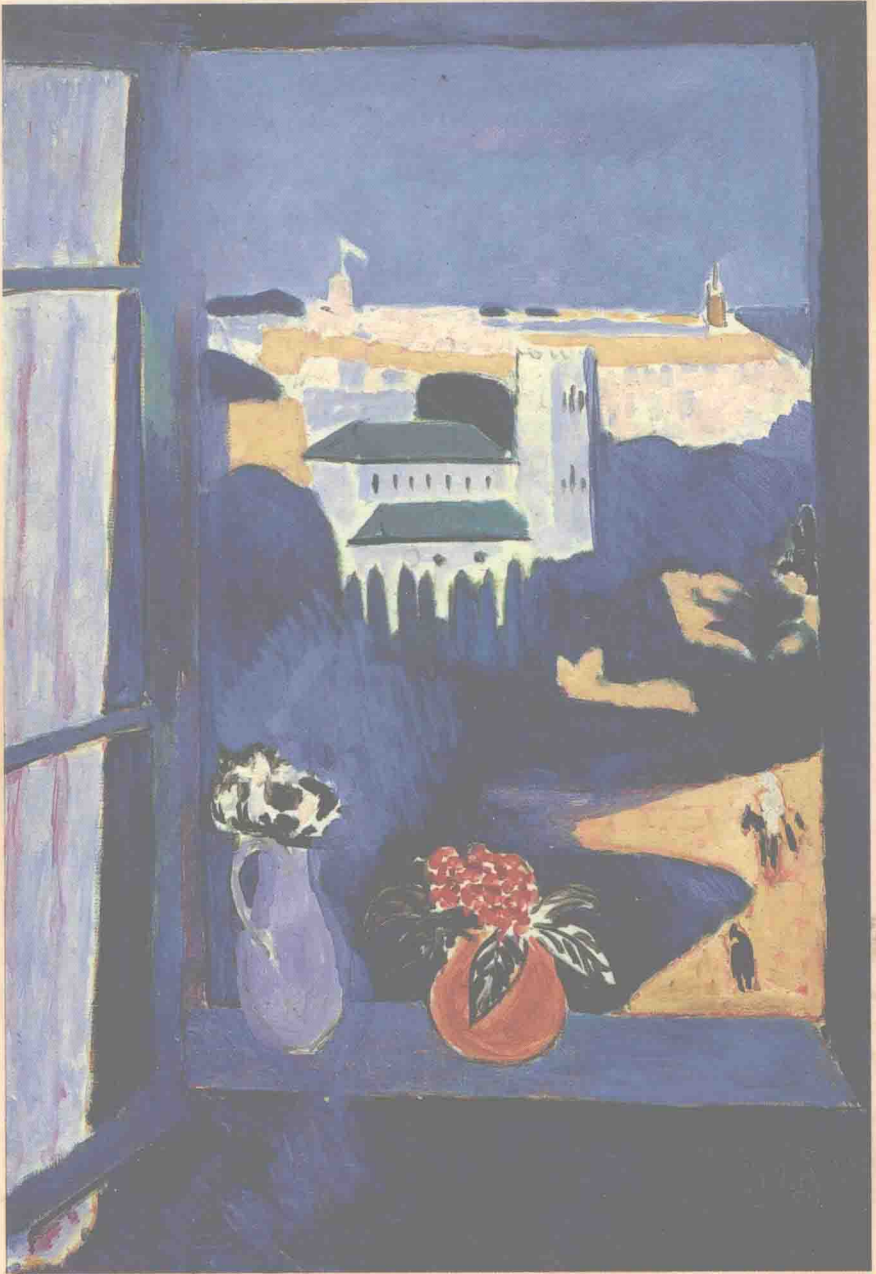


X. J. Kennedy | Dana Gioia



Literature

An Introduction to Fiction, Poetry, and Drama

LITERATURE

*An Introduction to
Fiction, Poetry, and Drama*

Seventh Edition

X. J. KENNEDY

DANA GIOIA



LONGMAN

An imprint of Addison Wesley Longman, Inc.

New York • Reading, Massachusetts • Menlo Park, California • Harlow, England
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Electronic Page Makeup: ComCom, An RR Donnelley & Sons Company
Printer and Binder: RR Donnelley & Sons Company
Cover Printer: The Lehigh Press, Inc.

Cover Art: Henri Matisse. "Tangiers: Landscape seen through a Window." © 1998 Artists Rights Society (ARS), Pushkin Museum of Fine Arts, Moscow, Russia. Courtesy of Scala/Art Resource, NY.

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Library of Congress Cataloging-in-Publication Data

Literature: an introduction to fiction, poetry, and drama / [compiled by] X.J.

Kennedy, Dana Gioia. -- 7th ed.

p. cm.

Includes bibliographical references and index.

ISBN 0-321-01557-6

1. Literature--Collections. I. Kennedy, X.J. II. Gioia, Dana.

PN6014.L58 1998

808--dc21

98-7902

CIP

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Please visit our website at <http://longman.awl.com>

ISBN 0-321-01557-6

2345678910-DOC-010099

Preface

Literature, in the broadest sense, is just about anything written. It even includes what you receive in the mail if you send for free information about a weight-reducing plan or a motorcycle. In the sense that matters to us in this book, however, literature is a kind of art, usually written, that offers pleasure and illumination. We say it is usually written for we have an oral literature, too. Few would deny applying the word *literature* to “Bonny Barbara Allan” and other immortal folk ballads, though they were not set down in writing until centuries after they originated.

Literature—the book in your hands—is really three books sharing one cover. Its opening third contains the whole of the text-anthology *An Introduction to Fiction*, seventh edition; its middle third, the whole of *An Introduction to Poetry*, ninth edition; and its closing third is composed of a text-anthology of drama that includes 16 plays. All together, the book is an attempt to provide the college student with a reasonably compact introduction to the study and appreciation of stories, poems, and plays.

A WORD ABOUT CAREERS

Most students agree that to read celebrated writers such as William Faulkner, Emily Dickinson, and William Shakespeare is probably good for the spirit. Most students even take some pleasure in the experience. But many, not planning to teach English and impatient to begin some other career, wonder whether the study of literature, however enjoyable, is a waste of time—or, at least, an annoying obstacle. This objection may seem reasonable at first glance, but it rests on a shaky assumption. It can be convincingly argued that success in a career is not merely a matter of learning the specialized information and skills required to join a profession. In most careers, according to one senior business executive, people often fail not because they don’t understand their jobs, but because they don’t understand their coworkers, their clients, or their customers. They don’t ever see the world from another person’s point of view. Their problem is a failure of imagination.

To leap over the wall of self, to look through another’s eyes—this is valuable experience, which literature offers. What is it like to be black, a white person may wonder? James Baldwin, Gwendolyn Brooks, Rita Dove, Langston Hughes, Alice Walker, and others have knowledge to impart. What is it like to be a woman? If a man would learn, let him read (for a start) Kate Chopin, Doris Lessing, Alice Munro, Sylvia Plath, Katherine Anne Porter, Flannery O’Connor, and Amy Tan, and perhaps, too, Henrik Ibsen’s *A Doll’s House*.

In a perpetually changing society, it may be risky to lock yourself on one track to a career, refusing to consider any other. “We are moving,” writes John

Naishitt in *Megatrends*, “from the specialist, soon obsolete, to the generalist who can adapt.” Perhaps the greatest opportunity in your whole life lies in a career that has yet to be invented. If you do change your career as you go along, you will be like most people. According to U.S. Department of Labor statistics, the average person in a working life changes occupations three times. When for some unforeseen reason you have to make such a change, basic skills—and a knowledge of humanity—may be your most valuable credentials.

Literature has much practical knowledge to offer you. An art of words, it can help you become more sensitive to language, both your own and other people’s. It can make you aware of the difference between the word that is exactly right and the word that is merely good enough. A Supreme Court justice, John Paul Stevens, once remarked that the best preparation for law school is to study poetry. Why? George D. Gopen, an English professor with a law degree, says it may be because “no other discipline so closely replicates the central question asked in the study of legal thinking: Here is a text; in how many ways can it have meaning?”

Many careers today, besides law, call for close reading and clear writing, for careful listening and thoughtful speech. Lately, college placement directors have reported more demand for graduates who are good readers and writers. Employers need people who can handle words. In a survey conducted by Cornell University, business executives were asked to rank in importance the traits they look for when hiring. Leadership was first, but skill in writing and speaking came in fourth, ahead of managerial skill and analytical skill. Times change, but to think cogently and to express yourself well will always be abilities the world needs.

KEY LITERARY TERMS

Every discipline has its own terminology. This book introduces a large range of critical terms that may help you in both your reading and writing. When these important words and phrases are first defined, they are printed in **boldface**. If you meet a critical term anywhere in this book you don’t know or don’t recall—for example, *carpe diem* poem or *dramatic question*—look it up in the Index of Literary Terms on the inside back cover.

TEXTS, DATES, AND A POSSIBLY PUZZLING ASTERISK

Every effort has been made to supply each selection in its most accurate text and (where necessary) in a lively, faithful translation. For the reader who wishes to know when a work was written, at the right of each title appears the date of its first publication in book form. For situations when a work was composed much earlier than when it was first published, parentheses around a date indicate the work’s date of composition.

In the Poetry section, “Lives of the Poets” (Chapter Thirty-one, page 1165) offers 79 biographies: one for most poets represented by two selections or more. Throughout the poetry pages, an asterisk (*) after a poet’s byline indicates that a biography is available.

TO THE INSTRUCTOR: CHANGES IN THIS EDITION

The seventh edition of *Literature* incorporates many changes. We have revised this edition with the simple aim of bringing in useful new features and selections without losing the best-liked material. We have been guided in this effort by scores of instructors and students who use the book in their classrooms. Teaching is a kind of conversation, a dialogue—between instructor and student, between reader and text. In revising *Literature*, we tried to help keep this conversation fresh by mixing the classic with the new, the familiar with the surprising.

NEW WRITING MATERIAL

The most significant change in this edition is the addition of extensive new material on critical writing. Although *Literature* has always concluded with several chapters on student writing, we have greatly expanded the writing material in this edition to nearly double its previous size and scope. There is now more attention given to the writing process, more model student essays, more comprehensive guidelines on format, and an entirely new section on using the computer as a tool for writing and research.

Of all the new writing material, the most conspicuous is “Writing Critically,” a feature found at the end of all 31 main chapters. “Writing Critically” focuses on the practical issues students face in planning and composing essays. This new feature gives students strategies to begin writing about works of fiction, poetry, or drama. Many students feel intimidated by literature, especially when asked to write about it in critical terms. As its title suggests, “Writing Critically” provides students with accessible and pragmatic advice on both critical thinking and the writing process. Each “Writing Critically” section also concludes with a specific assignment for a term paper.

We have also doubled the number of student essays in the book. There are now 15 complete papers to provide students with models for their own critical writing. (There are also 2 examples of card reports.) Six of the papers are found in final chapters on “Writing About a Story,” “Writing About a Poem,” and “Writing About a Play,” where they illustrate three different approaches to critical writing—explication, analysis, and contrast—as well as a drama review. Nine new papers (written by real students) are found in earlier chapters. Each of these papers focuses on a single work or author in the book.

The final chapters on critical writing have also been significantly expanded, revised, and updated. Students will now find more complete guidelines and examples for preparing and formatting papers according to 1995 MLA standards. Finally, there is also now a helpful master chart that provides correct examples of all the types of reference citations (44 in all) students are likely to need in preparing their papers.

Another new feature ties together critical writing and literature in a different way. Each main chapter in the Fiction and Poetry sections ends with a “Writer’s Perspective,” and one follows every major play in the Drama section. That adds up to 42 critical selections in all. This feature presents an author

(whose work appears in the body of the chapter) discussing some relevant aspect of his or her art. Whenever possible, we have presented the writer talking about the same piece printed a few pages earlier. For example, you will read Gwendolyn Brooks explaining “We Real Cool,” Franz Kafka discussing *The Metamorphosis*, and Tennessee Williams describing an ideal production of *The Glass Menagerie*. Other “Writer’s Perspectives” have authors explaining their views on the general topic of the chapter. For example, Ezra Pound discusses poetic imagery, William Butler Yeats talks about poetic symbols, and Julia Alvarez examines the notion of personal voice for a bilingual writer. These selections not only illuminate the pieces found in the chapter, but they also introduce students to the many ways that writers discuss their literary work.

WRITING AND RESEARCHING ON THE COMPUTER

Another unique feature in the new edition is Chapter Forty-three, “Writing and Researching on the Computer.” Coauthored by Joseph Aimone of Truckee Meadows Community College, this new section provides students with an overview of issues and possibilities presented by personal computers and the Internet. While providing students with suggestions on the research and writing process, this chapter also deals frankly with the uncomfortable issue of plagiarism, an increasingly relevant topic for many instructors. We have also provided some commonsense guidelines for research on the Web.

NEW STORIES, POEMS, AND PLAYS

There are many new selections in the book. A great deal of help came from both instructors and students who use the book. Their suggestions helped confirm the new stories, poems, and plays that work best in the classroom as well as helped identify older selections that seemed less valuable and could be retired to make room for new works.

FICTION

The Fiction section now includes many new stories, bringing the total selection to 65, an all-time high. (There are also 11 pieces of critical prose, most of them new.) We have added an unprecedented 16 new stories to broaden and update our coverage. Many of the new stories, such as Chinua Achebe’s “Civil Peace,” Gabriel García Márquez’s “A Very Old Man with Enormous Wings,” Jamaica Kincaid’s “Girl,” SKY Lee’s “The Soong Sisters,” and others, deepen our international and multicultural coverage.

Diversity has long been an essential element in *Literature*’s selections, but the new edition boasts more minority and female writers than ever before with many new stories, including works by Gish Jen, Ralph Ellison, Leslie Marmon Silko, Elizabeth Tallent, Mavis Gallant, and others in addition to many stories from the previous edition.

A few classic stories have been added, including Anton Chekhov’s poignant “The Lady with the Pet Dog” and Guy de Maupassant’s “The Necklace.” (These

also deepen our international representation.) We have also included what many consider a contemporary classic, Bernard Malamud's hilarious "Angel Levine." Back by popular demand (from both instructors and students) is Kurt Vonnegut's mordant satire "Harrison Bergeron," a contemporary science fiction classic. Vonnegut's story also broadens coverage of popular fictional genres, a long-standing interest of this book. The current edition contains classic examples of the Gothic tale (Charlotte Perkins Gilman and Edgar Allan Poe), the adventure story (Jack London and Stephen Crane), science fiction (Kurt Vonnegut and Ursula K. Le Guin), and the comic sketch (James Thurber). The chapter on "Evaluating a Story" has been expanded to include a contemporary story, Ralph Lombreglia's hilarious "Jungle Video," as well as a special "Writer's Perspective" written just for this new edition describing Lombreglia's creative process.

POETRY

The Poetry section has been refreshed with 82 new poems (as well as 19 new pieces of critical prose). There are more poems by women and minorities than ever before, including new selections by Kim Addonizio, Kelly Cherry, Lucille Clifton, Judith Ortiz Cofer, Barbara Howes, Phillis Levin, Arakida Moritake, Pablo Neruda, Kay Ryan, Cathy Song, Terese Svoboda, Mary Sidney Wroth, and Cynthia Zarin—not to mention some memorable blues lyrics by Bessie Smith. But veteran users of the book who fear we are getting too trendy might want to note that the new edition also contains more poems than ever before by William Shakespeare, Ben Jonson, William Blake, Emily Dickinson, Edwin Arlington Robinson, Robert Graves, Robinson Jeffers, W. H. Auden, and Edna St. Vincent Millay. We have also expanded our coverage of the sonnet.

We have added an important new chapter, "Two Poets in Depth," to provide students with the opportunity to study the work of two important writers—Emily Dickinson and Langston Hughes—in significant detail. The new chapter presents 10 poems by each writer (in addition to 11 other poems by these two authors found elsewhere in the book) as well as a passage of critical prose by each poet. ("Critical Approaches to Literature" also contains commentary on both Dickinson and Hughes, and the Fiction section continues to feature Hughes's short story, "On the Road.") This chapter can be used by students for planning research papers. The book also contains 14 poems by Robert Frost, plus a passage of critical prose, so he, too, can easily be used as a research topic.

DRAMA

The Drama section proved so popular in the previous edition that we have made fewer changes. We have added only two new plays, David Ives's *Sure Thing*, which we nominate as one of the funniest (and most insightful) views of contemporary male-female relationships, and Milcha Sanchez-Scott's *The Cuban Swimmer*, a masterful work that is both experimental and accessible. We have also kept two Shakespeare tragedies in the new edition—*Othello* and *Hamlet*—

since instructors overwhelmingly endorsed having the option of teaching either play as well as providing students another play for research papers or further reading. Finally, we have incorporated the “Writer’s Perspective” into the Drama section with a critical selection presented on all of the major selections.

CRITICAL APPROACHES TO LITERATURE

The new “Critical Approaches to Literature” proved so popular in the last edition that we have substantially expanded it in the new *Literature*. There are now three selections for every major critical school and greatly expanded coverage of fiction and drama. We have also added a section on Cultural Studies to reflect this burgeoning field of academic interest. The critical excerpts have been carefully chosen both to illustrate the major theoretical approaches and to be accessible to beginning students. All the critical selections focus on literary works found in the present edition. Among the new critical excerpts are examinations of works by Flannery O’Connor, D. H. Lawrence, James Baldwin, William Faulkner, Charlotte Perkins Gilman, and Anton Chekhov.

Finally, there are also innumerable small changes in every chapter. Whenever an example could be improved or updated, a definition sharpened, a clarifying phrase or footnote added, we have not hesitated to do so.

OTHER EDITIONS AVAILABLE

Instructors who wish to use only the Fiction or Poetry section of this book are assured that *An Introduction to Fiction*, seventh edition, and *An Introduction to Poetry*, ninth edition, contain the complete contents of these sections. Each book has writing chapters applicable to its subject, as well as “Writing About Literature,” “Writing and Researching on the Computer,” and “Critical Approaches to Literature.” There is also a compact edition in paperback of *Literature: An Introduction to Fiction, Poetry, and Drama* for instructors who find the full edition “too much book.” Although this compact version offers a slightly abridged table of contents, it covers the complete range of topics presented in the full edition.

OTHER RESOURCES FOR INSTRUCTORS

A separate Instructor’s Manual is available to instructors. If you have never seen our Instructor’s Manual before, don’t prejudge it. We actually write the manual ourselves, and we work hard to make it as interesting, lively, and informed as the parent text. It offers commentary and teaching ideas for every selection in the book. It also contains additional commentary, debate, qualifications, and infor-

Publisher’s Note: Addison Wesley Longman also offers an exclusive videotape interview with X. J. Kennedy and Dana Gioia. These poets read and discuss their own work, the writing process, the art of poetry, and what it means to read literature in today’s world. This interview is free to all adopters of *Literature*, the compact edition of *Literature*, *An Introduction to Fiction*, or *An Introduction to Poetry*.

mation (including scores of classroom ideas) from more than 100 teachers and authors. As you will see, our Instructor's Manual is no ordinary book.

For instructors who either use *Literature* in expository writing courses or have a special emphasis on writing in their literature courses, there is a new and expanded version of *Teaching Composition with Literature: 101 Writing Assignments from College Instructors*. Edited by Dana Gioia and Patricia Wagner, *Teaching Composition with Literature* collects proven writing assignments and classroom exercises from scores of instructors across North America. Each assignment or exercise uses one or more selections in *Literature* as its departure point. A great many instructors have enthusiastically shared their best writing assignments for *Teaching Composition with Literature*.

Finally, Addison Wesley Longman has a program to provide supplementary videos for *Literature*. An interesting variety of literary videos are available to qualified adopters. Instructors should not be shy about getting the details of the program from the Addison Wesley Longman sales representatives.

For examination copies of any of these books or information on the video program, please contact your Addison Wesley Longman sales representative or write to Humanities Marketing Manager, Addison Wesley Longman, 1185 Avenue of the Americas, New York, NY 10036. For examination copies only, call (800) 552-2499.

LITERATURE WEBSITE

Kennedy/Gioia Literature Online, created specifically as a companion to *Literature*, provides an electronic archive of material to further student inquiry into the authors in this anthology. With over 200 pages of content written exclusively for the online companion, students can find in-depth biographies, critical overviews and excerpts, bibliographies, and exhaustively researched annotated links to other destinations on the Web. Additionally, in the "critical material" section of the site, *Kennedy/Gioia Literature Online* offers casebooks for several of its authors, consisting of visual items, background readings, documents, and other material that influenced the production of the works in the book. To experience the abundance of resources that the Web has to offer, point your browser to <<http://longman.awl.com/kennedy>>.

In addition, *Researching Online*, second edition (ISBN 0321027140) can be packaged gratis with *Literature* for those instructors who want to harness the Web for their students' research purposes. *Researching Online* makes the latest online technology easy and accessible for computer novices. It also gives students useful guidance on the issue of using online versus traditional sources.

THANKS

The collaboration necessary to create this new edition goes far beyond the partnership of its two editors. *Literature* has once again been revised, corrected, and shaped by wisdom and advice from instructors who actually put it to the test and

from a number who, in teaching literature, preferred other textbooks, but who generously reviewed this book anyway and made suggestions for it.

Deep thanks to Alvaro Aleman, University of Florida; Jonathan Alexander, University of Southern Colorado; Ann P. Allen, Salisbury State University; Brian Anderson, Central Piedmont Community College; Kimberly Green Angel, Georgia State University; Carmela A. Arnoldt, Glendale Community College; Herman Asarnow, University of Portland; Beverly Bailey, Seminole Community College; Carolyn Baker, San Antonio College; Rosemary Baker, State University of New York at Morrisville; Susan Balée, Beaver College; Lee Barnes, Community College of Southern Nevada, Las Vegas; Bob Baron, Mesa Community College; Melinda Barth, El Camino Community College; Joseph Bathanti, Mitchell Community College; Judith Baumel, Adelphi University; Anis Bawarski, University of Kansas; Elaine Bender, El Camino Community College; Pamela Benson, Tarrant County Junior College; Jennifer Black, McLennan Community College; Brian Blackley, North Carolina State University; Paul Buchanan, Biola University; Andrew Burke, University of Georgia; Joylayne Call, Utah Valley State College; Stasia Callan, Monroe Community College; Al Capovilla, Folsom Lake Community College; Eleanor Carducci, Sussex County Community College; Thomas Carper, University of Southern Maine; Jean W. Cash, James Madison University; Michael Cass, Mercer University; Fred Chancey, Chemeketa Community College; Edward M. Cifelli, County College of Morris; Marc Cirigliano, Empire State College; Maria Clayton, Middle Tennessee State University; Jerry Coats, Tarrant County Community College; Peggy Cole, Arapahoe Community College; Patricia Connors, University of Memphis; Steve Cooper, California State University, Long Beach; Cynthia Cornell, DePauw University; Ruth Corson, NCTC, Norwalk; James Finn Cotter, Mount St. Mary College; Dessa Crawford, Delaware Community College; Janis Adams Crowe, Furman University; Allison M. Cummings, University of Wisconsin, Madison; Robert Darling, Keuka College; Denise David, Niagara County Community College; Alan Davis, Moorhead State University; Kathleen De Grave, Pittsburg State University; Fred Dings, West Chester University; Dr. Leo Doobad, Stetson University; Dennis Driewald, Laredo Community College; David Driscoll, Benedictine College; John Drury, University of Cincinnati; Victoria Duckworth, Santa Rosa Junior College; Dixie Durman, Chapman University; Janet Eber, County College of Morris; Terry Ehret, Santa Rosa Junior College; George Ellenbogen, Bentley College; Peggy Ellsberg, Barnard College; Toni Empringham, El Camino Community College; Lin Enger, Moorhead State University; Annie Finch, Miami University; Susan Fitzgerald, University of Memphis; Juliann Fleenor, Harper College; Richard Flynn, Georgia Southern University; Deborah Ford, University of Southern Mississippi; James E. Ford, University of Nebraska, Lincoln; Peter Fortunato, Ithaca College; Maryanne Garbowsky, County College of Morris; John Gery, University of New Orleans; Mary Frances Gibbons, Richland College; Maggie Gordon, University of Mississippi; Joseph Green, Lower Columbia College; William E. Gruber, Emory University; Huey Guagliardo, Louisiana State University; R. S. Gwynn, Lamar University; Steven K. Hale, DeKalb College; Renée Harlow, Southern Connecticut

State University; John Harper, Seminole Community College; Iris Rose Hart, Santa Fe Community College; Karen Hatch, California State University, Chico; Jim Hauser, William Patterson College; Mary Piering Hiltbrand, University of Southern Colorado; Jan Hodge, Morningside College; Patricia Hymson, Delaware County Community College; Alan Jacobs, Wheaton College; Kimberlie Johnson, Seminole Community College; Peter Johnson, Providence College; Ted E. Johnston, El Paso Community College; Dennis Kriewald, Laredo Community College; Paul Lake, Arkansas Technical University; Susan Lang, Southern Illinois University; Sherry Little, San Diego State University; Karen Locke, Lane Community College; Eric Loring, Scottsdale Community College; Susan Popkin Mach, UCLA; Samuel Maio, California State University, San Jose; Paul Marx, University of New Haven; David Mason, Moorhead State University; Mike Matthews, Tarrant County Junior College; Janet McCann, Texas A&M; Susan McClure, Indiana University of PA; Kim McCollum-Clark, Millersville University; David McCracken, Texas A&M; Nellie McCrory, Gaston College; Robert McPhillips, Iona College; Elizabeth Meador, Wayne Community College; Bruce Meyer, University of Toronto; Tom Miller, University of Arizona; Joseph Mills, University of California at Davis; Cindy Milwe, Santa Monica High School; Mary Alice Morgan, Mercer University; Samantha Morgan, University of Tennessee; Bernard Morris, Modesto Junior College; Madeleine Mysko, Johns Hopkins University; Eric Nelson, Georgia Southern University; Marsha Nourse, Dean College; James Obertino, Central Missouri State University; Julia O'Brien, Meredith College; Elizabeth Oness, Viterbo College; Regina B. Oost, Wesleyan College; Mike Osborne, Central Piedmont Community College; Jeannette Palmer, Motlow State Community College; Mark Palmer, Tacoma Community College; Dianne Peich, Delaware County Community College; Betty Jo Peters, Morehead State University; Timothy Peters, Boston University; Norm Peterson, County College of Morris; Louis Phillips, School of Visual Arts; Robert Phillips, University of Houston; Rodney Phillips, New York Public Library; Teresa Point, Emory University; Deborah Prickett, Jacksonville State University; William Provost, University of Georgia; Wyatt Prunty, University of the South, Sewanee; Allen Ramsey, Central Missouri State University; Ron Rash, Tri-County Technical College; Mary Anne Reiss, Elizabethtown Community College; Barbara Rhodes, Central Missouri State University; William Rice, Harvard University; Diane Richard-Alludya, Lynn University; Gary Richardson, Mercer University; Fred Robbins, Southern Illinois University; Daniel Robinson, Colorado State University; Dawn Rodrigues, University of Texas, Brownsville; Linda C. Rollins, Motlow State Community College; Laura Ross, Seminole Community College; M. Runyon, Saddleback College; Mark Sanders, College of the Mainland; Kay Satre, Carroll College; Ben Sattersfield, Mercer University; SueAnn Schatz, University of New Mexico; Roy Scheele, Doane College; Bill Schmidt, Seminole Community College; Beverly Schneller, Millersville University; Meg Schoerke, San Francisco State University; William Scurrah, Pima Community College; Tom Sexton, University of Alaska, Anchorage; Chenliang Sheng, Northern Kentucky University; Phillip Skaar, Texas A&M; Michael Slaughter, Illinois Central College;

Richard Spiese, California State, Long Beach; Lisa S. Starks, Texas A&M; John R. Stephenson, Lake Superior State University; Jack Stewart, East Georgia College; Dabney Stuart, Washington and Lee University; David Sudol, Arizona State University; Stan Sulkes, Raymond Walters College; Gerald Sullivan, Savio Preparatory School; Henry Taylor, American University; Diane Thiel, University of Miami; Jean Tobin, University of Wisconsin Center, Sheboygan County; Linda Travers, University of Massachusetts, Amherst; Lee Upton, Lafayette College; Rex Veeder, St. Cloud University; Deborah Viles, University of Colorado, Boulder; Joyce Walker, Southern Illinois University-Carbondale; Sue Walker, University of Southern Alabama; Penelope Warren, Laredo Community College; Barbara Wenner, University of Cincinnati; Mary Wilder, Mercer University; Terry Witek, Stetson University; Beth Rapp Young, University of Alabama; and Tom Zaniello, Northern Kentucky University. A special debt of gratitude is also due to the late Adrienne Bond of Mercer University.

An immense amount of work went into expanding and updating the writing material in this new edition. Special thanks goes to Mark Bernier of Blinn College in Brenham, Texas, who helped make this material exemplary in both quality and practicality. Meanwhile, Joseph Aimone of Truckee Meadows Community College supplied an active scholar's perspective on the highs and lows of using the computer for writing and research. David Rothman added more information on electronic research. John Swensson of De Anza College provided some excellent eleventh hour suggestions. Sylvan Barnet once again provided his expert opinion on improving the text.

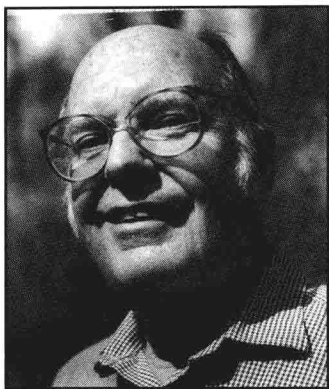
We would also like to thank and congratulate the nine youngest authors in the book, the students who allowed us to use their exemplary essays. We consider it an honor to have hosted the literary debuts of Samantha Brown, El Camino College; Heather Burke, Wesleyan University; Stephanie Crowe, Mercer University; Janet Housden, El Camino College; Kim Larsen, Lake Community College; Carlota Llarena, Folsam Lake Center College; Tara Mazzuca, Millersville University; Lynn Parker, Blinn College; and Becki Woods, Blinn College.

On the publisher's staff, Lisa Moore, Katharine H. Glynn, Chris Narozny, Natalie Hart, Brigitte Pelner, and Dora Rizzuto made contributions beyond the call of duty. Virginia Creeden handled the difficult job of permissions. John Callahan supervised the expansion of photographs and artwork in the new edition; Jim Sullivan did the design; Patricia Cabeza and Pam Nugent copyedited the text; and Tyler Steben created a Web site for the book.

Mary Gioia was involved in every stage of planning, editing, and execution. Not only could the book have not been done without her capable hand and careful eye, but her expert guidance made every chapter better. Past debts that will never be repaid are outstanding to hundreds of instructors named in prefaces past and, especially, to Dorothy M. Kennedy.

X. J. K. AND D. G.

About the Authors



X. J. KENNEDY, after graduation from Seton Hall and Columbia, became a journalist second class in the Navy ("Actually, I was pretty eighth class"). His poems, some published in *The New Yorker*, were first collected in *Nude Descending a Staircase* (1961). Since then he has written five more collections, several widely adopted literature and writing textbooks, and fifteen books for children, including two novels. He has taught at Michigan, North Carolina (Greensboro), California (Irvine), Wellesley, Tufts, and Leeds. Cited in *Bartlett's Familiar Quotations* and reprinted in some 200

anthologies, his verse has brought him a Guggenheim fellowship, a Lamont Award, a *Los Angeles Times* Book Prize, an award from the American Academy and Institute of Arts and Letters, and an L.H.D. degree from Lawrence University. He now lives in Bedford, Massachusetts, where he and his wife Dorothy have collaborated on four books and five children.



DANA GIOIA is a poet, critic, and teacher. Born in Los Angeles, he attended Stanford and Harvard before taking a detour into business. ("Not many poets have a Stanford M.B.A., thank goodness!") After years of writing and reading late in the evenings after work, he quit a vice presidency to write and teach. He has published two collections of poetry, *Daily Horoscope* (1986) and *The Gods of Winter* (1991), several anthologies, and an influential study of poetry's place in contemporary America, *Can Poetry Matter?* (1992). Gioia has taught at Johns Hopkins, Sarah Lawrence,

Wesleyan (Connecticut), Mercer, and Colorado College. He is also the co-founder of the summer poetry conference at West Chester University in Pennsylvania and a frequent commentator on literature for the British Broadcasting Corporation. He currently lives in Santa Rosa, California, with his wife Mary, two sons, and an ever growing number of cats.

(The surname Gioia is pronounced JOY-A. As some of you may have already guessed, *gioia* is the Italian word for joy.)

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William Faulkner, A ROSE FOR EMILY 26

Proud, imperious Emily Grierson defied the town from the fortress of her mansion. Who could have guessed the secret that lay within?

Edgar Allan Poe, THE TELL-TALE HEART 33

The smoldering eye at last extinguished, a murderer finds that, despite all his attempts at a cover-up, his victim will be heard.

Raymond Carver, CATHEDRAL 38

He had never expected to find himself trying to describe a cathedral to a blind man. He hadn't even wanted to meet this odd, old friend of his wife.

Katherine Mansfield, MISS BRILL 49

Sundays had long brought joy to solitary Miss Brill, until one fateful day when she happened to share a bench with two lovers in the park.

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Katherine Anne Porter, THE JILTING OF GRANNY WEATHERALL 63

For sixty years Ellen Weatherall has fought back the memory of that terrible day, but now once more the priest waits in the house.

Alice Walker, EVERYDAY USE 71

When successful Dee visits from the city, she has changed her name. Her mother and sister notice other things have changed, too.

Isaac Bashevis Singer, GIMPEL THE FOOL (TRANSLATED BY SAUL BELLOW) 78

Gimpel the baker was the most gullible man in creation, and the villagers knew it. Did he believe a cow laid brass eggs? Did he believe his children were his own?

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Kate Chopin, THE STORM 95

*Even with her husband away, Calixta feels happily, securely married.
Why then should she not shelter an old admirer from the rain?*

Jack London, TO BUILD A FIRE 100

*Seventy-five degrees below zero. Alone except for one mistrustful wolf
dog, a man finds himself battling a relentless force.*

T. Coraghessan Boyle, GREASY LAKE 111

*Murky and strewn with beer cans, the lake appears a wasteland. On its
shore three "dangerous characters" learn a lesson one grim night.*

Amy Tan, A PAIR OF TICKETS 119

*A young woman flies with her father to China to meet two half sisters she
never knew existed.*

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Ernest Hemingway, A CLEAN, WELL-LIGHTED PLACE 141

*All by himself each night, the old man lingers in the bright café. What
does he need more than brandy? One other knew.*

✓ **William Faulkner, BARN BURNING** 145

*This time when Ab Snopes wields his blazing torch, his son Sarty faces a
dilemma: whether to obey or defy the vengeful old man.*