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Things they carried

CC0/Free-Photos/Pixabay Air travel can be intimidating, especially if you aren’t an experienced flyer. There are so many things to consider, from security screenings to how to get through the airport. Some of the most important decisions should take place as you’re packing. It’s important to understand carry on luggage regulations before you get to the airport. Here are the most important things you need to know when you start packing your carry on bag for your next flight: Put the Essentials in Your Carry On Bag. No matter what else you put in your carry on bag, you’ll want to make sure that you have certain essential items in your bag for easy access. Keep your travel documents in your carry on bag. You’ll need to have your passport and boarding passes close at hand. If you’re not carrying a wallet, make sure any other identification you want to carry (such as your driver’s license) is in your carry on as well. Keep your money in your carry on, as well as any items of monetary value, like jewelry. Take your electronics and any other entertainment items in your carry on as well, and you’ll want to make sure you have medications handy too. Make Sure Your Bag Is the Right Size. You don’t want to pack just any old carry on bag to take with you to the airport. It’s important to remember that the Transportation Safety Administration (TSA) has size restrictions for carry on bags. Current federal regulations say that carry on bags should not exceed 22 inches (56 centimeters) long by 18 inches (45 centimeters) wide by 10 inches (25 centimeters) deep. These dimensions are a good rule of thumb, but you should be aware that airlines have their own requirements which may be different, though not too far from the federal size limits. Visit your airline’s website, or call them for more specific information. Know How to Store Liquids in Your Carry On Bag. One of the most important factors to consider is storing liquids in your carry on bag. Federal regulations regarding liquids in carry on bags are rather specific. You can only have liquid in 3.4 ounce (100 milliliter) or smaller containers that can fit inside of a quart size resealable bag. Anything larger needs to go in your checked baggage. There are exceptions for medications and baby bottles, and you can contact your airline for specific details for those items. If you forget to put larger liquids in your checked bag or try to sneak on something larger than regulation, the TSA agents will confiscate it. Should You Check A Bag or Carry Everything On? The debate of whether to try to pack everything in your carry on bag or check a suitcase really comes down to personal preference. But there are several factors that you can consider in making a decision. If you can fit all your items in a carry on bag that fits size requirements, it may be worth trying, especially if your airline charges for checked bags and you want to save money. If you’re carrying large quantities of liquid or if you have a lot of clothes and other items to take with you, then you should probably opt for a checked bag. Weigh out all these options to determine the best one for you. Is an Expensive Carry On Bag Worth the Expense? You may find yourself tempted to purchase an expensive, fancy carry on bag. If you spend much time around airports, you’ll see travelers with stylish carry on bags, and some airlines actually market bag that fit the requirements for their aircraft. But do you really have to? This is another personal preference issue. Unless you’re planning on traveling frequently or just want to be fashionable, a less expensive bag will do just fine, as long as it meets both the size requirements and your needs. Don’t give in to the pressure to buy something expensive unless you absolutely want to have it. MORE FROM QUESTIONSANSWERED.NET See a complete list of the characters in The Things They Carried and in-depth analyses of Tim O’Brien, Jimmy Cross, Mitchell Sanders, Kiowa, Mary Anne Bell, Norman Bowker, and Elroy Berdahl. Here's where you'll find analysis of the literary devices in The Things They Carried, from the major themes to motifs, symbols, and more. Find the quotes you need to support your essay, or refresh your memory of The Things They Carried by reading these key quotes. Get ready to ace your The Things They Carried paper with our suggested essay topics, helpful essays about historical and literary context, and more. Go further in your study of The Things They Carried with background information, movie adaptations, and links to the best resources around the web. Photo © Marion Ettlinger, courtesy of Houghton Mifflin Before Tim O'Brien was drafted into the army, he had what some would consider an all-American childhood. He was born on October 1, 1946, in Austin, Minnesota, and raised in Worthington, a small prairie town in the southern part of the state. His mother was an elementary school teacher, his father an insurance salesman and sailor in World War II. O'Brien played Little League, dabbled in magic tricks, and spent much of his youth in the county library daydreaming about such characters as Huckleberry Finn and Tom Sawyer. At Macalester College in St. Paul, Minnesota, he received good grades and became student body president. Occasionally, he'd attend peace vigils and protests against the burgeoning war in Vietnam. He graduated in 1968 with a B.A. in political science and thought of becoming a writer, inspired in part by his father's personal accounts of two World War II battles, Iwo Jima and Okinawa, published in The New York Times. Then O'Brien got his draft notice. He once recalled in an interview that "even getting on the plane for boot camp, I couldn't believe any of it was happening to me, someone who hated Boy Scouts and bugs and rifles." O'Brien spent his tour of duty from 1969 to 1970 as a foot soldier with the 46th Infantry in Quang Ngai province. For some of that time he was stationed in My Lai, just one year after the infamous My Lai Massacre. He was sent home with a Purple Heart when he got hit with shrapnel in a grenade attack. His first writing about his war experiences came in the form of a memoir called If I Die in a Combat Zone, Box Me Up and Ship Me Home, published in 1973 during his graduate studies in government at Harvard University. Soon after, he took a position for a year as a national affairs reporter for The Washington Post, then turned full-time to writing books. O'Brien published The Things They Carried in 1990. His many accolades include a Guggenheim fellowship, a National Book Award, an award from the American Academy of Arts and Letters, and two National Endowment for the Arts fellowships. He nearly stopped writing after his sixth book, In the Lake of the Woods (1994), due to a battle with depression. But following a nine-month hiatus, he began work on a new novel, Tomcat in Love, published in 1998. He currently teaches creative writing at Texas State University. "As a fiction writer, I do not write just about the world we live in, but I also write about the world we ought to live in, and could, which is a world of imagination." —Tim O'Brien, from a lecture at Brown University Updated July 2017 An Interview with Tim O'Brien On November 13, 2008, Josephine Reed, Managing Audio Producer at the National Endowment for the Arts, interviewed Tim O'Brien. Excerpts from their conversation follow. Josephine Reed: What is The Things They Carried about? Tim O'Brien: It's a book that centers on Vietnam and a platoon of soldiers. In one sense, it's about the Vietnam War, but it's also about storytelling, how stories rule our lives, how they're told and retold as we look for an elusive truth. And finally, it's about writing itself—writing as an effort to pin down with language the truth about a subject. JR: What is the distinction between truth and accuracy? TO: What we see accurately with our eyes can sometimes be very deceptive. We don't see everything. No historian can fit into a textbook the thoughts of every single soldier in every single war and every single episode. Much is being selected and generalized. So in The Things They Carried, I'm trying to get at this sense of how difficult it is to pin down the truth with a capital "T." In a way, it's a warning against absolutism, against black and white declarations of what's true and what's not true. So part of the effort is trying to display through fiction the ambiguous, blurry, complicated, grayish fog of even the most plainly historical events. JR: I was profoundly moved by the story "On the Rainy River," not only by the character of Tim, but also the old man, Elroy. He seemed as real to me as the man sitting next to me on the train this morning. TO: That's an example of what imagination can do. He's an imagined character—more so, even, than the Tim O'Brien character, who is also, I must say, imagined. But the old guy is made up out of the whole cloth. And yet, he represents something real that you couldn't put your finger on, which has to do with conscience, or being watched by, say, a dead father—that feeling of someone there with you who's not offering advice but is simply present as a kind of moral witness. Old Elroy is meant to stand for a whole bunch of things: my dad, my mom, my country, God, and conscience, all together. JR: I'd also like to talk about your story "Sweetheart of the Song Tra Bong." It reminded me very much of Heart of Darkness. TO: Yes, it was intentionally structured to be the other hemisphere of Heart of Darkness. Because Kurtz is a man, because Marlow's a man, and because virtually every character in the story is a man, the whole structure of my story is meant to be a female flip of it. In a way, I was trying to put a woman in a man's boots and see if she behaves much differently or feels other things than a man might feel. In a way the point of the story (if stories ever have "points"—and of course they don't, or maybe they have a trillion angles on a point) has to do with the image of the woman as nurturer and peaceful and incapable of the conspicuously violent behaviors of men—which, of course, when you look at history, is totally ridiculous. So the story is meant to be inclusive of women in almost all war stories. JR: You structured this book in such an interesting way. Each individual story is like a small gem, like a pearl necklace. But when you string them together, the cumulative effect is powerful. TO: That's my goal. I wanted to have self-contained stories that I think all chapters of books ought to be anyway. Yet I wanted each story to receive the light of other stories, the way it would in a necklace. Or one gemstone would receive the light of the ruby next to it. Although they are meant to stand alone, it seems to me that in the end, you aim ambitiously for what all writers worth their salt aim at—of making a book of art, of some sort. And that's the sense of pieces being in position, so that they can reflect. So that the pieces are capable of not just reflecting, but absorbing the light of the others.

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