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THE NORTON INTRODUCTION TO

LITERATURE

TENTH EDITION



Alison Booth Kelly J. Mays

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TENTH EDITION

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W. W. NORTON & COMPANY

New York, London

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Interior design: Charlotte Staub

Interior art direction: Hope Miller Goodell

Composition: Westchester Book Group Manufacturing: R. R. Donnelley & Sons

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Library of Congress Cataloging-in-Publication Data

The Norton introduction to literature / [edited by] Alison Booth, Kelly J. Mays.-10th ed.

p. cm.

Includes bibliographical references and index. ISBN 978-0-393-93426-7 (hardcover)

 Literature-Collections. I. Booth, Alison. II. Mays, Kelly J. PN6014.N67 2010

808-dc22

2009050457

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

Preface for Instructors have selved more and an appropriate of the selection of the selecti

Like its predecessors, this Tenth Edition of *The Norton Introduction to Literature* offers in a single volume a complete course in reading literature and writing about it. A teaching anthology focused on the actual tasks, challenges, and questions typically faced by college students and instructors, *The Norton Introduction to Literature* 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 complex questions at the heart of literary study.

of study with a long history. The revised Introduction addresses many of the

book that is as flexible and useful as possible—adaptable to 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

Although this Tenth Edition contains much that is new or refashioned, the essential features of the text have remained consistent over many editions:

Because readings are the central component of any literature class, our most important task has been to select a rich array of appealing and challenging literary works. Among the 69 stories, 352 poems, and 18 plays in *The Norton Introduction to Literature*, readers will find selections by well-established and emerging voices alike, representing a broad range 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 priorities continue to be quality as well as pedagogical relevance and usefulness. We have integrated the new with the old and the experimental with the canonical, in the conviction that contrast and variety help students recognize and respond to the unique features of any literary work. 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 instructional material before and after each selection avoids dictating any particular interpretation or response, instead highlighting essential terms and concepts in order to make the literature that follows more accessible to student readers. Questions and writing suggestions help readers apply general concepts to specific readings in order to develop, articulate, refine, and defend their own responses. As in all Norton anthologies, we have annotated the works 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 revised Introduction addresses many of the questions that students may have about the nature of literature as well as the practice of literary criticism. By exploring some of the most compelling reasons for reading and studying literature, we clear away much 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 as they continue their study of literature. As in earlier editions, we encourage student fascination with particular authors and their careers, introducing featured "Authors on Their Work" along with new single-author chapters.

Helpful guidance for writing about literature

The Tenth Edition integrates opportunities for student writing at each step of the introduction to literature course, highlighting the mastery of skills for students at every level. Freshly reconceived "Reading, Responding, Writing" chapters at the beginning of every genre section offer students concrete advice about how to transform careful reading into productive and insightful writing. We present sample questions to ask of each work or about each element (e.g., "Questions about Character"), provide exercises for answering these questions or for applying new concepts to particular works, and demonstrate how a student's notes on a story or poem may be developed into a response paper or an organized critical argument. New essays bring the total number of examples of student writing to fifteen.

The constructive, step-by-step approach to the writing process is thoroughly demonstrated as well in a special section, "Writing about Literature," which was completely rewritten in the Ninth Edition. As in the chapters introducing concepts and literary selections, the first steps presented in the writing section are simple and straightforward, 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 elements and as an accessible form of writing with a clear purpose. From here, we walk students through the writing process: how to choose a topic, gather evidence, and develop an argument; the methods of writing a research essay; and the mechanics of effective quotation and responsible citation and documentation. We also include a sample research paper—annotated by the editors to call attention to important features of good student writing. The "Critical Approaches" section provides an overview of contemporary critical theory and its terminology and is useful as an introduction, a refresher, or a preparation for further exploration.

A comprehensive approach to the contexts of literature

The Tenth 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 a wealth of material for

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in-depth context-focused reading and writing assignments. In recent editions, we have added "Cultural Contexts" chapters that explore a cultural moment or setting, as well as from contemporar, no synt

In the Tenth Edition, we have added four new context chapters to the mix. In fiction, for example, we now feature two chapters focused on a single author: one on Flannery O'Connor and one on James Joyce's short-story collection Dubliners. Both of these chapters are called "The Author's Work," but as the preceding description suggests, the meaning of "work" in each case is different. The chapter on O'Connor takes a wide view of the author's oeuvre and life, so "work" in this case implies "life work." The chapter on Dubliners takes a new tack for The Norton Introduction to Literature, focusing students' attention on a single book-length "work" by an author. This approach also inspires a chapter in the Poetry section featuring William Blake's Songs of Innocence and of Experience, including with color plates of his artwork. While space doesn't allow us to include the entire works by Joyce or Blake, we do hope that students will be inspired by these chapters to seek out and read the full-length works.

Other new "contexts" chapters include a chapter on women's lives in the late nineteenth and early twentieth centuries that features Kate Chopin's "The Story of an Hour," Charlotte Perkins Gilman's "The Yellow Wallpaper," and Susan Glaspell's "A Jury of Her Peers." There is also a new chapter on drama, "Performance as Context," that draws students into the exciting interpretive space between "page" and "stage," introducing the practical side of interpreting drama.

A sensible and teachable organization

We have preserved the accessible 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 on the genre's key elements. The third section, "Exploring Contexts," suggests ways to embrace a work of literature by considering various literary, temporal, and cultural contexts. "Reading More Fiction," the final component in the Fiction section, is a reservoir of additional readings for independent study or a different approach. The Poetry and Drama sections, in turn, follow exactly the same organizational format as Fiction.

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 assign and in what order.

NEW TO THE TENTH EDITION

Fifty-three new selections

There are 18 new stories, 33 new poems, and 2 new plays in this edition of The Norton Introduction to Literature. You will find new selections from canonical writers such as John Updike, Charlotte Brontë, Italo Calvino, Nathaniel Hawthorne, Franz Kafka, Flannery O'Connor, James Joyce, Paul Celan, Samuel Taylor Coleridge, T. S. Eliot, William Blake, William Carlos Williams, Robert Frost, Samuel Beckett, and Alfred, Lord Tennyson, as well as from contemporary voices such as Marjane Satrapi, Lara Vapnyar, Alice Randall, Hanif Kureishi, Claudia Emerson, Charles Feldstein, Tony Hoagland, Victoria Redel, Bob Hicok, Afaa Michael Weaver, Joshua Clover, Barbara Hamby, Lynn Powell, Harryette Mullen, Catherine Bowman, Pat Mora, Eavan Boland, Ani di Franco, and Suzan-Lori Parks, among others.

New thematic "albums" also read no readers of T ". show shill reading in the said of the s

Recognizing that many courses build their reading lists around resonant topics or themes, we have added to this Tenth Edition several topic-oriented clusters of stories or poems. These "albums"—for example, "Encounters across Cultures," "Family," "Romantic Love," among several others—provide students and instructors with ample opportunity to approach their reading (and the course) through a comparison of varied treatments of a common topic, setting, or subgenre.

Deeper representation of select authors

The Norton Introduction to Literature offers a range of opportunities for in-depth study of noted authors. The two new "Author's Work" chapters—one on James Joyce's Dubliners and the other on William Blake's Songs of Innocence and of Experience—join the chapters on Flannery O'Connor and Adrienne Rich in the "Exploring Contexts" sections. In addition, three new "albums" of multiple works by Emily Dickinson, W. B. Yeats, and Pat Mora allow students to explore on their own a larger sampling of each poet's work. Some other chapters, such as the "Cultural and Historical Contexts" chapter that focuses on F. Scott Fitzgerald's "Babylon Revisited" or the "Critical Contexts" chapters in each genre section, which center on William Faulkner's "A Rose for Emily," Sylvia Plath's "Daddy," and Sophocles' "Antigone," encourage students to delve deeper into each author's work after they have sampled the rich and varied tradition of commentary that each author has inspired.

literary, temporal, and cultural contexts, "Reading More literary, the man content in the Fiction section, is a reservoir," "The Longer Work".

A new chapter, "The Longer Work," has been added to the Fiction and Poetry sections of the Tenth Edition. "The Longer Work" chapters encourage students to immerse themselves in longer-form examples of each genre and to bring the skills they've gained in earlier chapters to bear on these meatier works. The new long works—Franz Kafka's novella *The Metamorphosis*, an action-packed excerpt from Seamus Heaney's translation of *Beowulf*, T. S. Eliot's "The Love Song of J. Alfred Prufrock," and Samuel Taylor Coleridge's "The Rime of the Ancient Mariner"—join others, such as Herman Melville's "Bartleby, the Scrivener," that are picked up from earlier editions.

Significantly improved writing pedagogy

In the Ninth Edition, The Norton Introduction to Literature featured a completely reconceived and rewritten "Writing about Literature" section. We are pleased

that this revision has proved to be popular with instructors and students. With this Tenth Edition, we have turned our attention to the "Reading, Responding, Writing" chapters that open each genre section, revising these chapters to reflect and complement the changes made to "Writing about Literature" in the Ninth Edition. Now more concrete than ever, these chapters focus squarely on the tasks involved in transforming close reading into effective critical writing, from timetested approaches to literary analysis to close reading and note-taking. In addition, twelve new samples of student writing for different kinds of assignments have been added to the book, bringing the total number of such samples to fifteen. More generally, throughout the Tenth Edition we have thoroughly revised the writing prompts and suggestions. Classes (Allan J. Gedalof, University of Western Ontario

This practical handbook offers a wide variety of inne Casal Randbook of Casal Randbo

LitWeb (wwnorton.com/litweb)

This free online companion to The Norton Introduction to Literature builds on the reading and writing pedagogy in the text. In addition to quizzes and other review materials, the site offers many tools that help students read and write about literature with skill and understanding. LitWeb's features include:

- · In-depth workshops, featuring 50 works from the text, that now complement the "Reading, Responding, Writing" chapters and include two helpful new sections: a "Before You Read" section that prepares the student for the "Reading" and "Re-reading" process, and a "Writing" section that concludes each workshop with practical exercises and writing prompts to reinforce the text's "Writing about Literature" pedagogy.
 - Self-grading multiple-choice quizzes on more than 50 of the most widely taught works offer instant feedback that is designed to hone students' DVDs of most of the plays in the anthology are available sliks gridenesses.
- · The substantial "Writing about Literature" section from The Norton Intronor duction to Literature is included online in its entirety.
 - Tutorials on writing research papers and avoiding plagiarism. svinsing search
 - · 2009 MLA documentation guidelines.
 - · Self-grading multiple-choice quizzes on the elements of literature.
- · Access to Norton Poets Online (nortonpoets.com), which features interviews with more than 60 contemporary poets, dozens of audio recordings of poets reading their work, essays, online poetry workshops, and an e-mail departments and in our own, by students who have used the tex, restlements

INSTRUCTOR'S RESOURCES and ever help we have been as a with such capable help we have been as a such as a

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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.

Instructor's Resource Disc and Audio CDs of the beauty and the state of the state o

These easy-to-use media resources will enliven lectures and make class preparation easier. The Instructor's Resource Disc includes a selection of images from the text, PowerPoint slides for shaping lectures, and short multimedia slide shows on select themes and contexts, as well as PDF files of the instructor's manual. A two-CD instructor's audio companion includes select poems and stories read by their authors or other readers. All three discs are included in one handy Instructor's Resources folder.

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.

Blackboard / WebCT coursepack

This free and customizable resource includes lecture PowerPoints; multiple-choice quizzes on the elements of fiction, poetry, and drama; multiple-choice quizzes on selected widely taught individual works of fiction and drama included in the anthology; short-answer questions on selected widely taught poems (with suggested answers in the instructor view); multiple-choice quizzes on the "Writing about Literature" chapters; tutorials on research writing and on avoiding plagiarism; and select short-answer questions from the Instructor's Manual.

Play DVDs meding multiple-choice quizzes on more than 50 of the medVD quile

DVDs of most of the plays in the anthology are available to qualified adopters.

To obtain any of these instructional resources, please contact your local Norton representative. managed gribbove bus readed domestic gribbove bus readed gribbove gribb

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In all our work on this edition, we have been guided by teachers in other English departments and in our own, by students who have used the textbook and written 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.

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 a 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.

That spirit of collaboration, high standards, and engagement with varieties of literary experience was instilled in *The Norton Introduction to Literature* by its first editors, and we are grateful to carry on the work begun by the late Carl Bain and

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Jerome Beaty. Paul Hunter and Jerry Beaty welcomed us as part of the editorial team and shaped its success, and Paul has continued to be an inspiring collaborator and colleague. We thank him for his continuing presence, not least in the countless effects of his own editing in the present edition and beyond. Among colleagues and teaching assistants who have enhanced the experience of teaching introduction to literature courses, we would like especially to thank Ellen Malenas Ledoux, Jill Rappoport, Chloe Wigston Smith, and Herbert Tucker. The assistance of Jessica Swope, Nick Lolordo, and Anne Stevens made all the difference at key stages in the preparation of this edition.

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 everyone who does so. This book is as much your making as ours.

For this Tenth Edition, our debt to our critics and friends is immense, and the list of those who offered their advice and critique is especially long. At the beginning of the planning for the Tenth Edition, our friends at Norton solicited the guidance of hundreds of instructors via a Web-hosted survey. The response was impressive, bordering on overwhelming. We thank everyone who either responded to that survey or provided more in-depth written commentary: Margaret Abbott (Fort Peck Community College), Laila Abdalla (Central Washington University), Charles Adams (Whittier College), Mary Adams (Lincoln College Normal), Tanya Agathocleous (Yale University), Marla Ahlgren (Fond du Lac Tribal and Community College), Lynn Alexander (University of Tennessee-Martin), Nancy Allen (Villanova University), Fred Allen (George Fox University), Jennifer Andermatt (Palo Alto College), Eric Anderson (George Mason University), Corey Andrews (Youngstown State University), Kit Andrews (Western Oregon University), Lisa Angelella (University of Iowa), Gwen Argersinger (Mesa Community College at Red Mountain), Karla Armbruster (Webster University), Rebecca Aronson (Northwest Missouri State University), Karen Auvinen (Front Range Community College), Carolyn Ayers (Saint Mary's University of Minnesota), Diana I. Badur (Black Hawk College), Anne Balay (Indiana University Northwest), Dan Baldwin (Scott Community College), Trish Barnes (Skagit Valley College), Helen Bauer (Iona College), Mary Baumhover (Western New Mexico University), Ronald Bayes (St. Andrews College), Randall Beebe (Eastern Illinois University), Roger Berger (Everett Community College), Paul Bergstraesser (University of Wyoming), Chris Beyers (Assumption College), Michael Bibby (Shippensburg University), Linda Bingham (Hawkeye Community College), Clyda Rae Blackburn (Salt Lake Community College), Mark Blackwell (University of Hartford), David Blake (The College of New Jersey), Jill Blaser-Beard (Tennessee Temple University), LaToya Bogard (Mississippi State University), Daniel Boscaljon (University of Iowa), Michele Boyette (University of North Florida), Michael Bozzone (Sacred Heart University), Adam Bradford (University of Iowa), Burton Bradley (Northwest College), Ellen Brand (Broome Community College), Paul Brandt (Kent State University), Mark Bresnan (University of Iowa), Elizabeth Bridgham (Providence College), Nancy Brown (Lourdes College), William Brugger (Brigham Young University-Idaho), Mark Bruhn (Regis University), Neal Bruss (University of Massachusetts-Boston), Laurie Buchanan (Clark State Community College), Martin Buinicki (Valparaiso University), Greg Burgett (Santa Fe Trail High School), Michael Burns (Spokane Community College), Sandra Burr (Northern Michigan University), Jessica Butto

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