

2. Paragraphs 2 and 11 introduce statistics into the essay. What do they contribute?
3. Naylor describes the role of black women in the days of slavery and the attitudes of whites toward them. Explain whether you find her tone more objective than subjective or the opposite.
4. How would you describe Naylor's audience?
5. What myth or myths have been applied to you? In what ways are they myths?

Journal

1. Test your own experience against Naylor's myth of the strong black woman. Does the myth exist or not? Write a journal entry in which you describe what you discovered.
2. In what ways have you been affected by a myth? List those that may apply to you, choose one, and write down your response to it.

Essay

1. The myth of the matriarch is just one of the many myths in our culture that have given rise to stereotypes similar to the mamies and Sapphires that Naylor points out. These stereotypes show up frequently in popular culture—in films, books, television shows—thus furthering the myth. Mail over recent movies or television shows you've seen or popular fiction you've read. Once you've focused on a myth, search your memory for other examples of it and for how it may show up in real life. Your paper may turn out like Naylor's, defining the myth and showing its harmful and false side, or you may prefer a simpler route, exploring only the myth. Suggested myths:
 the hero
 the "Wild West"
 the superego
 the adorable child
 the nightmare slasher
 the happy homemaker
2. Consider the terms associated with the United States. We think of our nation as "land of the free," "home of the brave," "one nation indivisible," and so on. Make a list of all the phrases you can think of associated with the United States and then select one for the topic of an essay in which you explore whether the phrase is accurate, myth, or somewhere in between.

Where Nothing Says Everything

Suzanne Berne

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Berne has a difficult job in trying to define Ground Zero, as so many readers have vivid images of both the disaster and the site. As you read, notice how she uses description, contrast, narration, example, and cause and effect to define her subject.

1 **O**n a cold, damp March morning, I visited Manhattan's financial district, a place I'd never been, to pay my respects at what used to be the World Trade Center. Many other people had chosen to do the same that day, despite the raw wind and spits of rain, and so the first thing I noticed when I arrived on the corner of Vesey and Church Streets was a crowd.

2 Standing on the sidewalk, pressed against aluminum police barricades, wearing scarves that flapped into their faces and woolen hats pulled over their ears, were people apparently from everywhere. Germans, Italians, Japanese. An elegant-looking Norwegian family in matching shearling coats. People from Ohio and California and Maine. Children, middle-age couples, older people. Many of them were clutching cameras and video recorders, and they were all craning to see across the street, where there was nothing to see.

3 At least, nothing is what it first looked like, the space that is now ground zero. But once your eyes adjust to what you are looking

at, "nothing" becomes something much more potent, which is absence.

But to the out-of-towner, ground zero looks at first simply like a construction site. All the familiar details are there: the wooden scaffolding; the cranes, the bulldozers and forklifts; the trailers and construction workers in hard hats; even the dust. There is the pound of jackhammers, the steady beep-beep-beep of trucks backing up, the roar of heavy machinery.

So much busyness is reassuring, and it is possible to stand looking at the cranes and trucks and feel that mild curiosity and hopefulness so often inspired by construction sites.

Then gradually your eyes do adjust, exactly as if you have stepped from a dark theater into a bright afternoon, because what becomes most striking about this scene is the light itself.

Ground zero is a great bowl of light, an emptiness that seems weirdly spacious and grand, like a vast plaza amid the dense tangle of streets in lower Manhattan. Light reflecting off the Hudson River vaults into the site, soaking everything—especially on an overcast morning—with a watery glow. This is the moment when absence begins to assume a material form, when what is not there becomes visible.

Suddenly you notice the periphery, the skyscraper shrouded in black plastic, the boarded windows, the steel skeleton of the shattered Winter Garden. Suddenly there are the broken steps and cracked masonry in front of Brooks Brothers. Suddenly there are the firefighters, the waiting ambulance on the other side of the pit, the police on every corner. Suddenly there is the enormous cross made of two rusted girders.

And suddenly, very suddenly, there is the little cemetery attached to St. Paul's Chapel, with tulips coming up, the chapel and grounds miraculously undamaged except for a few plastic-sheathed gravestones. The iron fence is almost invisible beneath a welter of dried pine wreaths, banners, ribbons, laminated poems and prayers and photographs, swags of paper cranes, withered flowers, baseball hats, rosary beads, teddy bears. And flags, flags everywhere, little American flags fluttering in the breeze, flags on posters drawn by Browne troops, flags on T-shirts, flags on hats, flags streaming by, tied to the handles of baby strollers.

It takes quite a while to see all of this; it takes even longer to come up with something to say about it.

An elderly man standing next to me had been staring fixedly across the street for some time. Finally he touched his son's elbow and said: "I watched those towers being built. I saw this place when they weren't there." Then he stopped, clearly struggling with what for him, was a double negative, recalling an absence before there was an absence. His son, waiting patiently, took a few photographs. "Let's get out of here," the man said at last.

Again and again I heard people say, "It's unbelievable." And then they would turn to each other, dissatisfied. They wanted to say something more expressive, more meaningful. But it is unbelievable, to stare at so much devastation, and know it for devastation, and yet recognize that it does not look like the devastation one has imagined.

Like me, perhaps, the people around me had in mind images from television and newspaper pictures: the collapsing buildings, the running office workers, the black plume of smoke against a bright blue sky. Like me, they were probably trying to superimpose those terrible images onto the industrious emptiness right in front of them. The difficulty of this kind of mental revision is measured, I believe, by the brisk trade in World Trade Center photograph booklets at tables set up on street corners.

Determined to understand better what I was looking at, I decided to get a ticket for the viewing platform beside St. Paul's. This proved no easy task, as no one seemed to be able to direct me to South Street Seaport, where the tickets are distributed. Various police officers whom I asked for directions, waved me vaguely toward the East River, differing degrees of boredom and resignation on their faces. Or perhaps it was a kind of incredulity. Somewhere around the American Stock Exchange, I asked a security guard for help and he frowned at me, saying, "You want tickets to the disaster?"

Finally I found myself in line at a cheerfully painted kiosk, watching a young juggler try to entertain the crowd. He kept dropping the four red balls he was attempting to juggle, and having to chase after them. It was noon; the next available viewing was at 4 p.m.

Back I walked, up Fulton Street, the smell of fish in the air, to wander again around St. Paul's. A deli on Vesey Street advertised a view of the World Trade Center from its second-floor dining area. I went in and ordered a pastrami sandwich, uncomfortably aware

that many people before me had come to that same deli for pastri sandwiches who would never come there again. But I was here to see what I could, so I carried my sandwich upstairs and sat down beside one of the big plate-glass windows.

And there, at last, I got my ticket to the disaster.

I could see not just into the pit now, but also its access ramp, which trucks had been traveling up and down since I had arrived that morning. Gathered along the ramp were firefighters in their black helmets and black coats. Slowly they lined up, and it became clear that this was an honor guard, and that someone's remains were being carried up the ramp toward the open door of an ambulance.

Everyone in the dining room stopped eating. Several people stood up, whether out of respect or to see better, I don't know. For a moment, everything paused.

Then the day flowed back into itself. Soon I was outside once more, joining the tide of people washing around the site. Later, as I huddled with a little crowd on the viewing platform, watching people scrawl their names or write "God Bless America" on the plywood walls, it occurred to me that a form of repopulation was taking effect, with so many visitors to this place, thousands of visitors, all of us coming to see the wide emptiness where so many were lost. And by the act of our visiting—whether we are motivated by curiosity or horror or reverence or grief, or by something confusing that combines them all—that space fills up again.

Organization and Ideas

1. The essay is organized by the time of the day, from the morning to the late afternoon. Why might Berne have chosen that organization and how effective is it?
2. Arguably the most important newspaper in the United States, the *New York Times* has a very broad and general readership. Even so, writers often have specific readers in mind. To whom is Berne's essay addressed?
3. To what extent would you call Berne's account objective? Subjective? What evidence can you find to support your view?
4. Reread the conclusion, paragraphs 18–20. What does it imply about the site? What is the essay's thesis?
5. What kind of effect do you think Berne is trying to have on the reader? Does it work? Why or why not?

1. Berne uses the pronoun *you* in the essay. Reread the piece, keeping track of where the word occurs. Who is the *you*?
2. Look up the word *paradox* in an unabridged dictionary. Where do you find examples of it in Berne's essay? How effective are they?
3. Take another look at the essay's title. To what extent is it appropriate? Paragraphs 3, 10, and 17 function as transitions. Choose one and explain whether it succeeds.
5. Look up the word *understatement* in an unabridged dictionary or dictionary of literary terms. To what extent does it describe Berne's tone?

Suggestions for Writing

Journal

1. Explain why you would or would not have visited the site of the World Trade Center.
2. Berne uses the word *absence* in paragraphs 3, 7, and 11. What does her use of the word contribute to the essay as a whole?

Essay

1. Think of the times when you have made a visit to an important place. When did you go? What did you do? Who else was there? What effect did it have on you? Write an essay in which you define the meaning of such a visit. Suggestions, a cemetery
historic site
tourist attraction
museum
house you grew up in
2. It's almost impossible to avoid the emotional impact of 9/11. Think about your reactions at that time or now in retrospect, and list the emotions you felt—shock, horror, anger, despair, incredulity, and so on. Choose one of the words as the subject of an essay in which you define the word, using 9/11 as a starting point but also examples from your own experience, including what you have seen or read.

