

An Introduction to
Literature

Sixteenth Edition



Sylvan Barnet • William Burto • William E. C

Reading, Thinking, and Writing Critically About Literature 1

PART I

<i>A Guide to MyLiteratureLab</i>	xxv
<i>Preface</i>	xxxix
<i>Resources for Students and Instructors</i>	xxxxv
<i>Acknowledgments</i>	xli
<i>Letter to Students</i>	xlii

CONTENTS

1 College Readiness: How to Respond to Stories, Poems, and Plays 3

Full Disclosure	3
Analyzing Literature	4
Annotating a Text as a Way of Thinking	5
A First Assignment: Annotating	6
Robert Frost, <i>Come In</i>	6
Thinking Critically About Responses to Literature: Arguing with Yourself	8
Fyodor Dostoevsky, <i>The Onton</i>	8
Prompts that Stimulate Responses to Stories, Poems, and Plays:	
✓ Checklist: Responding to Stories	10
✓ Checklist: Responding to Poems	12
✓ Checklist: Responding to Plays	13
Converting Responses into Readable Writing	
✓ Checklist: Readable Writing	15
A Story for Analysis	15
Kate Chopin, <i>The Storm</i>	15
Last Words	20

2 Reading and Responding to Literature 21

What Is Literature?	21
Literature as Performance	21

Robert Frost, <i>The Span of Life</i>	22
Two Poems About Immigrants	23
Robert Frost, <i>Immigrants</i>	24
Pat Mora, <i>Immigrants</i>	26
Literature a Journey	27
Emily Dickinson, <i>There is no frigate like a book</i>	28
Robert Frost, <i>The Pasture</i>	28
A Story About a Journey	29
Eudora Welty, <i>A Worn Path</i>	29
Two Very Short Contemporary Short Stories	36
Lydia Davis, <i>Childcare</i>	36
Lydia Davis, <i>City People</i>	37
Thinking About a Classic Story	37
<i>The Parable of the Prodigal Son</i>	38
Stories True and False	40
Grace Paley, <i>Samuel</i>	40
What's Past Is Prologue	43
Jamaica Kincaid, <i>Girl</i>	43

3 The Pleasures of Reading—and of Writing Arguments About Literature 46

The Open Secret of Good Writing	47
Emily Wu, <i>The Lesson of the Master</i>	47
Getting Ready to Write	48
A Student Essay on Emily Wu's "The Lesson of the Master"	50
Three Poems	52
Diane Ackerman, <i>Pumping Iron</i>	53
Theodore Roethke, <i>My Papa's Waltz</i>	53
William Butler Yeats, <i>For Anne Gregory</i>	54
Two Stories	55
Katherine Mansfield, <i>Miss Brill</i>	55
Toni Cade Bambara, <i>The Lesson</i>	59

4 More About Writing About Literature: From Idea to Essay 65

Why Write Arguments About Literature?	65
Getting Ideas: Prewriting	65
Pat Mora, <i>Immigrants</i>	66
Kate Chopin, <i>The Story of an Hour</i>	67

Writing a Draft	73
A Student Essay on Kate Chopin's "The Story of an Hour"	78
Explication	80
William Butler Yeats, <i>The Balloon of the Mind</i>	81
Explication as Argument	83
Comparison and Contrast: A Way of Arguing	84
Review: How to Write an Effective Essay	85
Additional Readings	87
Kate Chopin, <i>Ripe Figs</i>	87
William Stafford, <i>Traveling Through the Dark</i>	88
Linda Pastan, <i>Ethics</i>	89
Lorna Dee Cervantes, <i>Refugee Ship</i>	90
José Armas, <i>El Tonto del Barrio</i>	91

PART II

Fiction 97

5 Approaching Fiction: Responding in Writing 99

Ernest Hemingway, <i>Cat in the Rain</i>	99
Responses: Annotations and Journal Entries	102
A Student Essay on Ernest Hemingway's "Cat in the Rain"	105

6 Plot 109

W. Somerset Maugham, <i>The Appointment in Samarra</i>	111
Thinking About Plot	112
Margaret Atwood, <i>Happy Endings</i>	113
Kate Chopin, <i>Désirée's Baby</i>	115
Alice Walker, <i>Everyday Use</i>	120

7 Character 128

Aesop, <i>The Vixen and the Lioness</i>	129
Aesop, <i>The Ant and the Grasshopper</i>	129
Ron Wallace, <i>Worry</i>	130
Kinds of Characters	131
William Carlos Williams, <i>The Use of Force</i>	133

James Joyce, *Araby* 136
 Raymond Carver, *Cathedral* 141

Setting 153

Nathaniel Hawthorne, *Young Goodman Brown* 154
 Charlotte Perkins Gilman, *The Yellow Wallpaper* 164
 Ralph Ellison, *Battle Royal* 176

Narrative Point of View 187

Participant (or First-Person) Point of View 188
 Nonparticipant (or Third-Person) Points of View 189
 The Point of a Point of View 190
 John Updike, *A & P* 191
 Anonymous, *The Judgment of Solomon* 196
 Katherine Anne Porter, *The Jilting of Granny Weatherall* 197
 Annie Proulx, *The Blood Bay* 204

Allegory and Symbolism 208

Symbolism and Theme 210
 John Steinbeck, *The Chrysanthemums* 211
 Gabriel García Márquez, *A Very Old Man with Enormous Wings: A Tale for Children* 219

Theme 225

Anonymous, *Muddy Road* 225
 Jesse Lee Kercheval, *Carpathia* 228
 Cynthia Ozick, *The Shawl* 229
 Gish Jen, *Who's Irish?* 233

Graphic Fiction 241

Letters and Pictures 241
 Reading an Image: A Short Story Told in One Panel 243
 Tony Carrillo, *F Minus* 243
 Reading Images: A Story Told in Sequential Panels 245
 Art Spiegelman, *Nature vs. Nurture* 245
 Will Eisner, *Hamlet on a Rooftop* 248
 R. Crumb and David Zane Mairowitz, *A Hungover Artist* 259

13 Students Writing About Stories 265

Prompts for Writing About Fiction 265
 Fiction into Film 268
 Film as a Medium 268 ■ Film Techniques 270 ■ Theme in Film 273 ■ Comparing Filmed and Printed Stories 274
 Getting Ready to Write 274
 Drafting an Essay About a Film 275
 ✓ Checklist: Getting Ideas for Writing Arguments About Film 276

Seven Students Write About Short Stories 278

One Student's Thoughts About Character in Poe's "The Cask of Amontillado" 278
 Gender Criticism: A Response to "The Judgment of Solomon" 282
 A Feminist Reading of James Thurber's "The Secret Life of Walter Mitty" 284
 Writing About Setting as Symbolic: Notes and an Essay on Kate Chopin's "The Story of an Hour" 287
 Two Students Interpret Shirley Jackson's "The Lottery" 290
 A Student's Research Paper with Documentation on Hawthorne's "Young Goodman Brown" 299

14 Two Fiction Writers in Depth: Flannery O'Connor and Tobias Wolff 305

Flannery O'Connor

Two Stories and Comments About Writing 305
A Good Man Is Hard to Find 306
Revelation 318
 On Fiction: Remarks from O'Connor's Essays and Letters 332
 From "The Fiction Writer and His Country" 332
 From "Some Aspects of the Grotesque in Southern Fiction" 333
 From "The Nature and Aim of Fiction" 333
 From "Writing Short Stories" 334
 "A Reasonable Use of the Unreasonable" 334
 On Interpreting "A Good Man Is Hard to Find" 337

Tobias Wolff

Four Stories and Comments About Writing 338
Hunters in the Snow 338
Say Yes 349
Powder 352
Bullet in the Brain 354

PART III

Poetry 539

16 Approaching Poetry: Responding in Writing 541

- Langston Hughes, *Harlem* 541
- A Student Essay, Langston Hughes's "Harlem" 545
- Aphra Behn, *Song: Love Armed* 547
- A Student Essay, The Double Nature of Love 548
- David Mura, *An Argument: On 1942* 550
- Elizabeth Barrett Browning, *How Do I love thee?* 551
- Robert Hayden, *Frederick Douglass* 552

17 Narrative Poetry 553

- The Limerick, the Popular Ballad, and Other Narrative Poems 553
- Anonymous, *There Was a Young Fellow of Riga* 553
- Anonymous British Ballad, *Sir Patrick Spence* 555
- Gary Snyder, *Hay for the Horses* 557
- Phillis Wheatley, *On Being Brought from Africa to America* 558
- John Keats, *La Belle Dame sans Merci* 559
- Siegfried Sassoon, *The General* 561
- Countee Cullen, *Incident* 562
- Edwin Arlington Robinson, *Richard Cory* 563
- Emily Dickinson, *Because I could not stop for Death* 564
- Walter de la Mare, *The Listeners* 565
- John Lennon and Paul McCartney, *Eleanor Rigby* 566
- E. E. Cummings, *anyone lived in a pretty bow town* 567

18 Lyric Poetry 569

- Anonymous, *Michael Row the Boat Ashore* 569
- Anonymous, *Careless Love* 569
- Anonymous, *The Colorado Trail* 571
- Anonymous, *Western Wind* 571
- Julia Ward Howe, *Battle Hymn of the Republic* 572
- William Shakespeare 574
- Spring* 574
- Winter* 575
- Sigh no more, ladies, sigh no more* 576
- W. H. Auden, *Funeral Blues* 576
- Emily Brontë, *Spellbound* 577

obias Wolff on Novels and Short Stories 358

On Stories and Poems 358

On Stories and Novels 358

On Judging Characters 359

On Ambiguity 359

On Economy in Writing 359

On the Elements of a Good Story 360

Gender Conflict in "Say Yes" 360

A Student Essay, He's the Problem: The Husband in

"Say Yes" 361

Collection of Short Fiction 363

- James Baldwin, *Sonny's Blues* 366
- Jorge Luis Borges, *The Gospel According to Mark* 388
- Oscar Casares, *Yolanda* 392
- Diana Chang, *The Oriental Contingent* 398
- Anton Chekhov, *Misery* 403
- William Faulkner, *Barn Burning* 407
- William Faulkner, *A Rose for Emily* 419
- Amy Hempel, *Today Will Be a Quiet Day* 427
- Shirley Jackson, *The Lottery* 431
- Franz Kafka, *A Hunger Artist* 438
- Bobbie Ann Mason, *Shiloh* 444
- Guy De Maupassant, *The Necklace* 454
- Lorrie Moore, *How to Become a Writer* 460
- Alice Munro, *Boys and Girls* 465
- Gloria Naylor, *The Two* 475
- Joyce Carol Oates, *Where Are You Going, Where Have You Been?* 481
- Tim O'Brien, *The Things They Carried* 493
- Daniel Orozco, *Orientation* 506
- Edgar Allan Poe, *The Cask of Amontillado* 509
- Michele Serros, *Senior Picture Day* 514
- Leslie Marmon Silko, *The Man to Send Rain Clouds* 518
- Amy Tan, *Two Kinds* 522
- James Thurber, *The Secret Life of Walter Mitty* 530
- Helena Maria Viramontes, *The Moths* 533

- Spirituals, or Sorrow Songs 578
- Anonymous African American Spiritual, *Go Down, Moses* 579
- Anonymous, *Swing Low, Sweet Chariot* 581
- For Further Study
- Langston Hughes, *Evenin' Air Blues* 582
- Li-Young Lee, *I Ask My Mother to Sing* 583
- Edna St. Vincent Millay, *The Spring and the Fall* 583
- Wilfred Owen, *Anthem for Doomed Youth* 584
- Walt Whitman, *A Noiseless Patient Spider* 585
- Dylan Thomas, *Fern Hill* 586
- John Keats, *Ode on a Grecian Urn* 587
- Linda Pastan, *Jump Cabling* 589
- Billy Collins, *The Names* 589

9 The Speaking Tone of Voice 592

- Emily Dickinson, *I'm Nobody! Who are you?* 592
- Gwendolyn Brooks, *We Real Cool* 594
- Gwendolyn Brooks, *The Mother* 595
- Linda Pastan, *Marks* 596
- The Reader as the Speaker 597
- Stevie Smith, *Not Waving but Drowning* 597
- Wisława Szymborska, *The Terrorist, He Watches* 598
- John Updike, *Icarus* 599
- Aurora Levins Morales, *Child of the Americas* 600
- Joseph Bruchac III, *Ellis Island* 601
- The Dramatic Monologue 602
- Robert Browning, *My Last Duchess* 602
- Dictation and Tone 604
- Robert Herrick, *To the Virgins, to Make Much of Time* 605
- Wilfred Owen, *Dulce et Decorum Est* 606
- Thomas Hardy, *The Man He Killed* 607
- Thomas Hardy, *The Ruined Maid* 608
- Countee Cullen, *For a Lady I Know* 609
- Anne Bradstreet, *To My Dear and Loving Husband* 610
- Lyn Lifshin, *My Mother and the Bed* 610
- Mitsuye Yamada, *To the Lady* 612
- The Voice of the Satirist 613
- E. E. Cummings, *next to of course god America i* 613
- Marge Piercy, *Barbie Doll* 614
- Louise Erdrich, *Dear John Wayne* 615
- Stephen Duck, *On Mites* 617

20 Figurative Language: Simile, Metaphor, Personification, Apostrophe 618

- Robert Burns, *A Red, Red Rose* 619
- Sylvia Plath, *Metaphors* 620
- Simile 621
- Metaphor 621
- John Keats, *On First Looking into Chapman's Homer* 622
- Kay Ryan, *Turtle* 623
- Marge Piercy, *A Work of Artifice* 624
- Personification 624
- Michael Drayton, *Since There's No Help* 625
- Apostrophe 626
- Edmund Waller, *Song* 626
- For Further Study
- William Carlos Williams, *The Red Wheelbarrow* 628
- Alfred, Lord Tennyson, *The Eagle* 628
- Seamus Heaney, *Digging* 629
- Linda Pastan, *Baseball* 630
- William Shakespeare, *Sonnet 130 ("My mistress' eyes are nothing like the sun")* 630

21 Imagery and Symbolism 632

- William Blake, *The Sick Rose* 633
- Walt Whitman, *I Saw in Louisiana a Live-Oak Growing* 633
- Samuel Taylor Coleridge, *Kubla Khan* 636
- Emma Lazarus, *The New Colossus* 639
- Nila northSun, *Moving Camp Too Far* 640
- Adrienne Rich, *Aunt Jennifer's Tigers* 641
- Adrienne Rich, *Diving into the Wreck* 641
- Christina Rossetti, *Upbill* 643
- Wallace Stevens, *The Emperor of Ice-Cream* 644
- Edgar Allan Poe, *To Helen* 645
- A Note on Haiku 646
- Moritake, *Fallen petals rise* 646
- Sôkan, *If only we could* 647
- Shiki, *River in summer* 647
- Taigi, *Look, O look, there go* 647

rony 649

- Dorothy Parker, *General Review of the Sex Situation* 650
- Percy Bysshe Shelley, *Ozymandias* 651
- Andrew Marvell, *To His Coy Mistress* 652
- John Donne, *Holy Sonnet 14* ("Batter my heart, three-personed God") 654
- Langston Hughes, *Dream Boogie* 655
- Martín Espada, *Tony Went to the Bodega but He Didn't Buy Anything* 655
- Edna St. Vincent Millay, *Love Is Not All: It Is Not Meat nor Drink* 657
- Sherman Alexie, *Evolution* 658
- Henry Reed, *Naming of Parts* 658

RRhythm and Versification 660

- Ezra Pound, *An Immorality* 661
- A. E. Housman, *Eight O'Clock* 663
- William Carlos Williams, *The Dance* 664
- Versification: A Glossary for Reference 665
- Meter 665
- Patterns of Sound 668
- Galway Kinnell, *Blackberry Eating* 669
- For Further Study
- William Carlos Williams, *The Artist* 670
- Lawrence Ferlinghetti, *Constantly Risking Absurdity* 671
- A Note About Poetic Forms 672
- Stanzaic Patterns 673
- Three Complex Forms: The Sonnet, the Villanelle, and the Sestina 674
- The Sonnet 674
- William Shakespeare, *Sonnet 73* ("That time of year thou mayst in me behold") 675
- William Shakespeare, *Sonnet 146* ("Poor soul, the center of my sinful earth") 676
- John Milton, *When I Consider How My Light Is Spent* 678
- X. J. Kennedy, *Nothing in Heaven Functions as It Ought* 679
- Billy Collins, *Sonnet* 679

- The Villanelle 680
- Dylan Thomas, *Do Not Go Gentle into That Good Night* 681
- Elizabeth Bishop, *One Art* 682
- The Sestina 683
- Elizabeth Bishop, *Sestina* 684
- Shaped Poetry or Pattern Poetry 685
- George Herbert, *Easter-Wings* 685
- Blank Verse and Free Verse 686
- Walt Whitman, *When I Heard the Learn'd Astronomer* 687
- The Prose Poem 688
- Carolyn Forché, *The Colonel* 688

Students Writing About Poems 690

- Prompts for Writing About Poems 690
- First Response 690 ■ Speaker and Tone 690 ■ Audience 691
- Structure and Form 691 ■ Center of Interest and Theme 691
- Diction 691 ■ Sound Effects 692 ■ A Note on Explication 692
- Seven Students Writing About Poems 693
- Louise Glück, *Gretel in Darkness* 693
- A Student Essay on Louise Glück's "Gretel in Darkness" 696
- A Student Essay on Adrienne Rich's "Aunt Jennifer's Tigers" 699
- A Student Essay on a Theme in Several Poems by Emily Dickinson 700
- Robert Herrick, *Upon Julia's Clothes* 703
- A Student Essay on the Structure of Robert Herrick's "Upon Julia's Clothes" 705
- A Student Essay on Metrics in Housman's "Eight O'Clock" 707
- Two Student Essays, for Evaluation, on Robert Frost's "Stopping by Woods on a Snowy Evening" 711

25 Poets at Work 719

- Walt Whitman, *Enfians d'Adam, number 9* 719
- Cathy Song, *Out of Our Hands* 721
- William Butler Yeats, "Leda and the Swan" (Three Versions) 723
- Annunciation (1923) 724
- Leda and the Swan (1924) 725
- Leda and the Swan (1933) 725

Variations on Themes: Poems and Paintings 726

- Writing About Poems and Paintings 726
 Anne Sexton, *The Starry Night* 727
 A Student Essay, *Two Ways of Looking at a Starry Night* 728
 W. H. Auden, *Musée des Beaux Arts* 730
 William Carlos Williams, *The Great Figure* 733

Three Poets in Depth: Emily Dickinson, Robert Frost, and Langston Hughes 734

- Reading Authors Represented in Depth 734
 Emily Dickinson 736

These are the days when Birds come back 736
Papa above! 737

Wild Nights—Wild Nights! 737

There's a certain Slant of light 737

I got so I could hear his name 738

The Soul selects her own Society 739

This was a Poet—It is That 739

I heard a Fly Buzz—when I died 740

The World is not Conclusion 741

I like to see it lap the Miles 741

A narrow Fellow in the Grass 742

Further in Summer than the Birds 742

Tell all the Truth but tell it slant 743

A Route of Evanesence 743

Those—dying, then 743

Apparently with no surprise 744

I felt a Funeral, in my Brain 745

I felt a Cleaving in my Mind 747

The Dust behind I strove to join 747

Letters About Poetry 747

To Susan Gilbert (Dickinson) 748

To Thomas Wentworth Higginson 748

To Thomas Wentworth Higginson 749

Robert Frost 750

The Pasture 750

Mending Wall 751

The Wood-Pile 752

The Road Not Taken 752

The Telephone 753

The Oven Bird 753

The Need of Being Versed in Country Things 754

Stopping by Woods on a Snowy Evening 755

Acquainted with the Night 756

Desert Places 756

Design 757

Come In 757

The Silken Tent 758

The Most of It 759

Robert Frost on Poetry 759

The Figure a Poem Makes 759

From "The Constant Symbol" 761

Langston Hughes 761

The Negro Speaks of Rivers 762

Mother to Son 762

The Weary Blues 763

The South 763

Ruby Brown 764

Poet to Patron 765

Ballad of the Landlord 765

Too Blue 766

Harlem [I] 766

Theme for English B 767

Poet to Bigot 768

Langston Hughes on Poetry 768

The Negro Artist and the Racial Mountain 768

On the Cultural Achievements of African-Americans 772

28 A Collection of Poems 774

Anonymous British Ballad, *The Three Ravens* 774

Anonymous British Ballad, *The Twa Corbies* 775

Anonymous African American Ballad, John Henry 776

Sherman Alexie, *On the Amtrak from Boston*

to New York City 777

Matthew Arnold, *Dover Beach* 778

W. H. Auden, *The Unknown Citizen* 779

Jimmy Santiago Baca, *So Mexicans Are Taking*

Jobs from Americans 780

Amiri Baraka, *A Poem for Black Hearts* 781

Elizabeth Bishop, *The Fish* 783

William Blake 784

- Infant Sorrow 785
 The Lamb 785
 The Tyger 786
 London 786
 Robert Bly, *Driving to Town Late to Mail a Letter* 787
 Gwendolyn Brooks, *Martin Luther King Jr.* 787
 Gwendolyn Brooks, *The Bean Eaters* 787
 Robert Browning, *Porphyria's Lover* 788
 George Gordon, Lord Byron, *She Walks in Beauty* 790
 Lucille Clifton, *in the inner city* 791
 Judith Ortiz Cofer, *My Father in the Navy* 791
 John Donne 792
 A Valediction: Forbidding Mourning 792
 The Flea 793
 Death, Be Not Proud 794
 Rita Dove, *Daystar* 794
 Bob Dylan, *The Times They Are A-Changin'* 795
 T. S. Eliot, *The Love Song of J. Alfred Prufrock* 796
 Martín Espada, *Bully* 800
 Allen Ginsberg, *A Supermarket in California* 801
 Nikki Giovanni, *Master Charge Blues* 802
 Louise Glück, *The School Children* 802
 H. D., *Helen* 803
 Thomas Hardy, *Ab, Are You Digging on My Grave?* 804
 Joy Harjo, *Vision* 805
 Robert Hayden, *Those Winter Sundays* 805
 Anthony Hecht, *The Dover Bitch* 806
 Robert Herrick, *Delight in Disorder* 807
 Gerard Manley Hopkins, *God's Grandeur* 807
 Gerard Manley Hopkins, *Pied Beauty* 808
 A. E. Housman 808
 To an Athlete Dying Young 808
 When I Was One-and-Twenty 809
 Loveliest of trees, the cherry now 809
 James Weldon Johnson, *To America* 810
 John Keats, *To Autumn* 810
 X. J. Kennedy, *For Allen Ginsberg* 811
 Yusef Komunyakaa, *Facing It* 812
 Archibald MacLeish, *Ars Poetica* 813
 Claude McKay, *America* 814
 Pat Mora, *Illegal Alien* 815
 Pat Mora, *Legal Alien* 816
 Sharon Olds, *Rite of Passage* 816
 Linda Pastan, *Love Poem* 817
 Sylvia Plath, *Daddy* 817
 Ezra Pound, *In a Station of the Metro* 819
 Dudley Randall, *The Melting Pot* 820
 Adrienne Rich, *Living in Sin* 821
 Anne Sexton, *Her Kind* 821
 William Shakespeare, *Sonnet 29 ("When, in disgrace with Fortune and men's eyes")* 822
 William Shakespeare, *Sonnet 116 ("Let me not to the marriage of true minds")* 823
 Alfred, Lord Tennyson, *Ulysses* 823
 Kitty Tsui, *A Chinese Banquet* 825
 John Updike, *Ex-Basketball Player* 826
 Derek Walcott, *A Far Cry from Africa* 827
 Walt Whitman, *A Sight in Camp in the Daybreak Gray and Dim* 828
 William Carlos Williams, *Spring and All* 829
 William Wordsworth 829
 The World Is Too Much with Us 830
 I Wandered Lonely as a Cloud 830
 The Solitary Reaper 831
 James Wright, *Lying in a Hammock at William Duffy's Farm in Pine Island, Minnesota* 832
 Mitsuye Yamada, *The Question of Loyalty* 832
 William Butler Yeats, *Sailing to Byzantium* 833
- P A R T I V
- ## Drama 837
- 29 How to Read a Play 839
 Thinking About the Language of Drama 839
 Plot and Character 842
 Susan Glaspell, *Trifles* 845
 Tennessee Williams, *The Glass Menagerie* 855
 A Context for *The Glass Menagerie* 901
 Production Notes by Tennessee Williams 901
- 30 Tragedy 905
 A Note on Greek Tragedy 909
 Two Plays by Sophocles 910
 Sophocles, *Oedipus the King* 910
 Sophocles, *Antigone* 953

34 Seven Additional Plays	1280
Henrik Ibsen, <i>A Doll's House</i>	1280
Contexts for <i>A Doll's House</i>	1333
<i>Notes for the Tragedy of Modern Times, Adaptation of A Doll's House for a German Production, Speech at the Banquet of the Norwegian League for Women's Rights</i> by Henrik Ibsen,	1333-34
Luis Valdez, <i>Los Vendidos</i>	1334
A Context for <i>Los Vendidos</i>	1344
<i>The Actos</i> by Luis Valdez	1344
Jane Martin, <i>Rodeo</i>	1346
August Wilson, <i>Fences</i>	1349
A Context for <i>Fences</i>	1400
<i>Talking About Fences</i> by August Wilson	1400
Samuel Beckett, <i>Krapp's Last Tape: A Play in One Act</i>	1402
David Ives, <i>Sure Thing</i>	1409
Terrence McNally, <i>Andre's Mother</i>	1418

PART V

Critical Approaches 1421

35 Critical Approaches: The Nature of Criticism	1422
Formalist (or New) Criticism	1423
Deconstruction	1425
Reader-Response Criticism	1426
Archetypal (or Myth) Criticism	1429
Historical Scholarship	1430
Marxist Criticism	1431
The New Historicism	1431
Biographical Criticism	1432
Psychological (or Psychoanalytic) Criticism	1433
Gender (Feminist, and Lesbian and Gay) Criticism	1434
Suggestions for Further Reading	1441

<i>Hamlet</i> , A Play by Shakespeare	989
Note on the Elizabethan Theater	990
A Note on the Texts of <i>Hamlet</i>	991
Portfolio: <i>Hamlet</i> on the Stage	997
William Shakespeare, <i>Hamlet</i> , <i>Prince of Denmark</i>	999
Comedy 1112	
William Shakespeare, <i>A Midsummer Night's Dream</i>	1114

Students Writing About Plays 1172

prompts for Writing About Plays	1172
Plot and Conflict	1172 ■ Character 1173 ■ Tragedy 1173 ■ Comedy 1174 ■ Nonverbal Language 1174 ■ The Play in Performance 1174
Writing About a Filmed Version of a Play	1175
✓ Checklist: Writing About a Filmed Play	1176
Five Students Write About Plays	1176
A Student Essay on Plot, The Solid Structure of <i>The Glass Menagerie</i>	1177
A Student Essay on Setting, What the Kitchen in <i>Trifles</i> Tells Us	1181
A Student Essay on Character and Theme, Fairy Mischief and Morality in <i>A Midsummer Night's Dream</i>	1183
A Student Review of a Film Version of a Play: Branagh's Film of <i>Hamlet</i>	1186
A Student Essay on Using Sources, The Women in <i>Death of a Salesman</i>	1190
Casebook on <i>Death of a Salesman</i> 1199	
Arthur Miller, <i>Death of a Salesman</i>	1199
Contexts for <i>Death of a Salesman</i>	1268
Arthur Miller, <i>Tragedy and the Common Man</i>	1268
Brooks Atkinson, [Review of Premier Performance of] <i>Death of a Salesman</i>	1270
Mary McCarthy, <i>American Realistic Drama</i>	1272
Arthur Miller, <i>Remembering Death of a Salesman</i>	1273
Lorraine Hansberry, <i>Reflections on Willy Loman</i>	1276
John Lahr, <i>Hard Sell: A Black Death of a Salesman</i>	1277

Appendix A: How Much Do You Know About Citing Sources? A Quiz with Answers 1445

Appendix B: Remarks About Manuscript Form 1452

Basic Manuscript Form 1452

Quotations and Quotation Marks 1453

Documentation: Internal Parenthetical Citations and a List of

Works Cited (MLA Format) 1456

Citing Sources on the World Wide Web 1464

Appendix C: Glossary of Literary Terms 1468

Literary Credits 1479

Photo Credits 1492

Index of Terms 1493

Index of Authors, Titles, and First Lines of Poems 1499

A Guide to MyLiteratureLab

Visit *MyLiteratureLab.com* to access a wealth of online writing and research aids. There is an abundant array of multimedia resources in MyLiteratureLab that brings literature to life by enriching the author and selections you will study.

Fiction

James Baldwin About the Author, Bibliography, Critical Archive

Sonny's Blues: Longman Lecture

Toni Cade Bambara About the Author

The Lesson: Longman Lecture

Ambrose Bierce About the Author

An Occurrence at Owl Creek

Bridge: Video Essay, Critical Essay

T. Coraghessan Boyle About the Author

Greasy Lake: Critical Essay

Raymond Carver About the Author, Bibliography, Critical Essay

Cathedral: Longman Lecture

Willia Cather About the Author/Photos, Bibliography, Critical Archive

Paul's Case: Video, Audio, Critical Essay

Anton Chekhov About the Author, Bibliography, Critical Archive

Kate Chopin About the Author, Bibliography, Critical Archive

Désirée's Baby: Longman Lecture

The Storm: Longman Lecture, Interactive Reading, Student Paper, Critical Essay

The Story of an Hour: Longman Lecture

Joseph Conrad About the Author

Heart of Darkness: Longman Lecture

William Faulkner About the Author/Photos, Bibliography, Critical Archive

Barn Burning: Video (2), Audio (2), Critical Essay (2)

A Rose for Emily: Critical Essay

F. Scott Fitzgerald About the Author

Charlotte Perkins Gilman

About the Author,

Bibliography, Critical Archive

The Yellow Wallpaper: Critical Essay

Nathaniel Hawthorne About the Author, Bibliography, Critical Archive

Young Goodman Brown: Longman Lecture

Ernest Hemingway About the Author, Bibliography, Critical Archive

A Clean Well-Lighted Place: Critical Essay

Zora Neale Hurston

Sweat: Longman Lecture, Interactive Reading

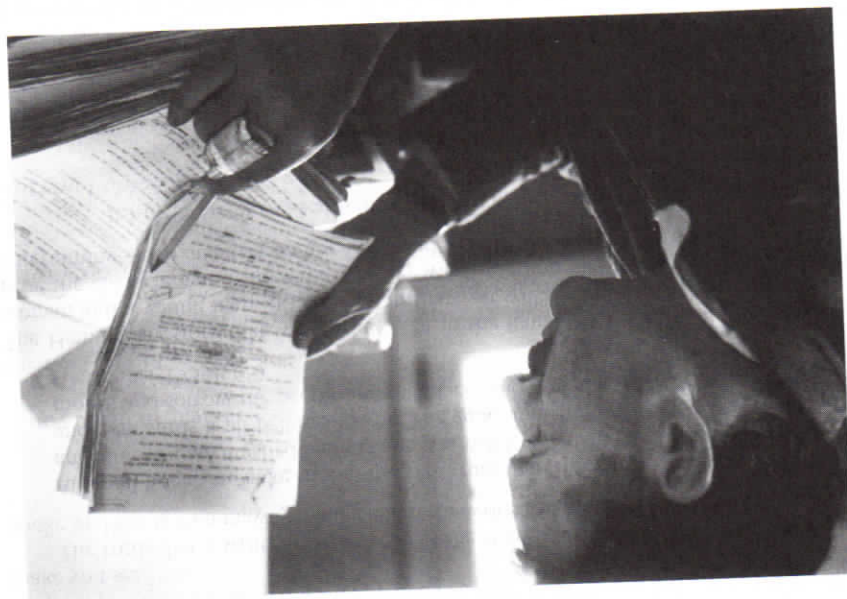
Shirley Jackson About the Author

The Lottery: Interactive Reading, Critical Essay

Reading, Thinking, and Writing Critically About Literature

I

PART



Writers of literature (as opposed to other writers, such as journalists, authors of do-it-yourself manuals, and authors of textbooks) specialize in recording their responses to life and in imagining the responses of others. They tell us how it feels to live the life they live, or the lives they know about or imagine, and by some sort of magic they set forth their responses so effectively that our own lives are expanded. Their reports, for at least a moment, become ours and cause our own pulses to beat faster. As Ezra Pound put it, "Literature is news that stays news." In Chapter 2 of this book you will read a very short story (The Parable of the Prodigal Son) that is almost two thousand years old as well as half a dozen works—stories and poems—that were written in the last fifty or so years, some by men, some by women. One of the stories in a later chapter is by Ernest Hemingway.

Good writers are good readers: they know that they must read and reread their own drafts at least as carefully as they read published writing. They know that not until they put words down can they know what they think—and then they usually see that the thoughts are not quite good enough, that the words they put down need

to be revised, and revised again. Hemingway, in an interview, commented on this business of writing and revising a couple of more times:

I always rewrite each day up to the point where I stopped. When it is all finished, naturally you go over it. You get another chance to correct and rewrite when someone else types it, and you see it in clean type. The last chance is in the proofs. You're grateful for these different chances. (*Writers at Work*, Second Series, 222)

There is a lesson here for all of us, even though our own writing probably is of a humbler sort.

What are the aims of the writers of literature? Well, one of our authors, Jamaica Kincaid, in various interviews mentions her "insistence on truth," even if—especially if—the truth is painful. It is not unusual for writers to insist that in their fictions they present truths, they tell it as it is, they wake us up, they seek to make us take off our rose-colored glasses, and to make us see and feel reality. Joseph Conrad, for example, said: "My task . . . is by the power of the written word to make you hear, to make you feel—it is, before all, to make you see."

The truth that a writer makes us see is the "news that stays news" that Ezra Pound spoke of. Here is Hemingway talking about the writer's work:

All good books are alike in that they are truer than if they had really happened and after you are finished reading one you will feel that all that happened to you and afterwards it all belongs to you; the good and the bad, the ecstasy, the remorse, and sorrow, the people and the places and how the weather was. (*Esquire* [December 1934], 68)

The Hemingway story that we reprint, "Cat in the Rain" (page 99), deals with a young woman and a young man. It's our hunch that you will find the story true: you will believe the characters and "how the weather was," and you will also find the story highly entertaining—two qualities we hope you find in all of the works in this book.

College Readiness: How to Respond to Stories, Poems, and Plays

My task . . . is by the power of the written word to make you hear, to make you feel—it is, before all, to make you see.

—Joseph Conrad

A book must be the ax that breaks the frozen sea within us.

—Franz Kafka

The best of all ways to make one's reading valuable is to write about it.

—Ralph Waldo Emerson

Full Disclosure

First, we must admit that the title of our book, *An Introduction to Literature*, is misleading, even false. You were introduced to one kind of literature, poetry, long ago, when you heard your first lullaby.

Rock-a-bye baby, in the treetop

When the wind blows, the cradle will rock
When the bough breaks, the cradle will fall

And down will come baby, cradle and all.

Probably this or maybe another lullaby put you to sleep, as it was supposed to do, but most literature seeks to keep you awake, to deepen or heighten your experience of life. And, again years ago, you were further introduced to poetry when you heard—and soon recited—nursery rhymes and counting-out rhymes. A little later you heard and sang songs, perhaps “The Star Spangled Banner,” “Swing Low, Sweet Chariot,” and Robert Burns’s “Auld Lang Syne” or perhaps Burns’s “Coming through the Rye.” (Maybe you first encountered “Coming through the Rye” in J. D. Salinger’s *The Catcher in the Rye*; if so, that is yet another work that you were introduced to, a work that deepened your acquaintance with literature.)

When you heard your first fairy tales, maybe “Cinderella,” “Hansel and Gretel,” or “Snow White and the Seven Dwarfs,” you were introduced to short stories—another form of literature—and somewhere along the line you were further introduced to short stories when you heard about the Parable of the Prodigal Son, or the Good Samaritan, or when you heard someone tell an Aesop fable, or even when you heard a joke. And then perhaps you graduated to telling an occasional joke, thereby becoming an interpreter or performer of one kind of popular literature.

Such was (probably) your introduction to two kinds of literature, poetry and fiction. You were introduced to a third kind, *dramatic* literature (stories presented by actors), when you first looked at television, or first went to the movies or saw a live theatrical production. Perhaps you have even performed in high school, maybe in Thornton Wilder’s play, *Our Town*.

Analyzing Literature

If our book does not in fact *introduce* you to literature, what *does* it do? We hope that it will do at least two things:

- introduce you to a *wider range* of literature than you are already familiar with, and
- introduce you to the process of *analyzing* literature.

You may perhaps regard this as Good News and Bad News—Good that you will encounter new literature, not so good (maybe even Bad) that we will be encouraging you to read analytically, critically, thoughtfully, and to write essays in the same spirit.

Why not leave well-enough alone, and just let people read in their own way, for fun? Why this business about analysis? Because some works of literature are deep, and they deserve to be read attentively, seriously, analytically. When you think about it for a moment, you will recall that *thinking* can heighten your daily experience, can increase your enjoyment. Take, for instance, attendance at spectator sports. The person who knows something about baseball surely enjoys the game more than the person who knows almost nothing and who attends the game chiefly to be in the fresh air and to eat a couple of hot dogs. Experienced viewers, for instance, find themselves thinking, “He’ll probably bunt,” or “Now is the time for the hit and run.” Knowing the records of the players and thinking about the players in a specific context heightens—perhaps we can even say “deepens”—one’s interest and one’s enjoyment in the game.

Somewhat similarly, experienced readers of, say, novels by Toni Morrison, get more out of a new book by Morrison than readers who have read very few novels and who now pick up their first Morrison. Yes, of course inexperienced readers can enjoy the book, but, again, experienced readers will see more, hear more, *enjoy* more, because they know what to look for, know (so to speak) *how* to read.

A good way to learn to read analytically is to annotate a text—our next topic.

Annotation

If you gl
the nine

The

You prob
ing a pap
writing,

- N
- te
- th
- N

Some of
than the

- P?
- u
- X
- g

Or you n

• t

or

• t

or

• w

Remarks
headed,
an eye th

And

- u
- h
- m
- ci
- th

Caution
just expe

Wha
mindless

- w
- g
- w
- w
- di

Annotating a Text as a Way of Thinking

If you glance back to the beginning of this chapter, you will see that we quote the nineteenth-century American poet and essayist, Ralph Waldo Emerson:

The best of all ways to make one's reading valuable is to write about it.

You probably have had the experience—whether in e-mailing a friend or in writing a paper for a course—of putting down words, and then finding, *in the act of writing*, and *only* in the act of writing, that, well,

- No, you do *not* really think what you just wrote down is quite right. A better way to put it would be to say . . . Or you may feel, Yes, that's a step in the right direction, but
- Now that I see what I've said, I would go even further, and would add . . .

Some of your earliest annotations of a literary text are likely to be even briefer than the jottings we have indicated. They are likely to be things like these:

- ???
- ugh
- X
- great!

Or you may find yourself putting down such things as

- this character seems to be behaving inconsistently,
- this setting—a forest—seems to symbolize darkness, and maybe even moral confusion,
- why these terribly long sentences??? And do we need all those technical words!

Remarks such as these, the product of **close reading**, may turn out to be wrong-headed, but they are the product of a mind that is *responding* to the text, not just an eye that is mindlessly running over some print.

And of course thoughtful reading may occasionally take the form of

- underlining
- highlighting
- marking a passage with a vertical line
- circling some words, perhaps even connecting circled words with a line, thereby indicating that they have some sort of relationship

Caution: If you highlight whole pages you may *not* be thinking; you probably are just expending pigment, just kidding yourself into believing that you are thinking. What advice can we give you about annotating, beyond cautioning against mindless highlighting? The best advice we can give is this: Begin by indicating

- what you especially like—thinking about what pleases you is a pretty good first step—and also by indicating
- what you are especially puzzled by. If you don't know the meaning of a word, put a question mark in the margin, and then look up the meaning in a dictionary

A First Assignment: Annotating Robert Frost's "Come In"

But here is yet another way to begin thinking about a work of literature, especially a short poem. To get our students started, we gave them as their first homework assignment a poem by Robert Frost, "Come In," accompanied by the following prose quotation drawn from a preface that Frost wrote for his short play, *A Way Out*:

Everything written is as good as it is dramatic. . . . [A poem is] heard as sung or spoken by a person in a scene—in character, in a setting. By whom, where and when is the question. By the dreamer of a better world out in a storm in Autumn; by a lover under a window at night.

Frost says that writing is "dramatic." Presumably "dramatic" implies

- *a situation that is suspenseful*, perhaps especially because we sense
- *a conflict* (the conflict may be between two people, or between one person and his or her surroundings, or even within a single person—for instance, concerning a decision).

So we told our students that in annotating "Come In" they might want to begin by thinking about the "dramatic" situation in the poem:

- Who is speaking?
- Where?
- What conflict, if any, is implied?
- If there is a conflict, how is it resolved?

But beyond responses to these questions, the students were to jot down whatever puzzled them or interested them. Here is Frost's poem, followed by the responses of one student. Read the poem, preferably aloud, and then look at the student's annotations.

Come In

[1942]

As I came to the edge of the woods,
Thrush music—hark!
Now if it was dusk outside,
Inside it was dark.

Too dark in the woods for a bird
By sleight of wing
To better its perch for the night,
Though it still could sing.

The last of the light of the sun
That had died in the west
Still lived for one song more
In a thrush's breast.

Far in the pillared dark
Thrush music went—
Almost like a call to come in
To the dark and lament.
But no, I was out for stars:
I would not come in.
I meant not even if asked,
And I hadn't been.

Please note:

- We suggested that students read the poem (aloud at least once) and then jot down in the margins whatever responses they wished to record—their likes, dislikes, uncertainties, whatever they thought might be helpful in finding their way into the poem associations.
- We also suggested that *after* they had read the poem several times and jotted down some responses in the margins, they might at the top or bottom of the page respond to Frost's prose comment, and indicate (1) who is speaking in this poem, in what specific context, and (2) what is "dramatic" about the situation.

Sounds like a friendly invitation
Come In

As I came to the edge of the woods,
Thrush music—~~hark!~~ unusual word--old fashioned.
Now if it was dusk outside,
Inside it was dark.

Too dark in the woods for a bird
By sleight of wing
To better its perch for the night,
Though it still could sing.

The last of the light of the sun
That had died in the west
Still lived for one song more
In a thrush's breast.

Far in the pillared dark
Thrush music went—
Trees like pillars in a Greek temple or in a cathedral
Religious?

Almost like a call to come in "Dark" is associated with sorrow ("lament")
To the dark and lament.
Very strong, emphatic!
But no, I was out for stars; light, not darkness.

I would not come in.
I meant not even if asked,
And I hadn't been.

Sort of a joke. He realizes he had not been invited to "Come in," a sort of rejection of his own title. So--the "drama" is that he realizes his mistake. Nature did not invite him to "come in" or to "lament."

Thinking Critically About Responses to Literature: Arguing with Yourself

Ordinarily you will begin with a noticeable response to your reading—perhaps interest, boredom, bafflement, annoyance, shock, or pleasure. But if you are going to think critically about what you have read, you will go on to *examine* your response by checking it against the work. Revisiting the reading in the context of your response to it can help you deepen or change your response.

How can you change an instinctive emotional response? **Critical thinking** involves seeing an issue from all sides, to as great a degree as possible. As you know, in ordinary language “to criticize” usually means to find fault, but in literary studies the term does not have a negative connotation. Rather, it means “to examine carefully.” (The word “criticism” comes from a Greek verb meaning “to distinguish,” “to decide,” “to judge.”) In one respect, however, the term “critical thinking” does approach the usual meaning of “criticism,” since critical thinking requires you to take a skeptical view of *your own* response. You will, so to speak, argue with yourself or seek to find fault with your initial view. That is, in an effort to improve your position you try to raise questions that a skeptical reader might raise.

Critical thinking, in short, involves examining or exploring one’s own responses by questioning and testing them. Critical thinking is not so much a skill (though it does require the ability to understand a text) as it is a habit of mind, or, rather, several habits, including

- open-mindedness,
- intellectual curiosity, and
- a willingness to work.

A Very Short Story: Fyodor Dostoevsky’s “The Onion”

“The Onion” is a story within a story, almost a fable or a fairy tale told by a character within a nineteenth-century novel. (What do the words “fable” and “tale” suggest to you?)

FYODOR DOSTOEVSKY

A novelist of Russia’s Golden Age, Fyodor Dostoevsky (1821–1881)—pronounced approximately like DAHS-tub-yef-skee—wrote five major works: *Notes from Underground* (1864), *Crime and Punishment* (1866), *The Idiot* (1869), *The Possessed* (1871), and *The Brothers Karamazov* (1880).

Within *The Brothers Karamazov* (in Book 7, Chapter 3), one of the characters, Grushenka, says, rather puzzlingly, “Although I’m bad, I did give away an onion.” She goes on to explain what she means: She says that when she was a child she heard a story from her cook, and she then tells the story: We give the story as she retells it.

The

The st
wicke
good
of fire
once p
told i
hold i
out of
stay w

T
of it a
and w
tried t
woma
my on
A
into th
wept,

We on
and asked
read it care

The

The s
woma
no on
devils
Guard
once p
The a
that v
hold c
come
where

T
onion
pullin
other
her s
woma
away,
A
she fe
this v

our reading—per-
 ceasure. But if you
 on will go on to
 revisiting the read-
 in or change your

Critical thinking
 is possible. As you
 fault, but in liter-
 rather, it means "to
 verb meaning "to
 the term "critical
 e critical thinking
 ce. You will, so to
 itial view. That is,
 as that a skeptical

ing one's own re-
 or so much a skill
 s a habit of mind.

ale told by a char-
 "fable" and "tale"

(1821-1881)—
 ve major works:
 1866), The Idiot
 1880).

me of the charac-
 did give away an
 when she was a
 story. We give the

The Onion

The story goes like this. Once upon a time there was a woman, and a very wicked woman she was. When she died, no one could think of a single good deed she had done. The devils caught her and pushed her into a lake of fire, but her Guardian Angel thought hard, and he remembered that she once pulled up an onion from her garden and gave it to a beggar. The angel told this to God, and God said to the angel, "Take that very same onion and let her take hold of it, and you pull, and if she gets out of the lake she can come to Paradise, but if the onion breaks, she must stay where she is."

The angel hurried to the woman, and he held out the onion. "Take hold of it and I'll pull you out." And he began pulling, and she began to get out, and when she was nearly out, other sinners in the lake saw her, and they tried to hold on to her so that they would be pulled out with her, but the woman was a wicked woman and she began to kick them away, saying "It's my onion, not yours!"

As soon as she spoke those words, the onion broke, and she fell back into the lake, and she is still there, burning to this very day. And the angel wept, and went away.

We once gave copies of this story to students at the first meeting of a course and asked them to read it and then to annotate it as a way of helping them to read it carefully. These are the annotations that one student produced.

The Onion

The story goes like this. Once upon a time there was a woman, and a very wicked woman she was. When she died, no one could think of a single good deed she had done. The devils caught her and pushed her into a lake of fire, but her Guardian Angel thought hard, and he remembered that she once pulled up an onion from her garden and gave it to a beggar. The angel told this to God, and God said to the angel, "Take that very same onion and hold it out to her, and let her take hold of it, and you pull, and if she gets out of the lake she can come to Paradise, but if the onion breaks, she must stay where she is."

The angel hurried to the woman, and he held out the onion. "Take hold of it and I'll pull you out." And he began pulling, and she began to get out, and when she was nearly out, other sinners in the lake saw her, and they tried to hold on to her so that they would be pulled out with her, but the woman was a wicked woman and she began to kick them away, saying "It's my onion, not yours!"

As soon as she spoke those words, the onion broke, and she fell back into the lake, and she is still there, burning to this very day. And the angel wept, and went away.

Would the story be better without this sentence?

language of
 a fairy tale
 again, the world
 of fairy tales
 almost child-like
 in the way the
 story is told

again, simple
 style--of a fairy
 tale

again the
 language of a
 fairy tale
 a sort of evil
 version of and
 they lived happily
 ever after.

YOUR TURN

1. Suppose the last sentence of the story, about the angel weeping and departing, were omitted. Would the story be better? Better in what way? More interesting? Truer? (Does it make any sense to talk about the "truth" of a story that is obviously fictional rather than historical?)
2. Suppose the onion did not break, and the story ended thus:

Even though she spoke these unkind words, the onion did not break, and she was rescued from the lake of fire.

Do you think the revision is a better—more interesting, more effective—story than the original? Please explain.

3. Do you think that a nonbeliever can find this story of much interest? Please explain.

Prompts that Stimulate Responses to Stories, Poems, and Plays: Three Checklists

We think you may find the following checklists (reprinted in expanded form later in the book) helpful as ways of getting ideas about the literature that you read, and especially helpful if you are writing about literature.

✓ Responding to Stories

PLOT

- ☐ Does the plot grow out of the characters, or does it depend on chance or coincidence?
- ☐ Does surprise play an important role, or does foreshadowing?
- ☐ What conflicts does the story include?
- ☐ Are certain episodes narrated out of chronological order?

CHARACTER

- ☐ Which character chiefly engages your interest?
- ☐ What purposes do minor characters serve?
- ☐ How does the author reveal character?
- ☐ Is the behavior plausible—that is, are the characters well motivated?
- ☐ If a character changes, why and how does he or she change?
- ☐ Are the characters round or flat?
- ☐ How has the author caused you to sympathize with certain characters?

POINT OF VIEW	SETTING	SYMBOLISM	STYLE	THEME
☐ Who tells the story? ☐ How does the point of view help shape the theme? ☐ Does the narrator's language help you to construct a picture of the narrator's character, class, attitude, strengths, and limitations?	☐ Do you have a strong sense of time and place? ☐ What is the relation of the setting to the plot and characters?	☐ Do certain characters seem to you to stand for something in addition to themselves? ☐ If you do believe that the story has symbolic elements, do you think they are adequately integrated within the story, or do they strike you as being too obviously stuck in?	☐ How would you characterize the style? ☐ How has the point of view shaped or determined the style? ☐ Do you think the style is consistent? ☐ Is the title informative?	☐ Is the title informative? ☐ Do certain passages—dialogue or description—seem to you to point especially toward the theme? ☐ Is the meaning of the story embodied in the whole story, or does it seem conveyed chiefly by certain passages of editorializing? ☐ Suppose someone asked you to state the point—the theme—of the story. Could you?

angel weeping and
 better? Better in what
 sense to talk about the
 than historical?
 ded thus:
 e union did not
 e.
 ing, more effective—
 ry of much interest?

in expanded form
 e literature that you

acters, or does it

e, or does fore-

e?

f

ur interest?

serve?

er?

e the characters

does he or she

empathize with

✓ Responding to Poems

FIRST
RESPONSE

- ☐ What was your response to the poem on first reading?

SPEAKER AND
TONE

- ☐ Who is the speaker?
- ☐ Do you think the speaker is fully aware of what he or she is saying, or does the speaker unconsciously reveal his or her personality and values?
- ☐ Is the speaker narrating on an earlier experience or attitude?

AUDIENCE

- ☐ To whom is the speaker speaking?

STRUCTURE
AND FORM

- ☐ Does the poem proceed in a straightforward way, or at some point or points does the speaker reverse course, altering his or her tone or perception?
- ☐ Is the poem organized into sections?
- ☐ What is the effect on you of the form—say quatrains (stanzas of four lines) or blank verse (unrhymed lines of ten syllables of iambic pentameter)?

CENTER OF
INTEREST AND
THEME

- ☐ What is the poem about?
- ☐ Is the theme stated explicitly (directly) or implicitly?

DICTION

- ☐ How would you characterize the language?
- ☐ Do certain words have rich and relevant associations that relate to other words and help to define the speaker or the theme or both?
- ☐ What is the role of figurative language, if any?
- ☐ What do you think is to be taken figuratively or symbolically, and what literally?

SOUND
EFFECTS

- ☐ What is the role of sound effects, including repetitions of sound (for instance, alliteration) and of entire words, and shifts in versification?
- ☐ If there are off-rhymes (for instance, dizzy and easy, or home and come), what effect do they have on you?
- ☐ If there are unexpected stresses or pauses, what do they communicate about the speaker's experience?

✓ Respon

PLOT AND
CONFLICT

CHARACTER

✓ Responding to Plays

PLOT AND CONFLICT

- ☐ Does the exposition introduce elements that will be ironically fulfilled? During the exposition do you perceive things differently from the way the characters perceive them?

- ☐ Are certain happenings or situations recurrent? If so, what significance do you attach to them?

- ☐ If there is more than one plot, do the plots seem to you to be related? Is one plot clearly the main plot and another plot a sort of subplot, a minor variation on the theme?

- ☐ Do any scenes strike you as irrelevant?

- ☐ Are certain scenes so strongly foreshadowed that you anticipated them? If so, did the happenings in these scenes merely fulfill your expectations, or did they also surprise you?

- ☐ What kinds of conflict are there? One character against another, one group against another, one part of a personality against another part in the same person?

- ☐ How is the conflict resolved? By an unambiguous triumph of one side or by a triumph that is also in some degree a loss for the triumphant side? Do you find the resolution satisfying, or unsettling, or what? Why?

CHARACTER

- ☐ A dramatic character is not likely to be thoroughly realistic, a copy of someone we might know. Still, we can ask if the character is consistent and coherent. We can also ask if the character is complex or is, on the other hand, a rather simple representative of some human type.

- ☐ How is the character defined? Consider what the character says and does and what others say about him or her and do to him or her. Also consider other characters who more or less resemble the character in question, because the similarities—and the differences—may be significant.

- ☐ How trustworthy are the characters when they characterize themselves? When they characterize others?

CHARACTER
(continued)

- ☐ Do characters change as the play goes on, or do we simply know them better at the end?
- ☐ What do you make of the minor characters? Are they merely necessary to the plot, or are they foils to other characters? Or do they serve some other functions?
- ☐ If a character is tragic, does the tragedy seem to you to proceed from a moral flaw, from an intellectual error, from the malice of others, from sheer chance, or from some combination of these?
- ☐ What are the character's goals? To what degree do you sympathize with them? If a character is comic, do you laugh with or at the character?
- ☐ Do you think the characters are adequately motivated?
- ☐ Is a given character so meditative that you feel he or she is engaged less in a dialogue with others than in a dialogue with the self? If so, do you feel that this character is in large degree a spokesperson for the author, commenting not only on the world of the play but also on the outside world?

**NONVERBAL
LANGUAGE**

- ☐ If the playwright does not provide full stage directions, try to imagine for at least one scene what gestures and tones might accompany each speech. (The first scene is usually a good one to try your hand at.)
- ☐ What do you make of the setting? Does it help to reveal character? Do changes of scene strike you as symbolic? If so, symbolic of what?

Converting Responses into Readable Writing

When you write about your responses, you are not just knocking off an assignment. You are writing an essay, engaging in a process that, first, will teach you, and second, will ultimately engage the interest of your readers.

After you have written your first draft, consult the following checklist. (And consult the list again, after each later draft.)

✓ Check

- ☐ Is my title...
- ☐ Does my approach...
- ☐ Does my...
- ☐ Do I supply detail, for reader cl...
- ☐ Have I kept unfamiliar that you h to clarify...
- ☐ Is the paper readers?
- ☐ Have I set myself?
- ☐ Does my...

A Story fo

Here is a second
tions help de

KATE CH

For a comple
from St. Louis
lived there for
ture of French
was prevalent

The Stor

The leaves
rain. Bobin
perfect eq

✓ Checklist: Readable Writing

☐ Is my title engaging?

☐ Does my introduction provide essential information (writer, work, topic, approach of essay)?

☐ Does my paper have a point, a thesis?

☐ Do I support my argument (thesis) with sufficient persuasive detail, for instance with brief quotations from the text? That is, will a reader clearly see why I respond as I do?

☐ Have I kept the needs of my readers in mind—for instance, have I defined unfamiliar terms? (If you keep the needs of your readers in mind, you find that you have a collaborator at your shoulder, someone who prompts you to clarify certain points.)

☐ Is the paper organized and is the organization clear to the readers?

☐ Have I set forth my views effectively and yet not talked too much about myself?

☐ Does my essay fulfill the assignment (length, scope)?

A Story for Analysis: Kate Chopin, "The Storm"

Here is a second story for you to read critically. Notice how the student's annotations help deepen her appreciation of the story.

KATE CHOPIN

For a complete biographical note, see page 67. Although Kate Chopin was from St. Louis, she married a man of French descent from Louisiana and lived there for many years. Some of the characters in her stories speak a mixture of French and English, and she draws heavily on the French culture that was prevalent in coastal Louisiana at the turn of the twentieth century.

The Storm

[1898]

I

The leaves were so still that even Bibi thought it was going to rain. Bibi, who was accustomed to converse on terms of perfect equality with his little son, called the child's attention

what does this detail tell us about Bobinot?

off an assign-
will teach you,
checklist. (And

ge
scene what
ch speech.
ry your
t help
strike you

Are they
olls to
other func-
eem
an
s, from
of these?
the
ily
u feel
th
so, do you
y not only

to certain somber clouds that were rolling with sinister intention from the west, accompanied by a sullen, threatening roar. They were at Friedheimer's store and decided to remain there till the storm had passed. They sat within the door on two empty kegs. Bibi was four years old and looked very wise.

"Mama'll be 'fraid, yes," he suggested with blinking eyes.

"She'll shut the house. Maybe she got Sylvie helpin' her this evenin'," Bobinôt responded reassuringly.

"No; she ent got Sylvie. Sylvie was helpin' her yistiday," piped Bibi.

5 Bobinôt arose and going across to the counter purchased a can of shrimps, of which Calixta was very fond. Then he returned to his perch on the keg and sat stolidly holding the can of shrimps while the storm burst. It shook the wooden store and seemed to be ripping great furrows in the distant field. Bibi laid his little hand on his father's knee and was not afraid.

II

Calixta, at home, felt no uneasiness for their safety. She sat at a side window sewing furiously on a sewing machine. She was greatly occupied and did not notice the approaching storm. But she felt very warm and often stopped to mop her face on which the perspiration gathered in beads. She unfastened her white sacque at the throat. It began to grow dark, and suddenly realizing the situation she got up hurriedly and went about closing windows and doors.

Out on the small front gallery¹ she had hung Bobinôt's Sunday clothes to air and she hastened out to gather them before the rain fell. As she stepped outside Alcée Laballière rode in at the gate. She had not seen him very often since her marriage, and never alone. She stood there with Bobinôt's coat in her hands, and the big rain drops began to fall. Alcée rode his horse under the shelter of a side projection where the chickens had huddled and there were plows and a harrow piled up in the corner.

"May I come and wait in your gallery till the storm is over Calixta?" he asked.

"Come 'long in, M'sieur Alcée."

10 His voice and her own startled her as if from a trance, and she seized Bobinôt's vest. Alcée, mounting to the porch, grabbed the trousers and snatched Bibi's braided jacket that was about to be carried away by a sudden gust of wind. He expressed an intention to remain outside, but it was soon apparent that he might as well have been out in the open: the water beat in upon the boards in driving sheets, and he went inside, closing the door after him. It was even necessary to put something beneath the door to keep the water out.

Why does the narrator point out that Calixta has not seen Alcée alone since her marriage? Does this statement set up any expectations about what may happen?

Later Alcée will, so to speak, wear Bobinôt's pants.

¹gallery porch or passageway along a wall, open to the air but protected by a roof supported by columns.

"My
that," ex
Alcée he
She
she mar
eyes still
sheveled
about he
The
clatter t
there. Th
general
couch al
with its
dim and
Alcée
gan to g
which sh
15 "If t
she excl
"Wh
"I g
that stor
"Let
come in
She
look on
moisture
window
in sheet
the dista
incessan
field. It f
seemed
20 Cali
gered ba
he drew
"Bo
arm and
only kn
she wor
looked i
when h
aroused
"Ca
The hou
ing abou
He pus
steaming

²Dieu sait Ge

who is making this
observation? The
narrator Alice?
As you continue
reading this scene,
think about who
is relating the
events, and how
they are
presented.

"My! What a rain! It's a good two years sence it rain like that," exclaimed Calixta as she rolled up a piece of bagging and Alice helped her to thrust it beneath the crack.

She was a little fuller of figure than five years before when she married; but she had lost nothing of her vivacity. Her blue eyes still retained their melting quality; and her yellow hair, disheveled by wind and rain, kinked more stubbornly than ever about her ears and temples.

The rain beat upon the low, shingled roof with a force and clatter that threatened to break an entrance and deluge them there. They were in the dining room—the sitting room—the general utility room. Adjoining was her bed room, with Bibi's couch along side her own. The door stood open, and the room with its white, monumental bed, its closed shutters, looked dim and mysterious.

Alice flung himself in a rocker and Calixta nervously began to gather up from the floor the lengths of a cotton sheet which she had been sewing.

"If this keeps up, *Dieu sait* if the levees going to stan' it!" she exclaimed.

"What have you got to do with the levees?"

"I got enough to do! An' there's Bobin' with Bibi out in that storm—if he only didn't left Fricdheime's!"

"Let us hope, Calixta, that Bobin' got sense enough to come in out of a cyclone."

She went and stood at the window with a greatly disturbed look on her face. She wiped the frame that was clouded with moisture. It was stiffling hot. Alice got up and joined her at the window, looking over her shoulder. The rain was coming down in sheets obscuring the view of far-off cabins and enveloping the distant wood in a gray mist. The playing of the lightning was incessant. A bolt struck a tall chinaberry tree at the edge of the field. It filled all visible space with a blinding glare and the crash seemed to invade the very boards they stood upon.

Calixta put her hands to her eyes, and with a cry, staggered backward. Alice's arm encircled her, and for an instant he drew her close and spasmodically to him.

"*Bonté!*" she cried, releasing herself from his encircling arm and retreating from the window, "the house'll go next! If I only knew w'ere Bibi was!" She would not compose herself; she would not be scared. Alice clasped her shoulders and looked into her face. The contact of her warm palpitating body when he had unthinkingly drawn her into his arms, had aroused all the old-time infatuation and desire for her flesh.

"Calixta," he said, "don't be frightened. Nothing can happen. The house is too low to be struck, with so many tall trees standing about. There! aren't you going to be quiet? say, aren't you?" He pushed her hair back from her face that was warm and steaming. Her lips were as red and moist as pomegranate seed.

Consider how the
storm outside
mirrors the growing
house. How does
Chopin use the
setting to reflect
the feelings of her
characters?

Her white neck and a glimpse of her full, firm bosom disturbed him powerfully. As she glanced up at him the fear in her liquid blue eyes had given place to a drowsy gleam that unconsciously betrayed a sensuous desire. He looked down into her eyes and there was nothing for him to do but gather her lips in a kiss. It reminded him of Assumption.⁴

"Do you remember—in Assumption, Calixta?" he asked in a low voice broken with passion. Oh! she remembered; for in Assumption he had kissed her and kissed and kissed her; until his senses would well nigh fail, and to save her he would resort to a desperate flight. If she was not an immaculate dove in those days, she was still inviolate; a passionate creature whose very defenselessness had made her defense, against which his honor forbade him to prevail. Now—well, now—her lips seemed in a manner free to be tasted, as well as her round, white throat and her whiter breasts.

They did not heed the crashing torrents, and the roar of the elements made her laugh as she lay in his arms. She was a revelation in that dim, mysterious chamber; as white as the couch she lay upon. Her firm, elastic flesh that was knowing for the first time its birthright, was like a creamy lily that the sun invites to contribute its breath and perfume to the undying life of the world.

25 The generous abundance of her passion, without guile or trickery, was like a white flame which penetrated and found response in depths of his own sensuous nature that had never yet been reached.

When he touched her breasts they gave themselves up in quivering ecstasy, inviting his lips. Her mouth was a fountain of delight. And when he possessed her, they seemed to swoon together at the very borderland of life's mystery.

He stayed cushioned upon her, breathless, dazed, enervated, with his heart beating like a hammer upon her. With one hand she clasped his head, her lips lightly touching his forehead. The other hand stroked with a soothing rhythm his muscular shoulders.

The growl of the thunder was distant and passing away. The rain beat softly upon the shingles, inviting them to drowsiness and sleep. But they dared not yield.

The rain was over; and the sun was turning the glistening green world into a palace of gems. Calixta, on the gallery, watched Alcée ride away. He turned and smiled at her with a beaming face; she lifted her pretty chin in the air and laughed aloud.

III

Bobinôt and Bibi, trudging home, stopped without at the cistern to make themselves presentable.

30 "My! Bibi, w'at will yo' mama say! You ought to be ashame'. You oughtn' put on those good pants. Look at 'em! An'

The fact that Alcée and Calixta dare not yield to their drowsiness indicates that they realize they must not be caught. But do they feel they have done something wrong?

Instead of feeling guilty or nervous about what has just happened, Calixta laughs "aloud." Chopin does not give any signals to the reader that we should disapprove of Calixta's infidelity.

⁴Assumption a parish (i.e., county) west of New Orleans.

that mu
Bibi? I
resigna
as he st
signs of
He scr
and car
prepare
househ
Cal
drippin
"O
been du
had cla
planatio
along th
were d
their sa
"I
hauling
table.
35 "SH
she gav
"J'vous
Bo
when t
and so
LaBalliè

Alcée I
a lovin
hurry b
a mon
missed
longer-
first th

As for C
letter. S
agreeab
the bay
restore
was to
she wa
So

⁵J'vous resp

that mud on yo' collar! How you got that mud on yo' collar, Bibi? I never saw such a boy!" Bibi was a picture of pathetic resignation. Bobinot was the embodiment of serious solicitude as he strove to remove from his own person and his son's the signs of their tramp over heavy roads and through wet fields. He scraped the mud off Bibi's bare legs and feet with a stick and carefully removed all traces from his heavy brogans. Then, prepared for the worst—the meeting with an overscrupulous housewife, they entered cautiously at the back door.

Calixta was preparing supper. She had set the table and was dripping coffee at the hearth. She sprang up as they came in.

"Oh, Bobinot! You back! My! but I was uneasy. Were you been during the rain? An' Bibi? he ain't wet? he ain't hurt?" She had clasped Bibi and was kissing him effusively. Bobinot's explanations and apologies which he had been composing all along the way, died on his lips as Calixta felt him to see if he were dry, and seemed to express nothing but satisfaction at their safe return.

"I bought you some shrimp, Calixta," offered Bobinot, hauling the can from his ample side pocket and laying it on the table.

"Shrimp! Oh, Bobinot! you too good fo' anything!" and she gave him a smacking kiss on the cheek that resounded. "I've got a fear 't we'll have a fear 't tonight! umph-umph!" Bobinot and Bibi began to relax and enjoy themselves, and when the three seated themselves at table they laughed much and so loud that anyone might have heard them as far away as Laballière's.

II

Alcée Laballière wrote to his wife, Clarisse, that night. It was a loving letter, full of tender solicitude. He told her not to hurry back, but if she and the babies liked it at Biloxi, to stay a month longer. He was getting on nicely; and though he missed them, he was willing to bear the separation a while longer—realizing that their health and pleasure were the first things to be considered.

I

As for Clarisse, she was charmed upon receiving her husband's letter. She and the babies were doing well. The society was agreeable; many of her old friends and acquaintances were at the bay. And the first free breath since her marriage seemed to restore the pleasant liberty of her maiden days. Devoted as she was to her husband, their conjugal life was something which she was more than willing to forgo for a while.

So the storm passed and everyone was happy.

Why does Chopin end the story this way? What sort of moral judgment, if any, does she make on the actions of Calixta and Alcée?

Bobinot had prepared himself for another "storm"—that of Calixta's reproaches. When she happily greets her husband and child, without chiding them, they relax and have a wonderful evening. It appears that the storm—the one that occurred inside the house—was cleared the air.

n bosom disturbed
e fear in her liquid
stream that uncon-
ked down into her
gather her lips in
illixta?" he asked in
emembered; for in
nd kissed her; until
er he would resort
maculate dove in
creature whose
against which his
ill, now—her lips
well as her round,
and the roar of the
is; she was a revela-
e as the couch she
ing for the first time
sun invites to con-
life of the world.
n, without guile or
erated and found
ure that had never
e themselves up in
h was a fountain of
seemed to swoon to-
y.
hless, dazed, ener-
er upon her. With
ightly touching his
othing rhythm his
and passing away.
ng them to drowsi-
ming the glistening
the gallery, watched
with a becoming face;
d aloud.

YOUR TURN

1. How would you characterize the narrator?
2. How would you characterize Calixta?
3. In Part III, do you think Calixta is insincere in her expressions of solicitation for Bobinôt? Why or why not?
4. Do you take Part IV to imply that Alcée and Calixta will continue their affair for another month? Support your answer.
5. Why does Chopin bother, in Part V, to tell us about Clarisse? And exactly what do you make of the last line of the story?
6. Is it fair to say that the story is cynical? Explain.
7. Do you think the story is immoral and, if so, ought not to be assigned in a course in literature? Explain.

Last Words

You are in college, so you must know something, and you must have already developed methods of getting your work done, and getting it done well. Keep at it, keep thinking, keep responding—perhaps in new ways—to new experiences. Do not rely simply on the knowledge and the methods that you already have. New experiences require new responses. Remember the words of A. E. Housman, the twentieth-century poet and professor of classics:

Knowledge is good, method is good, but one thing beyond all others is necessary; and that is to have a head, not a pumpkin on your shoulders, and brains, not pudding, in your head.

Re

What Is Li

Large books ha
be written on it

First, the w
partment of Ag
canning tomato
formative, but t
for the experien
ning tomatoes.

There is, ho
a practical pay
Literature beca
They may vagu
because it will
provides health
people dance. T
For similar reas
theater. We part
sort of later rew
in itself reward
absorbing—wh
(especially in th
they allow us t
swim or toss a
meet or to a bal

Literature

Let's begin, the
mance in word
America's most

named a new ge
through