

LITERATURE An Introduction to Fiction, Poetry, and Drama

Third Edition

X. J. KENNEDY

THE ASIA FOUNDATION



BOOKS FOR ASIA SAN FRANCISCO, CALIFORNIA, U.S.A. 美國亞洲基金會設贈

LITTLE, BROWN AND COMPANY

Boston • Toronto

Library of Congress Cataloging in Publication Data Main entry under title:

Literature: an introduction to fiction, poetry, and drama.

Includes indexes. Literature – Collections. I. Kennedy, X. J. PN6014.L58 1983 808 82-18642 ISBN 0-316-48876-3

Copyright © 1983 by X. J. Kennedy

All rights reserved. No part of this book may be reproduced in any form or by any electronic or mechanical means including information storage and retrieval systems without permission in writing from the publisher, except by a reviewer who may quote brief passages in a

Library of Congress Catalog Card No. 82-18642

ISBN 0-316-48876-3

987

MU

Published simultaneously in Canada by Little, Brown & Company (Canada) Limited

Printed in the United States of America

Acknowledgments

FICTION

Ann Beattie. "Dwarf House" appeared originally in The New Yorker Magazine, copyright © 1975 by The New Yorker Magazine, Inc. from the book Distortions by Ann Beattie. Reprinted by permission of Doubleday & Company, Inc. Jorge Luis Borges. "The Circular Ruins" from A Personal Anthology by Jorge Luis Borges. Reprinted by permission of Grove Press, Inc. Translated from the Spanish by Anthony Kerrigan. Copyright © 1967 by Grove Press, Inc. Truman Capote. "Miriam." Copyright 1945 and renewed 1973 by Conde Nast Publications, Inc. Reprinted from Selected Writings of Truman Capote, by permission of Random House, Inc.

John Cheever. "The Housebreaker of Shady Hill." Copyright © 1956 by John Cheever. Reprinted from The Stories of John Cheever, by permission of Alfred A. Knopf, Inc.

Anton Chekhov. "Lady with Lapdog" from Lady with Lapdog and Other Stories by Anton Chekhov, translated by David Magarshack (Penguin Classics, 1964) pages 264–281. Copyright © David Magarshack, 1964. Reprinted by permission of Penguin Books Ltd.

Ralph Ellison. "Battle Royal." Copyright 1947-by Ralph Ellison. Reprinted from Invisible Man, by Ralph Ellison, by permission of Random House, Inc.

Raiph Ellison. "Battle Royal." Copyright 1947 by Raiph Ellison. Reprinted from Mussible Man, by Raiph Ellison, by permission of Random House, Inc.

William Faulkner. "A Rose for Emily." Copyright 1930 and renewed 1958 by William Faulkner. Reprinted from Collected Stories of William Faulkner, by permission of Random House, Inc. "Barn Burning." Copyright 1939 and renewed 1967 by Estelle Faulkner and Jill Faulkner Summers. Reprinted from Collected Stories of William Faulkner, by permission of Random House, Inc.

Raymond Federman. "The Meaning of Fiction." Excerpted from Surfiction by Raymond Federman (Swallow Press, and Italian 1981).

Gustave Flaubert. Excerpt from Madame Bovary by Gustave Flaubert, translated by Francis Steegmuller. Copyright © 1957 by Francis Steegmuller. Reprinted by permission of Random House, Inc. "Letter of April 7, 1854" from The Selected Letters of Gustave Flaubert, edited by Francis Steegmuller Reprinted by permission of Joan Daves. Copyright © 1953 by Francis Steegmuller.

E. M. Forster. Excerpt from Aspects of the Novel. Copyright 1927 by Harcourt Brace Jovanovich, Inc.; copyright 1955 by E. M. Forster. Reprinted by permission of the publishers, Harcourt Brace Jovanovich, Inc., and Edward Arnold,

Jakob and Wilhelm Grimm. "Godfather Death" from The Juniper Tree and Other Tales from Grimm, selected by Lore Segal and Randall Jarrell. Pictures by Maurice Sendak. Translation copyright © 1973 by Lore Segal. Pictures copyright © by Maurice Sendak. Selection and arrangement copyright © 1973 by Lore Segal and Maurice Sendak. Reprinted with the permission of Farrar, Straus & Giroux, Inc.

(continued on page 1436)

PREFACE

Literature, in the widest sense, is just about anything written. It is even what you receive in the mail if you send for free literature about a weight-reducing plan or a motorcycle. In the sense that concerns us in this book, literature is a kind of art, usually written, that offers pleasure and illumination. We say it is usually written, for there is oral literature, too. Few would deny the name of literature to "Bonny Barbara Allan" and certain other immortal folk ballads, though they were not set down in writing until centuries after they were originated.

Literature — the book in your hands — is really three books between two covers. Its opening third contains the whole of the textanthology An Introduction to Fiction, Third Edition; its middle third, the whole of An Introduction to Poetry, Fifth Edition; and its closing third is a text-anthology of drama that includes ten plays. All together, the book attempts to provide the college student with a reasonably compact introduction to the study and appreciation of stories, poems, and plays.

I assume that appreciation begins in loving attention to words on a page. Speed reading has its uses; but there are times when, as Robert Frost said, the reader who reads for speed "misses the best part of what a good writer puts into it." Close reading, then, is essential. Still, I do not believe that close reading tells us everything, that it is wrong to read a literary work by any light except that of the work itself. At times this book will suggest different approaches: referring to facts of an author's life; comparing an early draft with a finished version; looking for myth; seeing the conventions (or usual elements) of a kind of writing — seeing, for instance, that an old mansion, cobwebbed and creaking, is the setting for a Gothic horror story.

Although I cannot help having a few convictions about the meanings of certain stories, poems, and plays, I have tried to step back and give you room to make up your own mind. Here and there, in the wording of a question, a conviction may stick out. If you should notice any, please ignore them. Be assured that there is no one right interpretation, laid down by authority, for any work of literature. Trust your

own interpretation — provided that, in making it, you have looked clearly and carefully at the evidence.

Reading literature often will provide you with reason to write. At the back of the book, the large supplement offers the student writer some practical advice. It will guide you, step by step, in finding a topic, planning an essay, writing, revising, and putting your paper into finished form. Further, it offers specific help in writing about fiction, poetry, and drama. There are even sections containing a few pointers for writing stories, poems, and plays of your own. (Even if you don't venture into creative writing, you will find these sections full of glimpses into the processes of literary composition.)

To help you express yourself easily and accurately, both in writing papers and in class discussion, this book will supply critical terms that may be of use to you. These words and phrases appear in **bold face** when they are first defined. If anywhere in this book you meet a critical term you don't know or don't recall — what is an *antihero?* a carpe diem poem? a dramatic question? — just look it up in the Index of Terms on the inside back cover.

A Word about Careers

Students tend to agree that to read writers such as Sophocles, Shake-speare, and Tolstoi is probably good for the spirit, and most even take some pleasure in the experience. But many, if they are not planning to teach English and are impatient to begin some other career, often wonder whether the study of literature, however enjoyable, is not a waste of time — or at least, an annoying obstacle.

This objection may seem reasonable, but it rests on a shaky assumption. It can be argued that, on the contrary, success in a career is not mostly a matter of learning certain information and skills that belong exclusively to a certain profession. In most careers, according to a business executive, people often fail not because they don't understand their jobs, but because they don't understand the people they work with, or their clients or customers; and so they can't imagine another person's point of view. To leap outside the walls of your self, to see through another person's eyes — this is an experience that literature abundantly offers. Although, if you are lucky, you may never meet (or have to do business with) anyone exactly like Mrs. Turpin in the story "Revelation," you probably will learn much about the kind of person she is from Flannery O'Connor's fictional portrait of her. Reading Tolstoi's short novel The Death of Ivan Ilych, you enter the mind of a petty bureaucrat, a judge. Though he is a Russian of the last century, in his habits of thought you may find him amazingly similar to many people now living in America. What is it like to be black, a white may wonder? Perhaps Shakespeare, Langston Hughes, Ralph Ellison, John A. Williams, Gwendolyn Brooks, Sterling A. Brown, and others have knowledge to impart. What is it like to be a woman? If a man would learn, let him read (for a start) Emily Dickinson, Sylvia Plath, Anne Sexton, Adrienne Rich, Edith Wharton, Doris Lessing, Tillie Olsen, Joyce Carol Oates, and Eudora Welty. John Steinbeck, in his story "The Chrysanthemums," Henrik Ibsen, and Tennessee Williams may also tell him a thing or two.

Racing single-mindedly toward careers, some students move like horses wearing blinders. For many, the goals seem fixed and sure: competent nurses, accountants, and dental technicians seem always needed. Still, many who confine their attention to a single kind of learning eventually come to feel a sense of dissatisfaction. Recently, a highly trained and highly paid tool and die maker, asked by his instructor at a college why he had enrolled in an evening literature course, replied, "I just decided there has to be more to life than work, a few beers, and the bowling alley." Other students find that in our society some careers. like waves in the sea, may rise or fall with a speed quite unexpected. Think how many professions we now take for granted didn't even exist a few years ago — for instance, jobs in computer programming, energy conservation, and disco management. Others that had once seemed a person's security for life have been cut back and nearly ruined: cobblery, commercial fishing, railroading. In a society always in change, perhaps the most risky course is to lock oneself into a certain career, unwilling to consider any other. Maybe the opportunity of a lifetime lies in some career that, at present, does not even exist. In fact, the U.S. Department of Labor has shown that the average person changes careers three times in a working life. When for some unforeseen reason such a change has to be made, basic skills may be one's most valuable credentials, together with some knowledge (in depth) of the human heart.

Literature, as they who teach it know, has basic skills to provide. Being an art of words, it can help you become more sensitive to language — your own and other people's. Poetry especially helps you to see the difference between a word that is exactly right and a word that is merely good enough — what Mark Twain calls "the difference between the lightning and the lightning-bug." Read a fine writer alertly, with enjoyment, and some of the writer's ways with words may grow on you. Most jobs today (and even the task of making out a long-form tax return) still call for some close reading and clear writing. Indeed, habits of language can even determine one's place in a society — as Bernard Shaw, though dealing with a different society, demonstrates with humor in *Pygmalion*. (By the way, if a career you have in mind has anything to do with advertising — whether writing it or

using it or resisting it — be sure to read Chapter Fourteen, on suggestions inherent in words.)

Times change, and yet the need to think cogently and express yourself well is no less acute, though you may set down your thoughts on the green and glowing screen of a word processor. That is why most colleges see a need for general learning as well as specialized career training, and recommend basic courses in the humanities. No one can promise, of course, that your study of literature will result in cash profit; but at least the kind of wealth that literature provides is immune to fluctuations of the Dow Jones average. Besides, should you discover in yourself a fondness for great reading, then it is likely that in no season of your life will you become incurably bored or feel totally alone — even after you make good in your career, even when there is nothing on television.

At first, it might strike you that to write about stories, poems, and plays is a sterile exercise, unrelated to any kind of "real" writing you may someday do in the extracollegiate world. However, write about literature and you deepen your knowledge of the English language — and of human beings as well. Both knowledges are vital to practically all the writing you are ever likely to try.

Changes in This Edition

In striving to render this book more teachable, I listened hard to the good counsel of 178 instructors who taught from the last edition. Not every bit of this counsel could be followed without making the book too big for its stitches, but in every vital decision, the wishes of the majority prevailed. The instructors clearly called for a play by Molière. In "Stories for Further Reading," they wanted more stories, and therefore more freedom of choice. (Further reasons for the new changes will be found in the preface to the *Instructor's Manual to Accompany Literature*, *Third Edition*.)

Primarily, this book was conceived as an anthology of literature: some of it great, all at least valuable. This is apparently what its users want it to remain. Yet an increasing number of instructors now teach literature as part of a composition program. To serve them better, this edition further deepens the book's commitment to helping students write. I have tried not to burden the stories, poems, and plays with preachments on composition immediately before or after them. However, brief Suggestions for Writing are now provided throughout the book — at the end of every chapter where they seemed to be of use. And this time, I have gathered all the advice on how to write into a Supplement at the back of the book, so that the student can find it in one place. Short, pointed advice, I believe, helps more than a whole hatful. Still, I have added a discussion of journal-keeping, some new

examples of student prose, and three short (and necessarily oversimple) chapters on how to write a story, a poem, and a play. I claim no authority in any of these arts, but I quote testimony from celebrated writers who reveal a few of their working habits. Not all instructors care to assign creative writing, but I trust that these chapters may also serve those who would have their students glimpse the processes by which literary writers actually battle with the unspoiled page.

One other feature is an innovation. After each main section — Fiction, Poetry, and Drama — you will find a little anthology of short critical statements. Nothing need be done about them; they are here for the instructor who wants students to have a few seminal pieces of criticism at their fingertips. Besides, as the *Instructor's Manual* will indicate, these texts can be quarried for still more topics to be used in writing and discussion, if any more are desired. Is every one of these critical statements seminal? I have to admit that two or three are given merely in hopes of starting a decent fight.

A Note on Texts and Dates

Effort has been made to provide the best available texts and (when necessary) translations. In this edition, a date appears to the right of each title. This is the date of first publication in book form or, in the case of a play, first performance. Parentheses around a date indicate a date of composition — given when a work, such as a poem of Emily Dickinson, was composed much earlier than its first printing. No attempt has been made to guess at dates for medieval popular ballads. Spelling has been modernized (rose-lipped for ros-lip'd) and made American, unless to do so would alter meter or sound. But I have left the y in Blake's strange "Tyger" and let Walt Whitman keep his characteristic bloom'd. Untitled poems are identified by their first lines, unless given titles by custom ("Western Wind").

Acknowledgments

This book remains indebted to all who have corrected and improved it in the past. This edition has also learned much from the advice and comments of many more instructors, among them De Anne D. Adams, Jonathan Aldrich, Floyd A. Allen, Jr., Mark Allen, R. E. Allen, Muriel Allingham-Dale, Grace Amigone, Andrew J. Angyal, Ellen Arl, David Baker, John Barrett (of Richland Community College), John W. Barrett (of the University of South Carolina at Sumter), Marilyn G. Barrette, Michael W. Bartos, Jay Barwell, Robert Bennett, Frederick L. Berty, Edwin T. Block, Jr., Lindy Bonczek, John P. Boots, Wilson C. Boynton, Marion Brock, Van K. Brock, Maurice F. Brown, E. J. Burde, Susan M. Butler, Robert A. Byrne, Richard F. Cahill, D. Dean Cantrell, William

Cash, Susan Claiborne, Howard T. Clausen, Lawrence M. Clopper, Carol M. Cochran, Joseph J. Comprone, Steve Cook, Josh Copeland, Marion W. Copeland, Larry B. Corse, David Cowart, John W. Crawford, Virginia P. Critchlow, Carol Cunningham-Ruiz, Giles Daeger, Joan Daggrell, Sharon Dean, Robert Vernon Dees, P. Jay Delnar, Joseph DeMuro, Michael R. Dressman, Janet Eber, Nathaniel Elliott, Dean B. Farnsworth, Marie Finnegan, Lois B. Fisher, James Flynn, D. R. Fosso, Roberts W. French, Ruth Friedman, Jane Fuentes, Laura M. Gabrielsen, Rica Garcia, Jerome Garger, Diane Gillespie, Bert Glanz, Frederick Goldberg, William S. Gray, Katie Green, Richard L. Guertin, R. S. Gwynn, James Hall, Lane Hankinson, Carol T. Hayes, Nancy Yanes Hoffman, Deborah A. Holland, Clement Howton, Daniel Hughes, Linda T. Humphrey, Lyn Isbell, Jay Jacoby, Edward Jayne, Judith B. Jernigan, Ellwood Johnson, Kenneth G. Johnston, Pauline G. Jones. Thomas Kaminski, Frank S. Kastor, Mark Kelso, David Kerner, Paul Kistel, Enno Klammer, Jack Kolb, Judith J. Kollmann, Margaret Langhans, Richard Leveroni, Thomas Lisk, Arthur Lothrop, David Louie, Lawrence J. Luck, Peter Maguire, Jewel Marple, J. E. Marsh, William Matter, Richard Maxwell, Clark Mayo, Judith H. McDowell, Jerry D. McElveen, S. D. McFarland, Patricia McGowan, William M. McIlwaine, Nayan McNeill, John H. Meagher, III, Betty Ann Metz, Ellen Meyer, Walter S. Minot, Richard Moore, Christopher Morris, Leroy Mottla, David Nelson, Ronald B. Newman, Jeanne Nichols, Marsha R. Nourse, Robert Nugent, Ellen J. O'Brien, Louis Oldani, S.J., Janet Overmyer, Merriem Palitz, William A. Pasch, Louis G. Pecek, Evelyn H. Pendley, Charles Pennel, Paul Petlewski, Sarah B. Pfaffenroth, Alan Powers, Jo Radner, Willie Reader, Morton D. Rich, Chet Rogalski, Thomas A. Ryan, Jules Ryckebusch, Nicki Sahlin, Nancy G. Schrier, Thomas M. Scriver, Lore Segal, Thomas H. Seiler, John N. Serio, D. Dean Shackelford, Rhoda W. Sheehan, Katherine G. Simoneaux, Paul Smith, Ellen W. Sternberg, Ruth L. Strickland, Dabney Stuart, Thomas Swiss, Joyce Swofford, Philip A. Tetreault, Leland M. Thiel, Charles S. Tilghman, David Ned Tobin, Blagoy P. Trenev, Thomas J. Trout, Tom Trusky, Billie Varnum, A. Delaney Walker, Robert K. Wallace, Roger Weaver, David R. Webank, Robert P. Weeks, Irwin Weiser, Mary M. White, Jayne A. Widmayer, Anne Williams, Ruth Windhover, Mathew I. Winston, Blossom Wohl, Linda L. Woods, Dal F. Wooten, Clemewell Young, Melody Zatdel, and Karl Zender. Sylvan Barnet continued to give valuable criticism. Paul T. Hopper read and corrected the poetry section in manuscript. For the publisher, Carolyn Potts lent her wise guidance; Elizabeth Schaaf supplied her editorial good sense; Donna McCormick fought the battle of permissions; and Barbara Breese, Ed Dornan, David Giele, Marianne L'Abatte, Elizabeth Philipps, Millie Stevens, Gail Stewart, and Sally Stickney made valuable contributions. I remain grateful to students at Tufts, Michigan, North

Carolina (Greensboro), California (Irvine), and Leeds for helping me read literature. Dorothy M. Kennedy, co-author of the *Instructor's Manual*, contributed along with her faith and sensibility some questions to the book itself.

TOPICAL CONTENTS

FIC	CHON	1
	gestions for Writing will be found in Chapters 1 throuach chapter.	gh 8, at the end
1	What Is Fiction?	3
	FABLE AND TALE PLOT THE SHORT STORY	4 8 10
2	Point of View	18
3	Character	45
4	Tone and Style	73
	A NOTE ON IRONY	93
5	Theme	103
6	Symbol	145
7	Evaluating a Story	176
8	Reading a Novel	180
	VARIETIES OF THE NOVEL HOW TO READ A NOVEL A SHORT NOVEL FOR READING AND STUDY	185 187 190
9	Stories for Further Reading	231
10	Criticism: On Fiction	381

此为试读,需要完整PDF请访问: www.ertongbook.com

Topical Contents xiii

POETRY 393

Suggestions for Writing will be found in Chapters 11 through 26, at the end of each chapter.

11	Entrances	397
12	Listening to a Voice	406
	TONE	406
	THE PERSON IN THE POEM	411
	IRONY	417
	FOR REVIEW AND FURTHER STUDY	424
13	Words	429
	LITERAL MEANING: WHAT A POEM SAYS FIRST	429
	THE VALUE OF A DICTIONARY	436
	WORD CHOICE AND WORD ORDER	443
14	Saying and Suggesting	455
15	Imagery	465
	ABOUT HAIKU	471
	FOR REVIEW AND FURTHER STUDY	474
16	Figures of Speech	47 9
	WHY SPEAK FIGURATIVELY?	479
	METAPHOR AND SIMILE	482
	OTHER FIGURES	487
	FOR REVIEW AND FURTHER STUDY	493
17	Song	499
	SINGING AND SAYING	499
	BALLADS	505
	FOR REVIEW AND FURTHER STUDY	512
18	Sound	516
	SOUND AS MEANING	516
	ALLITERATION AND ASSONANCE	521
	RIME	52 5
	READING AND HEARING POEMS ALOUD	531
xiv	Topical Contents	

19	Rhythm	536
	STRESSES AND PAUSES METER	536 545
20	Closed Form, Open Form	557
	CLOSED FORM: BLANK VERSE, STANZA, SONNET OPEN FORM FOR REVIEW AND FURTHER STUDY	558 572
21	Poems for the Eye	583 590
	•	
22	Symbol	600
23	Myth	610
24	Alternatives	627
	THE POET'S REVISIONS	627
	TRANSLATIONS	632
	PARODY	636
25	Telling Good from Bad	643
26	Knowing Excellence	656
27	What Is Poetry?	669
28	Poems for Further Reading	673
29	Criticism: On Poetry	793
DR	AMA	809
Sugg of ea	gestions for Writing will be found in Chapters 30 through 35, at the ach chapter.	end
30	What Is Drama?	811
	THE PLAY AS PERFORMANCE	811
	Topical Contents	xv

	THE PLAY AS LITERATURE HOW TO READ A PLAY	812 813
	NOW TO KEND A FEAT	013
31	Elements of a Play	816
32	Tragedy	827
	THE THEATER OF SOPHOCLES THE THEATER OF SHAKESPEARE	828 872
33	Comedy	961
	THE THEATER OF MOLIERE	963
	HIGH COMEDY AND LOW	1021
34	The Modern Theater	1097
	REALISM AND NONREALISM	1097
	TRAGICOMEDY AND THE ABSURD	1192
35	Evaluating a Play	1212
36	Plays for Further Reading	1215
37	Criticism: On Drama	1329
*		
SU	PPLEMENT	1345
	Writing about Literature	1347
	SOME APPROACHES TO LITERATURE	1348
	FINDING A TOPIC	1349
	ORGANIZING YOUR THINKING WRITING A DRAFT	1352 1353
	WRITING A DRAFT	1333
	REVISING	1355
	REVISING THE FORM OF YOUR FINISHED PAPER	1355 1356

Writing about a Story	1359
EXPLICATION	1363
ANALYSIS	1366
COMPARISON AND CONTRAST	1372
SUGGESTIONS FOR WRITING	1373
Writing a Story	1376
FINDING A STORY	1376
THE PROCESS OF STORYTELLING	1378
SUGGESTIONS FOR WRITING	1383
Writing about a Poem	1385
EXPLICATION	1386
ANALYSIS	1391
COMPARISON AND CONTRAST	1393
HOW TO QUOTE A POEM	1397
BEFORE YOU BEGIN SUGGESTIONS FOR WRITING	1398 1400
SUGGESTIONS FOR WRITING	1400
Writing a Poem	1403
HOW DOES A POEM BEGIN?	1403
ON BLOTTING OUT LINES	1410
REACHING AN AUDIENCE	1415
SUGGESTIONS FOR WRITING	1419
Writing about a Play	1421
METHODS	1421
THE CARD REPORT	1423
THE PLAY REVIEW	1426
SUGGESTIONS FOR WRITING	1429
Writing a Play	1432
SUGGESTIONS FOR WRITING	1435
INDEX OF FIRST LINES	1443
INDEX OF AUTHORS AND TITLES	1449
INDEX OF TERMS	inside back cover

CONTENTS

FI	CTION	1	
	ggestions for Writing will be found in Chapters 1 through 8, at the e each chapter.	nd	
1	What Is Fiction?	3	
	FABLE AND TALE	4	
	W. Somerset Maugham, The Appointment in Samarra 4		
	A servant tries to gallop away from Death in this brief sardonic fable retold by a master storyteller.		
	JAKOB AND WILHELM GRIMM, Godfather Death (Translated by Lore Segal) 6		
	Neither God nor the Devil came to the christening. In this memorable folk tale, a young man receives a magical gift with one terrible string attached.		
	PLOT	8	
	THE SHORT STORY	10	
	John Updike, A & P 12		
	In walk three girls in nothing but bathing suits, and Sammy finds himself transformed from a check-out clerk in an apron to a knight in battle garb.		
2	Point of View	18	
	WILLIAM FAULKNER, A Rose for Emily 24		
	Eccentric, proud Emily Grierson defied the town from the fortress of her mansion. Who would have guessed what secret lay inside?		
	Frank O'Connor, First Confession 31		
	A keen-humored priest cross-examines a boy who would chop up his barefoot grandmother.		
	Doris Lessing, A Woman on a Roof 37		
	More intense than the heat of the rooftop, the vision of the sunbather was a bonfire in young Tom's mind.		

3 Character 45

James Thurber, The Cathird Sea	t 48
--------------------------------	------

Had he gone berserk? Imagine him — mousy Mr. Martin, head file clerk — barging into a woman's apartment, swigging booze, and plotting murder most vile.

KATHERINE ANNE PORTER, The Jilting of Granny Weatherall 55

For sixty years Ellen Weatherall had fought back the memory of that terrible day. Why now did she summon her lover?

ISAAC BASHEVIS SINGER, Gimpel the Fool (Translated by Saul Bellow) 62

Gimpel — Gimpel the baker! A cow flew over the roof and laid brass eggs! Do you believe it? And do you believe your children are your own?

4 Tone and Style

73

ERNEST HEMINGWAY, A Clean, Well-Lighted Place 77

Alone each night, the old man drank in the bright café till closing time. What was it he wanted? One other person knew.

William Faulkner, Barn Burning 80

A blazing torch to Ab Snopes was a weapon. Now Sarty confronts a dilemma: to obey or to defy the fierce, vengeful old man.

A NOTE ON IRONY

93

SHIRLEY JACKSON, The Lottery 95

Splintered and faded, the black box worked its annual terror. No one in town, not even the children, could claim immunity.

5 Theme

103

FLANNERY O'CONNOR, Revelation 106

Mrs. Turpin was Jesus' favorite child, or so she figured — until violence flared in a doctor's waiting room.

Kurt Vonnegut, Jr., Harrison Bergeron 121

Are you handsome? Off with your eyebrows! Are you brainy? Let a transmitter sound thought-shattering beeps inside your ear.

Stephen Crane, The Open Boat 126

In a lifeboat in the Atlantic, a reporter learns something of fate and comradeship while circled by sharks and tantalized by the sight of land.

6 Symbol

145

JOHN STEINBECK, The Chrysanthemums 148

Fenced-in Elisa's emotionally starved life seemed to take on new meaning with the arrival of the scissors-grinding man.

xx Contents