussed. Both do all their own typing, because it seems necessary to the process. Drake does all his composing on the typewriter, while Upton composes by hand most of the time. However, there seems to be a relationship between the parts of the task for which they use a typewriter and for which they use a pen, and the purposes and results of the revisions they make.

Drake uses the pen to 'flag' errors, address himself, and make marginal comments for further development--things he cannot do on a typewriter. Most of the actual changes, however, are made in retyping.

Upton, on the other hand, makes most of her changes in pen, on the typed text, and incorporates them in retyping.

There is no clear correspondence between the tool used and the function of the revisions made with it that holds across writers, but it seems evident that each uses typing and handwriting in a complementary and purposeful way, alternating them the vast majority of the time. It seems quite likely that changing tools is related in some way to the necessary shifts in attention required by writing and reading the text, and that these physical choices are quite important in relation to the revisions made.

### Questions Raised by the Research on Revision

1. *Murray and others suggested that there are two quite distinct types of revision--revision for 'discovery' and revision to adjust the text to demands of audience. Are these evident in the study?*

It is clear that for both writers studied there are at least two identifiable types of revision: these are perhaps best described in terms of their function. The first type makes the text what it becomes, and the second type makes it better. However, it was possible to make finer distinctions. I observed;

1. Revision that establish controlling features;
2. Revisions that alter the text to line up with controlling features;
3. Revisions for format; and
4. Correctness revisions.

Presumably, the first and perhaps some parts of the second would be Murray's 'internal' revision, and the later two would be external revision. These will be discussed at more length in the section about stages in the revision process.

However, there are other features of the "two-types" view of revision suggested by Upton's mention of her 'internal critic' of interest here. This is the suggestion, made by Elbow (1981), Brande (1981) and many others, that writing and revising require both a critical and a productive facility and that these are quite different. These researchers also suggest that if these faculties are not applied properly, the writing process will be short-circuited. Productive and critical sets of attention coincide with unconscious/conscious

distinctions, and it is generally suggested that the writer early on works from the unconscious--particularly in 'creative writing,' and later works consciously, casting a critical and skeptical eye on his or her own work. In general, this distinction is upheld by this study, with critical facility most evident in Drake's marginal comments to himself--"dumb," he writes once. Both report being much more conscious of exactly what they are doing to the text later in the process and it appears that they 'switch' during the writing process, being more critical when they read over the texts, and less so, or not at all, when they write, though this does not appear absolute. Since this distinction seems commonly known among theorists, I will not discuss it in detail, except to note a caveat suggested by this study.

This has to do with over-revision. As Upton suggests, it is possible to take the life or energy out of a piece by over-working it, and in "The Invention of Happiness," the explanatory material Upton added, then removed, is a case in point, as is Drake's use of the army metaphor, later altered, in his description of the 'Jap's' farm. In both cases, the writers were working in quite conscious ways, having established certain controlling features in the text, and adjusting existing text to what the features suggested.

This seems to indicate that 'skill' and conscious effort, even in the later part of the writing task, are not in themselves sufficient to make the most out of a text through revision, and that perhaps the only part of the revision process which can be identified as

totally under conscious control is the most routinized form of proof-reading for errors of convention. Saul Bellow says

Every writer learns to do a number of things expertly and he is consequently tempted to give an expert performance whenever he is in trouble. That is to say, when he is in doubt, he does what he knows best how to do. He trusts his skill, as other professionals do. When this happens, he is no longer the free artist . . . (Dembo and Pondrum, p. 33).

Since this study did not examine routinized, repeated writing tasks, it did not provide a full enough range of activity to distinguish the relative functions of conscious and unconscious revision, though clues to the different sets of attention are provided by marginal comments. However, the implication that there are two (and only two) sets of attention or modes of mental behavior involved in revising seems to bear further examination.

2. *Do writers revise 'to' a series of rules or principles such as those suggested in writers' handbooks?*

This study suggests that the writers studied do not. While they often adjusted the texts by making physical revisions like those suggested in textbooks, they made these revisions on the basis of general principles and end views that were context specific. If the context and their intentions suggested something in direct contradiction to such rules, they revised 'against' the rule.

A comparison of revisions made here to some 'rules' given in writing texts illustrates. McCrimmon (1980) gives a list of 'utility words' to be avoided because students often use them vaguely (p. 170). Among them are the words 'nice' and 'neat.' In

additions to Street, Drake uses the term 'neat' to describe hot rods. Here, 'neat' is literally and metaphorically correct, since it both describes the care exercised in the cars' construction, and is appropriate to the established tone and diction, in that it was a colloquial expression of the era he wishes to represent. Upton's "Invention of Happiness" ends with the inventor dreaming up a cow that is shaped like a milk bottle, just because it would "look nice," which is, we are satisfied, exactly the way the persona would describe it.

Students are often told to eliminate cliches, yet Drake frequently uses phrases that might be identified as cliches in The Big Little GTO Book--"unending saga," "knight errant." These are used to represent the myth of the GTO, which is in itself a larger cultural cliché, and the use of these phrases very accurately represents the nature of this myth.

Even rules of thumb that seem very obviously correct, such as Mazano and DiStefano's (1981) suggestion that additions tend to give emphasis, and deletions tend to take it away, so that when one wants to give increased importance to part of a text, one expands, and when one wants to decrease importance, one reduces, have exceptions in the examined texts. For example, in Upton's review, a sentence that in the first version reads, "The doll, too, is a fine figure for Scheck since the doll is deathless . . ." becomes, "The doll, perfectly stable, is one of Sheck's favored images." The second version, because it is more compressed, economical and forceful takes much greater emphasis than the first version.

I would like to state explicitly that the writers of the texts cited here do not claim that these rules apply across contexts, since the texts themselves are aimed at expository writing for college level students. The point is simply to demonstrate the dominance of context over specific prescriptive rules. The empirical question of whether or not these rules address specific errors or characteristics of student writing is beyond the scope of this study.

Though examination of the texts and the interviews revealed trends, or inclinations toward particular physical revisions, and these 'descriptive rules' could be deduced from the examination of the texts, there was no evidence that, in practice, the writers followed a set of explicit prescriptive rules; in fact, the evidence was to the contrary. The distinction here is the one Ryle (1971) makes between "knowing how" and "knowing that." Ryle points out the logical independence of performing an action ("knowing how") and of being able to describe, explicitly, the rules which can be deduced from observation of the action ("knowing that"). The difference, as Polany puts it (1958), is between being able to ride a bicycle and being able to describe, in explicit detail, the moves one makes in righting one's self when the bicycle begins to tip. Many people can do the former without being able to do the latter.

Because this study did not directly examine mental processes, the extent to which the writers had rules in mind beforehand is not clear, but the interview material suggests that the writers' attention was focused on the text, and not on rules external to it, and that to the extent that they did follow general rules--such as Drake's

inclination to use strong verbs, or to eliminate unconscious repetition--the writers did so not because the rules were set by some external requirements, but because they had learned through the practice of their craft what they liked and wanted to develop in their own writing, and what errors and weaknesses they tended to find in it. That is, there is no evidence in favor of what seems to be the implicit assumption of empirical fact behind instruction in revision based in teaching students to apply a series of pre-determined rules--that expert writers at one time followed consciously a set of explicit rules, but now that they are experts, they apply them automatically. Since the study did not investigate this matter directly, it bears further investigation.

3. *What elements or features influence the number and type of revisions the writers make?*

As with any complex task undertaken by a human being, the potential intervening factors appear to be infinite. However, there were three generally identifiable sets of features that influenced the writers' work studied here: (1) features of the external environment, (2) features in the writers' minds--aims, intentions, and criteria for a text, and (3) features of the text itself. The last two were clearly most important to the writers. All these features worked together in determining revisions made.

A. Features of the External Environment

There were only two general features of the external environment the writers mentioned that went across texts--audience, and the immediate

physical environment, including the tools of their trade. This may be because only one text, The Big Little GTO Book, was written to specifications other than those determined by the writer, and had clearly set external requirements such as time restraints in the form of deadlines, and obligatory content.

Though the existing research on revision indicates that expert writers develop an explicit picture in mind of their audience, neither writer studied here gave indication of doing so, and even when audience was a consideration, they seemed to give it less consideration than other features: it was a feature they seldom mentioned unless specifically asked, and it did not seem very important in the process of revision, overall.

The writers studied here considered audience only when they had some reason to believe that the reader of the work would be different from them in some obvious way--the audience for the GTO Book, in terms of interests, the audience for Street in terms of the amount of reading the potential readers did and their use of and interest in language, and the audience for Upton's review of the Sheck book in terms of knowledge of the poems. This specific consideration of audience occurred very early in the writing, and the writers dealt with it not so much by explicitly developing a picture in mind of a reader--as a kind of mental market research--but by establishing and selecting features in early text that seemed to solve their problems.

These pieces of text established controlling features such as diction (the 'hyped rhetoric' of the GTO Book), forms of address, the level of explicitness required ("Sheck's Amaranth"). Though



Flowers and Hayes suggest that writers 'internalize' a set of features including audience, it appears here that they are less internalized than embodied in the text. Once the features are selected and established, they serve a guiding function for revision of existing text, and for writing of additional text which takes on the established tone, diction or form of address, and so frequently does not require further revision in terms of these features.

Once these features are established, the writers seldom think consciously of audience, and through the major part of the process of revision, don't think of it at all, instead, directing their attention to the text. Near the end of the process, however, another kind of audience consideration arises, much less specific than the first-- simply, that the text will have an audience.

Since both are professional writers, and publish their work, and since all work discussed here was intended for publication, the last considerations of format and correctness adjust the text to the requirements of a (any) reader. Here, the writers often address questions of how the work looks on the page, and how it 'flows.' However, though Nold (1979) says that intended effect is an important feature in writers' revisions, these writers say that they do not consider it in quite that way. Rather, at this stage, they make themselves into 'objective' readers of their own work, and adjust the text to their own reading, rather than imagining how someone else will read it. At this stage, they report thinking of form, structure, technique, and other features of the text itself rather than effect on a reader.

It is worth noting that when there seems to be a conflict between what an audience might desire or expect--such as Drake's addition of the literary strand in The Big Little GTO Book, though he did not think the audience would be very interested, or Upton's use of sentence fragments at the end of many of her poems--they do not concede to audience at the expense of their own aims or what they feel is the integrity of the text.

Upton says that she feels the immediate environment--"mums and shoelaces"--influences writing of poetry more than other types of writing, perhaps because so much of the poem's function is to create atmosphere. Both she and Drake report being stimulated by their immediate environment; Upton by, for instance, the prints on her wall, or Drake by his photos of old cars, but it appears that the influence of these features generally diminishes with the development of the text. As the text gets closer and closer to completion and takes on a life of its own, the influence of external features lessens.

Perhaps the most important external feature, evident in some cases, was the external source material Drake used in all work examined here, and Upton used in her review. It appears that the use of such material, whether in fiction or non-fiction, adds a 'layer' to the revision process as well as providing information for the original writing. It not only provides a continuous source of new information to be inserted and developed in the text, but also establishes controls on what might and might not be included, and contributes structural elements to the text. It creates a demand for

accuracy of factual detail, and a wholistic fidelity to it in terms of tone, diction, and implication; these often require fine adjustments on the word and phrase level. As well, the physical insertion of quoted material complicates punctuation and format, which must be adjusted when new material is added. Finally, it is an external criterion against which the final text may have to be checked for accuracy.

The nature of the external sources, their complexity, importance to the writer and the extent to which the application of them requires factual accuracy all likely come into play in determining their effect on specific revisions. This effect seems potentially unlimited in that source has its own unique constellation of features.

In sum, the writers gave comparatively little consideration to features outside the text they were writing, with the exception of source material, and when they did consider external features, they did so in the early stages of the text. Rather than 'internalizing' such features, they embodied them physically in words, phrases and sentences of the text.

The relatively small amount of attention these writers gave to external features is probably due to the limited range of tasks. None of the work examined was routinized, with clearly established and rigid prescriptive requirements, and none had only instrumental purposes.

## B. Features in Mind

There were several general principles in mind that the writers used to guide them in making revisions, and that influenced the type and amount of revisions they made to a given text. They include a general aesthetic, 'interestingness,' previous experience with other texts, proportion, balance, and form. These features are very much interrelated, and refer in a very specific way to the individual texts.

A writer's aesthetic is a constellation of features that includes not only a view of 'good' and 'bad' writing, in a general way, but specifically, of the writer's own reach, aims in writing, and criteria for an acceptable text. The aesthetic each writer has developed over years of reading and writing is hinted at by the discussions at the beginning of the section describing Upton's poetry, and Drake's fiction. These aesthetic principles the writers follow are most fully and explicitly developed in the form of writing each feels is his or her forte, but seem to influence other writing as well.

Such an aesthetic may evolve from a theoretical position about writing, such as Hemingway's view that the text should be like an iceberg, with "seven-eighths underwater" (Svododa, 1982), but neither writer studied here had such strong theoretical underpinnings. Upton says, "I have friends who work from set theories. I love what they do but it would be preposterous for me." In examination of texts, the presence of such principles makes it easier to identify the reasons for given revisions; here, both writers tended to adjust the text to its individual demands--as indicated by the differences between, for

instance, "The Tail of Robert E. Lee's Horse," and "The Mountain" or "The Foreigner." They did, however, follow aesthetic principles.

Interestingness.--Their view of the demands they made of an acceptable text was demonstrated by their use of the term "interesting." Though the term seems vague, both writers used it in quite specific ways, and it served as a general criterion of their selection of piece of text to retain or eliminate or change. Their use of it reflects their aesthetic principles.

While I was puzzling over their use of this term, I found quite by accident a book by David Daiches (1956) which seems to explain quite well one of the uses the writers make of it:

Interestingness is a criterion no serious critic has dared to apply to art, but I see no reason why it should not be applied. We must of course distinguish it from suspense and other forms of holding the reader's attention, which may be quite merititious. By interestingness I mean the ability to intrigue and fascinate the reader the more he reads. Not simply the ability to make the reader read on, but the power to keep him absorbed in the individual incident (p. 186).

Here, 'interestingness' applies to the intrinsic properties of the text--image, diction, voice, tension, sound which somehow focus or attract positive attention. However, the writers studied did not use the term in exactly the same way as Daiches, who writes from a critical point of view. They were not so concerned with interesting another reader, but in interesting themselves as readers. Since both have good minds and unique forms of expression, this interestingness translates quite well into interest for the reader, but this was not specifically what they had in mind in applying it as a criterion.

As a criterion, they used it quite literally to apply to the extent to which parts of the text captured or held their attention, and they tended to preserve and develop those features that did, and to delete or de-emphasize features that did not. This is very clear in the revision Drake made to "Chicken," shown in example 22: "stronger or delete." By stronger, he means more interesting.

Though this study has not focused a great deal of attention on the difference between 'conscious' and 'unconscious' revisions, the distinction seems important. As is already clear, these writers do not simply apply a set of 'rules' in revising, but work by carefully focusing attention on the text, and exploring what it suggests. The writing process includes both the known and the mysterious, and these writers often do things to the text for which they don't, at the time, have explicit reasons. In terms of this process, the writers use their own level of interest in the text as a 'clue' to pieces that need further revision, or that should be selected and developed. When they find their attention to parts of the text flagging, they examine more carefully to see where to improve or delete; if they find their interest piqued, they tend to 'pick up' or develop it. This 'interestingness' appears to be one link between the subliminal aspects of revision, and the conscious, studied aspects.

There is not limited and specific set of criteria for interestingness, but for both writers, pieces of text they found interesting seemed to have certain common elements. The first is unpredictability. Upton says she is happiest when the work seems ready to veer out of control, and that the major problem in over-revising is

consciously imposing form on a text by 'a strip job'--deletions she makes in her aims for a dense, imagistic verbal surface in her work. When revision becomes too conscious, she feels, it can often harm the text by removing a word that is part of the sub-layer of the text, and not explicitly in mind. Interestingness serves as a control against such over-revision.

Unexpectedness seems related to the discovery function of writing and revising: those things that the writers did not know ahead of time, and places where they surprised themselves as they wrote. The possibility of such unexpected leaps seems to be a main source of pleasure in the writing process and is what distinguishes what these writers do from routine rule-following.

The second major use of the term has to do with the general way in which they approach writing, and their persistence in working on a text. Though Drake wasn't intrinsically interested in the GTO, he found and developed parts of the task that did hold his interest. This was very much a mechanism for keeping himself at work on it. In terms of the texts the writers abandon, such as the stories Drake wrote early, and then found in them "nothing he could use," or the stories Upton stopped working on, a lack of interest in the text is taken by the writers as a clue that the work is not worth pursuing. If they persistently find nothing of interest in the text, they put it aside, though this is not the only reason they may stop work on a piece.

In terms of specific words and phrases, both writers use the term 'interesting' to apply to images, and to combinations of words

they find visually and auditorily pleasing, to elements that create tension or 'leaps' in the text; 'uninteresting' pieces are frequently given information. However, interestingness is a general principle and applies in terms of the context created by the text, so that what might seem uninteresting in one context is interesting in another.

Sense of Morality and Appropriateness.--The 'integrity' of the text has already been mentioned; and whether the writers intend the term in a moral or aesthetic way is not clear, but the text takes on a life of its own, which, the writers feel, should not be violated in certain ways. For example, there seem to be points at which certain changes to the text, though perhaps attractive to audience, would make the writers feel that they were "pandering"; this sense is quite evident in the development of the Sheck review, where Upton felt a great responsibility to reflect the work accurately in her own text.

In terms of the use of her skill, Upton is concerned in what seems akin to a moral way in not "reaching for flashing effects," which is related to her sense of the text's integrity. That is, once the text established a structure, it tends to resist certain changes since to make them would violate the integrity of the text. 'Cranking' at the text to make it more forceful or dramatic than it can bear, violates the level of ambition on which it has settled, and seems to Upton not only immodest or unbecoming, but also morally objectionable, as if one were putting a sexy red satin dress and eye make-up on an eight year old.



A similar sense is evident in a poem of Upton's not examined, "Voices," which is unfinished. The poem deals with observations of the poor in the Philippines, and Upton was very much concerned in writing it about oversentimentalizing--"over-stepping my bounds as an outsider." Drake's decision not to tell "Chicken" from the point of view of a Japanese person, was much the same, though it was also easier for him to tell the story from the point of view he selected. That is, each writer has a sense of what s/he does or does not have the "right" to tell.

Other Writing.--Though each piece of writing has its own integrity and establishes its own context, there is a continuous line of connection over the writers' lives, and between one piece of work and another. One cannot help but be reminded of John Dewey's (1938) principle of continuity: "every experience both takes up something from those that have gone before and modifies in some way those which come after" (p. 35). The interrelationship between one piece of writing and another is evident in the discussion of Drake's fiction, and the influence of his journal writing on his work.

The effect of one piece of work on another seems both to suggest avenues of approach and to affect specific revisions. When Drake began writing non-fiction, he used the narrative skills and ability to create scenes, developed from his fiction. When Upton began writing fiction, she worked from voice, an element she already worked with extensively in her poems, and which she was no longer using in the same way. Thus, fiction began to 'fill in' for something important to her but no longer used in her poems.

In several cases, one piece of writing had direct identifiable effects on the revisions made to another. The three poems of Upton's that were stimulated by the prints she had--"The Bath-house," "The Foreigner," and "The Unhappiness," are very similar in their development and final form: she said, "they cross-pollinate one another," as her poems often do. This is the reason she gives for working on several pieces at the same time.

Drake made Street as strongly narrative as it was partly because he had just completed The Big Little GTO Book and he was "tired of gear ratios." The effect of one piece on another, however, can be general, in determining aims and purposes, or specific, and can be either positive or negative, in that it can facilitate or interfere with the development of the work at hand. The effects can also be mixed. Drake's 'serviceable sentence' is useful to him, but he is not sure it has positive effects on his fiction.

Though none of Upton's journalism was examined, she reports that it had both positive and negative effects on her other writing.

From writing for newspapers, I learned to develop an idea in my mind and hold it there. I learned to look for an angle of interest and to suspend it in my mind until I got back to the typewriter.

On the other hand, it had a bad influence on her poetry in another way.

Stories for newspapers were written under time pressure. I wanted 'clean strokes' in these stories. I wanted the words to flow quickly so the reader would be able to read without interference. Unfortunately, the tendency to write a speeded-up prose, a veneer sort of style, infected the early poems. It was something I had to work against, since I wanted the poems to create pauses, to jag a bit, to have varying rhythms.

Thus, her work with newswriting created a circumstance which required her to revise her poems differently than she might have otherwise.

### C. Features in the Text

The principles in mind mentioned helped writers identify in a general way where revision was required, and what type of revision was needed. However, there were some clear physical features in the text itself that tended to signal revision. Many of these features are related to aesthetic principles Drake and Upton share--an interest in image, surface density, and the precise, evocative use of language: what Upton calls "the particulars of experience." Identifiable features were:

1. Lack of precision or accuracy;
2. Unconscious repetition;
3. Given information;
4. Flacidity or lack of tension;
5. Lack of balance or proportion; and
6. Errors of conventional correctness.

Again, these elements depended on the larger context, and were not independent of one another. The writers' attention to them was evident both in interviews, in marginal comments (particularly in Drake's case) and in changes actually made to the text. All of these have been discussed in specific texts, except for 'unconscious repetition,' and so do not seem to require detailed explanation.

1. Lack of Precision. Both writers constantly worked toward what Upton calls "the particulars of experience." This is especially evident in their interest in sensory imagery, and their



revision to words that seem vague or inaccurate. In general, the types of revisions they made had to do with the substitution of 'strong' verbs for 'weak' ones--less the case with Upton than with Drake. However, these general revisions are also context dependent. Since Drake is much more interested in the external, physical world than he is in psychological states, he tends to regularly use stronger verbs, and sees weak ones as cause for revision. Upton, on the other hand, is more interested in voice and psychological states, so when she is not simply describing, she has other criteria, which sometimes move in the direction of generalization rather than specificity--for both, however, they notice what seems a lack of fidelity or accuracy in the text and find it a reason for revision.

2. Unconscious Repetition. This is a feature Drake revises for, though it is relatively infrequent in his work.

Example 89:

? And then, after picking <sup>out</sup> ~~off~~ <sup>gross</sup> the kernels ~~which~~ <sup>interested</sup> which jutted ~~from~~ [the perforations of] his <sup>two-tone</sup> shoes, Uncle Boswick was off to the USO club. To build [up] the boys' morale.

Such repetition often involves prepositions and seems to arise when the writer is focused on the ideational content, moving swiftly ahead, rather than on the words and phrases themselves, and seems to result from the mind 'fixing' on a word. Drake finds such repetition 'awkward sounding and jarring,' and sees its removal as one of the main revisions he makes. Since Upton's work was primarily poetry, she focused more on the words and phrases themselves in

early writing. Often she found repetitions of a different kind--repeats of related images or words--as clues to parts of the writing of interest, that might be developed further.

3. Given Information.--This is discussed in relation to the deletion of causal explanations in Drake's work, particularly "Chicken," and involves identification and removal of information already implicit in the text. What the reader can infer from what is already there is often identified and removed. In psycho-linguistic descriptions of speech, similar 'bridges' are called implacatures (Clark and Clark, 1977), and, like the example used in "Chicken," depend on what can be presumed. In "Chicken," what was important was that the boys were attacking the 'Jap,' and not how they knew he was there--which might be important in a different context. Since Drake can safely assume that the reader knows they had to have determined in some way he was there, or they wouldn't be attacking him, he is free to remove what he feels is intrinsically uninteresting material from the text. In both cases, the last 'pruning' of texts that have dense verbal surfaces involves stripping away considerable 'given' information: "that," "those," "these" whenever referents are clear in the text. It is often by removing such words and phrases that unexpected leaps in the text are created.

However, in some cases, given information that is not strictly necessary for understanding of meaning is retained for visual or auditory reasons--particularly to create or preserve certain rhythms or aspects of voice in a text: "You want long distance?/"

I'll show you long distance," indicating that the revisions are adjusted not only to meaning but to other features as well.

4. Flacidity or Lack of Tension.--This is evident in many of the revisions, signaled in Upton's early versions of "The Foreigner," and "The Mountain" by the coincidence of line breaks with the pauses of ordinary speech and the sense Drake had of the early version of "Chicken" lacking energy, of events simply strung together like "beads on a string." Such signals may be on the word or sentence level, but often involve an overall sense of the text, rather than one part of it.

5. Lack of Balance and Proportion.--The adjustments to the relative emphasis given to some parts of text in relation to others are seen throughout the texts, and are clued by a sense of something being off-balance. The specific clue is often that of relative importance--a piece of text gets more attention than it deserves in relation to its contribution to the overall context, as the 'post office' section of "The Foreigner," or it does not get enough, as in the piece Drake added about Tom Story in Street was Fun. Often, a sense of inappropriate balance signals addition and deletion, but this is not always true: physical position in the text also gives or takes away emphasis, and changing position is often the solution as in Drake's shift of the phrase "It was the third year of the war," to sentence form, and then shifting it to its own paragraph to emphasize the time sequence, or Upton's removal of "determined" from its end-line position in "The Mountain," a change which de-emphasized it.

6. Mistakes.--Clearly, the writers correct many errors as they revise--mistakes of spelling or typography, less often grammatical errors (since they seldom make them) and matters of sentence structure. Since they know the conventions of written English, it is fairly obvious what clues them where to revise. Perhaps more interesting than their corrections, however, are the points where they don't correct. Often, in early drafts, they allow obvious errors to stand, even ones which it seems relatively difficult for them to overlook, as if their attention is fixed on other aspects of the task. Drake, for example, 'flagged' a misspelling of 'samurai' with "sp." several drafts before he corrected it.

The willingness to let errors stand at certain points does not indicate that the conventional features of English are not important to these writers, but they are not important at certain stages, since only they will be reading the text. Further, particularly in Upton's case, there is considerable evidence to suggest that this is not simply over-sight, or passing over a feature that is not important at the time but will be taken care of later, but that to concern herself with such matters early in the writing, before the work begins to take its final shape, "confers a finality" which the work does not yet deserve.

The implication here is that this lack of correctness gives the work an 'openness' appropriate to its stage of development, and that to be concerned early with conventions of neatness and correctness might short-circuit the writing process, or the necessary stages of it, by "hardening" the text at a premature point in the writing.



In addition, not all 'errors' were fixed. The writers sometimes made changes in unconventional directions, such as Upton's use of sentence fragments at the end of several of her poems. When there is a conflict between the integrity or force of the text itself, and conventional notions of correctness, her choice is to work against convention in favor of the text.

4. *Is there an identifiable revision 'process' across writers and across texts?*

From this research it appears that there may be. A chart showing the identified process follows. This is, of course, quite speculative, and is offered as a starting point for further study of revision. The process does not seem to be linear in that one stage is completed before another begins, or invariant, but it is very strongly suggested here that these writers make revisions in certain orders, and that the order in which they make them is related to "seeing"--that is, a matter of perception.

The first three stages in the chart were initially suggested by the fact that all texts went through at least three drafts. While parts of The GTO Book were not actually rewritten three times, Drake resorted to the expediency of combining first in second draft material so that it became a third draft. He structured the task in such a way that he 'passed over' the material three times, in three different forms. The fact that they feel they need to do at least three drafts suggests quite strongly that this 'need' is somehow physically or perceptually obligatory.

# REVISION STAGES AFTER FIRST DRAFT

	STAGE 1	STAGE 2	STAGE 3	STAGE 4
LOOKING FOR:	<ul style="list-style-type: none"> <li>- "clues" that establish structural parameters</li> <li>- the "good" parts</li> </ul>	<ul style="list-style-type: none"> <li>- order, structure, what comes next?</li> </ul>	<ul style="list-style-type: none"> <li>- error, redundancy, how it "looks" and sounds</li> <li>- the "bad" parts</li> <li>- 'given' information</li> </ul>	<ul style="list-style-type: none"> <li>- new meaning</li> <li>- "sense"</li> <li>- emotional upshot</li> </ul>
ACTIVITIES:	<ul style="list-style-type: none"> <li>- Identifying, selecting, choosing</li> </ul>	<ul style="list-style-type: none"> <li>- selecting, reordering</li> </ul>	<ul style="list-style-type: none"> <li>- deleting, pruning, cutting, conflating</li> </ul>	
OPERATIONS:	<ul style="list-style-type: none"> <li>- adding and deleting on the level of meaning and sentence level or larger</li> </ul>	<ul style="list-style-type: none"> <li>- adding, deleting, substituting on meaning level</li> </ul>	<ul style="list-style-type: none"> <li>- additions, deletions, substitutions on surface level</li> <li>- permutations, distributions, consolidations (fewer) on surface level</li> </ul>	<ul style="list-style-type: none"> <li>- additions on meaning level</li> </ul>
ESTABLISHING IN THE TEXT:	<ul style="list-style-type: none"> <li>- direction, gist</li> </ul>	<ul style="list-style-type: none"> <li>- internal form, structure, order of events</li> </ul>	<ul style="list-style-type: none"> <li>- "correctness"</li> <li>- external form and format</li> </ul>	<ul style="list-style-type: none"> <li>- final force</li> </ul>
KINDS OF MEANING:	<ul style="list-style-type: none"> <li>- particulars of description: words, phrases, images</li> <li>- ideas (fewer)</li> <li>- images</li> </ul>	<ul style="list-style-type: none"> <li>- "ideas"</li> <li>- structural meaning</li> <li>- repetitions, thematic balance,</li> <li>- images</li> </ul>	<ul style="list-style-type: none"> <li>- visual meaning</li> <li>- relation to space on the page</li> <li>- images</li> </ul>	<ul style="list-style-type: none"> <li>- emotion</li> <li>- "upshot"</li> <li>- reflection</li> <li>- making sense of the whole</li> </ul>

## Explanation of Chart:

Looking For: Where do writers focus attention?

Activities: What are they doing as they revise?

Operations: What revisions are they using? (Additions and deletions are by far the dominant revisions made to all texts examined-- however, their proportion seems to shift in relation to other revisions at different points.)

Establishing in Text: Functions of the revisions on the overall text.

Kinds of Meaning: What sources of meaning were being addressed in the text?

There are also three sets of elements in the text that require attention: controlling features that give the text its essential content and shape must be selected or established, remaining or new text must be adjusted to these features, and the surface of the text must be edited for correctness or other surface features. The controlling features establish both what the text becomes in comparison to what it could be, and the internal structure of the text and other parts of it adjust to these features.

The existence of these stages is supported by shifts in type of revisions used from draft to draft, particularly evident when the writers did many drafts. These shifts were not changes in the absolute number of the types of revisions, but in their proportion to one another. Since the revisions were not coded and counted, my sense of these shifting proportions is impressionistic, but it appears to me that in stage one, additions and deletions that changed meaning on the sentence level and larger were most frequent. Though they continued to be used in stage two, meaning changes on the phrase and sentence level, with an increase in substitutions and permutations, were proportionally more prevalent. In the third stage, the writers continued to use all operations, but the proportion of surface and format changes increased, with more changes that did not alter essential meaning. Suggestions for further investigation are found at the end of this chapter.

However, as has been noted, the revisions required depended upon what appeared in the original draft material. There was no case where a piece of writing was exhaustively planned in advance of

writing, though "Chicken" shows the most planning in the form of notes before and during writing. Presumably, if there was such a successful plan, or if the writing task had externally established conventions and requirements, the first stage would be essentially complete before the writing began, since controlling features would already be established, and the writer could 'skip' to the final stage.

Whether or not such pre-planning would give the quality of result observed here is questionable. Since both writers are highly skilled and experienced, it seems likely that if extensive pre-planning and detailed outlining had proven effective in terms of their aims in writing, they would work in that way. Since 'form first' is the traditional method of teaching writing, it seems likely that writers' departure from it has some rationale or function, and that the order in which they work is not due to whim or caprice.

Whatever features were determined in advance, whether by intent or 'lucky accident,' did not require revision, and the part of the process they represented could be skipped, though such 'skips' were not observed here.

The chart is self explanatory. In stage one, writers looked over their first draft for 'clues' or features that established important aspects of the text. Rather than being critical or finding fault at the word level, they tended to look at the text positively, picking out what seemed effective, what was interesting or successful. The additions and deletions they made were on the level of meaning and involve large pieces of text. This is in line with the findings of other researchers, including Faigley and Witte, and Sommers.

The second stage involved a rewrite (or more than one) that firmly established these features in the text, and tended to establish the order of events. This is not to imply that for a given text, all controlling features were established in the same draft version. Frequently, parts of the text were quite well formed while others were very much open to revision. Usually it was the beginning of the text, which, because it was written earlier and therefore read more often, established these features most firmly. However, changes made at the end of the text might then establish new controlling features which required changes in earlier text.

In theory, a change in such a feature could occur at any time in the process, requiring changes in the whole text, and thus beginning the process again, but in fact, the number of such changes was quite small. For example, the addition of the in media res opening of "Chicken" had a considerable effect on the reading of the text, but required adjustment of relatively few other parts of the text. Controlling features can be changed at any time during the process (one can easily imagine a late change in point of view, requiring many other changes) but what I observed here is that the number of such changes becomes fewer and fewer as the process progresses.

In the third stage, writers continued adjusting to the established features and addressed matters of correctness and format. Format changes often suggested other revisions.

Through the first three and most clearly identifiable stages, the revisions themselves decreased in scale. That is, in early stages,

the additions and deletions were in much larger chunks and as the process progressed toward the end, the physical size of the revisions decreased, until in the last stages the changes were quite small and delicate.

It seems likely that there are different ways of 'seeing' associated with these changes in scale. Earlier texts were much 'messier'; what the writers have to see in these stages is larger, and can be picked out in a confusing text. It is, in Upton's case, literally 'writ large.' As more delicate adjustments are needed, such as changes in format, line shifts, or punctuation that is not strictly conventional, the writers need cleaner and cleaner copy in order to focus on the text in a way that allows them to make delicate adjustments.

As the chart indicates, a fourth stage is identified. This optional stage has to do with the emergence of new or unexpected meaning and 'upshots' late in the process, as seen in the last version of "The Mountain" or the reflective strand of Street. It is placed rather arbitrarily, since it seems to occur any time after the text is structurally complete. It appears that 'discovery' of meaning occurs throughout the revision process, but this stage represents a wholistic form of new knowledge or feeling or understanding created by the near-complete text. This seems to happen with texts most frequently with which the writers seem most fully engaged, though the evidence for this was only suggested by the study.

The evidence for such stages is, of course, only suggestive. However, examination of Upton's drafts were particularly helpful

because they went through so many versions. In "The Mountain" she reported working on a 'deep' level first, and then 'surfacing' for the later drafts which worked with line and stanza, and this is quite obvious in the texts. This is not to suggest that each time the writers read or revised they were looking for only one set of features. This is obviously not the case. As has been noted many times, revision is a complex process, involving a constellation of features which work together, focused toward an end view by the writers' attention to their texts.

It appears very likely that with relatively simple tasks, or tasks that de-emphasize certain features, writers can "juggle" many of these complex activities at once, so they do not have to pass through the steps separately, but as the task gets more and more complex, the more re-seeing is involved, and the more they need to focus attention on one aspect, feature or result of revision at a time. In Upton's poetry drafts, the first and second and other early drafts are most often written on different days. However, as she gets closer and closer to being done, she often does the last two or three drafts one after another on the same day. This seems to suggest the existence of such stages, in that work at one sitting seems directed to one general kind of activity, an activity different from work at another sitting.

In sum, the identification of these stages is mainly to suggest that writers do some things before others, and that they do them in this order for a reason. Though the literature suggests that revision is "recursive," and repeated, which it certainly is in terms

of alternately reading and writing, it is not simply circular. It has direction and order, and proceeds toward the accomplishment of an end view--the completion of a satisfactory text. This is not to deny that the process itself has intrinsic rewards, which it does for both writers, but rather that their activity is not random, but purposeful, progressive, and moving toward an end, even if the nature of that end is not specified in advance.

This chart also seems to make sense in a logical way. Before something can be structured--there must be something to structure. And as long as the structure is in flux, it makes little sense to correct surface errors, since the surface is shifting as the structure changes. The large leaps in meaning--what Faigley and Witte would call macro-structure changes--seem to appear only when there is sufficient and sufficiently organized text to alter meaning in a drastic way.

These 'leaps' in meaning reveal another interesting feature about the way the writers make and discover meaning of all kinds. Neither Drake nor Upton began writing in an expressionistic way--that is, by expressing impulses, feelings and emotions. There were no early drafts that were out-pourings of emotion, later shaped to audience. This is true even for texts in which the writers had strong emotional investments. That is, though their original impulse to write may have been emotional, the emotion did not appear in the drafts early on in an explicit or personal way. What emotion appears in the final versions--as much does--arises from the words and phrases and forms of language on the page. The meaning that



arises from the text is both ideational and emotional or psychological, but it emerges as a result of the writing process, rather than being pre-determined. (This may be the main argument against "form first" writing: does it develop or suggest meaning in this way?)

Poetry and fiction were no more likely to begin with emotion, here, than were other pieces of work that normally wouldn't be called "creative writing." All in all, though there were differences in revision attributable to generic features of poetry and fiction, there was no clear difference in the revision process itself that distinguished between what would usually be identified as "creative" writing and other work. This may be due to the limited range of tasks.

However, it seems likely that though poetry and fiction may involve different original material, and different sets of attention and perception than other types of writing, the general revision process is the same or similar. Poetry and fiction, like other generic tasks, have certain special requirements to which adjustment is required through revision. It appears here that what distinguishes the revision of poetry and fiction from revision of other tasks is not the simple fact of being a poem or a story, but other, variable, features such as the comparatively few pre-established restraints on content and structure. It seems likely that they require more revision because the writer has more latitude and therefore is likely to have to make more choices.

5. *How do the processes observed here compare to the models of revision?*

In a general way, the models represent what these writers do. However, many of the features the models identify--particularly Nold's intended effect--tended to be rejected as explanations for their activities by the writers. None of the models is 'wrong' but in asking the writers questions based on them, as I did later in the study, there was rather the sense that they "wouldn't put it that way." Again, they much preferred to talk in terms of the text and its features in a literary way--or, in a plain spoken 'writer's' way, evident in their remarks here.

The suggestion here seems to be that the more distant the language of discussion of the model from the writers' own experience, the less it seems to them to represent what they do. For instance, I asked Drake if he set 'sub-goals' as he wrote. "Goals?" he said. "The goal is to get the thing written."

In simple, there is nothing here to directly refute any of the models, or suggestions made by them, and Della-Piana's seems perhaps most amenable because it focuses on poetry and so tends to use more literary language, but neither is there anything to suggest that these models give a particularly exact or precisely accurate account of what these writers do.

### Suggestions for Future Research

One of the main purposes of this study was to explore and demonstrate the potential value of textual studies of successive drafts, and interviews with writers which focused on writing done

under normal conditions. Results indicate to me that it does add considerably to other forms of research that have been done on composition and revision, since the writers studied here wrote more drafts than writers studied in laboratories, and these, and the interviews with writers, allowed for a more fully elaborated account of how the writers revised. This account included a fuller understanding of the features that came into play in writing, since there was more variability in natural circumstances than there is in a laboratory situation.

Certainly, however, the study raised more questions than it answered. Many of these questions suggest directions for future research on composing and revising. It suggests that a full and complete study of revision should include, at least:

1. Information about the relation between perception and production in relation to the way and frequency with which writers read their own texts.
2. Information about time spent at 'sittings' and between drafts, which could be done by dating drafts and logging in work time and what was written in a given work period. (This would add considerable information without too much disruption of normal habits.)
3. Information, in the form of interviews, about writers' intentions and purposes, and the larger context. This guards against mistaken attribution of intentionality from results, and is crucial both for a full picture of context and for factual accuracy, since drafts are often confusing.
4. Information about features of the texts themselves.

On the basis of elements I observed in the texts, I suggest that revision is probably most fully understood through interdisciplinary study in which, as Joseph Schwab suggests,

"unsystematic, uneasy but useable focus is effected among diverse theories, each relevant to the problem in a different way" (p. 306). As a cross-disciplinary dissertation, this study is an attempt to suggest approaches such research might use and features to which it might direct attention. A wide-ranging study, using a large sample of writers studied over a long period, could very much use the combined talents of a visual artist, a philosopher of aesthetics, a literary critic or reviewer (one skilled at textual exegesis), as well as composition theorists and experimental researchers with strong statistical, coding, and computer skills. Since the dissertation does identify a staged process, it generates competing hypotheses about revision practices that could be empirically tested, supporting or refuting the findings here for a larger sample of writers.

Features in the drafts which the study suggests deserve attention are:

1. The revisions themselves. Faigley and Witte's taxonomy was very helpful, though there were several problems in application beyond the practical ones. Since it used the sentence as a unit of analysis, it didn't identify rearrangements in the order of sentences when no other changes were made to them, which seems to imply that sentences could be randomly shuffled without changing meaning. Also, there were cases when changes that the taxonomy identified as surface changes had great importance to the way the text was read, such as the change in "The Mountain" from present to past tense. These problems are not limitations of the taxonomy itself, but with the underlying notion of propositional meaning, which suggests that

'meaning' of texts is exhausted by propositional content. My suggestion is that the taxonomy be supplemented with other methods of approach that address other kinds of meaning.

This taxonomy seems very important in the examination of the stages of the writing process, since the 'clue' to them, and methods of verification of their general applicability, rest partially in the proportion of various types of revisions to one another at different points in the writing, something that could be more easily identified in fewer drafts if writers logged work done at different times.

2. Other marks on the text. Marginal comments and writers' 'short hand' notes to themselves such as underlines, arrows, and so on, seem to provide important clues to the way writers read their own texts, and to the aspects of it to which their attention is directed at different points. Five distinct forms of self-address were identified:

- a. Questions indicated by question marks, which indicated puzzles or something 'not right' in the text that the writer wasn't sure how to solve.
- b. Comments suggesting relocation of pieces of text.
- c. Comments suggesting further development of existing material, sometimes in the form of a few words which serve as an 'outline.'
- d. Comments like (c) which suggest new material that should be added.
- e. Evaluative, self-directed comments. These include orders to the self ("do!"), 'pep-talks' ("good"), or self-chiding ("dull").

These are clues to the writers' thought processes, and it seems that investigated on a larger scale and in a systematic way, they would be very informative.

Trial runs are particularly interesting since they sometimes showed a direct reversal of meaning, where, for instance, in Example 66, the writer began to say one thing and ended up saying the opposite in a short period of time. These cases seem important clues to whether the writer is working 'meaning first,' that is, trying to express a pre-determined idea, or is working from the visual words on the page.

Other physical marks on the page such as underlines, brackets, and cross-outs also seem important. Why, for example, do writers sometimes use brackets to signal deletions, and other times cross out, in the same draft of the same text? Perhaps the first, which preserves the original text, is applied when deletion decisions are more tentative.

3. Error. Linguistic studies of spoken language have deduced many important features of spoken language, including processes of language acquisition, by speech errors such as slips of the tongue and over-generalizations (see Clark and Clark), and it is quite likely that errors writers make when they write offer similarly revealing clues to general principles. This is particularly true with skilled writers, who, as indicated here, sometimes make errors when they 'know better.' In these cases, it seems quite clear that the writers' attention is focused on other aspects of the

texts, so that type and amount of error at different points in the text may prove important in reconstructing mental processes.

### Educational Implications

Any educational implications of an observational study such as this one are necessarily indirect, since the factual claims made are not generalizable to other cases without further empirical study. Since this study generates testable hypotheses, however, follow-up work could generate direct suggestions for practice to the extent that instructional models can and should be based on the practices of experts. The amount of re-reading the writers did, stages in the revision process, the way they used their time, the perceptual relationship of reading and revising, and their use of outside sources all seem to offer quite specific and helpful suggestions for ways in which instructional models might be developed and in which student writers might procede.

However, the applicability of any empirical evidence to school writing practices is necessarily tenuous, in that school writing has purposes which other forms of 'good' writing, such as studied here, do not have; these purposes serve as constraints on the writing practices of students. School writing has quite specialized aims: preparation for general post-school writing, writing related to the function and structure of schooling itself (for example, grading and evaluation), and induction of students, mainly on the graduate level, into the specific writing methods of a particular field or profession, which includes knowledge of specific conventions and canons of evidence.

It seems likely that certain functions of school writing mitigate against students revising like the writers studied here. For example, the use of writing as a method of evaluating students puts an additional constraint on their revision practices, since unlike most other writing tasks, it has the purpose not only of using knowledge, but demonstrating the students' possession of it. Time restraints created by schooling also come into play; it may be that students revise less simply because they have less time to do so. These special purposes and constraints must be taken into account in translating empirical evidence about expert performance into suggestions for practice, though, of course, the structure and functions of schooling are themselves subject to revision and reformation.

However, future research which compares student and expert writing practices or which aims to develop instructional models, must take into account the special circumstances of school writing. It seems likely that differences between student and expert writers are due not only to differences in experience and level of skill, but also to the demands schooling makes in terms of the type of writing assignments, time allotted, teacher requirements, and so on. I hope that this study, in combination with other empirical work on writers' revisions, helps to prepare the ground for forms of instruction that recognize that school writing does not account for the full variety of writing students might choose to do, and that helps to prepare them with versatility and range in their writing practices, so that they are able to adapt to whatever writing tasks they might encounter.



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## APPENDICES

## APPENDIX A

### ALBERT DRAKE -- SELECTED BIBLIOGRAPHY

## APPENDIX A

### ALBERT DRAKE - SELECTED BIBLIOGRAPHY

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- "Drake's A-V8" (January 1983): 12-13, 75.
- "The Cook Wagon" (May 1983): 12-13, 81.

Unpublished Material Cited \*

<u>Title</u>	<u>Draft</u>	<u>Code</u>	<u>Dates Written</u>
"The Chicken Which Became a Rat"	1	C-I	unknown-- ca. 1965-68
	2	C-II	
	3	C-III	
	5	C-IV	
	(not identified)	C-V	
	6	C-VI	Fall 1982
	Version incorporated into <u>Fears</u>	C-N	
<u>The Big Little CTO Book</u>	1	G-I	Feb. 11, 1982
	2	G-II	
	3 {additional drafts	G-III	
	4 {for some chapters	G-IV	Summer 1982
	Drake's final-- sent to printers	G-F	
<u>Street Was Fun in '51</u>	"lousy start"	S-I	ca. 1973
	"earlier rough"	S-II	Fall 1979
	Rod Action article	S-III	Winter 1980
	"later rough"	S-IV	Winter 1982
	"rewrite"	S-V	Winter 1982
	Drake's final version-- sent to printers	S-F	Spring 1982

Interviews

Drake was interviewed in person and tapes made of the interviews February 4, 1983 and May 22, 1983. Tapes and transcripts of the interviews are in possession of Leonora H. Smith.

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\*This, and all material mentioned but not cited in the dissertation has been returned to the author on completion.

## APPENDIX B

### LEE UPTON - BIBLIOGRAPHY

## APPENDIX B

### LEE UPTON - BIBLIOGRAPHY

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<u>Title</u>	<u>Draft</u>	<u>Code</u>	<u>Date Written</u>
"The Foreigner"	1	F-I	3/6/83
	2	F-II	3/8/83
	3	F-III	3/9/83
	4	F-IV	3/10/83
	5	F-V	3/11/83
	6	F-VI	3/11/83
	7	F-VII	3/11/83
	8	F-VIII	3/11/83
"The Mountain"	1	M-I	3/17/83
	2	M-II	3/17/83
	3	M-III	3/18/83
	4	M-IV	3/18/83
	5	M-V	3/20/83
	6	M-VI	3/21/83
	7	M-VII	3/21/83
"The Tail of Robert E. Lee's Horse."	1	T-I	2/20/83
	2	T-II	2/21/83
	3	T-III	2/22/83
	4	T-IV	2/23/83
	5	T-V	2/23/83
"Laurie Shecks Aramant: Charms for the Soul"	1	A-I	11/7/82
	2	A-II	2/5/83
	3	A-III	2/12/83
	4	A-IV	1/12/83
	5	A-IV(x)	2/7/83
"The Invention of Happiness"	1	I-I	9/?/83
	2	I-II	3/8/82
	3	I-III-F	3/9/82

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Interviews

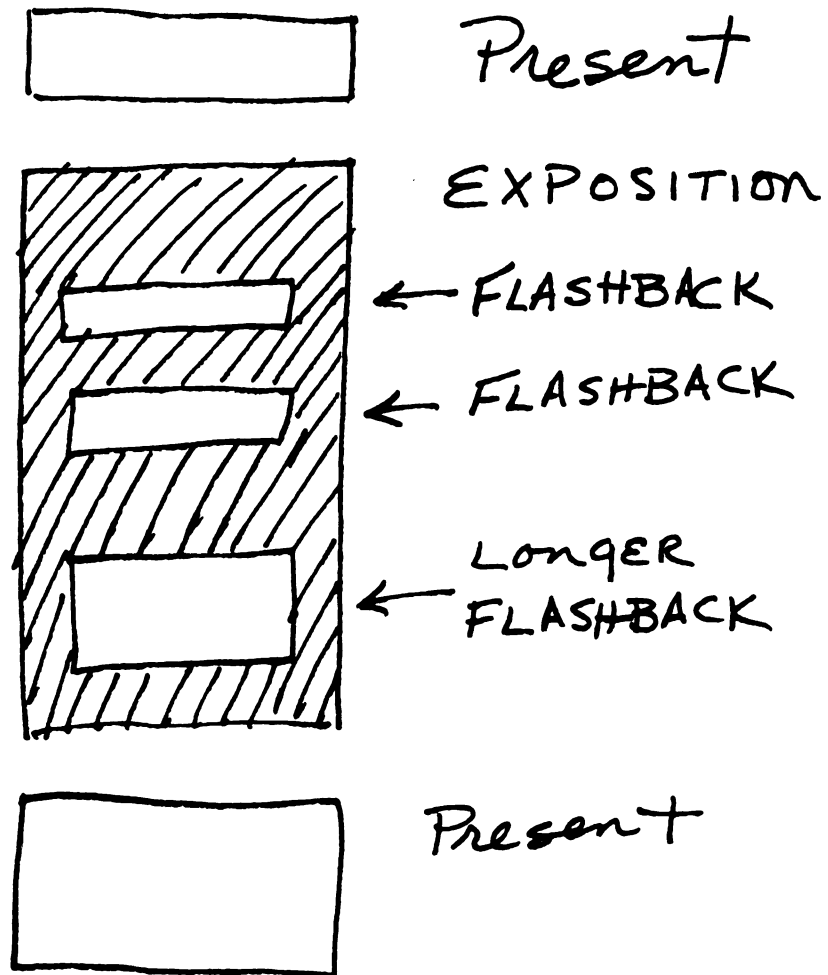
Personal correspondence, Lee Upton to Leonora Smith, January 1, 1983 to May 31, 1983.

APPENDIX C

"THE CHICKEN WHICH BECAME A RAT"

"Sketch" of a Story by Albert Drake

Showing Scenes and Exposition



Published Version of  
"The Chicken Which Became a Rat"

# The Chicken Which Became a Rat

Albert Drake

30 seconds  
 "He ain't eating the eggs," Uncle Boswick said. His voice carried that same amazed indignation as when he had asked my father, "Yer paid for the window?" or when he had reported to me, "He did it with the sam-yer-eye." His world had its own practical logic, of survival; these were acts which left him confounded. "The Jap ain't eating the eggs and he won't sell them."

"What's he plan to do?" I asked.

"No plans," Uncle Boswick shook the beads of dew from his slacks, and pointed his whangee cane across the tall grass which stretched from our house to the Jap's tarpaper shack: within the wire I could imagine the gaunt, long-necked hens eyeing each other suspiciously. "Nothing—the chickens are getting wild, the eggs are piling up, the garden's full of weeds—I don't get it."

And then, after picking out the grass kernels which jutted from his perforated two-tone shoes, Uncle Boswick was off to the USO club. To build the boys' morale.

I was surprised that his attitude toward the Jap had changed from hatred to amazed indignation. The Jap had disappointed him. Eggs were rationed and Uncle Boswick saw the Jap's reluctance to sell his not as a foreign plot but rather as evidence of the humorless intensity of a backward race: Uncle Boswick

would know how to make money here, somehow, if the Jap would only work with him.

What surprised me most was the change in the Jap's property: weeds choked the garden, the corn stalks were stunted and brown, the chicken coop was a box of rusty wire, a small concentration camp. If Uncle Boswick was baffled, how could I be expected to understand? But it seemed that after V-E Day the Jap had given up, as if he knew the Allies would win, and now the land was reverting to the desolation it had been a year ago—a wasteland beyond the city's limits, marshy in winter, baked hard in summer. It now resembled the useless landscape of before last spring, when one night the Jap had infiltrated our neighborhood. He had sneaked in without noise or luggage, and the next morning, when I peeked through the gun-slot of venetian blinds, he was on the flatlands, bent to his hoe, against the rising sun.

It was the third year of the War.

His blade flashed like a bayonet into American soil. Silhouetted against the sun which spilled red across the tips of furrows, his insect shape reminded me of something I had seen or read—something thin, creepy, and utterly evil.

Then I recalled the source. On the coffee table was the current *Liberty*: on the cover Hitler assumed the body of a jackass, his hoofs kicking Europe; beside him Mussolini was a baboon, dangling mindlessly from a stripped, war-wrecked tree; and in the upper-right corner Tojo was a furry, menacing spider whose web, like the land around our Jap, was stained blood-red.

The pavement ended at our house, and Home Front defenses honey-combed the neighborhood's perimeter. The day after the sneak attack on Pearl Harbor we had marched into this wasteland and each boy had dug a foxhole, a hiding place against the bombing raids which seemed imminent. The only bombs to fall were random fire-balloons which fizzled out in the wet forests west of Portland; but as weeks turned to months into years, all our young muscle was directed at the War Effort. We dug a gridwork of slit trenches, pillboxes, and tunnels, and for armament we had stacks of dirt clods, stones, bags of smoke dust, apples drilled to accept a firecracker, and of course our B-B guns. Uncle Boswick had often said that we could expect a Presidential E flag.

## NORTHWEST REVIEW

Into these trenches we crawled—Piggy, Slat, Mike, The MacGregor, and myself—soot streaked across our faces, like Commandos in movies; and we moved out, sinking low until the last observation post, where smooth throwing rocks and solid dirt clods were piled. For we were children of war, and had been taught to hate.

"I can smell him," The MacGregor said.

I crawled to the rim and partly turned, one eye on the Jap and the other on The MacGregor, who braced a foot against the dirt wall, his arm cocked. When I raised my finger he fired a distance round. It sailed across the broken landscape and dropped so far behind the Jap did not pause in his stroke.

"Correct elevation," I whispered.

The MacGregor sent off another stone, which arced white against the blue, until, falling, it became a black speck lost in the weeds. Still the enemy hoed on.

I realized that if The MacGregor, our strongest gunner, couldn't make the distance, none of us could. But I whispered, "Harassment rounds," and raised two fingers, which meant to fire at will.

Our hate spun five clods upward, where they teetered against the sky, to fall in uneven arcs on the dull ground. The Jap, untouched, continued his insidious ground work, chopping treacherously at this piece of the United States, knocking crystals of dew from the weeds as he enlarged his claim.

Over our heads a whistle pierced the sky.

The black speck seemed to travel forever in its swift, guided flight, diminishing until it reached an invisible peak; with a flash of white, the gesture of a wingtip, it peeled off, screaming earthward, to crash through the window of the Jap's shanty. The enemy jumped, dropped his hoe, and ran, flapping his wings like a chicken attempting flight.

We cheered, and as I turned to see who our supporting artillery might be, a volley of laughter strafed the field. At the edge of the pavement Uncle Boswick flipped a heavy stone from hand to hand; he looked more than ever like the posters of Uncle Sam.

It was toward the Jap that he pointed: I want you.

## DRAKE

I could not understand why my father, when he learned of our victory, carefully folded the evening paper, hitched up his pants, and strode down the street, off the pavement, and across the field.

He was gone a long time, and dinner was halfway through before he returned. In fact, Uncle Boswick was well into seconds, his mouth so full he could barely exclaim: "Yer paid for the window?"

"But why?" I asked. Was he a traitor? Aiding the enemy. I almost believed this in spite of the signs on our front door glass: We Bought Our Quota. We Have A Boy in the NAVY; the blue cloth with the gold star. V for Victory . . .

"Because your Uncle broke it," he said, spreading white margarine on his bread, digging into the Relief gravy over cereal-laden hamburger. "And because what that Jap does on that gawd-forsaken land is none of your business."

Now I could not believe it. I felt sick, confused, as shattered as the Jap's window. I looked to Uncle Boswick, but he was smiling as he snubbed out his cigarette—smoked as usual to the middle. Another wasteful habit which aggravated my mother.

"Just leave him alone," my father said quietly, always chewing. "Stay away from his place."

Uncle Boswick could not tolerate the sight of my father calmly eating supper, asking us to leave the Jap alone. "But he's the ENEMY!" he shouted, fists clenched on the table.

"How do you know?" my father asked.

"Well . . . he's a gawdamn Jap, ain't he?"

"There," I said, jumping up, pointing to the wall. "There." On the kitchen wall were two pages my mother had torn from *Life* magazine: *How To Tell Japs From The Chinese*. The photos had an overlay to show that Chinese have long, fine-boned faces, parchment yellow complexion, and never have rosy cheeks; Japs have squat faces with the nose a flat blou, earthy yellow complexion, and sometimes rosy cheeks. I read: *An often sounder clue is facial expression, shaped by cultural, not anthropological factors. Chinese wear rational calm of tolerant realists. Japs, like General Tojo, show humorless intensity of ruthless mystics.* The other

page showed Tall Chinese brothers and Short Japanese admirals—our allies and our enemies.

"He looked just like the Short Japanese admirals, and . . ."

"Did he have rosy cheeks?" my father asked, smiling.

"Yes," I said, although I really wasn't sure. I hadn't been able to see my enemy's face.

"I don't like that Jap any better than you do," my father said, looking at me, Uncle Boswick, my mother. "But he's had a rough row to hoe." As he cleaned his plate with a final slice of bread, he repeated the story the Jap had told him: there had been a large farm near Gresham, where the fields sloped off toward the sun, and where seeds would not stay in the ground—in spring the strawberries grew big as a boy's fist, and in fall the corn was so large and tender that a single ear would make a meal. My father told the story in the dreamy, tragic tone of a man who has not owned anything himself—saying that in only two more years the farm would have been paid off, but after Pearl Harbor it was confiscated by the government and sold at auction, and the Jap—a Nisei, who had been born on the farm, and was therefore an American citizen—had spent the past two and a half years in an internment camp near Pendleton. Now released, he had no family, no farm, no money. "So I think you—everybody—ought to lay off him."

"Whadda think the Nips're doing to our boys?" Uncle Boswick shouted. "Wake Island, Bataan, the Death March. And don't forget Pearl Harbor: those jokers didn't pay us for any broken windows there. I wish . . ."

My mother got up and began to clear the table. No doubt she was thinking of Grant on the *USS Plymouth*, now a month out of Hawaii. My father rolled Bugler into tan, wheat-straw paper, touched his tongue to the edge and flattened the ends. He always enjoyed one of Uncle Boswick's real cigarettes after dinner, but he would not ask; nor was one offered tonight.

The last thing I heard as I got up and went to sit on the front porch was Uncle Boswick finishing his sentence: "... I could get my licks in."

Uncle Boswick was our hero. The Declaration of War was being read over a million radio speakers when Uncle Boswick's

foot missed a tailgate at Fort Ord; he lay screaming in pain as Roosevelt's voice called for unlimited sacrifices from our fighting men. The truck had been barely moving, but something had happened to Uncle Boswick's back. He was given a medical discharge and a fifty per cent disability pension, which meant he did not need to work even if he could. In the confusion of that December the papers officially honoring him as the first casualty of the war were lost in channels, but Uncle Boswick got the pension, a Purple Heart, and freedom from rationing: he had unlimited supplies at the airbase PX. It was unfortunate, my mother often said, that the PX did not stock eggs and meat, but only cigarettes and liquor.

With my father ~~was different~~, he was 4-F.

At times I felt that he was letting us down by not being in uniform. Oh sure, building Liberty Ships was pretty important work, but I could not get too excited about it—not even on those days when we would go to Swan Island for a launching, when after the speeches and free lunch he would show us the whirly crane he drove, a tiny cab sitting a hundred feet high on delicate girder legs. But seeing it sail down the tracks, with a bulkhead dangling from the long cables, just wasn't the same as seeing those thin, censored V-letters that The MacGregor's father sent from North Africa.

So I could not understand why he had paid for the Jap's window. Although we were not so poor as we had been before the war, there was no money to spend foolishly. Oh, perhaps I had a vague idea why my father had paid off: because he believed that every man should own a piece of ground and a house, and that all others should respect the limits of ownership—even if it was a house no better than ours, where the wind whipped through the ivy covered lattice-work which was its foundation.

As I looked through dusk across the field I could see the Jap, his hoe flashing in the dim light. The sight made me furious. How were we to leave him alone? He was the Enemy: newspapers, magazines, our teachers, had taught us to hate him. And we learned well to hate. Oh, how we hated him—deeply, intensely. He was the grinning monkey-pilot who gleefully leaned into his gunsight to machinegun parachutists. He was the spidery Nip who

saved bullets by using his bayonet on the wounded. We knew too well of his exquisite tortures—bamboo splinters ignited under toe-nails, fingernails removed by pliers, the eye-lid lifted off by the knife's thin whisper.

These thoughts were bothering me when Uncle Boswick came out to sit on the porch. "What I'd like to know is how he got released. With a War on."

"Maybe he escaped," I suggested.

"He's up to something," Uncle Boswick whispered. "Keep your eye on him, kid. That slant-eyed devil is a spy or a saboteur."

Our eyes were on him all right. Every day after breakfast Piggy, Slats, Mike, The MacGregor, and I gathered in the farthest observation post. We pushed Uncle Boswick's binoculars over the rim of the hole until the lenses were full of yellow skin—earthy yellow, I was sure. We harassed the Jap with random shots. We saluted him with raised middle-fingers and screamed *Banzai*, and asked how the hell Tojo was.

But the Jap refused to notice us, and anyway, we saw nothing suspicious. Just the hoe striking the ground and weeds flung from the tiny green shoots which were beginning to appear. This went on for a week, and suddenly the eighth day was Summer. By ten o'clock it was seventy, the flatlands shimmered, and the Jap, slashing with his hoe or carrying buckets of water, looked like a movie mirage.

The OP was an oven. When Piggy refused to drink the brackish canteen water, he went home. Then Mike remembered the bandoliers of ice in his mother's refrigerator. Soon only The MacGregor and myself sweated in the hole, pouring water over our heads, swearing, hating the Jap for keeping us there.

And at noon, when the sun was straight up, erasing any shade, we went swimming.

But the War, glorious and dreadful, near and distant, continued to touch us in many ways. Every day my mother scanned the paper fearfully:

#### TODAYS ARMY-NAVY CASUALTY LIST

Washington—Following are the latest casualties in the military services, including next of kin.

#### ARMY-NAVY DEAD

Her finger would tremble through the list to where Grant's last name, first name, rank, might be; then the newspaper would collapse in her folded hands and she would cry or pray or both. Sometimes, in the afternoon when the house was empty, I would burst in from play to find her at the writing desk, sobbing over a stack of tissue-thin V-letters; they were all postmarked San Francisco, Censor's Office, and she was wondering, no doubt, where in the wide Pacific her oldest boy might be.

Elsewhere, Captain America turned bullets off his shield, the Green Lantern sought truth, and even the Submariner turned to the side of good: another ring of filthy rotten Nazi spies and saboteurs was broken. The Axis shed their animal skins in defeat. In our comics we fought the war, and in the papers we read of its progress: June 6th was D-Day; during that month V-1 bombs, a terrible undreamed of weapon, began to fall on England; the Marianas Campaign pushed ahead. The pleasant summer advanced, and so did our boys: troops landed at Saipan, and during July the big drive began through Normandy; Guam and Paris were liberated in August.

At home the war controlled us. Our battles were fought every day: we could buy comic books, but few fireworks and no bubblegum. The B-B's for our guns turned to lead. The currency of conversation was ration discs and coupon books. In our driveway my father's 1934 Terraplane sat without tires, graded by the A sticker on its windshield. Now he drove only the sedan, a 1930 Hudson; it was an immense, magnificent car, dark and square; and when he placed an ironing board across the jump seats he was able to haul nine people every day to the ship-yard. However essential this was to the war effort, he could not get the red and white B sticker changed to the coveted grade C—so the coupe rested on its rims and the sedan eased around town at 35 mph on

ancient patched rubber and there was not enough extra gas that summer to even go to the beach.

But we fought on: we flattened tons of tin cans for tanks and salvaged kitchen fat for munitions and bundled high stacks of newspapers and magazines for who knows what. We bought a twenty-five cent savings stamp a week, and when the book was full it became a War Bond. On walks and walls we chalked our beliefs—*H Hitler is a Heel*—and assertions of evolution—*Tojo is a Monkey's Uncle*. We said prayers, pledged allegiance, saluted the flag; and a thousand times our razored hate cheered John Wayne's single-handed assault against the Japs on Friday nights.

One bright morning, when even the haze of war could not hide the sun, I came from behind the humped, tireless coupe in the driveway and suddenly noticed the marshland had become a profuse garden. The corn was a screen, thick as any bamboo grove, and below the tomatoes glowed red: tiny suns of nippon. Bayonets of onion greens stabbed upward; potatoes, peppers, lettuce, carrots camouflaged the ground. Even the tarpaper shack seemed to stand a little straighter in the chaos of flowers, and its shutters and front door were painted bright yellow.

Sneaking through the foliage was the Jap: he was building tripods, small tent skeletons, for the beans.

Behind me Uncle Boswick came out, stretched, and surveyed the changed, technicolor landscape. He sported a new panama hat and two-tone perforated shoes, and I guessed that he was on his way to the USO club, although it was pretty early.

"Poppies," he said. "And not the kind the Legion sells."

I admired Uncle Boswick—I would never have thought of opium—and so I said yes, when he asked me to reconnoiter the area and to get some fresh vegetables, to be sent to his friends in Washington, D.C., for analysis. In spite of my father's order that the Jap be left alone, I wanted to get in the fight. Our fight. The rest of the day was spent with the Gang mapping out a plan of action. It was only after the details were settled that Slat mentioned it didn't get dark until nine, his bedtime. Our hoots and jeers at Slat were suddenly silenced when we realized that there wasn't one of us could stay out that late.

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figure passed outside my window. It shuffled under that same loose, flowing shirt and broad hat I had seen last night—but again I could not see any feature of the face.

"Well, you're awake," my mother said. She was running water into a dishpan at the sink, and on the table, the gas-mask bag spilled out vegetables like a horn of plenty. "The Jap man gave us these," she said. "He wouldn't take any money, but I asked him to bring us some every week and I said I'd pay him a quarter—does that sound fair? He said he wants to buy some chickens."

Once a week until November the Jap came with a bag of produce, to accept my mother's money (as if there was no war on!) and to pass so close beneath the window that he must have felt the glow of my hatred.

He never did return my knife, either.

In what seemed the middle of summer, school began again. No matter that Paris and Guam and Palau had been liberated, or that bombs were falling on Manila, Luzon, and Okinawa, we marched into dull classrooms, carrying new notebooks already marked A.A.F.: we were all destined to become pilots, wearing white scarfs, chamois helmets, and leather jackets with the Flying Tiger patch on the back, like Errol Flynn. School for us was the twice-weekly War Communique film, where in the fluttering light we saw Patton tanks smash hedgerows, and bombs tumble like eggs toward the ultimate explosion. We squirmed with excitement as infantry charged across beaches strewn with dead and debris, as a flame-thrower sucked burning Japanese from caves, ending their ruthless mysticism. When the narrator's voice and the marching music ground to a halt and the projector stopped and the olive drab blinds were raised, the boys would turn to look at one another and even Ellie Chombrake, the skinniest kid in the class, wore a sense of purpose on his face. The war was a common bond, holding us together; we all knew our role in this struggle for freedom.

Besides Christmas, only two things happened that school year.

One night in December, shortly before vacation, I was doing homework when I heard shouting in the field: it was The MacGregor.

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Therefore, at nine, as the sun fell beyond the muted, blacked out neon of Portland, I crawled from my bedroom window and slipped into the high grass. In the near-darkness I groped along the trench-work, and at the farthest OP I began to inch toward that garden on my stomach, a hunting knife clenched between my teeth. Near my face the *chiirruup* of crickets was deafening, and at every shift of my body the gas-mask bag slipped noisily; I paused to look back, and through the summer mists I saw the dull yellow cracks around black-out curtains in our frontroom, far away.

Crickets chirped nearby, an echo of bullfrogs farther out in the marsh, and along Johnson Creek the Galloping Goose cried into the night. A veil of wind blew a pungent, acrid green and then I saw the oiled, metallic sides of vegetables: cucumbers lay like small surface mines, aimed in every direction.

I waited, staring into the blackness at the tar-paper shack. Then the knife blade slipped across prickly stalks and three large specimens were in the bag. I crouched among the corrugated sides of squash, knife slashing, and moved quickly into the bayonets of green onions. Beyond were tomato plants, the hard black balls swimming in metallic greenness. Among the wide, sharp leaves of corn I was shielded, and it was not until the fourth ear had been split from its stalk that I felt a pang of fear. In the terror of silence leaf rasped on leaf. The knife was in my hand when I stood to stare into the silent, black night.

Not three plants away the Jap waited, arms folded, hat tipped to conceal his inscrutable face.

Even as I jumped I knew it must be a *scarecrow*—but I threw the knife overhand and flung away the gas-mask bag and ran across the misty, deep grass, the uneven ground falling away under my racing feet. Only when I was again in bed, rubbing my legs to stop their trembling, did I realize that the Jap had my knife—that he was now armed.

I slept with this fear and in a dream I heard voices at the back steps: *well they are lovely and let me pay and I may keep the bag?*

I heard the screen door open and my mother say *Thankew*—it was a trick, no doubt—but then the door slammed shut and a

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From my front porch I heard him shouting crazily at the Jap and there was a distant crash of glass. I ran across the field, leaping trenches, until I saw the blurred outline of The MacGregor lobbing rock after rock at the tar-paper shanty; through the dark mist came the report of splintering boards. He was screaming and falling forward with every rock he threw, and I waited a minute before placing a hand on his shoulder. The face that turned was distorted into a crazy mask, and I stepped back, but not quickly enough—his throwing fist, clutching a rock, came from the night to smash into my face.

It was my father who helped us both home, and when he returned from The MacGregor's house, to hold an ice pack against my bleeding cheek, he told us that Mr. MacGregor had been killed in what the newspapers celebrated as the Battle of the Bulge—where General McAuliffe said "nuts" to the Nazis. The telegram from the War Department assured Mrs. MacGregor that her husband had died a Hero.

My cheek no longer hurt: I felt good, and I wanted to shake The MacGregor's hand. But it was too late that night, my father said, and for the rest of the week The MacGregor's desk at school was empty, and by Saturday the mother and son had moved to Seattle, leaving a dark, lifeless house.

The next week, as if to replace our loss, Piggy's uncle sent home a large, olive drab box from the Pacific. Piggy was certain it was a Christmas present for him but Gussie, his aunt, who was staying for the duration, said the box contained souvenirs, and that she had been instructed not to open it until Jed came home.

And within five minutes she had a crowbar against the lid, splintering wood; inside lay three long, dark rifles, a pistol wrapped in tan, oil-slick paper, and two Jap officer swords. Everything was coated with a thick rancid grease, but the guns were beautiful and the swords were works of art: they had scabbards crafted with inlaid wood and pearl, into which the delicate blade whispered. Gussie, who no doubt expected silks, hammered the lid back and from then on the basement door was kept locked.

But for us, knowing those weapons were there, the war seemed much closer.

School was a huge wheel, grinding toward Spring. Its monotonous progress was interrupted only by the excitement of paper drives and tin can collections, practice blackouts and marches to the basement, which was now called the Air Raid Shelter. Here we huddled until the All Clear bell, discussing how we would fight the war when called, even though we could not see how it would last another eight years: the newspaper maps showed wide arrows, and by April the Americans and Russians were shaking hands in a defeated Berlin, while most of Europe was occupied by our boys. Although the Japanese were using *kamikazes* and Baka Bombs, Iwo Jima and Okinawa had been captured and it was only a matter of time before we would invade Japan itself.

Our winter had been mild and the spring rains turned the ground an energetic green. The trenches were hip-high in water, but from my bedroom window I watched the Jap at work seeding and hoeing. I wondered what he thought—surely he knew now that his country was defeated. A hundred short Japanese admirals were no match for one tall John Wayne marine. Why had he come here? What did he want? What was he working so hard for? No matter if he should again transform that wasteland into a blooming paradise, the whole neighborhood blotted him out with hate. Yet he foolishly worked on: feet bare, pants rolled to the knee, he dashed along the furrows in a lurching, forward-slanting crouch under the wide straw hat. When he was not working the land he was building the chicken coop. He had scrounged fragments of wood and wire; and the coop, a temporary, tottering structure, made the tar-paper shack seem a palace. Apparently he had sold enough vegetables the previous summer, because one morning the fenced area was filled with small puffs of yellow, like frantic flowers. His dream was coming true, and I wanted to cross that field to make sure he understood that this could only happen in America—this was free enterprise, democracy.

The Jap had his chicks, V-E Day was celebrated, my dad was talking about the new car he would buy when this war was over, the neighborhood grew green, and school would soon end. It was into this spirit of optimism that Piggy's uncle returned.

If I had not seen him in uniform for a fleeting minute, as he

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rocks, and sometimes lobbed an occasional missile at the Jap's chicken coop—but half-heartedly, for now that we knew Tojo was finished our Jap seemed more like a docile intruder: unwanted, but harmless. Uncle Boswick had even taken to crossing the field two or three times a week, to “interrogate” the Jap about when the hens would start laying. For eggs were still rationed.

I trained Uncle Boswick's binoculars on the Jap's shack, then slowly swept them across the chicken coop, the vast garden—for I wanted to see my enemy's face, to see if in these last days of the war that face could maintain its humorless intensity—when at my elbow Slat said: “What's that noise?”

All I heard was Gussie's radio. Whenever she was sunbathing her radio blared hot hillbilly music into the quiet neighborhood. But today she was not sunbathing. When I swung the binoculars past our house to Piggy's backyard, I saw Gussie in the far corner wearing tiny shorts and halter.

The noise that Slat heard was the blackberry vines being chopped, and what Gussie was using was the big Jap sword.

She was working, and I recalled what my mother had said about Gussie “straightening out” with Jed home. It was the first time I had ever seen her do work of any kind. Like Uncle Boswick, she did not need to work.

We charged from the trench, knowing that long wooden box of war souvenirs was lying open in an unlocked basement. But Piggy said: “If we wait for Jed, he'll show them to us.”

Under the hot sun we waited while on that porch Jed rocked, his eyes focused on something above the rooftops, and in the far corner of the yard the sword flashed like a mirror. We waited, wondering how many American boys' heads that long blade had lopped off. We shuddered, for the courageous blood spilled on Bataan, Corregidor, Wake Island, and for the blade each time that Gussie hit a rock. Through the binoculars I watched Jed's face, dull and impassive, and finally I saw the lips tighten slowly, pulling his eyes narrow. Suddenly the field of vision was filled with his striped bib-overalls. I lowered the glasses to see Jed stand up; he spit once over the porch rail, scratched his seat, and started down the steps as we charged from the trench.

Jed walked slowly past the basement door, down the driveway,

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walked from the car to the house that first day, I would not have believed that he had been in battle: all day, every day, he sat on the front porch in a rocking chair, wearing faded bib overalls and a brown shirt, and bearing no visible wound. He was a strange man with small, dull eyes and skin which became red without tanning; when he spoke his voice faded through short sentences, and he refused to talk about the War, even to Uncle Boswick.

“All he wants,” said Uncle Boswick, “is to get back to that Alabama dirt farm, and sit.”

“That's okay,” my father said. “A man ought to own a bit of land.”

“Gussie, now she's cut from a different bolt,” Uncle Boswick said, winking. “I know her pretty well. She likes it here—plenty of ocean and forests and no niggers. Bet you five dollars she don't leave with him.”

“Oh, now,” my mother said, but her protest was weak for she had the gossip about Gussie straight from Piggy's mother: how Gussie had worked at Oregon Shipyard for two weeks after Jed had been shipped overseas. She had been back only for launchings, when the company gave out free beer and food, and we were told that any Saturday night she could be found along Harbor Drive, where ships on the Willamette tied up. Gussie, my mother said, was “wild” and “needed a baby to keep her home.” Now that Jed was back she was sure that Gussie would “straighten out.” Uncle Boswick, who seemed to know an awful lot about Gussie, said he wasn't so sure.

But rain or shine Jed remained in his rocking chair on the front porch, surveying the neighborhood with dull eyes. His uniform remained in the closet, and Piggy reported that Jed had gone into the basement only once to check the heavy box of souvenirs.

So we were surprised to see Gussie with the big samurai sword.

That late June sun was already an explosion of fire, burning life from the grass, but Piggy, Slat, Mike, and I worked in the trenches anyway; we felt needed, for after V-E Day the war focused on the Pacific, our ocean. We repaired trench walls where the rains had worn them away, and filled sandbags, piled our

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and was blotted from sight by our house. We were halfway to the road when Jed re-appeared, to take the sword from Gussie.

Later I was unsure exactly what I saw—we were still a good distance away, and it happened very fast. She had the sword raised overhead in both hands, to assault the tenacious blackberry vines, when Jed stepped from behind and grabbed the blade. The surprise of his movement sent her spinning off balance, and she fell among the daggers of the vines. We heard her cry once—a single, abrupt noise—and saw the blade flash, an arc of sunlight across our eyes, forever impressed. An irregular, stunned line of boys watched in horror as Jed came from behind the trees and the obstructing house; he lurched toward that cool dark basement.

We retreated to the trench, where I exchanged one nervous glance with Piggy: Gussie lay in the vines, pumping her blood out, and beyond that dark, recessed doorway Jed had the guns. We gripped the lip of turf, not even pretending to arm ourselves with throwing stones, until we heard the thin siren droning from Loaner's Corner, an insect in the hot afternoon; and at the same instant a muffled explosion churned up from that basement, growing like a cloud to envelop the neighborhood.

A few minutes after Uncle Boswick jumped the fence which separated Piggy's yard from mine, the police car rocked to the curb. As the officers moved up the driveway, guns thrust into the yard's calm, we raced to the road and saw Uncle Boswick point to that far corner. Blood smudged his shirt, and his eyes slanted against tears—at the time, it was my impression that he had cut himself coming over the fence.

And before the policemen came back from viewing Gussie's slim, decapitated body, and before Uncle Boswick chased us into the street, we gathered at the small, dirt spattered basement window: Jed was sitting in the corner, propped against the dirt wall by the Jap rifle. The big toe of his right foot was hooked into the trigger-guard; the harrel pointed into the darkness where half his head was missing. Behind him a fan-shaped stain drew flies.

The deaths were not mentioned that evening at supper, a meal eaten in silence; but later, on the front steps, Uncle Boswick announced, as if I did not already know: “He did it with the sam-er-eye sword. Can you believe that? Ahhhh, she was a bea-

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utiful girl." He went on, in a voice charged with amazed indignation, to tell how he had seen the blade flash once across the sun from the chaise lounge in our back yard; he thought it was a dream. From that moment his world was one of missing pieces, of edges that never did quite meet, and when I asked him again what *really* had happened all he could say was: "He did it with the *sam-yer-eye*."

But that was not what I wanted to know.

Nor did the Jap make any sense to him. A few days after the deaths Uncle Boswick crossed that wasteland to "interrogate" the Jap, and when he returned his voice was charged with amazed fury. "The hens are finally laying, but *he ain't eating the eggs*. The Jap ain't eating the eggs and he won't sell them. I'm telling you the whole world's gone nuts."

After Uncle Boswick left for the USO club, I got out his binoculars and my plane spotter's manual—for four years I had been searching the skies for a Zero or Mitsubishi bomber. From the blue skies I lowered the glasses to focus on the Jap's shack, and for the first time I noticed that the profusion of flowers had shrunk back into the mud. The shack leaned to its own shadow; a yellowed newspaper fluttered from the window broken long ago by The MacGregor's stone. I shifted to the garden out back, and saw corn burned by the sun fold into stiff stalks, diminishing like candle wax.

The glasses focused on the slanting assemblage of wood and wire, and although the nests were concealed I could see the clumps of dirty white which flashed from corners: the hens had begun to lay their eggs in any depression. I slowly swung the glasses across the Jap's property—scanning every inch of peeling paint, broken glass, and browned foliage—but I saw no sign of the Jap. The chickens milled about the dusty arena, without food or water, eyeing one another suspiciously. The eggs began to pile up, dropped from the starving, wiry hens, and I knew this was another fiendish, exquisite eastern torture. I pictured the Jap hiding in a corner of the shack, drunk on sake, giggling his sharp-toothed, rat-faced fanaticism.

The eggs piled up, delicate and white, and every day Uncle Boswick crossed that wasteland to beg, plead, argue the Jap into

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crowded as they rotated in an endless circle under the blazing sun. I saw those near the fence stretch through the wire, their hysterical beaks reaching for any green leaf.

One day toward noon, just as I was about to return home for lunch, I saw a hen squat in the dust and when it rose, the quizzical eye aimed at the sun, its dusty, hoarse clucking was suddenly strangled. The hen's head darted like a wedge; the sharp beak smashed the shell, and the hen began to devour her own egg.

From the side another hen kicked high into the air, wings flapping, mad with the smell of food. A cloud of feathers exploded over the oily yolk as the two fought—others jumped in, and mass hysteria spread like the rising dust cloud. I watched with excited horror, for I had been waiting for something like this—the dust, torn feathers, the savage choked cries. From behind the wire a gas cloud rose, and the smell of rotten eggs drifted on the wind, an ominous yellow cloud which would stain every house, touch every life.

Fifteen minutes later, when the air was fairly clear, I could see that every egg had been pecked open.

Again the tide rotated wing to wing, hungry for food, space, the freedom of flight. They pressed together tightly, accelerating in a small circle within the confines of the wire until motion became a brown blur. Their movement held no hope for escape, but the smell of food had driven them mad and this was a kind of direct action—in desperation their yellow feet raced across the baked earth, the head at the end of the arched neck in pursuit of something. I waited, watching with that same sense of excited horror I had known the day Jed walked off the porch and the morning the Jap had first appeared on our horizon.

Then, near the wire, one stumbled with exhaustion. Her wings fanned the dust, but before she could rise the beak of her neighbor slashed out. She struggled, her chalky *clu-u-u-u-k* filled with urgency and alarm, but from the circle's momentum a dozen hens peeled off and were on her, necks extended, beaks chopping at her eyes.

When two of the attackers drew back, their dusty feathers were speckled with blood. Through binoculars I could see the stained hens lift their wings, crane their necks at a difficult angle

selling him some eggs. I would watch Uncle Boswick cross the field and stand by the bottom step of the porch; I could see his mouth moving, hands flying—but *I never saw the Jap*. Only a shadow across the broken window, a faint movement which might have been the curtain blowing. On any day during the past year he would have been running on short admiral legs across the tilled soil, a water bucket in each hand, or he would have been leaning on his shovel, or kneeling over seeds, as if in prayer. Now he did not come out of the tar-paper shack, not even to feed the chickens.

It was not until two weeks later, when the heat of summer shifted into August, that Uncle Boswick was able to learn why the Jap refused to part with his eggs.

Uncle Boswick was trying to talk my mother into going across that field to plead with the Jap. "You've got to go—the egg route is all sewn up, I've got the customers. We've got to make some money soon, before this war is over. Gawd knows every businessman has lined his nest: the junk-yards selling gas tanks and tires from wrecks at black-market prices, the gas stations, the meat markets—they're getting rich!"

We had never had any money, and he was trying to appeal to her only fear: poverty. But apparently she feared the Jap even more, for she would not go—not even when he told her what he had learned.

"Do you know *why* he won't do anything with them?" Uncle Boswick asked. "He bought the chickens so he could have some eggs—and now he tells me he can't eat the eggs of hens he knows *personally*. That he has fed with his own hands. *Hens he knows personally!*"

For Uncle Boswick this was the ultimate puzzle, and he abandoned his attempt to collaborate with the enemy. Other afternoons would be spent in the chaise lounge, warming his war wounds against the sun, clipping money-making advertisements from magazines.

But I continued to watch the drama of torture with a strange fascination: every morning I went to the foxhole and focused binoculars on the chicken coop, where lean hens milled, eyeing each other suspiciously. Their high wiry bodies bobbed and

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to dink off the beads of blood. Behind them the circle began to disintegrate, and the smell of blood carried to my foxhole as hens surrounded to attack the attackers.

Originally there were perhaps thirty chickens, and the next day when I returned there were half that number. On the third day their were ten, and then five walked among the debris of feathers and bones. These five had grown heavy, nourished by the fallen, and they waddled grotesque and wary. One stayed in each corner of the coop, and one paced a small circle in the center.

Later there were only two (left), and these had been changed until they looked more like buzzards—their necks were plucked bare, and what lower feathers remained had turned black from the blood and dust. Seen through the binoculars the birds looked arrogant, fierce, and utterly mad. Their feet were claws and their heads like hatchets, topped by the blood-filled comb. Each preened and arched in her space, proud that she had survived. I wondered whether inside the shack the Jap was giggling or filled with revulsion—after all, these were hens he had known personally.

And suddenly the War was over.

On our small street people spilled from houses, cheering and shouting, touching one another. My mother, after saying a prayer to God, even smoked a cigarette in her excitement, and there was cold beer on the table. The cloud of War had lifted. Relief and happiness passed through our house like a seismic wave.

From the radio came the official details: *At 12:01 The Great Artiste dropped the second bomb . . . a pillar of purple fire, 10,000 feet high, shot skyward with enormous speed, moving to become a mushroom shaped cloud which eventually attained a height of 60,000 feet . . . officials estimate that the blast caused extensive damage. . .*

The War had ended. In that room I sensed a curious mixture of gladness and despair, as if we were suddenly released from what had held us together. I could not remember a time before Pearl Harbor, I could only recall a world at war, and all my energy for four years had been consumed by the war effort—I'd spent hundreds of hours digging the home defenses, scanning the sky for enemy aircraft, watching war communique films at

school. I had collected tons of waste paper, tin cans, old cooking fat. I had grown Victory gardens, stayed up nights watching for tire thieves, helped my mother to keep the OPA Consumer's Pledge.

"Jesus." Uncle Boswick heard the news and his hand reached for another cold beer.

My father had his bank book out, and was searching the columns with a scowl. The War had killed the Depression, moving him into the only prosperity he'd ever known. He wet the pencil tip against his tongue and began to figure on an old envelope, moving into peace half-heartedly.

I walked to the street's edge and looked both ways, as if I might see that cresting mushroom cloud, or be touched by its gigantic shadow. For the war *had* touched us all: ~~I thought of The MacCoyes, Cuzco, and Ted—in the dark enigmas of that basement that stained well; I later realized we had viewed every casualty.~~

And in the field where we had labored hard and well, grass already grew in our trenches.

Perhaps because the Jap was no longer my enemy, but more likely because I was curious of the face I had never seen, I walked slowly through the yielding high grass toward the leaning tarpaper shack. Against the broken window the old newspaper floated, the type erased by sun and wind. Closer, I saw that the shutters threatened to fall from rusty hinges, and that their bright yellow paint had now curdled into rivulets. My knock was timid, and unanswered, but the door was ajar and I could see through the single room to the back yard.

The house was empty. Any furniture the Jap might have had was gone, and so was he. There was not even the smell of soy sauce, nor the odor of yellow; not even a grain of rice captured in the floor's parallel cracks remained as evidence. I stood in the tiny room, where dust motes drifted like dandelion fuzz across the sun's scorching shafts, and I wondered where he had gone. I wanted him to see my triumph—we had won, Japan was conquered. Also, I wanted to see his face—just once, up close, to see if he wasn't an exact copy of the grinning monkey the magazines had shown us. Where was he? Had he committed hari-kari in the garden?

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## NORTHWEST REVIEW

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white scars. Grown short and fat, the crescent beak hooked like a primitive tooth, she had metamorphosed into a kind of rat. Of the flock, this was the Victor.

The only evidence that the empty room had been lived in recently were the newspapers covering one wall. Bold headlines jumped from the yellow paper; the print faded into blurred words, columns of statistics, tracing the war's progress—down to the two day old newspaper taped at a crazy angle in the corner, its ink still firm.

Under the low ceiling the August heat collected; thick blue flies hummed furiously in the hot air, and as I walked out the back door it occurred to me that the Jap's departure would *really* baffle Uncle Boswick.

The garden was levelled; except for the small, open dirt mound, a row of scabs where the corn had been, all traces of the Jap's industry were sucked into the baked earth. A few loose feathers drifted across the space ~~where last year cucumbers had lain in profusion, like surface mines, and the night air had been green with the metallic darkness of hard, fist-sized tomatoes. The feathers drifted from the rotting pile within the chicken coop, mute testimony to the destruction. The ground within the wire was perforated with the push marks of claws, littered with bleached, dry bones. From inside the shed came a brittle noise, and I wondered if there could be a survivor—I had imagined those last two hens fighting by moonlight until each had driven a slashing, crescent beak into the other. The noise—a chewing, tearing sound—continued, and I searched the baked earth for a handful of grass to throw over the wire fence.~~

As the grass drifted down, each blade flashing like a knife, the burlap cover at the small doorway moved. Then the single remaining chicken emerged. She dashed across the enclosure on thick legs to where the blades were still falling; cautiously, she sniffed at my offering but did not touch it—she had acquired a taste for blood.

The angular, massive head turned and behind deep folds her fierce eyes were fixed on me; with a crouching run she accelerated, to crash heavily into the wire. Her thick, short neck absorbed the impact, and she moved back, grunting, to try again. Her rush had carried the terrific odor of fowl, blood, dung, dust; and with this stink in my nose I now saw that she had lost all of her feathers and the skin was a silky black, broken only by the

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APPENDIX D

THE BIG LITTLE GTO BOOK

## The Big Little GTO Book

### First Version of Introduction

#### INTRODUCTION

*see diff spelling in factory l.t* (see p 93 Blue Book de 970 Ref.)

GTO: Gran Turismo Omologato. The Pontiac Motor Division defined the name simply as "ready", meaning that it was ready for the customer and ready to motate. In their advertsing they elaborated on that definition: "In Italian that means about twenty thousand bucks. The way we say it is easier to pronounce and it costs a less besides." John Z. DeLorean, one of the men most responsible for the GTO, defined it as

The GTO Association of America defines a GTO as "an idea on wheels-- the idea that there's more to driving than moving from place to place <sup>the</sup> in isolated indifference." *others called it "the 901", "Punch" & "first muscle car"*

GTO, or Gran Turismo Omologato means Homologated Grand Touring, an classification determined by the Federation Internationale Automobile, the international governing body of automobile racing. It describes a closed ~~car~~, production model car suitable for both touring and certain forms of competition. To ~~establish~~ <sup>or lower</sup> establish a car as a production model, a hundred ~~(or more)~~ units must be built and sold, and after a car has been accepted under this classification changes are permitted in the engine and drive train, or the chasis, but not on both. (rewr)

Homologation means accreditation by the FIA (a formal process which the Pontiac Motor Division ~~never~~ ignored) but ~~this/term~~ because of the popularity of the GTO the term soon became ~~a/verb~~ accepted by automobile buffs as a verb, "to homologate", meaning that a manufacturer had "homologated" parts, special parts which were available to the public.

## 2/Intro

It's interesting that this car, so American, had a European designation. Re how Pontiac chooses its names (see the flyer). Appeal here to the European GT cars: the Iso Grifo (~~at \$15,000~~), the Maserati Ghibili, the Alfa ~~Gi~~ Giulia GT or the Alfa Romeo 2000 GT Veloce, and, most obviously, the Ferrari GTO. Some people took the GTO classification too seriously felt that the GTO classification was an affront to those cars in the \$15,000 price range which had earned it. On at least two occasions a Pontiac GTO and a Ferrari GTO were compared as if they ~~were~~ had both been built to do the same things (it was to the chagrin of the purists that the Pontiac GTO went around the course almost as fast (more specific) as the Ferrari). But the PMD ads played off the idea that the Pontiac GTO could compete with imported cars: "Can't afford a European GT machine? Fake it."

~~That this was very much an American car--a factory hot rod--big~~

The sports car appeal--throughout the 1950s motorists had been yearning for an affordable sports car which would combine handling and roadability; the GTO turned out to be the car that thousands had been waiting for. It combined those things with great gobs of horsepower, bucket seats, and stylish body. Moreover, there was room for a family.

That Pontiac/DeLorean did two things:

1) He put a big V-8 in an <sup>small</sup> ~~intermediate size~~ car--this was the first time this combination had been offered by the factory at an affordable price;

2) ~~the~~ <sup>was</sup> the factory offered a list of options so that a customer could in essence have the factory hand-build a custom, high performance automobile. The combination worked. The result is a car which has a nice feel, which is agile and precise, with a solid body--exhaust ~~sound~~ which turned 100+ in the quarter mile and 120 mph top end. (etc)

## Second Version of Introduction

### INTRODUCTION

GTO: Gran Turismo Omologato. [An unique car with an unique name,] a name almost unpronounceable for most Americans, and one whose ~~name~~ meaning was unknown to three out of four ~~GTO~~ owners of the car. <sup>people</sup> A name ~~reduced~~ by most to its initial letters, ~~GTO~~, (and) later (scrambled and) <sup>Anglicized</sup> Americanized to "Goat".] <sup>?</sup>  
Pontiac translated the name as "ready", making it clear that that foreign name was describing an all-American product which was ready in both sense of the word: readily available, and ready to go.

<sup>It was appropriate</sup>  
The name ~~made sense~~, in a way, since the GTO was described by the manufacturer as a "sports car", and such cars had always had foreign roots. It was a sports car, (but) an Americanized version, and it was indeed the sports car that thousands of American drivers had yearned for since the early 1950s: it had the trappings associated with ~~a~~ sports car--bucket seats, tachometer, floor shift--and it handled reasonably well. Most of all it had power--it had enough power to scare the bejeezus out of drivers accustomed to four doors and ~~three~~ <sup>serious</sup> inches of undercoating! Moreover, it would easily do double-duty: you could run it ~~weekends~~ Saturday night at the stoplight burnouts or at the legal (NHRA) drags, with a good chance of coming within a hair of the class record, and on Sunday morning you could load up the whole family and drive to church without having to change anything but the rear tires.

Such is the stuff of the GTO myth. Today it is the archetypal musclecar, the car that comes instantly to mind when one thinks performance. Immortalized in song, <sup>remembered as</sup> the hero <sup>of</sup> an unending saga

## 2/Intro

*memorized*  
 of street racing, drive-in restaurants, Saturday night dates, film ~~showing a~~ (a ~~cross-country race~~ <sup>the</sup>), the GTO seems to glow like the knight errant, true to its code: it is pure and clean and classic. Classic not according to any automotive club's definition, but classic in the Grecian sense, re simplicity, form and function.

*Spinway Times -  
 capable of  
 90 mph - the  
 top speed  
 of  
 100 mph  
 exhaust -  
 etc*  
 ¶ Today the GTO ~~is~~ continues to be sought out for those same virtues. But the passage of years has increased the intensity of the heroic glow: the GTO, especially those built during the early years, represents the kind of car that could be built by people who actually loved cars, who cared about the product, who ~~believed~~ knew that there was a motoring public that wanted a specially-built car that would move. The GTO ~~(today)~~ <sup>the creation of</sup> represents the best of Detroit, of an industry ~~(which built cars)~~ unfettered by federal safety and emission limitations, and the best of America, when streets were not crowded and ~~the speed limit~~ there was an unlimited supply of twenty-five cent a gallon gasoline and the legal speed limit was eighty miles an hour. (Golden Age)

The GTO ~~is~~ ~~is~~ is easily mythicized because it was that kind of car, but it's important to remember the origins of the myths. Here is what made the GTO unique:

- 1) The GTO was the first car to use an intermediate size body with a big V-8 engine. As such, it was the first "musclecar", and the godfather of all those that followed.
- 2) It was offered as an option on the Tempest series, and by checking a box on the ~~order form~~ <sup>order form</sup> the factory "built" a special car for the customer. A second sheet listed a wide variety of dealer-installed performance and appearance options, so a customer could drive off in exactly the kind of car he desired.
- 3) It was heavily and expertly promoted until it had a clear sense of identity. The GTO image This was extremely important

*Affordable*

(Now H&EV concluding ~~the~~ <sup>the</sup> popularity & sales, ~~as~~ <sup>as</sup> artifact which symbolized the car culture of the Sixties)

APPENDIX E

STREET WAS FUN IN '51



## Street Was Fun in '51

### Car Show Description

talk with the owners.

Such an opportunity came with the first—the very *first*—Portland hot rod show. The idea of a car show seems obvious, but it hadn't been done before; perhaps there wasn't enough interest, or not enough cars, but the hot rod movement was growing and there was both interest and cars now. "Speed Cycles" was held at the Armory in March, 1951—exactly a month after I bought my roadster—and when I walked through the doors I felt my knees get weak. Compared with today's shows, there weren't as many cars at that first show but those on display were real hot rods and customs, and they were stunning, especially for a fifteen year old kid who had never seen anything like them.

In the center, like peacocks preening, were four cars that would be the focus of attention at any show or rod run today.

There was a black, chopped '40 Mercury convertible, with hood and trunk chrome removed, the fenders molded to the body, and the bumpers only inches from the ground. It was the epitome of what we think of as a '50s custom. Years later I learned that it had been built in California, it had been owned by Bob Davenport of Portland, and was probably parked at his house near 82nd and Glisan the evening I discovered the hot rod underground.

Beside it was Mid Barbour's 1935 Ford phaeton: black lacquer, white chopped and padded top, Hollywood hub caps, a LaSalle-type grill, solid side panels, '40 Ford taillights, and chrome exhaust extensions that exited through the rear fenders. I had forgotten about the dashboard until Don Krueger refreshed my memory:

She had Stewart-Warner instruments from one side of the dash to the other—probably fourteen (gauges). She had dual oil gauges, oil temperature—this was way before people thought of putting them in. It even had air speed gauges on it off an airplane, came out by the windshield, little chrome tubes pointed forward, and these ran the air speed gauges in the dashboard.

Her phaeton must have been one of the oldest custom cars around Portland because Don remembers seeing it as early as 1942 when she used it to pull her boats to the races at Dee Lake. He remembers Mid Barbour as a "good gal, and mechanically she was a lot smarter than a lot of men." She was a member of the Pacers club, and Wes Strohecker remembers that she "was a fantastic mechanic, and got her start in outboard racing . . . and knew Crosley engines inside and out. She was a super mechanic . . . she really

knew her stuff.” She was a friend of Harry Eyerly, who for many years was involved with inboard racing boats, usually powered by a Crosley engine, and he had a Crosley Hotshot that he drove to first place in the Golden Gate Park race in 1954; he also built experimental aircraft, which is probably how she got the air speed indicators that she mounted on her car.

Beside her phaeton was the Story Special, built by Tom Story. This was a custom sports car, reflecting the public’s interest in an American sports that would compete with those from Europe, and reflecting Story’s ability to work metal. Story drew the original plans in 1944, kept changing them over the years, and drew a final set in 1949, when he began to build the car. The frame was chromemolly channel steel, with Willys independent front suspension and rear axle; the engine was a full-race Ford V-8 60 rated at 113 hp. *Motor Trend* did a story on the car and reported that it was built on a 97” wheelbase and weighed 2100 pounds. It “accelerates to 7250 in second gear, and 6500 in high, takes city corners at 3000 rpm, and has no indication of wheel slippage.” Front fenders were 1949 Chevrolet, rear fenders were 1949 Pontiac, shortened, and the rest of the body—doors, hood, cowl, trunk—was built by Story. At the time of the show the car had been sold (reportedly for \$3500) and Story intended to build several more, including a four seater on a 102” wheelbase, but nothing came of that.

Next was Wayne Mahaffey’s ’35 Ford phaeton from Salem; like Mid’s, it was low, black, with a chopped white top. It had a filled-in spare tire cover, ’40 Ford taillights, stock grill, ’49 Plymouth rear bumper, ’41 Buick instruments in a chrome dash, and beautiful leather upholstery with a blue headliner done by Gaylord of Los Angeles. Power was by a stock flathead Cadillac with Hydramatic, which did the job on street and strip. It’s hard to describe a car like this, or to say what it meant to me when I first saw it—the car had connotations of Hollywood, movie stars, and a way of life that most of us yearned for; against the background of dull traffic, the plainness of the Truman-Eisenhower years, it represented the exotic; it was as close as we might get to a custom-built boat-tail Packard or dual-windshield Cord. It was the kind of idealized machine that I drew in my school notebooks.

Of those four outstanding cars, I saw Mahaffey’s phaeton once later that summer, and the others disappeared—I never saw them on the street, and I know that they weren’t on display at any Portland car show over the next few years. What, I wonder, happened to them?

Every car at that first show was of interest to me, but of the others I remember best Bo Nabb's '32 three window coupe. Like the owner's name, the car was bobbed, short, and quick. It was chopped until the windows were mere slits, channeled about six inches, and the entire engine and front end were chrome plated! Because the interior was unfinished, tinfoil had been placed over the windows. The car had a low, nasty look, and it was painted purple. Beside it was a placard with a Medley-type drawing that said: "Coupes go fast too!" Bob Scovell and Mel Andre, who built and owned race cars, were responsible for the body work, and Blackie Blackburn had built the big flathead. Bo Nabb sold the coupe to Jim Snyder, a student at Cleveland High, and it was a familiar sight in Southeast Portland for the next several years.

One car was probably not that outstanding—I've only found one other person who remembers it—but it was unusual and I always liked the car. A '27 T roadster, it had been cut off flat behind the doors; it had a hood twice as long as the body; it had suicide front suspension and elliptical springs in the rear. The reason for the long hood was because of its powerplant, a Pontiac straight eight! Painted Chartreuse, a 1950 Ford Crestliner color, it had purple cycle fenders, a white top, and twin chrome exhaust pipes that ran the length of the right side of the body. Don Krueger remembers the car: "It was kinda hash—an old straight eight. It wasn't very fast—we were shutting him down with our sedans. He just bluffed everybody—he could lay a lot of rubber." I always had a fondness for the car because it was an early rod, an original design, it resembled an MG-TC, and because I saw it often on the street in all kinds of weather, the driver snug and dry with the top and side curtains in place. This car was in the Southeast area for years; in 1958 I found the fenders in the scrap heap at Salama's body shop, but I'm told that the car still exists.

APPENDIX F

"THE INVENTION OF HAPPINESS"

## "The Invention of Happiness"

### Final Version

#### THE INVENTION OF HAPPINESS

The television is making suspense noises. Tweak tweak tweak.  
We don't have a television set but I hear my neighbor's from  
down the hall and invent the action. Mice on a battlefield.  
A jeep of mice. A mouse with a six gun. A bedroom scene.  
Violins, pink lace.

"Take my hand. Please just take it."

A clock falls off a counter and crushes an ottoman.

"All right. Down on your haunches."

"Me!"

The words, the music, arrive blurred, scraped, faint. We have  
given up television to improve our lives.

Two dish pans crash together.

My husband pops in. The opening door makes the television come  
across clearly.

I want him to say, "Thank god you're alone and not with a  
sailor." He says, "What are you worrying about now?"

"Me."

We've eaten our supper of noodles and tomatoes--fresh tomatoes  
from the man down the street who grows them in lard cans on his  
fire escape. And now Jack is treating me by doing the laundry.  
He has slipped into his lounging shorts that read High Quality  
Brand on the back pocket.

UPTON  
THE INVENTION OF HAPPINESS

He turns to go back down to the laundry. As the door opens, tingling music floods in.

Jack dumps more laundry on the floor. We both go through it and disentangle our clothes. I put mine in one pile. He puts his in another.

"I don't want to go to bed tonight."

"Oh."

"Ask me why."

"Why?"

"I don't want the night to end and tomorrow to start."

He looks at me awhile.

"I've been drinking 10 cups of coffee every day at work," I continue.

"You'll never get to sleep tonight."

"I hope so."

In the bathroom I change into my nightgown with the tiny pink sprigs on it. Jack used to laugh at this nightgown--it is so innocent. It's like sleeping inside a lamb. A hairbrush on the windowsill is all crammed with Jack's hair. As I slide into bed I try not to touch him. For four months now Jack is angry if I touch him. I draw my knees to my chest and hug myself hard.

This is what I do all day at work: I type letters that evade the word "money." How about your remittance, your oversight? Bernard, one of the callers, is angry. One of his deadbeats keeps

UPTON  
THE INVENTION OF HAPPINESS

hanging up on him. Bernard lets the woman's phone ring in her apartment for half an hour.

"Let that jangle her nerves."

Bernard stands in front of my desk with more letters for me to type in the top pocket of his vest. His eyelids are purple, a lovely purple. He's tired but it looks good on him. Women would buy that shade. I think of an invention: surgery that gives coloring. That fine purple shadow etched on the lid-- no more worry about eye shadow dripping and making Japanese characters on the face, no more repeated applications. Blusher forever or as long as you live. Always rosey cheeks. They could do it by breaking the capillaries. They could guarantee the shade.

"I have too much to do," I tell my boss. "Look at all these letters." I thrust a packet of letters toward him. "I can't even finish yesterday's letters."

He nods and swivels and smokes in his office with all the cheeseburger wrappers wadded up on his desk and windowsill. He doesn't say anything. He just watches me walk out.

At my desk I save myself by thinking up bright ideas. For instance, how about a laundromat where you can get your clothes clean in a nightclub atmosphere? You could meet people, have a few drinks, stare at the carpeted and mirrored walls while your clothes take a tumble. If you take a tumble you have clean clothes with you for the next day. No last minute rush to make it home to change.

UPTON  
THE INVENTION OF HAPPINESS

Another possibility: musical vacuum cleaners.

Once, when I was a kid impressed with Jesus I had this idea that it would be nice if you could have a cross to get up on-- but without the blood or the nails or the pain. You could just get up on the cross and people would come to see you. My problem was how to keep myself there. I had this idea about using wet chocolate as a fixative. I find Bernard in the hall and tell him about it. He smiles at me. He goes into his office, shaking his head.

\*\*\*\*\*

The case that interests me most at the moment is that of Hiawatha Taylor of Mackinac Island, Michigan. I type her name every other week. They're ready to put her through small claims. But what I like is the idea of this fugitive with the odd name who won't pay in that tourist haven. Her name makes me feel better.

As a child I went to that island. All I remember is the absence of cars and a man with a dog in a little dog coat--tweed, with a pocket and a tiny gold chain in the pocket, as if the dog had a watch fob. I also remember the fudge. The island is famous for fudge. I tell this to Bernard. He says, "The fudge is thick on Mackinac Island. Don't make promises you can't keep."

Hiawatha. A month ago I consulted a fortune teller. She said I would have fifty years with my husband, that very soon he would touch me again. That nothing continues as it has in the past.

She tried to prove herself to me. "Your husband," she said. "When I think of your husband I smell french fries."

Jack manages a Wendy's.



UPTON  
THE INVENTION OF HAPPINESS

On break I flip through a woman's magazine about the new life that waits for me if only I reach out. The article is called "Reach Out for Pleasure--It's Yours!"

I stretch my arm over my head and reach out. I take a tiny little bottle of cologne out of my purse and dot the cologne on my neck and in the crooks of my elbows. I stand up and dot some on the backs of my knees. Pulse points, the magazine calls them. I smell like oranges and little white flowers. I imagine I smell like Hiawatha Taylor--like a woman in hiding.

Through the partition I can hear Bernard talking on the company phone to one of the men he tells me he loves. "Ha ha ha," he says, "no, that's the name of a disease."

Because he cannot touch me Jack does dishes. He does the laundry. He vacuums. I tell him he doesn't have to do all that. We both work; we should share the housework. He picks up an empty ashtray and says, "I want to." He says, "Why do we even have this? We don't smoke. We should get rid of it."

He is poking the vacuum cleaner under the coffeetable with one hand, holding the ashtray with the other. Suddenly the coffee table tips over and one of the legs falls off and rolls under the sofa.

"They should make them better," I say.

"I hardly touched the thing," he says.

UPTON  
THE INVENTION OF HAPPINESS

Over coffee and cereal the next morning I try to explain a dream I just had. Jack says "You're making it up as you go along. You'll be late."

The thing is, I dreamed that I invented a new sort of moon out of linoleum. You could mop it. The earth spun far away, tiny and black as a number. Suddenly Jack and I became mice. It's funny. I was a mouse but I was able to think. I thought: Ha! No cheese. And then I ran around and bit people. I ran over and bit our neighbor who grows tomatoes in lard cans. I bit Bernard. I bit Jack. I bit a shopper.

Jack picks up our cereal bowls carefully, as if they might break in his hands. He puts them in the sink, turns on the tap and squeezes a bottle of yellow detergent.

He turns. "I mean it," he says, "you'll be late. I've got another fifteen minutes but you'll be late." He reaches over with his hand, all soap, and pats the hair on my head. For a moment I forget and almost kiss him. My hair still feels a little damp from his hand.

On the bus to work I think about a bottling company that would bottle milk in a container shaped like a cow. A cow with a little udder. A cow with big mild eyes. A cow with clear tiny horns. You could hold the back hooves and pour. There would be no special reason for the bottle being shaped like a cow. It would just look nice. It would just make people happy.

-----end-----

## APPENDIX G

LAURIE SHECK'S AMARANTH: CHARMS FOR THE SOUL

## Laurie Sheck's Amaranth: Charms for the Soul

650 words

### Final Version

Lee Upton

Amaranth by Laurie Sheck. The University of Georgia Press, Athens, Georgia, 1981.

#### LAURIE SHECK'S AMARANTH: CHARMS FOR THE SOUL

There is much to admire about the poems in Laurie Sheck's collection Amaranth--their richness and ambition, their ability to reflect the diminishing effects of time yet praise the vitality of passage, their compassion. It is as if these poems are charms for the soul. They offer a quiet, steadying voice that, nevertheless, penetrates to the core of Sheck's most important concerns: mortality, shelter, the self's hunger, suffering. Sheck never reaches for easy, flashing effects. Instead, the voice here is meditative, carefully shaded. Sheck is a poet to be trusted.

That clear voice, never pandering, focuses attention on a world in which change is our constant lot. The children in Sheck's world seek to protect themselves from the assaults of time and the outer world. They are secretive:

...the self, I think,  
possesses a great reticence,  
not unlike the white camellias  
opening slowly after storm.

("When We Were Children")

The beauty here is not facile. In fact, much of the beauty of Sheck's vision arises in moments before or after storms of one sort or another. She would have us imagine the beauty of deathlessness simply because it cannot be our fate. This voice is not comforting--surely comfort isn't what we seek in these poems. The self's longing for permanence, for direct contact with what is most real is offered to us.

Upton  
ALABANTH

The doll, perfectly stable, is one of Sheck's favored images:

Holding it  
 the child touches the pure stasis  
 it secretly desires  
 of its body,  
 to be as a pearl  
 cloistered from the world's becoming,  
 whole and perfect  
 though the universe  
 slowly expands  
 though atoms are smashed

("Doll")

Without change, however, Sheck knows that life would be impoverished, empty of energy and depth. In "Natural History" stasis is viewed as deadliness. No fulfillment exists among the animals poised in the diorama:

...the sky  
 so flat it won't  
 shimmer near the moon,  
 the pond so still  
 no fish will break its surface.

The atmosphere of these poems is shadowy, faintly lit, yet it glints with the unexpected. This is especially evident in "Rose Light through the Windows." The poem might serve as a description of Sheck's way with light: subtle, shifting. The poem tells of an 18th century duchess who designs and has built a house made completely of shells. Here is shelter beyond our best notions of shelter: "An entire house made of other houses,/ that must be the point."

Upton  
AMARANTH

Walls are often thin in Amaranth. The world is insubstantial, fragile. There is the appearance of calm, yet violence waits under ~~such~~ surfaces. The sea, for instance, is presented by Sheck as "black and forever," "the box planed smooth by sunlight." Such calmness suggests a constrained violence; Sheck's very insistence on order dramatically anticipates its reverse. This is not to say that Sheck never presents overt violence or horror. In ~~one~~<sup>a</sup> ~~of the most~~ moving poems in the volume, "The Hazel Tree," a child contemplates starvation, death, and grief. The poem ~~ends with~~<sup>is final</sup> vision ~~that~~ locks both horror and beauty inextricably:

White worms are eating  
 the white blossoms.

The collection ends with one of the most striking poems in this impressive volume, the title poem. Devoid of sentimentality, yet capable of great tenderness, Sheck asks us to imagine the unthinkable--immortality--in "Amaranth."

Imagine it,  
 the Amaranth is said to be undying,  
 its petals like pearls  
 harboring the pink light  
 of sunsets.  
 It is forgiveness.  
 It is the peasant who refuses  
 to abdicate  
 his small patch of land.

A young poet, Sheck is already able to detail the struggle to keep one's soul ~~despite whatever~~ ~~despite the demands of outer life and time~~ ~~that might dull our love of the world.~~ Sheck's is a brave and

*Changes - in blue ink  
 March 7*

Upton  
AMARANTH

wise voice. As I read through Amaranth that voice begins to create echoes, somewhat like the even-edged, solemn voice out of an old and frightening story that would warn us that our souls may be stolen. One's soul may be stolen, Sheck suggests, but there are ways to charm it back.

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