Oates has taken to heart the literary axiom, "show don't tell." By writing this story in the first person, placing Tudd Melberg as narrator, he gives the reader direct access to Tudd's thoughts, but allows for personal interpretations of Tudd's character. Oates does, however, have his own vision of Tudd; he makes his characteristics known through the allusions Tudd makes his thoughts, his observations, and his own reflections on his character at that time. The narrator is indeed Tudd but an older Tudd recounting his earlier experiences.

Many of Tudd's characteristics can be drawn from the allusions he himself makes. He is quite truly a very干线 twelve-year-old. At home, driven by his father's words and actions, he contemplates his surroundings. The color of lead, recalling his dad's roofy business, the observation that the river flows south to west shows him to be practical, the settled wood reminds him to tell his dad to fix it—a very responsible thought for a child his age. He knows about the seasonal cycles and when leaves should fall; he is reminded of a film negative by the same. He isn't a stupid, mindless kid; when he sees his dad coming along even though he moved his feet like he was not to disturb the path.

All of these thoughts paint Tudd as a very mature, twelve-year-old, intelligent, practical, responsible, and down-to-earth. There are hints that he inherited his practicality from his dad, who color
Question 2

Write in the box the number of the question you are answering on this page as it is designated in the examination.

It is this maturity that allows him to come to a realization of his own mortality. His thoughts, brought on by the river, Oates emphasizing the experiences of hypnosis and interjective expressions, turn to his heart beat. The sentences become shorter, repetitive, all trying to convey the same feeling of movement. Then comes the description of his heart beat—"Every heart that is past and gone"—keeping time with his heart. This use of repetition and the variation of rhythm is continued, throughout the passage, used for emphasis and also as a means to convey the narrator's thoughts.

The distance of time also allows for character judgement—Tind judged himself on being having been a 'lonely kid' who didn't realize that he was lonely. The use of the third-person to the line, 35 emphasizes this distance, this abstraction of the self. It is this abstraction that Tind realizes will live on, it is that he will die—he and his seemingly uninkable dad and big brother. The immediacy of this realization is brought home by direct thoughts, marked by italics, in Tind's mind at the moment as a turning point in his life, something he will never forget.

Tind is a character we are long to love, introspective, responsible, practical, and in some ways very aware of his position as 'last of the litter.' Oates has shown not told, and the result is a thousand times more convincing.
Through dark imagery, Joyce Carol Oates illustrates the young boy, Judd Mulvaney. In the novel, when we were the Mulvaney's, we experience the melancholy attitude of Judd in a "sky the color of lead and the light mostly drained." In his dreary nature experience, he explains his fear of death, as well as his fear of losing the ones he loved to death. He fears his "moving helplessly forward" and when he expects comfort from his Dad and Mike in their "mud-colored Ford Pickup," he only depressingly realizes they will die too. Oates parallels nature with the boys life to show the uneasy character of a boy who seems far too young to concern himself with death.

The "lonely kid" watches nature around him in the brook by his lower driveway, and realizing the passing of nature is much like the passing of his own life and the lives of the ones he loves. As he hypnotizes himself in the flowing water, he begins to see himself moving towards the end; he counts his heartbeats as one more closer to death. "Every heartbeat is past and gone!" Although he, as all kids, feel he is invincible, watching the fleeting life of nature enlightens him on the eventual end of his own life.

Oates uses evident repetition of the words "dying and dying" which portrays the painful and depressing thoughts of such a young boy.
As the boy watches leaves on a tree, he realizes that just like the tree, the young boy is "partly dead." The dreary imagery of rotting wood, black birches, a light, gritty film of snow on the ground, and cold chills surrounding us in the boy’s grim unpleasant environment.

The appearance of the boy’s loved ones, personally referred to as Dad and Mike, bring joy to the unhappy child. This joy soon leaves, however, when "the most terrible thought came to me. Them, too. All of them. Every heartbeat past and gone. Oates emphasizes this thought by italicizing it and putting it separately. This painful realization stands out for our focus and thought.

Whenever the speaker refers to himself, he uses his full name, "Judd Mullane," and "Judson Andrews Mullane," to give himself a feeling of being somewhat larger than life. To himself, Judd is a very important person as many children of his age view themselves. However, Oates puts him in a most depressing situation that makes him and us think about death seriously. She portrays him as a boy more mature than anyone else his age, and even his elders. "And they knew nothing of it. (Did they?) Judd does not say he regrets this enlightenment, but that he "would have to pretend not to know what I knew." This knowledge emphasizes his position as a "lonely kid."
In the passage from "We Were the Mulvaneys" by Joyce Carol Oates, the writer uses literary techniques to characterize the speaker.

The speaker in this passage is a young boy named "Judd Mulvaney." At the time he is speaking, he is not young anymore but he is talking about his youth on a farm. The speaker analyzes his actions. Now that he is older, he can understand that he was "hypnotizing" himself in the water because he was a "lively kid." To make the passage more realistic, simple and childlike diction is used.

The wooden railing isn't just rotten, it is "pretty damn rotten." The boy feels some guilt when his reflection changes in the water. He can't keep himself from saying "oh boy! we-ird! scary and ticklish." The boy is playing by himself, counting playfully "ONEtwothree ONEtwothree!" He is counting so fast that the words seem to be only one and they resemble an interjection. The word choice and the diction are chosen carefully to resemble the one a child would use and the also convey the excitement and the playfulness of the child.

But all those trivial games lead to him to make his think of his heartbeat which is "past and gone." He suddenly starts thinking about death. "Am I going to die?" the boy asks himself.
this question because "on a farm living things are dying, dying, dying." So his logical train of thoughts make him believe that he is also going to die. His death becomes like a secret, he says, the people he loved "knew nothing of it." At this moment, the idea of his future death was born in him and it would stay with him forever.

In the passage from "We Were the Mulvaneys," Joyce Carol Oates uses simple diction to characterize a boy at the time when he realized that he was going to die.