***MORTAL LESSONS* PARTS TWO and FOUR:**

*In* ***Part Two,*** *find one textual example of each of quotes below for each of the essays. In* ***Part Four,*** *find one textual example of each of the* ***quotes 1, 2, 5, and 6*** *for each essay.*

**Quotes and Ideas about Selzer**

1. “ I use as much of the language as I can, instead of as little. I want to enjoy every bit of it.” (Selzer)

2. “ Metaphor is the secret language of the writer, the gateway to the reader’s imagination.” (Selzer)

3. “And you make a tacit agreement with your readers which I think relates to your having gazed at the very limits of life as a surgeon: ‘I will show you something I know about, but you must be willing to follow me all the way.’ Most of your stories cannot be approached lightly. They aren’t written that way.” (Peter Josyph 326)

4. “Can physician-authors ever be objective, particularly in their clinical practices? Or has their literary and imaginative perspective prevented them from seeing a patient outside of a future literary context? Can they function with detached concern at the appropriate point? Need we consider their writings purely as catharsis, exercises in subjective expression of events that they have permitted themselves to experience only objectively as clinicians?” (Borgenicht 923)

**5. Heteroglossia- : a diversity of voices, styles of discourse, or points of view in a literary work**

“As an example, in Selzer, an "authoritative" voice educated in science and medicine---a voice trained to be objective, aloof from emotional engagements, and comfortable with sophisticated surgical terms (pia mater)-is delivered simultaneously in the text with a much more conversational, even humorous, voice ... one willing to make outrageous puns and to load the line with subjective commentary and conversational diction.” (Stripling 107)

**6. Carnivalesque is a term coined by the Russian critic Mikhail Bakhtin, which refers to a literary mode that subverts and liberates the assumptions of the dominant style or atmosphere through humor and/or chaos.**

Here, a cool scientist and a sort of performer speak from the same lines, their contrasting vocabularies and intentions fused. Sometimes, the mix will be further complicated in that Selzer will allude to other authors or allow his sentences to fall into poetic cadences. Another indication associated with the "carnivalesque," the forward (horizontal) movement of the syntax constantly is being challenged by the halting (vertical) movement of making the associations demanded of the reader.

As an analogy, Stripling writes that similar movement occurs when an orchestra plays through sheet music. Horizontally, they together push the piece toward its resolution;

yet, at the same time, another performance is present vertically in that at each moment, different sections of the orchestra are reading and playing different lines within the text of the music before them. The audience hears the whole as the piece--even as do we, reading Selzer. However, sophisticated audiences listen both vertically and horizontally. Stripling on "Smoking": "Selzer's thinking, of course, comes at us in all sorts of voices: in a traditional cadence--a voice warning away meddlers; a familiar voice of colloquial language; and all intermixed in the authoritative, polysyllabic, Latinate words of a doctor" (Stripling 109).

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