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The Death of Benny Paret —*Norman Mailer*

Benny "the Kid" Paret, (March 14, 1937 – April 3, 1962), born in *Santa Clara, Cuba*, was a *Cuban welterweight boxer*. Paret won the world welterweight title twice in the early 1960s and died in 1962 following an unsuccessful attempt to defend the crown in what is considered to be the first ring death witnessed by a national television audience. Paret had a lifetime record of 35 wins (11 *knockouts*), 12 losses and 3 draws.

This is an account of a fight where Mailer, a famous writer, was present and saw Paret die. Write an essay that analyzes the rhetorical devices (choose 2) Mailer uses to craft his argument about the death of a famous boxer.

Paret was a Cuban, a proud club fighter who had become welterweight champion because of his unusual ability to take a punch. His style of fighting was to take three punches to the head in order to give back two. At the end of ten rounds, he would still be bouncing, his opponent would have a headache. But in the last two years, over the fifteen-round fights, he had started to take some bad Maulings.

This fight had its turns. Griffith won most of the early rounds, but Paret knocked Griffith down in the sixth. Griffith had trouble getting up, but made it, came alive and was dominating Paret again before the round was over. Then Paret began to wilt. In the middle of the eighth round, after a clubbing punch had turned his back to Griffith, Paret walked three disgusted steps away, showing his hindquarters. For a champion, he took much too long to turn back around. It was the first hint of weakness Paret had ever shown, and it must have inspired a particular shame, because he fought the rest of the fight as if he were seeking to demonstrate that he could take more punishment than any man alive. In the twelfth, Griffith caught him. Paret got trapped in a corner. Trying to duck away, his left arm and his head became tangled on the wrong side of the top rope. Griffith was in like a cat ready to rip the life out of a huge boxed rat. He hit him eighteen right hands in a row, an act which took perhaps three or four seconds, Griffith making a pent-up whimpering sound all the while he attacked, the right hand whipping like a piston rod which has broken through the crankcase, or like a baseball bat demolishing a pumpkin. I was sitting in the second row of that corner—they were not ten feet away from me, and like everybody else, I was hypnotized. I had never seen one man hit

another so hard and so many times. Over the referee's face came a look of woe as if some spasm had passed its way through him, and then he leaped on Griffith to pull him away. It was the act of a brave man. Griffith was uncontrollable. His trainer leaped into the ring, his manager, his cut man, there were four people holding Griffith, but he was off on an orgy, he had left the Garden, he was back on a hoodlum's street. If he had been able to break loose from his handlers and the referee, he would have jumped Paret to the floor and whaled on him there.

And Paret? Paret died on his feet. As he took those eighteen punches something happened to everyone who was in psychic range of the event. Some part of his death reached out to us. One felt it hover in the air. He was still standing in the ropes, trapped as he had been before, he gave some little half-smile of regret, as if he were saying, "I didn't know I was going to die just yet," and then, his head leaning back but still erect, his death came to breathe about him. He began to pass away. As he passed, so his limbs descended beneath him, and he sank slowly to the floor. He went down more slowly than any fighter had ever gone down, he went down like a large ship which turns on end and slides second by second into its grave. As he went down, the sound of Griffith's punches echoed in the mind like a heavy ax in the distance chopping into a wet log.