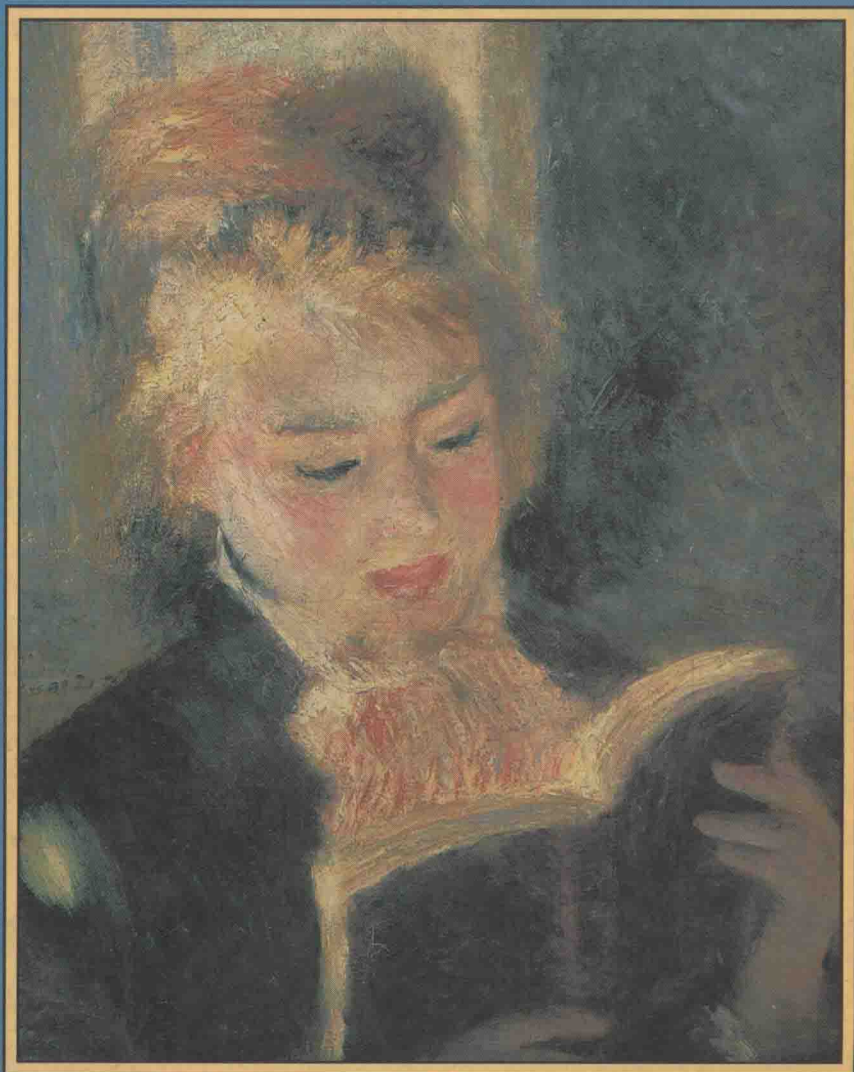


*Introduction to*  
*Literature*

Reading, Analyzing, and Writing  
Second Edition



*Dorothy U. Seyler · Richard A. Wilan*

*second edition*

**INTRODUCTION  
TO LITERATURE**  
*Reading, Analyzing,  
and Writing*

**DOROTHY U. SEYLER**

**RICHARD A. WILAN**

*Northern Virginia Community College*



**PRENTICE HALL**, Englewood Cliffs, New Jersey 07632

Library of Congress Cataloging-in-Publication Data

Seyler, Dorothy U.

Introduction to literature : reading, analyzing, and writing /

Dorothy U. Seyler and Richard A. Wilan.—2nd ed.

p.  
cm.

Includes bibliographical references.

ISBN 0-13-488123-0

1. Rhetoric. 2. Literature—Collections. I. Wilan, Richard A.

II. Title.

PN191.S49 1990

808'.0427—dc20

89-22982

CIP

Editorial/production supervision and  
interior design: Patricia V. Amoroso

Cover design: Bruce Kenselaar

Manufacturing buyers: Ray Keating and Mike Woerner

Photo researcher: Kay Dellosa

**Cover illustration:** Renoir, *The Reader*.

c. 1874. Musée d'Orsay, Paris.

© 1990 by Dorothy U. Seyler and Richard A. Wilan



*All rights reserved. No part of this book may be  
reproduced, in any form or by any means,  
without permission in writing from the publisher.*

Credits and copyright acknowledgments begin on page 900, which constitutes an  
extension of the copyright page.

Printed in the United States of America

10 9 8 7 6 5 4 3 2 1

ISBN 0-13-488123-0

PRENTICE-HALL INTERNATIONAL (UK) LIMITED, *London*

PRENTICE-HALL OF AUSTRALIA PTY. LIMITED, *Sydney*

PRENTICE-HALL CANADA INC., *Toronto*

PRENTICE-HALL HISPANOAMERICANA, S.A., *Mexico*

PRENTICE-HALL OF INDIA PRIVATE LIMITED, *New Delhi*

PRENTICE-HALL OF JAPAN, INC., *Tokyo*

SIMON & SCHUSTER ASIA PTE. LTD., *Singapore*

EDITORIA PRENTICE-HALL DO BRASIL, LTDA., *Rio de Janeiro*

## *Preface to the Second Edition*

We first wrote *Introduction to Literature* to provide a text that integrated the processes of reading, analyzing, and writing about literature, an integration we did not find among existing texts, whether organized by genre or by theme. In the years since the publication of the first edition, several texts have added a writing component to their discussion of literature while others have focused on writing by reducing or eliminating a discussion of the literature. Thus there is still a need for a text that teaches students about literature *and* about writing. We are happy that Prentice Hall saw this need and asked us to prepare a second edition.

*Introduction to Literature: Reading, Analyzing, and Writing* begins where students must begin, with the basic processes of reading and writing about literature. Chapters 1 and 2 start with the questions that students need to ask first: Why study literature? What is the role of the reader of literature? What is literary analysis, and how is it useful? These chapters then demonstrate how relating evidence to conclusion is essential to literary analysis. Because most students do not begin their introductory courses knowing how to write skillfully about literature, we introduce writing instruction early. Chapter 2 explains paraphrase and summary, pointing out both the proper uses and the limitations of these techniques. Chapter 3, applying analysis to writing about literature, demonstrates a step-by-step process of composing an essay and concludes with a sample student paper.

Chapters 4 through 10 explain and illustrate basic literary elements: structure, character, point of view, style, tone, symbol, and theme. These chapters progress from concepts students grasp most easily to those that they find more difficult. Most readers can

begin comfortably with the organization of a story and the personality of a character before moving on to point of view and the subtleties of tone. After gaining confidence from experience with analysis, students can study more sophisticated forms of structure and character and examine the role of point of view and language choice in shaping those forms. We have placed symbol and theme last because these elements, dependent upon the other elements of a work, are the most difficult for students to analyze. Chapter 11, the final chapter, returns to the uses of professional criticism briefly introduced in Chapter 1. By examining the controversy over the ending of Hemingway's "The Short Happy Life of Francis Macomber," students can again study the role of the critic and the nature of literary interpretation. Also in Chapter 11, and new to the second edition, students are guided through the process of preparing and documenting a literary research essay. At the end, as at the beginning, we stress the importance of close reading and the evaluation of evidence in building a convincing interpretation.

The integration of writing about literature with literary analysis continues throughout Chapters 4 through 10. Each of these chapters contains a sample student essay and guidelines for writing that focus on specific problems students have. Students will write more successfully if they can study student essays for assignments similar to their own. The *Selections for Further Study* sections at the end of each chapter provide additional works for class discussion and writing.

The readings in each instructional chapter can be supplemented by Part II, an anthology of short stories, poems, and plays. Readers will find an inviting blend of works—some light, some serious; some old, some new. Although we have provided a variety of styles and authors, some favorite pieces with some surprises, all selections have been chosen because they work well in the classroom. To aid in choosing additional readings, we have organized the anthology by genre, and within each genre by date.

In writing *Introduction to Literature*, we have sought as much flexibility for instructors as possible within the basic framework that integrates reading and writing about literature. More advanced classes might be assigned Chapters 1 and 2 for review only and begin with Chapter 4 (Structure), using Chapter 3 as a reference guide for writing essays. If the instructor wishes, a modified genre approach may be followed by emphasizing the short story for Chapters 4–6, poetry for Chapters 7–9, and the drama for Chapter 10. The sample student essays follow this pattern.

We believe that much can be gained in an introductory course by stressing that the process of recognizing, analyzing, and writing about literary concepts remains the same for all forms of literature. We have found, for example, that students who have discussed the unreliable narrator in Lardner's story "Haircut" are better able to understand the unreliable speaker in Browning's poem "My Last Duchess." We have used the shifting levels of consciousness in Thurber's "The Secret Life of Walter Mitty" as a preparation for the more complex shifting in Eliot's "The Love Song of J. Alfred Prufrock." The study of the tone of a dramatic speaker in a poem has helped our students to an awareness of tone in the dialogue of a story or the lines of a play. In short, stressing elements rather than genre leads students to a fuller understanding of those elements and more control of them when they analyze and write about literature. That has been our experience, an experience we invite you to share.

In preparing this edition, we have become indebted to many colleagues and students. We want to thank all of our colleagues who answered questions about the first edition and offered advice for the second, most especially Brian Hansen, who shared many student papers with us. We are also happy to acknowledge the constructive criticism of the following reviewers: Vivian Brown, Laredo Junior College, Therese Brychta, Truckee Meadows Community College, Kathleen Shine Cain, Merrimack College, Gary N. Christensen, Macomb Community College, Helen Bridge, Chabot College, Betty Hughes, Beaufort Community College. Finally, we wish to thank all of our students who eagerly followed the progress of revision and acknowledge the help of student Louis Martinez, who brought Faulkner's "Mayday" to our attention. A special thanks must go to those who have given us permission to use their essays. They are justly proud of their efforts, and we are proud of them.

DOROTHY U. SEYLER

RICHARD A. WILAN

# Contents

## PREFACE TO THE SECOND EDITION

ix

## PART I: READING AND WRITING ABOUT LITERATURE

### 1 LITERATURE AND THE READER

3

*Why Study Literature?*, 4 • *Your Role as a Student of Literature*, 5 • *The Advantage of Analysis*, 6 • *The Analytical Approach*, 7 • *A Sampling of Critical Commentary on "Stopping by Woods on a Snowy Evening,"* 12

ROBERT FROST *The Road Not Taken*, 9

ROBERT FROST *Stopping by Woods on a Snowy Evening*, 11

### 2 THE PROCESS OF CRITICAL READING

16

*Reading What Is on the Page*, 17 • *Looking Up What Is Unfamiliar*, 19  
*Reading Critically*, 20 • *Understanding the Basic Situation*, 21 • *Summary and Paraphrase*, 21 • *Deciding on the Unanswered Questions*, 27

GEORGE BARKER *To My Mother*, 18

GEORGE BARKER *To My Mother* (Annotated), 20

KATE CHOPIN *The Story of an Hour*, 22

WILLIAM SHAKESPEARE *Sonnet 18*, 25

EDWIN ARLINGTON ROBINSON *How Annandale Went Out*, 28

JOHN KEATS *On First Looking into Chapman's Homer*, 29

THEODORE ROETHKE *My Papa's Waltz*, 30

LANGSTON HUGHES *Early Autumn*, 31

DORIS LESSING *A Woman on a Roof*, 32

iii

**3 WRITING ESSAYS ABOUT LITERATURE**

41

*Student Essay: "The Strong Character of Phoenix" by James Ferguson, 49*  
*Establishing Purpose, 51 • Audience Awareness, 53 • Limiting the*  
*Topic, 54 • Formulating a Precise Thesis, 54 • Gathering Evidence and*  
*Organizing an Approach, 56 • Organizing Evidence into Paragraphs, 56*  
*Writing Development Paragraphs, 58 • Introductory and Concluding*  
*Paragraphs, 61*

EUDORA WELTY *A Worn Path, 42*

**4 STRUCTURE**

64

*Narrative Structure, 65 • Dramatic Structure, 72 • Poetic Structures, 75*  
*• Structure as Coherent Organization, 82 • Writing about Structure, 83*  
*Student Essay: "The Necklace": Diamond or Paste?" by Patricia Carpenter, 92*

ANONYMOUS *The Demon Lover, 66*

W. SOMERSET MAUGHAM *Appointment in Samarra, 71*

WALT WHITMAN *A Noiseless Patient Spider, 78*

IAN HAMILTON FINLAY *The Horizon of Holland, 79*

ROBERT HERRICK *Delight in Disorder, 80*

ROBERT HERRICK *To Daffodils, 81*

A. E. HOUSMAN *In the Morning, In the Morning, 82*

GUY DE MAUPASSANT *The Necklace, 84*

E. E. CUMMINGS *the hours rise up putting off stars and it is, 94*

EDNA ST. VINCENT MILLAY *Love Is Not All, 96*

ELIZABETH BOWEN *The Demon Lover, 97*

DOUGLAS TURNER WARD *Happy Ending, 103*

**5 CHARACTER**

117

*Forms of Character, 118 • Character Conflict, 120 • Ways an Author*  
*Conveys Character, 122 • Writing about Character, 126 • Student Essay:*  
*"Joyce's Use of Description" by Patricia Carpenter, 137*

JAMES JOYCE *Counterparts, 128*

JAMES THURBER *The Secret Life of Walter Mitty, 139*

ROBERT FROST *Home Burial, 144*

AUGUST STRINDBERG *The Stronger, 147*

**6 POINT OF VIEW**

152

*Point of View in Fiction, 154 • Point of View in Poetry, 159 • Point of*  
*View in Drama, 163 • Writing about Point of View, 164 • Student Essay:*  
*"A Barber's Chair Perspective" by Mark Yatsko, 175*



- WILLIAM WORDSWORTH *She Dwelt Among the Untrodden Ways*, 159  
 THEODORE ROETHKE *Elegy for Jane*, 160  
 JOHN DONNE *The Flea*, 161  
 RING LARDNER *Haircut*, 165  
 ROBERT BROWNING *My Last Duchess*, 178  
 FRANK O'CONNOR *First Confession (limited omniscient version)*, 180  
 FRANK O'CONNOR *First Confession (first-person version)*, 185

## 7 THE LANGUAGE OF STYLE

193

Syntax, 194 • Rhythm and Sound, 196 • Diction, 198 • Images, 199  
 • Figurative Language: Comparisons, 202 • Writing about Style, 209  
 Student Essay: "Keats's *Autumn*: A Sensuous Season" by Mark Yatsko, 213

- EMILY DICKINSON *A Bird Came down the Walk*, 196  
 WALT WHITMAN *Cavalry Crossing a Ford*, 200  
 WILFRED OWEN *Dulce et Decorum Est*, 200  
 ARCHIBALD MACLEISH *Seafarer*, 204  
 EDMUND WALLER *Song*, 205  
 DYLAN THOMAS *The Hand That Signed the Paper*, 206  
 JOHN KEATS *To Autumn*, 211  
 WILLIAM CARLOS WILLIAMS *The Dance*, 215  
 LANGSTON HUGHES *Dream Deferred*, 216  
 SYLVIA PLATH *Metaphors*, 217  
 RAY BRADBURY *August 2026: There Will Come Soft Rains*, 217

## 8 THE LANGUAGE OF TONE

224

Observing the Tone Indicators, 225 • Distinguishing Between Author and Speaker, 227 • Irony, 229 • Writing about Tone, 233 • Student Essay: "The Use of Tone in Auden's *The Unknown Citizen*" by Mark Popvichal, 237

- WALT WHITMAN *When I Heard the Learn'd Astronomer*, 226  
 THOMAS HARDY *The Man He Killed*, 228  
 W. H. AUDEN *The Unknown Citizen*, 235  
 ROBERT GRAVES *The Naked and the Nude*, 240  
 E. E. CUMMINGS *next to of course god america i*, 241  
 ANDREW MARVELL *To His Coy Mistress*, 242  
 JOHN DONNE *Batter My Heart, Three-Personed God*, 243  
 DONALD BARTHELME *Report*, 244  
 JEAN GIRAUDOUX *The Apollo of Bellac*, 248

## 9 THE EXTENSION OF MEANING: SYMBOL

272

What a Symbol Is, 273 • Types of Symbols, 274 • Recognizing Symbols, 278 • Writing about Symbol, 284 • Student Essay: "The Symbolism of 'Snake'" by James Ferguson, 288

- PETER MEINKE *Advice to My Son*, 282  
 PAUL LAWRENCE DUNBAR *Promise*, 283  
 D. H. LAWRENCE *Snake*, 285  
 WILLIAM BLAKE *The Sick Rose*, 290  
 EDWIN MUIR *The Horses*, 291  
 MARY E. WILKINS FREEMAN *A New England Nun*, 292

## 10 THE EXTENSION OF MEANING: THEME

303

✓ *What Is Meant by Theme*, 304 • *Guidelines for Stating Theme*, 305 • *The Author's Creation of Theme*, 307 • *Writing about Theme*, 320 • *Student Essay: "A Word of Advice to the World's Children: An Analysis of 'Picnic on the Battlefield'" by Jan M. Hettenhouser*, 335

- BERNARD MALAMUD *A Summer's Reading*, 308  
 ROBERT HERRICK *To the Virgins, to Make Much of Time*, 316  
 CHRISTOPHER MARLOWE *The Passionate Shepherd to His Love*, 317  
 SIR WALTER RALEIGH *The Nymph's Reply to the Shepherd*, 318  
 FERNANDO ARRABAL *Picnic on the Battlefield*, 322  
 EMILY DICKINSON *Apparently with no surprise*, 337  
 NATHANIEL HAWTHORNE *My Kinsman, Major Molineux*, 338

## 11 READING THE CRITICS AND DOCUMENTING RESEARCH

354

✓ *Understanding the Critics*, 356 • *The Critical Problem of the Ending of "The Short Happy Life of Francis Macomber"*, 382 • *The Literary Research Essay*, 386 • *Student Research Essay: "The Hero in 'The Short Happy Life of Francis Macomber'" by Norman Blume*, 400

- ERNEST HEMINGWAY *The Short Happy Life of Francis Macomber*, 357

## PART II: A COLLECTION OF SHORT STORIES, POEMS, AND PLAYS

### SHORT STORIES

411

- EDGAR ALLAN POE *The Fall of the House of Usher*, 411  
 D. H. LAWRENCE *The Horse Dealer's Daughter*, 426  
 KATHERINE MANSFIELD *Miss Brill*, 440  
 PÄR LAGERKVIST *The Children's Campaign* (Translated by Alan Blair), 443  
 KATHERINE ANNE PORTER *He*, 452  
 WILLIAM FAULKNER *Mayday*, 460  
 ANAIS NIN *Ragtime*, 477  
 ALBERT CAMUS *The Guest* (Translated by Justin O'Brien), 480

- SHIRLEY JACKSON *Flower Garden*, 490  
 MILAN KUNDERA *The Hitchhiking Game* (Translated by Suzanne Rappaport), 510  
 JOYCE CAROL OATES *Where Are You Going, Where Have You Been?*, 524  
 RICHARD BAUSCH *Wise Men at Their End*, 538  
 ALICE WALKER *Really, Doesn't Crime Pay?*, 553

## POEMS

561

- ANONYMOUS *Edward*, 562  
 ANONYMOUS *The Limerick*, 563  
 ANONYMOUS *Not Just for the Ride*, 564  
 ANONYMOUS *Relativity*, 564  
 SIR PHILIP SIDNEY *With How Sad Steps, O Moon*, 564  
 WILLIAM SHAKESPEARE *Sonnet 73*, 565  
 WILLIAM SHAKESPEARE *Sonnet 116*, 565  
 JOHN DONNE *The Bait*, 566  
 JOHN DONNE *The Sun Rising*, 567  
 JOHN MILTON *When I Consider How My Light Is Spent*, 568  
 WILLIAM BLAKE *The Chimney Sweeper*, 568  
 WILLIAM WORDSWORTH *I Wandered Lonely as a Cloud*, 569  
 PERCY BYSSHE SHELLEY *Ozymandias*, 570  
 ALFRED, LORD TENNYSON *Crossing the Bar*, 570  
 ALFRED, LORD TENNYSON *Ulysses*, 571  
 MATTHEW ARNOLD *Dover Beach*, 573  
 EMILY DICKINSON *After Great Pain, a Formal Feeling Comes*, 574  
 EMILY DICKINSON *A Narrow Fellow in the Grass*, 574  
 EMILY DICKINSON *Where Ships of Purple—Gently Toss*, 575  
 A. E. HOUSMAN *Is My Team Ploughing*, 575  
 WILLIAM BUTLER YEATS *Sailing to Byzantium*, 576  
 EDWIN ARLINGTON ROBINSON *Richard Cory*, 577  
 AMY LOWELL *Patterns*, 578  
 AMY LOWELL *Taxi*, 581  
 ROBERT FROST *After Apple Picking*, 581  
 ROBERT FROST *Fire and Ice*, 582  
 SIEGFRIED SASSOON *Base Details*, 583  
 T. S. ELIOT *The Love Song of J. Alfred Prufrock*, 583  
 JOHN CROWE RANSOM *Piazza Piece*, 587  
 ARCHIBALD MACLEISH *You, Andrew Marvell*, 588  
 JEAN TOOMER *Her Lips Are Copper Wire*, 589  
 LOUISE BOGAN *The Dream*, 589  
 OGDEN NASH *Love Under the Republicans (or Democrats)*, 590  
 PABLO NERUDA *The United Fruit Co. (Translated by Robert Bly)*, 591  
 DYLAN THOMAS *Do Not Go Gentle into That Good Night*, 592  
 RANDALL JARRELL *The Death of the Ball Turret Gunner*, 593  
 GWENDOLYN BROOKS *The Life of Lincoln West*, 593  
 LAWRENCE FERLINGHETTI *Constantly Risking Absurdity*, 596

~\*~

HOWARD NEMEROV	<i>Boom!</i> , 597
RICHARD WILBUR	<i>A Simile for Her Smile</i> , 599
MARI EVANS	<i>Status Symbol</i> , 600
ALASTAIR REID	<i>Curiosity</i> , 601
ANNE SEXTON	<i>Cinderella</i> , 602
ADRIENNE RICH	<i>Living in Sin</i> , 605
LINDA PASTAN	<i>Marks</i> , 605
ETHERIDGE KNIGHT	<i>For Black Poets Who Think of Suicide</i> , 606
RICHARD BRAUTIGAN	<i>Romeo and Juliet</i> , 606
ROGER MCGOUGH	<i>40—Love</i> , 607
BOB DYLAN	<i>It's All Over Now, Baby Blue</i> , 607
HENRY TAYLOR	<i>At the Swings</i> , 608

## PLAYS 611

SOPHOCLES	<i>Antigone</i> (Translated by Dudley Fitts and Robert Fitzgerald), 613
WILLIAM SHAKESPEARE	<i>Othello</i> , 646
HENRIK IBSEN	<i>A Doll's House</i> (Translated by R. Farquharson Sharp), 740
BERNARD SHAW	<i>Pygmalion</i> , 800
SUSAN GLASPELL	<i>Trifles</i> , 874

## APPENDIX A: AN EXPLANATION OF METRICAL TERMS 887

## APPENDIX B: MANUSCRIPT FORM AND STYLE 889

## GLOSSARY 894

## INDEX 904

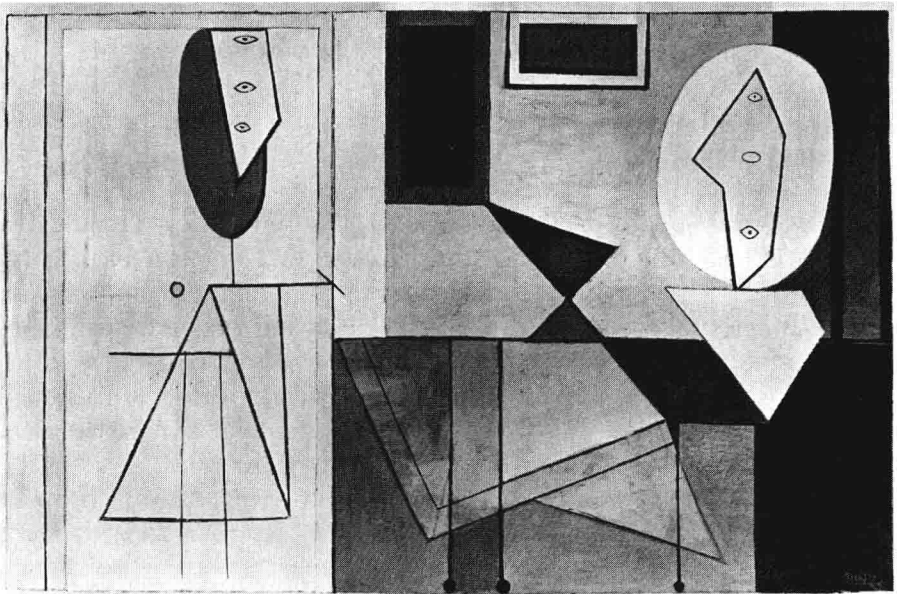
*part I*

*READING  
AND WRITING  
ABOUT LITERATURE*



# *chapter 1*

## *Literature and the Reader*



Pablo Picasso. *The Studio*. 1927–28. Oil on canvas, 59" × 7'7". Collection, The Museum of Modern Art, New York. Gift of Walter P. Chrysler, Jr.

## WHY STUDY LITERATURE?

Most of us turn to literature for enjoyment. A friend recommends an exciting mystery. An intriguing title draws us to a story in a magazine. We do not read poetry, fiction, or drama to learn how to tune an engine, what pressure points will stop bleeding, or why the upper ozone layer may be damaged by fluorocarbons. Often, we read a book for relaxation, as an escape from work or study. Beginning a course in literature, then, probably raises some expectations of pleasure but also some questions about purpose. How will literature be relevant to other studies? To training for a career? To personal growth?

As teachers of literature we hope to share with you the enthusiasm we feel for our subject. Enjoyment ought to continue to be a major purpose of reading. Still, there are other reasons, important practical reasons, for the study you are about to begin.

In studying literature you will be learning how to read and write better, to communicate better. Good literature provides an especially valuable basis for such learning because creative writers are themselves so deeply involved in language, constantly reaching towards the best word, the right phrase, the appropriate form. As you become more aware of these careful choices, you should begin to experience what you read more fully. You should also begin to see the possibilities of additional choices in your own writing.

Literature, moreover, goes beyond technique to an imaginative vision that can enlarge our world, deepen our emotional responses, and alter our usual way of perceiving. With Ernest Hemingway (pp. 357–82) we come face to face with the lions of East Africa; with Albert Camus (pp. 480–90) the desolate plateau of northern Africa presses on us. When we read Eudora Welty's "A Worn Path" (pp. 42–48), we become sympathetically involved in an old woman's walk across miles of countryside to obtain medicine for her grandson. Or, in reading W. H. Auden's "The Unknown Citizen" (pp. 235–36), we are forced by the satirical portrayal of the speaker to reevaluate some commonly held notions of a successful life. Through literature we can live more lives than one, and on the power of a deeply felt literary experience our hearts and minds can soar. For literature is subversive. It carries us to a new vantage point from which we question our habitual views of the world. What is important, though, is not that we trade in old values for new but that we gain the ability to consider other views with understanding and tolerance.



The process that leads to new awareness is itself important to your education. This process is logical thinking: proceeding from careful observing to discovering relationships to drawing conclusions. These are the steps to follow, both as a reader and as a writer, so that you can convincingly express your experience with literature. When you write about literature, you are explaining an insight or arguing a point just as you would be if you were teaching a beginning swimmer to relax in the water or taking a stand on a nuclear freeze. Although you will now be dealing with the facts of the fictional world of literature, your present study should help you to think more clearly about many other subjects.

## YOUR ROLE AS A STUDENT OF LITERATURE

Professional readers of literature are called literary critics; what they write is called literary criticism. Although the term *criticism*, as used in connection with literature, sounds negative, it usually isn't. Some critics do review new works, and they sometimes do find fault. But evaluating is only one of the roles that a critic plays. Criticism extends to any examination of literature—even of other areas, such as history or philosophy, as they relate to literature. Many approaches are valid. A work may be seen, for example, not only as an artistic creation but also as a moral treatise, a social document, or a psychological case study. You may as a student have already engaged in some forms of literary criticism. You may have used biographical criticism to explore how Ernest Hemingway drew upon his war experiences in Italy to write *A Farewell to Arms*. You may have used historical criticism in relating your study of the French Revolution to the Charles Dickens novel *A Tale of Two Cities*. Whenever you have been involved in a response to literature through reading, research, discussion, or writing, you have been in some way a literary critic.

As a critic you can play different roles. You may be intrigued by the thoughts and personality of the writer. You may be curious about the way literature sheds light on the world around us. You may read to arouse feelings, such as amusement or sympathy. Or you may enjoy the intellectual challenge of examining how literature works.

All of these approaches have value. But we can hardly see through to the author's personality or picture of the world without a reading of the work itself that is accurate and complete. Without