

Great Writing



A Reader for Writers



Harvey S. Wiener • Nora Eisenberg
Third Edition

Great Writing:

A Reader for Writers



Third Edition

Harvey S. Wiener

Marymount Manhattan College

Nora Eisenberg

CUNY—LaGuardia Community College



Boston Burr Ridge, IL Dubuque, IA Madison, WI New York
San Francisco St. Louis Bangkok Bogotá Caracas Kuala Lumpur
Lisbon London Madrid Mexico City Milan Montreal New Delhi
Santiago Seoul Singapore Sydney Taipei Toronto

McGraw-Hill



A Division of The McGraw-Hill Companies

GREAT WRITING: A READER FOR WRITERS

Published by McGraw-Hill, an imprint of The McGraw-Hill Companies, Inc. 1221 Avenue of the Americas, New York, NY, 10020. Copyright © 2002, 1998 by The McGraw-Hill Companies, Inc. All rights reserved. No part of this publication may be reproduced or distributed in any form or by any means, or stored in a database or retrieval system, without the prior written consent of The McGraw-Hill Companies, Inc., including, but not limited to, in any network or other electronic storage or transmission, or broadcast for distance learning. Some ancillaries, including electronic and print components, may not be available to customers outside the United States.

This book is printed on acid-free paper.

6 7 8 9 0 FGR/FGR 0 9 8 7 6 5

ISBN 0-07-237064-5

Editorial director: *Phillip A. Butcher*

Executive editor: *Lisa Moore*

Senior marketing manager: *David Patterson*

Project manager: *Diane M. Folliard*

Production supervisor: *Carol A. Bielski*

Media producer: *Gregg Di Lorenzo*

Freelance design coordinator: *Mary L. Christianson*

Supplement producer: *Susan Lombardi*

Freelance cover designer: *e3 design group*

Cover image: *Ginko in Autumn*, ©Anita Munman, anitamunman@mail.com

Typeface: *10/12 Times Roman*

Composer: *Shepherd Incorporated*

Printer: *Quebecor World Fairfield Inc.*

Library of Congress Cataloging-in-Publication Data

Great writing: a reader for writers / [compiled by] Harvey S. Wiener, Nora Eisenberg.—
3rd ed.

p. cm.

ISBN 0-07-237064-5 (alk. paper)

1. College readers. 2. English language—Rhetoric—Problems, exercises, etc. 3. Report writing—Problems, exercises, etc. I. Wiener, Harvey S. II. Eisenberg, Nora, 1946-

PE1417 .G67 2002

808'.0427—dc21

2001030917

www.mhhe.com

About the Authors

Harvey S. Wiener is Vice President at Marymount Manhattan College. He has written many books on reading and writing for college students and their teachers, including *The Writing Room* (Oxford, 1981). He has served as chair of the Teaching of Writing Division of the Modern Language Association and as a member of the Executive Committee of the Conference on College Composition and Communication. Dr. Wiener was founding president of the Council of Writing Program Administrators. A Phi Beta Kappa graduate of Brooklyn College, he holds a Ph.D. in Renaissance literature from Fordham University. Dr. Wiener has won grants from the National Endowment for the Humanities, the Fund for the Improvement of Postsecondary Education, and the Exxon Education Foundation.

Nora Eisenberg is a professor of English at LaGuardia Community College of the City University of New York, where she has taught courses in composition, creative writing, and literature. She is the director of the City University Faculty Publication Program and founder of the CUNY Write Safe, an online resource for students and teachers. Dr. Eisenberg holds a Ph.D. from Columbia University and has taught at Brooklyn College, Stanford University, and Georgetown University. She has published numerous articles on Virginia Woolf and is the coauthor with Harvey Wiener of many books on writing. Dr. Eisenberg is also a fiction writer; her short stories have appeared in such journals as the *Voice Literary Supplement* and *Partisan Review*. Her novel, *The War at Home*, will be published by Leapfrog Press in 2002.

Preface

We believe in a number of important principles about learning to write, and these principles inform this book and establish its content, approach, and format.

We believe first in the primacy of text and in the enduring authority, intelligence, and joy in great writing. When aspiring writers read great writing carefully and attentively, they come close to producing exceptional writing themselves. Aiming for contemporaneity, too many anthologies for writers avoid great writing; they may offer readable, serviceable samples, but they rarely show our language at its very best or address the great intellectual issues of our civilization. To use readings as guides for writing—as exercises in form, as explorations of style, as laboratories for the growth of ideas in words and sentences—students must read the very best our culture has to offer. Shakespeare, Swift, Woolf, Cather, Plato, Hawthorne, Orwell, Mill, Poe, Emerson, Brontë, White, Hughes, Didion, Keats, Joyce, Thoreau, great writers of our civilization, help provide the models that teach the writer's craft.

With a title like *Great Writing* we know that we are going out on a limb, and we want to admit at the outset that our selections unabashedly proclaim our own subjective judgments, tastes, and prejudices. An experienced reader could grumble about our exclusions or could question some of the pieces or authors we chose to include. Still, we strove to make selections that many educated readers would identify as important writing by great figures. You will recognize most of the authors and many of the selections. Our goal was always to choose the most clearly written, the most elegantly and intelligently reasoned, the most sensitive and thought-provoking pieces that suited the rhetorical strategies we believe best organize a course of study. We aimed for ethnic, geographical, and sexual diversity among our authors, and we tried to balance long pieces with short ones, humorous pieces with serious ones, and intense pieces with relaxed ones. We chose excerpts as rarely as possible yet could not always avoid them when we drew from novels, long works of fiction, or long essays. Where excerpts appear, we have explained the context so that what precedes or follows the selection is always clear. Of course, our wish is that students will like so much of what they read here that they will choose to read or reread on their own the full-length works—all of Ovid's *Metamorphoses*, Brontë's *Wuthering Heights*, and Thoreau's *Walden*, to name a few.

We also believe that poets, dramatists, novelists, and short story writers have as much to teach about writing essays as do nonfiction writers. Certainly in regard to description, narration, imagery, style, tone, characterization, symbol, point of view, satire, irony, dialogue, diction, coherence, allusion, and analogy—basic terms that readers and writers use to talk about their efforts—our collection of poems, short stories, and scenes from novels and plays can speak to beginning writers and can teach them. To exclude poetry, fiction,

and dramatic literature from a reader is to risk a loss of exposure to great minds at a critical point in a student's growth.

More than offering great ideas and brilliant style, poets, fiction writers, and playwrights grapple with the same kinds of rhetorical principles that many people have too long insisted are the purview of essayists alone. Surely Marvell in "To His Coy Mistress" worked through the familiar conventions of argument and persuasion that face any writer who chooses to take a position and to win supporters. Certainly Carson McCullers in "A Tree. A Rock. A Cloud." faced the same need for clarity and personalized meaning, the same confusions of denotation and connotation, the same impulse to establish new lexical validity that any writer faces in attempting an important definition. This is not to say, of course, that we are challenging the rightful place of the expository essay in a program for developing writers; rather, we aim to complement that place by establishing for it a larger context that includes great writing in any genre. In fact, you will find many outstanding essays in this book.

Exploring the writer's craft through a consideration of rhetorical patterns is a useful way to study writing. We have chosen to organize this book by means of traditional rhetorical categories: description, narration, exemplification, process analysis, comparison and contrast, classification, causal analysis, definition, and argumentation and persuasion. Our choice of selections demonstrates our conviction that elements of writing in all genres rely on these categories. Every chapter contains poetry, fiction, essays, and occasionally drama—all within familiar rhetorical contexts. We're not offering these examples as pure or absolute models of their type, however. Sometimes the rhetorical strategy is a dominant mode in the selection and is easy to recognize. At other times the strategy may be more subtle. A single paragraph or two, even a couple of sentences, may demonstrate some particularly striking application of a rhetorical principle. Sometimes more than one strategy—say, description and narration, causality and process, or definition, illustration, and argumentation—may work hand in hand.

The value in practicing rhetorical patterns is that they point the way to a range of available options for writers. We agree with many critics of rhetorically organized readers—it's the rare writer who chooses a rhetorical strategy and then sets out to fill it with ideas. No one says, "Today I'm going to write a classification essay." Ideas always come first for writers, and as these ideas develop, writers pay attention to audience, purpose, language, style, and all the varied, complex factors that help make an essay successful. Still, as ideas develop, writers cannot help but benefit from knowing rhetorical options and using them creatively and intelligently. Thus, if a writer wanted to develop an essay about the Civil War, a knowledge of cause-and-effect strategies would help him or her present clearly a sense of why the war began; a knowledge of descriptive strategies would help breathe life into a Union hospital scene; a knowledge of comparison and contrast strategies would help in a consideration of the relative strengths of the North and the South. The writer would not have to exclude one strategy for the other: Powerful writing often relies on a number of different

rhetorical patterns within a single essay. Again, the key is choices. Learning to write within rhetorical contexts expands a writer's choices and, no matter what the assignment, improves dramatically the possible approaches to writing.

We have made significant revisions for this new addition, adding outstanding pieces of great writing to an already noteworthy collection. Drawing from a wide range of cultures and ethnic backgrounds, we continue to offer challenging essays, stories, poems, and plays. Susan Sontag, Jane Smiley, Adam Gopnik, Andrew Sullivan, Annie Dillard, Ian Frazier—these and other renowned writers are just a few of the new voices in the chorus of talent in *Great Writing*. Also new to this edition are samples of student writing. Before the end of each chapter's introduction, we show how one student responded to the rhetorical strategy. Marginal annotations highlight essential elements in the student's draft.

"Summing Up" sections at the end of each chapter's introduction provide useful reviews of the major ideas explored in the chapter. In crystallizing the main points, "Summing Up" will help guide students' thoughtful reading and writing throughout the book. The section at the end of each chapter called "Crossover" taps students' critical thinking skills by asking them to consider linkages among selections that raise similar issues, themes, and ideas.

We want to thank our friends and colleagues who encouraged us to develop this text and who read proposals and early drafts. Don McQuade and Bob Atwan listened to early versions of our thoughts. John Wright saw the goals of our project immediately and gave us the support and energy we needed to carry it through. Elizabeth McMahan (Illinois State University), Lee Jacobus (University of Connecticut), and Gratia Murphey (Youngstown State University) did a thorough, thoughtful job of critiquing an early manuscript. Steven Nardi provided invaluable help in the revision of the manuscript. His sharp intelligence and grace make him a joy to work with. Lisa Moore at McGraw-Hill guided *Great Writing* to, and through, production with affection, respect, and care. To all the people who helped us along, including our families, we are deeply in debt.

Harvey S. Wiener
Nora Eisenberg

Contents

Introduction: The Writing Process 1

Chapter One

DESCRIPTION

N. Scott Momaday, THE LAST OF THE KIWAS

Of Kiowa and Cherokee descent, Momaday has written an essay combining myth, history, and personal recollection to tell the story of his grandmother and the Kiowa tribe. 18

E. B. White, ONCE MORE TO THE LAKE

Sometimes ironic, sometimes nostalgic, White writes of revisiting a lake his father used to bring him to, this time with his own son. 24

Emily Brontë, WUTHERING HEIGHTS

In the opening chapter of Brontë's famous novel, the narrator of the story tells of meeting his mysterious and forboding but always fascinating landlord, Heathcliff. 31

Annie Dillard, MANTIS

Through a carefully exact description of the sometimes grotesque habits of the praying mantis, Dillard reintroduces us to the natural world that always surrounds us but which we often manage to ignore. 37

Percy Bysshe Shelley, OZYMANDIAS

"I met a traveller from an ancient land," writes the poet, and tells about the chilling vision of the brevity of man's life and works that he received. 40

Virginia Woolf, THE DEATH OF THE MOTH

Idly watching a moth in its last moments leads Woolf down a path of reflection on the heroism of even small things as they struggle against impending death. 42

Alfred Kazin, THE KITCHEN

Through his intimate description of just one room, Kazin evokes all the people and places of the Jewish immigrant section of Brownsville, Brooklyn, as they appeared years ago. 45

Linda Pastan, GRUDNOW

A photograph and memories of her childhood are all that Pastan has to go on to understand the little town in Eastern Europe from which her grandfather came. 50

John Keats, ODE TO AUTUMN

Think no more of the songs of spring! The poet addresses his poem to autumn, praising it for its ripening fruit and melancholy air. 52

Melville Cane, SNOW TOWARD EVENING

Cane blends direct description and metaphor to invoke a simple, natural event. 54

Chapter Two

NARRATION

Willa Cather, A WAGNER MATINÉE

In this story of a woman who appears to have everything, Cather blends flashback with narration to show us what was, what is, and what could have been. 65

Frederick Douglass, FROM THE NARRATIVE OF THE LIFE OF FREDERICK DOUGLASS, AN AMERICAN SLAVE

An account of growing up a slave in nineteenth-century America, Douglass's story was instrumental in galvanizing antislavery forces before the Civil War. 71

Emily Dickinson, THERE'S BEEN A DEATH IN THE OPPOSITE HOUSE

Dickinson's poem tells readers of both the closeness of death and the transparency of events in a small, country town. 79

Raymond Carver, MY FATHER'S LIFE

In examining his father's life, Carver explores his own life and dreams. 81

Countee Cullen, INCIDENT

In this rhymed, simple poem of regular stanzas, Countee Cullen tells of a single event which was indicative of a cultural attitude that fostered millions of similar "incidents." 89

Judith Ortiz Cofer, THE WITCH'S HUSBAND

In an excerpt taken from a memoir about her family members and their lives in Puerto Rico and the mainland United States, Cofer writes of how her grandmother's storytelling stops her from accomplishing a goal. 91

William Blake, THE CHIMNEY SWEEPER

Full of romantic imagery and music, this poem is also a powerful protest against the plight of homeless children. 97

James Joyce, ARABY

A casual remark by an older girl leaves an infatuated boy overcome by his confusions of love and infatuation, imagination and reality, freedom and commitment. 99

Langston Hughes, SALVATION

As a boy Hughes fakes a conversion to Christ in the midst of peer and community pressure. He reflects on the consequences, both immediate and on his life. 105

Edgar Allen Poe, THE TELL-TALE HEART

The narrator commits the perfect crime, but his excitable conscience has the last word. 108

Ian Frazier, ON THE REZ

An outsider at a Native American celebration, the narrator finds both shallow exploitation and deeper meaning. 114

Maya Angelou, GRADUATION

A young girl at a segregated school celebrates her graduation and awakens to both the plight and the strength of the black community. 123

Nathaniel Hawthorne, WAKEFIELD

Hawthorne considers the story of a man who disappeared for 20 years in order to find out how his wife would react. 134

Chapter Three**EXEMPLIFICATION****Maxine Hong Kingston, FAMILY GHOSTS**

The narrator remembers hearing ghost stories derived from ancient Chinese legends amid the crashing of machinery in her parent's laundry. 152

Barbara Tuchman, THE BLACK DEATH

A ship manned by dead and dying sailors pulls into Sicily in 1347. In its wake follows a plague that kills one-third of Europe. Tuchman describes the human reactions to catastrophe. 156

James Thurber, COURTSHIP THROUGH THE AGES

An accumulation of "love displays" by the male species toward the opposite sex. 166

William Safire, CENSUS 2000

What can a painstakingly exact critique of the grammar of the Census 2000 form tell us about American culture at the beginning of the millennium? Plenty, William Safire shows us. 171

Barbara Ehrenreich, WHAT I'VE LEARNED FROM MEN

Mixing personal experience, research, and humor, Ehrenreich makes the case that women have a lot to learn from men, although perhaps not what we might have expected. 175

Walt Whitman, THERE WAS A CHILD WENT FORTH

Whitman, the poet of Democracy, shows the images and events that create one child's essence. 180

Gwendolyn Brooks, WE REAL COOL

Seven pool players have their say; the poet watching them has the last word. 183

Robert Browning, MY LAST DUCHESS

In this chilling portrait an Italian duke reveals his arrogance, cruelty, and a surprise twist, all through his own words. 185

Lucille Clifton, GOOD TIMES

A poet captures the joys of the Black experience in this poem of childhood. 188

William Zinsser, CLUTTER

By instruction and example, Zinsser shows us exactly what uncluttered writing is. 190

Chapter Four**PROCESS ANALYSIS****Joan Didion, ON KEEPING A NOTEBOOK**

The value of keeping a notebook, Didion shows, lies not in recording facts and experiences, but in keeping a record of who we were and are. 205

Ernest Hemingway, CAMPING OUT

The “real woodsman,” Hemingway tells us, is one who is comfortable in the bush, not merely able to survive. He shows the reader how this is done. 212

Jessica Mitford, BEHIND THE FORMALDEHYDE CURTAIN

A hard look at the business of burying the dead, the book this essay was taken from was held responsible for reducing the National Casket Company’s gross take by 10 percent. 216

Ovid, THE CREATION

The ancient world’s vision of the most fundamental process of all, the beginning of the world. 224

Henry David Thoreau, ON ECONOMY

Thoreau describes his experiment in solitary, self-sufficient living in exacting detail, hoping the results will benefit his readers as well as himself. 228

D. H. Lawrence, THE ROCKING-HORSE WINNER

A boy discovers a surefire method of picking winning horses. This story shows us how need—real or imagined—can sometimes overcome life itself. 244

Ved Mehta, THE BABY MYNA

In this autobiographical vignette the writer tells of getting, training, and ultimately losing a pet myna bird named Sweetie. 257

Camara Laye, THE GOLD WORKER

In a story drawn from his childhood memories, the writer explains the “magical” process of his father’s work as a goldsmith. 262

Lorrie Moore, HOW TO BECOME A BETTER WRITER

How to write? Or how not to write! In an excerpt from a novel Moore provides a mocking catalogue of the pitfalls a young writer must avoid. 269

Chapter Five**COMPARISON AND CONTRAST****Virginia Woolf, SHAKESPEARE’S GIFTED SISTER**

What if Shakespeare had had an equally talented sister? In a classic passage Woolf considers what would have become of a brilliant woman writer in sixteenth-century England. 287

Amy Tan, TWO KINDS

Jing-mei Woo and her mother embark on a classic family struggle—how to train a child prodigy. 291

Adam Gopnik, LIKE A KING

An American couple in Paris prepare to have a baby the French way, and as the confusions mount, lessons about both France and the United States are learned. 300

Thomas Hardy, THE RUINED MAID

Two girls meet, one having remained moral and poor, the other “ruined” and now prosperous. The poet leaves his message ambiguous. 311

Seamus Heaney, DIGGING

Watching his father expertly dig in the garden, Heaney reflects on what he has given up in choosing a life of writing. 313

Susan Sontag, TWO DISEASES

Sontag reflects on the power the metaphors that have surrounded cancer and tuberculosis have had. 316

Plato, THE ALLEGORY OF THE CAVE

Using questions and reflections, Plato attempts to explain the basic truths of the world through painting a vivid image of a cave, a fire, and flickering shadows. 323

William Shakespeare, MY MISTRESS’ EYES ARE NOTHING LIKE THE SUN

“My mistress’ eyes are nothing like the sun,” Shakespeare begins, and then proceeds to diminish his love comparison by comparison. In the end, however, his purpose is clear. 328

Robert Frost, FIRE AND ICE

In a short, almost deceptively simple singsong poem, Frost compares two notions of the way the world will end. 330

Bruce Catton, GRANT AND LEE: A STUDY IN CONTRASTS

Not just a portrait of two great Civil War generals; Catton brings to life the clash of the very different traditions and social forces they represented. 332

Toni Morrison, A SLOW WALK OF TREES

Grandmother Ardelia Willis had one set of beliefs, grandfather John Solomon Willis another. In between, Morrison gives her own slant and reveals how her forebears have molded her view on the fortunes and misfortunes of black people in America. 336

Alice Walker, EVERYDAY USE

One sister has stayed behind and kept working in the homestead; another has gone off to college and learned the value of black culture. Which of them deserves to keep the quilts which have been handed down from generation to generation? 344

Chapter Six**CLASSIFICATION****Judith Viorst, FRIENDS, GOOD FRIENDS—AND SUCH GOOD FRIENDS**

A catalogue of the types of friends women keep and a passionate defense of the value of each and every variety. 362

Irwin Shaw, THE GIRLS IN THEIR SUMMER DRESSES

Set in the New York of the 1930s but with a contemporary resonance, this story depicts the tension just below the surface of an outwardly successful marriage. 367

Dylan Thomas, DO NOT GO GENTLE INTO THAT GOOD NIGHT

A poignant plea to a dying father to resist death until the last breath. 373

Henry Reed, NAMING OF PARTS

A war poem that wanders from its ostensible description of dismantling a soldier's weapon to a romantic rush of warmth in the coming of spring. 375

Ecclesiastes, CHAPTER 3

This passage emphasizes the acceptance of the "natural rhythm" of the universe along with enjoyment of one's labors as God's ultimate gift. 377

Barbara Dafoe Whitehead, THE PLIGHT OF THE HIGH-STATUS WOMAN

Young, educated professional women, Whitehead argues, face a bleak future of declining marriage prospects and increasing professional competition. The result, she says, is a deep cynicism best exemplified in the new genre of books satirizing professional women's lives. 380

Russell Baker, THE PLOT AGAINST PEOPLE

Satirical and absurd, Baker's essay exposes the latest scientific proof that your car keys really are trying to hide from you. 387

Malcolm Cowley, THE NATIONAL HEARTBEAT: 'WE-NESS' AND 'ME-NESS'

A critique of the 1980s from a social critic of long standing. 390

Phillip Lopate, MODERN FRIENDSHIPS

How has friendship changed over the years? What needs can we look for in our friends? Lopate proposes a warm and thoughtful, and sometimes surprising answer. 394

Chapter Seven**CAUSAL ANALYSIS****Albert Camus, THE MYTH OF SISYPHUS**

In the myth of Sisyphus, the story of a man doomed to forever roll a rock up a hill, Camus finds the prototypical absurd human being. 411

Kate Chopin, THE STORY OF AN HOUR

A husband's death sends his widow into strange fits—of grief, of course, but also of a powerful sense of freedom. 415

George Orwell, WHY I WRITE

A master of the autobiographical and political essay tries to untangle the impulses that drive his best writing. 419

Langston Hughes, DREAM DEFERRED

What happens to a dream deferred? Hughes's poem is a call to action and a reminder of the weight of unfulfilled promises. 426

Edwin Arlington Robinson, RICHARD CORY

In this poem a man who seems to have everything surprises everyone, revealing little other than the shallowness of popular impressions. 428

William Shakespeare, WHEN MY LOVE SWEARS THAT SHE IS MADE OF TRUTH

In one of Shakespeare's "Dark Lady" sonnets, he explores the cause-and-effect relations between truth and love. 430

Jack London, TO BUILD A FIRE

A man fights to build a fire in the snow to avoid freezing to death. 432

Andrew Sullivan, THE HE HORMONE

Testosterone, Sullivan argues, is more than just a chemical. It is the fundamental difference between men and women and explains more about sexual and social differences than we are comfortable acknowledging. 445

Patricia J. Williams, SMART BOMBS

A hard look at the way race is ignored in tragedies covered by the mass media and an argument for the very real effects of that blindness. 459

Chapter Eight

DEFINITION

Ralph Waldo Emerson, GIFTS

Emerson combines the spiritual and the material in redefining what is usually thought of as a material object as a prescription for allowing others to “feel delight in you all the time.” 473

Carson McCullers, A TREE. A ROCK. A CLOUD.

A tree, a rock, and a cloud are in this story both the end points of disillusionment and the starting points of love. 477

Susan Brownmiller, FEMININITY

Brownmiller examines the biological and cultural origins of the feminine as she attempts to define the term and provide a frame for understanding it. 485

Leonard Kriegel, CLAIMING THE SELF: THE CRIPPLE AS AMERICAN MAN

He is “crippled,” Kriegel insists, not “handicapped” or “differently abled.” And in the popular imagination this makes him both more than a man and less than a human being. 490

Robert Graves, THE NAKED AND THE NUDE

In making the case for the distinction between the artistically undraped nude and “bodies naked and ablaze,” Graves also acknowledges that the difference isn’t always so clear. 497

e. e. cummings, A POLITICIAN

In this very brief poem, cummings makes an acerbic comment on the people who practice politics. 500

Judy Brady, I WANT A WIFE

Who would not want a wife? She cooks, she cleans, she types, and if she is a good wife, she even steps aside when the time comes for replacement. 501

Marianne Moore, POETRY

“I, too, dislike it,” Moore begins her definition of poetry, but she finds by the end that even the wildest stretch of the imagination reserves a place for the genuine. 504

Stephen L. Carter, THE INSUFFICIENCY OF HONESTY

Honest and *integrity* are commonly taken as synonymous. Yet, Carter points out, a careful definition of the two terms points out that being one frequently conflicts with being the other. 507

Richard Rodriguez, COMPLEXION

In defining what is essentially an objective, physical term, Rodriguez reaches below the surface to touch the emotional impact of complexion. 513

Chapter Nine**ARGUMENTATION AND PERSUASION****Martin Luther King, Jr., I HAVE A DREAM**

At the high-water mark of the American civil rights movement, King spells out his vision of an America freed from racial segregation. 529

Jonathan Swift, A MODEST PROPOSAL

Homeless children and starvation? In a classic of satire Swift proposes the obvious solution to both problems—eat the children. 534

Stephen Schulhofer, UNWANTED SEX

In rape trials, a woman’s “no” still does not mean no. A law professor tells why and proposes a sweeping, yet surprisingly simple, solution—treat rape crimes the same way property crimes are treated. 542

Andrew Marvell, TO HIS COY MISTRESS

Here is the classic seduction speech. With images of time running out, the poet attempts to persuade his beloved to hurry. 558

Wilfred Owen, DULCE ET DECORUM EST

A chilling condemnation of the illusions of nationalism that sent young boys singing to the slaughter in World War I trenches. 561

Jane Smiley, THE CASE AGAINST CHORES

Why should children be denied idleness? Smiley takes on the great American belief that chores are good for the soul. 564

Katha Pollitt, THE SMURFETTE PRINCIPLE

Why is the girl always the sidekick in children’s shows? Pollitt describes the search for entertainment that doesn’t teach her daughter to be passive and quiet. 567

Franz Kafka, THE JUDGMENT

A man, writing a letter to a friend who is failing in business, confronts the limits of his own, seemingly successful life with a shocking result. 571

John Stuart Mill, ON LIBERTY

A classic essay that some consider the basis for liberal individualism, and others the basis for conservative *laissez-faire* doctrines of strict limitations on the state. 580

Anton Chekhov, A MARRIAGE PROPOSAL

A marriage proposal, but the characters' behaviors, idiosyncrasies, and agendas are what really drive the narrative forward. 591

***Acknowledgments* 605**