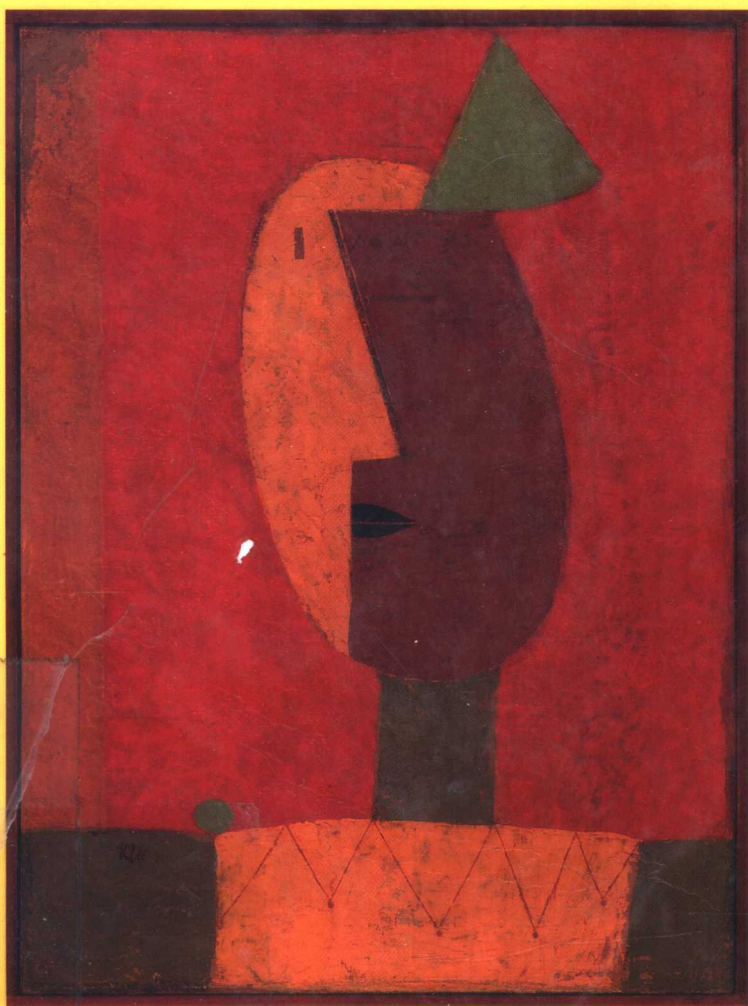


LITERATURE *and Ourselves*

A Thematic Introduction for Readers and Writers



Gloria
HENDERSON

William
DAY

Sandra
WALLER

LITERATURE and OURSELVES

*A Thematic Introduction
for Readers and Writers*

GLORIA HENDERSON

Gordon College

WILLIAM DAY

Gordon College

SANDRA WALLER

DeKalb College

 HarperCollinsCollegePublishers

Acquisitions Editor: Lisa Moore
Developmental Editor: Randee Falk
Project Coordination, Text and Cover Design: A-R Editions, Inc.
Cover Illustration: *Clown* 1929 by Paul Klee. Oil on canvas,
26 $\frac{3}{8}$ × 19 $\frac{5}{8}$ in. Private collection, St. Louis.
Photo Researcher: Leslie Coopersmith
Production: Jeffrey Taub
Compositor: A-R Editions, Inc.
Printer and Binder: Courier Companies, Inc.
Cover Printer: The Lehigh Press, Inc.

For permission to use copyrighted material, grateful acknowledgment is made to the copyright holders on pp. 1217–1225, which are hereby made part of this copyright page.

Literature and Ourselves: A Thematic Introduction for Readers and Writers
Copyright © 1994 by HarperCollins College Publishers

All rights reserved. Printed in the United States of America. No part of this book may be used or reproduced in any manner whatsoever without written permission, except in the case of brief quotations embodied in critical articles and reviews. For information address HarperCollins College Publishers, 10 East 53rd Street, New York, NY 10022.

Library of Congress Cataloging-in-Publication Data

Henderson, Gloria, 1936–

Literature and ourselves: a thematic introduction for readers and writers / Gloria Henderson, William Day, Sandra Waller.
p. cm.

Includes bibliographical references and index.

ISBN 0-06-501538-X (student edition)

ISBN 0-06-501938-5 (instructor's edition)

1. Literature—Collections. I. Day, William, 1944–

II. Waller, Sandra. III. Title.

PN6014.H455 1993

808.8--dc20

93-28199
CIP

P R E F A C E

Literature and Ourselves treats literature as a continually expanding commentary on people's infinitely varied lives, a commentary intimately related to the lives of the students who read it. The book has been designed to enable an instructor to use it in both introduction to literature and composition courses. *Literature and Ourselves* opens with an introduction that does the following:

- gives an overview of text-, author-, and reader-oriented approaches to literature
- discusses the elements of all four genres
- provides guidance on writing about literature and the research paper (including MLA documentation guidelines)

Themes were chosen to engage students in exploration of their own lives through literature. Each thematic section includes literature from all four genres—essays, fiction, poetry, and drama—and balances traditional with contemporary selections. We have made a special effort to include selections from women and people of color. Casebooks on selected authors provide a context for writing short research papers about literature from each genre and build toward the full-length research paper for instructors who cover the research paper in their second-semester composition courses. Additional writing suggestions for each section further emphasize the link between reading and writing about literature. A glossary defines all literary terms mentioned in both the introductions and the questions.

The six thematic sections are arranged so that they progress outward from the self to concerns beyond the self. Since they also move from the concrete to the abstract, they become progressively more challenging. The sections are designed to form a coherent whole whose selections constitute a rich and varied commentary on the theme, and each section begins with a brief introduction. Within thematic sections, selections are ordered by genre; within genres, they are ordered chronologically. An instructor may choose to concentrate on one or two themes or assign the entire book in a semester-long course in introduction to literature or across a two-semester composition course.

We think we have packed an extraordinary variety of works into a relatively small anthology. The traditional works allow teachers to assign what they are familiar and comfortable with, and the new works allow them to share with their students the joy of discovery. The selections also represent a variety of cultures, including works by Third World writers, several of whom (among them the African writers Wole Soyinka, Chinua Achebe, and Bessie Head) write in English, and a larger percentage of

selections by women and ethnic minorities than are available elsewhere. Our text contains an unusual number and variety of questions for discussion and suggestions for writing. Questions follow every work, and suggestions for writing follow most with some works having as many as six or seven of each. This feature evolved as we worked on the text and as we came to see that, at least in our departments, of all the pedagogical aids in textbooks, teachers use the questions most. The questions and suggestions encourage students to think critically not only about literature but also about their own experiences. Our approach, then, is inductive, encouraging students to learn and develop their own ideas as they read.

Unlike many freshman literature anthologies, which emphasize text over author and reader, our book includes many author-oriented and reader-oriented questions as well as text-oriented ones. We have encouraged students to see the works as commentaries on their own lives and to bring their own experience to bear on what they read and write. We have also encouraged them to analyze and evaluate their own experience based on what they read. We hope that, as a result, students will develop a lifelong appreciation of literature as intimately connected to their lives.

Literature and Ourselves includes casebooks on five authors: James Baldwin, Henrik Ibsen, Robert Frost, Alice Walker, and Flannery O'Connor. Some of the casebooks contain two, three, or more works by an author, including the author's statements about writing; all include critical essays. These casebooks can be very useful for teaching research papers, as teachers can base controlled practice papers and/or finished research papers on one or more of them. The primary works as well as the critical essays in these casebooks have been carefully selected and excerpted so that students can readily see relationships between them and can compare differing critical approaches to literature. The suggestions for research and writing, some designed to be quite challenging for freshmen, invite students to see such relationships and draw conclusions leading to thesis statements. Such features encourage students to study the author in some depth.

Believing that students need to read excellent nonfiction as well as fiction, drama, and poetry, we have included essays. We believe that these essays not only are works of art but also can serve as models of good prose style. Since their statements of theme are often more explicit than those of other genres, they begin each thematic section and should initiate thoughtful exploration of each theme.

Our preparation of this text would not have been possible without the invaluable help of a number of people. We are indebted to Matt Harr for believing that our text was a valuable idea and for taking it to HarperCollins. Our debt to Lisa Moore, our Acquisitions Editor, is immeasurable; she has encouraged us at each step in the production of this book, sharing with us her enthusiasm and her knowledge of the market and of literature, sometimes pushing us beyond our own expectations, and never letting us give up. We were also fortunate in our Development Editor, for



Randee Falk, with her infinite patience and wonderful talent with language, helped us to gain a new perspective on both the content and writing in our text. Betty Slack, Director of Development for the Humanities, encouraged and reassured us when questions arose. Alison Griffiths, our Permissions Editor, was diligent, persistent, and unfailingly cheerful as we asked her to perform the impossible. Barbra Guerra, our Project Editor, was a wonderful guide for neophyte authors; and our Copyeditor, Jane Crouse, gave us many valuable suggestions for improving our text.

We are also deeply indebted to many colleagues at Gordon College and DeKalb College. The administration at Gordon, Dr. Jerry Williamson and Dr. James O. Richards, supported us in our project and allowed us to use equipment and supplies to prepare the book. The knowledgeable and cooperative library staff at both Gordon and DeKalb rescued us numerous times by helping us to locate materials and making valuable suggestions. In the Gordon College Word Processing Department, Marianne King, Betty Niblett, and Cindy Green were extremely cooperative and supportive in helping us to prepare materials for the book. Our colleagues in the English Departments have also added suggestions about the contents of the text and about classroom techniques which resulted in stimulating discussions and well written papers. At Gordon, Drs. Susan Ellzey, Mary Alice Money, Michael Montgomery, and Rhonda Wilcox shared their innovative ideas with us. At DeKalb, Dr. Faye Tate was most generous in allowing us to use the workroom and equipment; Landon Coleman shared with us his expertise in drama and helped with the selection of plays; Dr. Maxine Sample offered helpful recommendations and constructive advice; and Drs. Grace McNamara, Harris Green, Steven Beauchamp, Susan Thomas, and Tim Tarkington offered valuable suggestions for selections.

We are deeply indebted to the reviewers of our book for their astute observations, constructive criticism, and valuable suggestions for added selections: Kirk D. Adams, Tarrant City Junior College; Edith Blicksilver, Georgia Tech; Thomas Dukes, University of Akron; Elinor Flewellen, Santa Barbara City College; Katherine Griffin, Tuskegee University; Brian Keener, New York Technical College; Mary Klayder, University of Kansas; Loise Marchino, University of Texas—El Paso; John O'Connor, George Mason University; Esther Panitz, William Paterson College of New Jersey; Glenn Sadler, Bloomsburg State University; Al Sawyer, Richard J. Daly College; Kay Smith, Valencia Community College West; Rita Sturm, Santa Fe Community College; Gladys Willis, Lincoln University.

Finally, we would like to thank the members of our families for their patience in allowing us to persevere in our work even though this perseverance often meant that they saw much less of us than they wished.

Gloria Henderson William Day Sandra Waller

B R I E F C O N T E N T S

Detailed Contents v

Preface xiv

INTRODUCTION 1

Literature 1

Essays 4

Fiction 8

Poetry 14

Drama 23

Writing 30

Documenting a Research Paper: MLA Style Sheet 36

FAMILY 44

Casebook on James Baldwin 198

Suggestions for Writing 236

MEN AND WOMEN 238

Casebook on Henrik Ibsen 332

Suggestions for Writing 404

HUMAN VULNERABILITY 406

Casebook on Robert Frost 612

Suggestions for Writing 645

FREEDOM AND RESPONSIBILITY 646

Suggestions for Writing 788

ART AND LANGUAGE 790

Casebook on Alice Walker 931

Suggestions for Writing 973

QUEST 976

Casebook on Flannery O'Connor 1156

Suggestions for Writing 1210

Glossary of Literary Terms 1211

Acknowledgments 1217

Index 1226

DETAILED CONTENTS

Preface xiv

INTRODUCTION

LITERATURE 1

Text-Oriented Approaches 1

Author-Oriented Approaches 2

Reader-Oriented Approaches 2

ESSAYS 4

Theme 4

Tone 4

Imagery 5

Diction 5

Syntax 6

FICTION 8

Point of View 8

Setting 9

Style 9

Character 10

Plot 11

Theme 12

POETRY 14

Speaker and Situation 14

Theme 14

Tone 15

Diction 16

Syntax 17

Imagery 18

Sound 19

DRAMA 23

Performance Versus Reading: Stage Directions	23
Setting	24
Style	24
Character	25
Plot	26
Theme	27

WRITING 30

DOCUMETING A RESEARCH PAPER: MLA STYLE SHEET 36

Documentation of Quotations, Paraphrases, and Summaries	37
Parenthetical Citations	37
Long Quotations and Poetry	39
Works Cited Page	40
Books	41
Periodicals	42
Other Sources	42
Content Notes	43

FAMILY

ESSAYS 46

James Agee, "Knoxville: Summer 1915"	46
Jack Agueros, from "Halfway to Dick and Jane"	50
Joan Didion, "On Going Home"	52
Liang Heng and Judith Shapiro, "Chairman Mao's Good Little Boy"	55

FICTION 67

Luke, "The Parable of the Prodigal Son"	67
Frank O'Connor, "My Oedipus Complex"	69
Eudora Welty, "Why I Live at the P.O."	79
Carson McCullers, "A Domestic Dilemma"	89
Truman Capote, "A Christmas Memory"	97

POETRY 107

William Butler Yeats, "A Prayer for My Daughter"	107
Theodore Roethke, "My Papa's Waltz"	110

Mary TallMountain, "There Is No Word for Goodbye"	112
Maxine Kumin, "Nurture"	113
Sylvia Plath, "Daddy"	114
Alicia Ostriker, "First Love"	117
Raymond Carver, "Photograph of My Father in His Twenty-second Year"	118
Nikki Giovanni, "Nikki-Rosa"	119
Garrett Hongo, "The Hongo Store"	121

DRAMA 122

August Wilson, <i>Fences</i>	122
Harvey Fierstein, <i>On Tidy Endings</i>	178

CASEBOOK ON JAMES BALDWIN

James Baldwin, "Sonny's Blues"	198
Donald C. Murray, "James Baldwin's 'Sonny's Blues': Complicated and Simple"	223
James M. Reilly, " 'Sonny's Blues': James Baldwin's Image of Black Community"	228
Student Essay, " 'Sonny's Blues': A Tale of Two Brothers" by Deborah M. Simmons, English 101, Comparison/Contrast	234

SUGGESTIONS FOR WRITING 236

MEN AND WOMEN

ESSAYS 240

Virginia Woolf, "Professions for Women"	240
Ellen Goodman, "When Grateful Begins to Grate"	245
Gretel Ehrlich, "About Men"	247
David Osborne, "Beyond the Cult of Fatherhood"	250

FICTION 259

Kate Chopin, "Désirée's Baby"	259
"The Story of an Hour"	264
Charlotte Perkins Gilman, "The Yellow Wallpaper"	267
Ernest Hemingway, "Hills Like White Elephants"	280

John Steinbeck, "The Chrysanthemums"	285
Bessie Head, "Snapshots of a Wedding"	294
Jamaica Kincaid, "Girl"	299

POETRY 300

William Shakespeare, Sonnets 116, 130, and 138	300
John Donne, "A Valediction: forbidding Mourning"	302
Robert Herrick, "Corinna's going a Maying"	304
Andrew Marvell, "To His Coy Mistress"	306
Elizabeth Barrett Browning, Sonnet 43	308
Robert Browning, "Porphyria's Lover"	309
"My Last Duchess"	311
Edna St. Vincent Millay, Sonnet 42	312
Dorothy Parker, "One Perfect Rose"	313
Adrienne Rich, "Living in Sin"	314
Sylvia Plath, "Metaphors"	316
Janice Mirikitani, "Breaking Tradition"	316

DRAMA 318

Susan Glaspell, <i>Trifles</i>	318
--------------------------------	-----

CASEBOOK ON HENRIK IBSEN

Henrik Ibsen, <i>A Doll's House</i>	332
From "On the Poet's Vision"	392
From "To the Norwegian Women's Rights League"	393
James Hurt, from <i>Catiline's Dream</i>	394
Joan Templeton, "The <i>Doll's House</i> Backlash: Criticism, Feminism, and Ibsen"	399
Student Essay, "Hats Off to Ibsen" by Teresa Cochran, English 102	401

SUGGESTIONS FOR WRITING 404

HUMAN VULNERABILITY

ESSAYS 408

Annie Dillard, "Heaven and Earth in Jest"	408
---	-----

- Sophonria Liu, "So Tsi-fai" 416
 Mark Mathabane, "The Road to Alexandra" 419

FICTION 428

- Katherine Anne Porter, "The Grave" 428
 William Faulkner, "A Rose for Emily" 434
 Arna Bontemps, "A Summer Tragedy" 442
 Gabriel Garcia Marquez, "Death Constant Beyond Love" 450
 Joyce Carol Oates, "Where Are You Going, Where Have
 You Been?" 457
 Madison Smartt Bell, "Customs of the Country" 471

POETRY 483

- Emily Dickinson, "I heard a Fly buzz" 483
 "Because I could not stop for Death" 484
 "My life closed twice" 485
 Edwin Arlington Robinson, "Richard Cory" 485
 Paul Laurence Dunbar, "We Wear the Mask" 486
 John C. Ransom, "Bells for John Whiteside's Daughter" 488
 "Janet Waking" 489
 Claude McKay, "If We Must Die" 490
 Wilfred Owen, "Dulce et Decorum Est" 490
 Countee Cullen, "Incident" 492
 Dylan Thomas, "Do Not Go Gentle into That Good Night" 492
 Randall Jarrell, "The Death of the Ball Turret Gunner" 494
 Sharon Olds, "On the Subway" 494

DRAMA 496

- William Shakespeare, *Othello* 496

CASEBOOK ON ROBERT FROST

- Robert Frost, "Design" 612
 "Desert Places" 613
 "Acquainted with the Night" 613
 "Neither Out Far Nor In Deep" 614
 "Once By the Pacific" 614
 "Home Burial" 615
 "A Servant to Servants" 618
-

- Roberts W. French, "Robert Frost and the Darkness of Nature" 622
- James L. Potter, "'My Kind of Fooling': the Deceptiveness of Robert Frost" 626
- Donald J. Greiner, "The Indispensable Robert Frost" 636
- Student Essay, "The Effects of Death on a Marriage" by Beth Fowler, English 101 643

SUGGESTIONS FOR WRITING 645

FREEDOM AND RESPONSIBILITY

ESSAYS 648

- Thomas Jefferson, "Declaration of Independence" 648
- Henry David Thoreau, "Civil Disobedience" 651
- Martin Luther King, Jr., "Letter from Birmingham City Jail" 669
- Maya Angelou, from *I Know Why the Caged Bird Sings* 683
- Guan Keguang, "A Chinese Reporter on Cape Cod" 688

FICTION 691

- Richard Wright, "The Man Who Was Almost A Man" 691
- Kurt Vonnegut, Jr., "Harrison Bergeron" 702
- Ursula K. LeGuin, "The Ones Who Walk Away From Omelas" 707
- Toni Cade Bambara, "Blues Ain't No Mockin Bird" 714
- Leslie Marmon Silko, "Lullaby" 719

POETRY 728

- William Blake, "London" 728
- William Wordsworth, "The World Is Too Much with Us" 729
- Randall Jarrell, "The Woman at the Washington Zoo" 730
- Anne Sexton, "Ringin' The Bells" 732
- Adrienne Rich, "Aunt Jennifer's Tigers" 733
- Alicia Ostriker, "Watching the Feeder" 734
- Pat Mora, "Immigrants" 735
- Joy Harjo, "The Woman Hanging from the Thirteenth Floor Window" 736
- Dwight Okita, "In Response to Executive Order 9066: All Americans of Japanese Descent Must Report to Relocation Centers" 738

DRAMA 740

Wole Soyinka, *The Lion and the Jewel* 740

SUGGESTIONS FOR WRITING 788

ART AND LANGUAGE

ESSAYS 792

Chinua Achebe, "Africa and Her Writers" 792

Anne Tyler, "Still Just Writing" 803

Garrison Keillor, "Attitude" 811

Barry Lopez, "Landscape and Narrative" 815

FICTION 821

Walter Van Tilburg Clark, "The Portable Phonograph" 821

Marguerite Yourcenar, "How Wang-Fo Was Saved" 827

Woody Allen, "The Kugelmass Episode" 835

Raymond Carver, "Cathedral" 845

POETRY 857

John Keats, "Ode to a Nightingale" 857

"Ode on a Grecian Urn" 860

Lewis Carroll, "Jabberwocky" 862

A. E. Housman, "Terence, This Is Stupid Stuff" 863

Marianne Moore, "Poetry" 865

Archibald MacLeish, "Ars Poetica" 867

Langston Hughes, "Theme for English B" 868

W. H. Auden, "Musée des Beaux Arts" 869

Lawrence Ferlinghetti, "Constantly Risking Absurdity" 871

John Hollander, "Adam's Task" 872

Audre Lorde, "The Art of Response" 874

Ishmael Reed, "beware : do not read this poem" 875

Ray Young Bear, "Wadasa Nakamoon, Vietnam Memorial" 876

Li-Young Lee, "Persimmons" 878

DRAMA 881

Tina Howe, *Painting Churches* 881

CASEBOOK ON ALICE WALKER

Alice Walker, "Everyday Use"	931
"Nineteen Fifty-five"	938
"In Search of Our Mothers' Gardens"	949
<hr/>	
Keith E. Byerman, "Women's Blues: Toni Cade Bambara and Alice Walker"	957
Barbara Christian, "Alice Walker: the Black Woman as Wayward"	959
Houston A. Baker, Jr. and Charlotte Pierce-Baker, "Patches: Quilts and Community in Alice Walker's 'Everyday Use.' "	961
Student Essay, "The Value of Art" by Clare Schmitt, English 102	969

SUGGESTIONS FOR WRITING 973

QUEST

ESSAYS 978

Plato, "Allegory of the Cave"	978
Matthew, "The Sermon on the Mount"	985
William Golding, "Thinking As a Hobby"	988

FICTION 995

William Faulkner, "Barn Burning"	995
Arthur C. Clarke, "The Star"	1009
Philip Roth, "The Conversion of the Jews"	1014
Toni Cade Bambara, "Raymond's Run"	1027
Gish Jen, "The Water-Faucet Vision"	1033

POETRY 1042

Psalm 8	1042
John Donne, "Batter my Heart"	1042
John Milton, Sonnet 16	1043
Phillis Wheatley, "On Being Brought from Africa to America"	1044
William Blake, "The Lamb"	1045
"The Tyger"	1046

William Wordsworth, "My Heart Leaps Up"	1047
"It Is a Beauteous Evening"	1047
Alfred, Lord Tennyson, "Ulysses"	1048
Gerard Manley Hopkins, "God's Grandeur"	1050
"Pied Beauty"	1051
William Butler Yeats, "The Second Coming"	1052
"Sailing to Byzantium"	1053
Robert Frost, "After Apple-Picking"	1055
"Birches"	1056
"Directive"	1057
T. S. Eliot, "The Love Song of J. Alfred Prufrock"	1060
Langston Hughes, "Harlem"	1064
Galway Kinnell, "Saint Francis and the Sow"	1065
John Lennon and Paul McCartney, "Eleanor Rigby"	1066
Judith Ortiz Cofer, "Latin Women Pray"	1068

DRAMA 1070

Sophocles, <i>Oedipus the King</i>	1070
Marsha Norman, <i>Traveler in the Dark</i>	1111

CASEBOOK ON FLANNERY O'CONNOR

Flannery O'Connor, "A Good Man Is Hard to Find"	1156
"Revelation"	1169
"The Catholic Novelist in the Protestant South"	1185

Frederick J. Hoffman, "The Search for Redemption: Flannery O'Connor's Fiction"	1193
Gilbert H. Muller, "Violence and the Grotesque"	1198
Student Essay, "Grace and Redemption In 'A Good Man Is Hard To Find' " by Eleanor Moyer	1204

SUGGESTIONS FOR WRITING 1210

Glossary of Literary Terms	1211
Acknowledgments	1217
Index	1226

INTRODUCTION

Literature

LITERATURE IS AN ART FORM WHOSE MEDIUM IS LANGUAGE, ORAL AND WRITTEN. It differs from ordinary spoken or written language primarily in three ways: (1) it is concentrated and meaningful (even sometimes when it denies meaning); (2) its purpose is not simply to explain, argue, or make a point but rather to give a sense of pleasure in the discovery of a new experience; (3) it demands intense concentration from readers. Literature, as defined and included in this text, falls into four large classes or genres: essays, fiction, poetry, and drama.

Literature is not only about ideas but also about experiences. It communicates what it feels like to undergo an experience, whether physical or emotional. A psychiatrist, in writing a case study of a patient, concentrates strictly on the facts. Though the doctor may give readers an understanding of the patient, he or she does not attempt to make readers feel what it is like to be that patient. In fact, the psychiatrist must strive to remain strictly objective, as should the readers. Writers of essays, fiction, drama, and poetry, however, may try to put their readers inside the mind of such a character, making readers intimately share the patient's experience and feel what it is like to be the patient. In interpreting literature, readers may adopt one or more of three basic approaches: text-oriented approaches, artist-oriented approaches, and reader-oriented approaches.

TEXT-ORIENTED APPROACHES

Adopting a text-oriented approach, a reader may analyze a work of literature as complete in itself without relating it to the outside world. This approach, which was fashionable from about 1920 to 1950, dominates many freshman literature anthologies. It finds expression in the line "a poem should not mean but be" from Archibald MacLeish's poem "Ars poetica." In its extreme form this approach insists that the author's life and time as well as readers' responses to his or her work are not only unnecessary, but irrelevant. The kind of close analysis and attention to words and their contexts that this method requires can be very useful, both in illuminating a literary work and in teaching students to read carefully and critically. Consequently, this book emphasizes a text-oriented approach in the introductions to the four genres and in many of the questions for discussion and suggestions for exploration and writing that follow anthologized works.