

# Contents

*Resources for Reading and Writing about Literature* Inside front cover

*Preface for Instructors* vii

## Introduction: Reading Imaginative Literature 1

PHOTO: John Cheever 1

The Nature of Literature 1

EMILY DICKINSON, *A narrow Fellow in the Grass* 2

The Value of Literature 4

The Changing Literary Canon 6

## FICTION 9

The Elements of Fiction 11

---

### I. Reading Fiction 13

PHOTO: Toni Cade Bambara 13

PHOTO: Kate Chopin 13

Reading Fiction Responsively 13

KATE CHOPIN, *The Story of an Hour* 15

PHOTO: Kate Chopin 15

A SAMPLE CLOSE READING: *An Annotated Section of “The Story of an Hour”* 16

A SAMPLE PAPER: *Differences in Responses to Kate Chopin’s “The Story of an Hour”* 19

Explorations and Formulas 23

PHOTO: *Romance novel cover* 28



To seek the source, the impulse of a story is like tearing a flower to pieces for wantonness.  
—KATE CHOPIN

## A COMPARISON OF TWO STORIES 30

PHOTO: *Karen van der Zee* 30

KAREN VAN DER ZEE, *From A Secret Sorrow* 31

GAIL GODWIN, *A Sorrowful Woman* 39

PHOTO: *Gail Godwin* 39

## PERSPECTIVES 44

KAY MUSSELL, *Are Feminism and Romance Novels Mutually Exclusive?* 44

THOMAS JEFFERSON, *On the Dangers of Reading Fiction* 45

## 2. Writing about Fiction 47

PHOTO: *Alice Walker* 47

From Reading to Writing 47

Questions for Responsive Reading and Writing 48

A SAMPLE PAPER IN PROGRESS 50

A First Response to *A Secret Sorrow* and “A Sorrowful Woman” 51

Brainstorming 52

A Sample Brainstorming List 52

Revising: First and Second Drafts 53

A Sample First Draft: Separate Sorrows 54

A Sample Second Draft: Separate Sorrows 57

Final Paper 61

Final Paper: Fulfillment or Failure? Marriage in *A Secret Sorrow* and “A Sorrowful Woman” 62



Writing permits me to experience life as any number of strange creations.

—ALICE WALKER

## 3. Plot 67

PHOTO: *Stephen King* 67

PHOTO: *Ernest Hemingway* 67

PHOTO: *Edgar Rice Burroughs* 69

COVER: “All-Story” magazine cover 69

EDGAR RICE BURROUGHS, From *Tarzan of the Apes* 70

JOYCE CAROL OATES, *Three Girls* 77

PHOTO: *Joyce Carol Oates* 77

HA JIN, *Love in the Air* 84

PHOTO: *Ha Jin* 84

WILLIAM FAULKNER, *A Rose for Emily* 95

PHOTO: *William Faulkner* 95

PERSPECTIVE: *William Faulkner, On “A Rose for Emily”* 102



I put a group of characters in some sort of predicament, and then watch them try to work themselves free.

—STEPHEN KING

A SAMPLE CLOSE READING: *An Annotated Section of “A Rose for Emily”* 104

A SAMPLE STUDENT RESPONSE: *Conflict in the Plot of Faulkner's "A Rose for Emily"* 106

ANDRE DUBUS, *Killings* 107

PHOTO: *Andre Dubus* 107

**PERSPECTIVES 120**

THOMAS E. KENNEDY, *On Morality and Revenge in "Killings"* 120

A. L. BADER, *Nothing Happens in Modern Short Stories* 121

## 4. Character 123

PHOTO: *Mark Twain* 123

CHARLES DICKENS, *From Hard Times* 124

PHOTO: *Charles Dickens* 124

A SAMPLE STUDENT RESPONSE: *Character Development in Dickens's Hard Times* 129

MAY-LEE CHAI, *Saving Sourdi* 130

PHOTO: *May-lee Chai* 130

HERMAN MELVILLE, *Bartleby, the Scrivener* 144

PHOTO: *Herman Melville* 144

**PERSPECTIVES 169**

NATHANIEL HAWTHORNE, *On Herman Melville's Philosophic Stance* 169

DAN MCCALL, *On the Lawyer's Character in "Bartleby, the Scrivener"* 170

PHOTO: *Susan Straight* 172

SUSAN STRAIGHT, *Mines* 173

## 5. Setting 182

PHOTO: *Andrea Lee* 182

PHOTO: *Ernest Hemingway* 184

ERNEST HEMINGWAY, *Soldier's Home* 185

**PERSPECTIVES 191**

E. E. CUMMINGS, *my sweet old etcetera* 191

ERNEST HEMINGWAY, *On What Every Writer Needs* 192

ANDREA LEE, *Anthropology* 192

PHOTO: *Andrea Lee* 192

FAY WELDON, *IND AFF, or Out of Love in Sarajevo* 201

PHOTO: *Fay Weldon* 201

PERSPECTIVE: *Fay Weldon, On the Importance of Place in "IND AFF"* 208

A SAMPLE STUDENT RESPONSE: *The Significance of Setting in Weldon's "IND AFF"* 209

ROBERT OLEN BUTLER, *Christmas 1910* 210

PHOTO: *Robert Olen Butler* 210

## 6. Point of View 218

PHOTO: Anton Chekhov 218

Third-Person Narrator 219

First-Person Narrator 221

PHOTO: Achy Obejas 223

ACHY OBEJAS, *We Came All the Way from Cuba so You Could Dress Like This?* 224

PHOTO: Anton Chekhov 234

ANTON CHEKHOV, *The Lady with the Pet Dog* 235

### PERSPECTIVES 246

*Two Additional Translations of the Final Paragraphs of Anton Chekhov's "The Lady with the Pet Dog"* 246

ANTON CHEKHOV, *From "The Lady and the Dog"* 247

ANTON CHEKHOV, *From "A Lady with a Dog"* 247

ANTON CHEKHOV, *On Morality in Fiction* 248

JOYCE CAROL OATES, *The Lady with the Pet Dog* 249

PERSPECTIVE: MATTHEW C. BRENNAN, *Point of View and Plotting in Chekhov's and Oates's "The Lady with the Pet Dog"* 262

A SAMPLE STUDENT RESPONSE: *Two Versions of the Same Story: Point of View in Chekhov's and Oates's "The Lady with the Pet Dog"* 264

PHOTO: Alice Walker 265

ALICE WALKER, *Roselily* 266



It is not necessary to portray many characters. The center of gravity should be in two persons: him and her.

—ANTON CHEKHOV

## 7. Symbolism 270

PHOTO: Ralph Ellison 270

CHITRA BANERJEE DIVAKARUNI, *Clothes* 273

PHOTO: Chitra Banerjee Divakaruni 273

COLETTE, *The Hand* 282

RALPH ELLISON, *Battle Royal* 285

PHOTO: Ralph Ellison 285

PERSPECTIVE: MORDECAI MARCUS, *What Is an Initiation Story?* 296

A SAMPLE CLOSE READING: *An Annotated Section of "Battle Royal"* 297

A SAMPLE STUDENT RESPONSE: *Symbolism in Ellison's "Battle Royal"* 299

PHOTO: Peter Meinke 300

PETER MEINKE, *The Cranes* 301

## 8. Theme 304

PHOTO: Herman Melville 304

STEPHEN CRANE, *The Bride Comes to Yellow Sky* 308

PHOTO: Stephen Crane 308

PHOTO: *Katherine Mansfield* 316

KATHERINE MANSFIELD, *Miss Brill* 317

PHOTO: *Dagoberto Gilb* 320

DAGOBERTO GILB, *Love in L.A.* 321

A SAMPLE STUDENT RESPONSE: *The Theme of Deception in Gilb's "Love in L.A."* 324

DALY WALKER, *I Am the Grass* 325

PHOTO: *Daly Walker* 325

## 9. Style, Tone, and Irony 339

PHOTO: *Raymond Carver* 339

Style 339

Tone 341

Irony 342

PHOTO: *Raymond Carver* 344

RAYMOND CARVER, *Popular Mechanics* 344

PERSPECTIVE: JOHN BARTH, *On Minimalist Fiction* 346

A SAMPLE STUDENT RESPONSE: *The Minimalist Style of Carver's "Popular Mechanics"* 347

SUSAN MINOT, *Lust* 349

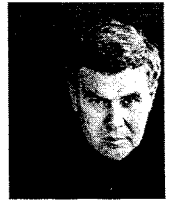
PHOTO: *Susan Minot* 349

PHOTO: *Lydia Davis* 356

LYDIA DAVIS, *Letter to a Funeral Parlor* 357

PHOTO: *Z. Z. Packer* 358

Z. Z. PACKER, *Brownies* 358



I think a little menace is fine to have in a story.

—RAYMOND CARVER

## 10. Combining the Elements of Fiction:

### A Writing Process 374

PHOTO: *Edgar Allan Poe* 374

The Elements Together 374

Mapping the Story 375

PHOTO: *David Updike* 375

DAVID UPDIKE, *Summer* 376

**Questions for Writing: Developing a Topic into a Revised Thesis** 381

A Sample Brainstorming List 382

A Sample First Thesis 382

A Sample Revised Thesis 383

A SAMPLE STUDENT RESPONSE: *Plot and Setting in David Updike's "Summer"* 385

**II. A Study of Nathaniel Hawthorne 391**

PHOTO: *Nathaniel Hawthorne* 391

IMAGE: *Nathaniel Hawthorne's signature* 391

PHOTO: "The Old Manse" 392

IMAGE: *Nathaniel Hawthorne portrait* 393

IMAGE: "The Witch of the Woodlands" 393

**A Brief Biography and Introduction 394****CHRONOLOGY 397**

NATHANIEL HAWTHORNE, *Young Goodman Brown* 398

NATHANIEL HAWTHORNE, *The Minister's Black Veil* 407

NATHANIEL HAWTHORNE, *The Birthmark* 416

**PERSPECTIVES ON HAWTHORNE 428**

NATHANIEL HAWTHORNE, *On Solitude* 428

NATHANIEL HAWTHORNE, *On the Power of the Writer's Imagination* 430

NATHANIEL HAWTHORNE, *On His Short Stories* 431

HERMAN MELVILLE, *On Nathaniel Hawthorne's Tragic Vision* 431

GAYLORD BREWER, "The Joys of Secret Sin" 432

**TWO COMPLEMENTARY CRITICAL READINGS 433**

JUDITH FETTERLEY, *A Feminist Reading of "The Birthmark"* 433

JAMES QUINN AND ROSS BALDESSARINI, *A Psychological Reading of "The Birthmark"* 435

**12. A Study of Flannery O'Connor 438**

PHOTO: *Flannery O'Connor* 438

IMAGE: *Flannery O'Connor's signature* 438

**A Brief Biography and Introduction 439**

PHOTO: *Flannery O'Connor, Age 12* 440

PHOTO: *Flannery O'Connor, Age 16 or 17* 440

PHOTO: *Flannery O'Connor with Self-Portrait* 440

PHOTO: *The Corinthian Staff* 441

CARTOON: "Targets" 441

PHOTO: *Flannery O'Connor and Pet Peacock at Andalusia Farm* 443

**CHRONOLOGY 444**

FLANNERY O'CONNOR, *A Good Man Is Hard to Find* 445

FLANNERY O'CONNOR, *Good Country People* 456

FLANNERY O'CONNOR, *Revelation* 470

**PERSPECTIVES ON O'CONNOR 485**

FLANNERY O'CONNOR, *On Faith* 485

FLANNERY O'CONNOR, *On the Materials of Fiction* 485



My book, if you would see anything in it, requires to be read in the clear, brown, twilight atmosphere in which it was written . . .

—NATHANIEL HAWTHORNE



Every time a story of mine appears in a Freshman anthology, I have a vision of it, with its little organs laid open, like a frog in a bottle.

—FLANNERY O'CONNOR

FLANNERY O'CONNOR, *On the Use of Exaggeration and Distortion* 486

FLANNERY O'CONNOR, *On Theme and Symbol* 487

JOSEPHINE HENDIN, *On O'Connor's Refusal to "Do Pretty"* 488

CLAIRE KAHANE, *The Function of Violence in O'Connor's Fiction* 489

EDWARD KESSLER, *On O'Connor's Use of History* 490

TIME MAGAZINE, *On "A Good Man is Hard to Find"* 490

#### TWO COMPLEMENTARY CRITICAL READINGS 491

A. R. COULTHARD, *On the Visionary Ending of "Revelation"* 491

MARSHALL BRUCE GENTRY, *On the Revised Ending of "Revelation"* 493



Cartoon by Flannery O'Connor.

### 13. A Critical Case Study: William Faulkner's "Barn Burning" 495

PHOTO: *William Faulkner* 495

IMAGE: *William Faulkner's signature* 495

PHOTO: *William Faulkner* 496

PHOTO: *Oxford Hardware Store* 497

PHOTO: *Goodwin and Brown's Commissary* 497

PHOTO: *Rowan Oak* 498

PHOTO: *William Faulkner at Writing Desk* 498

WILLIAM FAULKNER, *Barn Burning* 499



It is the writer's privilege to help man endure by lifting his heart.

—WILLIAM FAULKNER

#### PERSPECTIVES ON FAULKNER 511

JANE HILES, *Blood Ties in "Barn Burning"* 512

BENJAMIN DEMOTT, *Abner Snopes as a Victim of Class* 513

GAYLE EDWARD WILSON, *Conflict in "Barn Burning"* 515

JAMES FERGUSON, *Narrative Strategy in "Barn Burning"* 518

#### Questions for Writing: Incorporating the Critics 519

A SAMPLE STUDENT PAPER: *The Fires of Class Conflict in "Barn Burning"* (excerpt) 521



Rowan Oak, William Faulkner's home.

### 14. A Cultural Case Study: James Joyce's "Eveline" 525

PHOTO: *James Joyce* 525

IMAGE: *James Joyce's signature* 526

#### A Brief Biography and Introduction 526

IMAGE: *"Eveline" in The Irish Homestead* 528

PHOTO: *James Joyce, Age 22* 528

PHOTO: *James Joyce with Nora and Friends* 529

PHOTO: *James Joyce in Paris* 529

#### CHRONOLOGY 531

JAMES JOYCE, *Eveline* 532

## Documents 536

PHOTO: *Poole Street, Dublin* 536

THE ALLIANCE TEMPERANCE ALMANACK, *On the Resources of Ireland* 537

BRIDGET BURKE, *A Letter Home from an Irish Emigrant* 540

*A Plot Synopsis of The Bohemian Girl* 541

POSTER: *The Bohemian Girl* 542

## 15. A Thematic Case Study: The Literature of the South 544

PHOTO: *Flannery O'Connor* 544

PHOTO: *Richard Wright* 544

MAP: *U.S. Bureau of the Census, "The South"* 545

JOHN SHELTON REED AND DALE VOLBERG REED, *Definitions of the South* 546

W. J. CASH, *The Old and the New South* 547

MOVIE STILL: *Metro-Goldwyn-Mayer, Gone with the Wind* 548

LITHOGRAPH: *Currier and Ives, The Old Plantation Home* 549

IRVING HOWE, *The Southern Myth* 550

PAINTING: *John Richards, The Battle of Gettysburg, 1863* 551

FLANNERY O'CONNOR, *The Regional Writer* 552

PAINTING: *Clyde Broadway, Trinity – Elvis, Jesus, and Robert E. Lee* 553

MARGARET WALKER, *The Southern Writer and Race* 554

PHOTO: *Ernest C. Withers, "Bus Station, Colored Waiting Room, Memphis, Tennessee"* 554

PHOTO: *Library of Congress, Elizabeth Eckford at Little Rock Central High School* 555

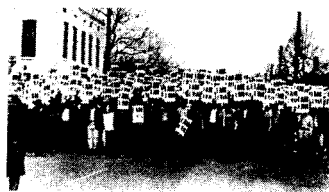
PHOTO: *Ernest C. Withers, "Sanitation Workers' Strike, Memphis, Tennessee"* 555

RICHARD WRIGHT, *The Ethics of Living Jim Crow* 556

COLLAGE: *Romare Bearden, Watching the Good Trains Go By* 557

DONALD R. NOBLE, *The Future of Southern Writing* 558

LEE SMITH, *On Southern Change and Permanence* 560



## 16. A Thematic Case Study: Humor and Satire 562

PHOTO: *T. C. Boyle* 562

PHOTO: *E. Annie Proulx* 563

E. ANNIE PROULX, *55 Miles to the Gas Pump* 564

T. CORAGHESSAN BOYLE, *Carnal Knowledge* 565

PHOTO: *T. C. Boyle* 565

ALISON BAKER, *Better Be Ready 'Bout Half Past Eight* 580

LEE SMITH, *The Happy Memories Club* 595

PHOTO: *Lee Smith* 595

PHOTO: *Mark Twain* 607

MARK TWAIN, *The Story of the Good Little Boy* 608



## 17. A Thematic Case Study: The Nature of Storytelling

612

PHOTO: *Margaret Atwood* 612

### Metafiction 613

PHOTO: *Margaret Atwood* 613

MARGARET ATWOOD, *There Was Once* 614

TIM O'BRIEN, *How to Tell a True War Story* 617

PHOTO: *Tim O'Brien* 617

DON DELILLO, *Videotape* 627

PHOTO: *Don DeLillo* 627

## Encountering Fiction: Comics and Graphic Stories 632

COMIC STRIP: *Matt Groening, Life in Hell* 633

COMIC STRIP: *Lynda Barry, Spelling* 634

GRAPHIC STORY: *Edward Gorey, from The Hapless Child* 635

GRAPHIC STORY: *Marjane Satrapi, "The Trip" from Persepolis* 638

## A Collection of Stories

641

## 18. An Album of Contemporary Stories 643

PHOTO: *Amy Bloom* 643

MARTIN AMIS, *The Last Days of Muhammad Atta* 644

PHOTO: *Martin Amis* 644

RICK BASS, *Her First Elk* 658

PHOTO: *Rick Bass* 658

PHOTO: *Amy Bloom* 667

AMY BLOOM, *By-and-by* 668

PHOTO: *Karen Palmer* 673

KAREN PALMER, *Virtuoso Mio* 674



Writers lie. So do tape recorders and video cameras. So does memory. As a fiction writer this doesn't bother me at all.

—AMY BLOOM

## 19. An Album of World Literature 685

PHOTO: *Salman Rushdie* 685

BESSIE HEAD (*Botswana*), *The Prisoner Who Wore Glasses* 686

NAGUIB MAHFOUZ (*Egypt*), *The Answer Is No* 690

PHOTO: *Naguib Mahfouz* 690

PHOTO: *Gabriel García Márquez* 692

GABRIEL GARCÍA MÁRQUEZ (*Colombia*), *One of These Days* 693

PHOTO: *Salman Rushdie* 695

SALMAN RUSHDIE (*India*), *The Free Radio* 696

## 20. Stories for Further Reading 702

PHOTO: *Toni Morrison* 702

PHOTO: *Joseph Conrad* 702

JOSEPH CONRAD, *An Outpost of Progress* 703

PHOTO: *Jamaica Kincaid* 718

JAMAICA KINCAID, *Girl* 719

PHOTO: *D. H. Lawrence* 720

D. H. LAWRENCE, *The Horse Dealer's Daughter* 721

URSULA K. LE GUIN, *The Ones Who Walk Away from Omelas* 732

PHOTO: *Ursula K. Le Guin* 732

EDGAR ALLAN POE, *The Cask of Amontillado* 737

PHOTO: *Edgar Allan Poe* 737

KATHERINE ANNE PORTER, *The Witness* 742

PHOTO: *Katherine Anne Porter* 742

PHOTO: *John Steinbeck* 744

JOHN STEINBECK, *The Chrysanthemums* 745

PHOTO: *John Updike* 752

JOHN UPDIKE, *A & P* 753

ALICE WALKER, *Everyday Use* 757

PHOTO: *Alice Walker* 757

## POETRY

765

### The Elements of Poetry

767

### 21. Reading Poetry 769

PHOTO: *Mark Strand* 769

#### Reading Poetry Responsively 769

MARGE PIERCY, *The Secretary Chant* 770

ROBERT HAYDEN, *Those Winter Sundays* 771

JOHN UPDIKE, *Dog's Death* 772

#### The Pleasure of Words 772

WILLIAM HATHAWAY, *Oh, Oh* 774

PHOTO: *William Hathaway* 774



There is no happiness like mine. I have been eating poetry.

— MARK STRAND

A SAMPLE CLOSE READING: *An Annotated Version of "Oh, Oh"* 774

ROBERT FRANCIS, *Catch* 776

A SAMPLE STUDENT ANALYSIS: *Tossing Metaphors Together in "Catch"* 777

ELIZABETH BISHOP, *The Fish* 781

PHILIP LARKIN, *A Study of Reading Habits* 783

ROBERT MORGAN, *Mountain Graveyard* 784

E. E. CUMMINGS, *I(a)* 785

PHOTO: *E. E. Cummings* 785

ANONYMOUS, *Western Wind* 786

REGINA BARRECA, *Nighttime Fires* 787

PHOTO: *Regina Barreca* 787

**Suggestions for Approaching Poetry** 788

BILLY COLLINS, *Introduction to Poetry* 790



## Encountering Poetry: Images of Poetry in Popular Culture 791

POSTER: *Dorothy Parker, Unfortunate Coincidence* 792

PHOTO: *Carl Sandburg, Window* 793

PHOTO: *Philip Levine and Terry Allen, Corporate Head* 794

CARTOON: *Roz Chast, The Love Song of J. Alfred Crew* 795

PHOTO: *Tim Taylor, I shake the delicate apparatus* 796

POSTER: *Eric Dunn and Mike Wigton, National Poetry Slam Poster* 797

PHOTO: *David Huang, National Poetry Slam Photograph* 797

IMAGE: *Poetry-portal.com* 798

WEBSCREEN: *Ted Kooser, American Life in Poetry* 799

COLUMN: *David Allan Evans, Neighbors* 800

## Poetry in Popular Forms 801

HELEN FARRIES, *Magic of Love* 802

JOHN FREDERICK NIMS, *Love Poem* 802

BRUCE SPRINGSTEEN, *You're Missing* 804

KANYE WEST, *My Way Home* 805

PHOTO: *Kanye West* 805

S. PEARL SHARP, *It's the Law: A Rap Poem* 806

PERSPECTIVE: *Robert Francis, On "Hard" Poetry* 808

## Poems for Further Study 809

RUDYARD KIPLING, *If—* 809

MARY OLIVER, *Mindful* 810

LISA PARKER, *Snapping Beans* 811

ALBERTO RÍOS, *Seniors* 812

PHOTO: *Alberto Ríos* 812

PHILLIS LEVIN, *End of April* 814

ALFRED, LORD TENNYSON, *Crossing the Bar* 815

LI HO, *A Beautiful Girl Combs Her Hair* 815

LUISA LOPEZ, *Junior Year Abroad* 817

THOMAS LUX, *The Voice You Hear When You Read Silently* 818



A poet has a duty  
to words . . .  
words can do  
wonderful  
things.

—GWENDOLYN  
BROOKS

## 22. Writing about Poetry 820

PHOTO: *Diane Wakoski* 820

### From Reading to Writing 820

**Questions for Responsive Reading and Writing** 821

ELIZABETH BISHOP, *Manners* 822

PHOTO: *Elizabeth Bishop* 823

A SAMPLE CLOSE READING: *An Annotated Version  
of "Manners"* 823

A SAMPLE STUDENT ANALYSIS: *Memory in Elizabeth Bishop's "Manners"* 825

## 23. Word Choice, Word Order, and Tone 829

PHOTO: *Gwendolyn Brooks* 829

### Word Choice 829

Diction 829

Denotations and Connotations 831

RANDALL JARRELL, *The Death of the Ball Turret Gunner* 832

E. E. CUMMINGS, *she being Brand* 834

### Word Order 835

### Tone 836

JUDITH ORTIZ COFER, *Common Ground* 836

COLETTE INEZ, *Back When All Was Continuous Chuckles* 837

KATHARYN HOWD MACHAN, *Hazel Tells LaVerne* 838

A SAMPLE STUDENT RESPONSE: *Tone in Machan's "Hazel Tells LaVerne"* 839

MARTÍN ESPADA, *Latin Night at the Pawnshop* 841

PAUL LAURENCE DUNBAR, *To a Captious Critic* 841

### Diction and Tone in Four Love Poems 842

ROBERT HERRICK, *To the Virgins, to Make Much of Time* 842

PHOTO: *Robert Herrick* 842

ANDREW MARVELL, *To His Coy Mistress* 843

PHOTO: *Andrew Marvell* 843

PERSPECTIVE: BERNARD DUYFHUIZEN, *"To His Coy Mistress": On How a Female Might  
Respond* 845

RICHARD WILBUR, *A Late Aubade* 846

SHARON OLDS, *Last Night* 847

### Poems for Further Study 849

MARGARET ATWOOD, *Bored* 849

BARBARA HAMBY, *Ode to American English* 850

THOMAS HARDY, *The Convergence of the Twain* 851

DAVID R. SLAVITT, *Titanic* 853

PETER MEINKE, *(Untitled)* 854

JOANNE DIAZ, *On My Father's Loss of Hearing* 855

PHOTO: *Joanne Diaz* 855

SHARON OLDS, *Sex without Love* 856

CATHY SONG, *The Youngest Daughter* 857

JOHN KEATS, *Ode on a Grecian Urn* 858

GWENDOLYN BROOKS, *We Real Cool* 860

JOAN MURRAY, *We Old Dudes* 861

ERIC ORMSBY, *The Nose* 861

ALICE JONES, *The Larynx* 862

LOUIS SIMPSON, *In the Suburbs* 863

JANE YOLEN, *Fat Is Not a Fairy Tale* 864

## A Note on Reading Translations 864

Four Translations of a Poem by Sappho 865

PORTRAIT: *Sappho* 866

SAPPHO, *Immortal Aphrodite of the broidered throne* (translated by Henry T. Wharton) 866

SAPPHO, *Beautiful-throned, immortal Aphrodite* (translated by T. W. Higginson) 866

SAPPHO, *Prayer to my lady of Paphos* (translated by Mary Barnard) 867

SAPPHO, *Artfully adorned Aphrodite, deathless* (translated by Jim Powell) 868

Three Translations of a Poem by Pablo Neruda 868

PHOTO: *Pablo Neruda* 869

PABLO NERUDA, *Verbo* (original Spanish version) 869

PABLO NERUDA, *Word* (translated by Ben Belitt) 869

PABLO NERUDA, *Word* (translated by Kristin Linklater) 870

PABLO NERUDA, *Verb* (translated by Ilan Stavans) 871

## 24. Images 872

PHOTO: *Seamus Heaney* 872

Poetry's Appeal to the Senses 872

WILLIAM CARLOS WILLIAMS, *Poem* 873

JEANNETTE BARNES, *Battle-Piece* 874

WALT WHITMAN, *Cavalry Crossing a Ford* 875

DAVID SOLWAY, *Windsurfing* 875

THEODORE ROETHKE, *Root Cellar* 877

MATTHEW ARNOLD, *Dover Beach* 878

JIMMY SANTIAGO BACA, *Green Chile* 880

Poems for Further Study 881

AMY LOWELL, *The Pond* 881

H. D. [HILDA DOOLITTLE], *Heat* 881

SHEILA WINGFIELD, *A Bird* 882

MARY ROBINSON, *London's Summer Morning* 882

WILLIAM BLAKE, *London* 884



Between my  
finger and my  
thumb / The  
squat pen rests. /  
I'll dig with it.

— SEAMUS HEANEY

A SAMPLE STUDENT RESPONSE: *Imagery in Blake's "London" and Robinson's "London's Summer Morning"* 885

WILFRED OWEN, *Dulce et Decorum Est* 886

PATRICIA SMITH, *What It's Like to Be a Black Girl* 887

CHARLES SIMIC, *To the One Upstairs* 888

RAINER MARIA RILKE, *The Panther* 889

JANE KENYON, *The Blue Bowl* 890

SALLY CROFT, *Home-Baked Bread* 891

JOHN KEATS, *To Autumn* 892

KATE CLANCHY, *Spell* 893

EZRA POUND, *In a Station of the Metro* 894

CATHY SONG, *The White Porch* 894

CHARLES R. FELDSTEIN, *Maddie Clifton, 1990–1998* 896

PERSPECTIVE: T. E. HULME, *On the Differences between Poetry and Prose* 897



Like a piece of ice  
on a hot stove  
the poem must  
ride on its own  
melting.

—ROBERT FROST

## 25. Figures of Speech 898

PHOTO: *Robert Frost* 898

WILLIAM SHAKESPEARE, *From Macbeth* (Act V, Scene v) 899

### Simile and Metaphor 900

MARGARET ATWOOD, *you fit into me* 900

PHOTO: *Margaret Atwood* 900

EMILY DICKINSON, *Presentiment—is that long Shadow—on the lawn—* 901

ANNE BRADSTREET, *The Author to Her Book* 902

ROSARIO CASTELLANOS, *Chess* 903

### Other Figures 904

EDMUND CONTI, *Pragmatist* 904

DYLAN THOMAS, *The Hand That Signed the Paper* 905

PHOTO: *Dylan Thomas* 905

JANICE TOWNLEY MOORE, *To a Wasp* 906

J. PATRICK LEWIS, *The Unkindest Cut* 908

### Poems for Further Study 908

GARY SNYDER, *How Poetry Comes to Me* 908

A SAMPLE STUDENT RESPONSE: *Metaphor in Gary Snyder's "How Poetry Comes to Me"* 909

MARGARET ATWOOD, *February* 910

WILLIAM CARLOS WILLIAMS, *To Waken an Old Lady* 911

ERNEST SLYMAN, *Lightning Bugs* 911

SYLVIA PLATH, *Mirror* 912

PHOTO: *Sylvia Plath* 912

CATHY SONG, *Sunworshippers* 912

WILLIAM WORDSWORTH, *London, 1802* 914

JIM STEVENS, *Schizophrenia* 915

WALT WHITMAN, *A Noiseless Patient Spider* 915

- JOHN DONNE, *A Valediction: Forbidding Mourning* 916  
 LINDA PASTAN, *Marks* 917  
 THYLIAS MOSS, *Interpretation of a Poem by Frost* 918  
 RONALD WALLACE, *Building an Outhouse* 919  
 ELAINE MAGARRELL, *The Joy of Cooking* 919  
 RUTH FAINLIGHT, *The Clarinetist* 920  
 PERSPECTIVE: JOHN R. SEARLE, *Figuring Out Metaphors* 921

## 26. Symbol, Allegory, and Irony 922

PHOTO: *Mary Oliver* 922

### Symbol 922

ROBERT FROST, *Acquainted with the Night* 923

### Allegory 925

EDGAR ALLAN POE, *The Haunted Palace* 925

### Irony 927

EDWIN ARLINGTON ROBINSON, *Richard Cory* 927

A SAMPLE STUDENT RESPONSE: *Irony in Edwin Arlington Robinson's "Richard Cory"* 929

KENNETH FEARING, *AD* 930

E. E. CUMMINGS, *next to of course god america i* 931

STEPHEN CRANE, *A Man Said to the Universe* 931

### Poems for Further Study 932

BOB HICOK, *Making it in poetry* 932

JANE KENYON, *Surprise* 933

PHOTO: *Jane Kenyon* 933

MARTÍN ESPADA, *Bully* 933

RENNIE MCQUILKIN, *The Lighters* 934

CARL SANDBURG, *Buttons* 935

WALLACE STEVENS, *Anecdote of the Jar* 936

WILLIAM STAFFORD, *Traveling through the Dark* 937

ANDREW HUDGINS, *Seventeen* 937

ALDEN NOWLAN, *The Bull Moose* 939

JULIO MARZÁN, *Ethnic Poetry* 940

SHERMAN ALEXIE, *On the Amtrak from Boston to New York City* 941

JAMES MERRILL, *Casual Wear* 942

HENRY REED, *Naming of Parts* 943

RACHEL HADAS, *The Compact* 944

ROBERT BROWNING, *My Last Duchess* 944

PHOTO: *Robert Browning* 944

WILLIAM BLAKE, *The Chimney Sweeper* 946

GARY SOTO, *Behind Grandma's House* 947

PHOTO: *Gary Soto* 947

PERSPECTIVE: EZRA POUND, *On Symbols* 948



Literature is the apparatus through which the world tries to keep intact its important ideas and feelings.

— MARY OLIVER

## 27. Sounds 949

PHOTO: Marianne Moore 949

### Listening to Poetry 949

ANONYMOUS, *Scarborough Fair* 950

JOHN UPDIKE, *Player Piano* 951

MAY SWENSON, *A Nosty Fright* 952

EMILY DICKINSON, *A Bird came down the Walk* — 953

A SAMPLE STUDENT RESPONSE: *Sound in Emily Dickinson's "A Bird came down the Walk"* — 956

GALWAY KINNELL, *Blackberry Eating* 957

PHOTO: Galway Kinnell 957

### Rhyme 958

RICHARD ARMOUR, *Going to Extremes* 958

ROBERT SOUTHEY, *From "The Cataract of Lodore"* 959

PERSPECTIVE: DAVID LENSON, *On the Contemporary Use of Rhyme* 961

### Sound and Meaning 962

GERARD MANLEY HOPKINS, *God's Grandeur* 962

### Poems for Further Study 964

THOMAS LUX, *Onomatopoeia* 964

LEWIS CARROLL [CHARLES LUTWIDGE DODGSON], *Jabberwocky* 965

WILLIAM HEYEN, *The Trains* 966

ELIZA GRISWOLD, *Occupation* 967

HENRY WADSWORTH LONGFELLOW, *The Tide Rises, the Tide Falls* 967

JOHN DONNE, *Song* 968

ALEXANDER POPE, *From An Essay on Criticism* 969

HAKI R. MADHUBUTI, *The B Network* 970

MAXINE HONG KINGSTON, *Restaurant* 971

PHOTO: Maxine Hong Kingston 971

PAUL HUMPHREY, *Blow* 972

ROBERT FRANCIS, *The Pitcher* 973

HELEN CHASIN, *The Word Plum* 974

JOHN KEATS, *Ode to a Nightingale* 974

HOWARD NEMEROV, *Because You Asked about the Line between Prose and Poetry* 977

PERSPECTIVE: DYLAN THOMAS, *On the Words in Poetry* 978



I would define, in brief, the Poetry of words as the Rhythmical Creation of Beauty. Its sole arbiter is Taste.

— EDGAR  
ALLAN POE

## 28. Patterns of Rhythm 980

PHOTO: Edgar Allan Poe 980

### Some Principles of Meter 981

WALT WHITMAN, *From "Song of the Open Road"* 981

WILLIAM WORDSWORTH, *My Heart Leaps Up* 985



## Suggestions for Scanning a Poem 985

TIMOTHY STEELE, *Waiting for the Storm* 986

A SAMPLE STUDENT RESPONSE: *The Rhythm of Anticipation in Timothy Steele's "Waiting for the Storm"* 987

WILLIAM BUTLER YEATS, *That the Night Come* 988

## Poems for Further Study 989

ALICE JONES, *The Foot* 989

A. E. HOUSMAN, *When I was one-and-twenty* 990

RITA DOVE, *Fox Trot Fridays* 990

RACHEL HADAS, *The Red Hat* 991

ROBERT HERRICK, *Delight in Disorder* 992

BEN JONSON, *Still to Be Neat* 993

DIANE BURNS, *Sure You Can Ask Me a Personal Question* 993

WILLIAM BLAKE, *The Lamb* 994

PHOTO: *William Blake* 995

WILLIAM BLAKE, *The Tyger* 995

CARL SANDBURG, *Chicago* 996

ALFRED, LORD TENNYSON, *The Charge of the Light Brigade* 997

THEODORE ROETHKE, *My Papa's Waltz* 999

NORMAN STOCK, *What I Said* 1000

LENARD D. MOORE, *Black Girl Tap Dancing* 1001

RONALD WALLACE, *Dogs* 1002

PERSPECTIVE: LOUISE BOGAN, *On Formal Poetry* 1002

## 29. Poetic Forms 1004

PHOTO: *Marvin Bell* 1004

### Some Common Poetic Forms 1005

A. E. HOUSMAN, *Loveliest of trees, the cherry now* 1005

ROBERT HERRICK, *Upon Julia's Clothes* 1006

Sonnet 1007

JOHN KEATS, *On First Looking into Chapman's Homer* 1008

PHOTO: *John Keats* 1008

WILLIAM WORDSWORTH, *The World Is Too Much with Us* 1009

WILLIAM SHAKESPEARE, *Shall I compare thee to a summer's day?* 1010

WILLIAM SHAKESPEARE, *My mistress' eyes are nothing like the sun* 1010

EDNA ST. VINCENT MILLAY, *I will put Chaos into fourteen lines* 1011

A SAMPLE STUDENT RESPONSE: *The Fixed Form in Edna St. Vincent Millay's "I will put Chaos into fourteen lines"* 1012

SEAMUS HEANEY, *The Forge* 1013

MOLLY PEACOCK, *Desire* 1013

MARK JARMAN, *Unholy Sonnet* 1014

Villanelle 1015

DYLAN THOMAS, *Do Not Go Gentle into That Good Night* 1015

WENDY COPE, *Lonely Hearts* 1016

Sestina 1017

ALGERNON CHARLES SWINBURNE, *Sestina* 1017

FLORENCE CASSEN MAYERS, *All-American Sestina* 1018

Epigram 1020

SAMUEL TAYLOR COLERIDGE, *What Is an Epigram?* 1020

A. R. AMMONS, *Coward* 1020

DAVID McCORD, *Epitaph on a Waiter* 1020

PAUL LAURENCE DUNBAR, *Theology* 1020

PHOTO: *Paul Laurence Dunbar* 1020



Limerick 1021

ANONYMOUS, *There was a young lady named Bright* 1021

LAURENCE PERRINE, *The limerick's never averse* 1021

KEITH CASTO, *She Don't Bop* 1022

A short poem  
need not be  
small.

— MARVIN BELL

Haiku 1022

MATSUO BASHŌ, *Under cherry trees* 1022

CAROLYN KIZER, *After Bashō* 1023

SONIA SANCHEZ, *c'mon man hold me* 1023

Elegy 1023

THEODORE ROETHKE, *Elegy for Jane* 1023

ANDREW HUDGINS, *Elegy for My Father, Who Is Not Dead* 1024

Ode 1025

PERCY BYSSHE SHELLEY, *Ode to the West Wind* 1026

MARY JO SALTER, *Home Movies: A Sort of Ode* 1028

Picture Poem 1029

MICHAEL McFEE, *In Medias Res* 1030

Parody 1030

X. J. KENNEDY, *A Visit from St. Sigmund* 1031

**PERSPECTIVES** 1032

ROBERT MORGAN, *On the Shape of a Poem* 1032

ELAINE MITCHELL, *Form* 1033

### 30. Open Form 1034

PHOTO: *Denise Levertov* 1034

E. E. CUMMINGS, *in Just-* 1034

WALT WHITMAN, *From "I Sing the Body Electric"* 1035

PHOTO: *Walt Whitman* 1036

PERSPECTIVE: WALT WHITMAN, *On Rhyme and Meter* 1037

A SAMPLE STUDENT RESPONSE: *The Power of Walt Whitman's Open Form Poem "I Sing the Body Electric"* 1038

LOUIS JENKINS, *The Prose Poem* 1039

GALWAY KINNELL, *After Making Love We Hear Footsteps* 1040

KELLY CHERRY, *Alzheimer's* 1041

WILLIAM CARLOS WILLIAMS, *The Red Wheelbarrow* 1042



In poetry you  
have a form  
looking for a  
subject and a  
subject look-  
ing for a form.  
When they come  
together success-  
fully you have a  
poem.

— W. H. AUDEN

NATASHA TRETHERWEY, *Domestic Work, 1937* 1042  
GARY GILDNER, *First Practice* 1043  
MARILYN NELSON WANIEK, *Emily Dickinson's Defunct* 1044  
JEFFREY HARRISON, *Horseshoe Contest* 1045  
ROBERT HASS, *A Story about the Body* 1047  
SHARON OLDS, *Rite of Passage* 1047  
JULIO MARZÁN, *The Translator at the Reception for Latin American Writers* 1048  
CAROLINA HOSPITAL, *The Hyphenated Man* 1049  
ROBERT MORGAN, *Overalls* 1051  
ANONYMOUS, *The Frog* 1051  
TATO LAVIERA, *AmeRícan* 1052  
PETER MEINKE, *The ABC of Aerobics* 1054

Found Poem 1055

DONALD JUSTICE, *Order in the Streets* 1055

### 31. Combining the Elements of Poetry: A Writing Process 1056

PHOTO: *W. H. Auden* 1056

The Elements Together 1056

Mapping the Poem 1057

JOHN DONNE, *Death Be Not Proud* 1058

PHOTO: *John Donne* 1058

Asking Questions about the Elements 1059

A SAMPLE CLOSE READING: *An Annotated Version  
of "Death Be Not Proud"* 1059

A SAMPLE FIRST RESPONSE 1060

Organizing Your Thoughts 1061

A SAMPLE INFORMAL OUTLINE 1061

The Elements and Theme 1062

A SAMPLE EXPLICATION: *The Use of Conventional Metaphors for Death in John Donne's  
"Death Be Not Proud"* 1062

## Approaches to Poetry

1067

### 32. A Study of Emily Dickinson 1069

PHOTO: *Emily Dickinson* 1069

IMAGE: *Emily Dickinson's signature* 1069

A Brief Biography 1070

PHOTO: *Emily Dickinson, Age 16* 1070

PORTRAIT: *Emily Dickinson silhouette* 1071

PORTRAIT: *Emily Dickinson, Unauthenticated Gura portrait* 1071

PHOTO: *Edward Dickinson* 1072

LETTER: *Letter from Emily Dickinson to William Cowper Dickinson* 1072

PHOTO: *Susan Gilbert Dickinson* 1073

LETTER: *Letter from Emily Dickinson to Susan Gilbert Dickinson* 1073



My business is  
circumference.

—EMILY  
DICKINSON

## An Introduction to Her Work 1075

EMILY DICKINSON, *If I can stop one Heart from breaking* 1076

EMILY DICKINSON, *If I shouldn't be alive* 1077

EMILY DICKINSON, *The Thought beneath so slight a film*— 1078

EMILY DICKINSON, *To make a prairie it takes a clover and one bee* 1079

## CHRONOLOGY 1079

EMILY DICKINSON, *Success is counted sweetest* 1080

EMILY DICKINSON, *These are the days when Birds come back*— 1080

EMILY DICKINSON, *Water, is taught by thirst* 1081

EMILY DICKINSON, *Safe in their Alabaster Chambers*—(1859 version) 1082

EMILY DICKINSON, *Safe in their Alabaster Chambers*—(1861 version) 1082

EMILY DICKINSON, *Portraits are to daily faces* 1083

EMILY DICKINSON, *Some keep the Sabbath going to Church*— 1083

EMILY DICKINSON, "Heaven"—*is what I cannot reach!* 1084

EMILY DICKINSON, "Hope" *is the thing with feathers* 1085

EMILY DICKINSON, *I like a look of Agony,* 1085

EMILY DICKINSON, *Wild Nights—Wild Nights!* 1086

EMILY DICKINSON, *I reason, Earth is short*— 1087

EMILY DICKINSON, *What Soft—Cherubic Creatures*— 1087

PHOTO: *Facsimile of manuscript page, What soft—Cherubic Creatures*— 1088

EMILY DICKINSON, *The Soul selects her own Society*— 1089

EMILY DICKINSON, *Much Madness is divinest Sense*— 1089

EMILY DICKINSON, *I dwell in Possibility*— 1090

EMILY DICKINSON, *This was a Poet—It is That* 1091

EMILY DICKINSON, *After great pain, a formal feeling comes*— 1091

EMILY DICKINSON, *I heard a Fly buzz—when I died*— 1092

EMILY DICKINSON, *One need not be a Chamber—to be Haunted*— 1093

EMILY DICKINSON, *Because I could not stop for Death*— 1094

EMILY DICKINSON, *I felt a Cleaving in my Mind*— 1095

EMILY DICKINSON, *A Light exists in Spring* 1095

EMILY DICKINSON, *Oh Sumptuous moment* 1096

EMILY DICKINSON, *The Bustle in a House* 1096

EMILY DICKINSON, *Tell all the Truth but tell it slant*— 1097

EMILY DICKINSON, *A Word dropped careless on a Page* 1098

EMILY DICKINSON, *There is no Frigate like a Book* 1098

EMILY DICKINSON, *I took one Draught of Life*— 1099



A cartoon from a  
letter from Emily  
Dickinson to  
William Cowper  
Dickinson.



**PERSPECTIVES ON EMILY DICKINSON 1099**

- EMILY DICKINSON, *A Description of Herself* 1099  
THOMAS WENTWORTH HIGGINSON, *On Meeting Dickinson for the First Time* 1100  
MABEL LOOMIS TODD, *The Character of Amherst* 1101  
RICHARD WILBUR, *On Dickinson's Sense of Privation* 1102  
SANDRA M. GILBERT AND SUSAN GUBAR, *On Dickinson's White Dress* 1103  
CYNTHIA GRIFFIN WOLFF, *On the Many Voices in Dickinson's Poetry* 1104  
PAULA BENNETT, *On "I heard a Fly buzz—when I died—"* 1105  
MARTHA NELL SMITH, *On "Because I could not stop for Death—"* 1106  
RONALD WALLACE, *Miss Goff* 1107

**TWO COMPLEMENTARY CRITICAL READINGS 1108**

- CHARLES R. ANDERSON, *Eroticism in "Wild Nights—Wild Nights!"* 1108  
DAVID S. REYNOLDS, *Popular Literature and "Wild Nights—Wild Nights!"* 1109

**Questions for Writing: About an Author in Depth 1110**

**A Sample In-Depth Study 1111**

- EMILY DICKINSON, *"Faith" is a fine invention* 1111  
EMILY DICKINSON, *I know that He exists* 1112  
EMILY DICKINSON, *I never saw a Moor—* 1112  
EMILY DICKINSON, *Apparently with no surprise* 1112  
A SAMPLE STUDENT PAPER: *Religious Faith in Four Poems by Emily Dickinson* 1113

**Suggested Topics for Longer Papers 1116**

**33. A Study of Robert Frost 1117**

- PHOTO: *Robert Frost* 1117  
IMAGE: *Robert Frost's signature* 1117

**A Brief Biography 1118**

- PHOTO: *Robert Frost, Age 18* 1118  
PHOTO: *Robert Frost, Age 47* 1119  
PHOTO: *Robert Frost at desk* 1120

**An Introduction to His Work 1122**

- ROBERT FROST, *The Road Not Taken* 1123  
ROBERT FROST, *The Pasture* 1125


**CHRONOLOGY 1125**

- ROBERT FROST, *Mowing* 1126  
ROBERT FROST, *My November Guest* 1127  
ROBERT FROST, *Storm Fear* 1128  
ROBERT FROST, *Mending Wall* 1128  
ROBERT FROST, *Home Burial* 1130  
ROBERT FROST, *After Apple-Picking* 1133  
ROBERT FROST, *Birches* 1134  
ROBERT FROST, *A Girl's Garden* 1136



A poem . . . begins as a lump in the throat, a sense of wrong, a homesickness, a love-sickness. . . .  
— ROBERT FROST

- ROBERT FROST, "Out, Out—" 1137  
 ROBERT FROST, *Fire and Ice* 1138  
 ROBERT FROST, *Stopping by Woods on a Snowy Evening* 1139  
 ROBERT FROST, *Nothing Gold Can Stay* 1140  
 ROBERT FROST, *Unharvested* 1140  
 PHOTO: Facsimile of manuscript page, *Neither Out Far nor In Deep* 1141  
 ROBERT FROST, *Design* 1142  
 ROBERT FROST, *Neither Out Far nor In Deep* 1143  
 ROBERT FROST, *The Silken Tent* 1143  
 ROBERT FROST, *The Most of It* 1144



A manuscript page from "Neither Out Far nor In Deep."

#### PERSPECTIVES ON ROBERT FROST 1145

- ROBERT FROST, "In White": An Early Version of "Design" 1145  
 ROBERT FROST, *On the Living Part of a Poem* 1145  
 AMY LOWELL, *On Frost's Realistic Technique* 1146  
 ROBERT FROST, *On the Figure a Poem Makes* 1146  
 ROBERT FROST, *On the Way to Read a Poem* 1149  
 HERBERT R. COURSEN JR., *A Parodic Interpretation of "Stopping by Woods on a Snowy Evening"* 1149  
 BLANCHE FARLEY, *The Lover Not Taken* 1151  
 PETER D. POLAND, *On "Neither Out Far nor In Deep"* 1151  
 DEREK WALCOTT, *The Road Taken* 1153

#### TWO COMPLEMENTARY CRITICAL READINGS 1154

- RICHARD POIRIER, *On Emotional Suffocation in "Home Burial"* 1154  
 KATHERINE KEARNS, *On the Symbolic Setting of "Home Burial"* 1155

#### Suggested Topics for Longer Papers 1156

## 34. A Study of Langston Hughes 1157

- IMAGE: *Hughes stamp* 1157  
 IMAGE: *Hughes' signature* 1157  
 IMAGE: *Hughes stamp* 1158  
 IMAGE: *The Weary Blues cover* 1158  
 PHOTO: *Harlem Renaissance couple* 1159

### A Brief Biography 1159

- PHOTO: *The Lafayette Theatre* 1160  
 PHOTO: *The McCarthy Hearings* 1161  
 LANGSTON HUGHES, *The Negro Speaks of Rivers* 1162

### An Introduction to His Work 1163

- LANGSTON HUGHES, *I, Too* 1165

#### CHRONOLOGY 1166

- LANGSTON HUGHES, *Negro* 1167  
 LANGSTON HUGHES, *Danse Africaine* 1168



I believe that poetry should be direct, comprehensible, and the epitome of simplicity.  
 — LANGSTON HUGHES

LANGSTON HUGHES, *Mother to Son* 1168  
 LANGSTON HUGHES, *Jazzonia* 1169  
 LANGSTON HUGHES, *Dream Variations* 1170  
 LANGSTON HUGHES, *The Weary Blues* 1170  
 LANGSTON HUGHES, *Cross* 1172  
 LANGSTON HUGHES, *Formula* 1172  
 LANGSTON HUGHES, *Esthete in Harlem* 1173  
 LANGSTON HUGHES, *Lenox Avenue: Midnight* 1173  
 LANGSTON HUGHES, *Song for a Dark Girl* 1174  
 LANGSTON HUGHES, *Red Silk Stockings* 1175  
 LANGSTON HUGHES, *Rent-Party Shout: For a Lady Dancer* 1175  
 LANGSTON HUGHES, *Drum* 1176  
 LANGSTON HUGHES, *Park Bench* 1177  
 LANGSTON HUGHES, *Ballad of the Landlord* 1177  
 LANGSTON HUGHES, *Morning After* 1178  
 LANGSTON HUGHES, *Dream Boogie* 1179  
 LANGSTON HUGHES, *125th Street* 1180  
 LANGSTON HUGHES, *Harlem* 1180  
 LANGSTON HUGHES, *Un-American Investigators* 1181  
 LANGSTON HUGHES, *Old Walt* 1182  
 PHOTO: *Facsimile of "Old Walt" manuscript page* 1182  
 LANGSTON HUGHES, *doorknobs* 1183  
 LANGSTON HUGHES, *Dinner Guest: Me* 1184  
 LANGSTON HUGHES, *Frederick Douglass: 1817–1895* 1185

#### **PERSPECTIVES ON LANGSTON HUGHES** 1186

LANGSTON HUGHES, *On Harlem Rent Parties* 1186  
 PHOTO: *Harlem rent party announcement* 1186  
 DONALD B. GIBSON, *The Essential Optimism of Hughes and Whitman* 1187  
 JAMES A. EMANUEL, *Hughes's Attitudes toward Religion* 1188  
 RICHARD K. BARKSDALE, *On Censoring "Ballad of the Landlord"* 1188  
 DAVID CHINITZ, *The Romanticization of Africa in the 1920s* 1189

#### **Suggested Topics for Longer Papers** 1190

### **35. A Study of Julia Alvarez: Five Poems** 1191

PHOTO: *Julia Alvarez* 1191  
 IMAGE: *Alvarez signature* 1191

#### **A Brief Biography** 1192

PHOTO: *A Cafecito Story cover* 1193  
 PHOTO: *Alta Gracia* 1193

#### **An Introduction to Her Work** 1194

#### **CHRONOLOGY** 1195

JULIA ALVAREZ, *A Note to Students on Writing "Queens, 1963"* 1196  
 PHOTO: *Julia Alvarez passport photo* 1197

- JULIA ALVAREZ, *Queens*, 1963 1198
- PHOTO: *Queens Civil Rights Demonstration*, 1963 1200
- PERSPECTIVE: MARNY REQUA, *From an Interview with Julia Alvarez* 1201
- JULIA ALVAREZ, *On Writing "Housekeeping Cages" and Her Housekeeping Poems* 1202
- JULIA ALVAREZ, *Housekeeping Cages* 1203
- JULIA ALVAREZ, *A Note to Students on Writing "Dusting"* 1205
- JULIA ALVAREZ, *Dusting* 1206
- JULIA ALVAREZ, *A Note to Students on Writing "Ironing Their Clothes"* 1206
- JULIA ALVAREZ, *Ironing Their Clothes* 1207
- JULIA ALVAREZ, *A Note to Students on Writing "Sometimes the Words Are So Close"* 1208
- JULIA ALVAREZ, *Sometimes the Words Are So Close* 1209
- DOCUMENTS: *Four Drafts of "Sometimes the Words Are So Close": A Poet's Writing Process* 1210
- JULIA ALVAREZ, *A Note to Students on Writing "First Muse"* 1212
- PHOTO: "Library Way," plaque 1213
- JULIA ALVAREZ, *First Muse* 1214
- PHOTO: *The Chiquita Banana* 1216
- PERSPECTIVE: KELLI LYON JOHNSON, *Mapping an Identity* 1217

### 36. A Critical Case Study: T. S. Eliot's "The Love Song of J. Alfred Prufrock" 1219

- PHOTO: *T. S. Eliot* 1219
- IMAGE: *Eliot signature* 1219
- PORTRAIT: *A young T. S. Eliot* 1220

#### A Brief Biography 1220

- PORTRAIT: *T. S. Eliot* 1221
- PHOTO: *T. S. Eliot reading* 1222
- T. S. ELIOT, *The Love Song of J. Alfred Prufrock* 1222

#### PERSPECTIVES ON T. S. ELIOT 1226

- ELISABETH SCHNEIDER, *Hints of Eliot in Prufrock* 1226
- BARBARA EVERETT, *The Problem of Tone in "Prufrock"* 1227
- MICHAEL L. BAUMANN, *The "Overwhelming Question" for Prufrock* 1228
- FREDERIK L. RUSCH, *Society and Character in "The Love Song of J. Alfred Prufrock"* 1230
- ROBERT SWARD, *A Personal Analysis of "The Love Song of J. Alfred Prufrock"* 1233

#### Suggested Topics for Longer Papers 1237



Genuine poetry  
can communi-  
cate before it is  
understood.  
—T. S. ELIOT

### 37. A Thematic Case Study: Love and Longing 1238

- PORTRAIT: *Lord Byron* 1238

#### A Brief Introduction 1238

- CHRISTOPHER MARLOWE, *The Passionate Shepherd to His Love* 1239
- WILLIAM SHAKESPEARE, *Not marble, nor the gilded monuments* 1240
- ANNE BRADSTREET, *To My Dear and Loving Husband* 1241
- ELIZABETH BARRETT BROWNING, *How Do I Love Thee? Let Me Count the Ways* 1242



EDNA ST. VINCENT MILLAY, *Recuerdo* 1243

PHOTO: *Edna St. Vincent Millay* 1243

E. E. CUMMINGS, *since feeling is first* 1244

JANE KENYON, *The Shirt* 1244

MARK DOTY, *The Embrace* 1245

JOAN MURRAY, *Play-by-Play* 1246

BILLIE BOLTON, *Memorandum* 1247

PHOTO: *Billie Bolton* 1247

**Suggested Topics for Longer Papers** 1248

## 38. A Thematic Case Study: Teaching and Learning 1249

PORTRAIT: *Shakespeare* 1249

### A Brief Introduction 1249

LANGSTON HUGHES, *Theme for English B* 1250

ROBERT BLY, *Gratitude to Old Teachers* 1251

LINDA PASTAN, *Pass/Fail* 1252

PAUL ZIMMER, *Zimmer's Head Thudding against the Blackboard* 1253

RICHARD HAGUE, *Directions for Resisting the SAT* 1253

JANE KENYON, *Trouble with Math in a One-Room Country School* 1254

MARK HALLIDAY, *Graded Paper* 1255

JUDY PAGE HEITZMAN, *The Schoolroom on the Second Floor of the Knitting Mill* 1256

RICHARD WAKEFIELD, *In a Poetry Workshop* 1257

TOM WAYMAN, *Did I Miss Anything?* 1258

MAGGIE ANDERSON, *The Thing You Must Remember* 1259

JEFFREY HARRISON, *Fork* 1260

PERSPECTIVE: JEFFREY HARRISON, *On "Fork" as a Work of Fiction* 1262

**Suggested Topics for Longer Papers** 1263

## 39. A Thematic Case Study: Humor and Satire 1264

PHOTO: *Gary Soto* 1264

PHOTO: *Charles Bukowski* 1264

### A Brief Introduction 1264

FLEUR ADCOCK, *The Video* 1265

JOHN CIARDI, *Suburban* 1266

DAISY FRIED, *Wit's End* 1267

RONALD WALLACE, *In a Rut* 1268

HOWARD NEMEROV, *Walking the Dog* 1269

LINDA PASTAN, *Jump Cabling* 1270

PETER SCHMITT, *Friends with Numbers* 1271

MARTÍN ESPADA, *The Community College Revises Its Curriculum in Response to Changing Demographics* 1272



For a man to become a poet . . . he must be in love or miserable.

—LORD BYRON

M. CARL HOLMAN, *Mr. Z* 1272  
GARY SOTO, *Mexicans Begin Jogging* 1273  
BOB HICOK, *Spam leaves an aftertaste* 1274  
THOMAS LUX, *Commercial Leech Farming Today* 1276  
ANTHONY HECHT, *The Dover Bitch* 1277  
CATHERINE WING, *Paradise-Un* 1278  
ANN LAUINGER, *Marvell Noir* 1279  
CHARLES BUKOWSKI, *poetry readings* 1280  
PHOTO: *Charles Bukowski* 1280

## An Anthology of Poems

1283

### **A Thematic Case Study: Border Crossings** *Between pp. 1284 and 1285*

PHOTO: *Wole Soyinka* A  
PHOTO: *Chitra Banerjee Divakaruni* A

#### A Brief Introduction A

#### Transcendence and Borders B

DIAGRAM: *Diagram of an Eighteenth-Century Slave Ship* B  
PHILLIS WHEATLEY, *On Being Brought from Africa to America* C  
PAINTING: *Joseph Mallord William Turner, The Slave Ship* C  
ADVERTISEMENT: *1784 Slave-Auction Advertisement* D

#### Race and Borders E

WOLE SOYINKA, *Telephone Conversation* E  
MOVIE POSTER: *Columbia Pictures, Guess Who's Coming to Dinner* E

#### Identity and Borders G

PAT MORA, *Legal Alien* G  
IMAGE: *Jacalyn López García, I Just Wanted to Be Me* G

#### Immigration and Borders H

PHOTO: *Baggage Examined Here, Ellis Island* I  
SANDRA M. GILBERT, *Mafioso* I

#### Expectations and Borders J

CHITRA BANERJEE DIVAKARUNI, *Indian Movie, New Jersey* K  
SOUNDTRACK COVER: *Rawal Films, Ladki Pasand Hai (I Like This Girl)* K



#### Beauty and Borders M

JANICE MIRIKATANI, *Recipe* M  
PHOTO: *Chiaki Tsukumo, Girl with Licca Doll* N

## Freedom and Borders O

THOMAS LYNCH, *Liberty* O

PHOTO: *Alex MacLean, Somerville, Massachusetts* P

**Suggested Topic for Longer Papers P**

## 40. An Album of Contemporary Poems 1285

PHOTO: *Jane Hirshfield* 1285

MICHELLE BOISSEAU, *Self-Pity's Closet* 1285

BILLY COLLINS, *Marginalia* 1286

STEPHEN DOBYNS, *Do They Have a Reason?* 1289

JANE HIRSHFIELD, *August Day* 1290

TONY HOAGLAND, *America* 1291

PHOTO: *Rachel Loden* 1292

RACHEL LODEN, *Locked Ward, Newtown, Connecticut* 1293

SUSAN MINOT, *My Husband's Back* 1294

PHOTO: *Susan Minot* 1294

ROBERT MORGAN, *Fever Wit* 1295

ALBERTO RÍOS, *The Gathering Evening* 1296

CATHY SONG, *A Poet in the House* 1297

PHOTO: *Cathy Song* 1297

WILLIAM TROWBRIDGE, *Poets' Corner* 1298



Poetry has become a kind of tool for knowing the world in a particular way.  
—JANE HIRSHFIELD

## 41. An Album of World Literature 1300

PHOTO: *Pablo Neruda* 1300

ANNA AKHMATOVA (Russia), *Lot's Wife* 1300

CLARIBEL ALEGRÍA (El Salvador), *I Am Mirror* 1301

YEHUDA AMICHAÏ (Israel), *Jerusalem, 1985* 1303

MAHMOUD DARWISH (Palestine), *Identity Card* 1304

TASLIMA NASRIN (Bangladesh), *At the Back of Progress . . .* 1306

PABLO NERUDA (Chile), *The United Fruit Co.* 1307

OCTAVIO PAZ (Mexico), *The Street* 1309

YOUSIF AL-SA'IGH (Iraq), *An Iraqi Evening* 1309

SHU TING (China), *O Motherland, Dear Motherland* 1310

TOMAS TRANSTRÖMER (Sweden), *April and Silence* 1312



If there were no poetry on any day in the world, poetry would be invented that day. For there would be an intolerable hunger.

—MURIEL  
RUKEYSER

## 42. A Collection of Poems 1313

PHOTO: *Muriel Rukeyser* 1313

ANONYMOUS, *Bonny Barbara Allan* 1313

WILLIAM BLAKE, *The Garden of Love* 1314

WILLIAM BLAKE, *Infant Sorrow* 1315

ANNE BRADSTREET, *Before the Birth of One of Her Children* 1315

ELIZABETH BARRETT BROWNING, *My letters! all dead paper, mute and white!* 1316  
 ROBERT BROWNING, *Meeting at Night* 1316  
 ROBERT BROWNING, *Parting at Morning* 1316  
 WILLIAM CULLEN BRYANT, *To a Waterfowl* 1317  
 ROBERT BURNS, *A Red, Red Rose* 1317  
 GEORGE GORDON, LORD BYRON, *She Walks in Beauty* 1318  
 LUCILLE CLIFTON, *this morning (for the girls of eastern high school)* 1319  
 PHOTO: *Lucille Clifton* 1319  
 JUDITH ORTIZ COFER, *The Game* 1319  
 SAMUEL TAYLOR COLERIDGE, *Kubla Khan: or, a Vision in a Dream* 1320  
 RICHARD CRASHAW, *An Epitaph upon a Young Married Couple, Dead and Buried Together* 1322  
 E. E. CUMMINGS, *Buffalo Bill's* 1322  
 JOHN DONNE, *The Apparition* 1323  
 JOHN DONNE, *The Flea* 1323  
 GEORGE ELIOT [MARY ANN EVANS], *In a London Drawingroom* 1324  
 CHARLOTTE PERKINS GILMAN, *Whatever Is* 1324  
 SAM HAMILL, *Sheepherder Coffee* 1325  
 THOMAS HARDY, *Hap* 1325  
 THOMAS HARDY, *In Time of "The Breaking of Nations"* 1326  
 JOY HARJO, *The Path to the Milky Way Leads through Los Angeles* 1326  
 FRANCES E. W. HARPER, *Learning to Read* 1327  
 GEORGE HERBERT, *The Collar* 1328  
 CONRAD HILBERRY, *The Calvinist* 1329  
 GERARD MANLEY HOPKINS, *Pied Beauty* 1330  
 GERARD MANLEY HOPKINS, *The Windhover* 1330  
 A. E. HOUSMAN, *Is my team ploughing* 1331  
 A. E. HOUSMAN, *To an Athlete Dying Young* 1332  
 JULIA WARD HOWE, *Battle-Hymn of the Republic* 1332  
 BEN JONSON, *To Celia* 1333  
 JUNE JORDAN, *The Reception* 1334  
 JOHN KEATS, *To one who has been long in city pent* 1334  
 JOHN KEATS, *The Human Seasons* 1335  
 JOHN KEATS, *La Belle Dame sans Merci* 1335  
 YUSEF KOMUNYAKAA, *Slam, Dunk, & Hook* 1336  
 TED KOOSER, *A Death at the Office* 1337  
 EMMA LAZARUS, *The New Colossus* 1338  
 EDNA ST. VINCENT MILLAY, *I, Being Born a Woman and Distressed* 1338  
 JOHN MILTON, *On the Late Massacre in Piedmont* 1339  
 JOHN MILTON, *When I consider how my light is spent* 1339  
 MARGE PIERCY, *For the Young Who Want To* 1340  
 SIR WALTER RALEIGH, *The Nymph's Reply to the Shepherd* 1341  
 CHRISTINA GEORGINA ROSSETTI, *Some Ladies Dress in Muslin Full and White* 1341  
 PORTRAIT: *Christina Georgina Rossetti* 1341



— LUCILLE CLIFTON

CHRISTINA GEORGINA ROSSETTI, *Promises Like Pie-Crust* 1342  
 CHRISTINA GEORGINA ROSSETTI, *The World* 1342  
 WILLIAM SHAKESPEARE, *That time of year thou mayst in me behold* 1343  
 WILLIAM SHAKESPEARE, *When forty winters shall besiege thy brow* 1343  
 WILLIAM SHAKESPEARE, *When, in disgrace with Fortune and men's eyes* 1344  
 PERCY BYSSHE SHELLEY, *Ozymandias* 1344  
 SIR PHILIP SIDNEY, *Loving in Truth, and Fain in Verse My Love to Show* 1345  
 LYDIA HUNTLEY SIGOURNEY, *Indian Names* 1345  
 WALLACE STEVENS, *The Emperor of Ice-Cream* 1347  
 ALFRED, LORD TENNYSON, *Ulysses* 1347  
 ALFRED, LORD TENNYSON, *Tears, Idle Tears* 1349  
 DYLAN THOMAS, *Fern Hill* 1350  
 WALT WHITMAN, *I Heard You Solemn-Sweet Pipes of the Organ* 1351  
 WALT WHITMAN, *One's-Self I Sing* 1351  
 WALT WHITMAN, *When I Heard the Learn'd Astronomer* 1352  
 MILLER WILLIAMS, *Thinking about Bill, Dead of AIDS* 1352  
 WILLIAM CARLOS WILLIAMS, *Spring and All* 1353  
 WILLIAM CARLOS WILLIAMS, *This Is Just to Say* 1353  
 WILLIAM WORDSWORTH, *I Wandered Lonely as a Cloud* 1354  
 PORTRAIT: *William Wordsworth* 1354  
 WILLIAM WORDSWORTH, *It Is a Beauteous Evening, Calm  
 and Free* 1354  
 WILLIAM WORDSWORTH, *A Slumber Did My Spirit Seal* 1355  
 WILLIAM WORDSWORTH, *The Solitary Reaper* 1355  
 WILLIAM WORDSWORTH, *Mutability* 1356  
 MITSUYE YAMADA, *A Bedtime Story* 1357  
 WILLIAM BUTLER YEATS, *Crazy Jane Talks with the Bishop* 1358  
 PHOTO: *William Butler Yeats* 1358  
 WILLIAM BUTLER YEATS, *Leda and the Swan* 1358  
 WILLIAM BUTLER YEATS, *Sailing to Byzantium* 1359  
 WILLIAM BUTLER YEATS, *The Second Coming* 1360



—WILLIAM  
WORDSWORTH

## DRAMA

1361

## The Study of Drama

1363

### 43. Reading Drama 1365

PHOTO: *Arthur Miller* 1365

PHOTO: *Tennessee Williams* 1365

### Reading Drama Responsively 1365

PHOTO: *Susan Glaspell* 1367

SUSAN GLASPELL, *Trifles* 1368

A SAMPLE CLOSE READING: An Annotated Section  
of *Trifles* 1378

PERSPECTIVE: SUSAN GLASPELL, *From the Short Story Version  
of Trifles* 1380

Elements of Drama 1383

PHOTO: *Michael Hollinger* 1386

MICHAEL HOLLINGER, *Naked Lunch* 1387

Drama in Popular Forms 1390

PHOTO: *Larry David* 1393

LARRY DAVID, "The Pitch," a *Seinfeld* Episode 1394

PERSPECTIVE: GEOFFREY O'BRIEN, *On Seinfeld as Sitcom  
Moneymaker* 1402

KARI LIZER, "Dolls and Dolls," a *Will & Grace* Episode 1405



In order to create  
the universal,  
you must pay  
very great atten-  
tion to the  
specific.

—LORRAINE  
HANSBERRY

44. Writing about Drama 1411

PHOTO: *Lorraine Hansberry* 1411

From Reading to Writing 1411

Questions for Responsive Reading and Writing 1412

Plays in Performance Between pp. 1412 and 1413

PHOTO: *Oedipus the King*

PHOTO: *Antigone*

PHOTO: *A Midsummer Night's Dream*

PHOTO: *Hamlet*

PHOTO: *A Doll House*

PHOTO: *A Raisin in the Sun*

PHOTO: *Krapp's Last Tape*

PHOTO: *Rodeo*

PHOTO: *Will & Grace*

PHOTO: *Mambo Mouth*

PHOTO: *Death of a Salesman*

PHOTO: *The Glass Menagerie*

PHOTO: *Playwriting 101*

PHOTO: *Old Saybrook*



A scene from *Antigone*.

A SAMPLE STUDENT PAPER: *The Feminist Evidence in Trifles* 1414

45. A Study of Sophocles 1418

PHOTO: *Sophocles* 1418

PHOTO: *Sophocles* 1419

MAP: *Map of Ancient Greece* 1419

**CHRONOLOGY** 1420

**Theatrical Conventions of Greek Drama** 1420

DRAWING: *Classical Greek theater* 1422

**Tragedy** 1423

SOPHOCLES, *Oedipus the King* (Translated by Robert Fagles) 1426

SOPHOCLES, *Antigone* (Translated by Robert Fagles) 1469

**PERSPECTIVES ON SOPHOCLES** 1506

ARISTOTLE, *On Tragic Character* 1506

SIGMUND FREUD, *On the Oedipus Complex* 1508

SOPHOCLES, *Another Translation of a Scene from Oedipus the King* 1510

MURIEL RUKEYSER, *On Oedipus the King* 1512

DAVID WILES, *On Oedipus the King as a Political Play* 1513

JEAN ANOUILH, *A Scene from Antigone* (Translated by Lewis Galantière) 1513

MAURICE SAGOFF, *A Humorous Distillation of Antigone* 1516

**TWO COMPLEMENTARY CRITICAL READINGS** 1517

R. G. A. BUXTON, *The Major Critical Issue in Antigone* 1517

CYNTHIA P. GARDINER, *The Function of the Chorus in Antigone* 1518

**Suggested Topics for Longer Papers** 1519



I depict men  
as they ought  
to be . . .  
—SOPHOCLES

**46. A Study of William Shakespeare** 1520

PHOTO: *Laurence Olivier* 1520

PORTRAIT: *William Shakespeare* 1520

PORTRAIT: *William Shakespeare portrait, from the First Folio* 1521

PORTRAIT: *William Shakespeare, the "Chandos Portrait"* 1521

IMAGE: *Shakespeare's signature* 1521

**CHRONOLOGY** 1523

**Shakespeare's Theater** 1523

DRAWING: *The Globe Theater* 1526

**The Range of Shakespeare's Drama: History, Comedy,  
and Tragedy** 1527

**A Note on Reading Shakespeare** 1530

WILLIAM SHAKESPEARE, *A Midsummer Night's Dream* 1532

WILLIAM SHAKESPEARE, *Hamlet, Prince of Denmark* 1589

**PERSPECTIVES ON SHAKESPEARE** 1687

THE MAYOR OF LONDON (1597), *Objections to the Elizabethan Theater* 1687

LISA JARDINE, *On Boy Actors in Female Roles* 1688

SAMUEL JOHNSON, *On Shakespeare's Characters* 1689

SIGMUND FREUD, *On Repression in Hamlet* 1689

JAN KOTT, *On Producing Hamlet* 1691

RUSSELL JACKSON, *A Film Diary of the Shooting of Kenneth Branagh's Hamlet* 1692

LINDA BAMBER, *Feminine Rebellion and Masculine Authority in A Midsummer Night's Dream* 1694



All the world's a  
stage, / And all  
the men and  
women merely  
players: / They  
have their exits  
and their en-  
trances; / And  
one man in his  
time plays many  
parts . . .  
—WILLIAM  
SHAKESPEARE

LOUIS ADRIAN MONTROSE, *On Amazonian Mythology in A Midsummer Night's Dream* 1695

JAMES KINCAID, *On the Value of Comedy in the Face of Tragedy* 1697

**TWO COMPLEMENTARY CRITICAL READINGS** 1698

JOAN MONTGOMERY BYLES, *Ophelia's Desperation* 1698

SANDRA K. FISCHER, *Ophelia's Mad Speeches* 1699

**Suggested Topics for Longer Papers** 1701



**Encountering Drama: A Visual Portfolio:  
*Hamlet* in Popular Culture  
and Performance** 1702

PAINTING: *Hamlet and Horatio in the Cemetery*, by Eugène Delacroix 1702

PHOTO: *Sarah Bernhardt as Hamlet* 1703

MOVIE STILL: *Ethan Hawke as Hamlet* 1704

MOVIE STILL: *Laurence Olivier as Hamlet* 1074

PAINTING: *Ophelia: Here is Rosemary*, by William Gorman Wills 1705

CARTOON: *Ophelia*, cartoon from the *New Yorker*, by Lee Lorenz 1706

MOVIE STILL: *Kate Winslet as Ophelia* 1706

PAINTING: *The Death of Ophelia*, by Eugène Delacroix 1707

**47. Modern Drama** 1708

PHOTO: *T. S. Eliot* 1708

Realism 1708

Naturalism 1710

Theatrical Conventions of Modern Drama 1711

PHOTO: *Henrik Ibsen* 1712

HENRIK IBSEN, *A Doll House* (Translated by Rolf Fjelde) 1713

PERSPECTIVE: HENRIK IBSEN, *Notes for A Doll House* 1762

Beyond Realism 1763

**48. A Critical Case Study:  
*Henrik Ibsen's A Doll House*** 1768

PHOTO: *Henrik Ibsen* 1768

PERSPECTIVES 1769

*A Nineteenth-Century Husband's Letter to His Wife* 1769

BARRY WITHAM AND JOHN LUTTERBIE, *A Marxist Approach to A Doll House* 1771

CAROL STRONGIN TUFTS, *A Psychoanalytic Reading of Nora* 1773

JOAN TEMPLETON, *Is A Doll House a Feminist Text?* 1776



The catastrophe approaches, inexorably, inevitably. Despair, conflict, and destruction.

—HENRIK IBSEN



## 49. A Thematic Case Study: An Album of Contemporary Humor and Satire 1785

PHOTO: *Woody Allen* 1785

PHOTO: *Woody Allen* 1786

WOODY ALLEN, *Old Saybrook* 1787

PHOTO: *Jane Anderson* 1803

JANE ANDERSON, *The Reprimand* 1804

DAVID IVES, *Moby-Dude, Or: The Three-Minute Whale* 1806

PHOTO: *David Ives* 1806

JOHN LEGUIZAMO, *From Mambo Mouth: Pepe* 1809

PHOTO: *John Leguizamo* 1809

JANE MARTIN, *Rodeo* 1812

PHOTO: *Rich Orloff* 1814

RICH ORLOFF, *Playwriting 101: The Rooftop Lesson* 1815

## A Collection of Plays

1823

### 50. Plays for Further Reading 1825

PHOTO: *August Wilson* 1825

PHOTO: *Arthur Miller* 1825

PHOTO: *Samuel Beckett* 1826

SAMUEL BECKETT, *Krapp's Last Tape* 1827

PERSPECTIVE: MARTIN ESSLIN, *On the Theater of the Absurd* 1833

PHOTO: *Lorraine Hansberry* 1835

LANGSTON HUGHES, *Harlem (A Dream Deferred)* 1836

LORRAINE HANSBERRY, *A Raisin in the Sun* 1836

PERSPECTIVE: THOMAS P. ADLER, *The Political Basis  
of Lorraine Hansberry's Art* 1898

PHOTO: *David Henry Hwang* 1900

DAVID HENRY HWANG, *Trying to Find Chinatown* 1901

PHOTO: *Arthur Miller* 1907

ARTHUR MILLER, *Death of a Salesman* 1908

PERSPECTIVES 1973

ARTHUR MILLER, *Tragedy and the Common Man* 1973

ARTHUR MILLER, *On Biff and Willy Loman* 1976

TENNESSEE WILLIAMS, *The Glass Menagerie* 1977

PHOTO: *Tennessee Williams* 1977



All my work  
in some sense  
confronts the  
issue of fluidity  
of identity.

—DAVID HENRY  
HWANG

**PERSPECTIVES 2022**

TENNESSEE WILLIAMS, *Production Notes to The Glass Menagerie* 2022

TENNESSEE WILLIAMS, *On Theme* 2024

PHOTO: *August Wilson* 2024

AUGUST WILSON, *Fences* 2025

PERSPECTIVE: DAVID SAVRAN, *An Interview with August Wilson* 2072



My plays are about love, honor, duty, betrayal — things humans have written about since the beginning of time.  
— AUGUST WILSON

## Critical Thinking and Writing

2077

### 51. Critical Strategies for Reading 2079

PHOTO: *Ezra Pound* 2079

PHOTO: *Margaret Atwood* 2079

Critical Thinking 2079

The Literary Canon: Diversity and Controversy 2082

Formalist Strategies 2084

Biographical Strategies 2086

Psychological Strategies 2088

Historical Strategies 2090

Literary History Criticism 2090

Marxist Criticism 2091

New Historicist Criticism 2092

Cultural Criticism 2093

Gender Strategies 2094

Feminist Criticism 2094

Gay and Lesbian Criticism 2095

Mythological Strategies 2096

Reader-Response Strategies 2098

Deconstructionist Strategies 2100

#### PERSPECTIVES ON CRITICAL READING 2102

SUSAN SONTAG, *Against Interpretation* 2102

ANDREW P. DEBICKI, *New Criticism and Deconstructionism: Two Attitudes in Teaching Poetry* 2103

PETER RABINOWITZ, *On Close Readings* 2106

HARRIET HAWKINS, *Should We Study King Kong or King Lear?* 2108

MORRIS DICKSTEIN, *On the Social Responsibility of the Critic* 2110



The answers you get from literature depend upon the questions you pose.  
— MARGARET ATWOOD

## 52. Reading and Writing 2113

PHOTO: Dorothy Parker 2113

The Purpose and Value of Writing about  
Literature 2113

Reading the Work Closely 2114

Annotating the Text and Journal Note Taking 2115

Annotated Text 2116

Journal Note 2116

Choosing a Topic 2117

Developing a Thesis 2118

Arguing about Literature 2121

**Questions for Arguing about Literature 2121**

Organizing a Paper 2124

Writing a Draft 2125

Writing the Introduction and Conclusion 2126

Using Quotations 2127

Revising and Editing 2129

**Questions for Writing: A Revision Checklist 2129**

Manuscript Form 2131

Types of Writing Assignments 2131

Explication 2132

A SAMPLE STUDENT EXPLICATION: *A Reading of Dickinson's "There's a certain Slant of light"* 2132

EMILY DICKINSON, *There's a certain Slant of light* 2133

Analysis 2136

A SAMPLE STUDENT ANALYSIS: *The A & P as a State of Mind* 2137

Comparison and Contrast 2141

A SAMPLE STUDENT COMPARISON: *The Struggle for Women's Self-Definition in A Doll House and "Eveline"* 2143

## 53. The Literary Research Paper 2147

PHOTO: Donald Hall 2147

Choosing a Topic 2148

Finding Sources 2149

Annotated List of References 2149

Electronic Sources 2151

Evaluating Sources and Taking Notes 2151

Developing a Thesis and Organizing the Paper 2152

Revising 2153



I can't write five words but that I change seven.

—DOROTHY PARKER



Great literature is simply language charged with meaning to the utmost possible degree.

—EZRA POUND

Documenting Sources and Avoiding Plagiarism 2154

The List of Works Cited 2156

Paraphrasing and Quoting 2161

A SAMPLE STUDENT RESEARCH PAPER: *How the Narrator Cultivates a Rose for Emily* 2163

## 54. Taking Essay Examinations 2167

PHOTO: *Cynthia Ozick* 2167

Preparing for an Essay Exam 2167

Keep Up with the Reading 2167

Take Notes and Annotate the Text 2167

Anticipate Questions 2168

Types of Exams 2169

Closed-Book versus Open-Book Exams 2169

Essay Questions 2169

Strategies for Writing Essay Exams 2170

## Glossary of Literary Terms 2173

*Index of First Lines* I-1

*Index of Authors and Titles* I-9

*Index of Terms* I-34