

*An Introduction to*  
**LITERATURE**



**Tenth Edition**



**D US**

**Sylvan Barnet  
Morton Berman  
William Burto**

*An Introduction to*  
**LITERATURE**

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**Tenth Edition**


*Fiction / Poetry / Drama*

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**AN INTRODUCTION TO LITERATURE: FICTION,  
POETRY, DRAMA, Tenth Edition**

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# Preface

In producing the tenth edition of *AN INTRODUCTION TO LITERATURE*, we have kept in mind Dr. Johnson's maxim: "Books that you may . . . hold readily in your hand are the most useful after all." Aware that many instructors and students have found bulky textbooks an obstacle to the enjoyment of literature (and burdensome to carry to class), the editors and publisher have made every effort to introduce students to the pleasures of reading—emotional and intellectual pleasures—by maintaining this book's convenient size and manageable length.

About half of the selections in this edition are works that for many decades—in some cases even for centuries—have given readers great pleasure. Writers such as Shakespeare, Walt Whitman, Emily Dickinson, and Kate Chopin have stood the test of time, including the test of today's students and teachers in introductory courses. The other half is contemporary material, some of it by writers who established their reputations a couple of decades ago (for instance, John Updike and Alice Walker), but much of it by writers who are still young (for instance, Amy Tan and Sandra Cisneros). We have tried to read widely in today's writing, and we think we have found some new voices with stories, poems, and plays that are exceptionally strong—pieces worth the time of busy students and busy instructors.

Our editorial material introduces students to the elements of literature and assists them to read actively. To this end, we include several extended interpretations (some by students) in the introductory chapters on responding to literature; and we provide questions on about half of the selections and brief chapters on getting ideas for writing. We also include material on manuscript form. For the most part, however, we try to keep ourselves in the background. We know, as teachers, that the proper place for extended discussion of stories, poems, and plays is not the textbook but the classroom.

In providing some apparatus, but not too much, we have kept in mind Robert Frost's remark: "You don't chew a poem—macerate a poem—for an evening's pleasure, for a Roman holiday. You touch it. You are aware that a good deal of it is missed."

## WHAT'S NEW IN THIS EDITION?

This book is both old and new. It retains material (literature and apparatus) that instructors have indicated has worked well in class, but it includes

many new selections as well as new apparatus. Fifteen of the stories (out of 40), 37 poems (out of 170), and 7 plays (out of 12) are new to this edition. Some familiar authors are now represented by relatively unfamiliar works (Chekhov by "Enemies," Maupassant by "Mademoiselle," Chopin by "Ripe Figs" and "The Storm" as well as by the familiar "Story of an Hour"), and many talented new writers are included (for instance, Judith Ortiz Cofer, Carolyn Forché, Rita Dove, Li-Young Lee, David Mura, Tim O'Brien, and Maria Viramontes). While choosing the material, whether classic or contemporary, we have kept in mind the advice a tightrope walker gave to a student who was trying to learn her art: "Whenever you feel yourself falling toward one side, lean toward the other."

The first chapter, "Reading and Responding to Literature," is almost entirely new. It begins by juxtaposing a canonical work, Frost's "Immigrants," with a relatively unknown work by a contemporary writer, "Immigrants" by Pat Mora. Further, two new chapters introduce students to the active reading of fiction and poetry—by means of annotating, free writing, and journal entries. For fiction, the work we use is Hemingway's unjustly neglected "Cat in the Rain"; for poetry, Langston Hughes's "Harlem."

We now also present some authors in greater depth than before. In the fiction section, Flannery O'Connor is represented by three stories and also by a selection from her comments about literature. The poetry section includes many poems by Emily Dickinson and Robert Frost, along with some of their letters and observations on literature.

In the drama section, Sophocles is represented by two tragedies, Shakespeare by a comedy and a tragedy; Ibsen, Tennessee Williams, Arthur Miller, Joyce Carol Oates, Luis Valdez, and August Wilson are all represented not only by plays but also by their comments on the plays. Works by Susan Glaspell and Wendy Wasserstein (a one-act comedy) are also reprinted in the drama section.

## USING THE BOOK

Probably most instructors first teach fiction, then poetry, and then drama—the order followed here. But the three sections can be taught in any sequence because each is relatively independent. For example, symbolism is discussed in each of the three sections, and although the three discussions have a cumulative effect, any of the three can be used first. This flexibility runs throughout the book; one can teach everything straight through, or skip one's way through a section, or bring in (whenever one wishes) the anthologized stories, poems, and plays that conclude the sections. Perhaps the only chapter that ought to be taught at a specific time, or not taught at all, is Chapter 1, "Reading and Responding to Literature." Or perhaps one might assign it late in the term, after the students have read a fair amount of literature, and then invite them to evaluate the chapter.

Assuming that instructors teach fiction before poetry and drama, we suggest that they assign Chapter 1, then Chapter 2 ("A First Approach to Fiction: Responding in Writing"), then some stories, and, before the first writing assignment, Chapter 6 ("In Brief: Getting Ideas for Writing about Fiction") and the Appendixes A and B ("Writing Essays about Literature" and "Remarks about Manuscript Form").

## ACKNOWLEDGMENTS

Finally, after this elaborate explanation of what has been done, we wish to thank the people who helped us do it. For the preparation of the tenth edition, we own a special debt to Judith Leet and Lisa Moore, of Harper-Collins, to Virginia Creeden for permissions assistance, and to the following instructors: Ken Anderson, Floyd College; Alfred Arteaga, University of California, Berkeley; Rance Baker, San Antonio College; Lois Birky, Illinois Central College; Carol Boyd, Black Hawk College; Lois Bragg, Gallaudet University; Robert Coltrane, Lock Haven University; Charles Darling, Greater Hartford Community College; Richard Dietrich, University of South Florida; Gail Duffy, Dean Junior College; Marilyn Edelstein, Santa Clara University; Toni Empringham, El Camino College; Craig Etchison, Glenville State College; Robert Farrell, Housatonic Community College; Elaine Fitzpatrick, Massasoit College; Donna Galati, University of South Dakota; Marvin P. Garrett, University of Cincinnati; Francis B. Hanify, Luzerne County Community College; Blair Hemstock, Keyano College (Canada); Paula Hester, Indian Hills Community College; Edwina Jordan, Illinois Central College; Kate Kiefer, Colorado State University; Sandra Lakey, Pennsylvania College of Technology; Cecilia G. Martyn, Montclair State College; Paul McVeigh, Northern Virginia Community College; William S. Nicholson, Eastern Shore Community College; Stephen O'Neill, Bucks County Community College; Betty Jo Hicks Peters, Morehead State University; Frank Perkins, Quincy College; Barbara Pokdowka, Commonwealth College; Patricia R. Rochester, University of Southwestern Louisiana; Betty Rhodes, Faulkner State College; Martha Saunders, West Georgia College; Allison Shumsky, Northwestern Michigan College; Isabel B. Stanley, East Tennessee State University; LaVonne Swanson, National College; Beverly Taylor, University of North Carolina, Chapel Hill; Merle Thompson, North Virginia Community College; Cyrilla Vessey, North Virginia Community College; Mildred White, Oholone College; Margaret Whitt, University of Denver; Betty J. Williams, East Tennessee State University; Donald R. Williams, North Shore Community College; Donnie Yeilding, Central Texas College.

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### **Publisher's Note:**

An Introduction to Literature, Tenth Edition, is accompanied by an extensive multimedia teaching resource package. Professors Barnet, Berman, and Burto have prepared an instructors' manual, *Teaching An Introduction to Literature*, with suggestions for teaching every selection in the book.

In addition, HarperCollins has provided an exclusive set of videotapes designed specifically to accompany this book: "Writers on Writers" (produced by the BBC, WGBH, and HarperCollins). "Writers on Writers" comprises two complementary videos, a dramatization of Chekhov's "Enemies" (the story is included in *An Introduction to Literature*) and a companion video tape in which Jamaica Kincaid—who wrote the screen play for the dramatization of "Enemies," and who is also represented in this book—discusses Chekhov's story and also her own work.

Numerous videotapes and audiotapes of other literary works are also available to enhance the student's experience of literature. To receive more information, and to request a copy of *Teaching An Introduction to Literature*, contact your HarperCollins representative, or write to

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