

# **AP Language and Composition: Summerwork**

Due on August 12, 2019 at 8:00pm

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After listing the various ways in which mankind suffers from uncertainty, Thoreau follows with a quotation from Confucius providing a mindset able to transcend this anxiety and affect positive change. Directly following a celebration of the miracle of contemplation, Thoreau writes, “Confucius said, ‘To know that we know what we know, and that we do not know what we do not know, that is true knowledge’” (7). Thoreau utilizes the ethos of Confucius to emphasize the quintessential example of an individual with the ability to surpass the strain of everyday life. This ideal alleviates the pessimism of the negative musings in the preceding paragraph through the provision of a concrete mindset to strive towards. This paragraph, taken as a whole, formulates a method of resisting descent into nihilistic pessimism whilst simultaneously building its ethos. Thoreau first presents his understanding of the reasons behind why mankind “commit[s] [it]sel[f] to uncertainties” (7) to later strengthen the credibility of his solution: that the act of contemplation directly combats nihilistic pessimism.

L<sup>A</sup>T<sub>E</sub>X placeholder

Through the use of first person narration, Thoreau crafts the narrative persona of an elder imparting knowledge to younger generations through both a description of his own life experiences and the creation of a feeling of collective responsibility with the use of the first person plural pronoun. An example of this dualistic impartment and acceptance of responsibility rises during Thoreau's admittance of his seldom reading of classical authors such as Plato: "His Dialogues, which contain what was immortal in him, lie on the next shelf, and yet I never read them. . . . We should be as good as worthies of antiquity, but partly by first knowing how good they were. We are a race of titmen, and soar but little higher in our intellectual flights than the columns of the daily paper" (60). By creating a feeling of responsibility alongside the rest of mankind, Thoreau morphs this otherwise negative statement into an insight suggesting hope for the future. In this way, he creates ethos through *eunoia*; however, Thoreau also relies on other methods of forging his credibility. Often when Thoreau crafts an argument, he proceeds to explain the counterargument in detail showcasing *phronesis* as he possesses the experience to understand not only his argument, but also the opposite of his argument.

Out of the many passages in *Walden* lending themselves to syntactical analysis, Thoreau's most poignant thus far appears near the beginning of his chapter on sounds: "I had this advantage, at least, in my mode of life, over those who were obliged to look abroad for amusement, to society and the theatre, that my life itself was become my amusement and never ceased to be novel. It was a drama of many scenes and without an end" (63). Thoreau's use of irregular syntax in this passage cements the stark contrast between the perpetual novelty of his everyday life and the fleeting amusement found by a society that seeks entertainment from the external. The first example of this peculiar prose arises in the syntactical choice to use "was become" instead of the present perfect "has become." In doing so, Thoreau draws attention to the anteriority of his life becoming an amusement, thus increasing the magnitude of the period of novelty he finds throughout his time at Walden Pond and comparatively morphing the effect of external entertainment into that of infinitesimal significance. One other notable syntactical choice appears in Thoreau's literal separation of the theatre from society. Although a product of society, theatre represents society's attempt to escape the tedium of societal obligation; moreover, Thoreau sees this attempt as having failed due to its brevity and uses the subject as a metaphor to liken his life in nature to that of a drama which succeeds in creating perpetual entertainment.