

Where Have You Gone, Charming Billy?

by Tim O'Brien

BEFORE YOU READ

You're in a foreign country with enemies all around and land mines underfoot. You don't even know your fellow soldiers. Imagine how Paul Berlin feels as he begins his tour of duty during the Vietnam War. Will his second day go better than his first? It may, if he can control his greatest fear—his fear of fear itself.

LITERARY FOCUS: UNDERSTANDING HISTORICAL CONTEXT AND THE WRITER'S BACKGROUND

- **Historical context** is the time and place that shapes a piece of literature. As you read Tim O'Brien's story, keep in mind its historical context, the Vietnam War. This war was different from other wars the United States had fought. There were no front lines, or battlefields where opposing sides fought face to face. Instead, in Vietnam, soldiers hid in jungles and launched surprise attacks on opposing forces. As you read, look for **historical details** that give you insight into characters and events.
- Also look for details from the author's life. Tim O'Brien lived through the events he writes about: He is a veteran of the Vietnam War, which has served as a focus for almost all of his writing. O'Brien's feelings about the war are reflected through the **tone**, or attitude, he adopts and the themes he explores. To learn more about O'Brien's life, see page 628 of *Holt Literature and Language Arts*.
- **Theme** is an insight about life that a story reveals. As you read the story, consider how the writer's experiences may have shaped his attitudes about the Vietnam War.

READING SKILLS: RECOGNIZING HISTORICAL DETAILS

"Where Have You Gone, Charming Billy?" contains details of the Vietnam War—for example, geographical details such as rice paddies and strategic details such as the soldiers' march to the sea. Look for other historical details as you read, and add them to a chart like the one below. The first row is filled in as a guide.

Historical Details
Soldiers march single file at night.



Reading Standard 1.2

Distinguish between the denotative and connotative meanings of words and interpret the connotative power of words.

Reading Standard 3.7 (Grade 8 Review)

Analyze a work of literature, showing how it reflects the heritage, traditions, attitudes, and beliefs of its author. (Biographical approach)

Reading Standard 3.12

Analyze the way in which a work of literature is related to the themes and issues of its historical period. (Historical approach)

VOCABULARY DEVELOPMENT

PREVIEW SELECTION VOCABULARY

Preview the following words from the story before you begin reading.

stealth (stelth) *n.*: secretiveness; sly behavior.

*Using **stealth** to conceal their movements, the soldiers prepared to ambush the enemy.*

diffuse (di·fyōōs') *adj.*: spread out; unfocused.

*His thoughts were **diffuse**, drifting from one subject to another.*

skirted (skürt'id) *v.*: passed around rather than through. *Skirted* also means "missed narrowly; avoided."

*The soldier **skirted** the land mine by walking to the other side of the field.*

agile (aj'əl) *adj.*: lively; moving easily and quickly.

*He remembered the training exercises that had helped him become **agile**.*

inertia (in·ur'shə) *n.*: tendency to remain either at rest or in motion.

*Overcome by **inertia**, Paul was unable to move from the spot.*

valiantly (val'yənt·lē) *adv.*: bravely.

*He wanted to act **valiantly**, but he felt like a coward.*

consolation (kän'sə·lā'shən) *n.*: act of comforting.

*Rather than provide **consolation**, the soldiers' kindness increased his misery.*

WORD CHOICE AND CONNOTATION

Word choice, or **diction**, is a writer's choice of words. Writers use different types of words depending on their audience, their subject, and the effect they are trying to produce. Connotation is an important part of word choice. Several words may have the same **denotation**, or literal meaning. However, their **connotations**, or the emotional associations we have for these words, may vary greatly. For example, a *hungry* person wants to eat; a *ravenous* person desperately wants to eat. Thinking about a word's connotations is a big part of word choice. Word choice is an essential element of a writer's style and has a major effect on the **tone** of a piece of writing.

Where Have You Gone, Charming Billy?

Tim O'Brien

HISTORICAL CONTEXT

In lines 1–4, underline the word and details that help create a **historical context** for the story.

VOCABULARY

stealth (stelth) *n.*: secretive-ness; sly behavior.

INTERPRET

Pause at line 12. Underline the four types of feelings the soldiers had. In this list, is O'Brien emphasizing the excitement of war or the stresses of war?

INFER

Circle the word repeated (in various forms) in lines 14–25. Why do you think O'Brien repeats this word so often?

The platoon of twenty-six soldiers moved slowly in the dark, single file, not talking. One by one, like sheep in a dream, they passed through the hedgerow, crossed quietly over a meadow, and came down to the rice paddy.¹ There they stopped. Their leader knelt down, motioning with his hand, and one by one the other soldiers squatted in the shadows, vanishing in the primitive **stealth** of warfare. For a long time they did not move. Except for the sounds of their breathing, the twenty-six men were very quiet: some of them excited by the adventure, some of them

10 afraid, some of them exhausted from the long night march, some of them looking forward to reaching the sea, where they would be safe. At the rear of the column, Private First Class Paul Berlin lay quietly with his forehead resting on the black plastic stock of his rifle, his eyes closed. He was pretending he was not in the war, pretending he had not watched Billy Boy Watkins die of a heart attack that afternoon. He was pretending he was a boy again, camping with his father in the midnight summer along the Des Moines River.² In the dark, with his eyes pinched shut, he pretended. He pretended that when he opened his eyes,

20 his father would be there by the campfire and they would talk softly about whatever came to mind and then roll into their sleeping bags, and that later they'd wake up and it would be morning and there would not be a war, and that Billy Boy Watkins had not died of a heart attack that afternoon. He pretended he was not a soldier.

1. **rice paddy**: a flooded field for growing rice.
2. **Des Moines River**: a river in Des Moines, Iowa.

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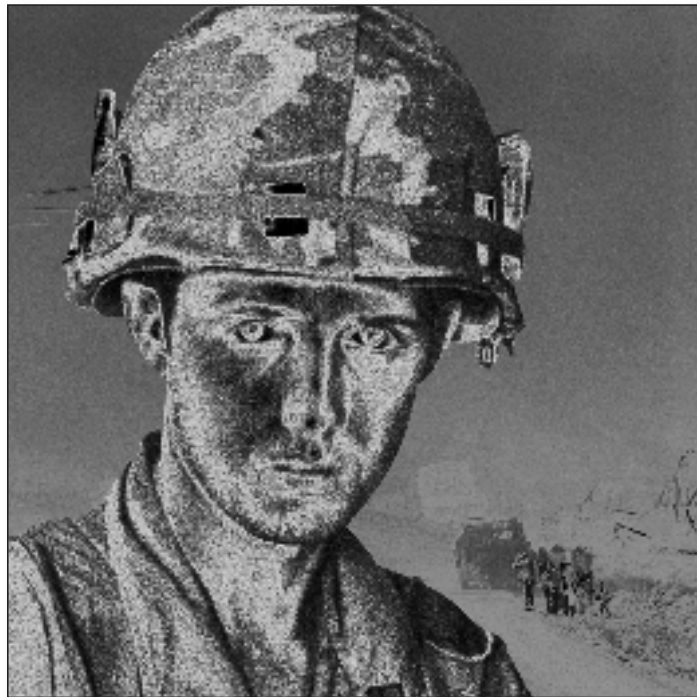
Notes

WORD STUDY

In line 67, the narrator reveals that Billy Boy Watkins “got killed by a heart attack.” If he had said “died of a heart attack” instead, how would the **connotation** differ?

VOCABULARY

diffuse (di·fyōōs') *adj.*: spread out; unfocused.



He followed the shadow of the man in front of him. It was a clear night. Already the Southern Cross⁵ was out. And other stars he could not yet name—soon, he thought, he would learn their names. And puffy night clouds. There was not yet a moon. Wading through the paddy, his boots made sleepy, sloshing sounds, like a lullaby, and he tried not to think. Though he was afraid, he now knew that fear came in many degrees and types and peculiar categories, and he knew that his fear now was not so bad as it had been in the hot afternoon, when poor Billy Boy Watkins got killed by a heart attack. His fear now was **diffuse** and unformed: ghosts in the tree line, nighttime fears of a child, a boogeyman in the closet that his father would open to show empty, saying, “See? Nothing there, champ. Now you can sleep.” In the afternoon it had been worse: The fear had been bundled and tight and he’d been on his hands and knees, crawling like an insect, an ant escaping a giant’s footsteps, and thinking nothing, brain flopping like wet cement in a mixer, not thinking at all, watching while Billy Boy Watkins died.

5. **Southern Cross:** constellation, or group of stars, in the Southern Hemisphere.

Now, as he stepped out of the paddy onto a narrow dirt path, now the fear was mostly the fear of being so terribly afraid again.

He tried not to think.

There were tricks he'd learned to keep from thinking.

80 Counting: He counted his steps, concentrating on the numbers, pretending that the steps were dollar bills and that each step through the night made him richer and richer, so that soon he would become a wealthy man, and he kept counting and considered the ways he might spend the money after the war and what he would do. He would look his father in the eye and shrug and say, "It was pretty bad at first, but I learned a lot and I got used to it." Then he would tell his father the story of Billy Boy Watkins. But he would never let on how frightened he had been. "Not so bad," he would say instead, making his father feel proud.

90 Songs, another trick to stop from thinking: *Where have you gone, Billy Boy, Billy Boy, oh, where have you gone, charming Billy? I have gone to seek a wife, she's the joy of my life, but she's a young thing and cannot leave her mother*, and other songs that he sang in his thoughts as he walked toward the sea. And when he reached the sea, he would dig a deep hole in the sand and he would sleep like the high clouds and he would not be afraid anymore.

The moon came out. Pale and shrunken to the size of a dime.

The helmet was heavy on his head. In the morning he would adjust the leather binding. He would clean his rifle, too.

100 Even though he had been frightened to shoot it during the hot afternoon, he would carefully clean the breech and the muzzle and the ammunition so that next time he would be ready and not so afraid. In the morning, when they reached the sea, he would begin to make friends with some of the other soldiers. He would learn their names and laugh at their jokes. Then when the war was over, he would have war buddies, and he would write to them once in a while and exchange memories.

CLARIFY

Re-read lines 76–77. What is Paul most afraid of at this point?

IDENTIFY

What two tricks of Paul's are described in lines 79–96? What is the purpose of the tricks?

FLUENCY

Read the boxed passage aloud two times. Vary your tone of voice and your pacing to suggest both Paul's fear and his attempts to calm himself.

Notes

skirted (skurt'id) v.: passed around rather than through. *Skirted* also means "missed narrowly; avoided."

VOCABULARY

HISTORICAL CONTEXT

Re-read lines 121–130. Underline things O'Brien might have actually learned in training for the war. What did he *not* learn? Circle the passage that tells you.

VOCABULARY

agile (aj'əl) *adj.*: lively; moving easily and quickly.

inertia (in-ur'shə) *n.*: tendency to remain either at rest or in motion.

Walking, sleeping in his walking, he felt better. He watched the moon come higher.

110 Once they **skirted** a sleeping village. The smells again—straw, cattle, mildew. The men were quiet. On the far side of the village, buried in the dark smells, a dog barked. The column stopped until the barking died away; then they marched fast away from the village, through a graveyard filled with conical-shaped⁶ burial mounds and tiny altars made of clay and stone. The graveyard had a perfumy smell. A nice place to spend the night, he thought. The mounds would make fine battlements,⁷ and the smell was nice and the place was quiet. But they went on, passing through a hedgerow and across another paddy and east
120 toward the sea.

He walked carefully. He remembered what he'd been taught: Stay off the center of the path, for that was where the land mines and booby traps were planted, where stupid and lazy soldiers like to walk. Stay alert, he'd been taught. Better alert than inert.⁸ **Ag-ile**, mo-bile, hos-tile. He wished he'd paid better attention to the training. He could not remember what they'd said about how to stop being afraid; they hadn't given any lessons in courage—not that he could remember—and they hadn't mentioned how Billy Boy Watkins would die of a heart
130 attack, his face turning pale and the veins popping out.

Private First Class Paul Berlin walked carefully.

Stretching ahead of him like dark beads on an invisible chain, the string of shadow soldiers whose names he did not yet know moved with the silence and slow grace of smoke. Now and again moonlight was reflected off a machine gun or a wristwatch. But mostly the soldiers were quiet and hidden and faraway-seeming in a peaceful night, strangers on a long street, and he felt quite separate from them, as if trailing behind like the caboose on a night train, pulled along by **inertia**, sleep-
140 walking, an afterthought to the war.

6. **conical-** (kän'i-kəl) **shaped** *adj.*: shaped like a cone.

7. **battlements** *n.*: fortifications from which to shoot.

8. **inert** (in-urt') *adj.*: without movement; here, dead.

So he walked carefully, counting his steps. When he had counted to 3,485, the column stopped.

One by one the soldiers knelt or squatted down.

The grass along the path was wet. Private First Class Paul Berlin lay back and turned his head so that he could lick at the dew with his eyes closed, another trick to forget the war. He might have slept. “I *wasn’t* afraid,” he was screaming or dreaming, facing his father’s stern eyes. “I wasn’t afraid,” he was saying. When he opened his eyes, a soldier was sitting beside him, quietly chewing a stick of Doublemint gum.

“You sleepin’ again?” the soldier whispered.

“No,” said Private First Class Paul Berlin. “Hell, no.”

The soldier grunted, chewing his gum. Then he twisted the cap off his canteen, took a swallow, and handed it through the dark.

“Take some,” he whispered.

“Thanks.”

“You’re the new guy?”

“Yes.” He did not want to admit it, being new to the war.

The soldier grunted and handed him a stick of gum. “Chew it quiet—OK? Don’t blow no bubbles or nothing.”

“Thanks. I won’t.” He could not make out the man’s face in the shadows.

They sat still and Private First Class Paul Berlin chewed the gum until all the sugars were gone; then the soldier said, “Bad day today, buddy.”

Private First Class Paul Berlin nodded wisely, but he did not speak.

“Don’t think it’s always so bad,” the soldier whispered. “I don’t wanna scare you. You’ll get used to it soon enough. . . . They been fighting wars a long time, and you get used to it.”

“Yeah.”

“You will.”

COMPARE &
CONTRAST

Re-read lines 149–161. How does the soldier’s attitude toward Paul’s sleeping differ from his attitude earlier (lines 30–41)? Why might the soldier’s feelings have changed?

BIOGRAPHICAL
CONTEXT

O’Brien’s strong feelings about war are often expressed by the characters he creates. What idea about war do the soldier’s words suggest (lines 169–171)?

Notes

Why is the idea of dying of a heart attack so grimly amusing (lines 194–212)?

INTERPRET

They were quiet awhile. And the night was quiet, no crickets or birds, and it was hard to imagine it was truly a war. He searched for the soldier's face but could not find it. It did not matter much. Even if he saw the fellow's face, he would not know the name; and even if he knew the name, it would not matter much.

180 "Haven't got the time?" the soldier whispered.

"No."

"Rats. . . Don't matter, really. Goes faster if you don't know the time, anyhow."

"Sure."

"What's your name, buddy?"

"Paul."

"Nice to meet ya," he said, and in the dark beside the path, they shook hands. "Mine's Toby. Everybody calls me Buffalo, though." The soldier's hand was strangely warm and soft. But it was a very big hand. "Sometimes they just call me Buff," he said.

190

And again they were quiet. They lay in the grass and waited. The moon was very high now and very bright, and they were waiting for cloud cover. The soldier suddenly snorted.

"What is it?"

"Nothin'," he said, but then he snorted again. "A bloody *heart attack!*" the soldier said. "Can't get over it—old Billy Boy croaking from a lousy heart attack. . . . A heart attack—can you believe it?"

The idea of it made Private First Class Paul Berlin smile.

200 He couldn't help it.

"Ever hear of such a thing?"

"Not till now," said Private First Class Paul Berlin, still smiling.

"Me neither," said the soldier in the dark. "Gawd, dying of a heart attack. Didn't know him, did you?"

"No."

"Tough as nails."

"Yeah."

in the stinking paddy, singing—some of them—*Where have you gone, Billy Boy, Billy Boy, oh, where have you gone, charming Billy?* Then they found him. Green and covered with algae, his eyes still wide open and scared stiff, dead of a heart attack suffered while—

“Shut up!” the soldier said loudly, shaking him.

270 But Private First Class Paul Berlin could not stop. The giggles were caught in his throat, drowning him in his own laughter: scared to death like Billy Boy.

Giggling, lying on his back, he saw the moon move, or the clouds moving across the moon. Wounded in action, dead of fright. A fine war story. He would tell it to his father, how Billy Boy had been scared to death, never letting on . . . He could not stop.

The soldier smothered him. He tried to fight back, but he was weak from the giggles.

280 The moon was under the clouds and the column was moving. The soldier helped him up. “You OK now, buddy?”

“Sure.”

“What was so bloody funny?”

“Nothing.”

“You can get killed, laughing that way.”

“I know. I know that.”

“You got to stay calm, buddy.” The soldier handed him his rifle. “Half the battle, just staying calm. You’ll get better at it,” he said. “Come on, now.”

290 He turned away and Private First Class Paul Berlin hurried after him. He was still shivering.

He would do better once he reached the sea, he thought, still smiling a little. A funny war story that he would tell to his father, how Billy Boy Watkins was scared to death. A good joke. But even when he smelled salt and heard the sea, he could not stop being afraid.

INFER

Pause at line 276. Why is it important for Paul to conceal his fear?

HISTORICAL CONTEXT

What does the soldier mean when he says that laughing can get you killed (line 284)?

BIOGRAPHICAL CONTEXT

Circle the description of Paul’s feelings at the end of the story. What does the description suggest about O’Brien’s experiences in the Vietnam War?