

Dancing With Professors: The Trouble With Academic Prose

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In ordinary life, when a listener cannot understand what someone has said, this is the usual exchange:

Listener: I cannot understand what you are saying.

Speaker: Let me try to say it more clearly.

But in scholarly writing in the late 20th century, other rules apply. This is the implicit exchange:

Reader: I cannot understand what you are saying.

Academic Writer: Too bad. The problem is that you are an unsophisticated and untrained reader. If you were smarter, you would understand me.

The exchange remains implicit, because no one wants to say, "This doesn't make any sense," for fear that the response, "It would, if you were smarter," might actually be true.

While we waste our time fighting over ideological conformity in the scholarly world, horrible writing remains a far more important problem. For all their differences, most right-wing scholars and most left-wing scholars share a common allegiance to a cult of obscurity. Left, right and center all hide behind the idea that unintelligible prose indicates a sophisticated mind. The politically correct and the politically incorrect come together in the violence they commit against the English language.

University presses have certainly filled their quota every year, in dreary monographs, tangled paragraphs and impenetrable sentences. But trade

publishers have also violated the trust of innocent and hopeful readers. As a prime example of unprovoked assaults on innocent words, consider the verbal behavior of Allan Bloom in "The Closing of the American Mind," published by a large mainstream press. Here is a sample:

If openness means to "go with the flow," it is necessarily an accommodation to the present. That present is so closed to doubt about so many things impeding the progress of its principles that unqualified openness to it would mean forgetting the despised alternatives to it, knowledge of which makes us aware of what is doubtful in it.

Is there a reader so full of blind courage as to claim to know what this sentence means? Remember, the book in which this remark appeared was a lamentation over the failings of today's *students*, a call to arms to return to tradition and standards in education. And yet, in 20 years of paper grading, I do not recall many sentences that asked, so pathetically, to be put out of their misery.

Jump to the opposite side of the political spectrum from Allan Bloom, and literary grace makes no noticeable gains. Contemplate this breathless, indefatigable sentence from the geographer Allan Pred, and Mr. Pred and Bloom seem, if only in literary style, to be soul mates:

If what is at stake is an understanding of geographical and historical variations in the sexual division of productive and reproductive labor, of contemporary local and regional variations in female wage labor and women's work outside the formal economy, of on-the-ground variations in the everyday content of women's lives, inside and outside of their families, then it must be recognized that, at some nontrivial level, none of the corporal practices associated with these variations can be severed from spatially and temporally specific linguistic practices, from languages that not only enable the conveyance of instructions, commands, role depictions and operating rules, but that also regulate and control, that normalize and spell out the limits of the permissible through the conveyance of disapproval, ridicule and reproach.

In this example, 124 words, along with many ideas, find themselves crammed into one sentence. In their company, one starts to get panicky. "Throw open the windows; bring in the oxygen tanks!" one wants to shout. "These words and ideas are nearly suffocated. Get them air!" And yet the condition of this desperately packed and crowded sentence is a perfectly familiar one to readers of academic writing, readers who have simply learned to suppress the panic.

Everyone knows that today's college students cannot write, but few seem willing to admit that the professors who denounce them are not doing much better. The problem is so blatant there are signs that students are catching on. In my American history survey course last semester, I presented a few writing rules that I intended to enforce inflexibly. The students

looked more and more peevish; they looked as if they were about to run down the hall, find a telephone, place an urgent call and demand that someone from the A.C.L.U. rush up to campus to sue me for interfering with their First Amendment rights to compose unintelligible, misshapen sentences.

Finally one aggrieved student raised her hand and said, "You are telling us not to write long, dull sentences, but most of our assigned reading is full of long, dull sentences."

As this student was beginning to recognize, when professors undertake to appraise and improve student writing, the blind are leading the blind. It is, in truth, difficult to persuade students to write well when they find so few good examples in their assigned reading.

The current social and political context for higher education makes this whole issue pressing. In Colorado, as in most states, the legislators are convinced that the university is neglecting students and wasting state resources on pointless research. Under those circumstances, the miserable writing habits of professors pose a direct and concrete danger to higher education. Rather than going to the state legislature, proudly presenting stacks of the faculty's compelling and engaging publications, you end up hoping that the lawmakers stay out of the library and stay away, especially, from the periodical room, with its piles of academic journals. The habits of academic writers lend powerful support to the impression that research is a waste of the writers' time and of the public's money.

Why do so many professors write bad prose?

Ten years ago, I heard a classics professor say the single most important thing—in my opinion—that anyone has said about professors: "We must remember," he declared, "that professors are the ones nobody wanted to dance with in high school."

This is an insight that lights up the universe—or at least the university. It is a proposition that every entering freshman should be told, and it is certainly a proposition that helps to explain the problem of academic writing. What one sees in professors, repeatedly, is exactly the manner that anyone would adopt after a couple of sad evenings sidelined under the crepe-paper streamers in the gym, sitting on a folding chair while everyone else danced. Dignity, for professors, perches precariously on how well they can convey this message: "I am immersed in some very important thoughts, which unsophisticated people could not even begin to understand. Thus, I would not *want* to dance, even if one of you unsophisticated people were to ask me."

Think of this, then, the next time you look at an unintelligible academic text. "I would not *want* the attention of a wide reading audience, even if a wide audience were to *ask* for me." Isn't that exactly what the pompous and pedantic tone of the classically academic writer conveys?

Professors are often shy, timid and even fearful people, and under those circumstances, dull, difficult prose can function as a kind of protective camouflage. When you write typical academic prose, it is nearly impossible to make a strong, clear statement. The benefit here is that no one can attack your position, say you are wrong or even raise questions about the accuracy of what you have said, if they cannot *tell* what you have said. In those terms, awful, indecipherable prose is its own form of armor, protecting the fragile, sensitive thoughts of timid souls.

The best texts for helping us understand the academic world are, of course, Lewis Carroll's "Alice's Adventures in Wonderland" and "Through the Looking Glass." Just as devotees of Carroll would expect, he has provided us with the best analogy for understanding the origin and function of bad academic writing. Tweedledee and Tweedledum have quite a heated argument over a rattle. They become so angry that they decide to fight. But before they fight, they go off to gather various devices of padding and protection: "bolsters, blankets, hearthrugs, tablecloths, dish covers and coal scuttles." Then, with Alice's help in tying and fastening, they transform these household items into armor. Alice is not impressed: " 'Really, they'll be more like bundles of old clothes than anything else, by the time they're ready!' she said to herself, as she arranged a bolster round the neck of Tweedledee, 'to keep his head from being cut off,' as he said." Why this precaution? Because, Tweedledee explains, "it's one of the most serious things that can possibly happen to one in a battle—to get one's head cut off."

Here, in the brothers' anxieties and fears, we have an exact analogy for the problems of academic writing. The next time you look at a classically professorial sentence—long, tangled, obscure, jargonized, polysyllabic—think of Tweedledum and Tweedledee dressed for battle, and see if those timid little thoughts, concealed under layers of clauses and phrases, do not remind you of those agitated but cautious brothers, arrayed in their bolsters, blankets, dish covers and coal scuttles. The motive, too, is similar. Tweedledum and Tweedledee were in terror of being hurt, and so they padded themselves so thoroughly that they could not be hurt; nor, for that matter, could they move. A properly dreary, inert sentence has exactly the same benefit; it protects its writer from sharp disagreement, while it also protects him from movement.

Why choose camouflage and insulation over clarity and directness? Tweedledee, of course, spoke for everyone, academic or not, when he confessed his fear: It is indeed, as he said, "one of the most serious things that can possibly happen to one in a battle—to get one's head cut off." Under those circumstances, logic says: tie the bolster around the neck, and add a protective hearthrug or two. Pack in another qualifying clause or two. Hide behind the passive-voice verb. Preface any assertion with a phrase

like "it could be argued" or "a case could be made." Protecting one's neck does seem to be the way to keep one's head from being cut off.

Graduate school implants in many people the belief that there are terrible penalties to be paid for writing clearly, especially writing clearly in ways that challenge established thinking in the field. And yet, in academic warfare (and I speak as a veteran), your head and your neck are rarely in serious danger. You can remove the bolster and the hearthrug. Your opponents will try to whack at you, but they seldom, if ever, land a blow—in large part because they are themselves so wrapped in protective camouflage and insulation that they lose both mobility and accuracy.

So we have a widespread pattern of professors protecting themselves from injury by wrapping their ideas in dull prose, and yet the danger they try to fend off is not a genuine danger. Express yourself clearly, and it is unlikely that either your head—or, more important, your tenure—will be cut off.

How, then, do we save professors from themselves? Fearful people are not made courageous by scolding; they need to be coaxed and encouraged. But how do we do that, especially when this particular form of fearfulness masks itself as pomposity, aloofness and an assumed air of superiority?

Fortunately, we have available the world's most important and illuminating story on the difficulty of persuading people to break out of habits of timidity, caution and unnecessary fear. I borrow this story from Larry McMurtry, one of my rivals in the interpreting of the American West, though I am putting this story to a use that Mr. McMurtry did not intend.

In a collection of his essays, "In a Narrow Grave," Mr. McMurtry wrote about the weird process of watching his book "Horseman, Pass By" being turned into the movie "Hud." He arrived in the Texas Panhandle a week or two after filming had started, and he was particularly anxious to learn how the buzzard scene had gone. In that scene, Paul Newman was supposed to ride up and discover a dead cow, look up at a tree branch lined with buzzards and, in his distress over the loss of the cow, fire his gun at one of the buzzards. At that moment, all of the other buzzards were supposed to fly away into the blue Panhandle sky.

But when Mr. McMurtry asked people how the buzzard scene had gone, all he got, he said, were "stricken looks."

The first problem, it turned out, had to do with the quality of the available local buzzards—who proved to be an excessively scruffy group. So more appealing, more photogenic buzzards had to be flown in from some distance and at considerable expense.

But then came the second problem: how to keep the buzzards sitting on the tree branch until it was time for their cue to fly.

That seemed easy. Wire their feet to the branch, and then, after Paul Newman fires his shot, pull the wire, releasing their feet, thus allowing them to take off.

But, as Mr. McMurtry said in an important and memorable phrase, the film makers had not reckoned with the "mentality of buzzards." With their feet wired, the buzzards did not have enough mobility to fly. But they did have enough mobility to pitch forward.

So that's what they did: with their feet wired, they tried to fly, pitched forward and hung upside down from the dead branch, with their wings flapping.

I had the good fortune a couple of years ago to meet a woman who had been an extra for this movie, and she added a detail that Mr. McMurtry left out of his essay: namely, the buzzard circulatory system does not work upside down, and so, after a moment or two of flapping, the buzzards passed out.

Twelve buzzards hanging upside down from a tree branch: this was not what Hollywood wanted from the West, but that's what Hollywood had produced.

And then we get to the second stage of buzzard psychology. After six or seven episodes of pitching forward, passing out, being revived, being replaced on the branch and pitching forward again, the buzzards gave up. Now, when you pulled the wire and released their feet, they sat there, saying in clear, nonverbal terms: "We *tried* that before. It did not work. We are not going to try it again." Now the film makers had to fly in a high-powered animal trainer to restore buzzard self-esteem. It was all a big mess; Larry McMurtry got a wonderful story out of it; and we, in turn, get the best possible parable of the workings of habit and timidity.

How does the parable apply? In any and all disciplines, you go to graduate school to have your feet wired to the branch. There is nothing inherently wrong with that: scholars should have some common ground, share some background assumptions, hold some similar habits of mind. This gives you, quite literally, your footing. And yet, in the process of getting your feet wired, you have some awkward moments, and the intellectual equivalent of pitching forward and hanging upside down. That experience—especially if you do it in a public place like a graduate seminar—provides no pleasure. One or two rounds of that humiliation, and the world begins to seem like a very treacherous place. Under those circumstances, it does indeed seem to be the choice of wisdom *to sit quietly on the branch*, to sit without even the *thought* of flying, since even the thought might be enough to tilt the balance and set off another round of flapping, fainting and embarrassment.

Yet when scholars get out of graduate school and get Ph.D.'s, and, even more important, when scholars get tenure, the wire is truly pulled. Their feet are free. They can fly wherever and whenever they like. Yet by then the second stage of buzzard psychology has taken hold, and they refuse to fly. The wire is pulled, and yet the buzzards sit there, hunched and

grumpy. If they teach in a university with a graduate program, they actively instruct young buzzards in the necessity of keeping their youthful feet on the branch.

This is a very well-established pattern, and it is the ruination of scholarly activity in the modern world. Many professors who teach graduate students think that one of their principal duties is to train the students in the conventions of academic writing.

I do not believe that professors enforce a standard of dull writing on graduate students in order to be cruel. They demand dreariness because they think that dreariness is in the students' best interests. Professors believe that a dull writing style is an academic survival skill because they think that is what editors want, both editors of academic journals *and* editors of university presses. What we have here is a chain of misinformation and misunderstanding, where everyone thinks that the other guy is the one who demands dull, impersonal prose.

Let me say again what is at stake here: universities and colleges are currently embattled, distrusted by the public and state funding institutions. As distressing as this situation is, it provides the perfect setting and the perfect timing for declaring an end to scholarly publication as a series of guarded conversations between professors.

The redemption of the university, especially in terms of the public's appraisal of the value of research and publication, requires all the writers who have something they want to publish to ask themselves the question: Does this have to be a closed communication, shutting out all but specialists willing to fight their way through thickets of jargon? Or can this be an open communication, engaging specialists with new information and new thinking, but also offering an invitation to nonspecialists to learn from this study, to grasp its importance and, by extension, to find concrete reasons to see value in the work of the university?

This is a country desperately in need of wisdom, and of clearly reasoned conviction and vision. And that, at the bedrock, is the reason behind this campaign to save professors from themselves and to detoxify academic prose. The context is a bit different, but the statement that Willy Loman made to his sons in "Death of a Salesman" keeps coming to mind: "The woods are burning, boys, the woods are burning." In a society confronted by a faltering economy, racial and ethnic conflicts, and environmental disasters, "the woods are burning," and since we so urgently need everyone's contribution in putting some of those fires out, there is no reason to indulge professorial vanity or timidity.

Ego is, of course, the key obstacle here. As badly as most of them write, professors are nonetheless proud and sensitive writers, resistant to criticism. But even the most desperate cases can be redeemed and persuaded to think of writing as a challenging craft, not as existential trauma. A few

years ago, I began to look at carpenters and other artisans as the emotional model for writers. A carpenter, let us say, makes a door for a cabinet. If the door does not hang straight, the carpenter does not say, "I will *not* change that door; it is an expression of my individuality; who cares if it will not close?" Instead, the carpenter removes the door and works on it until it fits. That attitude, applied to writing, could be our salvation. If we thought more like carpenters, academic writers could find a route out of the trap of ego and vanity. Escaped from that trap, we could simply work on successive drafts until what we have to say is clear.

Colleges and universities are filled with knowledgeable, thoughtful people who have been effectively silenced by an awful writing style, a style with its flaws concealed behind a smokescreen of sophistication and professionalism. A coalition of academic writers, graduate advisers, journal editors, university press editors and trade publishers can seize this moment—*and pull the wire*. The buzzards *can* be set free—free to leave that dead tree branch, free to regain their confidence, free to soar.

"Dancing with the Professors" can be abbreviated as dwtp. Q: A: What is the meaning of dwtp abbreviation? The meaning of dwtp abbreviation is "Dancing with the Professors". Q: A: What is dwtp abbreviation? One of the definitions of dwtp is "Dancing with the Professors". Q: A: What does dwtp mean? dwtp as abbreviation means "Dancing with the Professors". Q: A: What is shorthand of Dancing with the Professors? The most common shorthand of "Dancing with the Professors" is dwtp. (Photo: Pexels). In ordinary life, when a listener cannot understand what someone has said, this is the usual exchange: Listener: I cannot understand what you are saying. Speaker: Let me try to say it more clearly. But in scholarly writing in the late 20th century, other rules apply. This is the implicit exchange: Reader: I cannot understand what you are saying. Academic Writer: Too bad. The problem is that you are an unsophisticated and untrained reader. If you were smarter, you would understand me. A dancer is a performing artist who uses movement to convey stories and ideas. He or she usually has expertise in a particular type of dance including jazz, ballet, modern dance, ballroom or tap, but some excel in more than one of these areas. Dancers perform on stage, in movies, on television, in music videos, at theme parks, and on cruise ships. Quick Facts About Dancers.