

EIGHTH EDITION

THE BEDFORD  
INTRODUCTION TO  
LITERATURE

Reading · Thinking · Writing

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*University of Connecticut*

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— KATE CHOPIN

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—ALICE WALKER

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—STEPHEN KING

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—ANTON CHEKHOV

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

—RAYMOND  
CARVER

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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

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

—WILLIAM  
FAULKNER

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—AMY BLOOM

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—MARK STRAND

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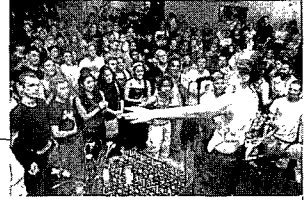
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A poet has a duty  
to words . . .  
words can do  
wonderful  
things.

—GWENDOLYN  
BROOKS

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

—SEAMUS HEANEY

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

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

—MARY OLIVER



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

—EDGAR  
ALLAN POE

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A short poem need not be small.

— MARVIN BELL



In poetry you have a form looking for a subject and a subject looking for a form. When they come together successfully you have a poem.

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My business is  
circumference.

— EMILY  
DICKINSON

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



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Genuine poetry  
can communi-  
cate before it is  
understood.

—T. S. ELIOT

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

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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* 1285BILLY COLLINS, *Marginalia* 1286STEPHEN DOBYNS, *Do They Have a Reason?* 1289JANE HIRSHFIELD, *August Day* 1290TONY HOAGLAND, *America* 1291

PHOTO: Rachel Loden 1292

RACHEL LODEN, *Locked Ward, Newtown, Connecticut* 1293SUSAN MINOT, *My Husband's Back* 1294

PHOTO: Susan Minot 1294

ROBERT MORGAN, *Fever Wit* 1295ALBERTO RÍOS, *The Gathering Evening* 1296CATHY 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* 1300CLARIBEL ALEGRÍA (El Salvador), *I Am Mirror* 1301YEHUDA AMICHAÏ (Israel), *Jerusalem, 1985* 1303MAHMOUD DARWISH (Palestine), *Identity Card* 1304TASLIMA NASRIN (Bangladesh), *At the Back of Progress . . .* 1306PABLO NERUDA (Chile), *The United Fruit Co.* 1307OCTAVIO PAZ (Mexico), *The Street* 1309YOUSIF AL-SA'IGH (Iraq), *An Iraqi Evening* 1309SHU TING (China), *O Motherland, Dear Motherland* 1310TOMAS 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* 1313WILLIAM BLAKE, *The Garden of Love* 1314WILLIAM BLAKE, *Infant Sorrow* 1315ANNE 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, *Shepherd 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  
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 WALLACE STEVENS, *The Emperor of Ice-Cream* 1347  
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 WILLIAM WORDSWORTH, *The Solitary Reaper* 1355  
 WILLIAM WORDSWORTH, *Mutability* 1356  
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 PHOTO: *William Butler Yeats* 1358  
 WILLIAM BUTLER YEATS, *Leda and the Swan* 1358  
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—WILLIAM  
WORDSWORTH

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PHOTO: *Tennessee Williams* 1365

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



In order to create the universal, you must pay very great attention to the specific.

—LORRAINE HANSBERRY

**44. Writing about Drama 1411**

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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*.

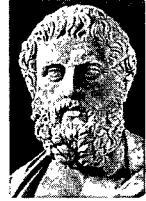
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I depict men  
as they ought  
to be . . .

—SOPHOCLES



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

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

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

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The catastrophe approaches, inexorably, inevitably. Despair, conflict, and destruction.  
—HENRIK IBSEN

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

PHOTO: *David Ives 1806*

JOHN LEGUIZAMO, *From Mambo Mouth: Pepe 1809*

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

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SAMUEL BECKETT, *Krapp's Last Tape 1827*

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PHOTO: *Lorraine Hansberry 1835*

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

LORRAINE HANSBERRY, *A Raisin in the Sun 1836*

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DAVID HENRY HWANG, *Trying to Find Chinatown 1901*

PHOTO: *Arthur Miller 1907*

ARTHUR MILLER, *Death of a Salesman 1908*

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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

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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

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

— MARGARET ATWOOD

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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

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