

PTO Form 1930 (Rev 9/2007)

OMB No. 0651-0050 (Exp. 4/30/2009)

Request for Reconsideration after Final Action

The table below presents the data as entered.

| Input Field | Entered |
|---|----------------|
| SERIAL NUMBER | 77078381 |
| LAW OFFICE ASSIGNED | LAW OFFICE 104 |
| MARK SECTION (no change) | |
| ARGUMENT(S) | |
| <p>This is a response to the final office action issued on July 10, 2009. In the previous office action, issued December 9, 2008, Applicant argued that there is no likelihood of confusion between its mark GEN-JI-MAI and the registered mark GENJI EXPRESS (and Design). Despite the arguments and evidence submitted in support of Applicant's arguments, the Examining Attorney has maintained the refusal and made it final, in a fairly cursory brief that fails to address the substance of Applicant's prior response.</p> <p>Applicant has already analyzed the likelihood of confusion factors and made those arguments of record, so they will not be merely repeated here. Applicant does wish, however, to respond to the following inaccurate statements made by the Examining Attorney:</p> <ol style="list-style-type: none"> 1. The only difference between Applicant's mark and the registered mark is the term MAI. 2. The term "EXPRESS" generally does not obviate the similarity between any two marks. 3. The word portion of a mark always predominates any design portion. 4. GEN-JI-MAI and GENJI EXPRESS are "essentially phonetic equivalents." <p>Inaccurate Statement #1: Applicant merely added the term "MAI" to the registered mark.</p> <p>In the final office action, the Examining Attorney stated that "[a]lthough the applicant argues the addition of the term 'MAI' to the applicant's mark is sufficient to overcome the likelihood of confusion between the marks, the term is a mere addition to the proposed marks [sic] because it is merely descriptive of the underlying goods and/or services." This misstates Applicant's arguments and ignores the significant differences between the two marks that Applicant previously pointed out. In its response to the December 9, 2008 office action, Applicant pointed out that, among other things, not only do the two marks</p> | |

differ regarding the term "MAI," they also differ regarding the term "EXPRESS" and the prominent design incorporated into Registrant's mark.

Inaccurate Statement #2: The term "EXPRESS" generally does not obviate the similarity between any two marks.

In the final office action, the Examining Attorney stated that "[T]he mere addition of "EXPRESS" to a registered mark generally does not obviate the similarity between the marks nor does it overcome a likelihood of confusion under Trademark Act Section 2(d)." The first problem with this statement is that it gets the facts of this case wrong. It is the registered mark that contains "EXPRESS," not Applicant's mark. The second problem with this statement is that the Examining Attorney appears to be reciting some general rule about the connotation or significance of the word "express" when incorporated into a trademark, when there is no such rule. Further, the cases she cited in support of this point are wholly irrelevant, because not one of them discusses a mark with the term "EXPRESS" in it.

Inaccurate Statement #3: The word portion of a mark always predominates any design portion.

In the final office action, the Examining Attorney stated that "[W]hen a mark consists of a word portion and a design portion, the word portion is . . . accorded greater weight in determining likelihood of confusion." This statement is a re-hash of the refusal in the previous office action, and neither refutes nor acknowledges the ample authority cited by Applicant in its June 9, 2009 response that establishes there is no such mechanical rule — and in fact the Board has held that words are **not** given greater weight in cases such as this one. If the Examining Attorney disagrees, she must offer support for her position. Simply ignoring Applicant's arguments and citation to good law does not carry the Examining Attorney's burden of demonstrating there is a likelihood of confusion.

Inaccurate Statement #4: GEN-JI-MAI and GENJI EXPRESS are "essentially phonetic equivalents."

Phonetic equivalents are words or phrases that sound the same, but are not spelled the same. For example, the names Byrne, Knott, and Chappell are phonetic equivalents to the words "burn," "not," and "chapel." The TTAB and the courts have had occasion to discuss what constitutes a "phonetic equivalent" for purposes of a likelihood of confusion analysis, and they follow this logic. *See, e.g., In re Pickett Hotel Co.*, 229 USPQ 760 (TTAB 1986) ("pickett" is the phonetic equivalent of the word "picket"); *In re Monotype Corp. PLC*, 14 USPQ2d 1070 (TTAB 1989) ("calisto" is the phonetic equivalent of "callisto"); *Miller Brewing Company v. G. Heileman Brewing Company, Inc.*, 561 F.2d 75, 195 USPQ 281 (7th Cir. 1977) ("light" and "lite" are phonetic equivalents); *R. Neumann & Co. v. Bon-Ton Auto Upholstery, Inc.*, 326 F.2d 799 (CCPA 1964) ("hyde" and "hide" are phonetic equivalents).

To apply this guidance to the marks at issue, we assume for the sake of argument that, as the Examining Attorney claims, consumers would pronounce GEN-JI-and GENJI the same way. According to a *Washington Post* book critic, the term “genji,” which is an English transliteration of Japanese characters, may be pronounced 'gen-jee'. See *Washington Post* article attached as Exhibit A. The word “mai” is pronounced 'mā'. See dictionary entries for “my” and “mai tai” attached as Exhibit B. The word “express” is pronounced 'ik-'spres'. See dictionary entries for “express” attached as Exhibit C. Thus, the marks at issue are pronounced as follows:

'gen-jee mā'

'gen-jee ik-'spres'

The Examining Attorney has offered no evidence or support for the conclusion that these are “essentially phonetic equivalents,” and the cases above suggest that they are not even close. Further, the GENJI EXPRESS mark incorporates a prominent design, which cannot be vocalized at all.

In conclusion, the Examining Attorney has refused registration to Applicant based on a prior registration for a mark that:

1. Shares less than 50% of its letters with Applicant’s mark;
2. Does not look or sound very much like Applicant’s mark; and
2. Consists not of the exclusive right to use the term “GENJI,” but of a **very narrow right in a specific design.**

In so doing, the Examining Attorney is simply handing the registrant rights that were not conferred by its registration. Although doubt is resolved in favor of the Registrant, there is no doubt here. Confusion is not likely, and Applicant respectfully submits that the application should be approved for publication. A Notice of Appeal is being filed concurrently herewith.

EVIDENCE SECTION

| EVIDENCE FILE NAME(S) | |
|--|---|
| ORIGINAL PDF FILE | http://tgate/PDF/RFR/2010/01/11/20100111210442216916-77078381-001_001/evi_6628250194-210003021_._GEN-JI-MAI_ROA_final_Exhibits_A-C.pdf |
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| DESCRIPTION OF EVIDENCE FILE | Exhibits A - C |
| SIGNATURE SECTION | |
| RESPONSE SIGNATURE | /DDH/ |
| SIGNATORY'S NAME | Deborah Davis Han |
| SIGNATORY'S POSITION | Attorney of record, California bar member |
| DATE SIGNED | 01/11/2010 |
| AUTHORIZED SIGNATORY | YES |
| CONCURRENT APPEAL NOTICE FILED | NO |
| FILING INFORMATION SECTION | |
| SUBMIT DATE | Mon Jan 11 21:04:42 EST 2010 |
| TEAS STAMP | USPTO/RFR-66.28.250.194-2 0100111210442216916-77078 381-46075e312cb5d6a01933b eacf9cfe7fab0-N/A-N/A-201 00111210003021462 |

PTO Form 1930 (Rev 9/2007)

OMB No. 0651-0050 (Exp. 4/30/2009)

Request for Reconsideration after Final Action

To the Commissioner for Trademarks:

Application serial no. 77078381 has been amended as follows:

ARGUMENT(S)

In response to the substantive refusal(s), please note the following:

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EVIDENCE

Evidence in the nature of Exhibits A - C has been attached.

Original PDF file:

http://tgate/PDF/RFR/2010/01/11/20100111210442216916-77078381-001_001/evi_6628250194-210003021_-_GEN-JI-MAI_ROA_final_Exhibits_A-C.pdf

Converted PDF file(s) (21 pages)

Evidence-1

Evidence-2

Evidence-3

Evidence-4

Evidence-5

Evidence-6

Evidence-7

Evidence-8

Evidence-9

Evidence-10

Evidence-11

Evidence-12

Evidence-13

Evidence-14

Evidence-15

Evidence-16

Evidence-17

Evidence-18

Evidence-19

Evidence-20

Evidence-21

SIGNATURE(S)

Request for Reconsideration Signature

Signature: /DDH/ Date: 01/11/2010

Signatory's Name: Deborah Davis Han

Signatory's Position: Attorney of record, California bar member

The signatory has confirmed that he/she is an attorney who is a member in good standing of the bar of the highest court of a U.S. state, which includes the District of Columbia, Puerto Rico, and other federal territories and possessions; and he/she is currently the applicant's attorney or an associate thereof; and to the best of his/her knowledge, if prior to his/her appointment another U.S. attorney or a Canadian attorney/agent not currently associated with his/her company/firm previously represented the applicant in this matter: (1) the applicant has filed or is concurrently filing a signed revocation of or substitute power of attorney with the USPTO; (2) the USPTO has granted the request of the prior representative to withdraw; (3) the applicant has filed a power of attorney appointing him/her in this matter; or (4) the applicant's appointed U.S. attorney or Canadian attorney/agent has filed a power of attorney appointing him/her as an associate attorney in this matter.

The applicant is not filing a Notice of Appeal in conjunction with this Request for Reconsideration.

Serial Number: 77078381

Internet Transmission Date: Mon Jan 11 21:04:42 EST 2010

TEAS Stamp: USPTO/RFR-66.28.250.194-2010011121044221

6916-77078381-46075e312cb5d6a01933beacf9

cfe7fab0-N/A-N/A-20100111210003021462

Exhibit A

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Dirda on Books

Hosted by Michael Dirda

Washington Post Book World Senior Editor

Friday, April 11, 2002; 2 p.m. EDT

Washington Post Book World Senior Editor Michael Dirda took your questions and comments concerning literature, books and the joys of reading.



Michael Dirda (The Post)

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Each week Dirda's name appears -- in unmistakably big letters -- on page 15 of The Post's Book World section. If he's not reviewing a hefty literary biography or an ambitious new novel, he's likely to be turning out one of his idiosyncratic essays or describing his travels to, say, a P.G. Wodehouse Convention. Although he earned a Ph.D. in comparative literature from Cornell, Dirda has somehow managed to retain a myopic 12-year-old's passion for reading. He particularly enjoys comic novels, intellectual history, locked-room mysteries, innovative fiction of all sorts -- just the sort of range you'd expect from a Pulitzer Prize winner in criticism (1993).

These days, Dirda says he still spends inordinate amounts of time mourning his lost youth, listening to music (Glenn Gould, Ella Fitzgerald, Diana Krall, The Tallis Scholars), and daydreaming ("my only real hobby"). He claims that the happiest hours of his week are spent sitting in front of a computer, working. In the fall of 2000 Indiana University Press published "Readings: Essays and Literary Entertainments," a selection from Dirda's Book World columns. He hopes to bring out a companion volume soon.

Dirda joined The Post in 1978, having grown up in the working-class steel town of Lorain, Ohio and graduated with highest honors in English from Oberlin College. His favorite writers are Stendhal, Chekhov, Jane Austen, Evelyn Waugh, T.S. Eliot, Nabokov, John Dickson Carr, Joseph Mitchell and Jack Vance. He thinks the greatest novel of all time is either Murasaki Shikibu's "The Tale of Genji" or Proust's "A la recherche du temps perdu." In a just world he would own Watteau's painting "The Embarkation for Cythera." He'd also like to spend six months in Florida writing a book that would become a runaway best seller, a critical success, and the hottest cinematic property of the year. A guy can daydream, right?

The transcript follows.

Editor's Note: Washingtonpost.com moderators retain editorial control over Live Online discussions and choose the most relevant questions for guests and hosts; guests and hosts can decline to answer questions.

Austin, Tex.: Last week you only had time to answer part of my question. The second part: What memoirs and diaries do consider essential to a personal library? Thanks for your time each week.

Michael Dirda: Welcome to Dirda on books! We had some peculiar computer difficulties, but they seemed to be resolved now. Not to worry, we'll go for an hour of uninterrupted biblio-bliss, as I attempt to field questions about books and reading.

This is one of those big questions, but here are are a few autobiographical classics: Augustine, Confessions

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Cellini, Memoirs
 Rousseau, Confessions
 Adams, The Education of Henry Adams
 Pepys, Diary
 Sei Shonagon, The Pillow Book of SS
 Jules Renard, Journal
 Kafka, Diaries
 Stendhal, Life of Henry Brulard
 Virginia Woolf, Diaries

Bonn, Germany: Google-searching for something else, I came across the following statement from Neil Gaiman about "a fascinating article by Michael Dirda on fantasy which says everything I've been saying for a long time now and says it quicker and better. Go and read it. Print it out and make people read it."
 Gaiman's entry is dated July 2001, and the site he links to doesn't have your article any longer. Do you know what he is referring to?

Michael Dirda: Gee, I think it was one of my Readings essays, in which I talk about favorite works of fantasy, with a kind of prefatory essay. Don't know quite when it appeared, but sometime within the last year and a half. Wish I could give you more definite information. I'll have to include the piece in the next volume of my essays.

Woodbridge, Va.: Read your review a few weeks ago of the Times Literary Supplement. Picked up a copy and enjoyed it. A few questions: I noticed that the subscription price for the USA is \$145 per year. Do you subscribe? Is it worth this (to me) astronomical amount?

How does TLS compare with New York Review of Books (which I have subscribed to, from time to time, until my bedroom gets totally filled up with bulky old issues)? NYROB seems to use the same reviewers repeatedly, so on some subjects you might get the same point of view repeated. NYROB seems to cover fairly heavily certain ponderous, Ought-To-Read subjects, like nuclear arms, German history, the ongoing disputes in the Middle East, which is one reason unread issues take over my bedroom. Is TLS like this also?

Do you ever order books that you find reviewed in the TLS and that aren't available here in the U.S.? Is this expensive?

Michael Dirda: Lots of questions. 1) Why not see if your local library carries the TLS? Or maybe you can go halves with a literary minded friend on the subscription? 2) The TLS covers a far greater number and variety of books than the New York Review--its pages do tend to favor certain subjects and reviewers, and to offer its writers lots of space. The TLS usually has one or two longish pieces, but most are of normal or slightly longer review length.
 I haven't ordered books from England in a while, but I understand that many people use online booksellers to acquire books. For instance, thousands of kids ordered the last Harry Potter from England.

Woodbridge, Va.: Thursday afternoon, just booted up my computer to go to your program, and you've rescheduled! So, I'll just post early: What do you think of Salman Rushdie? I know you like Nabokov, but in what ways do you think Nabokov's work is better than Rushdie's (assuming that this is what you think). I have read "The Moor's Last Sigh," "Satanic Verses," and "Imaginary Homelands." What should I read next? Does the fact that I like Rushdie mean that I would like Nabokov? How come our best novelists started off speaking something other than English?

Michael Dirda: I don't think of Rushdie as being like Nabokov, though they both have a flair for language, outrageous situation, and controversy. You should read Rushdie's Booker winner: *Midnight's Children*. Sometimes coming to a language from another one does give a writer a freshness and oddity that can work in his favor: Conrad, Beckett (into French), etc. But these are rare writers.

Palookaville: Michael -- Among my wife's biggest reading enjoyments are the works of Jane Austen, Anna Karenina, Possession, A Suitable Boy, Diary of a Geisha, and Alice Munro's stories. I just bought her The Tale of Genji for her birthday. Good bet? And how do you pronounce "Genji" anyway?

Michael Dirda: Gen with a hard g, as in get. ji as in gee. I love the book, but it's leisurely, uneventful, delicately beautiful. Somewhat like Proust. In other words, it's not a book that everyone responds to easily. You should read my essay Heian Holiday. It's probably archived here, or you can find it in my book, Readings.

McLean, Va.: I'm not ordinarily much of a mystery reader but I just finished "The Long Goodbye" by Raymond Chandler, an author I've seen mentioned in this chat. It really drew me in -- a little hard to explain why -- I think it's because he's just barely on the right side of over the top. What other authors (I know the obvious answer is Dashiell Hammet) offer a similar read? Thanks!

Michael Dirda: I like your noticing that he's just near the top-and sometimes does go over. Chandler is rococo; Hammett is classical. If you want someone in between, try Ross Macdonald. If you like lean and mean, go for Chester Himes, David Goodis, Jim Thompson. If you like wit, look for Donald Westlake or Lawrence Sanders.

New York, N.Y.: What's your impression of Charles Frazier's novel. "Cold Mountain?" (Soon to be made into a major motion picture.)

Michael Dirda: Never read it. Wanted DeLillo or Pynchon to win the prizes it won.

College Park, Md.: After re-reading Tolkien's stuff, I am getting in the mood for non-fiction again. I am an avid fan of big, modernist socialist literature, but I never read any of Trotsky's essays on the arts. I have been told that his writing is quite exquisite, but I never really got around to it. Do you know of where I should start?

Hope you can help...

Michael Dirda: I read Literature and Revolution years ago, and was impressed by the sensitivity of his literary judgment. I suppose I'd say try that. Wouldn't it be better to read some Soviet literature, though? Say, Bulgakov's Master and Margarita, Zamyatin's We, poetry of Tsvetayeva, Akhmatova and Mandelstam (who also wrote terrific prose: see the memoir The Noise of Time).

SciFiGirl: Michael -- Just wanted to say thanks to you and the Book World staff for the outstanding Science Fiction/Fantasy issue last week. I got lots of new ideas, and Elizabeth Hand's article on women authors was especially illuminating. Though I will say that I am still failing to see the genius of Gene Wolfe, after struggling through the Shadow of the Torturer, but maybe I should give him another go with one of the other books. On the other hand, Chia Mieville's book, Perdido Street Station, also left me cold, so it's possible that they just don't appeal to me.

Michael Dirda: Wolfe is an austere writer in some ways, and his esthetics don't appeal to people who want a lot of plot or story--though he does give you that, in his way. He's a writer in which a whole lot of activity is taking place beneath the surface--in the etymologies of words, the things not said, seemingly minor allusions that prove major, that sort of thing. You need to have something of a puzzler's mentality, or like art that demands a fair amount of input.

Boston, Mass.: Have you checked out the Everyman Wodehouse yet? I actually like the Everyman volumes quite a bit. They are small but the print is very readable. Overlook Press is issuing them here in the States but their run will be much smaller than Everyman's (60 volumes v. 80 volumes, or something like that...). Time to update the Wodehouse?

Michael Dirda: I have most of the books already, but one paperback line recently reprinted some of the novels with ragged right margins--I hate this. Can't read a book with such an unkempt appearance. I haven't actually seen any of the Everyman books--though you'd think they'd send them, as there are few greater Wodehouse admirers around.

Morgantown, W.V.:
Mr. Dirda,

I'm sneaking in a bit of C.S. Lewis' Four Loves (the chapters on Eros and Friendship). What would you recommend as similar books?

Second, I have a quote that rings through my head -- it's not what books you pass through but what books pass through you (I think this is right); is this an Emerson quip or someone else?

P.S. I enjoyed the recent Atlantic Monthly article by Christopher Hitchens, about Amis' Lucky Jim -- pointed and hilarious!

Michael Dirda: The quote is, I'm pretty sure, from Thoreau, though it's a little more pointed, something like "It doesn't matter how many books you get through as how many get through you."

Try Lewis's enemy: Denis de Rougemont's Love in the Western World.

I've read Lucky Jim, and lots of Amis; so I wouldn't normally read anything about either. Most of my periodical reading tends to focus on writers and books I haven't read, and want to.

Gaiman/Dirda reference: Neil Gaiman: "Michael Dirda in the Washington Post felt moved enough by the responses in-house to his lengthy and positive review of 'American Gods' to write this amazing little article on fantasy. And on why missing it is short-sighted, foolish and betrays a lack of understanding of the basics of English literature."

"Many readers," Dirda wrote in the Post on July 1, "simply can't stomach fantasy. They immediately picture elves with broadswords or mighty-thewed barbarians with battle axes, seeking the bejeweled Coronet of Obeisance ... (But) the best fantasies pull aside the velvet curtain of mere appearance. ... In most instances, fantasy ultimately returns us to our own now re-enchanted world, reminding us that it is neither prosaic nor meaningless, and that how we live and what we do truly matters."

From an October interview with [CNN](#).

Michael Dirda: Thanks. I do go on for quite a while before I get to that concluding sentence. Anyway I must have written that piece shortly after reviewing American Gods--I suspect it was sometime last summer.

Cleveland Park, D.C.: I've recently embarked on a satisfying tour of Great American Novels, and I'm wondering if you have any to recommend -- I've been focusing on stylish, canonical works from the likes of William Kennedy, James Baldwin, Updike, Salinger, Faulkner -- and I'm now asea with Moby Dick. Where next?

Michael Dirda: Hmmm. The Scarlet Letter, Huckleberry Finn, Sister Carrie, The House of Mirth, The Portrait of a Lady, Tender is the Night, Invisible Man, Lolita, Gravity's Rainbow, The Recognitions, A Lost Lady, Accordion Crimes, The Grapes of Wrath, Herzog, Catch-22 . . .

E-Guy: May I please tout one of my favorite books, long out of print, which has just been republished? It's "On the Yard," the 1967 prison novel by Malcolm Braly, who spent almost 20 years in various penals (including San Quentin) for burglary and embarked on a writing career while still in the joint, scribbling about what he knew best. All y'all who were discussing hard-boiled detective fiction a few weeks ago would enjoy this tough but humorous book. If you need more proof, Kurt Vonnegut blurbs it "the great American prison novel," and Jonathan

Lethem provides the new edition's introduction. Michael, did you ever read it? Any other prison novels you like?

Michael Dirda: Never read it. I've read novels where the hero spends time in prison--Charterhouse of Parma, say--but I don't know if I've read a prison novel. Did read that Stephen King novella, Rita Hayworth and the Shawshank Redemption, which was quite good. Guess I should check out ON the Yard. I think I had it vaguely mixed up in my mind with George Jackson's Soledad Brother.

New to Washington, D.C.: Hi. I'm new to D.C., coming from Oregon. Could you name any books that sum up the soul of my new home? (I can think of many books that in some way touch on the essence of Oregon, but I'm not sure what their D.C. counterparts are.) Thanks.

Michael Dirda: The search for the great DC novel is never ending. You might read George Pelecanos's crime novels, or Chris Buckley's lobbyist novel Thank You for Smoking, or books by Susan Shreve, Edward Jones, Marita Golden, et al. Some people say the best Washington novel is still Henry Adams' Democracy.

Pentagon, Arlington, Va.: Any comments on Oprah eliminating her book club? In case anyone missed it, she finds it increasingly difficult to find books she feels "compelled to share." Therefore, she will no longer have a monthly book club.

Michael Dirda: Well, this only goes to show you how shallow Oprah's taste really is. The world is filled with wonderful books, old and new. ENough said.

Venus: Michael -

I must object strenuously to your characterization of Dashiel Hammett as Classical and Raymond Chandler as -- gasp! -- Roccoco. That is an unacceptable insult to everyone concerned (except the Roccoco school). Chandler is an Impressionist. Hammett is a Realist.

Thank you.

Michael Dirda: Oh, come now. Hammett's prose is lean, precise, balanced, declarative, unemotional; Chandler's is lyrical, simile-rich, witty, sentimental and slightly excessive. They both thought they were realists, but are they? Hammett's books are as over the top as anything--I mean, The Dain Curse, really, or all those murders in Red Harvest.

Venus: My two bits on Salman Rushdie: I have found his work to be shallow at best. He attempts to ape the style of Gunter Grass but, in Rushdie's case, the outcome is a victory of style over substance.

My advice to the person in Woodbridge is to read Gunter Grass. (And Nabokov, too, but not because you like Rushdie.)

Michael Dirda: Ok.

Kilkenny, Ireland: Congratulations on the F/SF issue of Book World -- it was really very well done. It was especially nice to see M. John Harrison getting some attention. He tends to be overlooked a bit in the U.S. Have you read any of his recent novels/short stories?

Michael Dirda: Thanks. No, I read the early Viriconium stories, but haven't kept up enough with his recent stuff.

Herndon, Va.: Mr. Dirda: Time for my semi-annual question -- any word about a new book (Flashman or other) from the august pen of Mr. George MacDonald Fraser?

Michael Dirda: Nope. George must be getting up there. The last Flashman was really a collection three novellas. Still, I hope there's

more to come. Akkadine Books of A Common Reader have reissued some of Faser's early books, Quartered Safe out Here, The Steel Bonnets, and a few others.

Baltimore, Md.: I've noticed that several novels from the 19th century show great disdain for the institution of marriage. Anna Karenina, Madame Bovary, Jude the Obscure all portray marriage in a very depressing light. I assume these writers are rebelling against Victorian morals, but is there something else that causes them to have such disrespect for marriage?

Michael Dirda: Well, happy marriages make for dull novels. In fact, it can be argued that adultery is the central theme of western fiction.

Bethesda, Md.: Michael

Last week you asked me to remind you to raise for discussion the possible role of formal education in discouraging reading for pleasure in our children. I think schools are certainly capable of bleeding the life out of literature, but parents share at least some of the responsibility. If kids see adults incessantly watching TV or engaged in other passive entertainment (I would definitely not include reading in this), they'll just imitate that behavior. I also think that parents should try to follow what their kids read -- maybe read along with them in their assignments and rediscover some works, and make literature part of family life/discussion. Lots of opportunities to make things better here; also lots of opportunities to point fingers.

Michael Dirda: Perhaps we can have a general discussion of schools and books, with the way the former sometimes inadvertently discourage the reading of the latter. So let's think about books and education for next week. OK?

For the Chandler Neophyte: The best of the over-the-top guys, by my estimation, is James M. Cain. "They threw me off the hay truck about noon." "I had to have her. I had her."

Michael Dirda: Ah yes, the immortal first sentence of The Postman Always Rings Twice. Have you read Paul Cain's Fast One? Even leaner. When the hero bleeds to death the other Cain writes something like "And after a while the life went away from him." Talk about affectless.

Woodbridge, Va.: I have read about a little town in Wales that has devoted itself to becoming a sales center for used books, and about Larry McMurtry's attempt to do the same with his home town in Texas.

Have you or any of your posters been to either of these towns? Are they worth the trip?

Michael Dirda: Hay on Wye and Archer City. haven't been to either, alas. Perhaps one of these days.
Oops. I need to call this session to a close, as I need to go write headlines. Sorry about the delay at the beginning. See you all next Thursday. Till then, keep reading!

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mai tai

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On Off

Main Entry: mai tai

Pronunciation: \mā-,tā\

Function: noun

Inflected Form(s): plural mai tais

Etymology: Tahitian *maitai* good

Date: 1961

: a cocktail made with rum, curaçao, orgeat, lime, and fruit juices

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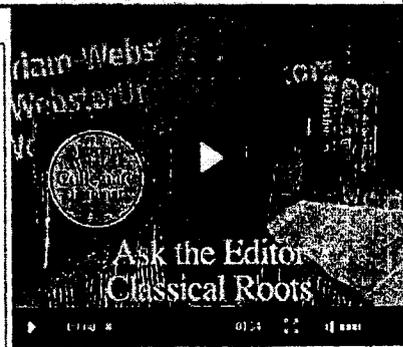
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- 2 my (abbreviation)
- my- (combining form)
- my word (interjection)

Main Entry: 'my

Pronunciation: \mī, mə\

Function: adjective

Eymology: Middle English, from Old English *mīn*, from *mīn*, suppletive genitive of *ic* I; akin to Old English *mē* me

Date: 12th century

- 1 : of or relating to me or myself especially as possessor, agent, object of an action, or familiar person <my car> <my injuries> <my man>
- 2 —used interjectionally to express surprise and sometimes reduplicated <my oh my> ; used also interjectionally with names of various parts of the body to express doubt or disapproval <my foot>

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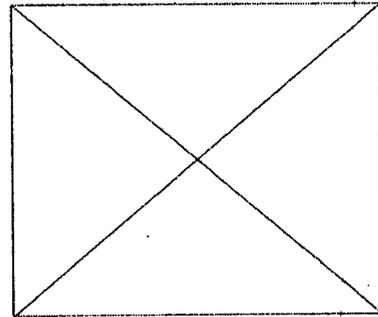
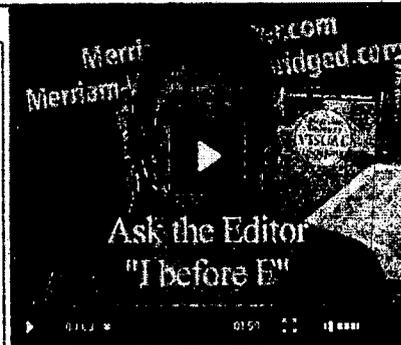
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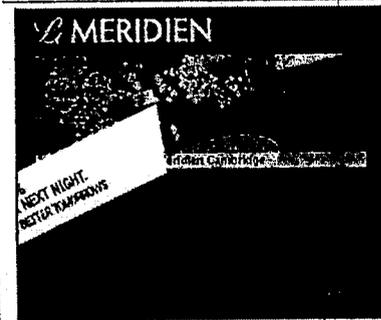
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mai tai

mai tai definition

mai· tai (mī'tī')

a cocktail made with rum and fruit juices, often garnished with pineapple or other fruit or with a tiny orchid

Etymology: Tahitian, lit., good

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my (mɪ)

adj. The possessive form of I.

- Used as a modifier before a noun: *my boots; my accomplishments.*
- Used preceding various forms of polite, affectionate, or familiar address: *My friend, you are so right.*
- Used in various interjectional phrases: *My word! My goodness!*

interj.

Used as an exclamation of surprise, pleasure, or dismay: *Oh, my! What a tiring day!*

[Middle English mɪ, from Old English mīn; see me-¹ in Indo-European roots. Interj., short for My God!.]

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my [maɪ]

determiner

- of, belonging to, or associated with the speaker or writer (me) *my own ideas do you mind my smoking?*
- used in various forms of address *my lord my dear boy*
- used in various exclamations *my goodness!*

interj.

an exclamation of surprise, awe, etc. *my, how you've grown!*

[C12 mɪ, variant of Old English mīn when preceding a word beginning with a consonant]

Usage: See at me

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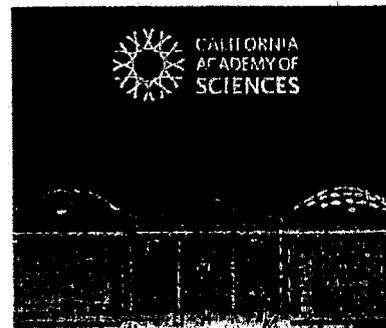
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MY

abbreviation for

(Transport / Nautical Terms) motor yacht

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Translations

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my

adj my [maɪ]

of or belonging to me *That is my book; I hurt my leg; She borrowed my pen.*

interj.

used to express surprise *My, how you've grown!*

pron my'self

1 used as the object of a verb or preposition when the speaker or writer is the object of an action he or she performs *I cut myself while shaving; I looked at myself in the mirror.*

2 used to emphasize I, ~me or the name of the speaker or writer *I myself can't tell you, but my friend will; I don't intend to go myself.*

see also mine¹.

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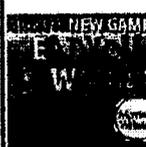
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Main Entry: **'ex-press** ↗

Pronunciation: /ik-'spres/

Function: *adjective*

Etymology: Middle English, from Anglo-French *expres*, from Latin *expressus*, past participle of *exprimere* to press out, express, from *ex-* + *primere* to press — more at **PRESS**

Date: 14th century

1 a : directly, firmly, and explicitly stated <my express orders> **b :** **EXACT, PRECISE**

2 a : designed for or adapted to its purpose **b :** of a particular sort: **SPECIFIC** <for that express purpose>

3 a : traveling at high speed; *specifically*: traveling with few or no stops along the way <express train> **b :** adapted or suitable for travel at high speed <an express highway> **c British :** designated to be delivered without delay by special messenger

synonyms see **EXPLICIT**

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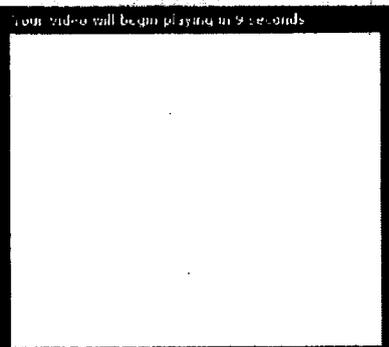
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ex-press (ik-sprēs')

tr.v. **ex-pressed**, **ex-press-ing**, **ex-press-es**

- To set forth in words; state.
- To manifest or communicate, as by a gesture; show. See Synonyms at [vent](#).
- To make known the feelings or opinions of (oneself), as by statement or art.
- To convey or suggest a representation of; depict: *The painting expresses the rage of war victims.*
- To represent by a sign or a symbol; symbolize: *express a fraction as a decimal.*
- To squeeze or press out, as juice from an orange.
- To send by special messenger or rapid transport: *express a package to Los Angeles.*
- Genetics**
 - To cause (itself) to produce an effect or a phenolpy. Used of a gene: *The gene expressed itself under specific environmental conditions.*
 - To manifest the effects of (a gene): *Half of the people who inherit the gene express it.*
 - To manifest (a genetic trait): *All the mice in the study expressed the defect.*

adj.

- Definitely and explicitly stated; *their express wish*. See Synonyms at [explicit](#).
- Particular; specific: *an express plan*.
- Sent out with or moving at high speed.
 - Direct, rapid, and usually nonstop: *express delivery of packages; an express bus*.
 - Of, relating to, or appropriate for rapid travel: *express lanes on a freeway*.

adv.

By **express** delivery or transport.

n.

- A rapid, efficient system for the delivery of goods and mail.
 - Goods and mail conveyed by such a system.
- A means of transport, such as a train, that travels rapidly and makes few or no stops before its destination.
- Chiefly British**
 - A special messenger.
 - A message delivered by special courier.

[Middle English *expressen*, from Old French *expresser*, from Medieval Latin *expressere*, frequentative of Latin *exprimere*: *ex-*, *ex-* + *primere*, *to press*; see *per-* in Indo-European roots.]

express'er *n.*

express'ible *adj.*

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express [ik'sprɛs]

vb (tr)

- to transform (ideas) into words; utter; verbalize
 - to show or reveal; indicate *tears express grief*
 - to communicate (emotion, etc.) without words, as through music, painting, etc.
 - to indicate through a symbol, formula, etc.
 - to force or squeeze out to *express the juice from an orange*
 - to send by rapid transport or a special messenger
- express oneself** to communicate one's thoughts or ideas

adj (prenominal)

- clearly indicated or shown; explicitly stated *an express wish*
- done or planned for a definite reason or goal; particular *an express purpose*
- of, concerned with, or designed for rapid transportation of people, merchandise, mail, money, etc. *express delivery an express depot*

n

- a system for sending merchandise, mail, money, etc., rapidly
 - merchandise, mail, etc., conveyed by such a system

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- c. *Chiefly US and Canadian* an enterprise operating such a system
- 2. (Transport / Railway s) Also called **express train** a fast train stopping at none or only a few of the intermediate stations between its two termini
- 3. (Military / Firearms, Gunnery, Ordnance & Artillery) See **express rifle**

adv

by means of a special delivery or express delivery *it went express*

[from Latin *expressus*, literally: squeezed out, hence, prominent, from *exprimere* to force out, from *Ex-* + *primere* to press]

expresser *n*
expressible *adj*

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Thesaurus Legend: **§** synonyms **[** Related Words **]** Antonyms

Noun 1. **express** - mail that is distributed by a rapid and efficient system

express mail

pony express - express mail carried by relays of riders on horseback;

especially between Missouri and California around 1860

mail - the bags of letters and pac kages that are transported by the postal service



2. **express** - public transport consisting of a fast train or bus that m akes only a few scheduled stops; "he caught the ex press to New York"

limited

public transport - conveyance for passengers or mail or freight

local - public transport consisting of a bus or train that stops at all stations or stops; "the local seemed to take forever to get to New York"

3. **express** - rapid transport of goods

expressage

shipping, transport, transportation - the commercial enterprise of moving goods and m aterials



Verb 1. **express** - give expression to; "She showed her disappointment"

evince, show

sneer - express through a scornful smile; "she sneered her contempt"

convey - make known; pass on, of information; "She conveyed the message to me"

connote, imply - express or state indirectly

burst out - give sudden release to an expression; "We burst out laughing"; "I hate you,' she burst out"

paint a picture, suggest, evoke - call to mind; "this remark evoked sadness"

imply - suggest as a logically necessary consequence; in logic

give - manifest or show; " This student gives promise of real creativity"; "The office gave evidence of tampering"

exude - make apparent by one's mood or behavior; "She exudes great confidence"

give vent, vent, ventilate - give expression or utterance to; "S he vented her anger"; "The graduates gave vent to cheers"

give voice, phrase, word, articulate, formulate - put into words or an expression; "H e formulated his concerns to the board of trustees"

accent, accentuate, emphasize, stress, punctuate, emphasize - to stress, single out as important; "Dr. Jones emphasizes exercise in addition to a change in diet"

menace - express a threat either by an utterance or a gesture; "he m enaced the bank manager with a stick"

beam - express with a beaming face or smile; "he beamed his approval"

smile - express with a smile; "She smiled her thanks"

2. **express** - articulate; either verbally or with a cry, shout, or noise; "She expressed her anger"; " He uttered a curse"

give tongue to, utter, verbalize, verbalize

blaspheme, curse, cuss, swear, imprecate - utter obscenities or profanities; "The drunken men were cursing loudly in the street"

wish - make or express a wish; "I wish that Christmas were over"

cry out, exclaim, call out, outcry, shout, cry - utter aloud; often with surprise, horror, or joy; "I won!' he exclaimed"; "'Help!' she cried"; "'I'm here,' the mother shouted when she saw her child looking lost"

clamour, clamor - utter or proclaim insistently and noisily; "The delegates clamored their disappointment"

vociferate, shout out - utter in a very loud voice; "They vociferated their demands"

marvel - express astonishment or surprise about something

voice - give voice to; "He voiced his concern"

raise - cause to be heard or known; express or utter; "raise a shout"; "raise a protest"; "r aise a sad cry"

breathe - utter or tell; "not breathe a word"

drop - utter with seeming casualness; "drop a hint"; drop names"

pour out - express without restraint; "The w oman poured out her frustrations as the judge listened"

get off - deliver verbally; "He got off the best line I've heard in a long time"

platitudinize - utter platitudes; "The candidate pl atitudinized and bored the audience"

say - utter aloud; "She said 'Hello' to everyone in the office"



represent - serve as a means of expressing something; "The flower represents a young girl"
say, state, tell - express in words; "He said that he wanted to marry her"; "tell me what is bothering you"; "state your opinion"; "state your name"

pooh-pooh - express contempt about

hurl, throw - utter with force; utter vehemently; "hurl insults"; "throw accusations at someone"

3. **express** - serve as a means for expressing something; "The painting of Mary carries motherly love"; "His voice carried a lot of anger"

convey, carry

measure, quantify - express as a number or measure or quantity; "Can you quantify your results?"

communicate, intercommunicate - transmit thoughts or feelings; "He communicated his anxieties to the psychiatrist"

channel, transmit, carry, impart, conduct, convey - transmit or serve as the medium for transmission; "Sound carries well over water"; "The airwaves carry the sound"; "Many metals conduct heat"

4. **express** - indicate through a symbol, formula, etc.; "Can you express this distance in kilometers?"

state

denote, refer - have as a meaning; "'multi-' denotes 'many' "

vote - express a choice or opinion; "I vote that we all go home"; "She voted for going to the Chinese restaurant"

vote - express one's choice or preference by vote; "vote the Democratic ticket"

5. **express** - manifest the effects of (a gene or genetic trait); "Many of the laboratory animals express the trait"

actualise, actualize, realize, substantiate, realise - make real or concrete; give reality or substance to; "our ideas must be substantiated into actions"

6. **express** - obtain from a substance, as by mechanical action; "Italians express coffee rather than filter it"

press out, extract

ream - squeeze the juice out (of a fruit) with a reamer; "ream oranges"

acquire, get - come into the possession of something concrete or abstract; "She got a lot of paintings from her uncle"; "They acquired a new pet"; "Get your results the next day"; "Get permission to take a few days off from work"

7. **express** - send by rapid transport or special messenger service; "She expressed the letter to Florida"

mail, send, post - cause to be directed or transmitted to another place; "send me your latest results"; "I'll mail you the paper when it's written"

Adj. 1. **express** - not fact or implied; "her express wish"

explicit, expressed - precisely and clearly expressed or readily observable; leaving nothing to implication; "explicit instructions"; "she made her wishes explicit"; "explicit sexual scenes"

2. **express** - without unnecessary stops; "an express train"; "an express shipment"

fast - acting or moving or capable of acting or moving quickly; "fast film"; "on the fast track in school"; "set a fast pace"; "a fast car"

Adv. 1. **express** - by express; "please send the letter express"

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express

verb

1. **state, communicate, convey, articulate, say, tell, put, word, speak, voice, declare, phrase, assert, pronounce, utter, couch, put across, enunciate**, put into words, give voice to, verbalize, asseverate *He expressed grave concern at their attitude.*

2. **show, indicate, exhibit, demonstrate, reveal, disclose, intimate, convey, testify to, depict, designate, manifest, embody, signify, symbolize, denote, divulge, bespeak, make known, evince** *He expressed his anger in a destructive way.*

adjective

1. **explicit, clear, direct, precise, pointed, certain, plain, accurate, exact, distinct, definite, outright, unambiguous, categorical** *The ship was sunk on express orders from the Prime Minister.*

2. **specific, exclusive, particular, sole, special, deliberate, singular, clear-cut, especial** *I bought the camera with the express purpose of taking nature photos.*

3. **fast, direct, quick, rapid, priority, prompt, swift, high-speed, speedy, quickie (informal), nonstop, expeditious** *A special express service is available.*

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Translations

Select a language: _____

express

v **express** [ɪk'spres]

1 to put into words *He expressed his ideas very clearly.*

2 (with oneself etc) to put one's own thoughts into words *You haven't expressed yourself clearly.*

3 to show (thoughts, feelings etc) by looks, actions etc *She nodded to express her agreement.*

4 to send by fast (postal) delivery *Will you express this letter, please?*

adj

1 travelling, carrying goods etc, especially fast *an express train; express delivery.*

2 clearly stated *You have disobeyed my express wishes.*

adv
by express train or fast delivery service *Send your letter express.*

n
1 an express train *the London to Cardiff express.*
2 the service provided eg by the post office for carrying goods etc quickly *The parcel was sent by express.*

adv ex'pressly
in clear, definite words *I expressly forbade you to do that.*

n ex'pression [-ʃən]
1 a look on one's face that shows one's feelings *He always has a bored expression on his face.*
2 a word or phrase *Dough' is a slang expression for 'money'.*
3 (a) showing of thoughts or feelings by words, actions etc *This poem is an expression of his grief.*
4 the showing of feeling when eg reciting, reading aloud or playing a musical instrument *Put more expression into your playing!*

adj ex'pressionless
(of a face or voice) showing no feeling *a cold, expressionless tone.*

adj ex'pressive [-sɪv]
showing meaning or feeling clearly *She has an expressive look on her face.*

n ex'pressiveness

adv ex'pressively

n ex'pressway
a divided highway; a motorway.

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express —
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| <p>Mentioned in</p> <p>Amex express emotion express feelings express joy express mail</p> <p>express mirth laugh loudly level of detail pony express</p> | <p>References in classic literature</p> <p>Those moans express in the first place all the aimlessness of your pain, which is so humiliating to your consciousness; the whole legal system of nature on which you spit disdainfully, of course, but from which you suffer all the same while she does not.</p> <p><i>Notes from the Underground</i> by Dostoyevsky, Fyodor View in context</p> <p>Admitting that he was at this moment taking an express train, he could reach London and the Reform Club by a quarter before nine, p.</p> <p><i>Around The World In Eighty Days</i> by Verne, Jules View in context</p> <p>He seemed to express himself with difficulty, as though words were not the medium with which his mind worked; and you had to guess the intentions of his soul by hackneyed phrases, slang, and vague, unfinished gestures.</p> <p><i>Moon and Sixpence</i> by Maugham, W. Somerset View in context</p> <p>More results</p> |
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