

Checkouts

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▲ Roger Mason, *The Red-Haired Girl* (1990). How might the girl in the painting and the girl in “Checkouts” be alike?

Her parents had moved her to Cincinnati, to a large house with beveled glass windows¹ and several porches and the *history* her mother liked to emphasize. You'll love the house, they said. You'll be lonely at first, they admitted, but you're so nice you'll make friends fast. And as an impulse tore at her to lie on the floor, to hold to their ankles and tell them she felt she was dying, to offer anything, anything at all, so they might allow her to finish growing up in the town of her

childhood, they firmed their mouths and spoke from their chests and they said, It's decided.

They moved her to Cincinnati, where for a month she spent the greater part of every day in a room full of beveled glass windows, sifting through photographs of the life she'd lived and left behind. But it is difficult work, suffering,

1. **beveled** (bev'ald) **glass windows**. The glass in these windows has sloped edges.

and in its own way a kind of art, and finally she didn't have the energy for it anymore, so she emerged from the beautiful house and fell in love with a bag boy at the supermarket. Of course, this didn't happen all at once, just like that, but in the sequence of things that's exactly the way it happened.

She liked to grocery shop. She loved it in the way some people love to drive long country roads, because doing it she could think and relax and wander. Her parents wrote up the list and handed it to her and off she went without complaint to perform what they regarded as a great sacrifice of her time and a sign that she was indeed a very nice girl. She had never told them how much she loved grocery shopping, only that she was "willing" to do it. She had an intuition² which told her that her parents were not safe for sharing such strong, important facts about herself. Let them think they knew her.

Once inside the supermarket, her hands firmly around the handle of the cart, she would lapse into a kind of reverie³ and wheel toward the produce. Like a Tibetan monk in solitary meditation, she calmed to a point of deep, deep happiness; this feeling came to her, reliably, if strangely, only in the supermarket.

Then one day the bag boy dropped her jar of mayonnaise and that is how she fell in love.

He was nervous—first day on the job—and along had come this fascinating girl, standing in the checkout line with the unfocused stare one often sees in young children, her face turned enough away that he might take several full looks at her as he packed sturdy bags full of food and the goods of modern life. She interested him because her hair was red and thick, and in it she had placed a huge orange bow, nearly the size of a small hat. That was enough to distract him, and when finally it was her groceries he was packing, she looked at him and smiled and he could respond only by busting her jar of mayonnaise on the floor, shards⁴ of glass and oozing cream decorating the area around his feet.

She loved him at exactly that moment, and if he'd known this perhaps he wouldn't have fallen into the brown depression he fell into, which lasted the rest of his shift. He believed he must have looked the jackass in her eyes, and he envied the sureness of everyone around him: the cocky cashier at the register, the grim and harried⁵ store manager, the bland butcher, and the brazen⁶ bag boys who smoked in the warehouse on their breaks. He wanted a second chance. Another chance to be confident and say witty things to her as he threw tin cans into her bags, persuading her to allow him to help her to her car so he might learn just a little about her, check out the floor of the car for signs of hobbies or fetishes⁷ and the bumpers for clues as to beliefs and loyalties.

But he busted her jar of mayonnaise and nothing else worked out for the rest of the day.



loved the way his long nervous fingers moved from the conveyor belt to the bags, how deftly (until the mayonnaise) they had picked up her items and placed them into her bags. She had loved the way the hair kept falling into his eyes as he leaned over to grab a box or a tin. And the tattered brown shoes he wore with no socks. And the left side of his collar turned in rather than out.

The bag boy seemed a wonderful contrast to the perfectly beautiful house she had been

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2. **intuition** (in/ tū ish/ ən), *n.* immediate perception of truths, facts, etc., without reasoning.
 3. **reverie** (rev'ər ē), *n.* dreamy thoughts; dreamy thinking of pleasant things.
 4. **shard** (shārd), *n.* broken piece; fragment.
 5. **harried** (har'ed), *adj.* worried; having lots of problems.
 6. **brazen** (brā'zn), *adj.* having no shame; shameless; bold.
 7. **fetish** (fet' ish), *n.* object regarded with unreasoning reverence or blind devotion.

forced to accept as her home, to the *history* she hated, to the loneliness she had become used to, and she couldn't wait to come back for more of his awkwardness and dishvelment.⁸

Incredibly, it was another four weeks before they saw each other again. As fate would have it, her visits to the supermarket never coincided with his schedule to bag. Each time she went to the store, her eyes scanned the checkouts at once, her heart in her mouth. And each hour he worked, the bag boy kept one eye on the door, watching for the red-haired girl with the big orange bow.

Yet in their disappointment these weeks there was a kind of ecstasy. It is reason enough to be alive, the hope you may see again some face which has meant something to you. The anticipation of meeting the bag boy eased the girl's painful transition into her new and jarring life in Cincinnati. It provided for her an anchor amid all that was impersonal and unfamiliar, and she spent less time on thoughts of what she had left behind as she concentrated on what might lie ahead. And for the boy, the long and often tedious⁹ hours at the supermarket which provided no challenge other than that of showing up the following workday . . . these hours became possibilities of mystery and romance for him as he watched the electric doors for the girl in the orange bow.

And when finally they did meet up again, neither offered a clue to the other that he, or she, had been the object of obsessive thought for weeks. She spotted him as soon as she came into the store, but she kept her eyes strictly in front of her as she pulled out a cart and wheeled it toward the produce. And he, too, knew the instant she came through the door—though the orange bow was gone, replaced by a small but bright yellow flower instead—and he never once turned his head in her direction but watched her from the corner of his vision as he tried to swallow back the fear in his throat.

It is odd how we sometimes deny ourselves the very pleasure we have longed for and which is finally within our reach. For some perverse¹⁰

reason she would not have been able to articulate,¹¹ the girl did not bring her cart up to the bag boy's checkout when her shopping was done. And the bag boy let her leave the store, pretending no notice of her.

This is often the way of children, when they truly want a thing, to pretend that they don't. And then they grow angry when no one tried harder to give them this thing they so casually rejected, and they soon find themselves in a rage simply because they cannot say yes when they mean yes. Humans are very complicated. (And perhaps cats, who have been known to react in the same way, though the resulting rage can only be guessed at.)

The girl hated herself for not checking out at the boy's line, and the boy hated himself for not catching her eye and saying hello, and they most sincerely hated each other without having ever exchanged even two minutes of conversation.

Eventually—in fact, within the week—a kind and intelligent boy who lived very near her beautiful house asked the girl to a movie and she gave up her fancy for the bag boy at the supermarket. And the bag boy himself grew so bored with his job that he made a desperate search for something better and ended up in a bookstore where scores of fascinating girls lingered¹² like honeybees about a hive. Some months later the bag boy and the girl with the orange bow again crossed paths, standing in line with their dates at a movie theater, and, glancing toward the other, each smiled slightly, then looked away, as strangers on public buses often do, when one is moving off the bus and the other is moving on.

8. **dishvelment** (də shev'əl mənt), *n.* a state of not being neat, rumpled; disordered.

9. **tedious** (té/dē əs), *adj.* long and tiring; boring; wearisome.

10. **perverse** (pər vēr's/), *adj.* contrary and willful.

11. **articulate** (ār tik'yə lāt), *v.* express in words.

12. **linger** (lɪŋg'gər), *v.* stay on; go slowly, as if unwilling to leave.