



Compact Literature

READING ■ REACTING ■ WRITING

Ninth Edition

2016 MLA Update Edition

Laurie G. Kirszner

University of the Sciences, Emeritus

Stephen R. Mandell

Drexel University



CENGAGE
Learning®

Australia • Brazil • Mexico • Singapore • United Kingdom • United States



BRIEF CONTENTS

PART 1 A GUIDE TO WRITING ABOUT LITERATURE 1

CHAPTER 1	Understanding Literature	2
CHAPTER 2	Reading and Writing about Literature	16
CHAPTER 3	Approaching Assignments in Literature	36
CHAPTER 4	Thinking Critically about Your Writing	55
CHAPTER 5	Writing Literary Arguments	62
CHAPTER 6	Using Sources in Your Writing	78
CHAPTER 7	Documenting Sources and Avoiding Plagiarism	90
CHAPTER 8	Writing Essay Exams about Literature	104

PART 2 FICTION 111

CHAPTER 9	Understanding Fiction	112
CHAPTER 10	Fiction Sampler: The Short-Short Story	125
CHAPTER 11	Fiction Sampler: Graphic Fiction	143
CHAPTER 12	Reading and Writing about Fiction	179
CHAPTER 13	Plot	197
CHAPTER 14	Character	235
CHAPTER 15	Setting	269
CHAPTER 16	Point of View	309
CHAPTER 17	Style, Tone, and Language	355
CHAPTER 18	Symbol, Allegory, and Myth	407
CHAPTER 19	Theme	459
CHAPTER 20	Joyce Carol Oates's "Where Are You Going, Where Have You Been?": A Casebook for Reading, Research, and Writing	503
CHAPTER 21	Fiction for Further Reading	543

PART 3 POETRY**649**

- CHAPTER 22 Understanding Poetry 650
- CHAPTER 23 Reading and Writing about Poetry 661
- CHAPTER 24 Voice 675
- CHAPTER 25 Word Choice, Word Order 713
- CHAPTER 26 Imagery 739
- CHAPTER 27 Figures of Speech 758
- CHAPTER 28 Sound 791
- CHAPTER 29 Form 813
- CHAPTER 30 Symbol, Allegory, Allusion, Myth 852
- CHAPTER 31 Discovering Themes in Poetry 882
- CHAPTER 32 The Poetry of Langston Hughes: A Casebook for Reading, Research, and Writing 911
- CHAPTER 33 Poetry for Further Reading 952
- Poetry Sampler: Poetry and Art PS1

PART 4 DRAMA**1031**

- CHAPTER 34 Understanding Drama 1032
- CHAPTER 35 Drama Sampler: Ten-Minute Plays 1061
- CHAPTER 36 Reading and Writing about Drama 1085
- CHAPTER 37 Plot 1098
- CHAPTER 38 Character 1166
- CHAPTER 39 Staging 1406
- CHAPTER 40 Theme 1473
- CHAPTER 41 Susan Glaspell's *Trifles*: A Casebook for Reading, Research, and Writing 1601
- APPENDIX Using Literary Criticism in Your Writing 1661

Credits C1**Glossary of Literary Terms G1****Index of First Lines of Poetry 11****Index of Authors and Titles 15****Index of Literary Terms 118**



CONTENTS

Authors Represented by Multiple Works xxxiii

Preface xxxix

PART 1 A GUIDE TO WRITING ABOUT LITERATURE 1

1 Understanding Literature 2

- Imaginative Literature 2
- Conventional Themes 4
- The Literary Canon 6
- LUISA VALENZUELA, *All about Suicide* 7
- Interpreting Literature 8
- ROBERT FROST, *Stopping by Woods on a Snowy Evening* 9
- Evaluating Literature 11
- Using Literary Criticism 14
- ✓ CHECKLIST: Evaluating Literary Criticism 14



Westminster Bridge, London
(1886) by Claude Thomas Stanfield Moore

2 Reading and Writing about Literature 16

- Reading Literature 16
 - Previewing 16
 - Highlighting 17
- ✓ CHECKLIST: Using Highlighting Symbols 17
- JULIA ALVAREZ, *Dusting* 18
 - Annotating 19
- Writing about Literature 20
 - Planning an Essay 20
 - Drafting an Essay 25
 - Revising and Editing an Essay 26
- ✓ CHECKLIST: Using Sources 30
- ✓ CHECKLIST: Conventions of Writing about Literature 31



Julia Alvarez

- EXERCISE:** Evaluating Two Student Essays 32
Student Essay: Initiation into Adulthood 32
Student Essay: Hard Choices 34

3 Approaching Assignments in Literature

36

Writing a Response 36

- ✓ **CHECKLIST:** Writing a Response 36

Responding to a Short Story 37

Student Essay: Response to Tim O'Brien's
 "The Things They Carried" 37

Writing a Comparison-Contrast Essay 38

- ✓ **CHECKLIST:** Writing a Comparison-Contrast Essay 40

Comparing a Short Story and a Film 40

Student Essay: Two Cathedrals 40

Writing an Explication 43

- ✓ **CHECKLIST:** Writing an Explication 44

Explicating a Poem 44

Student Essay: A Lingering Doubt 44

Writing a Character Analysis 47

- ✓ **CHECKLIST:** Writing a Character Analysis 47

Analyzing a Character in a Play 48

Student Essay: Linda Loman: Breaking the
 Mold 48

Writing about a Work's Cultural
 Context 50

- ✓ **CHECKLIST:** Writing about a Work's Cultural
 Context 51

Writing about a Poem's Cultural
 Context 51

Student Essay: Dreaming of Home 51



Apache children at the Carlisle Indian Industrial School, Pennsylvania, 1886
 (from student essay: "Dreaming of Home")

4 Thinking Critically about Your Writing

55

- Distinguishing Fact from Opinion 55
 Evaluating Supporting Evidence 56
 Detecting Bias in Your Writing 57
 Understanding Logic 57

Major Premise: All tragic heroes have tragic flaws.
Minor Premise: Hamlet is a tragic hero.
Conclusion: Therefore, Hamlet has a tragic flaw.

Syllogism

- Inductive Reasoning 58
- Deductive Reasoning 58
- Toulmin Logic 59
- Recognizing Logical Fallacies 60

5 Writing Literary Arguments

62

- Planning a Literary Argument 62
 - Choosing a Topic 62
 - Developing an Argumentative Thesis 62
 - ✓ CHECKLIST: Developing an Argumentative Thesis 63
 - Defining Your Terms 63
 - Considering Your Audience 64
 - Refuting Opposing Arguments 64
- Using Evidence Effectively 65
 - Supporting Your Literary Argument 65
 - Establishing Credibility 65
 - Being Fair 66
 - Using Visuals as Evidence 67
- Organizing a Literary Argument 67
 - Writing a Literary Argument 68
 - Student Essay:** The Politics of “Everyday Use” 69
 - Student Essay:** The Literary Merit of Video Games 73



Film still from the DVD version of Alice Walker’s “Everyday Use”

6 Using Sources in Your Writing

78

- Choosing a Topic 78
- Doing Exploratory Research 78
- Narrowing Your Topic 79
- Doing Focused Research 79
 - Library Research 79
 - ✓ CHECKLIST: Evaluating Library Sources 80
 - Internet Research 81
 - ✓ CHECKLIST: Evaluating Websites 82
- Taking Notes 83
- Integrating Sources 84
 - EXERCISE:** Integrating Quotations 84
- Developing a Thesis Statement 85
- Constructing a Formal Outline 85



Scene from DVD of “A Worn Path”

Drafting Your Essay 86
 Model Essay with MLA Documentation 87
Student Essay: And Again She Makes the Journey: Character and Act in Eudora
 Welty's "A Worn Path" 87

7 Documenting Sources and Avoiding Plagiarism 90

Avoiding Plagiarism 90
 Document All Material That Requires Documentation 91
 Enclose Borrowed Words in Quotation Marks 91
 Do Not Imitate a Source's Syntax and Phrasing 91
 Differentiate Your Words from Those of Your Source 92
 ✓ CHECKLIST: Avoiding Unintentional Plagiarism 92
 Documenting Sources 93
 Parenthetical References in the Text 93
 ✓ CHECKLIST: Guidelines for Punctuating 94
 The Works-Cited List 96
 Content Notes 103

To cite information from an online database, supply the publication information (including page numbers, if available) followed by the italicized name of the database and the DOI or URL. Include the date of access if the source is subject to change.

Updell, Trent. "Enlightenment, Litigation: Down the Endless Corridor?" *Franklin*, 17 July 2001. pp. 34-42. DOI / PMID 110824.

51. A scholarly journal article from an online database
 Schaefer, Richard J. "Editing Strategies in Television News Documentaries." *Journal of Communication*, vol. 47, no. 4, 1997. pp. 69-83. DOI:10.1111/j.1460-2441.1997.tb01161.x

52. A monthly magazine article from an online database
 Greenstein, Seth. "Metacritics on Top." *AlterNet*, July 2003. pp. 54-58. Expanded Access: ASAP Plus.

53. A newspaper article from an online database
 Pease, Greg. "Answering Questions about the West Nile Virus." *Dayton Daily News*, 11 July 2002. pp. 23-2. [LexisNexis](#).

54. A reference book article from an online database
 Lingo, J. J. "Theories of Change." *Encyclopedia of World History*, 2007. [Reykjavik Database](#). Accessed 2 Oct. 2015.

55. A dictionary definition from an online database
 "Myxoma." *Mosby's Medical, Nursing and Allied Health Dictionary*, 1998 ed., Health Reference Center.

Sample MLA works-cited entries

8 Writing Essay Exams about Literature 104

Planning an Essay Exam Answer 104
 Review Your Material 104
 Consider Your Audience and Purpose 105
 Read Through the Entire Exam 105
 Read Each Question Carefully 105
 Brainstorm to Find Ideas 106
 State Your Thesis 107
 Make a Scratch Outline 107
 Drafting and Revising an Essay Exam Answer 108
 Model Student Essay Exam Answer 108

Key Words in Exam Questions		
Analyze	Describe	Interpret
Clarify	Discuss	Justify
Classify	Evaluate	Relate
Compare	Explain	Summarize
Contrast	Identify	Support
Define	Illustrate	Trace

PART 2 FICTION 111**9 Understanding Fiction 112**

- Origins of Modern Fiction 112
 - The History of the Novel 113
 - The History of the Short Story 117
- Defining the Short Story 118
- ERNEST HEMINGWAY, *Hills Like White Elephants* 119
- The Boundaries of Fiction 123



Ernest Hemingway

10 Fiction Sampler: The Short-Short Story 125

- JULIA ALVAREZ, *Snow* 126
- AMANDA BROWN, *Love and Other Catastrophes: A Mix Tape* 127
- SANDRA CISNEROS, *Pilón* 128
- LYDIA DAVIS, *Television* 129
- DAVE EGGERS, *Accident* 131
- BRET ANTHONY JOHNSTON, *Encounters with Unexpected Animals* 132
- STEPHEN GRAHAM JONES, *Discovering America* 135
- JAMAICA KINCAID, *Girl* 137
- ED PARK, *Slide to Unlock* 138
- GEORGE SAUNDERS, *Sticks* 141
- Writing Suggestions: The Short-Short Story 142



Jamaica Kincaid

11 Fiction Sampler: Graphic Fiction 143

- MAX BROOKS, from *The Harlem Hellfighters* 145
- R. CRUMB, *A Hunger Artist* 151
- MARJANE SATRAPI, from *Persepolis* 162
- ART SPIEGELMAN, from *Maus* 166
- CRAIG THOMPSON, from *Blankets* 171
- GENE LUEN YANG, from *American Born Chinese* 176
- Writing Suggestions: Graphic Fiction 178



Marjane Satrapi

12 Reading and Writing about Fiction

179

- Reading Fiction 179
- Active Reading 180
- ALBERTO ALVARO RÍOS, *The Secret Lion* 180
- Writing about Fiction 185
- Planning an Essay 185
- Drafting an Essay 189
- Student Essay:** Symbols in “The Secret Lion”
 (First Draft) 189
- Revising and Editing an Essay 192
- Student Essay:** Symbols in “The Secret Lion”
 (Second Draft) 193
- Student Essay:** “The Secret Lion”: Everything Changes
 (Final Draft) 194



Alberto Alvaro Ríos

13 Plot

197


- Conflict 198
- Stages of Plot 198
- Order and Sequence 199
- ✓ CHECKLIST: Writing about Plot 200
- KATE CHOPIN, *The Story of an Hour* 201
- ORHAN PAMUK, *Distant Relations* 204
- NEIL GAIMAN, *How to Talk to Girls at Parties* 214
- WILLIAM FAULKNER, *A Rose for Emily* 224
- Writing Suggestions: Plot 232
- DICK POTHIER AND THOMAS J. GIBBONS JR., *A Woman’s Wintry Death Leads to a Long-Dead Friend* 233

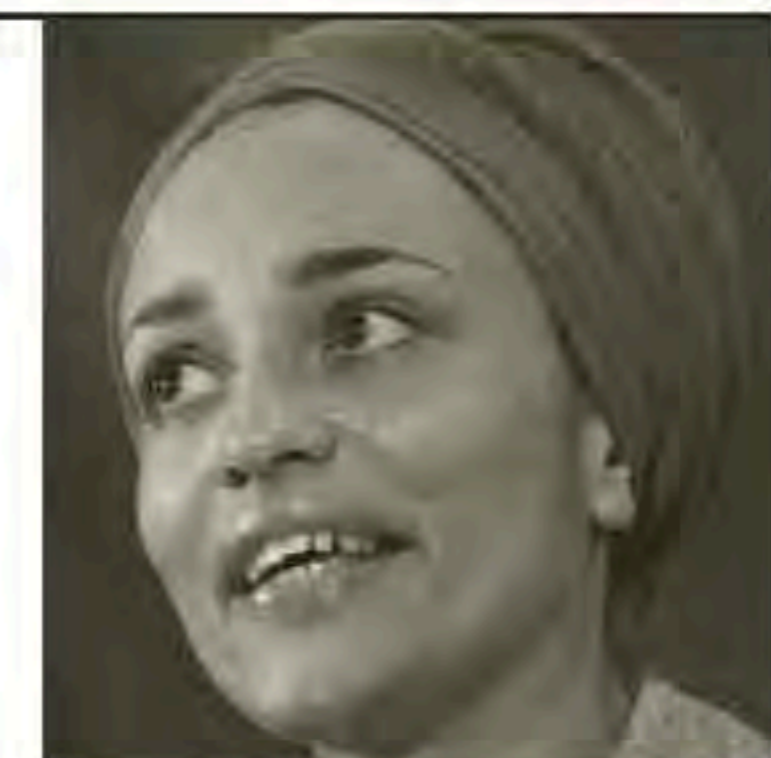


Kate Chopin

14 Character

235


- Round and Flat Characters 236
- Dynamic and Static Characters 236
- Motivation 237
- ✓ CHECKLIST: Writing about Character 237
- JOHN UPDIKE, *A&P* 238
-  Fiction in Film: John Updike’s “A&P” 244
- KATHERINE MANSFIELD, *Miss Brill* 245
- CHARLES BAXTER, *Gryphon* 250
- ZADIE SMITH, *The Girl with Bangs* 262
- Writing Suggestions: Character 267



Zadie Smith

15 Setting

269

- Historical Setting 270
- Geographical Setting 271
- Physical Setting 271
- ✓ CHECKLIST: Writing about Setting 272
- KATE CHOPIN, *The Storm* 273
- SHERMAN ALEXIE, *This Is What It Means to Say Phoenix, Arizona* 278
- RALPH ELLISON, *Battle Royal* 287
- TILLIE OLSEN, *I Stand Here Ironing* 299
-  Fiction in Film: Tillie Olsen's "I Stand Here Ironing" 306
- Writing Suggestions: Setting 307



Sherman Alexie

16 Point of View

309

- First-Person Narrators 310
 - Unreliable Narrators 311
- Third-Person Narrators 312
 - Omniscient Narrators 312
 - Limited Omniscient Narrators 313
 - Objective Narrators 313
- Selecting an Appropriate Point of View 314
- ✓ CHECKLIST: Selecting an Appropriate Point of View:
 - Review 317
- ✓ CHECKLIST: Writing about Point of View 317
- RICHARD WRIGHT, *Big Black Good Man* 318
- EDGAR ALLAN POE, *The Cask of Amontillado* 328
- WILLIAM FAULKNER, *Barn Burning* 335
- EDWIDGE DANTICAT, *New York Day Women* 348
- Writing Suggestions: Point of View 354



Edwidge Danticat

17 Style, Tone, and Language

355

- Style and Tone 355
- The Uses of Language 356
- Formal and Informal Diction 357
- Imagery 359
- Figures of Speech 359
- ✓ CHECKLIST: Writing about Style, Tone, and Language 360



James Joyce

- JAMES JOYCE, *Araby* 361
- FLANNERY O'CONNOR, *A Good Man Is Hard
to Find* 367
- CHARLOTTE PERKINS GILMAN, *The Yellow Wallpaper* 379
- TIM O'BRIEN, *The Things They Carried* 392
- Writing Suggestions: Style, Tone, and Language 406

18 Symbol, Allegory, and Myth


407

- Symbol 407
- Literary Symbols 408
- Recognizing Symbols 409
- Allegory 409
- Myth 411
- ✓ CHECKLIST: Writing about Symbol, Allegory, and
Myth 412


M. K. HOBSON, *Oaks Park* 413

SHIRLEY JACKSON, *The Lottery* 419

ALICE WALKER, *Everyday Use* 426

 Fiction in Film: Alice Walker's "Everyday Use" 434

RAYMOND CARVER, *Cathedral* 435

 Fiction in Film: Raymond Carver's "Cathedral" 447

NATHANIEL HAWTHORNE, *Young Goodman Brown* 448

- Writing Suggestions: Symbol, Allegory, and
Myth 458

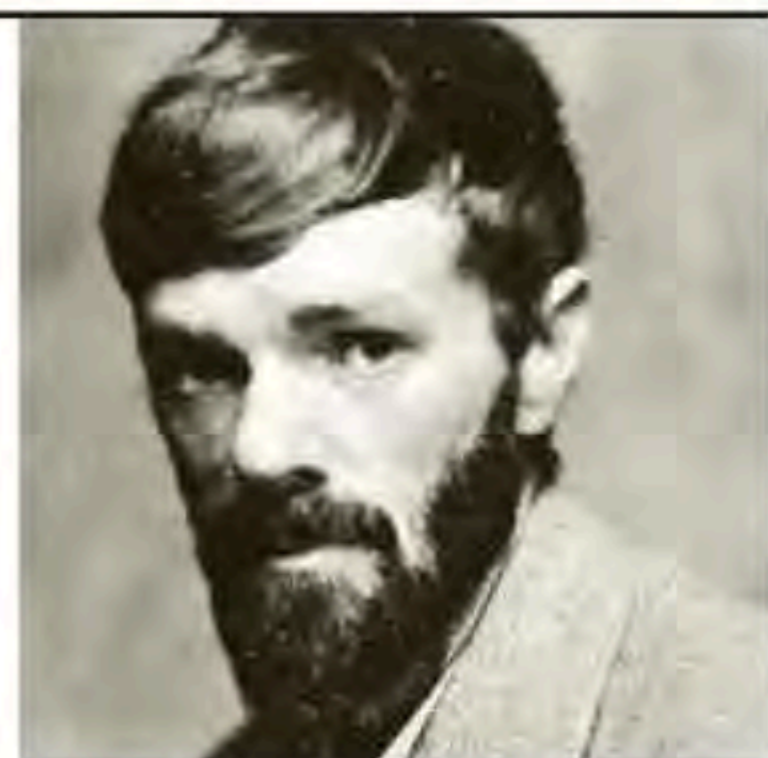


Alice Walker

19 Theme

459

- Interpreting Themes 460
- Identifying Themes 461
- ✓ CHECKLIST: Writing about Theme 463
- EUDORA WELTY, *A Worn Path* 463
- Fiction in Film: Eudora Welty's "A Worn
Path" 470
- DAVID MICHAEL KAPLAN, *Doe Season* 472
- D(AVID) H(ERBERT) LAWRENCE, *The Rocking-Horse
Winner* 484
- TOBIAS WOLFF, *Bullet in the Brain* 496
- Writing Suggestions: Theme 501
- ROBERT HUFF, *Rainbow* 501



D(avid) H(erbert) Lawrence

20 Joyce Carol Oates's "Where Are You Going, Where Have You Been?": A Casebook for Reading, Research, and Writing

503

ABOUT THE AUTHOR 504

STORY: JOYCE CAROL OATES, *Where Are You Going, Where Have You Been?* 506

READING AND REACTING 517

SOURCES 518

Background 518

JOYCE CAROL OATES, *When Characters from the Page Are Made Flesh on the Screen* 518

BOB DYLAN, *It's All Over Now, Baby Blue* 522

DON MOSER, from *The Pied Piper of Tucson* 523

ANONYMOUS, *The Pied Piper of Hamelin* 525

CHARLES PERRAULT, *Little Red Riding Hood* 526

Critical Perspectives 528

A. R. COULTHARD, *Joyce Carol Oates's "Where Are You Going, Where Have You Been?" as Pure Realism* 528

LAURA KALPAKIAN, from a review of *Where Are You Going, Where Have You Been?: Selected Early Stories* 533

LARRY RUBIN, *Oates's "Where Are You Going, Where Have You Been?"* 536

PETER DICKINSON, from *Riding in Cars with Boys: Reconsidering Smooth Talk* 538

TOPICS FOR FURTHER RESEARCH 541



Joyce Carol Oates

21 Theme

543

CHINUA ACHEBE, *Dead Man's Path* 543

MARGARET ATWOOD, *Happy Endings* 545

JAMES BALDWIN, *Sonny's Blues* 547

T. CORAGHESSAN BOYLE, *Greasy Lake* 569

JUNOT DÍAZ, *No Face* 577

JAMES FRANCO, *Halloween* 580

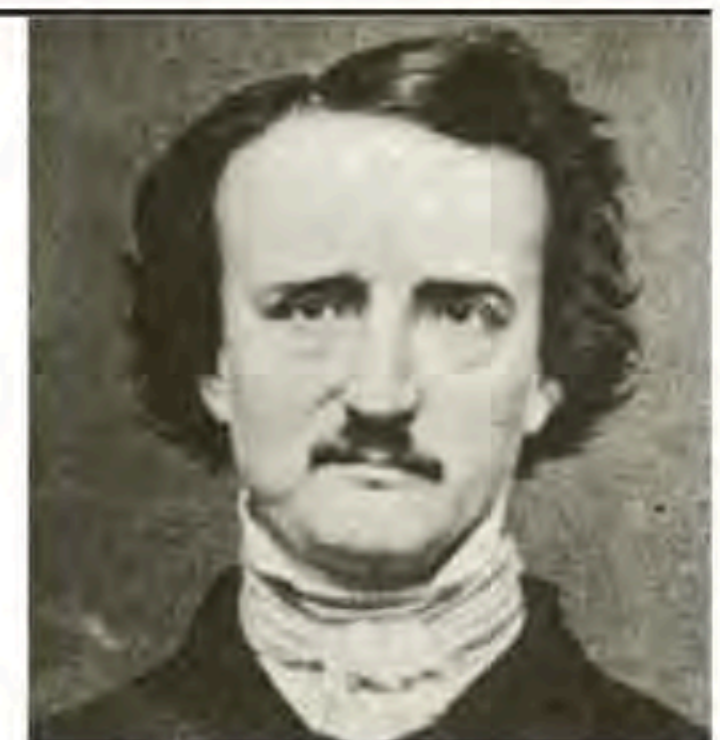
GABRIEL GARCÍA MÁRQUEZ, *A Very Old Man with Enormous Wings* 585

HA JIN, *The Bane of the Internet* 590

FRANZ KAFKA, *A Hunger Artist* 592

LORRIE MOORE, *Referential* 598

JOYCE CAROL OATES, *Heat* 603



Edgar Allan Poe

- FLANNERY O'CONNOR, *Everything That Rises Must Converge* 611
 EDGAR ALLAN POE, *The Tell-Tale Heart* 622
 KATHERINE ANNE PORTER, *The Jilting of Granny Weatherall* 625
 JOHN STEINBECK, *The Chrysanthemums* 631
 AMY TAN, *Two Kinds* 639

PART 3 POETRY 649

22 Understanding Poetry 650

- MARIANNE MOORE, *Poetry* 650
 PAMELA SPIRO WAGNER, *How to Read a Poem: Beginner's Manual* 651
 Origins of Modern Poetry 652
 Defining Poetry 657
 WILLIAM SHAKESPEARE, *That time of year thou mayst in me behold* 658
 E. E. CUMMINGS, *l(a)* 659
 Recognizing Kinds of Poetry 659
 Narrative Poetry 660
 Lyric Poetry 660

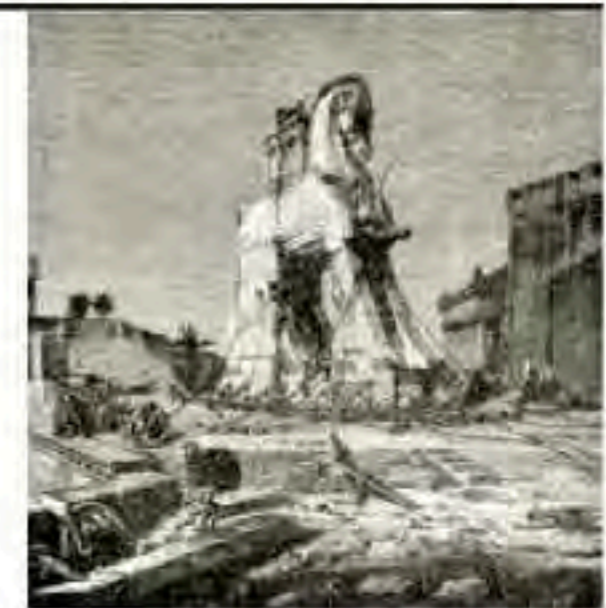


Illustration of Trojan horse from Virgil's *Aeneid*.

23 Reading and Writing about Poetry 661

- Reading Poetry 661
 Active Reading 662
 ROBERT HAYDEN, *Those Winter Sundays* 662
 SEAMUS HEANEY, *Digging* 663
 Writing about Poetry 664
 Planning an Essay 664
 Drafting an Essay 666
 Student Essay: A Comparison of Two Poems about Fathers (First Draft) 667
 Revising and Editing an Essay 670
 Student Essay: A Comparison of Two Poems about Fathers (Second Draft) 670
 Student Essay: Digging for Memories (Final Draft) 672



Seamus Heaney

24 Voice

675

- EMILY DICKINSON, *I'm nobody! Who are you?* 675
 The Speaker in the Poem 676
 LOUISE GLÜCK, *Gretel in Darkness* 677
 LANGSTON HUGHES, *Negro* 678
 ROBERT BROWNING, *My Last Duchess* 679
 Further Reading: The Speaker in the Poem 682
 LESLIE MARMON SILKO, *Where Mountain Lion Lay Down with
 Deer* 682
 JANICE MIRIKITANI, *Suicide Note* 683
 RAFAEL CAMPO, *My Voice* 685
 The Tone of the Poem 686
 ROBERT FROST, *Fire and Ice* 686
 THOMAS HARDY, *The Man He Killed* 687
 AMY LOWELL, *Patterns* 688
 Further Reading: The Tone of the Poem 692
 WILLIAM WORDSWORTH, *The World Is Too Much
 with Us* 692
 SYLVIA PLATH, *Morning Song* 693
 CLAUDE MCKAY, *The White City* 694
 ROBERT HERRICK, *To the Virgins, to Make Much of
 Time* 695
 Irony 696
 ROBERT BROWNING, *Porphyria's Lover* 696
 PERCY BYSSHE SHELLEY, *Ozymandias* 698
 Further Reading: Irony 699
 SHERMAN ALEXIE, *Evolution* 699
 ANNE SEXTON, *Cinderella* 700
 SANDRA M. CASTILLO, *Castro Moves into the Havana Hilton* 704
 AGHA SHAHID ALI, *The Wolf's Postscript to "Little Red Riding Hood"* 706
 DUDLEY RANDALL, *Ballad of Birmingham* 708
 WISLAWA SZYMBORSKA, *Hitler's First Photograph* 709
 ✓ CHECKLIST: Writing about Voice 711
 Writing Suggestions: Voice 711



Janice Mirikitani

25 Word Choice, Word Order

713

- BOB HOLMAN, *Beautiful* 713
 Word Choice 714
 WALT WHITMAN, *When I Heard the Learn'd Astronomer* 715
 Further Reading: Word Choice 716
 RHINA ESPAILLAT, *Bilingual/Bilingue* 716
 ADRIENNE RICH, *Living in Sin* 717
 E. E. CUMMINGS, *in Just-* 719
 FRANCISCO X. ALARCÓN, "Mexican" Is Not a Noun 720
 Levels of Diction 721
 MARGARET ATWOOD, *The City Planners* 722
 JIM SAGEL, *Baca Grande* 723
 Further Reading: Levels of Diction 725
 ADRIENNE SU, *The English Canon* 725
 MARK HALLIDAY, *The Value of Education* 727
 PAUL LAURENCE DUNBAR, *We Wear the Mask* 728
 MARY KARR, *A Blessing from My Sixteen Years' Son* 729
 GWENDOLYN BROOKS, *We Real Cool* 730
 GWENDOLYN BROOKS, *What Shall I Give My Children?* 731
 Word Order 732
 EDMUND SPENSER, *One day I wrote her name upon the strand* 733
 E. E. CUMMINGS, *anyone lived in a pretty how town* 734
 Further Reading: Word Order 735
 A. E. HOUSMAN, *To an Athlete Dying Young* 735
 CHARLES JENSEN, *Poem in Which Words Have Been Left Out* 736
 ✓ CHECKLIST: Writing about Word Choice and Word Order 737
 Writing Suggestions: Word Choice, Word Order 738



E. E. Cummings

26 Imagery

739

- JANE FLANDERS, *Cloud Painter* 739
 WILLIAM CARLOS WILLIAMS, *Red Wheelbarrow* 742
 EZRA POUND, *In a Station of the Metro* 742
 GARY SNYDER, *Some Good Things to Be Said for the
 Iron Age* 743
 WILLIAM CARLOS WILLIAMS, *The Great Figure* 744
 Further Reading: Imagery 745
 DAVID TRINIDAD, *9773 Comanche Ave.* 745



Jane Flanders

- FERNANDO PESSOA (AS RICARDO REIS), *Solemnly Over the Fertile Land* 746
- F. J. BERGMANN, *An Apology* 747
- HART CRANE, *Echoes* 748
- LOLA RIDGE, *Wall Street at Night* 749
- ROBERT FROST, *Nothing Gold Can Stay* 749
- JEAN TOOMER, *Reapers* 751
- KOBAYASHI ISSA, *Haiku* 751
- N. SCOTT MOMADAY, *Long Shadows at Dulce* 752
- FREDERICK MORGAN, *The Busses* 753
- WILLIAM SHAKESPEARE, *My mistress' eyes are nothing like the sun* 754
- OCTAVIO PAZ, *Daybreak* 754
- OCTAVIO PAZ, *Nightfall* 755
- ✓ CHECKLIST: Writing about Imagery 756
- Writing Suggestions: Imagery 756

27 Figures of Speech

758

- WILLIAM SHAKESPEARE, *Shall I compare thee to a summer's day?* 758
- Simile, Metaphor, and Personification 759
- LANGSTON HUGHES, *Harlem* 760
- LAWRENCE FERLINGHETTI, *Constantly Risking Absurdity* 760
- AUDRE LORDE, *Rooming houses are old women* 761
- Further Reading: Simile, Metaphor, and Personification 762
- ROBERT BURNS, *Oh, my love is like a red, red rose* 762
- N. SCOTT MOMADAY, *Simile* 763
- SYLVIA PLATH, *Metaphors* 764
- JOHN UPDIKE, *Ex-Basketball Player* 764
- RANDALL JARRELL, *The Death of the Ball Turret Gunner* 766
- MARGE PIERCY, *The Secretary Chant* 767
- JOHN DONNE, *A Valediction: Forbidding Mourning* 768
- MARTÍN ESPADA, *My Father as a Guitar* 770
- Hyperbole and Understatement 771
- SYLVIA PLATH, *Daddy* 772
- EDNA ST. VINCENT MILLAY, *If I should learn, in some quite casual way* 775
- Further Reading: Hyperbole and Understatement 775
- ANNE BRADSTREET, *To My Dear and Loving Husband* 775
- ANDREW MARVELL, *To His Coy Mistress* 776



Marge Piercy

- ROBERT FROST, *Out, Out—* 778
 COUNTEE CULLEN, *Incident* 779
 MARGARET ATWOOD, *You fit into me* 780
 Metonymy and Synecdoche 781
 RICHARD LOVELACE, *To Lucasta Going to the Wars* 781
 Further Reading: Metonymy and Synecdoche 782
 DYLAN THOMAS, *The Hand That Signed the Paper* 782
 Apostrophe 783
 NANCY MERCADO, *Going to work* 783
 Further Reading: Apostrophe 784
 JOHN KEATS, *Ode to a Nightingale* 784
 ALLEN GINSBERG, *A Supermarket in California* 787
 ✓ CHECKLIST: Writing about Figures of Speech 789
 Writing Suggestions: Figures of Speech 789

28 Sound

791

- WALT WHITMAN, *Had I the Choice* 791
 Rhythm 792
 GWENDOLYN BROOKS, *Sadie and Maud* 792
 Meter 793
 EMILY DICKINSON, *I like to see it lap the Miles—* 797
 Further Reading: Rhythm and Meter 799
 ADRIENNE RICH, *Aunt Jennifer's Tigers* 799
 THOMAS LUX, *A Little Tooth* 800
 LEWIS CARROLL, *A Boat Beneath a Sunny Sky* 800
 Alliteration and Assonance 802
 N. SCOTT MOMADAY, *Comparatives* 803
 ROBERT HERRICK, *Delight in Disorder* 804
 Rhyme 804
 ROBERT FROST, *The Road Not Taken* 805
 Further Reading: Alliteration, Assonance, and Rhyme 806
 GERARD MANLEY HOPKINS, *Pied Beauty* 806
 SHEL SILVERSTEIN, *Where the Sidewalk Ends* 808
 JACOB SAENZ, *Evolution of My Block* 808
 LEWIS CARROLL, *Jabberwocky* 810
 ✓ CHECKLIST: Writing about Sound 811
 Writing Suggestions: Sound 812



Emily Dickinson

29 Form

813

- JOHN KEATS, *On the Sonnet* 813
- Closed Form 815
- Blank Verse 816
- Stanza 816
- The Sonnet 817
- WILLIAM SHAKESPEARE, *When, in disgrace with Fortune
and men's eyes* 818
- Further Reading: The Sonnet 819
- JOHN KEATS, *On First Looking into Chapman's Homer* 819
- EDNA ST. VINCENT MILLAY, *Love is not all* 821
- LYNN AARTI CHANDHOK, *The Carpet Factory* 822
- GWENDOLYN BROOKS, *First Fight. Then Fiddle* 823
- RHINA ESPAILLAT, "Find Work" 824
- The Sestina 825
- ALBERTO ALVARO RÍOS, *Nani* 825
- Further Reading: The Sestina 826
- ELIZABETH BISHOP, *Sestina* 826
- PATRICIA SMITH, *Ethel's Sestina* 828
- The Villanelle 830
- THEODORE ROETHKE, *The Waking* 830
- DEBORAH PAREDEZ, *Wife's Disaster Manual* 831
- The Epigram 832
- Further Reading: The Epigram 832
- SAMUEL TAYLOR COLERIDGE, *What Is an Epigram?* 832
- DOROTHY PARKER, *News Item* 832
- CAROL ANN DUFFY, *Mrs. Darwin* 832
- MARTÍN ESPADA, *Why I Went to College* 833
- A. R. AMMONS, *Both Ways* 833
- Haiku 834
- Further Reading: Haiku 835
- MATSUO BASHŌ, *Four Haiku* 835
- JACK KEROUAC, *American Haiku* 836
- Open Form 837
- CARL SANDBURG, *Chicago* 838
- E. E. CUMMINGS, *the sky was can dy* 840
- Further Reading: Open Form 841
- WALT WHITMAN, from *Out of the Cradle Endlessly Rocking* 841



Elizabeth Bishop

- WILLIAM CARLOS WILLIAMS, *Spring and All* 842
 RICHARD BLANCO, *Mexican Almuerzo in New England* 843
 CLAIRE LEE, *Living in Numbers* 844
 Concrete Poetry 845
 MAY SWENSON, *Women* 846
 Further Reading: Concrete Poetry 847
 GEORGE HERBERT, *Easter Wings* 847
 JOHN HOLLANDER, *Skeleton Key* 848
 ✓ CHECKLIST: Writing about Form 849
 Writing Suggestions: Form 850
 MAY SWENSON, *Women Should Be Pedestals* 850

30

Symbol, Allegory, Allusion, Myth

852

- WILLIAM BLAKE, *The Sick Rose* 852
 Symbol 853
 ROBERT FROST, *For Once, Then, Something* 853
 EMILY DICKINSON, *Volcanoes be in Sicily* 854
 Further Reading: Symbol 855
 LANGSTON HUGHES, *Island* 855
 EDGAR ALLAN POE, *The Raven* 856
 VIRGIL SUÁREZ, *Isla* 860
 Allegory 861
 CHRISTINA ROSSETTI, *Uphill* 861
 Further Reading: Allegory 862
 CARL DENNIS, *At the Border* 862
 Allusion 864
 WILLIAM MEREDITH, *Dreams of Suicide* 864
 Further Reading: Allusion 865
 BILLY COLLINS, *Aristotle* 865
 R. S. GWYNN, *Shakespearean Sonnet* 868
 Myth 868
 COUNTEE CULLEN, *Yet Do I Marvel* 869
 Further Reading: Myth 871
 MAY SWENSON, *The Centaur* 871
 WILLIAM BUTLER YEATS, *Leda and the Swan* 874
 SEAMUS HEANEY, *Anything Can Happen* 875
 W. H. AUDEN, *Musée des Beaux Arts* 876
 T. S. ELIOT, *Journey of the Magi* 878
 ✓ CHECKLIST: Writing about Symbol, Allegory, Allusion, Myth 880
 Writing Suggestions: Symbol, Allegory, Allusion, Myth 881



W. H. Auden

31 Discovering Themes in Poetry

882

ROBERT HERRICK, *The Argument of His Book* 882

Poems about Parents 884

THEODORE ROETHKE, *My Papa's Waltz* 885ROBERT HAYDEN, *Those Winter Sundays* 885JULIA ALVAREZ, *Dusting* 886SEAMUS HEANEY, *Digging* 886JUDITH ORTIZ COFER, *My Father in the Navy:**A Childhood Memory* 887MITSUYE YAMADA, *The Night Before Goodbye* 888RICHARD BLANCO, *Papa's Bridge* 889ANDREW HUDGINS, *Elegy for My Father, Who Is Not Dead* 890ADRIENNE RICH, *A Woman Mourned by Daughters* 890DYLAN THOMAS, *Do not go gentle into that good night* 891

Poems about Nature 892

WILLIAM WORDSWORTH, *I wandered lonely as a cloud* 893GERARD MANLEY HOPKINS, *The Windhover* 894A. E. HOUSMAN, *Loveliest of Trees* 894CARL SANDBURG, *Fog* 895ROBERT FROST, *Birches* 895DENISE LEVERTOV, *Living* 896WENDELL BERRY, *The Peace of Wild Things* 897CARL SANDBURG, *Autumn Movement* 897

Poems about Love 898

ROBERT BROWNING, *Meeting at Night* 898ROBERT BROWNING, *Parting at Morning* 899ELIZABETH BARRETT BROWNING, *How Do I Love Thee?* 899EDNA ST. VINCENT MILLAY, *What lips my lips have kissed* 899JEHANNE DUBROW, *Before the Deployment* 900LEIGH HUNT, *Jenny Kissed Me* 900DOROTHY PARKER, *General Review of the Sex Situation* 901

Poems about War 901

WILFRED OWEN, *Dulce et Decorum Est* 902SIEGFRIED SASSOON, *Atrocities* 903RUPERT BROOKE, *The Soldier* 904JOHN MCCRAE, *In Flanders Fields* 904RADIOHEAD, *Harry Patch (in Memory of)* 905HENRY REED, *Naming of Parts* 905

Dylan Thomas

- W. H. AUDEN, from *In Time of War* 906
 YUSEF KOMUNYAKAA, *Facing It* 906
 DAVID HERNANDEZ, *Mosul* 907
 RICHARD WILBUR, *Terza Rima* 908
 WISLAWA SZYMBORSKA, *The End and the Beginning* 908
 Writing Suggestions: Discovering Themes in Poetry 910

32 The Poetry of Langston Hughes: A Casebook for Reading, Research, and Writing

911

- ABOUT THE AUTHOR 913
 POEMS 916
The Negro Speaks of Rivers 916
Dream Variations 916
The Weary Blues 917
I, Too 918
Song for a Dark Girl 919
Ballad of the Landlord 919
Theme for English B 920
Dream Boogie 921
Birmingham Sunday (September 15, 1963) 922
Old Walt 923
Lenox Avenue: Midnight 924
Un-American Investigators 924
Dinner Guest: Me 925
Ballad of Booker T. 925
 READING AND REACTING 928
 SOURCES 929
 Background 929
 LANGSTON HUGHES from *The Negro Artist and the Racial Mountain* 929
 LANGSTON HUGHES *To Negro Writers* 931
 LANGSTON HUGHES from *My Adventures as a Social Poet* 932
 Critical Perspectives 936
 ARNOLD RAMPERSAD, from *The Origins of Poetry in Langston Hughes* 936
 POETRY FOUNDATION, from *Langston Hughes* 940
 RICK BROWN, *Bitter Jazz in Langston Hughes's "Dream Boogie"* 940
 KAREN JACKSON FORD, from *Do Right to Write Right: Langston Hughes's
Aesthetics of Simplicity* 945
 GEORGE B. HUTCHINSON, from *Langston Hughes and the "Other"
Whitman* 948
 YUSEF KOMUNYAKAA, from *Langston Hughes + Poetry = The Blues* 949
 TOPICS FOR FURTHER RESEARCH 951



Langston Hughes

33 Poetry for Further Reading

952

- SHERMAN ALEXIE, *Defending Walt Whitman* 952
 ANONYMOUS, *Bonny Barbara Allan* 954
 ANONYMOUS, *Go Down, Moses* 955
 MATTHEW ARNOLD, *Dover Beach* 956
 ELIZABETH BISHOP, *The Fish* 957
 WILLIAM BLAKE, *The Chimney Sweeper* 959
 WILLIAM BLAKE, *The Lamb* 960
 WILLIAM BLAKE, *London* 960
 WILLIAM BLAKE, *To see a World in a Grain of Sand* 961
 WILLIAM BLAKE, *The Tyger* 961
 ELIZABETH BRADFIELD, *Why They Went* 962
 ANNE BRADSTREET, *The Author to Her Book* 962
 GWENDOLYN BROOKS, *The Chicago Defender Sends a Man to Little Rock* 963
 GWENDOLYN BROOKS, *Medgar Evers* 965
 CHARLES BUKOWSKI, *so you want to be a writer?* 965
 GEORGE GORDON, LORD BYRON, *She Walks in Beauty* 967
 JUDITH ORTIZ COFER, *Lessons of the Past* 967
 SAMUEL TAYLOR COLERIDGE, *Kubla Khan* 968
 BILLY COLLINS, *Introduction to Poetry* 970
 BILL COYLE, *Aubade* 970
 E. E. CUMMINGS, *Buffalo Bill's* 971
 E. E. CUMMINGS, *next to of course god america i* 971
 JIM DANIELS, *Short-Order Cook* 972
 EMILY DICKINSON, *After great pain, a formal feeling comes—* 972
 EMILY DICKINSON, *Because I could not stop for Death—* 973
 EMILY DICKINSON, *"Faith" is a fine invention* 973
 EMILY DICKINSON, *"Hope" is the thing with feathers—* 974
 EMILY DICKINSON, *I dwell in Possibility—* 974
 EMILY DICKINSON, *I heard a Fly buzz—when I died—* 974
 EMILY DICKINSON, *I never saw a Moor—* 975
 EMILY DICKINSON, *I taste a liquor never brewed—* 975
 EMILY DICKINSON, *Much Madness is divinest Sense—* 976
 EMILY DICKINSON, *My Life had stood—a Loaded Gun* 976
 EMILY DICKINSON, *The Soul selects her own Society—* 977
 EMILY DICKINSON, *Success is counted sweetest* 977
 EMILY DICKINSON, *Tell all the Truth but tell it slant—* 978
 EMILY DICKINSON, *There is no Frigate like a Book* 978
 EMILY DICKINSON, *There's a certain Slant of light* 978
 EMILY DICKINSON, *This is my letter to the World* 979



Linda Pastan

- EMILY DICKINSON, *Wild Nights—Wild Nights!* 979
- JOHN DONNE, *Batter My Heart, Three-Personed God* 979
- JOHN DONNE, *Death Be Not Proud* 980
- JOHN DONNE, *The Flea* 980
- DENISE DUHAMEL, *Buddhist Barbie* 981
- T. S. ELIOT, *The Love Song of J. Alfred Prufrock* 981
- JAMES A. EMANUEL, *Emmett Till* 985
- LOUISE ERDRICH, *Indian Boarding School: The Runaways* 986
- MARTÍN ESPADA, *The Community College Revises Its Curriculum in Response to Changing Demographics* 987
- ROBERT FROST, *Acquainted with the Night* 987
- ROBERT FROST, *Design* 987
- ROBERT FROST, *Mending Wall* 988
- THOMAS HARDY, *The Convergence of the Twain* 989
- SEAMUS HEANEY, *Mid-Term Break* 991
- WILLIAM ERNEST HENLEY, *Invictus* 991
- GERARD MANLEY HOPKINS, *God's Grandeur* 992
- A. E. HOUSMAN, *When I Was One-and-Twenty* 992
- DONALD JUSTICE, *Men at Forty* 993
- JOHN KEATS, *La Belle Dame sans Merci: A Ballad* 993
- JOHN KEATS, *Ode on a Grecian Urn* 995
- JOHN KEATS, *When I Have Fears* 997
- DAVID KEPLINGER, *Wave* 997
- STEVE KOWIT, *The Grammar Lesson* 998
- LAM THI MY DA, *Bomb Crater Sky* 998
- PHILIP LARKIN, *The Explosion* 999
- LI-YOUNG LEE, *From Blossoms* 1000
- ROBERT LOWELL, *Skunk Hour* 1000
- ARCHIBALD MACLEISH, *Ars Poetica* 1002
- CHRISTOPHER MARLOWE, *The Passionate Shepherd to His Love* 1003
- CLAUDE MCKAY, *If We Must Die* 1003
- JOHN MILTON, *When I consider how my light is spent* 1004
- PAT MORA, *La Migra* 1004
- PABLO NERUDA, *Tonight I Can Write* 1005
- PABLO NERUDA, *The United Fruit Co.* 1006
- LINDA PASTAN, *Ethics* 1007
- LINDA PASTAN, *Marks* 1008
- LEROY V. QUINTANA, *Poem for Salt* 1008
- SIR WALTER RALEIGH, *The Nymph's Reply to the Shepherd* 1009

- EDWIN ARLINGTON ROBINSON, *Miniver Cheevy* 1010
- EDWIN ARLINGTON ROBINSON, *Richard Cory* 1011
- CYNTHIA RYLANT, *God Went to Beauty School* 1011
- WILLIAM SHAKESPEARE, *Let me not to the marriage of true minds* 1012
- WILLIAM SHAKESPEARE, *Not marble, nor the gilded monuments* 1012
- PERCY BYSSHE SHELLEY, *Ode to the West Wind* 1013
- STEVIE SMITH, *Not Waving but Drowning* 1015
- WOLE SOYINKA, *Hamlet* 1016
- WALLACE STEVENS, *Anecdote of the Jar* 1016
- WALLACE STEVENS, *The Emperor of Ice-Cream* 1016
- ALFRED, LORD TENNYSON, *The Eagle* 1017
- ALFRED, LORD TENNYSON, *Ulysses* 1017
- DYLAN THOMAS, *Fern Hill* 1019
- KO UN, *In the old days a poet once said* 1021
- CHARLES WEBB, *The Death of Santa Claus* 1021
- PHILLIS WHEATLEY, *On Being Brought from Africa to America* 1022
- WALT WHITMAN, *I Hear America Singing* 1022
- WALT WHITMAN, *A Noiseless Patient Spider* 1023
- WALT WHITMAN, *from Song of Myself* 1023
- WILLIAM WORDSWORTH, *Composed upon Westminster Bridge,
September 3, 1802* 1024
- WILLIAM WORDSWORTH, *London, 1802* 1025
- WILLIAM WORDSWORTH, *My heart leaps up when I behold* 1025
- WILLIAM WORDSWORTH, *The Solitary Reaper* 1026
- WILLIAM BUTLER YEATS, *An Irish Airman Foresees His Death* 1027
- WILLIAM BUTLER YEATS, *The Lake Isle of Innisfree* 1027
- WILLIAM BUTLER YEATS, *Sailing to Byzantium* 1028
- WILLIAM BUTLER YEATS, *The Second Coming* 1029
- KEVIN YOUNG, *Song of Smoke* 1029

Poetry Sampler: Poetry and Art

PS1

- RITA DOVE, *Sonnet in Primary Colors* PS2
- JANE FLANDERS, *Van Gogh's Bed* PS3
- ALLEN GINSBERG, *Cézanne's Ports* PS4
- ROBERT HAYDEN, *Monet's "Waterlilies"* PS5
- ANNE SEXTON, *The Starry Night* PS6
- CATHY SONG, *Girl Powdering Her Neck* PS7
- Writing Suggestions: Poetry and Art PS8



Detail from *Water Lilies* (1914–1917) by Claude Monet

PART 4 DRAMA**1031****34 Understanding Drama****1032**

- Dramatic Literature 1032
- Origins of Modern Drama 1032
 - The Ancient Greek Theater 1032
 - The Elizabethan Theater 1034
 - The Modern Theater 1039
- Tragedy and Comedy 1042
 - Tragedy 1042
 - Comedy 1045
- Defining Drama 1047
- ANTON CHEKHOV, *The Brute* 1048
- A Note on Translations 1058
- Recognizing Kinds of Drama 1060



Anton Chekhov

35 Drama Sampler: Ten-Minute Plays**1061**

- STEVEN KORBAR, "What Are You Going to Be?" 1062
- JANE MARTIN, *Beauty* 1069
- KIMBERLY PAU, *Magic 8 Ball* 1073
- HAROLD PINTER, *Applicant* 1076
- EARL T. ROSKE, *Zombie Love* 1079
- Writing Suggestions: Ten-Minute Plays 1084



Harold Pinter

36 Reading and Writing about Drama**1085**

- Reading Drama 1085
 - Active Reading 1086
- Writing about Drama 1087
 - Planning an Essay 1087
 - Drafting an Essay 1090
 - Student Essay:** The Women's Role in *Trifles*
(First Draft) 1090
- Revising and Editing an Essay 1092
 - Student Essay:** Confinement and Rebellion in *Trifles*
(Second Draft) 1092
 - Student Essay:** Desperate Measures: Acts of Defiance in *Trifles*
(Final Draft) 1094



Susan Glaspell

37 Plot

1098

- Plot Structure 1098
 - Plot and Subplot 1100
- Plot Development 1100
 - Flashbacks 1101
 - Foreshadowing 1101
- ✓ CHECKLIST: Writing about Plot 1101
- DAVID IVES, *The Blizzard* 1102
- WARREN LEIGHT, *Nine Ten* 1108
- HENRIK IBSEN, *A Doll House* 1113
 - Writing Suggestions: Plot 1165



Warren Leight

38 Character

1166

- Characters' Words 1167
 - Formal and Informal Language 1168
 - Plain and Elaborate Language 1169
 - Tone 1170
 - Irony 1171
- Characters' Actions 1172
- Stage Directions 1172
- Actors' Interpretations 1174
- ✓ CHECKLIST: Writing about Character 1175
- PAUL DOOLEY AND WINNIE HOLZMAN, *Post-its* 1176
- DAVID AUBURN, *Proof* 1180
- ARTHUR MILLER, *Death of a Salesman* 1233
- WILLIAM SHAKESPEARE, *Hamlet* 1304
 - Writing Suggestions: Character 1404

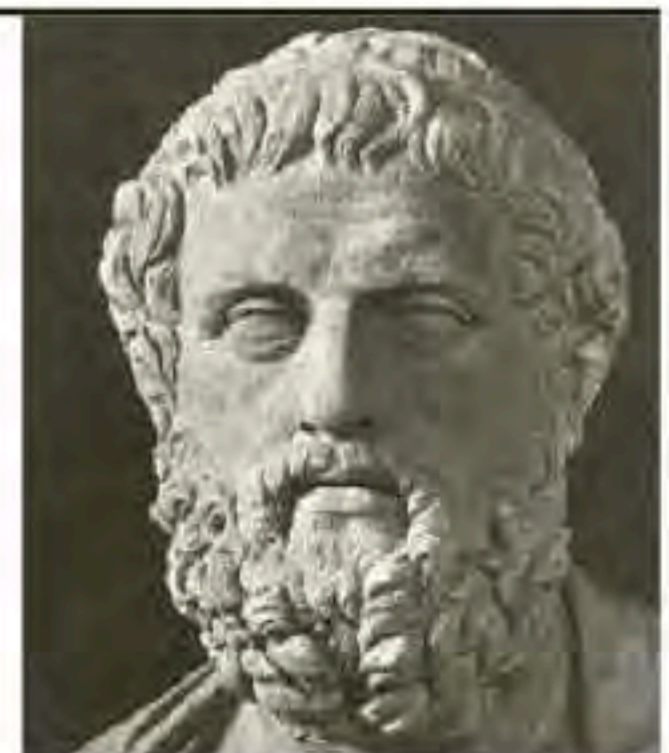


William Shakespeare

39 Staging

1406

- Stage Directions 1407
- The Uses of Staging 1408
 - Costumes 1408
 - Props and Furnishings 1408
 - Scenery and Lighting 1409
 - Music and Sound Effects 1409
- A Final Note 1410
- ✓ CHECKLIST: Writing about Staging 1410
- MICHAEL SALOMON, *The Date* 1411



Sophocles

- MILCHA SANCHEZ-SCOTT, *The Cuban Swimmer* 1416
 SOPHOCLES, *Oedipus the King* 1430
 Writing Suggestions: Staging 1472

40 Theme 1473

- Titles 1473
 Conflicts 1474
 Dialogue 1475
 Characters 1475
 Staging 1476
 A Final Note 1477
 ✓ CHECKLIST: Writing about Theme 1477
 JENI MAHONEY, *Come Rain or Come Shine* 1477
 SOPHOCLES, *Antigone* 1484
 JOHN PATRICK SHANLEY, *Doubt: A Parable* 1516
 AUGUST WILSON, *Fences* 1548
 Writing Suggestions: Theme 1600



August Wilson

41 Susan Glaspell's *Trifles*: A Casebook for Reading, Research, and Writing 1601

- ABOUT THE AUTHOR 1602
 PLAY: SUSAN GLASPELL, *Trifles* 1604
 READING AND REACTING 1615
 SOURCES 1616
 Background 1616
 LINDA BEN-ZVI, from "Murder, She Wrote": *The Genesis of Susan Glaspell's Trifles* 1616
 SUSAN GLASPELL, *Surrounded by Mystery: Murder of John Hossack Was Not for Money* 1628
 ANONYMOUS, *Wife Charged with Murder* 1629
 SUSAN GLASPELL, *Surprise Is Expected: Rumored Developments in Hossack Murder Case* 1630
 SUSAN GLASPELL, *A Jury of Her Peers* 1631
 Critical Perspectives 1646
 SUZY CLARKSON HOLSTEIN, from *Silent Justice in a Different Key: Glaspell's Trifles* 1646
 LEONARD MUSTAZZA, *Generic Translation and Thematic Shift in Susan Glaspell's Trifles and "A Jury of Her Peers"* 1649



Susan Glaspell

- LILLIAN SCHANFIELD, from *The Case of the Battered Wife: Susan Glaspell's Trifles and "A Jury of Her Peers"* 1655
- JUDITH KAY RUSSELL, *Glaspell's Trifles* 1658
- TOPICS FOR FURTHER RESEARCH 1660

Appendix Using Literary Criticism in Your Writing 1661

- Formalism and New Criticism 1661
- A New Critical Reading: Kate Chopin's "The Storm" 1662
- FOR FURTHER READING: Formalism and New Criticism 1662
- Reader-Response Criticism 1663
- Reader-Response Readings: Kate Chopin's "The Storm" 1664
- FOR FURTHER READING: Reader-Response Criticism 1665
- Feminist Criticism 1665
- A Feminist Reading: Tillie Olsen's "I Stand Here Ironing" 1666
- FOR FURTHER READING: Feminist Criticism 1667
- Marxist Criticism 1667
- A Marxist Reading: Tillie Olsen's "I Stand Here Ironing" 1668
- FOR FURTHER READING: Marxist Criticism 1668
- Psychoanalytic Criticism 1669
- A Psychoanalytic Reading: Edgar Allan Poe's "The Cask of Amontillado" 1670
- FOR FURTHER READING: Psychoanalytic Criticism 1671
- Structuralism 1671
- A Structuralist Reading: William Faulkner's "Barn Burning" 1673
- FOR FURTHER READING: Structuralism 1673
- Deconstruction 1673
- A Deconstructionist Reading: Flannery O'Connor's "A Good Man Is Hard to Find" 1675
- FOR FURTHER READING: Deconstruction 1675
- Cultural Studies 1676
- New Historicism 1676
- A New Historicist Reading: Charlotte Perkins Gilman's "The Yellow Wallpaper" 1677
- FOR FURTHER READING: New Historicist Criticism 1678
- Queer Theory 1678
- A Queer Theory Reading: Zadie Smith's "The Girl with Bangs" 1679
- FOR FURTHER READING: Queer Theory 1680
- Postcolonial Studies 1680

A Postcolonial Reading: Jhumpa Lahiri's "The Third and Final
Continent" 1681

FOR FURTHER READING: Postcolonial Studies 1682

American Multiculturalism 1682

An American Multicultural Reading: Alice Walker's "Everyday Use"
1683

FOR FURTHER READING: American Multiculturalism 1684

Credits C1

Glossary of Literary Terms G1

Index of First Lines of Poetry 11

Index of Authors and Titles 15

Index of Literary Terms 118