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Cover Letter

Dear Dr. DiCaglio,

What a semester (in a good way)! I think my approach to literary analysis has developed a lot this semester, and (I hope) my portfolio reflects that. As some background, the class I took with Professor Evans last semester (as she's probably the hardest grader I've ever had) taught me to focus on all parts of a quote I mention, which I think got me on the right track to taking this class, because I was already conditioned to focus on some of the smaller details. However, this class taught me both better language to describe the things I identified and parts of a sentence I had never even considered to analyze (like the conjunctions present in the sentence exercise I chose as my most helpful or the articles I discussed in my paper (used for example 1 of section 2)).

Putting this portfolio together, I had lots of debate over what pieces of evidence would fit each section. For the first one, I tried to focus on ones more akin to my previous work (still focuses on specific language, but maybe less focused on literary trends throughout a piece or less focused on every single aspect of the text that is quoted. Writing some of the analyses overall, there were a few times I left off some observations because I felt they were getting too long sometimes, so I tried to pick the most important ones for each time I wrote an analysis, but I feel like the ones in the second section, even in its conciseness, demonstrate a deeper understanding of the text and the many interpretations they may provide. I was wondering if the class discussion of *The Yellow Wall-paper* fit here since most of that day wasn't my work, but listening to others, but I included it because I felt it advanced my view in a meaningful way regardless.

Regarding style, I think the language learnt throughout this course has helped me vocalize (or the writing equivalent of this word) what I understand about a piece of text, which has improved the analytical writing I am capable of. As a reader, I find myself focusing on more parts of the text, which I think is most reflected in my revision of my first paper, the goal of which was mainly expanding on parts of the quotes I had previously ignored and trying to figure out their purpose in regard to the topic and the rest of the text around them.

I think my strengths lie in focusing on smaller sections at a time and really considering how a word may function within the sentence and text as a whole, which I think gets reflected in my examples as I tend to focus more on smaller details in the examples in section 2. I think the challenges I still face are characterized well by the examples I gave in the third section: using

stronger, more emotional language (though this does apply more to creative writing, which I unfortunately have not had as much time to do lately) and unfamiliar topics (which will just take time for me to learn more about as I progress through life). I did try to tackle the latter in some of my analyses (further explained under example 4 of that section), so I think both will just be a matter of practice and time.

Thank you for a great semester!

Regards,
Cain Park

Sentence Exercise

Sentence Exercise 4: Coordination and Subordination Part II

The Crying Book – Heather Christle

“I suppose some people can weep softly **and** become more beautiful, **but** after a real cry, most people are hideous, as if they’ve grown a spare **and** diseased face beneath the one you know, leaving very little room for the eyes. **Or** they look as if they’ve been beaten. We look. I look. Once, in fifth grade, I cried at school for a reason I cannot recall, **and** afterward a popular boy—rattail, skateboard—told me I looked like a druggie, **and** I was so pleased to be seen I made him repeat it” (Christle 1).

Changed

“I suppose some people can weep softly **but** become more beautiful; after a real cry, most people are hideous, as if they’ve grown a spare **or** diseased face beneath the one you know, leaving very little room for the eyes. **They** look as if they’ve been beaten. We look. I look. Once, in fifth grade, I cried at school for a reason I cannot recall, **but** afterward a popular boy—rattail, skateboard—told me I looked like a druggie, **but** I was so pleased to be seen I made him repeat it”

Explanation

By changing the first “softly and become” to “softly but become,” I think the sentence now plays more into an idea of crying (even “weep[ing] softly”) being incompatible with being “beautiful” (for better or worse) since the “but” emphasizes that the beauty is an unexpected outcome.

By omitting the next “but” for a semicolon, I introduced a pause into the sentence so the first idea can be processed more (as it is a bit unusual). Furthermore, the exclusion of “but” means that those initial “some people” are no longer being separated and the ideas feel a bit less mutually exclusive in terms of who experiences them. Those same “some people” can have a “real cry” and become “hideous.”

By changing “spare and diseased” to “spare or diseased,” I took away some of the ubiquity of these real cries (which I disagree with, but this was also my favorite change because it felt so interesting). A “spare” face would always be around as a backup, but a “diseased” face, unless

chronic, would imply that the existence of this face is temporary like most illnesses. In a way, I suppose this allows for recovery and healing from constantly hiding this face, but at the same time, I don't think real tears have to always be from tragedy (they can be from joy or even from being touched or feeling sympathy), and they do not have to mean unhealthy emotions. Sometimes, "crying it out" can feel relieving once in a while.

By deleting the next "or" in discussing how a crying face looks "beaten," I deleted the possibility that a crying face may Not look "beaten" (which, does contradict what I just said about the previous change, but I suppose this opens up the debate on whether defeat can just be a defeat of being able to hold back emotional tears, whether positive or negative).

The final two "and"s were changed to "but"s, which emphasized each following point, escalating the importance and signifying that the pleasure from "be[ing] seen" was the best part.

Explanation

I chose this exercise because it felt like the one that forced me the most to focus on the smaller details. Since I was focusing only on a couple words, and changing them to similar ones, this exercise helped me focus on small nuances. Moreover, coordination and subordination as a whole are things I had never really considered analyzing before, but after this lesson and exercise, they stand out to me everywhere now.

The Stars Don't Shine They Burn: The Beginning

Example 1: Analysis 1

Illness as Metaphor — Susan Sontag

“TB was—still is—thought to produce spells of euphoria, increased appetite, exacerbated sexual desire...Cancer is thought to cripple vitality, make eating an ordeal, deaden desire. Having TB was imagined to be an aphrodisiac, and to confer extraordinary powers of seduction. Cancer is considered to be desexualizing” (Sontag 13).

In her discussion of metaphors diminishing illnesses, the juxtaposition of TB with cancer highlights the opposing ways metaphors negatively affect these two illnesses. Associating TB with “spells of euphoria, increased appetite, exacerbated sexual desire” and an “aphrodisiac” paints the illness as one causing desirable characteristics, undermining the serious, fatal nature of the disease. In contrast, asserting that cancer “cripple[s] vitality, make[s] eating an ordeal, deaden[s] desire” and is “desexualizing” creates unjustified stigma against those with cancer, even belittling those that have it.

Additionally, by forcing these opposing perceptions in conversation with each other, Sontag points out the nonsensical nature of these metaphoric images for illnesses. Her words shed light on the creation of some artificial hierarchy in illnesses where TB is romanticized while cancer is criticized when both are serious illnesses that deserve to be treated with a respectful, truthful tone.

Example 2: **Class Discussion**

Arenas of Style

I don't remember the exact date this was, but the lecture day for this was very informative. Thinking back on how I analyzed text before this class, I think I did analyze across these arenas, but I did not distinguish them or label them into these categories. Defining these have helped me focus on the different levels of importance a piece of text can have (and how it can have multiple meanings depending on which arena you contextualize it). I also feel like regarding the topics the cultural arena deals with, I've had teachers who dissuaded against students reaching toward that (discouraging talk about connotations or generalizations, which can have its downfalls in overabundance), but I think that explaining directly what entails the cultural arena and how it can be identified and explained within a piece of writing has helped me return to looking out for these larger purposes in writing and provided me better language with which to analyze them.

Example 3: **Imitation 2**

“The Fairy-Tale Virus” – Sabrina Mark

“All night I dream of buying a chicken. I am scared of us all getting sick, so I need to make jars and jars of bone broth to freeze, but there are no chickens left in the poultry section of our supermarket. Instead, just cold, empty shelves. They glow white like hospital beds” (Mark 2).

- Short sentences mixed with really long ones
- The sentences read like a train of thought (I’m not sure if this.. Makes sense to say, but what I mean is how it begins with a short, simple thought of a goal, then a worrying, anxious ramble of how that goal cannot be accomplished, then more short thoughts that admit a sort of hollow defeat)

My first thought in the morning is breakfast. I have a big day ahead, so I need to make a balanced breakfast with eggs, but there’s none left in the carton. I forgot to pick up more. I will starve.

^That last sentence does feel a little bit dramatic, but...

Example 4: **Analysis 5**

“Systems” – Charles Yu

**“They ask themselves:
should I be afraid
how afraid should I be” (Yu 2).**

Initially, a reading of this may seem like it is describing people en masse reflecting inwardly about these questions. Though that may be (and no doubt did happen), context is important here. The stanzas (or... paragraphs...? if this is a short story...) before this one are similar in format, and are talking about things people googled online. Additionally, the lack of capitalisation and punctuation that follows the format of google searches also signify that these are to Google. “They ask themselves” in the context that “they” are seeking answers not from their own mind and self, but “themselves” as a unified human race. This as a concept reflects the ironic part of the pandemic: people were isolated by the pandemic but unified in their experience of that isolation.

Furthermore, these questions mean the same thing but the rephrasing and reasking for other answers is not only another signifier of the process of googling, but of desperation because the first set of results were not satisfactory. This desperation is also intensified by the aforementioned context of a google search. Though everything online is from other people, searching online, especially for an answer on something as human as how to feel, is inherently a lonely thing, playing into the isolation factor of how COVID changed modern society.

It's a Dream When We Work As A Team: Growth

Example 1: Paper 1 Excerpt

“Mark navigates the reader through her passage through the careful use of articles which establish the unawareness the reader may have about origins, not of coronavirus, but of anything. Mark begins her paragraph with the declaration that she “keep[s] thinking about the bat” (2). Using the definite article “the” implies a familiarity with this bat, and while the readers may be familiar in the sense of it being the determined source of the virus, it also stands as a symbol for the origin of anything, even if this association is not made yet. Mark develops this latter meaning for a bat through the rest of the paragraph, mentioning how, among a list of all differing aspects in life, “the soup you’ll eat tonight is a bat;” “the moon, the sun, and the stars in the sky are all bats” (2). Reflecting on the motives of her language, by prefacing the subjects in this list with “the” and bat with “a,” Mark associates these familiar, but vastly different concepts to the singular, unfamiliar idea of “a bat,” posing the question of how all these terms could relate. Since the literal definition of a bat as an animal does not fit the circumstances, the role of the bat as it was first introduced within Mark’s piece, as the genesis of an unpredictable event, can be applied in its stead.”

Example 2: **Class Discussion**

The Yellow Wall-Paper – Charlotte Perkins Stetson

On the day we analyzed this, we split up the piece and analyzed different pages in pairs. This day stood out to me because of this split allowing me to listen to so many different perspectives over different parts of the same text. Working with a partner allowed me another analytical eye to address my page, but the different pages assigned meant that I could focus more on how the focus of the text changed as the story progressed and how different literary strategies came and went, which is something that I don't think I have ever analyzed before (perhaps because I have rarely had to write a paper that covered a text ranging the length that we covered this day).

With my page in particular, there was also a picture with a quote underneath, but that quote was not present within my page. Instead, the quote appeared several pages later (so it wasn't even the other page of the spread). This got me thinking about why this picture would be placed on my page (I'm assuming it was some form of foreshadowing), and how my page could be understood differently with the context that the image provided. I don't recall a time I have ever analyzed an image present within a book before either, and I typically don't pay these much attention, so this made me realize the role they could serve.

Example 3: Sentence Exercise 7

Comics and Style

We Might Never Know the True Toll of COVID-19

Talk about what stylistic choices you notice in the comic and what they do.

I will warn you now this may get long... graphic design and obsessing over details are my bread and butter...

There are three main colors in this comic—blue, red and green—all of which are muted to reflect the dull state of the world, drained of its vibrant energy, and bustling activity.

Blues, especially darker blues, are the color traditionally associated with sadness (with phrases like “feeling blue”), and even in positive connotations, equate to calmness rather than energy, reflecting the placidity forced by quarantine. If we look at where the blues are in the comic (in order of panels), we see they fill the background of scenes, surround charts about spiking cases, haunt an endless line of cars (in varying degrees of blue-ness), envelop health workers as masks and gloves, form essential foundational things meant to be in the safety of the home like desks, forms Trump’s suit (which, aside from being a normal suit color, helps him stand out against a red crowd, which we’ll get to later, and reflects his calmness—debatable to a fault—in response to the pandemic), surround more charts, linger in windows we peer into, and envelop coffins. These are all places the depressive air a global pandemic brings have pervaded.

Green, associated with nature when bright, but that brightness is nowhere to be seen. Instead, the lifeless greens present in the comic are associated with infection: marking off items necessary to do because of the pandemic, invading labs and hospitals, and in the mental unwellness of health workers. All the word boxes are a paler green, reflecting the overall, subtler idea that the entire situation results from this infection and that no matter the colors in the panel, green always invades to an extent.

Reds, in this case, represent death, blood, dangers. The main character is depicted in red, along with a lady administering tests, reflecting their closeness to the death and pain brought on by COVID. The bar charts are red roll calls of suffering, the traffic cones warnings of danger, the crowd behind Trump a mass doomed by an unwilling politician, the brick wall a caution sign to everyone to stay inside, the red virus cell the cause of the red human considering death, the red coffins and red people of the chart only reflecting a few of the millions of deaths (and notably, the last panel having this red reduced to signify the life-saving effect social distancing had).

Leaving colors behind, there is a distinct stylistic feature where everything in speech bubbles are always all caps, even though we know from the same font being used in the narration parts of the comic that the font itself contains lowercase letters. These speech bubbles occur in three different types of occasions:

- 1) The first panel, in which the capitals play into a comical standard of robots speaking in all caps to seem less emotive or human. In this case, with the context of it reading out completed checklist items, the job feels soulless and repetitive, reflecting the unending nature of the pandemic (at that time, at least).
- 2) In phone conversations, in which the capitals, since they are read as loud yelling, elicit thoughts about desperately trying to communicate with people and be heard when far apart (especially when connection gets poor). This accentuates the isolation that haunted every residence.
- 3) In political speeches, all capitals were used to yell over the truth in both cases (Trump lying to the public and Martins covering up statistics).

In the panels featuring cars, the traffic cones, or moreso, the number of them, also play a role in depicting the state of the world. Practically speaking, there is an excessive amount of cones, especially for cars going in two straight lines. However, traffic cones are meant for regulation and order. The high number of them reflect desperate attempts to keep not only people's behavior, but everything, under control with restrictions and suggestions in hopes that more would mean things stay manageable.

There were some other things I thought of writing about, but I think this is too long as is, so I will restrain myself.

Example 4: **Analysis 10**

The Crying Book – Heather Christle

“I suppose some people can weep softly and become more beautiful, but after a real cry, most people are hideous, as if they’ve grown a spare and diseased face beneath the one you know, leaving very little room for the eyes. Or they look as if they’ve been beaten. We look. I look” (Christle 1).

By associating beauty with “weep[ing] softly,” and comparing that to the “hideous” result of a “real cry,” these two ideas are immediately separated. Real crying is not beautiful, and beautiful tears are not real. However, this hideous figure is not villainised or shamed, just discussed as another aspect of people. By depicting the “spare” face as “beneath the one you know,” the concept is universalised due to the fact that it is so hidden.

In the next sentences, there are ellipses happening. “We look” as if we’ve been beaten. “I look” as if I’ve been beaten. The progression from a distanced “they” to an inclusionary “we” to a final “I” forces readers to consider their own moments of real crying and the fact they exist. It also offers reassurance that though the crying may have occurred in isolation, the experience is universal: they do it; we do it; I do it.

The word “beaten” to describe the appearance of tears also conveys the significance of emotional pain. Though “beaten” typically refers to physically being beaten and hurt, the pain required to draw real tears is still a “beating” and a valid expression. Additionally, “beaten” can also mean defeated instead of being abused or hurt, further portraying different and nuanced emotional tolls that can plague people.

Analysis wise, I don’t actually like this one the best, since I think it could be better (I just haven’t dedicated the time to figure out how yet), but I included this one because it, a bit similarly to Example 2 of the next section, has a topic I am not that familiar with (or I suppose, more accurately, have not been exposed to very often, especially in literature). Moreover, similar to my paper (which I explain in my overview), there’s parts of this quote I did not fully understand, so in that context, I am proud that I pushed myself to analyze this portion that I was less comfortable with.

Under the Surface: Challenges

Example 1: **Imitation 4**

“Bury Me Furiously” – Bob Rafsky

“This isn’t a political funeral for Mark. It’s a political funeral for the man who killed him, and so many others, and is *slowly killing me*: whose name curls my tongue and curdles my breath” (Rafsky).

- Negation then definition of the same concept
 - ◆ “This isn’t a political funeral for...” “It’s a political funeral for...”
- , and... , and... (both asyndeton and polysyndeton at the same time)
- Expanding then contracting perspectives (him, others, me)
- Visceral language (“curls” and “curdles”)

Sunny-side up eggs are not one of many breakfast options. Sunny-side up eggs are the only valid breakfast option. They fuel champions, and they fuel the masses, and they should fuel you: igniting your adrenaline and blazing down your limbs.

The part I found difficult about this was the visceral language (given, the topic of eggs may have contributed to coming up with those kinds of words). As I wrote this, I realized that though I enjoy analyzing language like this, I rarely use them in my own writing (even in creative writing), but I do want to use them more, so hopefully this is a start to me incorporating these.

Example 2: **Analysis 8**

“Pandemic Pregnancy: What A Brooding Octopus Taught Me About Biding Time” – Francesca Moisin

“Late in life, we’d found each other; why jeopardize our happiness by introducing a volatile new variable? And, finally, the words I never said out loud: How could I risk loving something so much? In what ways would life use that vulnerability to find me, break me?” (Moisin 2).

The sentences in this quote capture the chronological progression of thoughts from Moisin as she begins to want a baby. Initially, scientific words like “variable” establish the idea of a baby as a non-emotional fact, reflecting the dissonance between a baby and the couple. The words “jeopardize” and “volatile,” typically used to describe objects more than people, further isolates the baby as a logical debate rather than an emotional one involving a human life.

The next sentence signals a shift towards wanting a baby and Moisin’s doubt at herself at her own changing emotions. Whereas the previous thought was led in by the combined “we” of Moisin and her husband, these next thoughts are solely associated with “I.” This dissociation from the spouse, combined with the fact Moisin hesitated to voice these thoughts, adds to the portrayal of her confusion, and even guilt, for her new perspective. The specification of “I” in the person “risk[ing]” something furthers this self-blame and accentuates how uncharacteristic Moisin considers her own thoughts.

The last sentence has moved on from disbelief and confusion to acceptance, and the resulting fear from it. Referring to loving the baby as “that vulnerability” implies that the love is an inevitable fact that despite Moisin’s fear, cannot be changed.

I think the hardest part of this analysis was the topic. It’s a topic and a train of thought I have not thought of before and presently cannot relate to. Therefore, as I was analyzing, I constantly had to wonder whether I was interpreting this text correctly. However, I did enjoy this analysis, and going forth, I want to try to learn more perspectives about issues I normally don’t even consider so that I can expand the number of approaches I can have to a given work.

What Else Can I Do: A Revision or New Direction

Overview

Editing my first (and I suppose only) paper for this class, I wanted to try to dive deeper on my analysis. There weren't points where I felt like any of the analysis I had already done was bad in itself (though I did reword some parts you initially commented on), but I did notice there were some parts of the quotes I included that stood out to me when I reread it that I did not talk about initially. Therefore, I tried to expand upon these moments and also use that as an opportunity to make my body paragraphs more similar in length (while trying not to make my additions feel like "filler" to pad out my content).

As an aside, I actually don't know if I ever mentioned it anywhere before, but this paper overall was enjoyable (in a weird way) for me from the start. I wasn't sure about my topic at first, and when I initially read "The Fairy-Tale Virus," I didn't really like it, especially the paragraph with all the bats because I had no idea what it was trying to say. However, I wanted to challenge myself to find some meaning in it, which resulted in this (which I am satisfied with), making me realize that I could analyze something deeper than I thought I could and has made me more confident about tackling pieces that I do not initially understand.

Revision: Paper 1

For the past three years, the coronavirus has plagued the world, and though vaccines have come out and quarantine mandates were lifted, the effects of the crisis on personal perspectives and experiences remain. In “The Fairy-Tale Virus” (2020), Sabrina Orah Mark remarks on the ubiquitous nature of the coronavirus and recollects her experiences from before its conception to its ongoing present. In this excerpt reflecting on the bat that started the virus, Mark reiterates the unforeseeable trait of geneses and mirrors the chaotic state of the world through her writing.

Mark navigates the reader through her passage through the careful use of articles which establishes the unawareness the reader may have about origins, not only of coronavirus, but of anything. Mark begins her paragraph with the declaration that she “keep[s] thinking about the bat” (2). Using the definite article “the” implies a familiarity with this bat, and while the readers may be familiar in the sense of it being the determined source of the virus, it also stands as a symbol for the origin of anything, even if this association is not made yet. Furthermore, the verb “keep,” which by definition elongates the presence of “thinking about the bat” through time, also being present tense accentuates the relevance of her definition of this bat, demanding attention to her following words. Mark develops the idea of her “bat” by depicting the world around us through the rest of the paragraph, mentioning how “the soup you’ll eat tonight is a bat;” “the moon, the sun, and the stars in the sky are all bats” (2). Reflecting on the motives of her language, by prefacing the subjects in this list with “the” and bat with “a,” Mark associates these familiar, but vastly different concepts to the singular, unfamiliar idea of “a bat,” posing the question of how all these terms could relate. Since the literal definition of a bat as an animal does not fit the circumstances, the role of the bat as it was first introduced within Mark’s piece, as the genesis of an unpredictable event, can be applied in its stead.

In this sense, this excerpt is not about bats at all, but rather the extension of the butterfly effect in how large events can chain from seemingly insignificant ones. Examining the role of “the bat that started this cavalcade of coughing that shook a whole entire planet,” the bat had no control or awareness of what came of itself (2). The contrast between a single bat and the grand scope of the consequences “[shaking] a whole planet” not only conveys the unlikelihood of such a chain of events, but even a certain unreasonability in expecting such an outcome. Applying this concept to “your mother,” “my mother,” “you,” “every action we’ve ever taken,” “death,” “birth,” “God,” and even “not believing in God,” all of these represent the debatably blissful ignorance of what may result of its direct actions or wills (2). Just as the bat had no choice, neither does anyone or anything else. Just as the bat, everything becomes a part of something larger than itself, having an influence, even small, even unanticipated. Furthermore, the unassuming role of the bat is emphasized by Mark’s initial wanderings of

“what it felt like when she wrapped her wings around her thin body like a cloak,” and if she “swoop[ed]” or was “frightened” (2). Specifying a “thin body” paired with the image of having to wrap something protective and warm like a “cloak” around herself while potentially being “frightened” creates an idea of fragility, and even delicacy. This, by extension, paints the bat as harmless, and including the imagery of it “swoop[ing]” through the air, even elegant. Yet despite its nature and its intentions, the historic chain of events led to a global pandemic.

Additionally, the unpredictability depicted by Mark’s bats further reflects in the organization of the individual items in her list. Within her list, rather than the scale gradually increasing or decreasing, Mark jumps from herself and the reader to “every action we’ve ever taken” to “the soup you’ll eat tonight” to “this virus” to “poems” to “our lungs” to “death” and “birth” to “the moon, the suns, and the stars” to “when you cannot sleep at night” to “your fear” to “God” and “not believing in God” (2). By consistently jumping between topics of personal to global scales, Mark equalizes these concepts, mimicking the indiscriminate existence with its consequences she is speaking about. The deviation of listing items all jumbled in scope also works to produce an unfamiliar, even jarring, sensation which further mirrors the nature of the future. Moreover, including herself and her family alongside the reader at the beginning of this list establishes the social arena of everyone being together in facing something as imposing as the coronavirus because these ideas are also equalized. The initial jump from “we” to “you” also functions to implore readers to focus on their own situations within this communal resistance against the pandemic, allowing a moment of respite from the chaos to self-reflect. The later addresses mentioning “when you cannot sleep at night” and “your fear” expresses a concern for the worries the reader may be facing, offering some reassurance that those feelings are as important as the grander ideas elsewhere in the list no matter how small they may feel in the context of the coronavirus.

This relationship between Mark and her audience is further developed by the syntax of the paragraph. The list is composed of short, mostly simple sentences, making the text sound choppy and rushed. This, combined with the aforementioned sudden shifts in subject matter, conveys the writing like a train of thought. Rather than a calmer, composed reflection explaining her reasoning for calling everything a bat, Mark just states her thoughts and leaves the readers with them, as if she herself came to the discovery when she was writing, reflecting the unpredictability she emphasizes throughout the excerpt. Taken in with the cultural arena of this piece in the world quarantined by coronavirus, the words are rushed, and a bit chaotic, reflecting the frantic feelings felt by Mark, the frantic feelings felt by many within the pandemic. For the reader, the work feels not like a lecture or story, but as if Mark is rambling, and the initial confusion felt when everything is likened to a bat contributes to this. This approach allows for an informal relationship between Mark and her reader akin more to a

friendship rather than a distanced preach of her beliefs, letting her work be felt on a more personal level.

Through her extended metaphor of all things around us being a bat, Mark implores readers to reflect on the unpredictability of life and sympathizes with her audience by mirroring through her text that the frantic state brought on by COVID is felt by everyone. For Mark, her motives were not a lecture, or advice, or entertainment, but just her own recount of events and thoughts as one among many affected by the global pandemic.