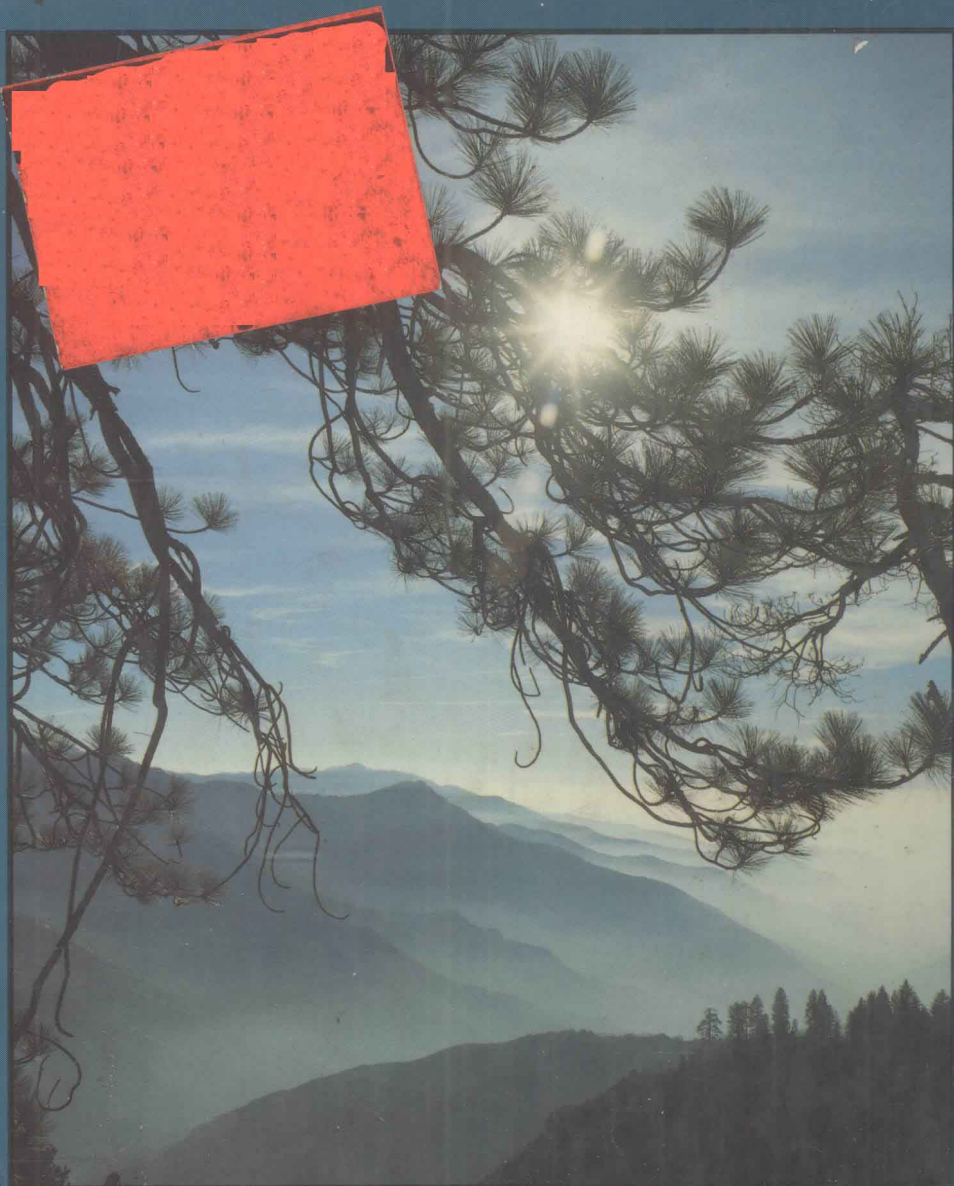


LITERATURE

An Introduction to Reading and Writing

Third Edition



Edgar V. Roberts • Henry E. Jacobs

LITERATURE

An Introduction to Reading and Writing

THIRD EDITION

EDGAR V. ROBERTS

Lehman College

The City University of New York

HENRY E. JACOBS



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Preface

The third edition of *Literature: An Introduction to Reading and Writing* is a unique book. Not only an excellent anthology, it is also a comprehensive guide to writing essays about literature. It therefore has a broader mission than most anthologies. Indeed, we began with the aim of incorporating literary selections within a context of writing, and we now reaffirm this aim.

The integration of reading literature and writing essays begins in Chapter 1, which has been revised extensively to highlight this goal. As in the second edition, Guy de Maupassant's famous story "The Necklace" is printed along with sample marginal comments to illustrate the process of active reading. The comments are then embodied within an expanding set of prewriting activities: journal entries, brainstorming and freewriting, general observations, selected details focusing on a major aspect to develop in an essay, an essay outline, and an early draft of an essay that has evolved out of the foregoing work. Following this section is an extensive analysis of revising through sharpening focus, stressing pertinent evidence, and clarifying language. Finally, a more advanced revision of the earlier draft is presented to demonstrate how greater breadth, emphasis, and clarity have been achieved in light of the principles developed throughout Chapter 1.

Organization

We have arranged the sections of the book in the commonly accepted order of fiction, poetry, and drama, for these genres form a natural progression from the less difficult to the more difficult, though instructors are free to make assignments from any section as they wish. We have also sought to provide a broad range of authors from a variety of cultural and ethnic groups, reflecting current critical trends of reexamining and widening the literary canon. Thus, there are works by men and women, blacks and whites, Hispanics and Native Americans, conservatives and liberals, people with strong religious convictions and others who are

indifferent. We have included works by writers with secure places in the history of literature as well as by writers who are less well known.

In the sections on fiction and poetry, the chapters cover elements such as character, setting, tone, imagery, theme, and symbolism. In the drama section, the chapters deal with major categories such as tragedy and comedy. We have chosen this approach, rather than a thematic or historical one, because it permits students to analyze various aspects of literature one at a time and in depth.

The chapters each begin with general discussions of the particular elements or techniques, and include analyses—some brief, a few more extensive—of some of the works included there. References are also freely made to relevant works in other chapters. The intention of the discussions is not to preempt the student's own reading and thinking, but rather to provide specimens, or models, of how the precepts in the chapters may be realized in reading and analysis. Key terms and concepts are boldfaced, and these are gathered together and explained briefly in a comprehensive glossary at the back of the book, and also listed in the inside back cover.

The introductory material in each chapter is followed by selections to be read and studied in the context of the chapter, and also to be considered fully and independently for their content, mode, and style. When necessary for understanding, we provide brief marginal glosses and longer explanatory footnotes. Words that are defined or explained are highlighted by a small degree sign (°) in the text. Following each selection in the discussion chapters are study questions designed to help students explore and understand the selection. Some questions are factual and may be quickly answered. Others provoke extended thought and classroom discussion, and they may also serve for both in-class and out-of-class writing assignments.

The Selections and the Reading Apparatus

In the fiction section the number of stories has been expanded to a total of 53, compared with 48 and 39 in the second and first editions. All are suitable for discussion in a single classroom period, if desired, and some of the shorter stories may be read collectively in a period, with time left for discussion while the reading is still fresh in students' minds. Ten of the stories are entirely new in this edition, and one has been restored from the first edition (because of requests from users). Most stories in the section are by authors from the United States, England, and Canada, but South America, France, South Africa, ancient Greece and Rome, and Russia are also represented. In addition, we emphasize that 23 of the stories are by women, making the story selection one of the most balanced to be found in any comprehensive anthology.

Of particular note, to strengthen the connection between reading and dramatization, a number of stories are included not only because they are good, but also because they are available on videocassettes which may be used as teaching tools for support and interpretation (but not as substitutes for reading). In addition, for unique comparison we include two versions of the same subject matter—a short story and a one-act

play—by the same author: Susan Glaspell's "A Jury of Her Peers" and *Trifles*. The result of these changes is a representative and challenging selection of fiction for both beginning and also more advanced students. As in the first two editions, the last chapter of the section (Chapter 11) contains a selection of stories for further study. Also, the paragraphs of all stories are numbered, by fives, for easy location and reference.

The poetry section is confined to poems in original English, written by men and women alike from all areas of English-speaking culture. There are 346 poems, many by "standard" poets such as Shakespeare, Wordsworth, Frost, Donne, Dickinson, Roethke, Bogan, Bishop, and Plath, and many by recent poets such as Song, Giovanni, Angelou, Adamé, Hacker, and Dove. The chapters are arranged according to particular characteristics or techniques (e.g., symbols, form, myth), in the expectation that the book will be used to teach important aspects of poetry. But the selections are also comprehensive enough to permit observations about the development of poetry in both England and the United States.

In the third edition our goal has been to strengthen the usefulness of these poetry chapters. Hence, almost all the introductory sections have been revised and rewritten to make them more focused and clear. If increased discussion results from these sections, the goal will have been reached. Because this book may often be used for reference as well as study and writing assignments, the length of the prosody chapter has been preserved. Any student who works with the poetry section will increasingly be able to read poetry with understanding and appreciation, and to write about it with skill, knowledge, and confidence. For further study, as in past editions, a final chapter contains many additional poems from all periods of poetry, in alphabetical order by the author's last name. For convenient reference, every fifth line of all poems is numbered.

The drama section, which includes thirteen plays and two film scenes, has also been revised to emphasize its usefulness for students. The longer and more important plays have been kept because they seem essential for any study of drama (*Oedipus the King*, *Hamlet*, *A Midsummer Night's Dream*, *Death of a Salesman*). Ibsen has been retained as a giant in the history of drama, but *A Doll's House* has been replaced with *An Enemy of the People* in a new translation specially prepared for this edition. Among the shorter plays, *Tea Party*, *Am I Blue*, and *Love Is the Doctor* (all new to the second edition) are continued. At the suggestion of a number of users of the second edition who want to introduce film into their courses, a unique feature of the third edition is the addition of a new chapter on film (Chapter 29) designed to match the introductory sections on fiction, poetry, and drama. In this new chapter we have included scenes from Welles's *Citizen Kane* and Laurents's *The Turning Point*. In effect, then, the drama sections contains fifteen separate works.

The number of short plays deserves note. Their advantage is that they may be covered within a single classroom period, and that they can also be made especially vivid by the assignment of acting parts to students for complete readings within a relatively short time. Indeed, *Tea Party* could be read and discussed in the same class. The possibilities for the shorter plays, therefore, are extensive.

As in the first two editions, every fifth line of the poetic dramas is numbered. Every fifth speech in the prose dramas is also numbered, a feature that was introduced in the second edition. This system of ready reference makes the plays consistent with the stories and poems.

To place the various works in their historical context, we include the life dates for all authors. All the authors are listed together chronologically on the inside front cover. In addition, we give the date of publication for each work in the text, along with a date of composition, when known, in parentheses.

Writing as a Major Goal of the Third Edition

Writing about literature is not a minor topic that can be addressed in a separate section at the back of the book. It is a coequal concern, and therefore we stress the study and preparation needed for good writing about the topics of all chapters. These approaches to writing, developed from tested principles of studying literature together with our own classroom experience, have been presented for more than twenty-eight years in *Writing Themes About Literature* by Edgar V. Roberts.

The skills needed for writing effective essays about literature do not represent a distinct body of knowledge. Rather, careful reading and effective writing are integrated, making this book unique. Both reading and writing ask that students be able to point to specific features to support their conclusions and make them logical.

To this end, we have supplied guides showing students the way to move from reading literature to responding and thinking, and then to planning and writing. These discussions are carefully designed to help students write confidently on the topic or technique of each chapter. In the third edition, each writing section has been revised to emphasize the actual *process* of writing: planning an essay, developing a controlling idea, selecting supporting details from the work at hand, organizing thoughts effectively, and beginning the writing process and bringing it to a conclusion. The emphasis in the revisions has been to stress the openness of the writing process and unique nature of writing for each new approach and topic, without ignoring the need to produce finished drafts ready for submission. Hence, in virtually all the chapters, we have proposed questions for discovering ideas and strategies for developing ideas. Students armed with these techniques can move forward in their writing, knowing that they may generate new ideas in the process and incorporate them in their growing and changing essays.

In these writing sections we do not simply *say* what can be done with a topic of literary study, but we also *show* ways in which it might be done. Each writing section concludes with a sample essay (sometimes more than one) to exemplify the methods and strategies discussed. Following the essay is a commentary, showing how the principles of writing presented in the discussion have been carried out. Thus, all of the writing sections may be combined with the brief exemplary discussions in the introductory

sections to provide comprehensive guidance for students with papers to write.

In addition, at the end of each chapter is a set of questions designed for writing assignments. These sets were introduced into the second edition, and are changed and modified as necessary for this new edition. Many of these questions involve comparison-contrast, and for help the students may consult the discussion of this technique in Appendix B—a section that is also useful for test questions involving the comparison of two or more works. In addition, some of these end-of-chapter assignments provide students with ideas for writing their own creative works (e.g., “Write a poem” or “Compose a short scene”). The goal of these is not to demand superb poems, scenes, or stories, but rather to give students a “hands-on” experience with the literary techniques discussed in the chapters. This aspect of the assignments should therefore help students understand literature from the standpoint of their own creative writing experience.

Major Goals of This Book

The skills of reading and writing are useful far beyond the study of literature. Effective techniques acquired in the systematic use of this book will help students in every course they may ever take, and in whatever profession they follow when they leave school. Students may not have many future occasions to read the authors anthologized here, but they will always *read*—if not these authors, then other authors, and certainly always newspapers, legal documents, magazine articles, technical reports, business proposals, and much more. Although students may never be required to write again about specific literary topics like setting, structure, and metaphor, they will certainly find future situations requiring them to *write*. Indeed, the more effectively students learn to write about literature during their introduction-to-literature courses, the better they will be able to write—no matter what the topic—later on. And, we add, it is increasingly clear that the power to analyze problems and make convincing written and oral presentations is a major quality of leadership and general excellence.

While we stress the value of our book as a teaching tool, we also emphasize that literature is to be enjoyed. Sometimes we overlook the truth that study and delight are complementary processes, and that intellectual and emotional enjoyment develops not only from the immediate responses of amusement, involvement, and sympathy but also from increasing depths of understanding, assimilation, and contemplation. We therefore hope that the literature in this text will teach students about humanity, about their own perceptions, feelings, and lives, and about the timeless patterns of human existence. We hope they will take delight in such discoveries, and grow as they make them. We see the book, then, not as an end, but rather as a beginning of lifelong understanding and joy in great literature.

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EDGAR V. ROBERTS

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