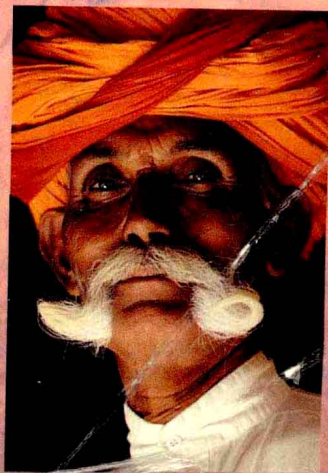
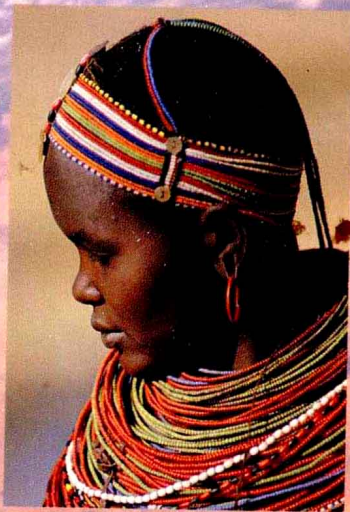
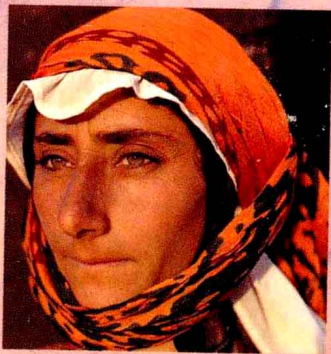


# *The Many Worlds of Literature*

STUART HIRSCHBERG



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For my cousins, Ruth and Arnold

# Preface

*The Many Worlds of Literature* is a global, contemporary anthology whose international and multicultural selections offer a new direction for freshman composition, introduction to literature, and contemporary world literature courses. Writers from over sixty countries are represented by 127 works of fiction, nonfiction, poetry, and drama. Approximately half the selections are by women writers. Ninety percent of these works have been published since 1965 and acquaint readers with stories, poems, essays, and plays representing a wide variety of cultural and ethnic backgrounds.

## *The Themes of the Chapters*

The seven thematically organized chapters move outward from the most personal sphere to encompass social and spiritual dimensions. Readers are encouraged to relate the selections to their own personal experiences and to see commonalities between their own lives and those of others in radically different cultural circumstances. Compelling and provocative writings by authors from the Caribbean, Africa, Asia, South America, and Central America reflect the cultural and ethnic heritage of increasing numbers of student-readers.

Chapter 1, "Family and Cultural Heritage," features selections by writers who show us the common and unique elements that define family life in many countries around the world. These works also show how our identity is shaped by all those attitudes, traditions, and customs that make up the ethnic and cultural heritage we often take for granted.

Chapter 2, "Coming of Age," offers insights into the need people have in growing up to assert their own sense of individuality—often by defining themselves in opposition to the values held by their parents and society.

Chapter 3, "Gender," presents contemporary works by writers around the world that illuminate the complexities of the interactions between the sexes.

Chapter 4, "Class," takes up the crucial and often unrecognized relationships involving race, sense of identity, and class, through stories, essays, poems, and plays exploring positions of power and powerlessness.

Chapter 5, "The Individual and the State," reflects the ordeals faced by ordinary citizens trying to survive in repressive military and political regimes.

Chapter 6, "Exile," investigates the condition of exiles, whether refugees, immigrants, or travelers, who are caught between two cultures, at home in neither. Works in this chapter address the need of those who have left home to make sense of their lives in a new place.

Chapter 7, "The Spiritual Dimension," shows how people in many different cultures throughout the world look at themselves in relationship to the absolute, the eternal, the cosmic, or the supernatural.

### *The Editorial Apparatus*

The editorial apparatus is designed to highlight both the themes of the selections and important elements in the study of literature. An introductory chapter, "Reading in the Different Genres," shows students how to approach all four genres represented in the anthology.

Chapter introductions discuss the theme of each chapter as it relates to the individual selections. Biographical sketches preceding each selection give background information on the writer's life and identify the cultural, historical, and personal contexts in which the selection was written.

The "Questions for Discussion and Writing" following each of the selections encourage readers to discover relationships between personal experiences and the ideas in the text, and to evaluate the authors' handling of specific literary elements. The literary terms in these questions are printed in small capital letters (for example, SPEAKER, SETTING, CHARACTER, PLOT) and are keyed to the end-of-chapter discussions of important elements in literature as well as to the glossary of literary terms at the end of the book.

The writing suggestions for each selection afford opportunities for personal and expressive writing as well as for expository and persuasive writing. These assignments draw on the thematic organization of the text and ask readers to enter empathetically into viewpoints of the writer and to bring their own experiences into relationship with those of writers around the world.

"Writing about Literature" discussions at the end of each chapter introduce important elements for analyzing and appreciating the formal aspects of literature. Those discussions not only emphasize the traditional elements of character, setting, point of view, conflict and plot structure, and myth and symbol, but reflect recent developments in literary theory. For example, the discussion of reader expectations at the

end of Chapter 4 takes up developments in reader response theory. The discussion at the end of Chapter 3 explores the connections between language use and gender roles. The discussion of social, political, and literary contexts at the end of Chapter 6 acquaints readers with recent perspectives in cultural criticism.

Questions following each chapter, "Connections," encourage readers to consider relationships among selections within the chapter and to compare how short story writers, essayists, poets, and playwrights adapt techniques within a particular genre and treat the same theme.

### *Instructor's Manual*

The *Instructor's Manual* provides guidelines for using the text, supplemental bibliographies of books and periodicals, suggested answers to questions in the text, and a filmography for instructors who wish to use films and videos connected to particular selections.

### *Acknowledgments*

No expression of thanks can adequately convey my gratitude to all those teachers of composition and literature who offered thoughtful comments and gave this book the benefit of their scholarship and teaching experience. I would especially like to thank the instructors who reviewed the various stages of the manuscript, including Nancy K. Barry, Luther College; Stephen C. Behrendt, University of Nebraska, Lincoln; Charmazel Dudt, West Texas State University; Susan Dean Jacobs, DePaul University; George Otte, Baruch College, The City University of New York; William E. Sheidley, University of Connecticut; and Carol Wershoven, Palm Beach Community College, South Campus.

For their dedication and skill, I owe much to the able staff at Macmillan, especially to Meredith Blume, Robert Freese, Fran Drago, and M. V. Callcott. I am most grateful to France Burke and Ann-Marie WongSam for their outstanding work as Production Supervisors. To Eben W. Ludlow I owe all the things that one owes to an extraordinarily gifted editor. Ultimately, to Terry, I owe more than words can say.

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