

7. Describe the overall tone of each of these letters. Based on the tone and the information in the letters, describe the relationship between John and Abigail Adams. What evidence of intimacy do you find in each letter?
8. Imagine that Abigail and John Adams had access to e-mail, and rewrite these two letters as e-mail correspondence.

## About Men

GRETEL EHRlich

In nearly everything that native Californian Gretel Ehrlich (b. 1946) writes, she reflects on the interaction of humans and their natural environment. After studying at Bennington College and New York University, she went to Wyoming as a documentary filmmaker and stayed for seventeen years. Her first book *The Solace of Open Spaces* (1984), written while she was working on a 250,000-acre ranch, describes her love for the land and people in that Western landscape. After being hit by lightning on the ranch, Ehrlich experienced an uncertain and slow recovery, which she chronicles in *A Match to the Heart* (1994). In addition, she is the author of *Questions from Heaven* (1994), a book begun as a spiritual journey to Buddhist shrines in China that evolved into a study of the effects of the Cultural Revolution; *This Cold Heaven: Seven Seasons in Greenland*; and *John Muir: Nature's Visionary* (2000). The following essay from *The Solace of Open Spaces* compares the popular view of the cowboy with Ehrlich's own experiences.

When I'm in New York but feeling lonely for Wyoming I look for the Marlboro ads in the subway. What I'm aching to see is horseflesh, the glint of a spur, a line of distant mountains, brimming creeks, and a reminder of the ranchers and cowboys I've ridden with for the last eight years. But the men I see in those posters with their stern, humorless looks remind me of no one I know here. In our hellbent earnestness to romanticize the cowboy we've ironically disesteemed his true character. If he's "strong and silent" it's because there's probably no one to talk to. If he "rides away into the sunset" it's because he's been on horseback since four in the morning moving cattle and he's trying, fifteen hours later, to get home to his family. If he's "a rugged individualist" he's also part of a team: ranch work is teamwork and even the glorified open-range cowboys of the 1880s rode up and down the Chisholm Trail in the company of twenty or thirty other riders. Instead of the macho, trigger-happy man our culture has perversely wanted him to be, the cowboy is more apt to be convivial, quirky, and soft-hearted. To be "tough" on a ranch has nothing to do with conquests and displays of power. More often than not, circumstances — like the colt he's riding or an unexpected blizzard — are overpowering him. It's not toughness but "toughing it

out” that counts. In other words, this macho, cultural artifact the cowboy has become is simply a man who possesses resilience, patience, and an instinct for survival. “Cowboys are just like a pile of rocks — everything happens to them. They get climbed on, kicked, rained and snowed on, scuffed up by wind. Their job is ‘just to take it,’” one old-timer told me.

A cowboy is someone who loves his work. Since the hours are long — ten to fifteen hours a day — and the pay is \$30 he has to. What’s required of him is an odd mixture of physical vigor and maternalism. His part of the beef-raising industry is to birth and nurture calves and take care of their mothers. For the most part his work is done on horseback and in a lifetime he sees and comes to know more animals than people. The iconic myth surrounding him is built on American notions of heroism: the index of a man’s value as measured in physical courage. Such ideas have perverted manliness into a self-absorbed race for cheap thrills. In a rancher’s world, courage has less to do with facing danger than with acting spontaneously — usually on behalf of an animal or another rider. If a cow is stuck in a boghole he throws a loop around her neck, takes his dally (a half hitch around the saddle horn), and pulls her out with horsepower. If a calf is born sick, he may take her home, warm her in front of the kitchen fire, and massage her legs until dawn. One friend, whose favorite horse was trying to swim a lake with hobbles on, dove under water and cut her legs loose with a knife, then swam her to shore, his arm around her neck lifeguard-style, and saved her from drowning. Because these incidents are usually linked to someone or something outside himself, the westerner’s courage is selfless, a form of compassion.

The physical punishment that goes with cowboying is greatly underplayed. Once fear is dispensed with, the threshold of pain rises to meet the demands of the job. When Jane Fonda asked Robert Redford (in the film *Electric Horseman*) if he was sick as he struggled to his feet one morning, he replied, “No, just bent.” For once the movies had it right. The cowboys I was sitting with laughed in agreement. Cowboys are rarely complainers; they show their stoicism by laughing at themselves.

If a rancher or cowboy has been thought of as a “man’s man” — laconic, hard-drinking, inscrutable — there’s almost no place in which the balancing act between male and female, manliness and femininity, can be more natural. If he’s gruff, handsome, and physically fit on the outside, he’s androgynous at the core. Ranchers are midwives, hunters, nurturers, providers, and conservationists all at once. What we’ve interpreted as toughness — weathered skin, calloused hands, a squint in the eye and a growl in the voice — only masks the tenderness inside. “Now don’t go telling me these lambs are cute,” one rancher warned me the first day I walked into the football-field-sized lambing sheds. The next thing I knew he was holding a black lamb. “Ain’t this little rat good-lookin’?”

So many of the men who came to the West were southerners — men looking for work and a new life after the Civil War — that chivalrousness and strict codes of honor were soon thought of as western traits. There were very few women in Wyoming during territorial days, so when they did arrive (some as mail-order

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brides from places like Philadelphia) there was a stand-offishness between the sexes and a formality that persists now. Ranchers still tip their hats and say, "Howdy, ma'am" instead of shaking hands with me.

Even young cowboys are often evasive with women. It's not that they're Jekyll and Hyde creatures — gentle with animals and rough on women — but rather, that they don't know how to bring their tenderness into the house and lack the vocabulary to express the complexity of what they feel. Dancing wildly all night becomes a metaphor for the explosive emotions pent up inside, and when these are, on occasion, released, they're so battery-charged and potent that one caress of the face or one "I love you" will peel for a long while.

The geographical vastness and the social isolation here make emotional evolution seem impossible. Those contradictions of the heart between respectability, logic, and convention on the one hand, and impulse, passion, and intuition on the other, played out wordlessly against the paradisaical beauty of the West, give cowboys a wide-eyed but drawn look. Their lips pucker up, not with kisses but with immutability. They may want to break out, staying up all night with a lover just to talk, but they don't know how and can't imagine what the consequences will be. Those rare occasions when they do bare themselves result in confusion. "I feel as if I'd sprained my heart," one friend told me a month after such a meeting.

My friend Ted Hoagland wrote, "No one is as fragile as a woman but no one is as fragile as a man." For all the women here who use "fragileness" to avoid work or as a sexual ploy, there are men who try to hide theirs, all the while clinging to an adolescent dependency on women to cook their meals, wash their clothes, and keep the ranch house warm in winter. But there is true vulnerability in evidence here. Because these men work with animals, not machines or numbers, because they live outside in landscapes of torrential beauty, because they are confined to a place and a routine embellished with awesome variables, because calves die in the arms that pulled others into life, because they go to the mountains as if on a pilgrimage to find out what makes a herd of elk tick, their strength is also a softness, their toughness, a rare delicacy.

### Exploring the Text

1. Gretel Ehrlich opens with a reference to the Marlboro man, a lone and rugged-looking cowboy who represented Marlboro in its cigarette advertising for many years. With this reference and her description of the Wyoming landscape, what effect does she achieve in the first three sentences of her essay?
2. In the opening paragraph, Ehrlich puts several descriptions in quotation marks. Why? How does she treat each as a sort of counterargument?
3. In the first paragraph, Ehrlich claims that by romanticizing the cowboy, we have "disesteemed his true character" (para. 1). How does she define that "true character"?
4. What does Ehrlich mean when she calls the cowboy "an odd mixture of physical vigor and maternalism" (para. 2)?

5. In paragraphs 5 and 6, Ehrlich analyzes the cowboy's relationship with women. How has the cowboy's history defined the way he interacts with women?
6. How does the paradoxical statement by Ted Hoagland that "[n]o one is as fragile as a woman but no one is as fragile as a man" distill the points Ehrlich makes throughout the essay?
7. How does the syntax of the final sentence represent Ehrlich's purpose in this essay — that is, how does the form of this sentence emphasize the content?
8. Ehrlich describes a number of stereotypes of the cowboy. How do some of the classic cowboy movies (for example, John Wayne or Clint Eastwood films) embody these stereotypes? Do any of them challenge these stereotypes? Consider more contemporary depictions of cowboys in television and film. Which elements of the stereotypes remain? Which are challenged?

## *The Myth of the Latin Woman: I Just Met a Girl Named María*

JUDITH ORTIZ COFER

Poet, novelist, and essayist Judith Ortiz Cofer was born in Puerto Rico in 1952 and grew up in New Jersey. She is currently the Regents' and Franklin Professor of English and Creative Writing at the University of Georgia. Among her many publications are the poetry collection *A Love Story Beginning in Spanish* (2005), the novel *The Meaning of Consuelo* (2004), her memoirs *Silent Dancing: A Partial Remembrance of a Puerto Rican Childhood* (1990), and *Woman in Front of the Sun: Becoming a Writer* (2000), and her collection of prose and poetry, *The Latin Deli* (1993). She has won many awards, including the Anisfield-Wolf Award for Race Relations and the Americas Award for Children's and Young Adult Literature; she was nominated for the Pulitzer Prize in 1989. In the following selection, originally published in *Glamour* in 1992, Cofer examines the impact of stereotyping.

On a bus trip to London from Oxford University where I was earning some graduate credits one summer, a young man, obviously fresh from a pub, spotted me and as if struck by inspiration went down on his knees in the aisle. With both hands over his heart he broke into an Irish tenor's rendition of "María" from *West Side Story*.<sup>1</sup> My politely amused fellow passengers gave his

<sup>1</sup>*West Side Story* was a Broadway musical (1957) and then a feature film (1961). Based on *Romeo and Juliet*, the story deals with the conflicts between two New York City gangs — a Puerto Rican gang and a white ethnic gang. The Puerto Rican actress Rita Moreno, mentioned later in this paragraph, had a major role in the movie. — Eds.

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