

## THE USE OF LITERARY TEXTS: A MATTER OF POINT OF VIEW

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In selecting literary texts for classroom discussion, two factors are generally considered: the WHAT and the HOW.<sup>1</sup> The former should accommodate the time available, the level of difficulty and the readership in view. The latter must account for the teacher's approach together with the students' interest and objectives. The text should be regarded as a motivation in itself and the approach to it as a way of reaching goals.

As far as the type of text to be used, two important points are observed: length and identification. A number of research papers verify that short texts in ESL classes produce better results than long ones.<sup>2</sup> In addition such texts should relate to the students' world so as to provoke immediate responses. On that ground twentieth-century writing, for example, can be more appealing than earlier fiction.

Another point, sometimes overlooked, involves the genre issue. Students' preference for or prejudice against certain literary forms may constitute a problem for the teacher. Generally speaking, there is a marked preference for short stories, plays or novels over poetry, which is, by the way, the least appreciated. The choice of one genre, say, plays, may motivate students who like the form and disappoint the others. One way to arouse students' indiscriminate interest in all forms is to select (A) poems written in simple English, (B) short scenes from a play, (C) dramatic scenes from a novel or (D) parts of a short story to be studied separately, then comparatively. In broad terms, all genres could be addressed in class with a variable degree of success provided the right choice is made.

In short, literary texts for ESL students can be motivating as long as they do not present initial obstacles to distract students' attention.

### TEXT SELECTION

The teacher is responsible for making selections. To make the proper choice, he should put his expertise to effective use. Based on my experience as a teacher of literature and English as a second language, I chose to focus on the short story for these reasons. The short story relies on unity of setting, condensation of plot and on a simplified use of characterization. Moreover, it will be considerably simple to break a story into meaningful sections without losing perspective of the whole (as will be shown in the course of this work).

However, the teacher's choice must be linked to the students' interest. Students' motivation will depend not only on the teacher's but also on their very own needs and special interests. The teacher should then discuss those needs and interests with the group before making choices.

## REORIENTING OUR TEACHING OF LITERATURE IN EFL CLASSES

My past experience as a teacher of literature has shown me that one of the most common objectives of advanced-level students is to read a piece of fiction in the original and be able to paraphrase and discourse on technical and thematic points. There is nothing wrong with those objectives "per se." Yet we may be doing students a lot of harm by making them read lengthy pieces of fiction in difficult language and style.

Therefore, I propose a new approach to literature by means of short texts to be chosen in accordance with the points discussed in the previous paragraphs. Such texts are meant to motivate students to read literature. As they get into the dynamic process of reading, they will take interest in literature.

My approach--narrative point of view--consists in the examination of the narrator's role in short fiction, as summarized in the next paragraphs. To help students attain their goals, sample exercises are presented in sections I through VIII.

## NARRATIVE POINT OF VIEW

Wayne Booth, in The Rhetoric of Fiction, refers to point of view as "our modern 'fourth unity'" (p.165), attributing to it a role in the narrative technique as prominent as that of the three unities in drama--action, time and place. In recent years point of view has become a primary concern of critics and writers because of its intrinsic connection with meaning in a work of fiction.

The spotlight then is on the narrator--a guide to readers--who will appear under different disguises: a character participating in the action, directly or indirectly; a witness to the events described; a partial or an impartial observer; an omniscient narrator. The reader, for his part, may be led by an authoritative or unauthoritative narrator. In the first case the reader views the fictional characters and events according to the narrator's scope of vision, and in the second the reader may draw conclusions from the narrator's account.

The choice of viewpoint is carefully made by the author since it is linked to the story's structure and meaning. The reader's vision of a certain piece of fiction will be directly related to the whole body of information the narrator chooses (or is able) to disclose, considering his own limitations.

The narrator's role may be limited by the author, the subject matter, the situations portrayed, or by his own intentions, selective mind or memory, perception, intellect, bias and finally by other characters or narrators. Such limitations result from choice--the choices made by the author for the sake of meaning, effect, intelligibility or purpose. Therefore, the choice of a center of vision is not made at random. The center of vision, in Percy Lubbock's words, is "the mind that really commands the subject" (p. 74), that interprets the action for the reader, and "the action will accordingly be faced from his or her position" (p. 75).

The fact that writers choose a fool, a black or a child as the narrator is intimately linked to the essence of the story and its structure. The same episodes narrated by other characters would constitute totally different stories.

With specific reference to viewpoint as described above, I will examine two texts taken from William Faulkner's "A Rose for Emily." The purpose of such an examination is to show how a focus on the narrator (he who sends out the messages) may enhance readers' grasp of the text.

#### APPLICATION: A FEW SAMPLES

##### I. Anticipation Exercise

This type of exercise, borrowed and adapted from an essay on ESP, is "intended to encourage an attitude of expectancy in the reader" (R. McKay, p. 10) of scientific texts. In literature classroom such a discussion--conducted in the students' native language--is meant to motivate students for two reasons. First it stirs up their imagination. Not knowing "A Rose for Emily" in advance, they outline a story of their own with the same title. Secondly, as they read the first part, Text I, they silently search for similarities and differences, only to find more of the latter. (This is where scientific texts mostly differ from literary ones.) Therefore, students verify the impossibility of prediction and the importance of the narrator since the story is narrated from his standpoint.

##### II. A Sample Approach to Text I: The First Two Paragraphs

After reading the first paragraph, I ask the group whether or not that is a typical funeral and why. What I am driving at is the fact that those people attend the funeral not as a sign of love or friendship to Emily or her relatives. The whole town goes: the women are curious to see the interior of Emily's house while the men merely show a respectful affection. Those are the two points the narrator mentions in order to build an atmosphere of suspense involving the protagonist.

Before moving to the second paragraph, I induce the students to discuss the next paragraph as they foresee it. I want them to provide individual responses to

the text, now that they have a frame of reference--the first paragraph. The purpose of the exercise is to make students play the role of narrators. To the same extent that their voice is heard in class, so should the narrator's in the story.

As we resume our look at the second paragraph, we note that it may pose a few questions: long sentences and a difficult vocabulary. The structure, however, is quite simple. In the first sentence the narrator describes Emily's house, still new; in the second the same house, but old; and in the third Emily's grave, her afterlife dwelling. In order to make students grasp the ideas suggested by those three descriptive passages, I ask them to provide one to three words describing:

- A. Emily's house (then);
- B. her neighborhood (then);
- C. her house (years later);
- D. her neighborhood (years later);
- E. her new neighborhood (now).

The words chosen will illustrate the image students have formed in their minds along these lines. The white fancy house of the old days has changed into an old unpleasant-looking place. In turn Emily's influential old neighbors have all died and so have the officers and unknown soldiers who fought in the Battle of Jefferson. All those people, together with Emily, now lie in the same cemetery without recognition or glory.

As the above examples show, such a step-by-step technique will contribute to an overall idea of the text. Besides, that technique is a varied one since every paragraph demands a different approach.

### III. Relating Ideas within Paragraphs

A follow-up exercise consists of parallels and inferences suggested by related words in the narrative. To describe Emily's new house, for example, the narrator employs words suggestive of shapes--"squarish," "cupolas," "spires" and "scrolled." Together, those words portray Emily's imposing residence: big and square with dome-shaped roofs, the pointed towers on top and balconies with spiral ornaments.

Other terms of comparison concerning Emily's decaying house can be found in the same paragraph. A few words, which students will not take long to identify, point to the house's obliteration, such as the garages, cotton gins and gas pumps in the neighborhood--once, a most select street.

By the middle of the paragraph the house is compared to the protagonist Emily Grierson. Her resemblance to her decaying house is conveyed by two words: "stubborn" and "coquettish." It is as if both, house and owner, kept flirting frivolously with the cotton gins, garages and gasoline pumps, refusing to make way. In fact, in the story's first paragraph, the narrator refers to Emily as a "fallen monu-

ment," thus reinforcing the same idea.

To conclude this activity, I once more draw students' attention to the last sentence of the same paragraph and have them tell me what death is believed to do to people from all walks of life. From the closing statement students soon infer that death makes everyone equal. Emily's prestigious neighbors, she herself, high officials, as well as anonymous soldiers, are all buried in Jefferson cemetery.

Such an exercise serves as a springboard to a more complex type which relates ideas expressed in two or more paragraphs in both texts, as will be shown in section VI.

#### IV. Determining the Method of Presentation

Two commonly used methods of presentation are the chronological and the retrospective. The first places a strong emphasis on action and the second on character. In the chronological technique the narrator often uses the present tense to describe actions taking place at or by the time of narration. In the retrospective technique the narrator sometimes chooses the past tense to portray episodes that took place prior to the time of narration. Furthermore, in the first approach, as the episodes happen, the plot is unraveled whereas in the second the narrator himself presents the incidents in an order of his choice.

After this brief explanation, students proceed to the analysis of the presentation method of "A Rose for Emily," following this line of thought. In the introductory paragraph, Text I, Emily is dead. In the third paragraph the narrator begins the story of her life. The first episodes portray Emily at about sixty-five. The other three parts of the story (not examined here) maintain the same retrospective pattern. However, from Text I only, students gather that the narrator is moving back in time. Therefore, his main concern is not action--all gone--but Emily's character.

The first paragraph of Text II echoes the interrupted scene at the story's outset--the only scene taking place in the present. In this part the narrator gives reasons for the ladies' and the men's reactions to Emily's death mentioned before. The subsequent paragraphs will gradually reveal Emily's secret--her dreadful crime to her lover--and will explain the narrator's interest in Emily.

In other words the narrative is built in a circular pattern beginning and ending with the funeral scene. What is achieved in the end is (A) the disclosure of Emily's crime and (B) the clarification of some episodes mentioned in other parts of the story, which will be discussed in section VII:

Part II: the smell developed in area surrounding the house;

Part III: the poison Emily once bought;

Part IV: the man's toilet-set Emily once ordered for her fiancé.



In conclusion the purpose for recovering the presentation method is to unfold some of the most important responsibilities of the narrator: to choose his focus of narration, to depict the most revealing incidents and to present them in a significant order. All three are related to the composition of meanings.

## V. Correlation

This exercise relies on the correlation of words or expressions in search of meaning. For example, in Text II, paragraph 2, the narrator states that the town came to look at Emily "beneath a mass of bought flowers, with the crayon face of her father musing profoundly above the bier."<sup>3</sup> The underlined phrase above has little denotative meaning. However, by referring to Text I, paragraph 5, students recover the idea suggested previously, which explains the figure of speech above:

On a tarnished gilt easel before the fireplace stood a *crayon portrait* of Miss Emily's father.<sup>4</sup>

In the first quotation the narrator uses a synecdoche, that is, a part is put for the whole (the father's face for his portrait). In so doing the narrator indicates his focus of attention at the moment: the man's facial expression as if he too were meditating on his daughter's secret.

As both quotations show, the figurative phrase depends on the denotative one so as to be understood properly. As a rule, recovering the ideas plays an important role in the relation between narrator and reader through language.

## VI. Integrating Paragraphs and Title

A closer look at paragraphs 5 and 4, Texts I and II, respectively, will draw our attention to repetitive words, similar sentence structure and equivalent narrative passages. Nevertheless, the two passages express contrasting moods.

In order to underscore the contrast and the comparisons, I ask students to take from the paragraphs in question examples of (A) politeness x violence, (B) parlor = upstairs room and (C) Emily = upper room. The contrast can be thus explained. In Text I the representatives (politely) knock at the door and go into Emily's living-room in order to collect taxes. In Text II the townspeople (violently) break down the door and invade the secret room with intent to inspect it. Comparison (B) is drawn from the similarity of both rooms: the pervading dust, lack of sunlight and the tarnished objects. Comparison (C) can be supported as follows. Both, Emily and the upstairs room, are isolated: for a good many years no visitor has come to see Emily, and no one, except for the man who was later murdered, has ever entered the room upstairs. Both are terrifying: the room resembles a tomb, where Emily has often

lain beside the corpse (skeleton) of Homer Barron.<sup>5</sup>

Consequently, we may ask what the narrator means when he offers Emily a rose. Opposing views vary from (A) a rose for a lonely lady or a tribute to a dead human being to (B) a rose for a monster or a tribute to a brave woman. According to the author, "the poor woman had had no life at all. Her father had kept her more or less locked up and then she had a lover who was about to quit her, she had to murder him. It was just 'A Rose for Emily'--that's all" (Gwynn and Blotner, eds., pp.87-8). In my view, however, the narrator's gesture reveals the respect he feels for Emily--the hated, yet envied last member of the powerful Griersons. In addition such a respectful feeling is similar to the one shared by the men at Emily's funeral. This similarity identifies the narrator as a member of that group although younger than the "very old men" who talked of Emily as if "they had danced with her and courted her perhaps."

When asked to interpret the title, students should be free to draw inferences no matter how far-out may seem. What is important at this stage is the comprehension of the narrator's implicit messages, which by their very own nature can only be externalized through the readers' grasp of the ideas.

## VII. Bridging the Two Texts

This activity is intended to supply the missing plot in search of coherence. For that purpose I select four or five unknown dramatic scenes from the story--one for each group of students--and have them prepare an outline of events at home (to save class time). The following day I ask one student from each group to read his assignment and then answer eventual questions with or without the help of the others.

In choosing the dramatic scenes, I intend to show: (A) Emily with Homer defying the whole town; (B) Emily buying a toilet-set for Homer; (C) Emily at the drugstore buying the arsenic; (D) the men sprinkling lime around the house to get rid of the smell; and (E) the ladies visiting her after her father's death. Through those scenes students familiarize themselves with (A) Emily's relationship to Homer and the townspeople's reaction to their affair; (B, C, D) Emily's crime and how she managed to get away with it; (E) her alienation.

Such a discussion usually takes less than fifteen minutes, and at the end the group will have a good idea of the whole story. Furthermore, the discussion often arouses students' interest in reading the story in its entirety. At this point questions on the author are likely to follow. The teacher, therefore, should be prepared to give a bird's-eye view of William Faulkner, the man, his writing and culture in order to help students put the story into perspective. As Sandra McKay has stated, "literature offers several benefits to ESL classes. It can be useful in developing linguistic knowledge both on a usage and use level. Secondly, to the extent that students enjoy reading literature, it may increase their motivation to interact with a

text and thus, ultimately increase their reading proficiency. Finally, an examination of a foreign culture through literature may increase their understanding of that culture and perhaps spur their own creation of imaginative works" (p. 531).

#### VIII. The Task of Narration

In order to underscore the multiplicity of viewpoints from which a story can be portrayed, I usually present a simplistic view a scene, as follows. In the courtroom are the defendant, the lawyers and witnesses, the jury and judge. Beside the judge there is a closed door guarded by a policeman.

Generally speaking, the scene above may be depicted from the point of view of any of the people in court (first-person narration) or from the vantage point of someone like God (an omniscient narrator), who can even see a woman hidden behind the door and also read the minds of each person in the room.

No doubt that a story told by an omniscient narrator, for example, will vary notably from the story of the other characters. The narrator is, therefore, responsible for communicating his views. As a consequence, he may express emotions, expose other characters and, more certainly than not, his background and certain personality features. He may even twist the facts around and lie to himself or to readers. Hence, the narrator is supposed to narrate the episodes as he comprehends them. The writer, in this regard, just functions as a line of communication between his writing ability and the narrator's world.

Although narrators are independent from the writer, their verisimilitude relies on the choices made by their creator. Writers are responsible for making narrators consistent with their personalities, background and the fictional world they represent.

As the spotlight is directed onto the narrator of "A Rose for Emily," I lead students to recover some of the choices made by Faulkner in regard to viewpoint. A few questions serve as guidelines:

- A. Who is the narrator?
- B. Where does he live?
- C. What is his social background?
- D. How educated is he?

Students may infer from the narrator's manner of expression that Faulkner chose an educated neighbor of the Griersons for the role. Living close to Emily Grierson, he could observe her and the house and also get information from the servant as well as from the townspeople.

As a character, however, the narrator stays in the background, and that is what the following questions are meant to suggest:



- A. Do you think the narrator is outgoing, friendly and popular in Jefferson?
- B. Why is he interested in Emily?
- C. Is he convincing enough for you?
- D. What did he describe that first held your attention?
- E. Find examples where the narrator
  1. refers to other characters (he, she, they);
  2. refers to himself directly (I);
  3. refers to himself indirectly (we);
  4. gives evidence of his presence in Emily's house (upstairs).

The narrator plays the role of the observer with no direct participation in the action. For example, in the third paragraph, Text II, he states, "we knew that there was one room in that region above stairs which no one had seen in forty years," but he immediately steps back and adds, "they waited until Miss Emily was decently in the ground before they opened it."<sup>6</sup>

The narrator keeps such a low profile that some readers may even find it difficult to determine his sex.<sup>7</sup> Others may identify him as the author himself although there is no clearcut indication to that effect. Two of Faulkner's characters, by way of example, have also been identified as the story's narrator: Quentin Compson of "That Evening Sun" (Millgate, p. 29) and Charles Mallison of The Town (Brooks, 1976, p. 377). At any rate, in regard to the narrator's identity, the only bit of evidence we can extract from the texts is that he is a resident of the local community--Jefferson, Mississippi.

To conclude this section, I ask students to portray the narrator of the given story from their perspective: his looks, personality and way of life. They should, in turn, explain what brought them to such conclusions. From my vantage point, what best reveals the narrator's personality, besides his detachment, is his intellectual ability which shines through his arrangement of the episodes, made in a highly intricate way, yet structurally flawless.<sup>8</sup>

By this time students (readers) and narrator are side by side: readers understand the narrator (a fictional character) and the story (his world) a little better. Both--narrator and story--begin to make sense as they complete each other.

#### CONCLUSION

In approaching these texts in class, I expect to demonstrate the importance of the narrator in fiction. "A Rose for Emily" is the first of a series of stories exhibiting different types of narrator: partially omniscient (he who does not have access to information unknown to characters); unreliable (he who lies to readers or to himself), and a few others.

Students, for their part, will be able to discourse on the narrator's

role within the text (and not simply say that the story is told in the first or third person). They will, furthermore, pinpoint repetitive patterns influencing the presentation of material and also hinting at the narrator's personality. If available, the viewpoint of critics, critical readers and even of the author should be considered for the representation of comparative and/or contrasting vantage points. In effect, such an approach to viewpoint in fiction is, most of all, a matter of point of view.

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#### NOTES

1. For further discussion on these topics, refer to the articles by Whitney and Allen.
2. The following authors state or imply that brevity is an important factor in the selection of reading material for classroom use: Ronald Taubitz, "On Teaching Narrative Prose and Poetry," *English Teaching Forum*, 12, NQ 3 (July-Sept. 1974), 31. According to the author, "[b]revity and simplicity are important factors to keep in mind when selecting literary works for classroom discussion." Ovaiza Sally, "Suggestions for Teaching Reading," *English Teaching Forum*, 12, NQ 3 (July-Sept. 1974), 35. In the author's opinion, "where a reading passage is long, it is advisable to break it at some suitable point and treat it as two selections." Yuko Kobayashi, "A New Look at Reading in the College Program," *English Teaching Forum*, 13, NQs 3 and 4 (1975), 192. The author observes, "[s]hort selections allow us to be flexible in responding to the changing needs of the students." R.M. Todd Trimble and Louis Trimble, "Literary Training and the Teaching of Scientific and Technical English," *English Teaching Forum*, 15, NQ 2 (Apr. 1977), 11. In the above article the authors analyze three texts--two scientific and one literary. The first two are about 270 and 600 words long, respectively. The third is a sonnet (composed of 14 lines) by Shakespeare.
3. Italics are mine.
4. Idem.
5. This matter is controversial. Some critics believe that Emily suffers from necrophilia (Brooks, Johnson, Ross, Magalaner). Other critics refute that idea. Elmo Howell, for example, has observed that "there is no basis for the assumption that Emily spends the last forty years of her life cohabiting with a corpse. Furthermore, this emphasis on the morbid, at the expense of any moral implication, is not consonant with Faulkner's sympathy for the lady, to whom he hands a rose in salute." However, it seems that Emily has slept in the upper room at least twice: at or by the time of the murder and years later when her hair began to turn gray.
6. Italics mine.

7. See Kenneth Payson Kempton, *The Short Story* (Cambridge: Harvard Univ. Press, 1954), p. 105.
8. Refer to Floyd C. Watkins, "The Structure of 'A Rose for Emily.'", *Modern Language Notes*, 69, NQ 7 (Nov. 1954), 508-10.

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TEXT I\*

A ROSE FOR EMILY

William Faulkner

When Miss Emily Grierson died, our whole town went to her funeral: the men through a sort of respectful affection for a fallen monument, the women mostly out of curiosity to see the inside of her house, which no one save an old man-servant - a combined gardener and cook—had seen in at least ten years.

It was a big, squarish frame house that had once been white, decorated with cupolas and spires and scrolled balconies in the heavily lightsome style of the seventies, set on what had once been our most select street. But garages and cotton gins had encroached and obliterated even the august names of that neighborhood; only Miss Emily's house was left, lifting its stubborn and coquettish decay above the cotton wagons and the gasoline pumps—an eyesore among eyesores. And now Miss Emily had gone to join the representatives of those august names where they lay in the cedar-bemused cemetery among the ranked and anonymous graves of Union and Confederate soldiers who fell at the battle of Jefferson.

Alive, Miss Emily had been a tradition, a duty, and a care; a sort of hereditary obligation upon the town, dating from that day in 1894 when Colonel Sartoris, the mayor—he who fathered the edict that no Negro woman should appear on the streets without an apron—remitted her taxes, the dispensation dating from the death of her father on into perpetuity. Not that Miss Emily would have accepted charity. Colonel Sartoris invented an involved tale to the effect that Miss Emily's father had loaned money to the town, which the town, as a matter of business, preferred this way of repaying. Only a man of Colonel Sartoris' generation and thought could have invented it, and only a woman could have believed it.

When the next generation, with its more modern ideas, became mayors and aldermen, this arrangement created some little dissatisfaction. On the first of the year they mailed her a tax notice. February came, and there was no reply. They wrote her a formal letter, asking her to call at the sheriff's office at her convenience. A week later the mayor wrote her himself, offering to call or to send his car for her, and received in reply a note on paper of an archaic shape, in a thin, flowing calligraphy in faded ink, to the effect that she no longer went out at all. The tax notice was also enclosed, without comment.

They called a special meeting of the Board of Aldermen. A deputation waited upon her, knocked at the door through which no visitor had passed since she ceased giving china-painting lessons eight or ten years earlier. They were admitted by the old Negro into a dim hall from which a stairway mounted into still more shadow.



It smelled of dust and disuse—a close, dank smell. The Negro led them into the parlor. It was furnished in heavy, leather-covered furniture. When the Negro opened the blinds of one window, they could see that the leather was cracked; and when they sat down, a faint dust rose sluggishly about their thighs, spinning with slow motes in the single sun-ray. On a tarnished gilt easel before the fireplace stood a crayon portrait of Miss Emily's father.

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## TEXT II\*

The Negro met the first of the ladies at the front door and let them in, with their hushed, sibilant voices and their quick, curious glances, and then he disappeared. He walked right through the house and out the back and was not seen again.

The two female cousins came at once. They held the funeral on the second day, with the town coming to look at Miss Emily beneath a mass of bought flowers, with the crayon face of her father musing profoundly above the bier and the ladies sibilant and macabre; and the very old men—some in their brushed Confederate uniforms—on the porch and the lawn, talking of Miss Emily as if she had been a contemporary of theirs, believing that they had danced with her and courted her perhaps, confusing time with its mathematical progression, as the old do, to whom all the past is not a diminishing road but, instead, a huge meadow which no winter ever quite touches, divided from them now by the narrow bottle-neck of the most recent decade of years.

Already we knew that there was one room in that region above stairs which no one had seen in forty years, and which would have to be forced. They waited until Miss Emily was decently in the ground before they opened it.

The violence of breaking down the door seemed to fill this room with pervading dust. A thin, acrid pall as of the tomb seemed to lie everywhere upon this room decked and furnished as for a bridal: upon the valance curtains of faded rose color, upon the rose-shaded lights, upon the dressing table, upon the delicate array of crystal and the man's toilet things backed with tarnished silver, silver so tarnished that the monogram was obscured. Among them lay a collar and tie, as if they had just been removed, which, lifted, left upon the surface a pale crescent in the dust. Upon a chair hung the suit, carefully folded; beneath it the two mute shoes and the discarded socks.

The man himself lay in the bed.

For a long while we just stood there, looking down at the profound and

fleshless grin. The body had apparently once lain in the attitude of an embrace, but now the long sleep that outlasts love, that conquers even the grimace of love, had cuckolded him. What was left of him, rotted beneath what was left of the nightshirt, had become inextricable from the bed in which he lay; and upon him and upon the pillow beside him lay that even coating of the patient and biding dust.

Then we noticed that in the second pillow was the indentation of a head. One of us lifted something from it, and leaning forward, that faint and invisible dust dry and acrid in the nostrils, we saw a long strand of iron-gray hair.

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