

A MENTOR BOOK • 451-ME2722



(CANADA \$6.95) • U.S. \$5.95



points of view

AN ANTHOLOGY
OF SHORT
STORIES

Edited by James Moffett and Kenneth R. McElhen

James Joyce • Katherine Anne Porter • Saul Bellow
Stephen Vincent Benet • Henry James
Joseph Conrad • Dorothy Parker • Nikolai Gogol
Ambrose Bierce • Katherine Mansfield
Truman Capote • Stephen Crane • Dylan Thomas
Frank O'Connor • Jean Stafford
Nathaniel Hawthorne • Ivan Turgenev • Irwin Shaw
John Updike • Guy de Maupassant
Bernard Malamud • Anton Chekhov • John Cheever
and eighteen other great writers



points of view

AN ANTHOLOGY OF SHORT STORIES

The range of this collection is vast, and the 41 stories which comprise it are not the familiar anthology pieces; they offer the reader fresh contact with masters of the short-story form. Equally important is the anthology's unique arrangement: editors Moffett and McElheny have grouped the stories according to narrative method, providing a total spectrum of the diverse fictional techniques inherent in the use of point of view. As the editors point out, "Our ways of sharing and apprehending experience are themselves a crucial part of what we call experience."

A PARTIAL LISTING OF THE CONTENTS:

FLOWERS FOR ALGERNON	Daniel Keyes
MY SIDE OF THE MATTER	Truman Capote
A AND P	John Updike
THE USE OF FORCE	William Carlos Williams
BAD CHARACTERS	Jean Stafford
JOHNNY BEAR	John Steinbeck
PATRICIA, EDITH, AND ARNOLD	Dylan Thomas
THE PRISON	Bernard Malamud
THE FIVE-FORTY-EIGHT	John Cheever
A FATHER-TO-BE	Saul Bellow
THE LOTTERY	Shirley Jackson

POINTS OF VIEW FA
PRIYA FINNEMORE
NO451627229

++\$5.95

Si, señor

0

ISBN 0-451-62722-9

POINTS OF VIEW:

An Anthology of Short Stories

EDITED BY

JAMES MOFFETT *and* **KENNETH R. McELHENY**

Copyright © 1966 by James Moffett and Kenneth R. McElheny
Copyright © 1956 by James Moffett

All Rights Reserved

ACKNOWLEDGMENTS AND COPYRIGHT NOTICES

(The two pages following constitute an extension of this copyright page.)

The editors wish to thank the following for permission to reprint the short stories listed:

W. H. Allen & Company, London, for "On Saturday Afternoon," from *The Loneliness of the Long-Distance Runner* by Alan Sillitoe, © copyright 1959 by Alan Sillitoe.

Brandt & Brandt, New York, for "The Lottery," from *The Lottery* by Shirley Jackson, copyright 1948 by The New Yorker Magazine, Inc., copyright 1949 by Shirley Jackson; for "Too Early Spring," from *The Selected Works of Stephen Vincent Benét*, published by Holt, Rinehart & Winston, copyright 1933 by The Butterick Company, copyright renewed © 1961 by Rosemary Carr Benét.

Jonathan Cape Limited, London, for "The Boarding House," from *The Dubliners* by James Joyce, permission granted by the Executors of the James Joyce Estate; for "Travel Is So Broadening," from *The Man Who Knew*

- Coolidge by Sinclair Lewis, permission granted by the Executors of the Sinclair Lewis Estate; for "Maria Concepción," from *Flowering Judas and Other Stories* by Katherine Anne Porter; for "Act of Faith," from *Mixed Company* by Irwin Shaw.
- J. M. Dent & Sons Ltd: Publishers, London, for "Patricia, Edith, and Arnold," from *Portrait of the Artist as a Young Dog* by Dylan Thomas, permission granted by the Literary Executors of the Dylan Thomas Estate; for "The Idiots," from *Almayer's Folly* by Joseph Conrad, permission granted by the Trustees of the Joseph Conrad Estate.
- Andre Deutsch Limited, London, for "A & P," from *Pigeon Feathers and Other Stories* by John Updike.
- Eyre & Spottiswoode (Publishers) Ltd, London, for "The Prison," from *The Magic Barrel* by Bernard Malamud.
- Farrar, Straus & Giroux, Inc., New York, for "The Lottery," from *The Lottery* by Shirley Jackson, copyright 1948 by The New Yorker Magazine, Inc., copyright 1949 by Shirley Jackson; for "The Prison," from *The Magic Barrel* by Bernard Malamud, copyright 1950 by Bernard Malamud; for "Bad Characters," from *Bad Characters* by Jean Stafford, copyright © 1954 by Jean Stafford.
- Victor Gollancz, Ltd, London, for "The Five-Forty-Eight," from *The Housebreaker of Shady Hill* by John Cheever.
- Harcourt, Brace & World, Inc., New York, for "Travel Is So Broadening," from *The Man Who Knew Coolidge* by Sinclair Lewis, copyright 1928 by Harcourt, Brace & World, Inc., copyright renewed 1956 by Michael Lewis; for "Maria Concepción," from *Flowering Judas and Other Stories* by Katherine Anne Porter, copyright 1930, 1935, 1958, 1963 by Katherine Anne Porter; for "Powerhouse," from *A Curtain of Green and Other Stories* by Eudora Welty, copyright 1941 by Eudora Welty.
- Harper & Row, Publishers, Incorporated, New York, for "The Five-Forty-Eight," from *The Housebreaker of Shady Hill* by John Cheever, copyright 1954 by John Cheever.
- A. M. Heath & Company Ltd, London, for "A Father-to-Be," from *Setze the Day* by Saul Bellow; for "Fever Flower," from *The Black Prince and Other Stories* by Shirley Ann Grau.
- William Heinemann Ltd, Publishers, London, for "A Novel in Nine Letters," from *An Honest Thief and Other Stories* by Fyodor Dostoevski, translated by Constance Garnett.
- Alfred A. Knopf, Inc., New York, for "First Confession," from *The Stories of Frank O'Connor*, copyright 1951 by Frank O'Connor; for "The Lady's Maid," from *The Short Stories of Katherine Mansfield*, copyright 1922 by Alfred A. Knopf, Inc., copyright renewed © 1950 by John Middleton Murry; for "Fever Flower," from *The Black Prince and Other Stories* by Shirley Ann Grau, copyright 1954 by Shirley Ann Grau; for "On Saturday Afternoon," from *The Loneliness of the Long-Distance Runner* by Alan Sillitoe, copyright © 1959 by Alan Sillitoe; for "A & P," from *Pigeon Feathers and Other Stories* by John Updike, copyright © 1962 by John Updike (originally appeared in *The New Yorker*); for "Mademoiselle Pearl," from *Day and Night Stories* by Guy de Maupassant, translated by Ernest Boyd and others, copyright 1924, renewed 1952, by Alfred A. Knopf, Inc.
- Little, Brown and Company, Boston, for "Warm River," from *We Are The Living* by Brakine Caldwell, copyright 1933 by Brakine Caldwell.
- McIntosh and Otis Inc., New York, for "Johnny Bear," from *The Long Valley* by John Steinbeck.
- The Macmillan Company, New York, for "A Novel in Nine Letters," from *An Honest Thief and Other Stories* by Fyodor Dostoevski, translated by Constance Garnett. (Printed in Great Britain.)
- Robert P. Mills, New York, for "Flowers for Algernon," by Daniel Keyes (originally appeared in *The Magazine of Fantasy and Science Fiction*).
- The New American Library, Inc., New York, for "The Tryst," from *The Hunting Sketches* by Ivan Turgenev, translated by Bernard Guilbert Guerney, copyright © 1962 by Bernard Guilbert Guerney; for "The Diary of a Madman," from *The Diary of a Madman and Other Stories* by Nikolai Gogol, translated by Andrew R. MacAndrew, copyright © 1960 by Andrew R. MacAndrew.
- New Directions, New York, for "The Use of Force," from *The Farmers' Daughters* by William Carlos Williams, copyright 1932, 1950 by William Carlos Williams, copyright 1957 by Florence Williams, copyright © 1961 by New Directions; for "Patricia, Edith, and Arnold," from *Portrait of the Artist as a Young Dog* by Dylan Thomas, copyright 1940 by New Directions.

Harold Ober Associates, Incorporated, New York, for "Unlighted Lamps," from *The Triumph of the Egg* by Sherwood Anderson, copyright © 1921 by Eleanor Anderson, renewed.

A. D. Peters & Co., London, for "First Confession," from *The Stories of Frank O'Connor*.

Laurence Pollinger Limited, London for "Warm River," from *We Are The Living* by Erskine Caldwell, published by William Heinemann Ltd.; for "Bad Characters," from *Bad Characters* by Jean Stafford, published by Chatto & Windus, Ltd.

Random House, Inc., New York, for "Act of Faith," from *Mixed Company* by Irwin Shaw, copyright 1946 by Irwin Shaw (originally appeared in *The New Yorker*); for "My Side of the Matter," from *A Tree of Night and Other Stories* by Truman Capote, copyright 1945 by Truman Capote; for "Enemies," from *The Short Stories of Anton Chekhov*, edited by Robert N. Linscott, copyright 1932, renewed 1959, by The Modern Library, Inc.

Cynthia Marshall Rich, for "My Sister's Marriage," reprinted from *Mademoiselle*, copyright © 1955 by Street & Smith Publications, Inc.

Russell & Volkening, Inc., New York, for "Powerhouse," from *A Curtain of Green and Other Stories* by Eudora Welty.

The Society of Authors, London, for "The Lady's Maid," from *The Short Stories of Katherine Mansfield*, permission granted by The Society of Authors as literary Representatives of the Estate of the late Katherine Mansfield.

Toni Strassman, Author's Representative, New York, for "The Stone Boy" by Gina Berriault, copyright 1957 by Gina Berriault (originally appeared in *Mademoiselle*).

University of Missouri Press, Columbia, Missouri, for "This Is My Living Room," from *Poems and Stories* by Thomas McAfee.

The Viking Press, Inc., New York, for "Johnny Bear," from *The Long Valley* by John Steinbeck, copyright 1937 by John Steinbeck; for "A Father-to-Be," from *Sette the Day* by Saul Bellow, copyright © 1955 by Saul Bellow (originally appeared in *The New Yorker*); for "The Shadow in the Rose Garden," from *The Portable D. H. Lawrence*. All Rights Reserved; for "But the One on the Right" by Dorothy Parker, copyright 1929, 1957 by Dorothy Parker (originally appeared in *The New Yorker*); for "The Boarding House," from *The Dubliners* by James Joyce, originally published by B. W. Heubsch in 1916, All Rights Reserved.

Library of Congress Catalog Card No. 66-23505



MENTOR TRADEMARK REG. U.S. PAT. OFF. AND FOREIGN COUNTRIES
REGISTERED TRADEMARK—MARCA REGISTRADA
HECHO EN DRESDEN, TN. U.S.A.

SIGNET, SIGNET CLASSIC, MENTOR, ONYX, PLUME, MERIDIAN AND
NAL BOOKS are published in the United States by
NAL PENGUIN INC.,
1633 Broadway, New York, New York 10019,
in Canada by Penguin Books Canada Limited,
2801 John Street, Markham, Ontario L3R 1B4

22 23 24 25 26 27 28 29

Printed in the United States of America

In Memory of George Bennett

Acknowledgments

We owe much to colleagues in the English Department at Phillips Exeter Academy who used in their classes and discussed with us some of these selections, and to the many students who gave us their honest responses to, and valuable judgments on, whatever stories we assigned them. Former department head, the late George Bennett, and present department head, Richard Niebling, encouraged us, funded us, and set us an example. The staff of the Davis Library at the Academy made the labor of research a lesson in gracious living. William Schwarz of the Athenian School we thank for his experimental collaboration, intellectual counsel, and supportive therapy. Dr. S. I. Hayakawa and the editorial staff of *Etc.: A Review of General Semantics* provided, through one of their monthly colloquia in 1962, the first sounding board for our theory of narrative, and published in volume XXI, number 4, of *Etc.* an article on which the divisions of this book are based, "Telling Stories: Methods of Abstraction in Fiction."

TABLE OF CONTENTS

	PAGE
PREFACE	xi
INTERIOR MONOLOGUE	15
<i>But the One on the Right—Dorothy Parker.....</i>	17
<i>This Is My Living Room—Tom Mcafée.....</i>	21
DRAMATIC MONOLOGUE	27
<i>The Lady's Maid—Katherine Mansfield.....</i>	29
<i>Travel Is So Broadening—Sinclair Lewis.....</i>	33
LETTER NARRATION	51
<i>A Novel in Nine Letters—Fyodor Dostoevski.....</i>	53
<i>Jupiter Doke, Brigadier General—Ambrose Bierce..</i>	66
<i>A Bundle of Letters—Henry James.....</i>	76
DIARY NARRATION	109
<i>Flowers for Algernon—Daniel Keyes.....</i>	111
<i>The Diary of a Madman—Nikolai Gogol.....</i>	140
SUBJECTIVE NARRATION	161
<i>My Side of the Matter—Truman Capote.....</i>	163
<i>Too Early Spring—Stephen Vincent Benét.....</i>	172
<i>My Sister's Marriage—Cynthia Rich.....</i>	185
<i>On Saturday Afternoon—Alan Sillitoe.....</i>	197
<i>A and P—John Updike.....</i>	204
DETACHED AUTOBIOGRAPHY	211
<i>First Confession—Frank O'Connor.....</i>	213
<i>Warm River—Erskine Caldwell.....</i>	221
<i>The Use of Force—William Carlos Williams.....</i>	229
<i>Bad Characters—Jean Stafford.....</i>	232

TABLE OF CONTENTS

MEMOIR, OR OBSERVER NARRATION	253
<i>The Fall of the House of Usher—Edgar Allan Poe..</i>	255
<i>Mademoiselle Pearl—Guy de Maupassant.....</i>	273
<i>The Tryst—Ivan Turgenev.....</i>	287
<i>Johnny Bear—John Steinbeck.....</i>	297
 BIOGRAPHY, OR ANONYMOUS NARRATION—	
SINGLE CHARACTER POINT OF VIEW.....	313
<i>Patricia, Edith, and Arnold—Dylan Thomas.....</i>	315
<i>Horses—One Dash—Stephen Crane.....</i>	324
<i>The Prison—Bernard Malamud.....</i>	336
<i>The Stone Boy—Gina Berriault.....</i>	342
<i>Enemies—Anton Chekhov</i>	353
<i>Act of Faith—Irwin Shaw.....</i>	366
<i>The Five-Forty-Eight—John Cheever.....</i>	382
<i>A Father-to-Be—Saul Bellow.....</i>	395
 ANONYMOUS NARRATION—DUAL CHARACTER	
POINT OF VIEW	405
<i>María Concepción—Katherine Anne Porter.....</i>	407
<i>Unlighted Lamps—Sherwood Anderson.....</i>	425
<i>The Shadow in the Rose Garden—D. H. Lawrence..</i>	442
 ANONYMOUS NARRATION—MULTIPLE CHARACTER	
POINT OF VIEW.....	455
<i>The Boarding House—James Joyce.....</i>	457
<i>The Idiots—Joseph Conrad.....</i>	464
<i>Fever Flower—Shirley Ann Grau.....</i>	485
<i>The Suicides of Private Greaves—James Moffett...</i>	496
 ANONYMOUS NARRATION—NO CHARACTER	
POINT OF VIEW	521
<i>Powerhouse—Eudora Welty</i>	523
<i>The Iliad of Sandy Bar—Bret Harte.....</i>	535
<i>The Minister's Black Veil—Nathaniel Hawthorne..</i>	544
<i>The Lottery—Shirley Jackson.....</i>	556
 AFTERWORD.....	566
 SELECTED BIBLIOGRAPHY.....	575

Preface

Before explaining the idea behind the unorthodox arrangement of this anthology (see "Afterword"), we want to say that these forty-one stories have been chosen because they make good reading. Many of them have been tried out for a number of years at Phillips Exeter Academy, where students found them a pleasure and a stimulus. We feel sure that they are right not only for older adolescents and college students but that they will grip and absorb any adult lover of short stories. They run the gamut of experience, mood, and style. There is sober realism and unbridled satire, raw action and inner poetry, mystery and familiarity. As for variety of technique, that is thoroughly insured by the very format of the book—the grouping of the stories by various first-person and third-person narrations, and the arraying of these groups into a spectrum.

Our wish has been both to assemble a diverse collection of stories by superior writers of this century and the last, choosing each on its own merits, and to sort them according to the basic forms into which all fiction is cast. We have ordered these stories so as to call attention to who the narrator is, when and where he is telling the story, who he is telling it to, what relation to the events he stands in, and what kind of knowledge he claims. The technique of a story is defined both as a certain communication system and a certain information system. This order, we feel, requires practically no pre-interpretation, which is the hazard of thematic arrangement, and has the advantage over randomness that it can better set off the uniqueness of each story and at the same time make clear its relationship to all other stories. Although the groupings arrived at this way resemble roughly some conventional classifications of point of view, our theory insists on more discriminations among the various first- and third-person techniques and asserts that these techniques form a continuum.

Nothing is lost by making an arrangement of stories that might have been a miscellany. Something can be gained, we concluded from our experience as teachers, by creating a spec-

trum of fictional techniques. Orange is no less orange for appearing between yellow and red; on the contrary, we know orange better when we see it blend with its neighboring colors. The differences in a spectrum are differences of degree: to go from violet to red you keep increasing the wavelength. In our spectrum you keep increasing the distance between the speaker and his listener, and between the speaker and his subject. Thus the central concept is the trinity of first, second, and third persons—*I*, *you*, and *he*. What determines movement along the spectrum is some shift in the relations among them. Differently named, the three persons are narrator, auditor, and story; informer, informed, and information; transmitter, receiver, and message. The too-often neglected second person is brought back into the picture, and the generality of the trinity permits easy translation from art to everyday communication, from literature to life.

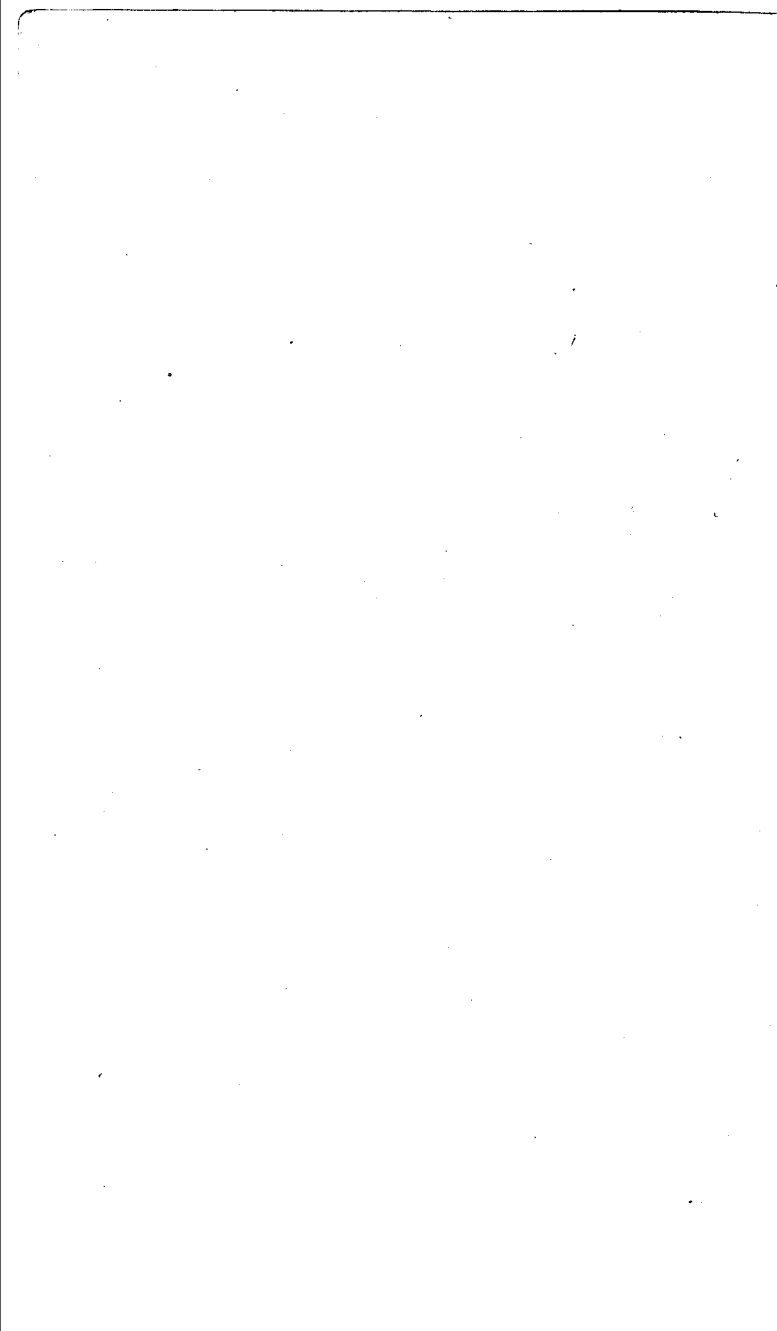
Like all trinities, this one is a unity. One change entails others. When the distance in time and space increases among *I*, *you*, and *he*, so does the distance in thought and feeling. The gradual divergence of first, second, and third persons necessarily traces other progressions that are of human and literary interest. Point of view displaces; perspective broadens. As focus travels from the infra *I* to the ultra *they*, an expansion occurs in the communication system between speaker and audience, and in the information system between speaker and subject. Plot, character, theme, and style are factors of these shifting systems. The fictional ways people tell stories are modeled on the real-life ways they talk and learn.

We think that this comparison will enhance the pleasure and understanding of both the casual reader and the student of fiction. After you have read one of these stories and decided what it is about, ask yourself why the author employed for that story the technique that he did. Your answer may be a real revelation. If you read the stories in the order of our arrangement, you may find yourself undergoing a very curious experience that is cumulative, a bit like undergoing one of the stories themselves. By beginning one place and ending somewhere very different, this book intends to unfold a kind of tale—the story of form.

At this point the stories must speak to you. We hope that they will speak doubly.

POINTS OF VIEW:

An Anthology of Short Stories



INTERIOR MONOLOGUE

In these first two stories somebody is speaking to himself, thinking. We merely overhear his thoughts. These stories are the equivalent of soliloquies in the theater, except that a character thinking alone on stage would have to talk aloud so that the audience could hear his thoughts. Reading these stories is like listening to a soliloquy.

If the speaker is reacting to his immediate surroundings, his interior monologue will tell the story of what is going on around him. If his thoughts are memories, his soliloquy will review some past events associated with something in the present. If he is mainly reflecting, his train of thought does not record a present or recall a past story—it is the story itself.

*Interior monologue is flexible, though generally limited. The two stories following show something of how it can vary. Few stories are told entirely in this way, but since James Joyce's *Ulysses* and Virginia Woolf's *The Waves* the technique has been widely used for long passages in novels and has had great impact on recent French novelists like Nathalie Sarraute and Claude Mauriac (the latter's *The Dinner Party* consists entirely of alternated interior and dramatic monologues). Like *The Waves*, Faulkner's *As I Lay Dying* moves in rotation among the minds of a group of characters. Edouard Dujardin is generally credited with having invented interior monologue as a fictional device in his 1887 novel *We'll to the Woods No More*. Such poems as Amy Lowell's "Patterns," T. S. Eliot's "The Love Song of J. Alfred Prufrock," and Browning's "Soliloquy of the Spanish Cloister" are interior monologues.*

