

THE NORTON
INTRODUCTION
TO *Literature*



ALISON BOOTH

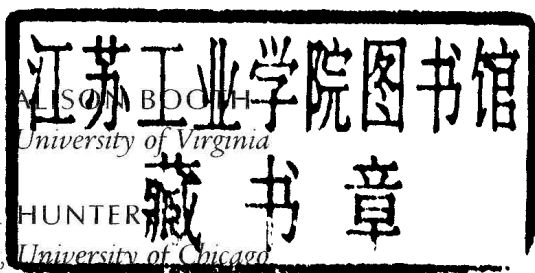
J. PAUL HUNTER

KELLY J. MAYS

SHORTER NINTH EDITION

THE NORTON
INTRODUCTION
TO *Literature*

SHORTER NINTH EDITION



J. PAUL HUNTER
Emeritus, University of Chicago
University of Virginia

KELLY J. MAYS
University of Nevada, Las Vegas



W. W. NORTON & COMPANY
New York, London

W. W. Norton & Company has been independent since its founding in 1923, when William Warder and Mary D. Herter Norton first published lectures delivered at the People's Institute, the adult education division of New York City's Cooper Union. The Nortons soon expanded their program beyond the Institute, publishing books by celebrated academics from America and abroad. By mid-century, the two major pillars of Norton's publishing program—trade books and college texts—were firmly established. In the 1950s, the Norton family transferred control of the company to its employees, and today—with a staff of four hundred and a comparable number of trade, college, and professional titles published each year—W. W. Norton & Company stands as the largest and oldest publishing house owned wholly by its employees.

Editor: Peter Simon

Developmental editor: Michael Fleming

Electronic media editor: Eileen Connell

Editorial assistants: Simone Gubar and Birgit Larsson

Production manager: Diane O'Connor

Photo research: Stephanie Romeo

Permissions clearance: Katrina Washington

Interior design: Charlotte Staub

Managing editor, College: Marian Johnson

Composition: Binghamton Valley Composition

Manufacturing: R. R. Donnelley & Sons

Copyright © 2006, 2002, 1998, 1995, 1991, 1986, 1981, 1977, 1973
by W. W. Norton & Company, Inc.

All rights reserved

Printed in the United States of America

Since this page cannot legibly accommodate all the copyright notices, the Permissions Acknowledgments constitute an extension of the copyright page.

Library of Congress Cataloging-in-Publication Data

The Norton introduction to literature / [edited by] Alison Booth,
J. Paul Hunter, Kelly J. Mays.—Shorter 9th ed.
p. cm.

Includes bibliographical references and indexes.

ISBN 0-393-92615-X (pbk.)

I. Literature—Collections. I. Booth, Alison. II. Hunter, J. Paul,
date. III. Mays, Kelly J.

PN6014.N67 2005

808—dc22

2005048243

W. W. Norton & Company, Inc., 500 Fifth Avenue, New York, NY 10110
www.wwnorton.com

W. W. Norton & Company Ltd., Castle House, 75/76 Wells Street, London
W1T 3QT

3 4 5 6 7 8 9 0

Preface for Instructors

Over the past thirty years, *The Norton Introduction to Literature* has helped students learn to read and enjoy literature. This Shorter Ninth Edition—our most extensive revision to date—offers in a single volume a complete course in reading and writing about literature. We have thoroughly reshaped it as a teaching anthology focused on the actual tasks, challenges, and questions typically faced by college students and instructors. It offers practical advice to help students transform their first impressions of literary works into fruitful discussions and meaningful critical essays, and it helps students and instructors together tackle the more complex questions at the heart of literary study. We have revised *The Norton Introduction to Literature* with an eye to providing a book that is as flexible and useful as possible—serving many different teaching styles and individual preferences—and that also conveys the excitement at the heart of literature itself.

Features of *The Norton Introduction to Literature*

The Norton Introduction to Literature has been a classroom favorite for over thirty years, and although this Shorter Ninth Edition contains much that is new or refashioned, the essential features of the text have remained consistent over many editions:

Diverse selections with broad appeal

As in the classroom, the readings remain at the heart of all we do, so we have given high priority to selecting a rich array of representative literary works. Among the 50 stories, 323 poems, and 12 plays in *The Norton Introduction to Literature*, readers will find selections by well-established and emerging voices alike, representing a wide variety of times, places, cultural perspectives, and styles. The readings are excitingly diverse in terms of subject and style as well as authorship and national origin. In selecting and presenting literary texts, our top priority continues to be quality and pedagogical relevance and usefulness. To enhance the latter, and to avoid any form of literary segregation, we have integrated the new with the old and the experimental with the canonical. In this way, we aim to help students and teachers alike approach the unfamiliar by way of the familiar (and vice versa).

Helpful and unobtrusive editorial matter

As always, the editorial material before and after the selections avoids dictating any interpretation or response, but instead highlights essential terms and concepts while providing students with a way into the literature that follows. Questions and writing suggestions—all of which are new or substantially rewritten in the

Shorter Ninth Edition—help readers apply general concepts to specific readings in order to develop, articulate, and debate their own responses. We have annotated the works, as in all Norton anthologies, with a light hand, seeking to be informative but not interpretive.

An introduction to the study of literature

To introduce students to fiction, poetry, and drama is to open up a complex field of study with a long history. The expanded Introduction addresses many of the questions students may have about this field, concerning not only the nature of literature but also the practice of criticism. By exploring answers to the question “What do we do with literature?” we clear away some of the mystery about matters of method and approach, and we provide motivated students with a sense of the issues and opportunities that lie ahead if they continue their study of literature. A thoroughly revamped “Critical Approaches” chapter provides an overview of contemporary critical theory and its terminology and is useful as an introduction, a refresher, or a preparation for further study.

Helpful guidance for writing about literature

A new “Writing about Literature” section offers detailed and comprehensive guidance on how to write an essay about literature. As in the book’s other sections, the first steps are easy, outlining an essay’s basic formal elements—thesis, structure, and so on. Following these steps encourages students to approach the essay both as a distinctive genre with its own specifications and as an accessible form of writing with a clear purpose. From here, we walk students step-by-step through the writing process—how to choose a topic, gather evidence, and develop an argument; we detail the methods of writing a research essay; and we explain the mechanics of effective quotation and responsible citation and documentation. Finally, we include a new sample research paper—annotated by the editors to call attention to important features of good student writing.

A comprehensive approach to the contexts of literature

The Shorter Ninth Edition not only offers expanded resources for interpreting and writing about literature, but also extends the perspectives from which students can view particular authors and works. One of the great strengths of *The Norton Introduction to Literature* has been its exploration of the relation between literary texts and a variety of contexts. For several editions, “Author’s Work” and “Critical Contexts” chapters have served as mini-casebooks containing all the materials necessary for exciting context-focused reading and writing assignments. In the Shorter Ninth Edition, we add an illuminating chapter on the cultural and historical contexts surrounding the poetry of the Harlem Renaissance.

A sensible and teachable organization

We have chosen to preserve the traditional format of *The Norton Introduction to Literature*, which has worked well for teachers and students for many editions. Each

genre is approached in three logical steps. Fiction, for example, is introduced by *Fiction: Reading, Responding, Writing*, which treats the purpose and nature of fiction, the reading experience, and the steps one takes to begin writing about fiction. This is followed by the seven-chapter section called *Understanding the Text*, which concentrates one-by-one on each of the genre's key elements. Next, "The Whole Text" chapter reviews the analytical aids presented in the previous chapters and suggests how to use them to form an interpretation. The third section, *Exploring Contexts*, suggests ways to embrace a work of literature by considering various literary, temporal, and cultural contexts. *Reading More*, the final component in the Fiction section, as in Poetry and Drama, is a reservoir of additional readings for independent study or a different approach.

The book's arrangement allows movement from narrower to broader frameworks, from simpler to more complex questions and issues, mirroring the way people read—wanting to learn more as they experience more. At the same time, no chapter or section depends on any other, so that individual teachers can pick and choose which chapters or sections to tackle and in what order.

New to the Shorter Ninth Edition

Fifty-four new selections

Of the 50 stories, 323 poems, and 12 plays in *The Norton Introduction to Literature*, 11 stories, 42 poems, and 1 play are new to this edition. You will find new selections from established and respected writers such as Margaret Atwood, A. S. Byatt, Countee Cullen, Seamus Heaney, Claude McKay, Christina Rossetti, Tom Stoppard, Edith Wharton, and Oscar Wilde and from emerging writers such as Sherman Alexie, Andrea Barrett, Michael Chabon, Edwidge Danticat, Andrew Hudgins, and Pat Mora.

New contextual chapter

Building on the success and popularity of such chapters in the full-length Ninth Edition, the Shorter Ninth Edition includes a new contextual chapter devoted to culture and history.

The Harlem Renaissance: In the Poetry section, a chapter on the Harlem Renaissance provides not only a compact and teachable selection of some of the best-known poems from this exciting American literary movement,

LANGSTON HUGHES *The Weary Blues* 1173

3 With fingers long and black,
All through the dark,
Against the white man's house,
In the little wind,
The black hand plucks and plucks

10 At the bricks.
The bricks are the color of blood and very small.
Is it a black hand.
Or is it a shadow?


1927

LANGSTON HUGHES
WEB *The Weary Blues*

Droning a drowsy-syncope tune,
Rocking back and forth to a mellow croon,
I heard a Negro play.
Down on Lenox Avenue the other night
5 By the pale dull pallor of an old gas light
He did a lazy sway . . .
He did a lazy sway . . .
To the tune o' those Weary Blues,
With his ebony hands on each ivory key
10 He made that poor piano moan with melody
O Blues!
Swaying to and fro on his rickety stool
He played that sad raggy tune like a musical fool.
Sweet Blues!

15 Coming from a black man's soul
O Blues!
In a deep song voice with a melancholy tone
I heard that Negro sing, that old piano moan—
"Ain't got nobody in all this world,
20 Ain't got nobody but ma self.
I's gwine to quit ma frownin'
And put ma troubles on the shelf."
Thump, thump, thump, went his foot on the floor.
He played a few chords then he sang some more—
25 "I got the Weary Blues
And I can't be satisfied.
Got the Weary Blues
And can't be satisfied—
I ain't happy no mo
30 And I wish that I had died."

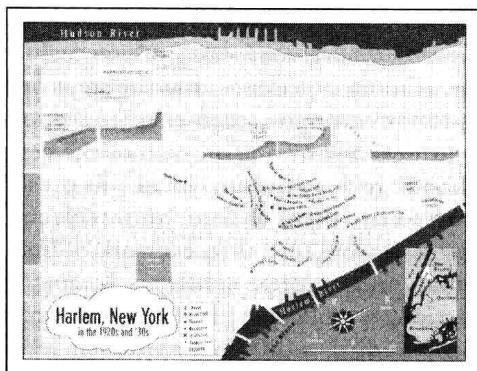
* Major Harlem blues singer: Louis Armstrong & Jellyroll Morton.



but also prose pieces by Langston Hughes, James Weldon Johnson, Alain Locke, Rudolph Fisher, and Zora Neale Hurston and visual materials to spark student interest and understanding.

Completely Revised Pedagogy

- The chapter introductions in the Shorter Ninth Edition of *The Norton Introduction to Literature* have been revised to more clearly introduce major terms and concepts. They're shorter, clearer, and more helpful in this edition.
- In the *Reading, Responding, Writing* and the *Understanding the Text* sections of the book, a question or set of questions follows each piece. All of these questions are new to the Ninth Edition.
- The *Introduction, Writing about Literature*, and *Critical Approaches* sections have all been rewritten for the Ninth Edition. The latter two are now more useful for quick reference than they were in past editions.



800 BIOGRAPHICAL SKETCHES: FICTION WRITERS

GABRIEL GARCÍA MARQUEZ



(1928)
Born in Aracataca, Colombia, a remote town near the Caribbean coast. Gabriel García Márquez studied law at the University of Bogotá and then worked as a journalist in Latin America, Europe, and the United States. In 1967, he took up permanent residence in Barcelona, Spain. His first published book, *Love in the Time of Cholera* (1987), set in the fictional small town of Macondo is based on the myths and legends of his childhood home. His most famous novel, *One Hundred Years of Solitude* (1967), fuses magic, reality, fable, and fantasy to present six generations of one Macondo family, a microcosm of many of the social, political, and economic problems of Latin America. Among his many works are *The Autumn of the Patriarch* (1975), *Chronicle of a Death Foretold* (1988), *Love in the Time of Cholera* (1987), *Of Love and Other Demons* (1994), and *Living to Tell the Tale* (2003), a three-volume set of memoirs. Márquez won the Nobel Prize for Literature in 1982.



SUSAN GLASPELL

(1896–1948)
Born and raised in Davenport, Iowa, Susan Glaspell graduated from Drake University and worked on the staff of the *Iowa Moines Daily News* until her stories began appearing in magazines such as *Harper's* and the *Ladies' Home Journal*. In 1911, Glaspell moved to New York City, where, two years later, she married the theater director George Cram Cook. In 1919, they founded the Provincetown Playhouse on Cape Cod, an extraordinary gathering of actors, directors, and playwrights, including Eugene O'Neill, Edna St. Vincent Millay, and John Reed; among the many plays she wrote to be performed by this company are *Trifles* (1916), *The Verge* (1921), *Jennies* (1922), and *Alison's House* (1923), a Pulitzer Prize-winning drama based on the life of Emily Dickinson. Glaspell spent the last part of her life in Provincetown, devoting herself to writing fiction; among her books are *Wasting* (1911), *Trifles: Stories* (1912), *Fidelity* (1915), and *The Morning Is Near Us* (1940).



- To encourage students to use the media that accompanies *The Norton Introduction to Literature*, the Shorter Ninth Edition places icons next to the titles of literary works that are featured on the two-CD Audio Companion  or on *LitWeb*, the online companion to the anthology .
- Biographical information about the authors whose work is included in the anthology is now gathered at the end of each genre section, and almost all biographical sketches are accompanied by a portrait of the author.

Accompanying Media

Free Audio Companion

Because almost all reading experiences can be enhanced by an accompanying listening experience, every new copy of *The Norton Introduction to Literature*, Shorter Edition, comes with two audio CDs that present readings of 28 poems, 4 short stories, and selections from 3 plays. Highlights include Garrison Keillor reading poems by Christopher Marlowe and Emily Dickinson, Lynn Redgrave and Michael Redgrave in a scene from *Pygmalion*, Lee J. Cobb as Willy Loman in *Death of a Salesman*, as well as many authors reading their own works. A complete listing of the tracks on these audio CDs can be found inside the front cover.

LITWEB (wnnorton.com/litweb)

This online companion to *The Norton Introduction to Literature*, Shorter Edition, encourages students to think through their responses to literature in three stages: articulating a personal response, rereading creatively and analytically, and researching contextual and scholarly resources on the Web in order to enrich their own interpretive work. LitWeb's features include:

- **In-Depth Literary Workshops.** Featuring 50 works from the text, these workshops guide students through the reading, rereading, and contextual exploration of a work. Author biographies and a set of related links are included.
- **Online Glossary and Glossary Flashcards.** These flashcards allow students to test and reinforce their knowledge of over 200 literary terms.
- **Writing about Literature.** This substantial section from *The Norton Introduction to Literature* is included online in its entirety.
- **Self-Grading Multiple-Choice Quizzes** on the elements of literature.
- **Access to Norton Poets Online** (nortonpoets.com), which features interviews with over 60 contemporary poets, dozens of audio recordings of poets reading their work, essays, online poetry workshops, and an e-mail newsletter.

Norton Literature Online

In addition to the book-specific resources available in *LitWeb*, every new copy of *The Norton Introduction to Literature*, Shorter Edition, provides students with *free* access to *Norton Literature Online* (wnnorton.com/literature), the gateway to all Norton's outstanding online literature resources. You can find more information about *Norton Literature Online* inside the back cover of this book.

Instructor's Resources

Instructor's Manual

Revised by Barbara Bird and Linda Yakle, both of St. Petersburg College, this thorough guide offers in-depth discussions of nearly all the works in the anthology as well as teaching suggestions and tips for the writing intensive literature course.

Teaching Poetry: A Handbook of Exercises for Large and Small Classes (Allan J. Gedalof, University of Western Ontario)

This practical handbook offers a wide variety of innovative in-class exercises to enliven classroom discussion of poetry. Each of these flexible teaching exercises includes straightforward, step-by-step guidelines and suggestions for variation.

Norton Resource Library (wnnorton.com/nrl)

The Norton Resource Library offers teachers an online source of instructional content for use in conventional classrooms, course management systems, or distance education environments.

To obtain any of these instructional resources, please contact your local Norton representative.

In all our work on this edition, we have been guided by teachers in other English departments and in our own, by students who used the textbook and wrote to us with comments and suggestions, and by students in our own classes. We hope that with such capable help we have been able to offer you a solid and stimulating introduction to the experience of literature.

Acknowledgments

Our collaboration on this book continually reminds us of why we follow the vocation of teaching literature, which after all is a communal rather than solitary calling. Our own teachers and students as well as our colleagues have shown us how to join private responses to literature with shared learning and interpretation, both in discussion and in writing. We are grateful for the chance to refresh our appreciation of literature with the new as well as the longstanding selections in this book.

We have many people to thank as this edition reaches publication. Of our colleagues and students, we would like to offer special thanks to Gordon Braden and Victor Luftig for opportunities to teach high school English teachers; to Cindy Wall for being an inspirational colleague who also teaches from this text; to Megan Becker-Leckrone, Joseph Clark, Lotta Lofgren, Chip Tucker, Karen Chase, and John O'Brien for help with sources, both literary and pedagogical; to Ellen Malenas, Jill Rappaport, and Chloe Wigston Smith for their expertise as a teaching team in "Introduction to the Major"; and to Richard Gibson for allowing us to reprint his research essay.

The Norton Introduction to Literature continues to thrive because teachers and students who use it take the time to provide us with valuable feedback and suggestions for improvement. We thank all of you who do so, and especially the following, whose written comments on the Eighth Edition helped us plan the Ninth: Matt Babcock, Brigham Young University—Idaho; Mary Bayer, Grand Rapids Community College; Brad Bowers, Barry University; Paul Bruss, Eastern Michigan University; Donna Campbell, Gonzaga University; Deany M. Cheramie, Xavier University; Dean Cooledge, University of Maryland—Eastern Shore; Frances Secco Davidson, Mercer County Community College; Harry Eiss, Eastern Michigan University; Stephen George, Brigham Young University—Idaho; Jerry Gilbert, Jackson State Community College; Atalissa S. Gilfoyle, J. Sargeant Reynolds Community College; Brian Glover, University of Virginia; Kendall Grant, Brigham Young University—Idaho; Anne C. Halligan, Broome Community College; Jack Harrell, Brigham Young University—Idaho; Peter Hawkes, East Stroudsburg University; Rose Hawkins, Community College of Southern Nevada; Pat Heintzelman, Lamar University; Anne Hendricks, Brigham Young University—Idaho; Cynthia Ho, University of North Carolina—Asheville; Caroline Hunt, College of Charleston; Charles Jimenez, Hillsborough Community College; Linda Karch, Norwich University; Alan Kelly, Millersville University; Mary Ann Klein, Quincy University;

Dennis P. Kriewald, Laredo Community College; Shawn Liang, Mohawk Valley Community College; David Lipton, Long Beach City College; Nicholas Mason, Brigham Young University; Arch Mayfield, Wayland University; Michael McKeon, Rutgers University; Michael Minassian, Broward Community College; David Mulry, Longview Community College (Odessa); Nancy Nahra, Champlain College; Kelly Owen, College of Charleston; David Paddy, Whittier College; Daniel G. Payne, State University of New York, Oneonta; Velvet Pearson, Long Beach City College; Robert Peltier, Trinity College; Jahan Ramazani, University of Virginia; Catherine Rodriguez, University of Virginia; Phillip A. Snyder, Brigham Young University; Paula Soper, Brigham Young University—Idaho; Darlene Sybert, University of Missouri; Craig Warren, University of Virginia; Sarah Watson, East Texas Baptist University; Sharon Wynkoop, Grand Rapids Community College; and David Zimmerman, Montgomery College.

The Norton
Introduction to Literature

SHORTER NINTH EDITION

Brief Contents

Fiction

Reading, Responding, Writing 12

Understanding the Text 66

- 1 PLOT 66
- 2 NARRATION AND POINT OF VIEW 120
- 3 CHARACTER 140
- 4 SETTING 196
- 5 SYMBOL 230
- 6 THEME 264
- 7 THE WHOLE TEXT 299

Exploring Contexts 362

- 8 THE AUTHOR'S WORK AS CONTEXT: FLANNERY O'CONNOR 362
- 9 LITERARY KIND AS CONTEXT: INITIATION STORIES 417
- 10 FORM AS CONTEXT: THE SHORT SHORT STORY 448
- 11 CRITICAL CONTEXTS: A FICTION CASEBOOK 465

Reading More Fiction 507

BIOGRAPHICAL SKETCHES: FICTION WRITERS 582

Poetry

Reading, Responding, Writing 594

Understanding the Text 619

- 12 TONE 619
- 13 SPEAKER 639
- 14 SITUATION AND SETTING 657
- 15 LANGUAGE 682
- 16 THE SOUNDS OF POETRY 729
- 17 INTERNAL STRUCTURE 755
- 18 EXTERNAL FORM 777
- 19 THE WHOLE TEXT 803

Exploring Contexts 813

- 20 READING POETRY IN CONTEXT 813
- 21 THE AUTHOR'S WORK AS CONTEXT: JOHN KEATS
AND ADRIENNE RICH 835
- 22 LITERARY TRADITION AS CONTEXT 877
- 23 CULTURAL AND HISTORICAL CONTEXTS:
THE HARLEM RENAISSANCE 906
- 24 CRITICAL CONTEXTS: A POETRY CASEBOOK 947

Reading More Poetry 978

BIOGRAPHICAL SKETCHES: POETS 1029

Drama

Reading, Responding, Writing 1044

Understanding the Text 1092

- 25 ELEMENTS OF DRAMA 1092

Exploring Contexts 1265

- 26 THE AUTHOR'S WORK AS CONTEXT: WILLIAM SHAKESPEARE 1265
- 27 CRITICAL CONTEXTS: A DRAMA CASEBOOK 1420

Reading More Drama 1470

BIOGRAPHICAL SKETCHES: PLAYWRIGHTS 1682

Writing about Literature 1685

- 28 PARAPHRASE, SUMMARY, AND DESCRIPTION 1685
- 29 THE ELEMENTS OF THE ESSAY 1689
- 30 THE WRITING PROCESS 1698
- 31 THE RESEARCH ESSAY 1711
- 32 QUOTATION, CITATION, AND DOCUMENTATION 1727
- 33 SAMPLE RESEARCH PAPER 1739

Critical Approaches 1749

Glossary A1

Contents

Preface xxi

Introduction 1

Why Literature Matters 1

“The Canon” 3

What Is Literature? 3

Thinking Critically about Literature 5

Fiction


Fiction: Reading, Responding, Writing 12

ANONYMOUS, *The Elephant in the Village of the Blind* 13

LINDA BREWER, *20/20* 15

 RAYMOND CARVER, *Cathedral* 20

GRACE PALEY, *A Conversation With My Father* 31

 A. S. BYATT, *The Thing in the Forest* 35


SHERMAN ALEXIE, *Flight Patterns* 49

STUDENT WRITING: NINA SULLIVAN, *The Heart of Storytelling in “A Conversation with My Father” and “Flight Patterns”* 63

Understanding the Text 66

PLOT 66


JOHN CHEEVER, *The Country Husband* 71

 JAMES BALDWIN, *Sonny’s Blues* 88

 EDITH WHARTON, *Roman Fever* 110


NARRATION AND POINT OF VIEW 120



EDGAR ALLAN POE, *The Cask of Amontillado* 123

 ERNEST HEMINGWAY, *Hills Like White Elephants* 128

LORRIE MOORE, *How* 132

CHARACTER 140

 EUDORA WELTY, *Why I Live at the P.O.* 145

 indicates that a work is featured on *LitWeb*.  indicates that a work is featured on the Audio Companion.

- WEB** HERMAN MELVILLE, *Bartleby, the Scrivener* 153
 DORIS LESSING, *Our Friend Judith* 179
STUDENT WRITING: BETHANY QUALLS, *Character and Narration in "Cathedral"* 193

4 SETTING 196

- ANDREA BARRETT, *The Littoral Zone* 198
WEB AMY TAN, *A Pair of Tickets* 204
 ANTON CHEKHOV, *The Lady with the Dog* 218

5 SYMBOL 230

- WEB** NATHANIEL HAWTHORNE, *Young Goodman Brown* 232
WEB FRANZ KAFKA, *A Hunger Artist* 242
WEB ANN BEATTIE, *Janus* 248
 EDWIDGE DANTICAT, *A Wall of Fire Rising* 252

6 THEME 264

- ANGELA CARTER, *A Souvenir of Japan* 266
 BHARATI MUKHERJEE, *The Management of Grief* 272
 JHUMPA LAHIRI, *Interpreter of Maladies* 284

7 THE WHOLE TEXT 299

- JOSEPH CONRAD, *The Secret Sharer* 299
 LOUISE ERDRICH, *Love Medicine* 327
WEB STEPHEN CRANE, *The Open Boat* 343

Exploring Contexts 362

8 THE AUTHOR'S WORK AS CONTEXT: FLANNERY O'CONNOR 362

- WEB** A Good Man Is Hard to Find 364
 The Lame Shall Enter First 375
 Everything That Rises Must Converge 400
 Passages from Essays and Letters 410

9 LITERARY KIND AS CONTEXT: INITIATION STORIES 417

- TONI CADE BAMBARA, *Gorilla, My Love* 418
WEB ALICE MUNRO, *Boys and Girls* 422
CD JAMES JOYCE, *Araby* 432
 MICHAEL CHABON, *The Lost World* 437

10 FORM AS CONTEXT: THE SHORT SHORT STORY 448

- WEB** KATE CHOPIN, *The Story of an Hour* 449
 GABRIEL GARCÍA MÁRQUEZ, *A Very Old Man with Enormous Wings* 451
CD JAMAICA KINCAID, *Girl* 456
 YASUNARI KAWABATA, *The Grasshopper and the Bell Cricket* 457
 WILLIAM CARLOS WILLIAMS, *The Use of Force* 459
 URSULA K. LE GUIN, *She Unnames Them* 462

CRITICAL CONTEXTS: A FICTION CASEBOOK 465**WEB** WILLIAM FAULKNER, *A Rose for Emily* 467LAWRENCE R. RODGERS, "We all said, 'She will kill herself' ": *The Narrator/Detective in William Faulkner's "A Rose for Emily"* 474GEORGE L. DILLON, *Styles of Reading* 481JUDITH FETTERLEY, *A Rose for "A Rose for Emily"* 489GENE M. MOORE, *Of Time and Its Mathematical Progression: Problems of Chronology in Faulkner's "A Rose for Emily"* 495**STUDENT WRITING:** WILLOW D. CRYSTAL, "One of us . . .": *Concepts of the Private and the Public in William Faulkner's "A Rose for Emily"* 503***Reading More Fiction* 507**

AMBROSE BIERCE, *An Occurrence at Owl Creek Bridge* 507**WEB** CHARLOTTE PERKINS GILMAN, *The Yellow Wallpaper* 513D. H. LAWRENCE, *Odour of Chrysanthemums* 524KATHERINE ANNE PORTER, *Flowering Judas* 537JORGE LUIS BORGES, *The Garden of Forking Paths* 546MARGARET ATWOOD, *Scarlet Ibis* 553HA JIN, *In Broad Daylight* 564SALMAN RUSHDIE, *The Prophet's Hair* 572***Biographical Sketches: Fiction Writers* 582**

*Poetry****Poetry: Reading, Responding, Writing* 594**

READING 595ELIZABETH BARRETT BROWNING, *How Do I Love Thee?* 595JAROLD RAMSEY, *The Tally Stick* 596LINDA PASTAN, *love poem* 597EZRA POUND, *The River-Merchant's Wife: A Letter* 599LIZ ROSENBERG, *Married Love* 600**RESPONDING 601**BEN JONSON, *On My First Son* 602HOWARD NEMEROV, *The Vacuum* 603**WEB** SEAMUS HEANEY, *Mid-Term Break* 604RITA DOVE, *Fifth Grade Autobiography* 605**CD WEB** ANNE SEXTON, *The Fury of Overshoes* 606**WRITING 609**

PRACTICING READING: SOME POEMS ON LOVE 609

- W. H. AUDEN, [*Stop all the clocks, cut off the telephone*] 609
WEB ANNE BRADSTREET, *To My Dear and Loving Husband* 610
CD WILLIAM SHAKESPEARE, [*Let me not to the marriage of true minds*] 611
 SHARON OLDS, *Last Night* 611
 APHRA BEHN, *On Her Loving Two Equally* 612
 DENISE LEVERTOV, *Wedding-Ring* 613
 MARY, LADY CHUDLEIGH, *To the Ladies* 613
 W. B. YEATS, *A Last Confession* 614
STUDENT WRITING: STEPHEN BORDLAND, *Response paper on W. H. Auden's "Stop all the clocks, cut off the telephone"* 616

Understanding the Text 619

12 TONE 619

- WEB** MARGE PIERCY, *Barbie Doll* 619
 W. D. SNODGRASS, *Leaving the Motel* 620
 THOM GUNN, *In Time of Plague* 622
 ETHERIDGE KNIGHT, *Hard Rock Returns to Prison from the Hospital for the Criminal Insane* 624
CD WEB WILLIAM BLAKE, *London* 625
 MAXINE KUMIN, *Woodchucks* 627
 ADRIENNE RICH, *Aunt Jennifer's Tigers* 628

MANY TONES: POEMS ABOUT FAMILY RELATIONSHIPS 629

- GALWAY KINNELL, *After Making Love We Hear Footsteps* 629
 EMILY GROSHOLZ, *Eden* 630
CD WEB LI-YOUNG LEE, *Persimmons* 631
 ROBERT HAYDEN, *Those Winter Sundays* 633
 DANIEL TOBIN, *The Clock* 633
 AGHA SHAHID ALI, *Postcard from Kashmir* 634
 PAT MORA, *Elena* 635
 KELLY CHERRY, *Alzheimer's* 635
 ANDREW HUDGINS *Begotten* 636
 SIMON J. ORTIZ, *My Father's Song* 637

13 SPEAKER: WHOSE VOICE DO WE HEAR? 639

- THOMAS HARDY, *The Ruined Maid* 639
 X. J. KENNEDY, *In a Prominent Bar in Secaucus One Day* 641
 MARGARET ATWOOD, *Death of a Young Son by Drowning* 642
WEB ROBERT BROWNING, *Soliloquy of the Spanish Cloister* 644
 TESS GALLAGHER, *Sudden Journey* 646
 DOROTHY PARKER, *A Certain Lady* 647
 WILLIAM WORDSWORTH, *She Dwelt among the Untrodden Ways* 649
WEB AUDRE LORDE, *Hanging Fire* 650