**Why Merge Matters : Dylan Holmes** (Story Understanding)

0. What is the citation for the newspaper story? (e.g., <title>, NY Times, Nov 18, News section)

France and Me: A Complicated Dance, NY Times, Oct 8, News Section

1. What do you understand that isn't explicitly written in the story?

I understodd that the author might have some hard times trying to integrate the French society. This is not explicitely written in the article and I think it might be complicated for a computer to make such deductions.

2. What knowledge would a computer need in order to understand what you understand that isn't explicit?

A computer would need to be able to deduce the orientation of all the remarks the author has received. For instance, he would need to know that when someone says to another person ‘why are you shouting?’, this creates discomfort. Furthermore, a computer needs to integrate this kind of ‘accumulation’: accumulating discomforts might end up with the author realizing she’s having a bad time integrating the French society.

3. Give two examples of rules, e.g., of the sort Dylan Holmes described in today's lecture, that would help a computer understand what you understand about the story. (Feel free to write more than two if you like.)

IF x is dislikeable to y THEN y might feel incomfortable

IF y feels incomfortable THEN y might be having some hard times

https://www.nytimes.com/2020/10/08/insider/journalist-understanding-france.html

PARIS — In 2009, when I was writing “La Seduction,” a book about seduction as the key to understanding France, I interviewed the nation’s former president Valéry Giscard d’Estaing. I eased into the subject gently by asking him to imagine he was dining with Americans and that one of them asked, “Mr. President, could you explain to us how we can understand your country?”

Mr. Giscard d’Estaing, now 94, turned cold, as if delivering a diplomatic démarche at a NATO summit. “You cannot,” he said. “I have never met an American, never, who has really understood what drives French society.”

His message — grim, extreme — was a reminder of the enduring cultural divide between the Old World and the New, the sophisticated Frenchman and the clueless American.

And as I have spent the last week watching the latest iteration of the clueless American — Emily Cooper, a social media whiz assigned to a French marketing company, in Netflix’s new series “Emily in Paris” — I have been reflecting on my long and complicated relationship to France.

From my arrival in 1978 as a foreign correspondent for Newsweek, to my posting in 2002 as Paris bureau chief and now a contributing writer for The New York Times, I have learned that there is a disconnect in customs, not unusual in any foreign country, but a particular hazard for Americans in France. French rules regulating interpersonal behavior are a complex maze.