



Literature

Reading and Writing
the Human Experience

SHORTER SEVENTH EDITION

Richard Abcarian
Marvin Klotz

SHORTER SEVENTH EDITION

LITERATURE

READING AND WRITING
THE HUMAN EXPERIENCE

For Bedford/St. Martin's

Developmental Editor: Kristin Bowen

Production Editor: Colby Stong

Production Supervisor: Joe Ford

Marketing Manager: Karen Melton

Art Director: Lucy Krikorian

Copy Editor: Rosemary Winfield

Cover Design: Lucy Krikorian

Cover Art: Miles Hyman/Stock Illustrated

Composition: Stratford Publishing Services

Printing and Binding: R. R. Donnelley & Sons Company

President: Charles H. Christensen

Editorial Director: Joan E. Feinberg

Editor in Chief: Nancy Perry

Director of Editing, Design, and Production: Marcia Cohen

Managing Editor: Erica T. Appel

Library of Congress Catalog Card Number: 99-62183

Copyright © 2000 by Bedford/St. Martin's

All rights reserved. No part of this book may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, except as may be expressly permitted by the applicable copyright statutes or in writing by the Publisher.

Manufactured in the United States of America.

5 4 3 2 1 0
f e d c b

For information, write: Bedford/St. Martin's, 75 Arlington Street,
Boston, MA 02116 (617-426-7440)

ISBN: 0-312-20691-7

Acknowledgments and copyrights appear at the back of the book on pages 1181–1186, which constitute an extension of the copyright page.

Preface

And wisdom is a butterfly
And not a gloomy bird of prey.
—W. B. Yeats

Since publication of the first edition of *Literature* in 1973, we have been governed by a belief that the principal task of an introductory anthology of literature is to engage the reader's interest and to make the experience of literature immediate and exciting. Thus, we have selected works not primarily because they illustrate critical definitions or lend themselves to a particular approach, but because we find them exciting to read and believe that students will too. Additionally, in preparing the seventh edition of *Literature* and now the shorter seventh edition, we had a further goal: to connect students to literature by inviting them to participate in the conversation and to talk back to the works through writing. To signal this goal, we gave the book a new subtitle, *Reading and Writing the Human Experience*.

The shorter seventh edition of *Literature* is therefore better able to serve the goals of the second-term course in composition with a focus on writing about literature. With two new introductory chapters on responding to and writing about literature, combined with strengthened apparatus throughout the anthology, *Literature* now offers detailed support for students in the various kinds of essays they will be asked to write in an introduction to literature course.

DISTINCTIVE FEATURES OF *LITERATURE*

Thematic Organization Our arrangement of the works into thematic groups — Innocence and Experience, Conformity and Rebellion, Culture and Identity, Love and Hate, and The Presence of Death — provides opportunities to explore diverse attitudes toward these great themes of the human experience. Each section is introduced by a short essay that embodies some general observations on the theme and by a series of questions that may stimulate thinking, discussion, and writing. Within each thematic section, the works are grouped by genre — fiction, poetry, drama, and the essay — and arranged chronologically by author's birth date. Each work is dated to indicate its first appearance in a book or, if appropriate, the date of composition or earliest appearance. We have not attempted to date traditional ballads.

The Most Popular Classic and Contemporary Selections The shorter seventh edition of *Literature* includes thirty-seven stories, one hundred forty-four poems, eight plays, and sixteen essays by widely taught authors representing

a balance of time-honored favorites and the most popular contemporary writers. We include the literary essay as a fourth genre, alongside fiction, drama, and poetry; these sixteen nonfiction works highlight the essay as literature and offer models for composition.

A Glossary of Critical Approaches This appendix on critical approaches attempts to explain the basic assumptions of seven schools of critical practice, offering brief definitions of and examples from these major critical approaches to literature. We hope that from what may seem a bewildering array of approaches, students will not only gain an additional framework for critical reading and thinking but also come to understand that there is not some “correct” way to approach a literary work. We hope that they will also see that many of the approaches complement one another.

Biographical Notes on the Authors This appendix provides students with information about some of the major events, biographical and literary, in the career of each author. We hope these notes will not only satisfy students’ natural curiosity about writers’ lives but will also, from time to time, stimulate them enough to want to learn more. These biographies are also available online at our Web site, often with links to further information, at <www.bedfordstmartins.com/experience_literature>.

NEW TO THIS EDITION

Exciting New Selections New selections in the shorter seventh edition include sixteen stories, twenty-five poems, four plays, and seven literary essays. New stories range from Charlotte Perkins Gilman’s “The Yellow Wallpaper” to Sandra Cisneros’s “The House on Mango Street.” Other new selections include poems from Seamus Heaney, Nikki Giovanni, Li-Young Lee, Pablo Neruda, and Marge Piercy; dramatic favorites such as Susan Glaspell’s *Trifles*, Tennessee Williams’s *The Glass Menagerie*, and Lorraine Hansberry’s *A Raisin in the Sun*; and literary essays by Maya Angelou, Maxine Hong Kingston, and Mark Twain.

Greater Variety of Fiction With an expanded selection of thirty-seven stories (seven more than in the previous shorter edition), *Literature* provides a rich selection of stories by classic authors such as Kate Chopin, William Faulkner, Ernest Hemingway, Shirley Jackson, James Joyce, Franz Kafka, Flannery O’Connor, and Edgar Allan Poe alongside stories by highly regarded contemporary authors, including Chinua Achebe, Jamaica Kincaid, Alice Munro, Joyce Carol Oates, Tim O’Brien, Leslie Marmon Silko, and Amy Tan.

Introductory Chapters on the Reading and Writing Process Designed to prepare students to write and argue about literature, the shorter seventh edition includes two new introductory chapters on reading and writing about

literature. “Responding to Literature” helps students improve their critical reading and thinking skills with each of the four genres — fiction, poetry, drama, and essays. It also includes guidelines for interpreting literary works. The second chapter, “Writing about Literature,” includes a brief overview of the writing process, as well as specific guidelines for writing explications, comparison/contrast essays, and other commonly assigned essays. This chapter also covers MLA documentation guidelines and provides advice on working with sources.

A Fifth Theme on Culture and Identity The works in a new thematic section, Culture and Identity, reveal how culture powerfully shapes identity. These selections also reveal the tension and conflict generated by interacting cultures and give readers the opportunity to step outside the bounds and bonds of their own culture.

Thought-Provoking Apparatus throughout the Book Introductory essays begin each thematic part in preparing students for the complex issues they are likely to encounter in the works that follow. The introductions include pre-reading questions that challenge students to reflect on their own experiences and that spark classroom discussions. Each part concludes with newly expanded Questions and Writing Topics encouraging students to connect their experience of the literature with their own lives.

To provide the groundwork for discussion and debate, four new categories of questions follow most selections. For Analysis questions promote critical reading and thinking by asking students questions that focus on the ways in which the various elements of a work relate to one another. Making Connections questions ask students to consider the work in light of their own experiences as well as to discover links among the readings. On Style questions focus on the intricacy and power of the writer’s use of language, while introducing students to the basic elements of literature, now with cross-references to terms of literary analysis in the glossary set in bold type. Writing Topics include suggestions for brief, in-class activities and ideas for full-length essays.

Quick-Reference Chart On the front inside cover is a brief listing of the book’s writing features, making it easier to locate all the writing advice in the book.

Multimedia Resources for Teaching Literature *The Experience Literature Web Site* at <www.bedfordstmartins.com/experience_literature> links students and instructors to a wide variety of literary reference sources useful for literary research. Concise annotations for each entry guide students to sites devoted to the authors and works included in the anthology. The Web site also gives students access to a variety of online research and writing resources.

A *Poetry Audio Cassette* offers students a deeper experience of poetry, with a collection of forty classic and contemporary works from the text, read by well-known readers as well as by the poets themselves.

The *Instructor's Manual* contains teaching ideas for each selection, as well as additional thematic connections and writing topics.

Robert Frost: Poems, Life, Legacy is a comprehensive CD-ROM on the life and works of Robert Frost. Available to qualified adopters, it includes searchable text of Frost's poetry, audio performances of Frost reading 69 of his finest poems, over 1,500 pages of biography and literary criticism, and a new documentary film about Frost narrated by Richard Wilbur.

The Bedford/St. Martin's Video Library provides instructors with full-length feature film versions of selected works, including classic performances of *Othello*, *The Glass Menagerie*, "A Rose for Emily," and *A Raisin in the Sun*, among others.

ACKNOWLEDGMENTS

Many people at Bedford/St. Martin's made valuable contributions to this textbook. We wish to acknowledge the efforts of Nancy Perry, Charles Christensen, Joan Feinberg, Steve Scipione, Karen Melton, Lucy Krikorian, Joe Ford, Priya Ratneshwar, and, of course, Sam. We are especially grateful to our Editor, Kristin Bowen, and our Project Editor, Colby Stong, for guiding this long, complex book through so many perils.

We especially wish to thank Márgara Auerbach, our friend and colleague in Buenos Aires, Argentina, for giving us the benefit of her wide knowledge of American literature, North and South.

As well, we are grateful for the advice we received from those who reviewed for the shorter seventh edition: Ralph Berets, University of Missouri-Kansas City; Renata Britto-Pereira, Borough of Manhattan Community College; Linda Costanzo Cahir, Centenary College; Frances Secco Davidson, Mercer County Community College; Jed Deppman, Eastern Kentucky University; Alfred deProspero, Delaware County Community College; Noreen L. Duncan, Mercer County Community College; John R. Holt, Centenary College; Timothy G. Kiogora, Eastern Kentucky University; William Leyden, Jacksonville University; Yixiong Liang, Mohawk Valley Community College; David Lloyd, Rowan University; Judith Lynch, Bergen Community College; Sarah Markgraf, Bergen Community College; Rosemary E. Mink, Mohawk Valley Community College; Suzanne Moore, St. Clair County Community College; Joseph Pilaro, Borough of Manhattan Community College; David Rife, Lycoming College; Robin Schore, Mercer County Community College; Un-Chol Shin, Eastern Kentucky University; and Andrew Tomko, Bergen Community College.

Richard Abcarian
Marvin Klotz

Contents

PREFACE vii

RESPONDING TO LITERATURE 1

WHY WE READ LITERATURE 1

READING ACTIVELY AND THINKING CRITICALLY 3

 Reading with a Pen in Hand 3

 Thinking Critically to Form a Response 3

READING FICTION 4

 The Methods of Fiction 5

 Tone 5

 Plot 6

 Characterization 6

 Setting 7

 Point of View 7

 Irony 8

 Theme 8

 Exploring Fiction 9

READING POETRY 10

Walt Whitman, When I Heard the Learn'd Astronomer 10

 Word Choice 10

 Figurative Language 11

 The Music of Poetry 14

 Exploring Poetry 16

READING DRAMA 18

 Stages and Staging 18

 The Elements of Drama 22

 Characters 22

 Dramatic Irony 22

 Plot and Conflict 24

 Exploring Drama 25

READING ESSAYS 26

 Types of Essays 27

 Narrative Essays 27

 Descriptive Essays 27

Expository Essays	27
Argumentative Essays	28
Analyzing the Essay	28
The Thesis	28
Structure and Detail	28
Style and Tone	29
Exploring Essays	32

WRITING ABOUT LITERATURE 33

RESPONDING TO YOUR READING	33
Keeping a Journal	35
Exploring and Planning	36
Asking Good Questions	36
Establishing a Working Thesis	36
Gathering Information	37
Organizing Information	37
DRAFTING THE ESSAY	38
Refining Your Opening	38
Supporting Your Thesis	39
REVISING THE ESSAY	40
Editing Your Draft	41
Selecting Strong Verbs	41
Eliminating Unnecessary Modifiers	42
Making Connections	43
Proofreading Your Draft	44
SOME COMMON WRITING ASSIGNMENTS	44
Explication	45
Analysis	48
Comparison and Contrast	55
SOME MATTERS OF FORM AND DOCUMENTATION	58
Titles	59
Quotations	59
Brackets and Ellipses	59
Quotation Marks and Other Punctuation	60
Documentation	61
A CHECKLIST FOR WRITING ABOUT LITERATURE	62

***Innocence and Experience* 64**

FICTION 67

Nathaniel Hawthorne (1804–1864)

Young Goodman Brown 67

Stephen Crane (1871–1900)

The Bride Comes to Yellow Sky 78

James Joyce (1882–1941)

Araby 87

Ernest Hemingway (1899–1961)

A Clean, Well-Lighted Place 92

Frank O'Connor (1903–1966)

My Oedipus Complex 96

Flannery O'Connor (1925–1964)

Good Country People 105

Toni Cade Bambara (1939–1995)

The Lesson 121

Sandra Cisneros (b. 1954)

The House on Mango Street 128

POETRY 130

William Blake (1757–1827)

The Chimney Sweeper 130

The Tyger 131

The Garden of Love 131

London 132

William Wordsworth (1770–1850)

Lines Composed a Few Miles above Tintern Abbey 133

John Keats (1795–1821)

On First Looking into Chapman's Homer 137

Robert Browning (1812–1889)

My Last Duchess 138

Emily Dickinson (1830–1886)

I Felt a Funeral, in My Brain 140

Thomas Hardy (1840–1928)

Hap 140

The Ruined Maid 141

Gerard Manley Hopkins (1844–1889)

Spring and Fall 142

A. E. Housman (1859–1936)	
When I Was One-and-Twenty	142
Terence, This Is Stupid Stuff	143
William Butler Yeats (1865–1939)	
Leda and the Swan	146
Robert Frost (1874–1963)	
Birches	146
Provide, Provide	148
Stevie Smith (1902–1971)	
To Carry the Child	149
Not Waving but Drowning	150
Dylan Thomas (1914–1953)	
Fern Hill	151
Lawrence Ferlinghetti (b. 1919)	
Constantly Risking Absurdity	153
Philip Larkin (1922–1985)	
This Be the Verse	154
Anthony Hecht (b. 1923)	
“More Light! More Light!”	154
Peter Meinke (b. 1932)	
Advice to My Son	156
June Jordan (b. 1936)	
Memo:	157
Molly Peacock (b. 1947)	
Our Room	158
Katharyn Howd Machan (b. 1952)	
Hazel Tells LaVerne	158
Sandra Cisneros (b. 1954)	
My Wicked Wicked Ways	159

DRAMA 161

Tennessee Williams (1911–1983)	
The Glass Menagerie	161

ESSAYS 214

Langston Hughes (1902–1967)	
Salvation	214
Joan Didion (b. 1934)	
On Morality	217
Judith Ortiz Cofer (b. 1952)	
American History	222

Conformity and Rebellion 230

FICTION 233

- Herman Melville (1819–1891)
 Bartleby the Scrivener 233
- Franz Kafka (1883–1924)
 A Hunger Artist 261
- James Thurber (1894–1961)
 The Greatest Man in the World 269
- Richard Wright (1908–1960)
 The Man Who Was Almost a Man 275
- Ursula K. Le Guin (b. 1929)
 The Ones Who Walk Away from Omelas 285
- Shirley Jackson (1919–1965)
 The Lottery 291
- Harlan Ellison (b. 1934)
 “Repent, Harlequin!” Said the Ticktockman 298
- Amy Tan (b. 1952)
 Two Kinds 308

POETRY 317

- Su Tung P’o (1036–1101)
 On the Birth of His Son 317
- William Wordsworth (1770–1850)
 The World Is Too Much with Us 317
- Alfred, Lord Tennyson (1809–1892)
 Ulysses 318
- Emily Dickinson (1830–1886)
 Much Madness is divinest sense 320
 She rose to His Requirement 321
- William Butler Yeats (1865–1939)
 Easter 1916 322
- Wallace Stevens (1879–1955)
 Sunday Morning 324
- Claude McKay (1890–1948)
 If We Must Die 328
- Langston Hughes (1902–1967)
 Harlem 328
 Same in Blues 329

W. H. Auden (1907–1973)	
The Unknown Citizen	330
Dudley Randall (b. 1914)	
Ballad of Birmingham	331
Lawrence Ferlinghetti (b. 1919)	
In Goya's Greatest Scenes	332
Richard Wilbur (b. 1921)	
Museum Piece	333
Denise Levertov (b. 1923)	
Protesters	334
Marge Piercy (b. 1936)	
Cats like angels	335
Nikki Giovanni (b. 1943)	
Dreams	336
Victor Hernández Cruz (b. 1949)	
Today Is a Day of Great Joy	337
Carolyn Forché (b. 1950)	
The Colonel	338

DRAMA 339

Sophocles (496?–406 B.C.)	
Antigonê	339
Henrik Ibsen (1828–1906)	
A Doll's House	371

ESSAYS 431

Jonathan Swift (1667–1745)	
A Modest Proposal	431
Martin Luther King Jr. (1929–1968)	
Letter from Birmingham Jail	439
Randall Robinson (b. 1941)	
Can a Black Family Be a Legal Nuisance?	453

***Culture and Identity* 456**

FICTION 459

William Faulkner (1897–1962)	
A Rose for Emily	459

Chinua Achebe (b. 1930)	
<i>Marriage Is a Private Affair</i>	467
Bharati Mukherjee (b. 1940)	
<i>Orbiting</i>	472
Alice Walker (b. 1944)	
<i>Everyday Use</i>	485
Barry Holstun Lopez (b. 1945)	
<i>Winter Count 1973: Geese, They Flew over in a Storm</i>	492
Louise Erdrich (b. 1954)	
<i>The Red Convertible</i>	498
Jamaica Kincaid (b. 1949)	
<i>Girl</i>	506
POETRY	508
Emily Dickinson (1830–1886)	
<i>What Soft — Cherubic Creatures —</i>	508
Paul Laurence Dunbar (1872–1906)	
<i>We Wear the Mask</i>	508
Amy Lowell (1874–1925)	
<i>Patterns</i>	509
T. S. Eliot (1888–1965)	
<i>The Love Song of J. Alfred Prufrock</i>	512
E. E. Cummings (1894–1962)	
<i>the Cambridge ladies who live in furnished souls</i>	517
Richard Wright (1908–1960)	
<i>Between the World and Me</i>	517
Henry Reed (1914–1986)	
<i>Naming of Parts</i>	519
M. Carl Holman (1919–1988)	
<i>Mr. Z</i>	520
Anne Sexton (1928–1974)	
<i>Cinderella</i>	521
Etheridge Knight (1933–1991)	
<i>Hard Rock Returns to Prison from the Hospital for the Criminal</i>	
<i>Insane</i>	524
Felix Mnthali (b. 1933)	
<i>The Stranglehold of English Lit.</i>	525
Yevgeny Yevtushenko (b. 1933)	
<i>I Would Like</i>	527
Mary Oliver (b. 1935)	
<i>The Black Walnut Tree</i>	531

- Wendy Cope (b. 1945)
 Lonely Hearts 533
 Ira Sadoff (b. 1945)
 Nazis 533
 Linda Hogan (b. 1947)
 First Light 535
 Catherine Anderson (b. 1954)
 Womanhood 536
 Taslima Nasrin (b. 1962)
 Things Cheaply Had 537

DRAMA 539

- Lorraine Hansberry (1930–1965)
 A Raisin in the Sun 539
 David Henry Hwang (b. 1957)
 M. Butterfly 615

ESSAYS 671

- Virginia Woolf (1882–1941)
 What if Shakespeare Had Had a Sister? 671
 George Orwell (1903–1950)
 Shooting an Elephant 680
 Maya Angelou (b. 1928)
 Graduation in Stamps 686

***Love and Hate* 698**

FICTION 701

- Kate Chopin (1851–1904)
 The Storm 701
 Charlotte Perkins Gilman (1860–1935)
 The Yellow Wallpaper 706
 Irwin Shaw (1913–1984)
 The Girls in Their Summer Dresses 719
 Raymond Carver (1938–1988)
 What We Talk about When We Talk about Love 724
 Joyce Carol Oates (b. 1938)
 Where Are You Going, Where Have You Been? 734

Alice Munro (b. 1931)	
How I Met My Husband	748
Pam Houston (b. 1962)	
How to Talk to a Hunter	762

POETRY 767

Sappho (ca. 610–ca. 580 B.C.)	
With His Venom	767
Anonymous	
Bonny Barbara Allan	767
Christopher Marlowe (1564–1593)	
The Passionate Shepherd to His Love	769
Sir Walter Raleigh (1552?–1618)	
The Nymph's Reply to the Shepherd	770
William Shakespeare (1564–1616)	
Sonnet 18 "Shall I compare thee to a summer's day"	771
Sonnet 29 "When, in disgrace with fortune and men's eyes"	771
Sonnet 129 "Th' expense of spirit in a waste of shame"	772
Sonnet 130 "My mistress' eyes are nothing like the sun"	772
John Donne (1572–1631)	
A Valediction: Forbidding Mourning	773
Edmund Waller (1606–1687)	
Go, Lovely Rose!	774
Andrew Marvell (1621–1678)	
To His Coy Mistress	775
William Blake (1757–1827)	
A Poison Tree	776
Robert Burns (1759–1796)	
A Red, Red Rose	777
Walt Whitman (1819–1892)	
<i>from</i> Song of Myself	778
Matthew Arnold (1822–1888)	
Dover Beach	779
Gerard Manley Hopkins (1844–1889)	
Pied Beauty	780
Robert Frost (1874–1963)	
Fire and Ice	780
Edna St. Vincent Millay (1892–1950)	
Love Is Not All	781
Dorothy Parker (1893–1967)	
One Perfect Rose	781

E. E. Cummings (1894–1962)	
if everything happens that can't be done	782
when serpents bargain for the right to squirm	783
Stevie Smith (1902–1971)	
The Frog Prince	784
Theodore Roethke (1908–1963)	
My Papa's Waltz	785
Elizabeth Bishop (1911–1979)	
One Art	786
Robert Hayden (1913–1980)	
Those Winter Sundays	787
Anthony Hecht (b. 1923)	
The Dover Bitch	787
Denise Levertov (b. 1923)	
The Mutes	789
Carolyn Kizer (b. 1925)	
Bitch	790
Elaine Magarrell (b. 1928)	
The Joy of Cooking	791
Anne Sexton (1928–1974)	
The Farmer's Wife	792
Adrienne Rich (b. 1929)	
Living in Sin	793
Sylvia Plath (1932–1963)	
Daddy	794
Audre Lorde (1934–1992)	
Power	797
Lucille Clifton (b. 1936)	
There Is a Girl Inside	798
Seamus Heaney (b. 1939)	
Valediction	799
Sharon Olds (b. 1942)	
Sex without Love	800
Molly Peacock (b. 1947)	
Say You Love Me	801
Susan Musgrave (b. 1951)	
Right through the Heart	803
Gary Soto (b. 1952)	
Oranges	803
Liu Kexiang (b. 1957)	
Descendants of Myths	805