

Simplicity

WILLIAM ZINSSER

William Zinsser died in May 2015, leaving a legacy of works from more than seventy years as a writer. Born in New York City in 1922, Zinsser was educated at Princeton University. After serving in the Army in World War II, he worked at the *New York Herald Tribune* as an editor, writer, and critic. During the 1970s he taught a popular course in nonfiction at Yale University, and from 1979 to 1987 he was general editor of the Book-of-the-Month Club. Zinsser wrote more than a dozen books, including *The City Dwellers* (1962), *Pop Goes America* (1966), and *Spring Training* (1989), and three widely used books on writing: *Writing with a Word Processor* (1983), *Writing to Learn* (1993), and *On Writing Well* (first published in 1976; the thirtieth anniversary edition was released in 2006). In his later years, he taught journalism at Columbia University and the New School University, and his freelance writing regularly appeared in some of the leading American magazines.

The following selection is taken from *On Writing Well*. This book grew out of Zinsser's many years of experience as a professional writer and teacher. (In this essay, Zinsser exposes what he believes is the writer's number one problem—"clutter." He sees Americans "strangling in unnecessary words, circular constructions, pompous frills, and meaningless jargon." His solution is simple: Writers must know what they want to say and must be thinking clearly as they start to compose. Then self-discipline and hard work are necessary to achieve clear, simple prose. No matter what your experience as a writer has been, you will find Zinsser's observations sound and his advice practical.

WRITING TO DISCOVER: *Some people view writing as "thinking on paper." They believe that by seeing something written on a page they are better able to "see what they think." Write about the relationship, for you, between writing and thinking. Are you one of those people who likes to "see" ideas on paper while trying to work things out? Or do you like to think through ideas before writing about them?*

Clutter is the disease of American writing. We are a society strangling in unnecessary words, circular constructions, pompous frills and meaningless jargon.

Who can understand the clotted language of everyday American commerce: the memo, the corporation report, the business letter, the notice from the bank explaining its latest "simplified" statement? What member of an insurance or medical plan can decipher the brochure explaining his costs and benefits? What father or mother can put together a child's toy from the instructions on the box? Our national tendency is to inflate and

thereby sound important. The airline pilot who announces that he is presently anticipating experiencing considerable precipitation wouldn't think of saying it may rain. The sentence is too simple — there must be something wrong with it.

But the secret of good writing is to strip every sentence to its cleanest components. Every word that serves no function, every long word that could be a short word, every adverb that carries the same meaning that's already in the verb, every passive construction that leaves the reader unsure of who is doing what — these are the thousand and one adulterants that weaken the strength of a sentence. And they usually occur in proportion to education and rank.

During the 1960s the president of my university wrote a letter to mollify the alumni after a spell of campus unrest. "You are probably aware," he

Clear thinking becomes clear writing; one can't exist without the other.

began, "that we have been experiencing very considerable potentially explosive expressions of dissatisfaction on issues only partially related." He meant that the students had been has-

sling them about different things. I was far more upset by the president's English than by the students' potentially explosive expressions of dissatisfaction. I would have preferred the presidential approach taken by Franklin D. Roosevelt when he tried to convert into English his own government's memos, such as this blackout order of 1942:

Such preparations shall be made as will completely obscure all Federal buildings and non-Federal buildings occupied by the Federal government during an air raid for any period of time from visibility by reason of internal or external illumination.

"Tell them," Roosevelt said, "that in buildings where they have to keep the work going to put something across the windows." 5

Simplify, simplify. Thoreau said it, as we are so often reminded, and no American writer more consistently practiced what he preached. Open *Walden* to any page and you will find a man saying in a plain and orderly way what is on his mind:

I went to the woods because I wished to live deliberately, to front only the essential facts of life, and see if I could not learn what it had to teach, and not, when I came to die, discover that I had not lived.

How can the rest of us achieve such enviable freedom from clutter? The answer is to clear our heads of clutter. Clear thinking becomes clear writing; one can't exist without the other. It's impossible for a muddy thinker to write good English. He may get away with it for a paragraph or two, but soon the reader will be lost, and there's no sin so grave, for the reader will not easily be lured back.

Who is this elusive creature, the reader? The reader is someone with an attention span of about 30 seconds—a person assailed by many forces competing for attention. At one time those forces were relatively few: newspapers, magazines, radio, spouse, children, pets. Today they also include a galaxy of electronic devices for receiving entertainment and information—television, VCRs, DVDs, CDs, video games, the Internet, e-mail, cell phones, BlackBerries, iPods—as well as a fitness program, a pool, a lawn and that most potent of competitors, sleep. The man or woman snoozing in a chair with a magazine or a book is a person who was being given too much unnecessary trouble by the writer.

It won't do to say that the reader is too dumb or too lazy to keep pace with the train of thought. If the reader is lost, it's usually because the writer hasn't been careful enough. That carelessness can take any number of forms. Perhaps a sentence is so excessively cluttered that the reader, hacking through the verbiage, simply doesn't know what it means. Perhaps a sentence has been so shoddily constructed that the reader could read it in several ways. Perhaps the writer has switched pronouns in mid-sentence, or has switched tenses, so the reader loses track of who is talking or when the action took place. Perhaps Sentence B is not a logical sequel to Sentence A; the writer, in whose head the connection is clear, hasn't bothered to provide the missing link. Perhaps the writer has used a word incorrectly by not taking the trouble to look it up.

Faced with such obstacles, readers are at first tenacious. They blame themselves—they obviously missed something, and they go back over the mystifying sentence, or over the whole paragraph, piecing it out like an ancient rune, making guesses and moving on. But they won't do that for long. The writer is making them work too hard, and they will look for one who is better at the craft. 10

Writers must therefore constantly ask: what am I trying to say? Surprisingly often they don't know. Then they must look at what they have written and ask: have I said it? Is it clear to someone encountering the subject for the first time? If it's not, some fuzz has worked its way into the machinery. The clear writer is someone clearheaded enough to see this stuff for what it is: fuzz.

(I don't mean that some people are born clearheaded and are therefore natural writers, whereas others are naturally fuzzy and will never write well. Thinking clearly is a conscious act that writers must force on themselves, as if they were working on any other project that requires logic: making a shopping list or doing an algebra problem. Good writing doesn't come naturally, though most people seem to think it does. Professional writers are constantly bearded by people who say they'd like to "try a little writing sometime"—meaning when they retire from their real profession, like insurance or real estate, which is hard. Or they say, "I could write a book about that." I doubt it.