

thirteenth edition

# AN INTRODUCTION TO LITERATURE



SYLVAN BARNET WILLIAM BURTO WILLIAM E. CAIN

THIRTEENTH EDITION

# An Introduction to Literature

*Fiction, Poetry, and Drama*

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*An Introduction to Literature*, Thirteenth Edition, begins with two introductory chapters concerning reading, thinking, and writing (drawing on stories and poems ranging from the Parable of the Prodigal Son to works by W. B. Yeats, Grace Paley, Lorna Dee Cervantes, José Armas, and James Merrill); the book then offers an anthology of literature arranged by genre (fiction, poetry, and drama). This genre anthology, like the introductory chapters, includes ample material to help students become active readers and careful, engaged writers.

## NEW TO THIS EDITION

The new edition of *An Introduction to Literature* adds new features for reading and writing about literature, while retaining noted features such as color reproductions, student essays, and guidance for writing research essays.

- **New primary texts.** We have added 22 stories, 48 poems, and 2 plays.
- **New fiction thematic chapter: “Law and Disorder.”** The stories range from the Judgment of Solomon in the Hebrew Bible to Sherman Alexie’s recent “The Trial of Thomas Builds-the-Fire.” This chapter gives students the opportunity to read and write about fiction from a thematic perspective.
- **Additional authors given in depth.** We now include (in addition to substantial representations of Kate Chopin, Flannery O’Connor and Raymond Carver) three stories by Tolstoy (as well as a brief extract from his theoretical treatise, *What Is Art?*) and three stories by Willa Cather (as well as an essay).
- **New material showing “Writers at Work.”** Students can now compare two versions of a very short story by Raymond Carver, two versions of a story by Willa Cather (we reproduce the first version in facsimile from its original publication in a magazine), and two versions of a poem by Sylvia Plath (one version in a facsimile of the manuscript). (We retain from the preceding edition other abundant facsimile material, such as three typescript pages of “A Rose for Emily” that William Faulkner omitted from the published version.)
- **New poetry chapters: “An American Songbag,” “The Span of Life,” and “The Sporting Life.”** The first of these chapters, containing songs ranging from “Go Down, Moses” to Bruce Springsteen’s “Born in the U.S.A.,” allows students to make connections between lyric poetry (the topic of the preceding chapter) and song. The second, “The Span of

Life," offers 32 poems, from birth to the grave—and beyond. The third, "The Sporting Life," includes such engaging works as Thomas Merton's "The Need to Win" and Dianne Ackerman's "Pumping Iron."

- **Increased visual material.** In addition to including facsimiles of manuscripts and typescripts, and color illustrations of paintings that are the subjects of poems, we now include illustrations that Hawthorne saw, which prompted him to write "The Maypole of Merry Mount"; we also reprint a facsimile of what may be the earliest extant popular ballad celebrating May Day. (To the best of our knowledge, these images have never before been reprinted.)

## ABOUT THE LITERATURE

- **Canonical works.** The book contains 66 stories, 2 short novels, 280 poems, and 14 plays. About a third of the selections are canonical works that for many decades—in some cases even for centuries—have given readers great pleasure. Writers such as Sophocles, Shakespeare, Walt Whitman, and Emily Dickinson have stood the test of time, including the test of today's students enrolled in introductory courses in literature and composition. No editor and no instructor need apologize for asking students to read, think, and write about these authors. In "Tradition and the Individual Talent," T. S. Eliot makes the point well: "Someone said, 'The dead writers are remote from us because we know so much more than they did.' Precisely, and they are that which we know."
- **A new canon.** The remaining two-thirds of the selections are contemporary material, some of it by writers who established their reputations several decades ago (for instance, John Updike and Alice Walker), but much of it by writers who are still young (for instance, Amy Tan and Lorrie Moore). We have tried to read widely in today's writing, and we think we have found important new stories, poems, and plays worth the time of busy students and busy instructors. Again, no editor and no instructor need apologize for asking students to study and take pleasure in these authors and to see how they often return us to the authors of the past, the authors whose place in the canon is established and secure.
- **Strong representation of women and minority authors.** We have made a special effort to include excellent work by women and writers of color. For example, we reprint 29 stories by women, 9 of which are by minority authors. In the poetry section, 57 poems are by multicultural authors, including a rich, diverse section by Langston Hughes (14 poems and 2 essays).
- **In-depth representation and critical perspectives.** We represent in depth five fiction writers—Leo Tolstoy (three stories and a brief selection from an essay), Flannery O'Connor (two stories and observations on literature), Willa Cather (three stories, one of them in two versions), Kate Chopin (three stories and a novel, *The Awakening*), and Ralph Ellison (a casebook). Among the poets, we represent in depth Emily Dickinson (poems and letters), Robert Frost (poems and comments on poetry), and Langston Hughes (poems and comments on poetry). Of the dramatists, we give two plays by Sophocles and two by Shakespeare; we also

include relevant comments by playwrights on their work—for instance, Arthur Miller on tragedy. We think these features of the book are especially valuable and that the kinds of writing assignments we have developed—assignments that have emerged from our experiences in the classroom—will interest students and be productive for them.

- **Plays in contexts.** Most of the plays are accompanied by stimulating comments by their authors, giving students a look behind the scenes.

## WRITING ABOUT LITERATURE

Instructors know that one of the best ways to become an active reader is to read with a pencil in hand—that is, to annotate a text, to make jottings in a journal, and ultimately to draft and revise essays. We think that students, too, will find themselves saying of their experiences with literature what the philosopher Arthur C. Danto said about his experience with works of art:

I get a lot more out of art, now that I am writing about it, than I ever did before. I think what is true of me must be true of everyone, that until one tries to write about it, the work of art remains a sort of aesthetic blur. . . . I think in a way everyone might benefit from becoming a critic in his or her own right. After seeing the work, write about it. You cannot be satisfied for very long in simply putting down what you felt. You have to go further.

—*Embodied Meanings* (1994)

To this end, we have included the following:

- **Samples of annotated pages, entries in journals, and 10 essays by students.** To prompt students to respond to the works of literature in this book and then to think and write critically about their responses, we include not only a chapter devoted to the concepts of getting ideas and revising them by means of writing (Chapter 2), but also examples of annotated pages, entries in journals, and four essays by students (some with the students' preliminary journal entries).
- **Explorative questions.** About a third of the selections in the book are equipped with questions intended to help draw attention to matters that deserve careful thinking.
- **A casebook and contexts.** The representation of authors in depth (Kate Chopin, Flannery O'Connor, Raymond Carver, Leo Tolstoy, Willa Cather, Emily Dickinson, Robert Frost, and Langston Hughes) and the casebooks (on *Hamlet* and Ralph Ellison's "Battle Royal") provide abundant opportunities for writing. Similarly, contexts—statements by the dramatists accompanying seven of the plays—allow students to respond to the authors' observations.
- **Critical perspectives.** A chapter on "Critical Approaches," sketching such approaches as reader-response criticism and the New Historicism, will help students develop a repertoire of points of view.
- **Glossary.** Literary terms, defined and discussed throughout the text, are concisely defined in a convenient glossary at the end of the book, with page references to fuller discussions.

- **Manuscript form.** An appendix includes pages on the format of an essay—for example, margins, capitalization in a title, and so on.
- **Research and Internet resources.** Three appendixes give information on doing research and presenting findings in a documented essay (MLA style). These appendixes include material about writing with a word processor, the uses and misuses of a photocopier, and researching and using the Internet and electronic sources effectively.

## RESOURCES FOR STUDENTS AND INSTRUCTORS

***Writing About Literature: Craft of Argument CD-ROM*** This CD-ROM allows students to learn the skills of writing and argumentation interactively through writing activities and assignments. Paintings, photographs, and audio and film clips spark student interest in the literacy selections. All media are supported with apparatus and assignments. This CD-ROM is available free when value-packed with *An Introduction to Literature*, Thirteenth Edition. ISBN 0-321-10763-2.

***Companion Website*** <[www.ablongman.com/barnet](http://www.ablongman.com/barnet)> The Companion Website offers a wealth of resources for both students and instructors. Students can access Internet exercises, Web resources for authors, additional case studies, and writing checklists. Instructors will find Web resources and the Instructor's Manual available for download.

***Instructor's Manual*** An instructor's manual with detailed comments and suggestions for teaching each selection is available. This important resource also contains references to critical articles and books that we have found to be most useful. ISBN 0-321-18796-2.

***Video Program*** For qualified adopters, an impressive selection of videotapes is available to enrich students' experience of literature. Contact your sales representative to learn how to qualify.

***Responding to Literature: A Writer's Journal*** This journal provides students with their own personal space for writing. Helpful prompts for responding to fiction, poetry, and drama are also included. Available free when value-packed with *An Introduction to Literature*, Thirteenth Edition. ISBN 0-321-09542-1.

***Evaluating a Performance*** Perfect for the student assigned to review a local production, this supplement offers students a convenient place to record their evaluation. Useful tips and suggestions of things to consider when evaluating a production are included. Available free when value-packed with *An Introduction to Literature*, Thirteenth Edition. ISBN 0-321-09541-3.

***Take Note!*** A complete information management tool for students who are working on research papers or other projects that require the use of outside sources. This cross-platform CD-ROM integrates note taking, outlining, and bibliography management into one easy-to-use package. Available at a discount

when value-packed with *An Introduction to Literature*, Thirteenth Edition. ISBN 0-321-13608-X.

***Merriam-Webster's Reader's Handbook: Your Complete Guide to Literary Terms*** Includes nearly 2,000 entries, including Greek and Latin terminology, and descriptions for every major genre, style, and era of writing. Assured authority from the combined resources of Merriam-Webster and Encyclopedia Britannica. Available at a significant discount when value-packed with *An Introduction to Literature*, Thirteenth Edition. ISBN 0-321-10541-9.

***Researching Online, Fifth Edition, by David Munger*** Students will find this companion indispensable to their navigation of the Internet. The text includes detailed information on Internet resources such as e-mail, listservs, and Usenet newsgroups; advanced techniques for using search engines; tips on assessing the validity of electronic sources; and a section on HTML that show students how to create and post their own Web pages. Available free when value-packed with *An Introduction to Literature*, Thirteenth Edition. ISBN 0-321-09277-5.

***Penguin Discount Novel Program*** In cooperation with Penguin Putnam, Inc., one of our sibling companies, Longman is proud to offer a variety of Penguin paperbacks at a significant discount when packaged with any Longman title. The available titles include works by authors as diverse as Toni Morrison, Julia Alvarez, Mary Shelley, and Shakespeare. To review the complete list of titles available, visit the Longman-Penguin-Putnam Website <<http://www.ablongman.com/penguin>>. Discounted prices of individual Penguin novels are available on the Website.

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*Sylvan Barnet*  
*William Burto*  
*William E. Cain*

We hope that you already enjoy reading literature and that *An Introduction to Literature* will help you enjoy it even more. But as you begin your course this semester with our book, we want to say a little more about why we wrote it, how we believe it can help you, and in what ways we think it can deepen and enrich your pleasure in studying literature.

Throughout the process of writing and rewriting *An Introduction to Literature*, we saw ourselves as teachers, offering the kinds of suggestions and strategies that, over many years, we have offered to our students.

As you can tell from a glance at the Contents, *An Introduction to Literature* includes practical advice about reading and responding to literature and writing analytical papers, advice that comes directly from our experience not only as readers and writers but also as teachers. This experience derives from classrooms, from conferences with students, and from assignments we have given, read, responded to, and graded. We have learned from our experiences and have done our best to give you the tools that will help you make yourself a more perceptive reader and a more careful, cogent writer.

Speaking of making and remaking, we are reminded of a short poem by William Butler Yeats, who was a persistent reviser of his work. (You can find three versions of his poem “Leda and the Swan” on pages 776–777.)

The friends that have it I do wrong  
Whenever I remake a song,  
Should know what issue is at stake:  
It is myself that I remake.

Like Yeats, you will develop throughout your life: you will find you have new things to say, and you may even come to find that the tools you acquired in college—and that suited you for a while—are not fully adequate to the new self that you have become. We can’t claim to equip you for the rest of your life—though some of these works of literature surely will remain in your mind for years—but we do claim that, with your instructor, we are helping you develop skills that are important for your mental progress. We have in mind skills useful not merely in the course in which you are now enrolled, or other literature courses, or even courses in the humanities in general that you may take. We go further. We think that these skills in reading and writing are important for your development as an educated adult. Becoming an alert reader and an effective writer should be among the central goals of your education, and they are goals that *An Introduction to Literature* is designed to help you reach.

The skills we stress in *An Introduction to Literature* will enable you to gain confidence as a reader of literary works so that you will increase your understanding of what literature offers. You need not enjoy all authors equally. You’ll

have your favorites—and also some authors whom you do not like much at all. There's nothing wrong with that; reading literature is very much a personal encounter. But at the same time, the skills we highlight in *An Introduction to Literature* can help you know and explain why one author means much to you and another does not. In this respect, reading and studying literature is more than personal; as we share our responses and try to express them effectively in writing, the work that we perform becomes cooperative and communal, a type of cultural conversation among fellow students, teachers, and friends.

As you proceed through *An Introduction to Literature* and gain further experience as a reader and writer, you will start to see features of poems, stories, and plays that you had not noticed before, or that you had noticed but not really understood, or that you had understood but not, so to speak, fully experienced. You may even find yourself enjoying an author you thought you disliked and would never be able to understand. The study of literature calls for concentration, commitment, and discipline. It's work—sometimes hard, challenging work. But it is rewarding work, and we believe that it will lead you to find literature more engaging and more pleasurable.

We hope that *An Introduction to Literature* will have this effect for you. Feel free to contact us with your comments and suggestions. We are eager to know what in this book has served you well, and what we might do better. You can write to us in care of Literature Editor, Longman Publishers, 1185 Avenue of the Americas, New York, NY 10036.

Sylvan Barnet  
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