

CONTRIBUTE TO *THE HEATH ANTHOLOGY* NEWSLETTER

The purpose of *The Heath Anthology* Newsletter is to provide a forum for American literature and American studies instructors to share their experiences teaching from the anthology. We are always in search of contributions to the newsletter, which reaches about 10,000 readers.

We are particularly seeking articles for our new series, "Teaching Less Familiar Works," which illuminates infrequently taught works featured in *The Heath Anthology*; how, for example, might you teach Alice Cary's "Uncle Christopher's" or Sterling Brown's "My Rainey"? We are also interested in articles:

- highlighting particular American ethnic or minority literatures
- exploring the use of technology in the American literature classroom
- comparing and contrasting multiple works or writers featured in *The Heath*
- discussing thematic groupings you have used in the classroom

...and articles on any other topics of potential interest to other teachers of American literature.

If you have an idea for an article you'd like to write, or if you already have a piece you'd like to contribute, please contact us via email at college_english@hmco.com or via letter to College Literature, 6th Floor, Houghton Mifflin Company, 222 Berkeley Street, Boston, MA 02116. Articles should be between 3 and 10 double-spaced pages in length, accompanied by a brief biography (2 to 3 lines) of the author. Thank you!

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"...when they started singing
Philippine songs their voices
were so sad, so full of yesterday
and the haunting presence of
familiar seas..."

— Carlos Bulosan,
America Is in the Heart (1946)

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newsletter

Teaching U.S. Law and Literature

by Christina Accomando

Christina Accomando is an assistant professor of English and Ethnic Studies at California State University, Humboldt. She is the author of "The Regulations of Robbers: Legal Fictions of Slavery and Resistance" (Ohio State University Press, 2001).

One of the many strengths of *The Heath Anthology* is the way it helps students place literature into legal, political, and historical contexts. Reading specific legal documents alongside the literary texts can make this consideration of context even more concrete. Analyzing statutes and court cases, particularly from the 18th and 19th century, can illuminate the ironies and contradictions of our founding myths of citizenship and nation. In addition, empowering students to apply critical-reading skills to legal texts helps them realize that they have the ability to read and critique the law even if they are not lawyers. Finally, such pairings of law and literature demonstrate how U.S. authors have engaged in legal debates of their day and have offered their own counter-narratives to U.S. law.

Over the last several years, I have been incorporating legal documents into my U.S. literature courses. *The Heath Anthology* lends itself to such pairings. Several textbooks offer a good selection of legal excerpts, such as Paula Rothenberg's *Race, Class and Gender in the United States* (Worth Publishers, 1998). Page references here refer to Rothenberg's text, but these are all documents that can be found elsewhere, often on the Web. Time permitting, students can read entire court cases or laws, but even with limited time, instructors can assemble handouts with well-selected excerpts. In this essay I will discuss a few examples of

juxtapositions that I have found especially useful in the American literature classroom.

Sojourner Truth, Harriet Jacobs, Frederick Douglass and many other former slaves all offered searing critiques of U.S. law. Reading statutes and court cases alongside slave narratives and abolitionist rhetoric illuminates both slaveholding ideology and antislavery testimony. One of the most famous federal articulations of slavery is Justice Roger Taney's *Dred Scott* ruling (<http://laws.findlaw.com/us/60/393.html>). Its most famous line declares that African Americans had always been regarded as "so far inferior, that they had no rights which the white man was bound to respect" (460). Jacobs, Douglass, Julia Foote, and many other writers of the day rewrote and satirized this line in a variety of ways. Taney's anxiety can be read in the absoluteness of his language: "This opinion was at that time fixed and universal in the civilized portion of the white race" (460). Taney's insistence that the founders' language of equality could not have included blacks is a classic example of circular reasoning. He admits that the words "all men are created equal" might "seem to embrace the whole human family." If such language were to include "the enslaved African race," however, "the conduct of the distinguished men who framed the Declaration of Independence would have been utterly and flagrantly

inconsistent with the principles they asserted [and] they would have deserved and received universal rebuke." The only way out of this quandary is to reassure us that the founders could not have been inconsistent: "Yet the men who framed this declaration were great men—high in literary acquirements—high in their sense of honor, and incapable of asserting principles inconsistent with those on which they were acting" (461). Taney's insistent yet nervous version of history can be read against numerous articulations by slave authors in *The Heath*, from Phillis Wheatley's 18th-century critique of precisely the inconsistency Taney claims no one noticed, to antebellum writers and orators.

Slave law attempted to regulate not only the bodies but also the voices of slaves. Anti-literacy and anti-testimony laws tried to keep slave voices from the official records. It was illegal in most states for slaves to read and write or to testify against a white person. In their activism, oratory, and literature, U.S. slaves challenged these restrictions and claimed a legal and literary voice. Jacobs refers to her book as testimony and repeatedly quotes and revises the law. Douglass famously reports that he discovered the pathway to freedom when his mistress taught him the alphabet and his master forbade such lessons. When slave law is read alongside slave narratives, students understand that these narratives are not just autobiographies but also political tools in which the slave produced testimony against slavery despite being officially excluded from the courtroom.

Slaves were defined as lacking intellect, yet the law reveals anxiety about giving them access to literacy. In Jacobs's state of North Carolina, anti-literacy laws offered different penalties depending on the race and status of the lawbreaker. Any white person teaching a slave to read can be fined or imprisoned, and "if a free person of colour, shall be fined, imprisoned or whipped, at the discretion of the court, not exceeding thirty-nine lashes, nor less than twenty lashes." Any slave committing this

crime "shall be sentenced to receive thirty-nine lashes on his or her bare back" (448). A free black could be treated as harshly as a white (subject to a fine or prison) *and* as harshly as a slave (up to thirty-nine lashes). Only a slave, however, has the bodily details so specified. Reading such laws gives students insight into what is at stake when a slave takes up the pen. Of course, fears of literacy were well-founded, as Jacobs, Douglass, and countless other slaves used their literate skills to write passes, read abolitionist rhetoric, and compose their own anti-slavery arguments to stir others to action.

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Anti-literacy and anti-testimony laws are especially useful for getting students to think about who has been granted or denied a voice in America. Mark Twain's "Goldsmith's Friend Abroad Again" addresses ironies of who counts as an American through a direct critique of California's racist testimony laws. *People v. Hall* is the state Supreme Court case that interpreted the ban on African American and Native American testimony as encompassing Chinese testimony as well (<http://academic.udayton.edu/race/03justice/case0001.htm>). This ruling is a fascinating study of judges struggling to justify outright racism through seeming logic. The statute reads: "No black or mulatto person, or Indian, shall be allowed to give evidence in favor of, or against a white man." The justices interpret "Indian" to encompass "Chinese" by reasoning that Columbus "imagined" he had

found Asia when he arrived in the "New World." This tortured argument proceeds over several paragraphs and is written as though it were logical. "When Columbus first landed upon the shores of this continent, ... he imagined that he had accomplished the object of his expedition, and that the Island of San Salvador was one of those Islands of the Chinese sea. ... Acting upon this hypothesis ... he gave to the Islanders the name of Indians, which appellation was universally adopted, and extended to the aboriginals of the New World, as well as of Asia. ... From that time ... the American Indians and the Mongolian, or Asiatic, were regarded as the same type of human species. ... That this was the common opinion in the early history of American legislation, cannot be disputed" (458). The justices describe the Chinese in America as "a distinct people, ... bringing with them their prejudices ...; whose mendacity is proverbial; a race of people whom nature has marked as inferior, and who are incapable of progress or intellectual development beyond a certain point, as their history has shown; differing in language, opinions, color, and physical conformation; between whom and ourselves nature has placed an impassable difference." Allowing them to testify would grant these non-citizens "the right to swear away the life of a citizen" (459).

Students quickly see the hypocrisy of this targeted group being criticized for *its* "prejudices" and the irony of this young nation characterizing China's long history as stunted. The ironies intensify the more that students learn about U.S. citizenship laws. Are the Chinese non-citizens because they don't choose to seek naturalization or can't pass the tests? In fact, just a year after the Constitution took effect, the 1790 Naturalization Act limited naturalization to "free whites" (<http://www.ins.usdoj.gov/graphics/aboutins/history/1790Act.htm>). Immigrants of color often have had their non-citizenship status held against them, and it is important for students to understand that U.S. law made sure that non-whites could not become citizens. This act, overturned

only in 1952, helped to undergird anti-Asian measures such as the 1882 Chinese Exclusion Act, the 1913 Alien Land Act, and the 1924 Reed Johnson Immigration Act (which prohibited the entry of “aliens ineligible for citizenship,” which was by then the code phrase for the Japanese). Reading both the explicit and carefully coded racism of such laws can illuminate Asian American literature in *The Heath*, from early pieces, such as Sui Sin Far’s “In the Land of the Free” (another satire of misplaced faith in American law and a striking companion piece to the Twain story) and the poems carved in the wall by Chinese immigrants at Angel Island, to more contemporary pieces, such as John Okada’s *No-No Boy* and the poetry of Lawson Inada and Janice Mirikitani.

Native Americans, of course, did not immigrate to the United States, and their access to citizenship was regulated in different ways. Zitkala-Sa was active in legal and political issues, and her writings can be usefully paired with U.S. legislation on Native Americans. Such laws read as though they are benefitting Native Americans—e.g. introducing them to private property and “civilization”—but in fact they help to strip them of their land and culture. For example, the 1887 Dawes General Allotment Act divided reservations into individual parcels and invented “surplus” land to sell to white homesteaders (<http://www.civics-online.org/library/formatted/texts/dawes.html>). Eventually, 90 million acres of Native land was lost. Funds from such sales were to be “held in the Treasury ... for the sole use of the ... Indians,” sounding like a protection, except that the money also was “at all times subject to appropriation by Congress for the education and civilization of such ... Indians.” Zitkala-Sa’s *School Days of an Indian Girl* details her coercive experience in such “education and civilization” at an Indian boarding school. The Dawes Act further attempts to induce the “civilization” of Native peoples by offering the rights of citizenship to those who give up tribal ways: “Every Indian born within the territorial limits of the United States who has voluntarily taken up ... his

residence separate ... from any tribe of Indians therein, and has adopted the habits of civilized life, is hereby declared to be a citizen of the United States.” Zitkala-Sa’s narrative details the costs of adopting the “habits of civilized life,” from the cutting of her hair to her alienation from her family. “I was neither a wee girl nor a tall one; neither a wild Indian nor a tame one,” she writes of her first return home. This image describes the narrator’s feeling of displacement, and it also points to the very real pressures exerted by the U.S. government to create “tame” or “civi-

Introducing legal texts into American literature courses provides students with a deeper understanding of American history, law, and literature, and it makes them better readers.

lized” Indians. Zitkala-Sa helped bring about the 1934 Indian Reorganization Act, which ended allotment and re-established tribes as political entities. Reading the Allotment Act and other legislation helps to place Zitkala-Sa’s literary and political work in a context.

Many of the *Heath* selections, particularly works by women in the 19th century, show the legal constraints on women, even white women of privileged classes. The 1873 Supreme Court ruling *Bradwell v. Illinois*, in which Myra Bradwell was denied the right to practice law solely because she was a woman, is a classic legal articulation of the “separate spheres” ideology (<http://usinfo.state.gov/usa/infousa/facts/democrac/62.htm>). “The civil law, as well as nature herself, has always recognized a wide difference in the respective spheres and destinies of man and woman,” writes Justice Bradley. “Man is, or should be,

woman’s protector and defender. The natural and proper timidity and delicacy which belongs to the female sex evidently unfits it for many of the occupations of civil life” (475). In another reliance on circular reasoning, existing restrictions on married women unfit them for serving as attorneys. Not all women are married, the judges admit, but such women are exceptions to God’s intentions: “It is true that many women are unmarried and not affected by any of the duties, complications, and incapacities arising out of the married state, but these are exceptions to the general rule. The paramount destiny and mission of woman are to fulfil the noble and benign offices of wife and mother. This is the law of the Creator. And the rules of civil society must be adapted to the general constitution of things, and cannot be based upon exceptional cases” (476). Reading this decision alongside, for example, Mary Wilkins Freeman’s “The Revolt of ‘Mother’” can facilitate a discussion of gender roles and the confinement of certain women to the domestic sphere. Students generally are delighted by the “revolt” of the main character in this story, but they also come to see how her rebellion kept her firmly in the domestic sphere. She seizes agency, but she’s still baking pies for her husband by the end of the story.

Introducing legal texts into American literature courses provides students with a deeper understanding of American history, law, and literature, and it makes them better readers. One risk is that literature students encountering legal documents may overstate the power of the law, for example, assuming that if the law banned slave literacy, slaves must not have been literate. Showing the challenges to legal restrictions helps to destabilize what can seem like the omnipotence of the law. We can demonstrate the power of the law as we simultaneously point out places where the law has been contested and resisted. ■

Teaching Less Familiar Works: Alice Cary's "Uncle Christopher's"

by Paul Lauter

This is the first in new series of articles—"Teaching Less Familiar Works"—to be included in the Heath Newsletter. Also in this issue and in this series: an examination of the works of Carlos Bulosan, by Charles Molesworth. We invite you to contribute articles on teaching less familiar/infrequently taught works featured in The Heath Anthology. Please see the request for newsletter contributions at the end of the newsletter.

"That inward purity must be manifested by a public washing of the feet, that it was a sin to shave the beard, and an abomination for a man to be hired to preach, were his doctrines ..." Alice Cary, "Uncle Christopher's"

September 11 has placed familiar—and not so familiar—American literary texts in a new light. Take, for example, Claude McKay's sonnet "America":

Although she feeds me bread of bitterness,
And sinks into my throat her
tiger's tooth,
Stealing my breath of life, I will
confess
I love this cultured hell that tests
my youth!
Her vigor flows like tides into my
blood,
Giving me strength erect against
her hate.
Her bigness sweeps my being like
a flood.
Yet as a rebel fronts a king in state,
I stand within her walls with not a
shred
Of terror, malice, not a word of
jeer.
Darkly I gaze into the days ahead,
And see her might and granite
wonders there,
Beneath the touch of Time's unerring
hand,
Like priceless treasures sinking in
the sand.
(1921—*Heath Anthology*, II, 1676–77)

Once, I think, the final lines might have evoked, for those familiar with it, Shelley's "Ozymandius": "Look on my Works, ye Mighty, and despair!/"

Nothing beside remains." It is possible that McKay, given his British-based Caribbean education, might have had that poem in mind. After the World Trade Center, of course, the collapse of a society's great monuments has a rather different valence. That may be especially true here because the poem does not initially seem to be moving into an *ubi sunt* mode, and the end comes as something of a surprise, even a shock.

Further, McKay's ambivalence toward America, and its extraordinary racist and challenging culture, has many echoes today. These are as likely to emerge among American minority students as among immigrants, many of whom come to the U.S. despite an intense dislike for significant elements not only of American foreign policy but of America's narcissistic, tediously sexualized culture. Suddenly, then, McKay's poem—taught far less frequently than other of his works—claims more of our attention, and the complexities of his outlook emerge with fresh clarity and power.

A rather different, though quite as useful, instance is provided by an even less-known story, Alice Cary's 1853 "Uncle Christopher's." The lines from the story I have used as an epigraph seemed until recently a remote, slightly comical detail. But if we begin to think of the often violent strictures among Talibani and other Islamicists against men's shaving their beards, then Uncle Christopher's fundamentalist creed becomes somewhat more frightening than amusing. It can, in fact, be seen as an expression of male supremacy, a form of display to which

only boys can aspire and only men can achieve.

Indeed, seen from this perspective, other aspects of the story appear in rather a new way. For example, one might ask about the extent to which the women of Uncle Christopher's household are, figuratively at least, placed behind the veil. They are trapped in the blue stockings they perpetually knit within the house, from which they hardly venture forth, and their lives, like that of the narrator, are controlled by the power not so much of the determinative male, as of the culture that promotes Christopher as "gifted." My point here is not to argue for the "relevance" of "Uncle Christopher's" to students now touched, however lightly, by a contemporary issue. Nor is it to promote Cary's "prescience" for having written a story that in the mid-19th century opens some of the consequences of 21st-century fundamentalism.

Rather, I want to suggest two mildly theoretical issues. First, the meanings a text may evoke obviously change, as the contexts of reading and the very language itself, alter. It might be an interesting exercise to ask students to imagine the differences, whatever they might be, between their responses to "Uncle Christopher's" now and what they might have been prior to September 11. For me, it has in the past been a dreamscape to set alongside those of Poe. Compare, for example, the journeys with which this story and "The Fall of the House of Usher" begin. Poe obviously makes use of the conventions of the Gothic romance; Cary seems to use that of the "realistic" village sketch. But a closer reading quickly makes clear that "realism" in any sense of the term is far from her objective. Why do it this way? And why, too, set a tale of child abuse—an ugly reality hardly confined to the 19th century—in the strange frame of a dead-of-winter journey? Such comparisons and issues, social and textual, have made the story one of my favorites to teach. Now, however, the story's mocking of Uncle

Christopher's constant evocation of scriptural discourse, takes on more rebellious qualities, the feminist rage out of which it is composed coming into bold relief.

And second, there is the canon question. Why has this story remained so marginal to mid-19th-century fiction? Most of my students find it compelling; indeed, my graduate students generally find Cary's work irresistible. Yet the one volume of her stories is now out of print and we felt constrained to reduce the two stories we had in the Third Edition of *The Heath* back to one in the Fourth Edition. I've worried at this question in papers and in conferences, and sometimes in class as well. Is the problem Cary's subject matter? Her central figures are female, white, rural, and largely working class. Is that a losing combination? Consider, too, her wonderful "Preface" to *Clovernook*:

Looking over the proof sheets, as from day to day they have come from my publisher, the thought has frequently been suggested that such experiences as I have endeavored to describe will fail to interest the inhabitants of cities, where, however much there may be of

It might be an interesting exercise to ask students to imagine the differences...between their responses to "Uncle Christopher's" now and what they might have been prior to September 11.

pity there is surely little of sympathy for the poor and humble, and perhaps still less of faith in their capacity for those finer feelings which are too often deemed the blossoms of a high and fashionable culture. The masters of literature who at any time have attempted the exhibition of rural life, have, with few exceptions, known scarcely anything of it from participation, and however brilliant may have been their pictures, therefore, they have seldom been true. Perhaps in their extravagance has been their greatest charm. For myself, I confess I have no invention, and am altogether too poor an artist to dream of any success which may not be won by the simplest fidelity. (7-8)

To be sure, what we have here is a quite artful positioning of Cary's speaker in relation both to midwestern rural Ohio, from which the author came, and the New York world into which she had just moved. Are these words gestures of anxiety, nostalgia, anger, perhaps? However that might be, it seems to me that they call attention to a too little addressed factor in determining reputation, use, and if you will, canon. That factor may be class.

However that might be, it seems to me that "Uncle Christopher's" offers unusual opportunities not only to address the kinds of current issues I have noted, but to engage students in some of the questions that, as teachers and editors, we always face. ■

Teaching Less Familiar Works: Some Thoughts on Carlos Bulosan

by Charles Molesworth

How might one go about teaching Carlos Bulosan's work? *The Heath Anthology* offers our students an opportunity to read the works of many American writers who were deeply involved in the immigrant experience. While each of these writers has something distinct to offer, Bulosan creates a fictional world that shares many features with other writers who put the immigrant experience at the center of their imagination. The excerpt from Bulosan's autobiographical novel, *America Is in the Heart*, can in fact serve as a template for the typical immigrant

story. As such, it can be taught as a way of introducing immigrant fiction, or as a kind of coda for other stories in *The Heath*. But before looking at some of the structural and thematic features of the excerpt, it might be best to begin with some discussion of Bulosan himself.

As the *Heath* headnote tells us, Bulosan was the first Filipino writer to achieve national recognition in America. What the average college student should focus on is the sharp change in Bulosan's reputation. The

instructor might start by explaining what *Look* magazine was like; how its circulation was comparable to that of the most popular magazines in America; and how it published news stories and features that served the function in the 1930s and '40s that is today filled by such popular television shows as "60 Minutes." Then when the students see that Bulosan's novel was named by *Look* magazine as one of the 50 most important books ever published, they will have some context in which to appreciate his literary standing—and to see, by inference, how tastes and values in literature change markedly, even in the space of one or two lifetimes. This fact of changing literary values and reputations can be traced to a large extent to the urgency of the social problems that the author treats. After

World War II, immigration was for a while less of a problematic issue, as a wave of nationalistic and isolationist sentiment became dominant.

Immigration is once again a pressing national issue, and the work of writers like Amy Tan, Bharati Mukherjee, and Maxine Hong Kingston is likely to be known by many students. But Bulosan's approach to his own fictional material, which is drawn from his own life, has a more direct and

established community of earlier immigrants from the narrator's homeland; the exploitation at the hands of these earlier immigrants, who have become all too adept at managing the harsh pressures of a new life; the sudden drop in fortune, rather than the conquest of the "streets paved in gold"; and the whiffs of nostalgia as the character hears a song from home, or tastes the food of childhood. Obviously if the instructor is teaching immigrants in the class,

This contrast might be played off against a more speculative point, one that concerns the sense of the historical moment in Bulosan. As the excerpt makes clear, the narrator comes to what we would call a working class consciousness as he struggles to stay afloat in his world of harsh economics. Though the work was published in 1946, Bulosan arrived in America in 1930. This means that the awareness of the great Depression of 1929 formed the mindset out of which Bulosan wrote and in which he experienced his first taste of American values and cultural habits. *America Is in the Heart* is in many ways a work of the Depression era and can be read alongside Odets' *Waiting for Lefty* and LeSueur's "Women on the Breadlines," both classics of the literature of the 1930s. The immigrant story often overlaps with an indigenous fictional world, chiefly because the immigrants cannot help but become characters in a larger, national story that is being shaped around them, and sometimes even behind the back of the most careful observer.

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straightforward cast to it. One can tell in reading the excerpt that Bulosan had few literary models available to him. He works with a frank realism that often reads as if he is giving a sort of testimony to some authority figure. At the same time, the work can be read in the key of a personal correspondence or a friendly conversation; almost nothing is exaggerated or theatricalized. The first person narrator recurs often in immigrant stories, and Bulosan's version of this fictional device is so understated that it might escape attention. But the students might well try to say exactly where and how Bulosan's narrator turns from the public dimension of the story in order to point to some personal or inner moment; these details serve to counterpoint the larger frame of the story with that special sense of testimony, marked with wonder and confusion, common to many immigrant storytellers.

With these cultural and stylistic contexts introduced, the instructor might turn to the narrative frame of the story. Here the themes and images of what we can almost call the classic immigrant narrative become apparent. Bulosan shows us the shock and disorientation of the narrator's arrival; the seeking out of the already

these students can readily be drawn on to "authenticate" these details, even while contrasting them in terms of the specificity of their own experiences. And there is what remains one of the chief themes in immigrant literature, the quick and often chaotic formation and dissolving of communities, setting up an almost rhythmic sense of loneliness and belonging that carries the narrative action forward.

Another way to open up the story is to compare it with a work by Younghill Kang, *East Goes West*, an excerpt of which is included in the Modern period of *The Heath*. Kang was a near contemporary of Bulosan's, but he published his main work about ten years earlier than Bulosan. The important points of contrast, however, have largely to do with questions of class. Though the protagonists in both stories are forced to find work in menial jobs—Bulosan's works in a fish cannery and Kang's works as a domestic servant—the social surround in the two stories could hardly be more different. In Kang the world of the employer offers the protagonist a chance, however covert, to read Shakespeare. For Bulosan's narrator, the world of work is grinding and exploitative in the extreme.

These are some of the features that might very well appeal to students in a class of American literature, and they give ample evidence of how the diversity and scale of *The Heath Anthology* can be used to make such a class a series of cross-pollinations and cross-hatchings in the larger life and portrait of America. ■

Wanted: Contributing Editors

Yes, the Fourth Edition of *The Heath Anthology of American Literature* has only recently been published. All the same, we are beginning to plan for the next edition. And we know that a significant number of the contributing editors who have worked on the anthology for a decade and more are now ready to move on. We will therefore need a significant number of new contributing editors for the Fifth Edition.

Faculty and graduate students who use *The Heath Anthology* or who are otherwise interested in the text might therefore wish to volunteer to take on the responsibilities of a contributing editor.

As a contributing editor, you would be responsible for a number of tasks:

- Selecting, in consultation with the period editors, texts for inclusion in the anthology written by an author on whom your work focuses
- Writing or revising headnotes (and bibliographies) in light of recent scholarship
- Writing material for the Instructor's Guide
- And, increasingly important from our point of view, suggesting links and other Internet materials for *The Heath* web site that may be helpful to other instructors and to students. In fact, new contributing editors—and others—can begin right now to add materials to the web site.

As you know, *The Heath Anthology* has always been the work of a large number of people, involved in a variety of ways. It is important to us to sustain the collective spirit of the project from which *The Heath* grew. We hope, therefore, that you will consider taking on the tasks of a contributing editor. Write to us at the publisher's office and tell us which author you might consider taking on (it may be a year or more before we know definitively which will be available in the Fifth Edition). Or, if it isn't practical to become a contributing editor, think about adding material to the new web site.

In any case, we welcome your participation in this ongoing project. ■

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