
**THE
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BROWN
READER**

Third Edition

Edited by

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PREFACE

Books have been put to all sorts of unexpected uses. Tolstoy used Tatishef's dictionaries as a test of physical endurance, holding them in his outstretched hand for five minutes, enduring "terrible pain." Books (especially pocket-sized Bibles) have served as armor by deflecting bullets. And they have served as weapons: two hundred years ago the formidable Dr. Johnson knocked a man down with a large book. In this volume you may read of a book hurled at the head of a bigot, with salutary results.

In a course in expository writing, what is the proper use of the book in hand? This anthology contains some eighty essays, together with a few poems, stories, and fables, and numerous paragraphs and aphorisms. But these readings are not the subject matter of the course; writing courses (notoriously) have no subject matter except the essays that the students themselves produce. The responsibilities we felt as editors, then, were to include selections that encourage and enable students to write well, and to exclude selections that do not.

To talk of "enabling" first: students, like all other writers, write best when they write on fairly specific topics that can come within their experience and within their command in the week or so they are given to write an essay. A glance at the first four sections of our table of contents will reveal the general areas within which, we believe, students can find topics they have already given some thought to and are likely to be encountering in other courses as well: family relationships, love and courtship; food and diet, clothing, buildings and neighborhoods; schools; work, sports, and play. Although the next two sections ("Messages" and "Networks") are also on familiar subjects—language, including body language, and popular culture—the selections offer ways of thinking about them that may be less familiar. Television commercials and films, for example, can be thought of as networks that articulate and transmit values implicit in a culture. The last three sections are about areas of experience that, while hardly remote from students' interests, are perhaps

F. Minton, Chris M. Mott, Jewyl Pallette, Karyn Riedell, Carole Starikoff, William B. Stone, William L. Stull, Tereatha Taylor, Dr. Lorraine Viscardi, Mark Wenz, and Lee Yosha.

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A Note on the Third Edition

"Never read a book that is not old." Thus Emerson. It's good advice but we are of course pleased that when *The Little, Brown Reader* was published it immediately found a receptive audience. A second edition allowed us to strengthen the book by adding some recent essays, and now the publisher has asked for a third edition, in order to meet the needs of instructors who wish to continue to use the book but who also want something new. William Hazlitt, Emerson's older contemporary, said that he always read an old book when a new one was published; we hope that this new edition allows instructors to read both at once, for although we have added many fresh essays throughout and an entire new section ("Law and Order"), we have also tried to preserve the character of the original book.

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 Oliver Jensen, *The Gettysburg Address in Eisenhower*
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Personality: A Rhetorically Organized Chapter

This chapter, like the others in this book, consists of passages representing the viewpoints of several academic and professional disciplines on a single subject: personality. Discussion and writing suggestions follow groups of passages; and you will find questions on summary, synthesis, and critique at the end of the chapter.

Our main purpose, however, in this particular chapter is to help you recognize patterns of writing, to recognize some of the most common rhetorical strategies, so that you can recognize them in your other reading assignments, understand why and how they are used, and use them when you need to in your own writing. The strategies we will deal with here are: classification, description, narration, definition, example, comparison-contrast, and cause and effect. This sequence (except for classification) parallels the order of presentation of the various types of syntheses in Chapter One.

In the Rhetorical Index (following this chapter) you will find a selective listing of passages from this book under each of these main headings. By reading, for example, two or three passages under the "Classification" heading, you will be able to study the use of this particular rhetorical strategy in various disciplines.

For at least twenty-five centuries, people have been trying to describe and to account for personality. Why do people have such different temperaments? What are the most common types of personality? How should personality best be analyzed? To what ends may these analyses be put? What is the relationship between personality and vocation? Between personality and body type? Between personality and health?

These are some of the questions the authors of the following passages try to answer. Their answers, of course, are largely determined by their distinctive points of view. These, in turn, are largely determined by their professions. A psychoanalyst's approach will be different from that of a political scientist — whose approach will in turn be different from that of a cardiologist.

CLASSIFICATION

The first set of passages have as their main purpose the classification of personality. That is, the authors arrange the almost infinite variety of individual temperaments into a limited number of categories.

basis of essential similarities within a type and essential differences between types. Such a procedure carries the obvious risk of oversimplification. (For instance, it clearly oversimplifies world politics to classify nations as either belonging to the free world or to the non-free world.) On the other hand, such a procedure can increase our understanding of a subject by allowing us to organize our knowledge usefully. (Simplification or not, there is a certain amount of truth to the idea that some nations are politically "free," and other nations are not.)

The three passages that follow are examples of attempts to classify personalities. Their differences from one another derive not only from the different *points of view* from which they were written, but also from the different *purposes* for which they were written.

THE FOUR HUMOURS

Edgar F. Borgatta

A classical theory of human types, offered by ancient Greek physicians, focussed on the emotional (temperamental) attributes of human personality and was based on a relatively primitive understanding of human biology (specifically, bodily physiology), which prevailed at that time. According to these early theorists, emotional equilibrium (indeed, general health) depended on an appropriate balance among four fluids (humours) within the body. It was held that physiological imbalance (produced by an excess of one of the humours, for example) would be reflected in bodily illness and in exaggerated personality traits. Thus, if a person had an excess of blood (one of the four humours), he was expected to have a sanguine temperament; that is, to be optimistic, enthusiastic, and excitable. The modern term hot-blooded may be a survival of this Greek theory of human personality; the notion was so influential that for many centuries physicians throughout the Western world continued the practice of bleeding people who suffered from medical and psychiatric disorders. Such people are still said to be in "bad humour."

Too much of a humour called black bile (congealed blood from the spleen) was believed to produce a melancholic temperament. The term melancholia literally means black bile, and there are literary allusions to venting one's spleen. When someone was oversupplied with yellow bile (the yellow-green gall secreted by the liver and stored

From "Personalities, Theories of" in *Encyclopaedia Britannica*, 15th Edition (1974), 14:115.

angry, irritable, and to view his world with a jaundiced eye. Jaundice remains in modern medical language as a disease of the liver or gall bladder in which bile is present in the body to such a degree that the eyeballs and body may turn yellow. Finally, with an abundance of the humour called phlegm (as secreted in the throat), people were supposed to become stolid, apathetic, and undemonstrative; that is, to grow phlegmatic.

As biological science has progressed, these primitive concepts of body chemistry have been replaced by more subtle and complex biological theories of personality. Thus, the chemical factors associated with given psychological dispositions are now more likely to be understood in terms of hormones (as from the thyroid gland), nerve impulses, and so-called psychotropic drugs such as tranquilizers.

THREE TYPES OF CHARACTER STRUCTURE

David Riesman, Reuel Denny, and Nathan Glazer

One way to see the structural differences between the three types is to see the differences in the emotional sanction or control in each type.

(1) The tradition-directed person feels the impact of his culture as a unit, but it is nevertheless mediated through the specific, small number of individuals with whom he is in daily contact. These expect of him not so much that he be a certain type of person but that he behave in the approved way. Consequently the sanction for behavior tends to be the fear of being *shamed*.

(2) The inner-directed person has early incorporated a psychic gyroscope which is set going by his parents and can receive signals later on from other authorities who resemble his parents. He goes through life less independent than he seems, obeying this internal piloting. Getting off course, whether in response to inner impulses or to the fluctuating voices of contemporaries, may lead to the feeling of *guilt*.

Since the direction to be taken in life has been learned in the privacy of the home from a small number of guides and since princ-

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 She had no explanation to offer for this. She could not tell the doctor where Eve White disappeared to or what happened to her when she herself "got out" and went on her merry way. She was able to maintain awareness, she claimed, of everything, or nearly everything, that the cautious housewife and mother did, and had access most of the time to her thoughts and her memory. She did not, however, always take advantage of this ability. She found Eve White's thoughts and activities so boring that she often withdrew her attention for long periods. On the other hand, Eve White had no contact with Eve Black's consciousness, no suspicion of her existence.

By means of *narration*, Thigpen and Cleckley render interesting and vivid what could have been a dry, analytical account. Through narration, they also convey their own sense of wonder and bewilderment at the startling personality shifts in their patient during the course of her treatment. (Later, still another personality, "Jane," was to emerge.)

Even so, this passage is not pure narration. For instance, in the first five paragraphs the emphasis is on a *description* of the drab Eve White. And throughout the narrative passage that follows, Thigpen and Cleckley interject their descriptive and analytical comments — for instance, the paragraph in which they try to explain just how difficult it is to distinguish between Eve White and Eve Black.

Discussion Questions

1. Thigpen and Cleckley often considered the possibility that they had been taken in by a consummate actress, but finally dismissed such doubts by asking themselves why on earth anyone would go to the trouble (over several years) of putting on such an act. In what other ways within this passage do the authors attempt to convince us that this change of personality was genuine?
2. Here's your chance to play amateur psychiatrist. How could such a thing happen? (For the full story, read the book!)

Writing Suggestions

1. Describe by means of narration how you or someone you know sometimes appear to have more than one distinct personality. Of course, this "multiple personality" will not be as dramatic or as deep-rooted as Eve White's; but it may be noteworthy and surprising, all the same. You may choose to tell the narration from the viewpoint of a psychiatrist, counselor, or a good friend writing a diary.
2. If you are intrigued with the subject of multiple personality, you may be interested in writing a report on Eve or others like her. Corbett H. Thigpen and Hervey Cleckley's original report, "A Case of Multiple

Personality," appeared in the *Journal of Abnormal and Social Psychology*, 49 (1954), pp. 135–51. Their book, *The Three Faces of Eve*, was published in 1957 by McGraw-Hill and is also available in paperback. "Eve" is the pseudonym of Chris Costner Sizemore, whose own account of her experiences may be found in *I'm Eve* (Doubleday, 1977), prepared in collaboration with her cousin, Elen Sain Pittillo. According to this book, "Eve"'s personality continued to fragment into at least 22 separate personalities. Other cases of multiple personality are narrated in *Sybil*, by Flora R. Schreiber (Chicago: Henry Regnery Co., 1973), and *The Five of Me* (a male case of multiple personality), by Henry Hawksworth with Ted Schwartz (Regnery, 1977).

DEFINITION

A *definition*, of course, tells what a word or a term means, and is most commonly found in the dictionary. But writers often use *extended definitions* as part of their exposition. They do this when the term on which the discussion hangs is new or unfamiliar, or when it is a term — like "personality" — about whose exact meaning even specialists disagree. Although extended definitions work largely through *description* (see the passage below about Type A behavior), we can broadly distinguish the two strategies by saying that definitions tend to be the more comprehensive, descriptions the more particular. Definition deals with the whole; description deals with parts or aspects of this whole.

Below are examples of definition. The first passage is excerpted from the final section of Thigpen and Cleckley's original article about Eve. In the second passage, cardiologists Meyer Friedman and R. H. Rosenman define at length what they have called the "Type A Behavior Pattern."

WHAT IS PERSONALITY?

Corbett H. Thigpen and Hervey Cleckley

We ask ourselves what we mean by referring to that which we have observed by such a term as *multiple personality*? Immediately we face the more fundamental question: What is the real referent of this familiar word *personality*? In ordinary use we all encounter dozens of unidentical referents, perhaps hundreds of overlapping concepts, all

Excerpted from "A Case of Multiple Personality" by Corbett H. Thigpen and Hervey Cleckley, *Journal of Abnormal and Social Psychology*, 49, 1954. Copyright © 1954 by the American Psychological Association. Reprinted by permission.

with vague and elusive areas extending indefinitely, vaguely fading out into limitless implications.

Any day we may hear that John Doe has become a *new man* since he quit liquor three years ago. Perhaps we tell ourselves that Harvard actually made a *different person* of that boy across the street who used to aggravate all the neighbors with his mischievous deprecations. Many religious people describe the experience of being *converted* or *born again* in terms that to the skeptical often seem chiefly fantastic.

With considerable truth, perhaps, it may be stated that after her marriage Mary Blank *changed*, that she has become *another woman*. So, too, when a man's old friends say that since the war he hasn't been the *same fellow* they used to know, the statement, however inaccurate, may indicate something real. We hear that an acquaintance when drinking the other night was *not himself*. Another man, we are told, *found himself* after his father lost all that money. Every now and then it is said that a certain woman's absorption in her home and children has resulted in her losing her *entire personality*. Though such sayings are never taken literally, there is often good reason for them to be taken seriously.

Are they not exaggerations, or distortions used to indicate very imperfectly what is by no means totally untrue but what cannot be put precisely, or fully, into words? The real meaning of such familiar statements, however significant, helps us only a little in explaining what we think we have encountered in the case reported. Some relation seems likely, as one might say there is some relation between ordinary vocal memory or fantasy and true auditory hallucinations.

Though often distinguished from each of the other terms, "personality" is sometimes used more or less as a synonym or approximation for "mind," "character," "disposition," "soul," "spirit," "self," "ego," "integrate of human functioning," "identity," etc. In common speech it may be said that John has a good mind but no personality, or that Jim has a wonderful personality but no character, etc. Often this protean word narrows (or broadens) in use to indicate chiefly the attractiveness, or unattractiveness, of some woman or man. In psychiatry its most specific function today is perhaps that of implying a unified total, of indicating more than "intelligence," or "character," more than any of the several terms referring with various degrees of exactness to various qualities, activities, responses, capacities, or aspects of the human being. In the dictionaries, among other definitions, one finds "individuality," "quality or state of being a person," "personal existence or identity."

There is, apparently, no distinct or whole or commonly understood referent for our word "personality." It is useful to us in psychiatry despite its elasticity, often because of its elasticity. If they are to be helpful all such elastic terms must be used tentatively. Otherwise they may lead us at once into violent and confused disagreement about

what are likely to be imaginary questions, mere conflicts of arbitrary definition. Bearing this in mind we feel it proper to speak of Eve Black, Eve White, and of Jane as three "personalities."

WHAT IS TYPE A BEHAVIOR?

Meyer Friedman and R. H. Rosenman

Type A Behavior Pattern is an action-emotion complex that can be observed in any person who is *aggressively* involved in a *chronic, incessant* struggle to achieve more and more in less and less time, and required to do so, against the opposing efforts of other things or other persons. It is not psychosis or a complex of worries or fears or phobias or obsessions, but a socially acceptable — indeed often praised — form of conflict. Persons possessing this pattern also are quite prone to exhibit a free-floating but extraordinarily well-rationalized hostility. As might be expected, there are degrees in the intensity of this behavior pattern. Moreover, because the pattern represents the reaction that takes place when particular personality traits of afflicted individual are challenged or aroused by a specific environmental agent, the results of this reaction (that is, the behavior pattern itself) may not be felt or exhibited by him if he happens to be in one confronted by an environment that presents no challenge. For example, a usually hard-driving, competitive, aggressive editor of an urban newspaper, if hospitalized with a trivial illness, may not exhibit the single sign of Type A Behavior Pattern. In short, for Type A Behavior Pattern to explode into being, the *environmental challenge must always serve as the fuse for this explosion*.

The person with Type B Behavior Pattern is the exact opposite of the Type A subject. He, unlike the Type A person, is rarely hurried by desires to obtain a wildly increasing number of things or participate in an endlessly growing series of events in an ever decreasing amount of time. His intelligence may be as good as or even better than that of the Type A subject. *Similarly, his ambition may be as great or even greater than that of his Type A counterpart*. He may also have a considerable amount of "drive," but its character is such that it seems to steady him, give confidence and security to him, rather than to goad, irritate, and infuriate, as with the Type A man.

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