Radu BURDUJAN

English Literature

in XIX – XXI centuries

Course Handbook

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FOREWORD

The course handbook on English Literature spans from the 19th to the 21st century and is tailored specifically for EFL students studying Anglophone Literature.

Part I, *Course Notes*, offers an exploration of basic periods and important literary works.

Unit I: Introduction to English Literature lays the groundwork, elucidating key terminologies and historical contexts.

Units II-V delve into the Pre-Romanticism of William Blake's poems and the Romanticism period, featuring Byron's poetry and Jane Austen's prose.

Units VI-VII explore the Victorian Period with Charles Dickens's prose.

Units VIII-X herald the Modernist period and the stream-of-consciousness technique introduced by James Joyce and continued by Virginia Woolf.

Units XI-XIII take an in-depth look at the Postmodernist Period through the works of William Golding and George Orwell.

Units XIV-XV cover the multidimensional literature of the 21st century.

Part II, *the Reader*, is an anthology curated to exemplify English literary heritage. Each text, ranging from Romantic poets to Zadie Smith's novels, offers readers opportunities for intellectual exploration and aesthetic enjoyment.

Course Outcomes. The course *English Literature from the 19th to the 21st Century* aims to provide EFL students with a comprehensive understanding of the evolution of English literature, from the emergence of Romanticism to contemporary 21st-century texts. It seeks to cultivate both linguistic competence and literary appreciation through exposure to key authors, genres, and movements that have shaped the Anglophone literary tradition. The course also aims to foster critical thinking and interpretative skills, encouraging students to engage thoughtfully with

literary texts while drawing connections between historical contexts and thematic developments.

Course Objectives. This course handbook seeks to: (1) develop students' analytical and interpretative skills through close reading and textual analysis of canonical literary works from the 19th to the 21st century; (2) expand students' academic and literary vocabulary, including figurative language, phrasal verbs, and idiomatic expressions, encountered in a range of poetic, narrative, and dramatic texts; (3) strengthen reading comprehension by engaging students in structured activities that promote understanding of plot, character development, narrative techniques, and stylistic features; (4) deepen students' understanding of the contexts that shaped literary production in specific periods, such as Romanticism, Victorianism, Modernism, and Postmodernism; (5) cultivate critical thinking, interpretative reasoning, and independent reflection through guided discussions, comparative analyses, and argument-based writing; (6) foster a personal and aesthetic appreciation of literary themes such as identity, power, morality, and human experience across different literary periods.

Target Audience. The course handbook is designed to support the learning process for the *English Literature from the 19th to the 21st Century* course, taught to second-year undergraduate students. It is delivered in the fourth semester for the following programs: English and French, English and German, English and Italian, and English and Spanish. Additionally, it is taught in the third semester for the English Language program. It serves as a foundational course for students specializing in English and preparing for advanced literary and linguistic studies.

Evaluation. The course handbook includes a structured range of tasks and exercises aimed at assessing and reinforcing students' understanding of both theoretical content and literary texts. These tasks include: (1) comprehension questions that check understanding of plot, character development, setting, and thematic elements in selected literary texts; (2)

multiple-choice and short-answer questions to assess knowledge of literary periods, genres, and key terminology; (3) close reading exercises requiring identification and interpretation of literary devices such as metaphor, irony, and stream of consciousness; (4) vocabulary tasks focused on the contextual meaning of idiomatic expressions and figurative language used in the texts; (5) author-focused tasks combining biographical information with reflective questions about how historical and cultural contexts influence the author's work; (6) literary timeline activities to reinforce chronological understanding of literary movements; (7) matching exercises that connect literary terms with their definitions or examples from the texts; (8) comparative analysis prompts encouraging students to contrast themes, narrative techniques, or characters across different works or periods; and (9) guided interpretation exercises with step-by-step questions to help students explore tone, style, symbolism, and narrative perspective. These tools are designed to develop students' literary analysis skills, improve reading comprehension, and support the practical application of literary knowledge in academic discourse.

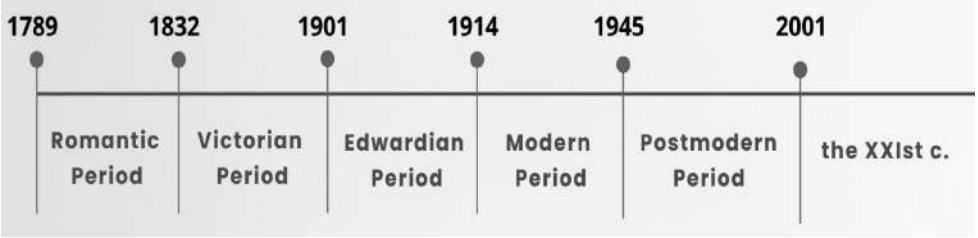
Individual Work Evaluation. The course handbook includes four structured tasks designed to evaluate students' individual work by engaging them in in-depth literary analysis and personal interpretation. Each task is centered on a specific literary text or excerpt and is followed by a series of focused activities. For example, in the analysis of Shelley's *Ozymandias*, students are required to identify sonnet structure, poetic meter, and stylistic devices such as irony, personification, and symbolism, as well as to compare the poem with Byron's *Sonnet on Chillon* and *Apostrophe to the Ocean* in terms of structure, imagery, and thematic development. In another task, students create detailed character profiles for figures like Oliver Twist or Mr. Bumble, examining physical traits, personality, motivations, and significant actions, and then visually represent their chosen character with an explanatory commentary. Tasks on modernist texts such as *Mrs. Dalloway* guide students through the identification of stream of consciousness elements, emotional states, and symbolic contrasts. Similarly, students analyze the symbolism of the

conch shell in *Lord of the Flies*, exploring its meaning, the impact of its destruction, and the differing reactions of characters. Each individual work task includes both analytical and reflective components, encouraging students to use textual evidence and develop coherent written arguments. These activities are assessed based on criteria such as accuracy of literary analysis, depth of interpretation, clarity of expression, and engagement with thematic issues.

PART I: COURSE NOTES

Unit I: Introduction to the course

British literature from the nineteenth through the twenty-first centuries presents a rich tapestry of evolving cultural, social, and artistic movements. The nineteenth century, marked by the Romantic and Victorian eras, saw the emergence of iconic figures like Jane Austen, Charles Dickens, and the Brontë sisters, whose works grappled with themes of social change, individualism, and morality. The twentieth century introduced Modernism and Postmodernism, with authors such as Virginia Woolf, James Joyce, and George Orwell pushing the boundaries of narrative form and exploring the complexities of identity, politics, and existentialism. In the twenty-first century, British literature continues to thrive, diversifying with voices from various backgrounds and addressing contemporary issues such as globalization, digitalization, and multiculturalism, as seen in the works of authors like Zadie Smith and Ian McEwan.



The Romantic Period (1789–1832)

The beginning date for the Romantic period is often debated. Some claim it is 1785, immediately following the Age of Sensibility. Others say it began in 1789 with the start of the French Revolution, and still others believe that 1798, the publication year of William Wordsworth and Samuel Taylor Coleridge's book *Lyrical Ballads*, is its true beginning.

The time period ends with the passage of the Reform Bill (which signaled the Victorian Era) and the death of Sir Walter Scott.

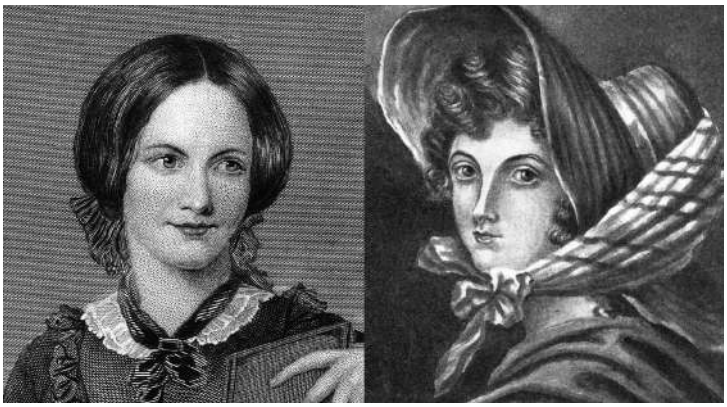


Percy Bysshe Shelley (1792-1822)

This era includes the works of such juggernauts as Wordsworth, Coleridge, William Blake, Lord Byron, John Keats, Charles Lamb, Mary Wollstonecraft, Percy Bysshe Shelley, Thomas De Quincey, Jane Austen, and Mary Shelley.

The Victorian Period (1832–1901)

This period is named for the reign of Queen Victoria, who ascended to the throne in 1837 and reigned until her death in 1901. It was a time of great social, religious, intellectual, and economic change, heralded by the passage of the Reform Bill, which expanded voting rights. The period is often divided into "Early" (1832–1848), "Mid" (1848–1870), and "Late" (1870–1901) periods, or into two phases: the Pre-Raphaelite (1848–1860) and the Aestheticism and Decadence (1880–1901) movements.



Charlotte Brontë (1816-1855) and Emily Brontë (1818-1848)

The Victorian period is in strong contention with the Romantic period for being the most popular, influential, and prolific period in all of English (and world) literature. Poets of this time include Robert and Elizabeth Barrett Browning, Christina Rossetti, Alfred Lord Tennyson, and Matthew Arnold, among others. During this time, Thomas Carlyle, John Ruskin, and Walter Pater advanced the essay form. Finally, prose fiction truly found its place under the auspices of Charles Dickens, Charlotte and Emily Brontë, Elizabeth Gaskell, George Eliot (Mary Ann Evans), Anthony Trollope, Thomas Hardy, William Makepeace Thackeray, and Samuel Butler.



Arthur Conan Doyle (1859 - 1930)

Arthur Conan Doyle also became a significant figure with his creation of the iconic detective Sherlock Holmes, pioneering the detective fiction genre that would become immensely popular in both the Victorian era and beyond.

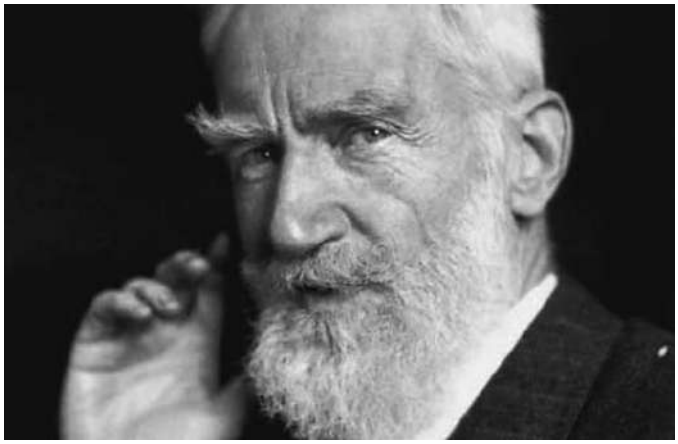


Oscar Wilde (1854 - 1900)

Oscar Wilde, a notable figure of the period, brought a distinctive wit and satirical edge to Victorian literature with his plays and novels, such as *The Importance of Being Earnest* and *The Picture of Dorian Gray.* Wilde's work often critiques societal norms and explores themes of aestheticism and decadence, reflecting the complexity of the late Victorian cultural landscape.

The Edwardian Period (1901–1914)

This period is named for King Edward VII and covers the time between Victoria's death and the outbreak of World War I. Although it was a short period (and a short reign for Edward VII), the era includes incredible classic novelists such as Joseph Conrad, Ford Madox Ford, Rudyard Kipling, H.G. Wells, and Henry James (who was born in America but spent most of his writing career in England); notable poets such as Alfred Noyes and William Butler Yeats; and dramatists such as J.M. Barrie, George Bernard Shaw, and John Galsworthy.



George Bernard Shaw (1856-1950)

The Modernist Period (1914-1945)

The modernist period traditionally applies to works written after the start of World War I. Common features include bold experimentation with subject matter, style, and form, encompassing narrative, verse, and drama. W.B. Yeats' words, "Things fall apart; the center cannot hold," are often referred to when describing the core tenet or "feeling" of modernist concerns.



W.B. Yeats (1865 - 1939)

Some of the most notable writers of this period include novelists James Joyce, Virginia Woolf, Aldous Huxley, D.H. Lawrence, Joseph Conrad, Dorothy Richardson, Graham Greene, E.M. Forster, and Doris Lessing; poets W.B. Yeats, T.S. Eliot, W.H. Auden, Seamus Heaney, Wilfred Owen, Dylan Thomas, and Robert Graves; and dramatists Tom Stoppard, George Bernard Shaw, Samuel Beckett, Frank McGuinness, Harold Pinter, and Caryl Churchill.



James Joyce (1882-1941) and Virginia Woolf (1882-1941)

New Criticism also appeared at this time, led by figures such as Virginia Woolf, T.S. Eliot, William Empson, and others, which reinvigorated literary criticism in general. It is difficult to say whether modernism has ended, though we know that postmodernism has developed after and from it; for now, the genre remains ongoing.

The Postmodernist Period (1945–1990s)

The postmodernist period emerged in the aftermath of World War II, as a direct reaction to modernist ideals. Discussions about its end continue, with some suggesting around 1990, yet it remains premature to firmly establish its conclusion. Prominent figures of this era include Samuel Beckett, Joseph Heller, Anthony Burgess, John Fowles, Penelope M. Lively, and Iain Banks. Many of these authors also made significant contributions during the modern period, showcasing the interplay and coexistence of these literary epochs.



Jeanette Winterson (1959-present)

Postmodernist British literature, spanning from 1945 onwards, departs from traditional narrative structures, delving into themes like fragmentation, identity, consumerism, and the blurring of reality and fiction. Notable authors emblematic of this period include George Orwell, William Golding, Angela Carter, Salman Rushdie, Ian McEwan, Martin Amis, Jeanette Winterson, and Julian Barnes. They push boundaries through innovative techniques, metafiction, and intertextuality, reflecting the cultural shifts, political uncertainties, and technological advancements that define the postmodern landscape.



Salman Rushdie (1947-present)

Ian Fleming, known for his *James Bond* series, contributed to the development of spy fiction, a genre that often reflects postmodern concerns such as the blurred lines between reality and fiction. His work, while rooted in the Cold War context, also engages with themes of identity and the complexities of modern global politics, aligning with the broader postmodern landscape.

The 21st century

The 21st century in British literature marks a dynamic era characterized by diverse voices, global influences, and evolving literary forms. It reflects a shift towards more inclusive narratives, addressing themes such as identity, multiculturalism, technology, and environmental concerns. The boundaries between genres continue to blur, giving rise to hybrid forms and experimental styles. Notable British writers of the 21st century include Zadie Smith, Ali Smith, Hilary Mantel, Kazuo Ishiguro, Ian McEwan, Salman Rushdie, Jeanette Winterson, and Helen Oyeyemi, among many others. This period also witnesses the emergence of new literary trends such as eco-literature, speculative fiction, and digital storytelling, highlighting British literature's ongoing evolution and vitality into the contemporary age.

Comprehension questions:

The 19th century

1. Name some iconic figures of nineteenth-century British literature.

2. Which literary movements dominated the nineteenth century, and how did they differ from each other?
3. What event marks the beginning of the Romantic period?
4. Identify a significant author of Romanticism and briefly describe their literary contributions.
5. What historical event marks the borders of the Victorian period?
6. Identify a significant author of the Victorian period and briefly describe their literary contributions.

Comparing Romanticism and Realism

Exercise 1. Match the following characteristics with either Romanticism or Realism:

a. Celebration of nature and the sublime;
b. Emphasis on accurate depiction of everyday life;
c. Focus on the middle and lower classes;
d. Detailed descriptions and straightforward narrative style;
e. Emphasis on emotion and individualism;
f. Focus on the imagination and creativity;
g. Interest in the past, folklore, and mythology;
h. Exploration of social issues and moral dilemmas;
j. Representation of characters as they are, without idealization;
k. Idealization of rural life and the natural world.

Exercise 2. Read the following excerpts and identify whether each one is an example of Romanticism or Realism:

Excerpt 1: The woods were filled with the soft rustle of leaves, a gentle whisper that spoke of ancient secrets and untold stories. As she wandered deeper into the forest, the sense of wonder and the beauty of the natural world enveloped her, filling her heart with a profound sense of peace and belonging.

Excerpt 2: He walked through the crowded streets, observing the bustling activity around him. The vendors shouted their wares, children played in the alleys, and the harsh realities of urban life were

evident in every corner. He could see the weariness in the faces of the workers, the struggle etched into their expressions.

The 20th century

7. How did Modernism and Postmodernism differ in their approach to narrative form and themes? Provide examples of authors from each period.
8. Discuss the Modern period and name two figures associated with this movement.
9. Name a notable author of the postmodern period and explain how their works reflect postmodern themes.

Comparing Modernism and Postmodernism

Exercise 3. Match the following characteristics with either Modernism or Postmodernism:

a. Fragmentation of narrative and characters
b. Experimentation with new literary forms and styles
c. Blurring of reality and fiction
d. Focus on subjective experience and inner consciousness
e. Irony and playfulness
f. Search for meaning in a chaotic world
g. Metafiction and self-referentiality
h. Exploration of existential themes

Exercise 4. Read the following excerpts and identify whether each one is an example of Modernism or Postmodernism:

Excerpt 1: He walked through the city, a labyrinth of thoughts and memories intertwining with each step. The world around him seemed fragmented, each moment a disjointed piece of a larger puzzle. As he pondered the meaning of his existence, he felt a deep sense of alienation and disconnection from the society around him.

Excerpt 2: As you turn the pages of this book, you might start to question if the story I'm living is real or just a figment of the author's

imagination. I find myself wondering the same thing. At times, I feel like I'm the one in control, steering the narrative wherever I choose. But then, a twist happens, and I remember that I'm just a character, a construct of words and ideas. It's a bizarre feeling, being aware of my own fictionality.

The 21st century

10. What are some key characteristics of 21st-century British literature, and who are some of its prominent authors?
11. How has the theme of multiculturalism been addressed in contemporary British literature, and can you name an author known for exploring this theme?

Exercise 5. Match the terms commonly associated with 21st-century British literature and their definitions:

Terms:

- Globalization
- Multiculturalism
- Speculative Fiction
- Eco-literature
- Digital storytelling

Definitions:

a. Literature that explores environmental themes and concerns
b. The representation of diverse cultures within a society
c. Fiction that includes futuristic, fantastical, or science fiction elements
d. The process by which businesses or other organizations develop international influence
e. Narrative techniques using digital media and interactive formats

Unit II. Pre-Romanticism. William Blake

Pre-Romanticism in British literature represents a significant transition from the neoclassical traditions of the 18th century towards the emotional and imaginative fervor of the Romantic era. Pre-Romantic writers sought to break away from the rigid conventions of the Enlightenment era, emphasizing subjective experience and the sublime in their works.

Writers like William Blake, Thomas Gray, and Edward Young are often considered preromantics due to their exploration of themes that would later become central to the Romantic movement, such as the sublime, the supernatural, and the power of imagination.

William Blake stands as a pivotal figure in this movement, embodying its key themes and concerns. His visionary poetry and artwork challenged the rationalism of the Enlightenment, delving into the mystical, the symbolic, and the spiritual realms. Blake's works, such as *Songs of Innocence and Experience* and *The Marriage of Heaven and Hell*, explore themes of innocence, experience, social injustice, and the complexities of human nature.

Biography of William blake

"I am under the direction of messengers from Heaven daily and nightly." *William Blake*



William Blake, a pre-Romantic writer and artist of the late 18th and early 19th centuries, stands as a significant figure in the Romantic Age. His writings have profoundly influenced numerous writers and artists over the years, and he is regarded as a major poet and an original thinker.

Early Years

William Blake was born on November 28, 1757, in the Soho district of London, England. He went to school only for a short time and was mostly educated at home by his mother. The Bible had a strong influence on him and inspired his work throughout his life.

The Young Artist

Blake showed his artistic talent at a young age. When he was 10, he went to Henry Pars's drawing school, where he learned to draw by copying from ancient statues. At 14, he became an apprentice to an engraver. Blake's master was the engraver for the London Society of Antiquaries, and Blake went to Westminster Abbey to make drawings of tombs and monuments. This is where his love for Gothic art began.

During this time, Blake also started collecting prints of old artists like Durer, Raphael, and Michelangelo. He didn't like the popular literature of the 18th century and preferred the works of Shakespeare, Jonson, Spenser, and old ballads.

The Maturing Artist

In 1779, when Blake was 21, he finished his apprenticeship and became a journeyman engraver, working for book and print publishers. He also prepared for a career as a painter and was admitted to the Royal Academy of Art's Schools of Design. In 1780, he began showing his own works.

Blake also started writing poetry. In 1783, he privately published a collection of poems called *Poetical Sketches*, which he had written over 14 years.

In August 1782, Blake married Catherine Sophia Boucher, who could not read or write. Blake taught her how to read, write, draw, and color his designs and prints.

One of the most traumatic events in Blake's life was the death of his brother, Robert, from tuberculosis in 1787. Blake said he saw Robert's spirit ascend through the ceiling at the moment of his death. This vision greatly influenced Blake's later poetry. The next year, Robert appeared to Blake in a vision and showed him a new method of printing his works, which Blake called "illuminated printing."

Blake was already a skilled engraver, and soon he began to receive commissions to paint watercolors. He painted scenes from the works of Milton, Dante, Shakespeare, and the Bible.

Later Years

In 1804, Blake started writing and illustrating *Jerusalem* (1804-20), his most ambitious work. He also showed more of his work at exhibitions, including paintings like *Chaucer's Canterbury Pilgrims* and *Satan Calling Up His Legions*. However, these works were not well received, and one reviewer even called Blake a "lunatic."



Blake was hurt by the negative review and lack of attention. From 1809 to 1818, he did few engravings and fell into poverty and obscurity.

In 1819, Blake began drawing a series of "visionary heads," claiming that the figures he depicted appeared and sat for him. Between 1823 and 1825, Blake engraved 21 designs for an illustrated *Book of Job* (from *the Bible*) and Dante's *Inferno*. In 1824, he began a series of 102 watercolor illustrations of Dante's work, a project cut short by Blake's death in 1827.

In his final years, Blake suffered from a recurring illness he called "that sickness to which there is no name." He died on August 12, 1827, leaving unfinished illustrations for Bunyan's *Pilgrim's Progress* and an illuminated manuscript of *the Bible*'s *Book of Genesis*.

Illuminated printing is a unique artistic technique developed by William Blake in the late 18th century. By 1788, Blake had begun using a method called nowadays "relief etching," where he etched designs into relief on copper plates using quill pens, brushes, and an acid-resistant ink. He wrote text backward and adorned it with images, then etched the plates in acid, leaving the design in printable relief. Blake printed impressions in colored inks and often finished them with watercolors and pen and ink, calling this process "Illuminated Printing" and referring to the final products as "Illuminated Books." This method combined text and intricate hand-drawn illustrations on a single printed page, resulting in a visually striking and cohesive presentation.

The pre-Romantic visionary

William Blake, the renowned writer, and artist of the late 18th and early 19th centuries, is often regarded as a pre-Romantic figure due to the thematic elements and artistic style present in his works. However, it's noteworthy that Blake himself did not openly identify with the Romantic movement, despite sharing many characteristics with Romantic writers.

One reason Blake is considered a pre-Romantic is his exploration of themes such as individualism, imagination, and emotion. His poetry and art often delve into the inner workings of the human mind and spirit, celebrating the power of creativity and intuition. These themes align closely with the later Romantic emphasis on individual experience and expression.

Furthermore, Blake's rejection of Enlightenment rationalism and his belief in the importance of intuition and mystical experiences also align with Romantic ideals. His view of the world as a place of wonder, mystery, and spiritual significance reflects the Romantic fascination with the sublime and the supernatural.

Despite these parallels, Blake did not fully embrace the Romantic label. He maintained a unique artistic vision that transcended categorization, blending elements of mysticism, symbolism, and social critique in his works. His resistance to being labeled as a Romantic may stem from his desire to remain independent and true to his own creative instincts, rather than aligning himself with any specific literary or artistic movement.

In essence, while William Blake is considered a pre-Romantic figure due to the thematic similarities with Romanticism in his works, his reluctance to be labeled as such underscores his status as a visionary artist who defied easy categorization.

Lyric poem

A lyric poem is a type of poetry that expresses personal emotions, thoughts, or feelings in a musical and often highly emotional manner. Here are some key characteristics of lyric poems:

1. **Subjectivity and Personal Insights.** Lyric poems are deeply personal, focusing on the inner experiences and perspectives of the poet. They provide a glimpse into the poet's mind, sharing their emotions, insights, and reflections.
2. **Emotional Intensity and Depth.** One of the remarkable aspects of lyric poetry is its emotional intensity. Poets use powerful imagery and expressive language to convey a wide range of emotions, from happiness and love to sadness and longing.
3. **Musicality and Rhythmic Flow.** Lyric poems are like musical compositions with their rhythmic flow and lyrical language. Poets often incorporate elements of repetition, alliteration, and rhyme, creating a melodic quality that resonates with readers.
4. **Brief yet Impactful.** Unlike longer narrative poems, lyric poems are concise and focused. They capture a single moment or emotion with precision, drawing readers into an intimate and immediate experience.
5. **Vivid Imagery and Sensory Language.** Through rich imagery and sensory language, lyric poets paint vivid scenes and evoke

powerful emotions. Readers can almost feel, see, and hear the experiences described in the poem.

6. **Distinct Personal Voice.** Each lyric poem carries the unique voice of the poet, establishing a direct connection with the reader. The speaker's voice feels intimate and authentic, inviting readers to share the poet's perspective.
7. **Exploration of Universal Themes.** Lyric poetry explores timeless themes such as love, nature, beauty, and the human condition. These themes are often intertwined with personal experiences, offering a deeper understanding of our shared emotions and existence.

Overall, lyric poems offer a glimpse into the poet's inner world, inviting readers to connect with the emotions, imagery, and ideas expressed within the poem.



Comprehension questions:

Pre-Romanticism in British Literature

1. What did Pre-Romantic writers seek to break away from?
2. Which themes did Pre-Romantic writers emphasize in their works?
3. Name three writers who are often considered Pre-Romantics.
4. How did William Blake challenge the rationalism of the Enlightenment in his works?

William Blake's Biography

5. When and where was William Blake born?
6. Who educated William Blake at home, and what inspired his work throughout his life?
7. At what age did Blake become an apprentice to an engraver, and what type of art influenced him during this period?
8. What significant event in Blake's life occurred in 1787, and how did it influence his later work?
9. What method of printing did William Blake invent?
10. Describe the impact of the negative reviews of Blake's work on his career between 1809 and 1818.

11. What were some of the major projects Blake worked on between 1823 and 1825?
12. When did Blake die, and what were some of the projects he left unfinished?

William Blake as a Pre-Romantic Visionary

13. Why is William Blake considered a pre-Romantic figure?
14. Which Romantic themes are present in Blake's works?
15. Why did Blake resist being labeled as a Romantic?

Lyric Poetry

16. What are the key characteristics of lyric poems?
17. How do lyric poems differ from longer narrative poems?
18. What elements do poets often incorporate to create a musical quality in lyric poems?
19. What themes are commonly explored in lyric poetry?
20. How do lyric poems connect with readers on a personal level?

Exercise. Match the words with their definitions: *enlightenment, sublime, imagination, engraver, mystical, symbolism*:

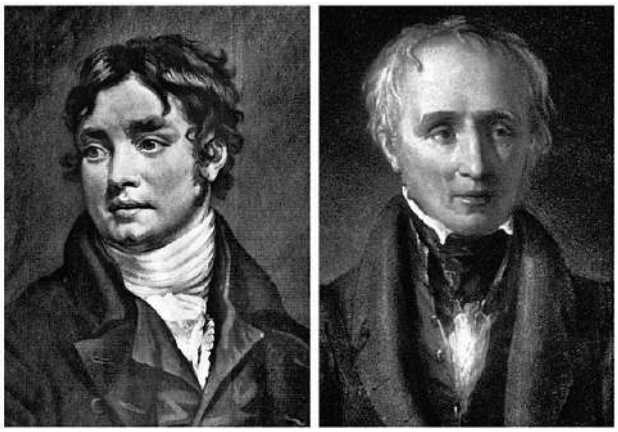
a. The faculty or action of forming new ideas, images, or concepts.
b. An artist who cuts or carves designs on a surface.
c. Philosophical movement emphasizing reason and individualism.
d. Relating to deep spiritual or religious experiences.
e. Artistic use of symbols to represent ideas.
f. Of such excellence or beauty as to inspire great admiration or awe.

Unit III. English Romanticism

Romanticism was an artistic and intellectual movement that originated in Europe in the late 18th century and lasted until the mid-19th century. It is characterized by a heightened interest in nature, an emphasis on the individual's expression of emotion and imagination, a departure from the attitudes and forms of classicism, and a rebellion against established social rules and conventions.

Some of the major points of Romantic literature include an emphasis on the ordinary life of ordinary people, rather than the deeds of perfect types; a language closer to that actually spoken, rather than an artificial "poetic" language; and the deeper significance found in ordinary things.

The manifesto of Romanticism was published in 1798. Seldom in the history of literature has one book had the impact achieved by *Lyrical Ballads*, a small volume of verses by two young poets, William Wordsworth and Samuel Taylor Coleridge. The publication of *Lyrical Ballads* marked the formal opening of the Romantic Age.



William Wordsworth (1770-1850)
Samuel Taylor Coleridge (1772-1834)

Byron created the Romantic hero: impelled by the highest motives of honor, nobility, and love for the common man, this Romantic hero fought impossible battles and performed superhuman deeds. The idea of personal freedom was Shelley's chief concern.

Technique, as well as theme, differed from poet to poet. Shelley was a master of metrics. Keats added a dimension of deep clarity to poetic imagery. Wordsworth revived the sonnet form and wrote some very fine poems in it.

Prose expression was also affected by the spirit of the age. The essay became more personal.

Characteristics of Romanticism

Common Man and Childhood: Romantics believed in the natural goodness of humans, which is hindered by the urban life of civilization. They believed that the savage is noble, childhood is good, and the emotions inspired by both beliefs cause the heart to soar.

Strong Senses, Emotions, and Feelings: Romantics believed that knowledge is gained through intuition rather than deduction. This is best summed up by Wordsworth, who stated that "all good poetry is the spontaneous overflow of powerful feelings."

Awe of Nature: Romantics stressed the awe of nature in art and language and the experience of sublimity through a connection with nature. They rejected the rationalization of nature by the previous thinkers of the Enlightenment period.

Celebration of the Individual: Romantics often elevated the achievements of the misunderstood, heroic individual outcast.

Importance of Imagination: Romantics legitimized the individual imagination as a critical authority.

The Romantic Novel

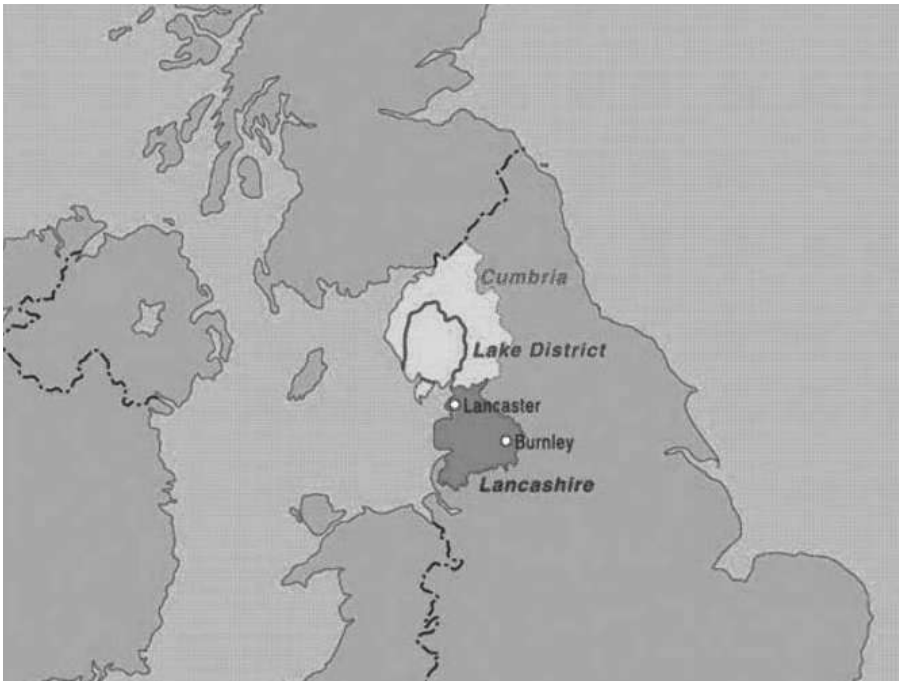
With the new climate of feeling and thought that constituted the Romantic Movement, the novel, too, developed and broadened in scope. Three main lines of growth can be distinguished during these years:

Jane Austen brought **the love novel** to new heights. Every word she wrote is essential to her plot; no detail is superfluous. Jane Austen's *Pride and Prejudice* (1813), a gentle satire on English manners, has been considered by some critics as the very best of British novels.

The second type of novel is **the Gothic novel**, which exploits themes similar to those found in Coleridge's poems. Mary Shelley wrote the ever-famous tale of *Frankenstein* (1817) in this tradition. Bram Stoker's *Dracula* (1897) is one of the best examples of the genre.

A third type of Romantic fiction, **the historical novel**, is exemplified in the work of Sir Walter Scott. Best known among his works is *Ivanhoe* (1820).

Lake Poets



The Lake District, also known as ***The Lakes*** or ***Lakeland***, is a rural area in northwest England. A popular holiday destination, it is famous for its lakes and mountains, as well as its associations with the early 19th-century poetry and writings of William Wordsworth and the Lake Poets.

The Lake Poets all lived in the Lake District of England at the turn of the nineteenth century. As a group, they followed no single "school" of thought or literary practice then known. They are considered part of the Romantic Movement.

The three poets of what has since become known as the Lake School were William Wordsworth, Samuel Taylor Coleridge, and Robert Southey.



Comprehension questions:

Origin and Characteristics

1. When and where did the Romanticism movement originate?
2. What are the primary characteristics of Romanticism?
3. How did Romanticism differ from classicism?

Literature and Poetry

4. What marked the formal opening of the Romantic Age in literature?
5. Name the two poets who published Lyrical Ballads.
6. What themes did Byron, Shelley, and Keats emphasize in their poetry?
7. Which Romantic poet is associated with creating the Romantic hero?

Prose and Novels

8. What contributions did Jane Austen make to Romantic literature?
9. Name two famous Gothic novels from the Romantic period.
10. Which author is known for his historical novels, and what is one of his best-known works?

Themes and Beliefs

11. What did the Romantics believe about the natural goodness of humans and childhood?
12. How did Romantics view nature and its connection to art and language?
13. Explain the Romantic perspective on individual imagination and personal freedom.

Lake Poets

14. Who were the Lake Poets, and where did they live?
15. Name the three poets associated with the Lake School.
16. What was unique about the literary practice of the Lake Poets?

Exercise 1. Match the terms related to Romanticism with their correct definitions:

Terms:

1. Common Man; 2. Intuition; 3. Sublimity; 4. Imagination; 5. Childhood; 6. Awe of Nature; 7. Emotions.

Definitions:

a. The period of being a child, often seen as a time of innocence and natural goodness.
b. The quality of being grand, inspiring awe, especially through a connection with nature.
c. The faculty or action of forming new ideas, images, or concepts.
d. The natural world, celebrated for its beauty and power to inspire admiration.
e. The average, ordinary person, often celebrated for their inherent goodness.
f. Strong feelings such as joy, sorrow, fear, and love, considered vital for human experience.
g. The ability to understand something instinctively, without the need for conscious reasoning.

Exercise 2. Match the types of Romantic novels with their correct definitions:

Terms:

1. Love Novel; 2. Gothic Novel; 3. Historical Novel.

Definitions:

a. A novel that includes elements of horror, mystery, and the supernatural, often set in gloomy, medieval settings.
b. A novel set in a specific historical period, emphasizing realistic detail and historical accuracy.
c. A story that explores romantic relationships, often emphasizing emotion and individualism.

Exercise 3. Determine the genre of each sentence fragment: Love Novel, Gothic Novel, or Historical Novel:

1. The rain tapped sadly against the windows, and my candle was almost gone when I glimpsed the creature's dull yellow eye open in the dim light.
2. I've tried in vain. It's no use. I can't hold back my feelings any longer. You must let me express how deeply I admire and love you.
3. He wore a suit of chain mail and carried a sword, standing firm against the armed knights who surrounded him.

Unit IV. Jane Austen



Jane Austen (16 December 1775 – 18 July 1817) was an English novelist whose works include *Pride and Prejudice*, *Sense and Sensibility*, *Persuasion*, and *Emma*.

Early Life

Jane Austen was born in Steventon, England, in 1775. She lived there for the first twenty-five years of her life. Her father, George Austen, was the rector of the local parish and taught her mainly at home.

Early Writing

Austen began writing while she was a teenager. Between 1796 and 1797, she completed the original manuscript of *Pride and Prejudice*, which she called *First Impressions*. A publisher rejected the manuscript, and it wasn't until 1809 that Austen started revising it. The final version of *Pride and Prejudice* was published in January 1813, two years after *Sense and Sensibility*.

Published Works

Austen published four more novels: *Mansfield Park*, *Emma*, *Northanger Abbey*, and *Persuasion*. The last two were published in 1818, a year after she died.

Anonymity and Privacy

During Austen's life, only her immediate family knew that she was the author of these novels. She published anonymously, which helped her

keep her privacy. At that time, English society thought that women should not enter the public sphere, as it was seen as inappropriate. Also, during the Napoleonic Wars (1800–1815), the government censored literature.

Social Context

In Austen's time, social advancement for young men was possible through the military, church, or law. For women, the main way to improve their status was through a good marriage. Although young women had more freedom to choose their husbands than in the early 18th century, their options were still limited by practical considerations.

Criticism and Legacy

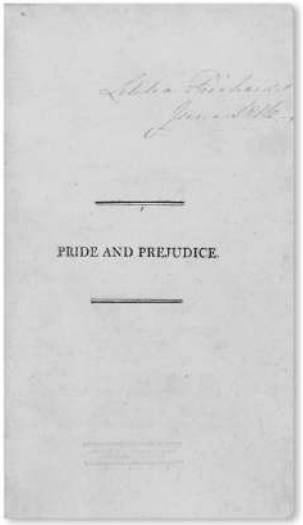
Critics often say that Austen portrayed a limited world. As the daughter of a clergyman, she would have known about the poor in her parish. However, she wrote about her own world, focusing on the middle and upper classes. The lower classes in her novels, if they appear, are usually servants who seem content with their lives.

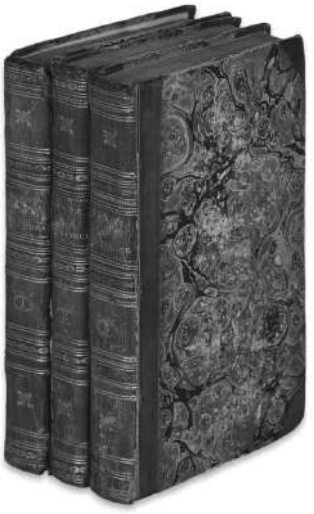
Austen's novels were moderately well-known when they were published. Sir Walter Scott praised her work, saying, "That young lady has a talent for describing the involvements of feelings and characters of ordinary life which is to me the most wonderful I ever met with."

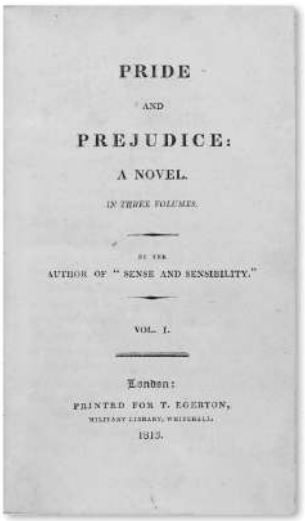
Pride and Prejudice

Comedy of Manners is a literary genre that satirizes the behaviors, customs, and values of a particular social class, often the aristocracy or upper-middle class. This genre typically emphasizes witty dialogue, intricate plots, and the pursuit of romance and social standing. Jane Austen's *Pride and Prejudice* exemplifies the Comedy of Manners through its sharp critique of the British gentry of the early 19th century. The novel humorously exposes the absurdities of social pretensions and the often ridiculous nature of class distinctions. Characters like Mr. Collins and Lady Catherine de Bourgh are portrayed in a satirical light, highlighting their excessive pride and preoccupation with status. Meanwhile, the evolving relationship between Elizabeth Bennet and Mr. Darcy serves as a vehicle for Austen to mock societal norms while also

promoting the values of personal merit and mutual respect over rigid class structures.







It's an intriguing historical detail that the first edition of *Pride and Prejudice* did not bear Jane Austen's name in print. Released anonymously in 1813, the novel's title page simply credited the work to "the author of *Sense and Sensibility*." This deliberate omission of Austen's name hints at the societal norms of the time, where female authors faced challenges in gaining recognition and respect for their literary endeavors. Even though Jane Austen's name wasn't on the first edition of *Pride and Prejudice*, her clever humor, insightful views on society, and enduring stories have made her very famous.

full title: Pride and Prejudice
author: Jane Austen
type of work: love novel
genre: comedy of manners. That's she who created the comedy of manners of middle-class English life.
time and place written: England, between 1796 and 1813
date of first publication: 1813
narrator: third-person omniscient
protagonist: Elizabeth Bennet

antagonist: snobbish class-consciousness (epitomized by Lady Catherine de Bourgh and Miss Bingley)
setting (time): some point during the Napoleonic Wars (1797-1815)
setting (place): Longbourn, in rural England
point of view: the novel is primarily told from Elizabeth Bennet's point of view.
tense: past tense
tone: comic—or, in Jane Austen's own words, "light and bright, and sparkling"
themes: Love; Reputation; Class
motifs: Courtship; Journeys

Themes and Motifs

Love: *Pride and Prejudice* contains one of the most cherished love stories in English literature: the romance between Darcy and Elizabeth. As in any good love story, the lovers must overcome many obstacles, starting with their own personal flaws. Elizabeth's pride leads her to misjudge Darcy based on a bad first impression, while Darcy's prejudice against Elizabeth's lower social status blinds him to her many virtues.

Reputation: *Pride and Prejudice* shows a society where a woman's reputation is extremely important. Women are expected to behave in certain ways, and if they step outside these social norms, they risk being excluded from society.

Class: The theme of class is related to reputation, as both reflect the strict nature of life for the middle and upper classes in England. Class lines are clearly drawn. Austen is often criticized for being classist because she doesn't represent the lower classes. The servants she portrays are generally happy with their lives. While Austen criticizes class structure, she only addresses a small part of it.

Courtship: In a way, *Pride and Prejudice* is the story of two courtships—Darcy and Elizabeth, and Bingley and Jane. Alongside these main romances, there are other, smaller courtships. Courtship is very important in the novel, with marriage being the ultimate goal.

Journeys: Most scenes in *Pride and Prejudice* take place indoors, focusing on the Bennet home in the village of Longbourn. However, journeys, even short ones, often serve as catalysts for change in the novel.

Important Quotations Explained

1. It is a truth universally acknowledged, that a single man in possession of a good fortune, must be in want of a wife.

This is the first sentence of *Pride and Prejudice* and stands as one of the most famous first lines in literature. It quickly introduces the arrival of Mr. Bingley at Netherfield, the event that sets the novel in motion. This sentence also offers a miniature summary of the entire plot. The preoccupation with socially advantageous marriage in nineteenth-century English society is evident here. The narrator also reveals the reverse: a single woman, whose socially prescribed options are quite limited, is in (perhaps desperate) want of a husband.

2. “Which do you mean?” and turning round, he looked for a moment at Elizabeth, till catching her eye, he withdrew his own and coldly said, “She is tolerable; but not handsome enough to tempt me; and I am in no humour at present to give consequence to young ladies who are slighted by other men. You had better return to your partner and enjoy her smiles, for you are wasting your time with me.”

These words describe Darcy’s reaction at the Meryton ball to Bingley’s suggestion that he dance with Elizabeth. Darcy, who sees the people of Meryton as his social inferiors, proudly refuses to lower himself by dancing with someone he considers “not handsome enough” for him. This passing comment reveals his sense of social superiority, which later becomes his main obstacle in admitting his love for Elizabeth.

What Great Writers Have Said About Jane Austen:

"'Principles' or 'seriousness' are essential to Jane Austen's art... Jane Austen's 'principles' might be described as the grammar of conduct." –

C.S. Lewis

"She describes men and women exactly as men and women really are, and tells her tale of ordinary, everyday life..." – *Brabourne*

"Miss Austen understood the smallness of life to perfection. She was a great artist, equal in her small sphere to Shakespeare..." - *Tennyson*

"An artist without artistic temperament and a feminine woman with a masculine mind. That's what I call a double blessing." - *Florence King*

"Jane Austen is a novelist with an extremely narrow focus that extends, surprisingly, into a wide range of concerns. Her books can be viewed most simply as good romance novels, more broadly as sharp critiques of nineteenth-century vanity, cruelty and folly, and - broadest of all - as a reflection about a social and economic systems dedicated to the marginalization and modification of a full half of the human experience." *- John Thorn*



Comprehension questions:

Jane Austen's biography

1. Where was Jane Austen born, and where did she spend the first twenty-five years of her life?
2. Who was primarily responsible for Jane Austen's education?
3. What was the original title of *Pride and Prejudice*, and when was it completed?
4. Why was the original manuscript of *Pride and Prejudice* not published initially?

Published Works and Anonymity

5. List the novels Jane Austen published during her lifetime.
6. Why did Jane Austen choose to publish her novels anonymously?
7. Why do critics say Jane Austen portrayed a limited world in her novels?
8. What did Sir Walter Scott say about Jane Austen's talent?

Pride and Prejudice

9. What literary genre does *Pride and Prejudice* belong to?
10. Why is it significant that the first edition of *Pride and Prejudice* did not bear Jane Austen's name?

11. Who are the protagonist and the antagonist in *Pride and Prejudice*?
12. What are the main themes and motifs in *Pride and Prejudice*?

Literary Criticism

13. How did C.S. Lewis describe Jane Austen's art?
14. What did Tennyson mean by saying Jane Austen was equal in her small sphere to Shakespeare?
15. According to John Thorn, what broader themes can Jane Austen's novels reflect?

Exercise 1. Understanding and Using the Word *Anonymous*:

During the early 19th century, many authors chose to publish their works *anonymously*. This allowed them to avoid the social stigma associated with writing, especially for women. *Anonymity* also provided a shield from criticism and enabled authors to write more freely without fear of personal repercussions. One famous example is Jane Austen, who published her novels without her name, instead using phrases like "by a Lady."

Answer the following questions.

- Why did many authors in the early 19th century choose to publish their works anonymously?
- How did anonymity benefit authors, especially women, during this time period?
- How did Jane Austen sign her novels when she published them anonymously?

Match the word *anonymous* with its correct definition.

a) Having no known name or identity.
b) Extremely famous or well-known.
c) Fully identified with a name.

Rewrite the following sentences using the word anonymous.

1) The novelist's identity remains unknown.
2) Several poems in the collection were written by writers who did not reveal their names.
3) The review was given without identifying the person who provided it.

Exercise 2. Setting and Social Context:

a) Explain how social mobility was achieved for men and women during Jane Austen's time. How is this reflected in the novel?
b) Discuss the limitations and expectations placed on women in Austen's society. How do these societal norms affect the characters in *Pride and Prejudice*?

Exercise 3. Quotation Analysis:

a) Discuss the significance of the novel's opening line: "It is a truth universally acknowledged, that a single man in possession of a good fortune, must be in want of a wife."
b) How does this line set the tone for the rest of the novel? What themes does it introduce?

Unit V. George Gordon Byron



George Gordon Byron, 6th Baron Byron (January 22, 1788 – April 19, 1824), was a leading figure of the Romantic Movement in early 19th-century England. Byron created the concept of the 'Byronic hero'. After leading an unconventional lifestyle and producing a massive amount of emotionally stirring literary works, Byron died at a young age in Greece pursuing romantic adventures of heroism.

Early Life & Early Poems

George Gordon, Lord Byron was born with a clubfoot, which made him extremely self-conscious throughout his life. Byron's father, Captain John Byron, abandoned the family, leaving him with his schizophrenic mother, Catherine Gordon, and an abusive nurse. These early hardships left him without discipline or a sense of moderation, traits he retained throughout his life.

Byron spent his early childhood years in poor surroundings in Aberdeen, where he was educated until he was ten. In 1798, at age 10, George inherited the title and property from his great-uncle, William Byron, and was officially recognized as Lord Byron. He then went on to Dulwich, Harrow School in London, and Trinity College, Cambridge. Here, in 1803, he composed several poems, including *Hills of Annesley* and *The Adieu*.

Early Works and Literary Success

Byron's first collection of poetry, *Hours of Idleness*, appeared in 1807 and received harsh reviews. He responded with the satirical poem *English Bards and Scotch Reviewers* in 1808, attacking the literary community with wit and gaining his first literary recognition. At 21, Byron took his seat in the House of Lords. The following year, he embarked on a grand tour through the Mediterranean and Aegean seas, visiting Spain, Malta, Albania, Greece, and Turkey.

During this journey, he began writing *Childe Harold's Pilgrimage*, a poem about a young man's reflections on travel in foreign lands. The first two cantos of *Childe Harold* were published in 1812 and brought Byron real poetic success, making him an adored figure in London society. Byron effectively spoke on liberal themes in the House of Lords and had a hectic love affair with Lady Caroline Lamb, who described him as "mad, bad, and dangerous to know." His poem *The Corsair* (1814) sold 10,000 copies on the first day of publication.

Personal Life and Exile

In January 1815, Byron married Anne Isabella Milbanke, and their daughter Ada (known as Ada Lovelace) was born in December of that year. However, the marriage was unhappy, and they obtained a legal separation the following year. Byron left England in April 1816, never to return.

He settled in Geneva with Percy Bysshe Shelley, Mary Wollstonecraft Shelley, and Claire Clairmont, who became his mistress. While in Geneva, Byron wrote the third canto of *Childe Harold* and *The Prisoner of Chillon*. At the end of the summer, Byron continued his travels, spending two years in Italy. During his years in Italy, he wrote *Lament of Tasso*, *Mazeppa*, and began *Don Juan*, his satirical masterpiece. He also wrote several dramas, including *The Two Foscari*, *Sardanapalus*, *Cain*, and the unfinished *Heaven and Earth*.

Later Years and Final Adventure

In 1823, a restless Byron accepted an invitation to support Greek independence from the Ottoman Empire. He spent 4,000 pounds of his

own money to refit the Greek naval fleet and took personal command of a Greek unit of elite fighters. On February 15, 1824, he fell ill. Doctors bled him, which weakened his condition further and likely gave him an infection.

Death and Legacy

Byron died on April 19, 1824, at age 36. He was deeply mourned in England and became a hero in Greece. His body was returned to England, but the deans of both Westminster Abbey and St. Paul's refused to bury him there. Instead, his coffin was placed in the family vault at Hucknall Torkard, near Newstead Abbey in Nottinghamshire. In 1969, a memorial to Byron was finally placed on the floor of Westminster Abbey.



Wanderer above the Sea of Fog, a painting by German Romantic artist Caspar David Friedrich (1818) sometimes considered to be a depiction of Lord Byron.

The Byronic hero pervades much of Byron's work. Scholars have traced the literary history of the Byronic hero from Milton, and many authors and artists of the Romantic movement show Byron's influence - during the 19th century and beyond. The Byronic hero presents an

idealized but imperfect character whose attributes include: having great talent, exhibiting great passion, having a distaste for society and social institutions, expressing a lack of respect for rank and privilege, thwarted in love by social constraint or death, rebelling, suffering exile, hiding an unsavory past, ultimately, acting in a self-destructive manner.

Quotes about George Gordon Byron

The more Byron is known, the better he will be loved. - *Contessa Teresa Guiccioli*

The genius of Byron, which appeared at the beginning of this century, is like a funeral torch sculptured on our cradles. - *Emilio Castelar Y Ripoll*

Childe Harold's Pilgrimage

An ***autobiographical poem*** is a type of poetry where the poet writes about their own life experiences, emotions, and personal reflections. This kind of poetry often gives deep insights into the poet's thoughts, feelings, and character, allowing readers to connect with the poet on a more personal level. By using their own stories and experiences, autobiographical poems can explore themes like identity, memory, and personal growth. They act as a bridge between the poet's inner world and the outside world, often showing important moments and emotions that have shaped their life. This type of poetry is powerful because it combines the art of writing poetry with the real-life experiences of the poet.

Childe Harold's Pilgrimage by Lord Byron is an autobiographical poem because Byron wrote it based on his own travels and feelings. In the early parts of the poem, Byron describes his journeys through the Mediterranean and Aegean Sea between 1809 and 1811. Byron admitted that the character of Childe Harold was a lot like himself. By writing about his own life in the form of a story about Harold, Byron was able to share his thoughts and experiences with readers. This made the poem very personal and real, even though it was written as a fictional story.

Childe Harold's Pilgrimage is a long narrative poem written by the British poet Lord Byron while he was at Kinsham. It was published between 1812 and 1818. The poem tells the story of a young man named Childe Harold who, tired of a life of pleasure and partying, looks for

distraction by traveling to foreign lands. In a broader sense, the poem reflects the sadness and disappointment felt by a generation tired of the wars that followed the Revolutionary and Napoleonic eras.

The title comes from the term *childe*, a medieval title for a young man who was training to become a knight.

The poem is quite autobiographical, as Byron openly admitted. The early parts of the work are based on his own travels through the Mediterranean and Aegean Sea between 1809 and 1811. Despite Byron not thinking very highly of the poem, feeling it revealed too much about himself, it became an instant hit when published by John Murray. It made Byron famous in England almost overnight. Women, in particular, were fascinated by the character of Childe Harold, his sense of doom, and his mysterious flaws. Lord Byron quickly became very popular among influential female aristocrats of the time. They saw parts of *Childe Harold* in him, and he felt he had to live up to this reputation.

The work introduced the idea of the ***Byronic hero***, which is still popular today and appears in novels, films, and plays regularly. The Byronic hero is typically seen as an outsider with a contradictory nature: sometimes cruel, sometimes kind, loyal but unfaithful, and never satisfied, always seeking new experiences.

The poem has four sections called cantos, written in Spenserian stanzas. Each stanza has eight lines of iambic pentameter (ten syllables per line) followed by one line of alexandrine (twelve syllables per line), with a rhyme pattern of ABABBCBCC.

pentameter: His / steps / are / not / up/on / thy / paths, / thy / fields / (10 syllables)
alexandrine: And / dash/est / him / a/gain / to / earth: / there / let / him / lay / (12 syllables)

Childe Harold became a way for Byron to express his own beliefs and ideas. In the preface to book three, Byron admits that his hero is just an extension of himself. By hiding behind a literary character, Byron could

express what critic Jerome McGann describes as "man's greatest tragedy is that he can conceive of a perfection which he cannot attain."

Apostrophe to the Ocean is a part of the poem that uses a long literary device called an apostrophe. Not to be confused with the punctuation mark, an apostrophe in literature is when the writer or speaker addresses an inanimate object or abstract idea as if it were a real person.

A poetic apostrophe is an address by the speaker of the poem to an absent person, an idea, or a thing. In Lord Byron's poem *Apostrophe to the Ocean* the speaker is, obviously, speaking to the ocean.

Examples:

O Romeo, Romeo, wherefore art thou Romeo? (*Romeo and Juliet*, William Shakespeare)

Death, be not proud, though some have called thee. Mighty and dreadful, for thou art not so (*Death, be not proud*, by John Donne)

O Captain! my Captain! our fearful trip is done, / The ship has weather'd every rack, the prize we sought is won. (*O Captain! My Captain!*, by Walt Whitman)



Comprehension questions:

1. When and where was Byron born?
2. What physical ailment did Lord Byron have from birth?
3. Where did Byron spend his early childhood years, and where did he receive his education?
4. What was the title of Byron's first collection of poetry, and how was it received?
5. How did Byron get his first literary recognition?
6. During his travels through the Mediterranean and Aegean seas, what significant poem did Byron begin writing?
7. What poem brought Byron real poetic success in 1812?
8. Who did Byron marry, and who was their famous daughter?
9. Why did Byron leave England in 1816, and with whom did he spend time in Geneva?

10. Name at least two works Byron wrote while in Geneva.
11. What cause did Byron support in 1823, and what actions did he take to support it?
12. How did Byron's life come to an end, and where was he buried?
13. What personal experiences influenced the writing of *Childe Harold's Pilgrimage*?
14. What literary form and structure does *Childe Harold's Pilgrimage* use?

Exercise 1. Match the words to their definitions:
pilgrimage, autobiographical, inherited, canto, satirical, elite.

a. a journey to a place of special significance.
b. relating to a story about the author's own life.
c. to receive something from a predecessor, often upon their death.
d. a section or division of a long poem.
e. using humor, irony, or exaggeration to criticize.
f. representing the best or most skilled individuals in a group.

Exercise 2. What are some characteristics of *the Byronic hero*, and how did this concept influence literature?

Exercise 3. Match each trait of the Byronic hero to the correct description:

Traits:	**Descriptions:**
1. Alienation from society; 2. Dark and mysterious past; 3. Deep, intense emotions; 4. Rebellion against societal norms; 5. Self-destructive behavior; 6. Introspection and melancholy; 7. Complex and contradictory nature.	a. prefers solitude, feels disconnected. b. experienced significant trauma. c. strong emotions like love, anger, sorrow. d. challenges societal rules. e. engages in self-harming actions. f. reflects on existence, feels sad. g. admirable, not purely good or evil.

Exercise 4. Reading and Identification:
Read the following descriptions and identify the traits of the Byronic hero in each one. Highlight or underline the key characteristics.

Heathcliff from *Wuthering Heights* by Emily Brontë

- Heathcliff is an orphan brought to live at Wuthering Heights. He is brooding, passionate, and often cruel. His love for Catherine Earnshaw is intense but ultimately leads to his self-destructive behavior. He feels alienated from society and harbors a deep resentment against those who wronged him.

Mr. Rochester from *Jane Eyre* by Charlotte Brontë

- Mr. Rochester is a wealthy and mysterious man with a dark past. He is complex, passionate, and often acts outside societal norms. His secretive nature and the burdens of his past create a sense of mystery and intrigue around him. Despite his flaws, he is deeply devoted to Jane Eyre.

Lestat de Lioncourt from *The Vampire Chronicles* by Anne Rice

- Lestat is a charismatic and rebellious vampire with a disdain for authority. He is intelligent, eloquent, and enjoys challenging societal norms. Lestat's immortality and the loss of his human life lead to deep introspection and melancholy. He is often at odds with his own nature and the consequences of his actions.

Exercise 5. Apostrophe to the Ocean:
What is a poetic apostrophe, and how is it used in Byron's *Apostrophe to the Ocean*?

Exercise 6. Read the following excerpts from poems. Identify which ones contain an example of poetic apostrophe:

William Wordsworth - *Ode: Intimations of Immortality*

O joy! that in our embers
Is something that doth live,
That nature yet remembers
What was so fugitive!

John Donne - *Death, be not proud*

Death, be not proud, though some have called thee
Mighty and dreadful, for thou art not so;

William Shakespeare - *Macbeth*

Out, out brief candle!
Life's but a walking shadow, a poor player
That struts and frets his hour upon the stage.

John Keats - *Ode to a Nightingale*

Thou wast not born for death, immortal Bird!
No hungry generations tread thee down;

Emily Dickinson - *Because I could not stop for Death*

Because I could not stop for Death,
He kindly stopped for me;

Unit VI. English Realism

A nineteenth-century European literary movement, realism is an approach that attempts to describe life without idealization or romantic subjectivity. Realism is most often associated with the literary movement in 19th-century France, specifically with the French novelists Flaubert and Balzac. George Eliot introduced realism into England.

Realism has been chiefly concerned with everyday life among the middle and lower classes, where character is a product of social factors and environment is an integral element in the dramatic complications. Characteristics of realism include detailed descriptions of ordinary, everyday activities and experiences, a focus on the complex relationships and interactions among characters, and an emphasis on the influence of social, economic, and political conditions on individuals' lives. Later writers felt that realism laid too much emphasis on external reality.



George Eliot (1819 - 1880)

George Eliot, a key figure in introducing realism to England, focused on the intricate details of ordinary life and the moral complexities of her characters, as seen in novels like *Middlemarch*. Realism in British literature emphasized the lives of the middle and lower classes, exploring how social, economic, and environmental factors shaped individuals' experiences and destinies.



Thomas Hardy (1840 - 1928)

Authors like Charles Dickens and Thomas Hardy also contributed significantly to this movement. Dickens highlighted the harsh realities of urban life and social injustices in works such as *Oliver Twist*, *Bleak House*, and *Hard Times*. These novels often portrayed the difficult living conditions of the poor and the corruption within societal institutions. Meanwhile, Hardy often depicted the struggles of rural communities against a backdrop of an indifferent natural world in novels like *Tess of the d'Urbervilles*, *Far from the Madding Crowd*, and *The Mayor of Casterbridge*. His works frequently explored themes of fate, suffering, and the inevitable conflicts between individuals and their environments. Both authors used their realistic portrayals to critique societal issues and highlight the complex interplay between individuals and their surroundings.

Characteristics of realism in literature include:

1. **Detailed Depictions of Everyday Life:** Focus on the everyday activities of ordinary people, avoiding idealization.
2. **Complex Characters:** Characters are multifaceted and psychologically complex, with motivations and behaviors shaped by their social and economic conditions.
3. **Social and Environmental Influence:** Emphasis on the impact of social class, environment, and historical context on individuals' lives and decisions.

4. **Realistic Events:** Storylines and events are realistic, avoiding supernatural elements or improbable coincidences.
5. **Objective Narrative Style:** A detached and objective narrative perspective, often employing a third-person point of view to provide a clear depiction of reality.
6. **Focus on Middle and Lower Classes:** Attention to the lives and struggles of the middle and lower classes, highlighting social issues and inequalities.
7. **Ethical Dilemmas and Moral Complexity:** Exploration of ethical dilemmas and moral ambiguities, reflecting the complexities of real-life decisions and actions.
8. **Accurate Dialogue:** Use of natural, everyday speech patterns and dialects to enhance the authenticity of characters and settings.
9. **Rejection of Romanticism:** Avoidance of romanticized or exaggerated portrayals of life, focusing instead on realistic and sometimes harsh truths.
10. **Attention to Detail:** Detailed descriptions of settings, characters, and events to create a vivid and accurate representation of reality.



Comprehension questions:

1. What is the primary aim of the Realism literary movement?
2. Which two French novelists are most closely associated with Realism?
3. How did George Eliot contribute to the Realism movement in England?
4. Describe how Realism literature typically portrays characters.
5. What are some common themes and focuses in Realism literature?
6. How did Charles Dickens contribute to the Realism movement?
7. In what ways did Thomas Hardy's novels reflect Realist characteristics?
8. What narrative style is often employed in Realist literature?
9. How does Realism differ from Romanticism in its depiction of life and characters?
2. List three characteristics of Realism in literature.

3. What aspects of society and environment are typically highlighted in Realist literature?

Exercise 1. Match each characteristic of Realism with its correct description:

Characteristics:

1. Detailed Depictions of Everyday Life;
2. Complex Characters;
3. Social and Environmental Influence;
4. Realistic Events;
5. Objective Narrative Style;
6. Focus on Middle and Lower Classes;
7. Ethical Dilemmas and Moral Complexity;
8. Accurate Dialogue;
9. Rejection of Romanticism;
2. Attention to Detail.

Descriptions:

a. Characters are multifaceted and shaped by their conditions.
b. Avoids idealized or exaggerated portrayals of life.
c. Highlights impact of social class and environment.
d. Uses natural, everyday speech patterns.
e. Explores ethical dilemmas and moral ambiguities.
f. Focuses on everyday activities of ordinary people.
g. Highlights lives and struggles of middle/lower classes.
h. Provides detailed descriptions of settings and events.
i. Uses a detached, objective third-person perspective.
j. Storylines and events are realistic, avoiding the supernatural.

Exercise 2. Fill in the blanks with the appropriate writer's name:

1. … introduced realism into England, focusing on the moral complexities of her characters.
2. … 's novels often portrayed the difficult living conditions of the poor and the corruption within societal institutions.

3. … frequently explored themes of fate, suffering, and the conflicts between individuals and their environments.

Exercise 3. Match each characteristic with the correct description:

Characteristics	**Descriptions**
1. Romanticism - Characterization; 2. Realism - Characterization; 3. Romanticism - Themes; 4. Realism - Themes; 5. Romanticism - Setting; 6. Realism - Setting; 7. Romanticism - Narrative Style; 8. Realism - Narrative Style; 9. Romanticism - Critique of Society; 10. Realism - Critique of Society.	a. Everyday, detailed settings; b. Idealized, emotional characters; c. Objective, third-person narration; d. Focus on nature and emotions; e. Complex, socially influenced characters; f. Imaginative or nature settings; g. Critique of industrialization; h. Focus on social issues; i. Subjective, personal narration; j. Critique of social injustices.

Exercise 4. Analyze and discuss the key differences and similarities between Romanticism and Realism in literature:

a. How do Romanticism and Realism differ in their portrayal of characters and their development?

b. What are the main themes and focuses of Romantic literature compared to Realist literature?

c. How do the narrative styles of Romantic and Realist literature differ?

d. What role do social and historical contexts play in shaping the themes and styles of Romantic and Realist literature?

Unit VII. Charles Dickens



Charles Dickens was born on February 7, 1812, in Port-sea, which later became part of Portsmouth, on the southern coast of England. He was the son of a lower-middle-class but poor father. Because of their financial problems, the family moved often until they settled in Camden Town, a poor neighborhood in London.

At the age of 12, Charles had to work in a warehouse that handled shoe polish. There, he worked with men and boys of the working class. For several months, he was also forced to live apart from his family when they moved in with his father, who was imprisoned in the Marshalsea debtors' prison. This experience of lonely hardship was the most important event of his life and is described in many of his novels, including *The Pickwick Papers*, *Oliver Twist*, *Little Dorrit*, and *David Copperfield*.

Charles returned to school after an inheritance helped his father pay off his debts, but at the age of 15, he had to become an office boy (currier). The next year, he became a freelance reporter or stenographer at the law courts of London. By 1832, he was a reporter for two London newspapers. In the following year, he started writing a series of impressions and sketches for other newspapers and magazines, signing some of them as "Boz." These scenes of London life were published in 1836 as *Sketches by Boz*, his first book.

With the success of *Sketches by Boz*, Dickens married Catherine Hogarth, who eventually gave birth to 10 children.

Early Works

In 1836, Dickens also began to publish *The Posthumous Papers of the Pickwick Club* in monthly episodes. This method of serial publication became a standard way of writing and producing fiction in the Victorian period. It influenced the literary methods of Dickens and other novelists.

During the years of *Pickwick*'s serialization, Dickens became editor of a new monthly magazine, *Bentley's Miscellany*. When *Pickwick* was completed, he began publishing his new novel, *Oliver Twist*, in this magazine.

In 1842, Dickens, who was popular in America, went on a five-month lecture tour of the United States, speaking out strongly for the abolition of slavery and other reforms. On his return, he wrote *American Notes*, which was critical of American materialism.

First Major Novels

After spending a year in Italy, Dickens wrote *Pictures from Italy* in 1846. He then began publishing *Dombey and Son*, which continued until 1848. This novel set a new standard in Dickens's work and marked a turning point in his career. *Dombey and Son* is a realistic novel about human life and takes a somber view of England at mid-century. Its melancholic tone became characteristic of Dickens's novels for the rest of his life.

David Copperfield (1849-1850) is an autobiographical novel that includes elements of Dickens's childhood hardship, his career in journalism and literature, and his love life. Though not Dickens's greatest novel, it was his favorite because it was so personal.

"Dark" Novels

In 1851, Dickens was deeply affected by the death of his father and one of his daughters within two weeks. In response to these losses, he created a series of "dark" novels, which are among the greatest triumphs of fiction. The first of these, *Bleak House* (1852-1853), has perhaps the

most complicated plot of any English novel. It teaches a lesson about social snobbery and selfishness.

Dickens's next novel, *Hard Times* (1854), is more didactic. It was written to challenge the society of the time, which valued selfishness over feelings and people.

Little Dorrit (1855-1857) covers a wide range of social observations. It symbolizes the condition of England with the prison where the heroine's father is kept.

In 1857, Dickens fell in love with an actress named Ellen Ternan and separated from his wife the following year. During this period, Dickens began giving public readings from his novels, which became even more popular than his lectures.

Later Works

In 1859, Dickens published *A Tale of Two Cities*, a historical novel about the French Revolution.

Great Expectations (1860-1861) is considered his most perfectly executed work of art. It tells the story of a young man's moral development from childhood to gentleman status in London. Unlike *David Copperfield*, *Great Expectations* is not autobiographical but is one of the finest examples of its genre.

In the last years of his life, Dickens never fully recovered from a railroad accident in 1865. He died in 1870 and was buried in Westminster Abbey.

Oliver Twist

A **social novel** is a narrative form that serves as a vehicle for critiquing societal norms and injustices, particularly those related to class disparity, poverty, and institutional failings. Through vivid characters and compelling storytelling, Charles Dickens exposes the brutal realities faced by the poor and marginalized in Victorian England, from the exploitation of child labor and the dehumanizing conditions of workhouses to the stark contrast between the wealthy elite and the destitute underclass.

Oliver Twist highlights the social issues and injustices of Victorian England, particularly the plight of the poor and the workings of the Poor Laws, child labor, and the criminal underworld. Through the character of Oliver and his experiences, Dickens exposes the harsh realities faced by orphans and the lower classes.

full title: Oliver Twist: The Parish Boy's Progress
author: Charles Dickens
type of work: novel
genre: social novel; children's story; detective story;
language: English
date of first publication: published in serial form between February 1837 and April 1839; first book edition published in November 1838
narrator: anonymous narrator
point of view: The narrator is third person omniscient, and assumes the points of view of various characters in turn. The narrator's tone is not objective; it is sympathetic to the protagonists and far less so to the novel's other characters. When dealing with hypocritical or morally objectionable characters, the narrative voice is often ironic or sarcastic.
tone: sentimental, sometimes ironic, hyperbolic, crusading
tense: Past
setting (time): 1830s
setting (place): London and environs; an unnamed smaller English city; the English countryside
protagonist: Oliver Twist
major conflict: Although Oliver is fundamentally moral, the social environment in which he is raised encourages thievery and prostitution. Oliver struggles to find his identity and rise above the miserable conditions of the lower class.
rising action: Oliver is taken care of by a gang of London thieves, but refuses to participate in their thievery. An upper-class family takes him in, but the thieves and a mysterious character, Monks, continue to pursue him.

climax: Nancy is murdered for disclosing Monks's plans to Oliver's guardians. Mr. Brownlow gets the full story of Oliver's origins from Monks.

falling action: Fagin is executed and Sikes dies; Oliver and his new family live out their days in happiness.

themes: the failures of charity; the folly of individualism; purity in a corrupt city; the countryside idealized

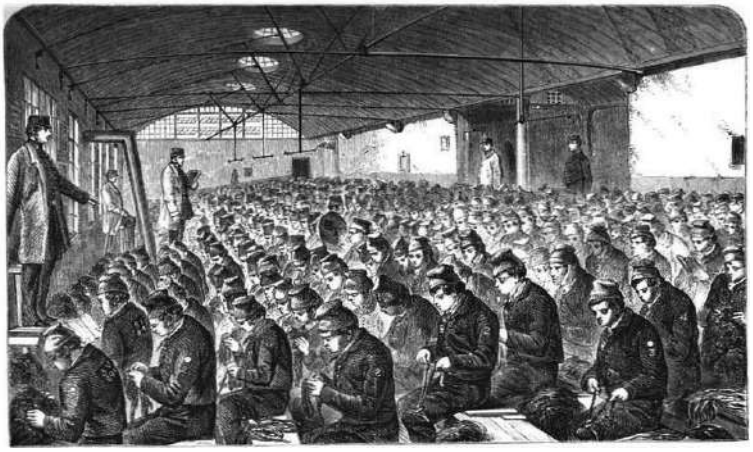
motifs: Disguised or mistaken identities; hidden family relationships; surrogate families; Oliver's face

symbols: Characters' names; London Bridge

Context.

Oliver Twist begins with a strong critique of the English Poor Laws from the 19th century. These laws reflect the Victorian middle class's belief in the value of hard work. During the 1830s, England was rapidly shifting from an agricultural to an industrial society. The rising middle class gained economic power, rivaling the aristocracy.

In the highly stratified English society, the top social tier was occupied by the "gentleman" who didn't need to work. The middle class, however, emphasized work as a moral virtue. Many in this class worried about being associated with the lower classes and saw wealth as a sign of moral goodness. They believed economic success indicated God's favor due to an individual's honest efforts, while poverty was viewed as a personal failing.



Picking oakum in the workhouse

The Poor Laws allowed assistance only to those in established workhouses, threatening beggars with imprisonment and sending debtors, along with their families, to jail. Middle-class society considered those unable to support themselves as immoral. Workhouses intentionally separated families to discourage reliance on public aid, with meager meals provided to encourage finding work.

The shame associated with workhouse aid led many to prefer dying in the streets over seeking help. Dickens himself experienced and condemned the cruelty faced by the poor under the English legal system. In the 1830s, the poor lacked both political and economic representation."

Themes, Motifs & Symbols

The Failure of Charity

A significant part of the beginning of *Oliver Twist* critiques the charitable organizations of the church and government in Dickens's era. This system, established by the Poor Law of 1834, mandated that the poor could only receive government aid if they entered government workhouses. Work was mandatory, families were often separated, and the food and clothing provided were inadequate. The workhouse operated on the belief that poverty resulted from laziness and that harsh conditions would motivate the poor to improve their situations. Dickens uses sarcasm to portray the greed, laziness, and arrogance of figures like Mr. Bumble and Mrs. Mann. Overall, charitable institutions merely perpetuated the dire living conditions of the poor.

Individualism

During the Industrial Revolution and the rise of capitalism, individualism became a popular philosophy. Victorian capitalists believed that society would function best if individuals pursued their own interests.

Purity in a Corrupt City

Throughout the novel, Dickens explores whether the harsh environments depicted have the power to permanently darken the soul.

Through the characters' experiences, it is implied that these conditions do not have such an irreversible effect.

The Idealized Countryside

The injustices faced by the poor in *Oliver Twist* primarily occur in cities, whether in London or provincial towns. Rural settings are portrayed as purifying and free from the immorality found in urban areas. The novel concludes with Oliver and his new family residing in a small village, suggesting a happier life away from the city.

London Bridge

Nancy's choice to meet Brownlow and Rose on London Bridge symbolizes the bridge's role in linking contrasting worlds. It represents the clash between Nancy's degraded environment and the idealized world of Brownlow and Rose. The bridge offers Nancy a chance to embrace a better life, but she ultimately rejects it.

Characters' Names

Oliver Twist: The surname "Twist" suggests the idea of twists or turns in Oliver's life, indicating the unpredictable and often harsh changes he experiences. It reflects the theme of fate and how circumstances beyond Oliver's control shape his life.

Mrs. Mann: The name "Mrs. Mann" is ironic because it suggests maternal negligence ("Mann" being a variation of "man"). Mrs. Mann is depicted as neglectful and cruel. She runs the infant farm where Oliver is initially placed, but instead of providing proper care and nurturing, she mistreats the children under her care and exploits them for financial gain.

Mr. Bumble: The word "bumble" typically refers to clumsy, awkward movements or actions. In the context of Mr. Bumble, the name suggests his ineptitude and incompetence, especially in his role as the parish beadle responsible for overseeing the workhouse and orphanage. He is portrayed as pompous, self-important, and lacking in genuine compassion or understanding.



Comprehension questions:

Charles Dickens's Life and Works

1. When and where was Charles Dickens born?
2. What was the financial status of Dickens's family, and how did it affect their living situation?
3. At what age did Charles Dickens start working in a shoe polish warehouse, and why?
4. How did an inheritance impact Dickens's education?
5. What job did Dickens take up at the age of 15?
6. What pseudonym did Dickens use for his early impressions and sketches, and what was the title of his first book?
7. Who did Dickens marry, and how many children did they have?
8. What significant events in 1851 influenced Dickens's later works?
9. What was the significance of *The Posthumous Papers of the Pickwick Club* in Dickens's career?
10. Name two major novels Dickens published in the 1840s.
11. What are some of the themes and characteristics of Dickens's "dark" novels?
12. What historical event is depicted in *A Tale of Two Cities*?
13. Which novel is considered Dickens's most perfectly executed work of art?

Oliver Twist

14. What is the full title of *Oliver Twist*?
15. In what form and when was *Oliver Twist* first published?
16. Who is the protagonist, and what major conflict does Oliver face?
17. What social issues does *Oliver Twist* highlight?
18. Explain the significance of the Poor Laws in the context of the novel.
19. What does the novel suggest about the countryside compared to the city?

Exercise 1. Discuss the symbolic significance of characters' names in *Oliver Twist*:
How do names like Oliver Twist, Mr. Bumble, and Mrs. Mann reflect their personalities and roles in the story?

Exercise 2. Analyze the symbolism of London Bridge in *Oliver Twist*:
What does London Bridge represent in the context of Nancy's character and the larger narrative?

Exercise 3. Understanding Workhouses:
In *Oliver Twist* Charles Dickens criticizes the Poor Laws of 1834, which required the poor to live and work in workhouses to receive assistance. These workhouses had harsh conditions, as they were designed to discourage people from relying on public aid. Families were often separated, and the work was hard and degrading. The belief at the time was that poverty was the result of laziness and that strict discipline would motivate people to improve their situation. Dickens used characters like Mr. Bumble, who managed the workhouse, to show the cruelty and inefficiency of this system.

1) What were the Poor Laws of 1834 designed to do?
2) How does Dickens portray workhouses in "Oliver Twist"?
3) Why were workhouses intentionally harsh and degrading?
4) How does Dickens use the character of Mr. Bumble to criticize the workhouse system?
5) How do you think Charles Dickens's early life experiences influenced his writing?

UNIT VIII: Modernist literature

Literary modernism began in the late 19th and early 20th centuries in Europe and North America. It was marked by a deliberate change from traditional writing styles in poetry and fiction. Modernist writers experimented with literary forms and expressions, driven by a conscious urge to challenge conventional ways of representing reality and to reflect the changing sensibilities of their time. The upheavals of World War I led to a reevaluation of societal norms and beliefs.

Modernist literature, mainly an English genre of fiction, gained prominence from the 1910s to the 1960s, coinciding with the rise of industrialization and globalization. The advent of new technologies and the traumas of both World Wars, particularly World War I, raised existential questions about the direction of human civilization.

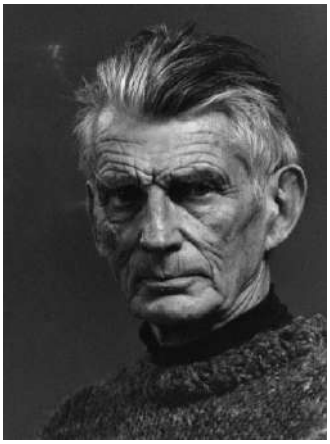
Many consider World War I as the catalyst for Modernism, intensifying and broadening its philosophical inquiries. Significant political upheavals, such as the Russian Revolution (1917), the rise of Nazism and Fascism in the 1930s, the USA's New Deal (1930s), and the Chinese Revolution (1946-52), occurred alongside the cultural ferment of Modernism.

Modernist writers responded to these tumultuous times by exploring introspective themes. They moved away from the Romantic focus on nature and embraced narratives centered on the individual's inner thoughts and consciousness. They portrayed a sense of societal decline instead of progress, highlighting the alienation caused by increasing industrialization and capitalism.

To evoke these emotions, Modernist fiction often used first-person narratives and adopted a stream-of-consciousness style. Unlike traditional narratives with clear structures, Modernist stories might appear meandering to newcomers, employing irony, satire, and comparisons to critique societal flaws.

Prominent Modernist writers in British literature include Samuel Beckett (known for *Waiting for Godot*), James Joyce (*Ulysses*), Joseph Conrad (*Heart of Darkness*), T.S. Eliot (*The Waste Land*), William

Faulkner (*The Sound and the Fury*), John Steinbeck (*The Grapes of Wrath*), E.E. Cummings (*The Enormous Room*), Sylvia Plath (*The Bell Jar*), F. Scott Fitzgerald (*The Great Gatsby*), William Butler Yeats (*The Second Coming*), Ezra Pound (*The Cantos*), Ernest Hemingway (*The Old Man and the Sea*), Virginia Woolf (*Mrs. Dalloway*), D.H. Lawrence (*Lady Chatterley's Lover*), and Gertrude Stein (*The Autobiography of Alice B. Toklas*).



Samuel Beckett (1906 - 1989)

The Modern Age in literature has several **key features**:

1. ***Opposition to Victorian Ideals:*** Modernist literature moved away from the Victorian era's sentimental and moralizing tone, showing a more realistic and often pessimistic view of human experiences.
2. ***Emphasis on Rational Thinking:*** Modernist writers valued reason and intellect, often questioning traditional beliefs and societal norms in their works.
3. ***Impact of World Wars:*** The chaos and disillusionment caused by World War I and II greatly influenced Modernist literature, leading to themes of existentialism, alienation, and the absurdity of war.
4. ***Anti-War Literature and Absurdist Theater:*** Many Modernist works criticized the futility and destruction of war, promoting peace and highlighting the absurdities of human conflict. Absurdist theater, with its illogical and disjointed stories, reflected the chaos and meaninglessness felt in society.

5. ***Incorporation of Science and Psychology:*** Modernist literature often included scientific advancements and psychological insights, exploring themes of identity, consciousness, and the impact of colonialism.
6. ***Introduction of the Term "Avant-Garde":*** The Modern Age introduced the term "Avant-Garde" to describe artists, writers, musicians, and thinkers whose techniques and ideas were radical, experimental, and ahead of their time. These individuals challenged established norms and pushed the boundaries of artistic expression.

Bloomsbury Group

The Bloomsbury Group (1903 – 1964) was a group of English writers, intellectuals, philosophers, and artists. The best-known members were Virginia Woolf, John Maynard Keynes, E. M. Forster, and Lytton Strachey. This group of friends and relatives were closely connected with Cambridge University and lived, worked, or studied together near Bloomsbury, London, during the first half of the 20th century. According to Ian Ousby, "although its members denied being a group in any formal sense, they were united by an abiding belief in the importance of the arts."

The Bloomsbury Group reacted against the social rituals of their time, especially the "bourgeois habits ... the conventions of Victorian life" with their emphasis on public achievement. Instead, they focused more on personal relationships and individual pleasure in a more informal and private way.



Comprehension questions:

Historical Context

1. When did literary Modernism begin and where did it primarily take place?
2. What global events are considered catalysts for the Modernist movement?

Characteristics and Themes of Modernism

3. What are some common themes explored by Modernist writers?
4. How did World War I influence Modernist literature?

Key Features of Modernist Literature

5. How did Modernist literature differ from Victorian literature in terms of tone and themes?
6. How did Modernist writers incorporate scientific and psychological advancements into their works?

Prominent Modernist Writers

7. Name at least three prominent Modernist writers.
8. Provide a brief description of the contributions of one of these writers to Modernist literature.

Bloomsbury Group

9. Who were the members of the Bloomsbury Group, and what was their main focus?
10. How did the Bloomsbury Group's values differ from the societal norms of their time?

Exercise: Match each word from the text with its correct definition.

Introspection; Alienation; Avant-garde; Narrative; Existentialism; Catalyst; Disillusionment.

Definitions:

a. a feeling of disappointment resulting from the discovery that something is not as good as one believed it to be.
b. a feeling of separation or isolation.
c. a new and experimental idea in the arts.
d. the act of looking inward to examine one's own thoughts and feelings.
e. a sequence of events that are narrated in a story.
f. a philosophy that emphasizes individual existence, freedom, and choice.
g. something that causes an important event to happen.

UNIT IX: James Joyce



Who Was James Joyce?

James Joyce was an Irish writer known for his novels, poems, and short stories. He is considered one of the most important writers of the 20th century. His famous novel, *Ulysses*, is known for its unique style called "stream-of-consciousness." Joyce's work often caused controversy because of its explicit content. He had many eye problems throughout his life and died in 1941.

Early Life and Education

James Augustine Aloysius Joyce was born on February 2, 1882, in Dublin, Ireland. He was the oldest of ten children in a Catholic family. His father was a talented singer but had problems with alcohol, which made the family's financial situation unstable. Joyce was very intelligent and loved literature from a young age. He taught himself Norwegian to read plays by Henrik Ibsen and read works by Dante, Aristotle, and Thomas Aquinas.

Joyce went to Jesuit schools, including Clongowes Wood College and Belvedere College. Later, he attended University College Dublin, where he studied modern languages and earned a Bachelor of Arts degree.

Early Works: *Dubliners* and *Portrait of the Artist as a Young Man*

After graduating, Joyce moved to Paris to study medicine but soon focused only on writing. He returned to Dublin in 1903 when his mother became ill and met his future wife, Nora Barnacle, a hotel chambermaid

from Galway. Joyce's first short story was published in the Irish Homestead magazine, starting his literary career.

In late 1904, Joyce and Barnacle moved to Trieste, where Joyce taught English and continued writing. In 1914, he published *Dubliners*, a collection of 15 short stories, followed by his first novel, *A Portrait of the Artist as a Young Man*, in 1916. This novel caught the attention of American poet Ezra Pound, who praised Joyce's unique style.

***Ulysses* and Controversy**

Joyce started working on his famous novel *Ulysses* in 1914. The novel, set on June 16, 1904, in Dublin, follows three main characters: Stephen Dedalus, Leopold Bloom, and Molly Bloom. *Ulysses* is a modern retelling of Homer's *Odyssey* and is known for its use of interior monologue and stream-of-consciousness technique.

Published in Paris in 1922, *Ulysses* received both praise and criticism. Its explicit content led to bans in the United States and the United Kingdom. However, in 1934, a court ruling allowed it to be published in the U.S., and the ban in the UK was lifted in 1936.

Later Career and *Finnegans Wake*

Joyce's success with *Ulysses* ended his financial struggles. Despite his literary fame, he continued to suffer from severe eye problems, undergoing many surgeries and sometimes writing in red crayon on large sheets of paper because of near-blindness.

In 1939, Joyce published *Finnegans Wake*, a complex novel filled with puns and new words, showcasing his innovative literary style. The book was well-received and named "book of the week" in the U.S. and the UK shortly after its release.

Death

In 1940, Joyce and his family moved to southern France to escape the Nazi invasion of Paris and eventually returned to Zurich. Joyce died on January 13, 1941, following an intestinal operation. He was 59 years old. His wife and son were by his side at the time of his death. Joyce is buried in Fluntern Cemetery in Zurich.

"Mors aut honorabilis vita" ("Death or an honorable life") was the motto of James Joyce's father, John Stanislaus Joyce. This phrase encapsulates the Joyce family's aspiration for a life of dignity and integrity.



"Mors aut honorabilis vita"

Stream-of-consciousness

In literary criticism, ***stream of consciousness***, also known as ***interior monologue***, is a storytelling technique that shows the many thoughts and feelings going through a character's mind. The term was introduced by William James in 1890 in his book *The Principles of Psychology*. In 1918, May Sinclair first used the term "stream of consciousness" in a literary context while discussing Dorothy Richardson's novels.

Stream of consciousness gives readers the sense of the continuous and varied flow of ideas, emotions, and memories in a person's mind. This technique is marked by the absence of punctuation marks, capital letters, and the change or distortion of words.

For example, imagine a passage where a character named Molly is thinking about whether to accept a marriage proposal from her husband,

Bloom. In this passage, James Joyce's writing style, which often uses stream of consciousness, is clear. The lack of punctuation and the continuous flow of thoughts represent Molly's inner dialogue. The repetition of the word "yes" connects her various thoughts.

Gibraltar as a girl where I was a Flower of the mountain yes when I put the rose in my hair like the Andalusian girls used or shall I wear a red yes and how he kissed me under the Moorish wall and I thought well as well him as another and then I asked him with my eyes to ask again yes and then he asked me would I yes to say yes my mountain flower and first I put my arms around him yes and drew him down to me so he could feel my breasts all perfume yes and his heart was going like mad and yes I said yes I will Yes

It's important to note that ***stream of consciousness*** and ***interior monologue*** are different from ***dramatic monologue*** and ***soliloquy***. In dramatic monologue and soliloquy, a character speaks directly to an audience or another person. Stream of consciousness, on the other hand, shows the internal thoughts of a character, as if we are overhearing their mind or they are speaking to themselves.

In works like *Ulysses*, James Joyce uses a writing style called stream of consciousness to show the continuous flow of his characters' thoughts, feelings, and memories. He often writes without using traditional punctuation or clear logical order. This technique lets readers experience the protagonist's inner world in a raw and unfiltered way, similar to the natural and often chaotic flow of human thoughts. Joyce's use of stream of consciousness mixes the narrative with the character's thoughts, creating an intimate and immersive reading experience. This style captures the complexity and fluidity of how people think.

About the Novel *Ulysses*

Odysseus (/oʊˈdɪsiəs, oʊˈdɪsjuːs/; Greek: Ὀδυσσεύς [odysˈsews]), also known by the Latin name Ulysses (US /juːˈlɪsiːz/, UK /ˈjuːlɪsiːz/; Latin: Ulyssēs, Ulixēs), was a legendary Greek king of Ithaca and the hero of Homer's epic poem the Odyssey. He was the husband of Penelope and the father of Telemachus.

James Joyce's novel *Ulysses* is a Modernist retelling of Homer's epic poem, *The Odyssey*. This was Joyce's first long novel, following earlier works such as the collection of short stories titled *Dubliners*, and *A Portrait of the Artist as a Young Man*, a semi-autobiographical novella featuring the protagonist Stephen Dedalus, who reappears in *Ulysses*.

In *Ulysses*, each of the eighteen episodes corresponds to a specific part of Homer's *Odyssey*. Joyce's main character, Leopold Bloom, is depicted as a modern-day Ulysses (or Odysseus in Homer's epic). Bloom's wife, Molly, assumes the role of Penelope, while Stephen Dedalus, the aspiring artist introduced in *A Portrait of the Artist as a Young Man*, represents Telemachus. Joyce aimed to update the ancient epic, echoing the advice of Ezra Pound to "Make it New."

Character List from *Ulysses*

Leopold Bloom: A thirty-eight-year-old advertising agent in Dublin. Bloom was raised by his Hungarian Jewish father, Rudolph, and his Irish Catholic mother, Ellen. He enjoys reading about science and inventions and sharing his knowledge with others. Bloom is compassionate and curious, with a love for music. He is troubled by his strained relationship with his wife, Molly.

Marion (Molly) Bloom: Leopold Bloom's wife, aged thirty-three. Molly is plump with dark features, attractive, and flirtatious. Though not highly educated, she is clever and outspoken. Molly works as a professional singer and was raised by her Irish father, Major Brian Tweedy, in Gibraltar. She is frustrated with Bloom, especially regarding his reluctance to be intimate since the death of their son, Rudy, eleven years ago.

Stephen Dedalus: An aspiring poet in his early twenties. Stephen is highly intelligent, well-read, and enjoys music. He tends to live more in his thoughts than as part of a community, including the medical students he associates with. Stephen was deeply religious as a child but now grapples with issues of faith and uncertainty following his mother's recent death.

full title: *Ulysses*;
author: James Joyce
type of work: novel;
genre: Modernist novel; Comic novel; Quest novel
time and place written: Trieste, Italy; Zurich, Switzerland; Paris; 1914–1921
date of first publication: individual episodes were published serially starting in 1918; as a novel, it was first published in 1922
narrator: Episodes One, Two, Four–Twelve, Sixteen, and Seventeen feature anonymous narrators. Episode Three features Stephen's thoughts. Episode Thirteen features an amalgamation of anonymous narrator, Gerty MacDowell, and Bloom. Episode Fourteen features a variety of narrators, meant to be representative of the prose styles of historical English authors. Episode Fifteen has no narrator. Molly Bloom is the first-person narrator of Episode Eighteen.
point of view: Episodes One, Two, Four–Eleven, Sixteen, and Seventeen are told from the third-person viewpoint. Episode Three features interior monologue. Episode Twelve is told from the first-person. Episode Thirteen is told from the third and first person. Episode Fourteen is told variously in the third-person and first-person. Episode Fifteen is in play-script form. Episode Eighteen features an interior monologue.
tone: the narratives of Episodes One through Eight have a straightforward tone. Episodes Nine through Eleven have a self-conscious, playful tone. Episode Twelve has a hyperbolic, belligerent tone. Episode Thirteen has a sentimental tone. Episode Fourteen has an extreme variety of tones, including pious, sensational, and satiric. Episode Fifteen has no narrator and therefore no dominant narrative tone. Episode Sixteen has a tired tone. Episode Seventeen has a scientific tone.
tense: present
setting (time): 8:00 A.M., June 16, 1904 – approximately 3 A.M., June 17, 1904
setting (place): Dublin, Ireland, and its surrounding suburbs

protagonist: Stephen Dedalus, Leopold Bloom, Molly Bloom

major conflict:

- ➔ **Molly Bloom's infidelity with Blazes Boylan:** Molly, Leopold Bloom's wife, engages in an affair with Blazes Boylan, causing tension and distress in their marriage.
- ➔ **Stephen Dedalus's search for a symbolic father:** Stephen, an aspiring poet, seeks guidance and mentorship, grappling with the absence of a father figure.
- ➔ **Leopold Bloom's desire for a son:** Bloom mourns the death of his only son eleven years ago and yearns for fatherhood.

rising action:

- ➔ Bloom leaves his home for the day and encounters Blazes Boylan on the streets of Dublin, growing increasingly anxious about Molly's planned rendezvous with him.
- ➔ Throughout their day, Bloom and Stephen cross paths several times and coincidentally meet at Holles St. Maternity Hospital.

climax:

- ➔ The first climax occurs when Bloom intervenes during Stephen's confrontation with Private Carr, showing a protective instinct towards Stephen.
- ➔ The second climax unfolds when Bloom returns home and discovers evidence of Molly's infidelity, confronting the reality of her affair with Blazes Boylan.

falling action:

- ➔ Bloom and Stephen find respite at a cabman's shelter, then return home where they share cocoa and engage in conversation.
- ➔ Bloom recounts his day to Molly and asks her to serve him breakfast in bed. Meanwhile, Molly reflects on the day's events and reminisces about happier times with Bloom.

themes:

the quest for paternity: Bloom's longing for a son and Stephen's search for a father figure highlight themes of parental relationships and identity.

the remorse of conscience: Characters wrestle with moral dilemmas and their consequences, especially concerning infidelity and personal integrity.

compassion as heroic: Acts of kindness and understanding, such as Bloom's care for Stephen and Molly's introspection, underscore the theme of compassion as a form of bravery and moral strength.

Bloomsday: June 16, 2008

Bloomsday is celebrated worldwide by fans of James Joyce's novel *Ulysses*, which takes place on June 16, 1904. This day is named after the novel's protagonist, Leopold Bloom. Joyce specifically chose June 16, 1904, as the setting for the novel to commemorate his first date with Nora Barnacle, his future wife.

The first official Bloomsday celebration took place in Paris in 1929. In 2004, Dublin hosted an extensive five-month-long festival to mark the centenary of Bloomsday. The festivities included academic conferences, literary walking tours, exhibitions, pub crawls, and a notable event where 10,000 people were treated to a free traditional Irish breakfast of sausage, rashers (bacon), and Guinness, served outdoors.



Comprehension questions:

1. Where was James Joyce born, and what was his family background like?
2. How did James Joyce pursue his education?
3. Describe James Joyce's early literary works before *Ulysses*.
4. What were the main themes and innovative techniques in Joyce's novel *Ulysses*?
5. How did the publication of *Ulysses* impact Joyce's reputation and literary career?
6. Why did *Ulysses* face bans in the United States and the United Kingdom?
7. How did Joyce's health issues, particularly his vision problems, influence his writing process?

8. What were the key characteristics of Joyce's final major work, *Finnegans Wake*?
9. Describe the significance of Bloomsday and its connection to Joyce's life and work.

Exercise 1. Select one of the following symbols from Mrs. Dalloway:
The prime minister
Peter Walsh's pocketknife and other weapons
The old woman in the window
What does the chosen symbol represent in the novel? Consider how the symbol relates to the themes and characters in the story.

Exercise 2: Stream-of-Consciousness Technique

1. What is stream of consciousness, and who first introduced the term in a literary context?
2. Describe the characteristics of stream-of-consciousness writing.
3. How does stream of consciousness differ from dramatic monologue and soliloquy?

Reread the extract from Stream-of-Consciousness

4. What does the repeated word "yes" signify in the passage?
5. Describe the emotional tone of the passage. How does the use of repetition contribute to this tone?
6. Identify two features of the stream-of-consciousness technique in the passage. Explain how they contribute to the overall effect of the narrative.

Exercise 3: Identifying Stream of Consciousness
Read the following passage:
He crossed to the bright side, avoiding the loose cellarflap of number seventyfive. The sun was in his eyes. He started awake. His chin was in his hands. A young man sat at his side, laughing. His feet were treading out a loud quick march.

Identify and underline examples of:

a) Continuous flow of thoughts
b) Lack of traditional punctuation
c) Shifts in focus or topic within the passage

Exercise 4: Comparing Narrative Styles

Read the following traditional narrative passage:

He walked down the street, carefully avoiding the loose cellarflap in front of number seventy-five. The sun was bright in his eyes, making him squint. Suddenly, he woke up, realizing he had fallen asleep with his chin in his hands. A young man was sitting next to him, laughing. The sound of marching feet filled the air.

Compare this passage to the stream-of-consciousness passage in Exercise 3. List the differences you notice in:

a) Sentence structure;
b) Use of punctuation;
c) Flow of thoughts and events.

Discussion topics:

The experimentalists in the English tradition: James Joyce, *Ulysses.*

1) The three protagonists of *Ulysses* in terms of a spectrum.
2) *Ulysses* as a re-work of the *Odyssey*. The similarities to the earlier epic, and the re-evaluation of early Homer's ideas.
3) *Stream-of-consciousness* as the main characteristic of Modernist literature.

UNIT X: Virginia Woolf



Early Life

Virginia Woolf was born in 1882 in England, into a rich and educated family. Her father, Sir Leslie Stephen, was a historian and mountain climber, while her mother, Julia Prinsep Stephen, was a model and writer. Virginia had several siblings from her parents' previous marriages.

As a child, Virginia was curious and playful. She even started a family newspaper to share funny stories. But when she was 13, her mother died, and two years later, her sister Stella also passed away. These events made Virginia very sad and led to her first mental breakdown.

Despite these difficulties, Virginia continued her education in languages and writing. When her father died in 1904, it affected her deeply, and she spent some time in a mental health institution. Virginia began her professional writing career in 1905 and faced another loss when her brother Thoby died of typhoid fever.

Literary Work

Virginia Woolf started writing professionally before she married Leonard Woolf. Her first novel, The Voyage Out, was published in 1915 after many years of hard work and experimenting with new ways of telling stories. Together with Leonard, she founded Hogarth Press, which published her work and that of other important writers.

After World War I, Virginia wrote famous novels like *Mrs. Dalloway* and *To the Lighthouse*. These books were praised for their unique

storytelling and for discussing important social issues. Her essay, *A Room of One's Own*, talked about the difficulties women writers faced and the need for women to have their own space and independence.

Throughout her life, Virginia Woolf wrote essays, gave public talks, and published many short stories. Even though she was successful, she struggled with depression and mood swings.

Suicide and Legacy

During World War II, Virginia's mental health got worse. She was worried because her husband Leonard was Jewish and feared they might be persecuted. They even planned to commit suicide if England was invaded. In 1940, their home was destroyed by German bombs.

Unable to cope with her despair, Virginia Woolf drowned herself in the River Ouse in 1941. Despite her struggles, she is remembered as a brilliant, innovative writer and feminist icon.

Protagonist description

Clarissa Dalloway is the main character in the novel. The story starts with her point of view and follows her more closely than any other character. As Clarissa prepares for a party she will host that evening, we get to see her wandering thoughts.

Clarissa is lively and cares a lot about what people think of her. However, she also spends a lot of time thinking about life's true meaning and whether happiness is really possible. She feels both great joy and great fear about her life. These feelings show in her struggle to find a balance between her need for privacy and her desire to connect with others.

Throughout the day, Clarissa thinks back to an important summer when she decided to marry her husband, Richard, instead of her friend Peter Walsh. Although she is happy with Richard, she often wonders if she made the right choice about Peter. She also frequently thinks about her friend Sally Seton, whom she once loved.

full title: Mrs. Dalloway
author: Virginia Woolf
type of work: Novel

genre: modernist; feminist
language: English
date of first publication: May 14, 1925
narrator: Anonymous. The omniscient narrator is a commenting voice who knows everything about the characters. This voice appears occasionally among the subjective thoughts of characters.
point of view: point of view changes constantly, often shifting from one character's stream of consciousness (subjective interior thoughts) to another's within a single paragraph. Woolf most often uses free indirect discourse, a literary technique that describes the interior thoughts of characters using third-person singular pronouns (he and she). This technique ensures that transitions between the thoughts of a large number of characters are subtle and smooth.
tone: sometimes the mood is humorous, but an underlying sadness is always present.
tense: though mainly in the immediate past, Peter's dream of the solitary traveler is in the present tense.
setting (time): a day in mid-June, 1923. There are many flashbacks to a summer at Bourton in the early 1890s, when Clarissa was eighteen.
setting (place): London, England. The novel takes place largely in the affluent neighborhood of Westminster, where the Dalloways live.
protagonist: Clarissa Dalloway
major conflict: Clarissa and other characters try to preserve their souls and communicate in an oppressive and fragmentary post–World War I England.
rising action: Clarissa spends the day organizing a party that will bring people together, while her double, Septimus Warren Smith, eventually commits suicide due to the social pressures that oppress his soul.
climax: at her party, Clarissa goes to a small room to contemplate Septimus's suicide. She identifies with him and is glad he did it, believing that he preserved his soul.
falling action: Clarissa returns to her party and is viewed from the outside. We do not know whether she will change due to her moment of clarity, but we know that she will endure.

themes: communication vs. privacy; disillusionment with the British Empire; the fear of death;
symbols: the prime minister; Peter Walsh's pocketknife and other weapons; the old woman in the window.

Contrasting Styles of Stream-of-Consciousness

The writing styles of James Joyce and Virginia Woolf in their use of stream-of-consciousness reflect different stylistic approaches in modern literature.

In *Ulysses*, Joyce delves deeply into characters' inner thoughts, using complex wordplay, allusions, and fragmented storytelling to show how people think. His writing challenges readers with its experimental form and many layers of meaning.

In contrast, Woolf, in books like *Mrs. Dalloway*, focuses more on the flow of thoughts and feelings. She uses beautiful and reflective language to explore characters' inner lives and how they perceive time. Woolf's writing is introspective and captures the small details of everyday life, offering a subtle and deep portrayal of human consciousness.



Comprehension questions:

Virginia Woolf's biography

1. In which year and country was Virginia Woolf born?
2. What were the professions of Virginia Woolf's parents?
3. What significant events in Virginia's childhood contributed to her first mental breakdown?
4. How did the death of her father in 1904 affect Virginia Woolf's life and mental health?
5. When did Virginia Woolf start her professional writing career?
6. What was the title of Virginia Woolf's first novel, and when was it published?
7. What publishing company did Virginia and her husband Leonard Woolf establish?
8. Name two famous novels written by Virginia Woolf after World War I.

9. What is the main theme discussed in Virginia Woolf's essay *A Room of One's Own*?
10. During which event did Virginia Woolf's mental health worsen?
11. What were Virginia and her husband's fears during World War II?
12. How did Virginia Woolf die, and in what year?

Protagonist Description

13. Who is the main character in the novel *Mrs. Dalloway*?
14. What activity is Clarissa Dalloway preparing for at the beginning of the story?
15. What internal struggle does Clarissa Dalloway face throughout the novel?
16. What significant decision does Clarissa reflect on from her past?

Key Facts

17. What literary genre does *Mrs. Dalloway* belong to?
18. When and where was *Mrs. Dalloway* first published?
19. Describe the narrative technique used in *Mrs. Dalloway*.
20. What is the major conflict faced by characters in *Mrs. Dalloway*?
21. What event serves as the climax of the novel?
22. List two themes and two symbols present in *Mrs. Dalloway*.

Exercise: Read the following passage carefully and answer the questions below:

She had a perpetual sense, as she watched the taxi cabs, of being out, out, far out to sea and alone; she always had the feeling that it was very, very dangerous to live even one day. Not that she thought herself clever, or much out of the ordinary. How she had got through life on the few twigs of knowledge Fraulein Daniels gave them she could not think. She knew nothing; no language, no history; she scarcely read a book now, except memoirs in bed; and yet to her it was absolutely absorbing; all this; the cabs passing; and she would not say of Peter, she would not say of herself, I am this, I am that.

Definition: What is stream-of-consciousness writing? How does it differ from traditional narrative styles?

Imagery and Sensory Perception: Identify at least two sensory details or images that contribute to the atmosphere in the passage.

Temporal Perspective: How does the passage blur the line between past and present? Provide examples.

Emotional Response: How does the narrator's emotional state affect the portrayal of memories in the passage?

Traits of Stream-of-Consciousness: Identify at least two traits of stream-of-consciousness writing evident in the passage.

Discussion topics:

The *experimentalists* in the English tradition: Virginia Woolf, *Mrs Dalloway.*

a) Feminist approaches and perspectives in the novel *Mrs. Dalloway* by Virginia Woolf.
b) The range of social classes of characters in the novel *Mrs. Dalloway* by Virginia Woolf.
c) The influence of World War I on the characters in the novel *Mrs. Dalloway* by Virginia Woolf.
d) Septimus's death and Clarissa's reflections on his deed. The moment of being in the novel *Mrs. Dalloway* by Virginia Woolf.

UNIT XI: Postmodern literature

Postmodern literature is a style of writing that became popular in the late 1950s and early 1960s. Unlike earlier literature that tried to find clear meanings in life, postmodern literature often suggests that life has no clear meaning. Instead, it uses playfulness, broken stories (fragmentation), stories about stories (metafiction), and references to other texts (intertextuality).

Modernism vs. Postmodernism

Before postmodernism, there was modernism. Modernist writers, like James Joyce, T.S. Eliot, and Virginia Woolf, tried to find order and meaning in a chaotic world. However, after World War II, many writers felt that searching for meaning was pointless.

World War II was a global conflict that lasted from 1939 to 1945, involving many countries and resulting in significant human rights violations and widespread destruction. Key events include the Holocaust, where six million Jews and millions of others were systematically killed by the Nazis, and the atomic bombings of Hiroshima and Nagasaki by the United States, which killed thousands instantly and many more from radiation later. The war ended in 1945 and marked a significant shift in Great Britain's global role, reducing it to a secondary imperial power. This transition was difficult for many British citizens, who had hoped for economic improvement but instead faced inflation and unemployment, leading to national cynicism.

Postmodern Literature

Many Modernist writers continued to write into the 1940s and 1950s. Postmodernism incorporates the idea that the world is incomplete. Postmodernists believe there are many truths and that knowledge comes from perspective. This leads to a skeptical approach to culture, literature,

and art, often linked to deconstructionism. Postmodern literature during this period was diverse.

Characteristics of Postmodern Literature

Playfulness: Using humor and fun in serious stories.
Fragmentation: Breaking up the story into pieces that don't always fit together.
Metafiction: Writing stories about the act of writing or storytelling.
Intertextuality: Including references to other texts within a story.
Traditional Elements: Using parts of familiar stories and motifs in new ways.
Multiple Narratives: Showing the thoughts and experiences of many characters, not one.
Reinvention: Combining different genres and styles in innovative ways.
Parody: Imitating other works in a humorous or critical way.
Multiple Realities: Suggesting that there is no single, definitive reality.

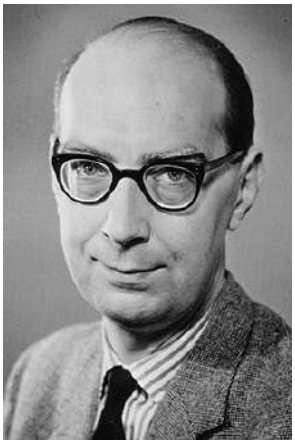
Central Themes in Postmodern Literature

Industrialization*:* The impact of industrial growth on society.
Urban Jungle*:* The chaotic and challenging nature of city life.
Alienation*:* The feeling of being isolated from society or oneself.
Totalitarian Systems*:* The control and oppression of people by governments (dystopias).
Psychological Control*:* The manipulation of people's minds and behaviors.
Schizophrenia*:* The experience of split or fragmented identities.
Virtual Reality*:* The blending of the real world with digital or imagined spaces.
Fantastic Elements*:* Mixing magical or unreal elements with everyday life.
Identity vs. Social Background*:* The struggle between personal identity and societal expectations.
Surveillance*:* The monitoring and controlling of people by authorities.



Angela Carter (1940 - 1992)

Famous ***postmodern British writers*** include Salman Rushdie, whose book *Midnight's Children* mixes magical realism with historical fiction to discuss India's post-independence history. Jeanette Winterson's *Oranges Are Not the Only Fruit* blends autobiography with fiction to explore gender and sexuality. Martin Amis's *Money: A Suicide Note* uses dark humor and a fragmented narrative to criticize modern society and consumer culture. Angela Carter's *The Bloody Chamber* retells classic fairy tales with a feminist perspective, challenging traditional gender roles. William Golding's *Lord of the Flies* reveals the dark side of human nature and societal breakdown. George Orwell's *1984* and *Animal Farm* are renowned for their critiques of totalitarianism, surveillance, and propaganda, exploring themes of power and oppression.



Philip Larkin (1922 - 1985)

Some ***Modernist poets*** continued writing into the 1950s and 1960s, while new poets emerged. Philip Larkin and Ted Hughes were two notable poets. Larkin's collection *The Whitsun Weddings* (1964) includes the famous poem *The Whitsun Weddings*, based on his train journeys. Hughes's first book of poetry, *The Hawk in the Rain* (1957), dedicated to his wife Sylvia Plath, features poems about animal relationships, erotic relationships, and war stories.



John Osborne (1929 - 1995)

The angry young men were a group of mostly working and middle-class playwrights and novelists who expressed discontent with society. They featured working-class heroes and changed the genre of literature and drama.

Playwrights: John Osborne's play *Look Back in Anger* (1956) examines a marriage between a working-class man and his middle-class wife. Arnold Wesker's *Roots* (1959) depicts the struggles of working-class Britons and their living conditions.

Novelists: Kingsley Amis's *Lucky Jim* (1954) follows a young lecturer at a prestigious university. John Braine's *Room at the Top* (1957) is about an ambitious young man overcoming socioeconomic struggles.



Tom Stoppard (1937 - present)

Other British Drama

Harold Pinter, sometimes associated with the "angry young men," found success with plays like *The Birthday Party* (1958). Tom Stoppard's *Rosencrantz and Guildenstern Are Dead* (1966) is an absurdist comedy expanding on minor characters from Shakespeare's *Hamlet*. Samuel Beckett's *Waiting for Godot* (1955) is about two characters waiting for someone named Godot who never arrives.

Radio Drama

In the 1950s and 1960s, many British playwrights began their careers by writing plays for radio. Caryl Churchill started with radio broadcasts and wrote about power abuses. Her play *Cloud Nine* (1979) satirizes British colonization and explores controversial topics of feminism and homosexuality.



Anthony Burgess (1917 - 1993)

Novelists

Many Modernist writers continued writing post-World War II, but a new generation emerged. George Orwell's novels, like *Animal Farm* (1945) and *Nineteen Eighty-Four* (1949), reflect his opposition to totalitarianism and support of democratic socialism. *Animal Farm* is an allegory about the Stalin era in Soviet Russia, while *Nineteen Eighty-Four* is set in a world of perpetual war and constant government surveillance.

Other notable novels from this period include William Golding's *Lord of the Flies* (1954) and Anthony Burgess's *A Clockwork Orange* (1962). *Lord of the Flies* is about boys stranded on an island who turn savage, while *A Clockwork Orange* depicts a dystopian future of youth violence.



J.K. Rowling (1965 - present)

Children's Literature

Post-World War II, children's literature saw notable contributions. Roald Dahl's fantasy novels include *Charlie and the Chocolate Factory* (1964), *The Witches* (1983), and *Matilda* (1988). C.S. Lewis's *The Chronicles of Narnia* series (1950-1956) is set in a magical realm. J.K. Rowling's *Harry Potter* series (1997-2007) follows a young wizard destined to defeat the dark wizard Voldemort.

By focusing on these elements, postmodern literature represents a shift from the search for meaning to an acceptance of life's inherent chaos and complexity.



Comprehension questions:

1. What is postmodern literature, and when did it become popular?
2. What global event influenced the shift from modernism to postmodernism?
3. How did World War II impact British society and its literature?
4. List and describe at least three characteristics of postmodern literature.
5. What is "metafiction," and how is it used in postmodern literature?
6. Explain the concept of "intertextuality" in the context of postmodern literature.
7. Identify and explain three central themes commonly explored in postmodern literature.
8. Name one postmodern British writer and briefly describe one work.
9. Who were the "angry young men," and what themes did they explore in their works?
10. Mention one children author and their notable works in post-World War II children's literature.
11. How does J.K. Rowling's "Harry Potter" series fit into the context of postmodern literature?

Exercise 1. Identify postmodernist topics in the following exemples:
Themes: Virtual Reality, Identity vs. Social Background, Surveillance, Fantastic Elements, Industrialization, Psychological Control, Schizophrenia, Urban Jungle, Alienation, Totalitarian Systems.

1. The factory's loud machines showed how industrialization made people feel like robots.
2. Walking through the busy, crowded city felt like being in a chaotic maze.

3. Even though she was with many people, she felt very alone and disconnected.
4. In the future world, the government controlled everything, and people had no freedom.
5. The government's messages changed how people thought, controlling their minds.
6. The main character's mental illness made it hard to tell what was real and what was not.
7. In virtual reality, he couldn't tell the difference between the computer world and real life.
8. The normal city suddenly changed when dragons and unicorns appeared.
9. She struggled with who she was, feeling caught between her family's culture and what society expected.
10. People were always scared because the government watched everything they did.

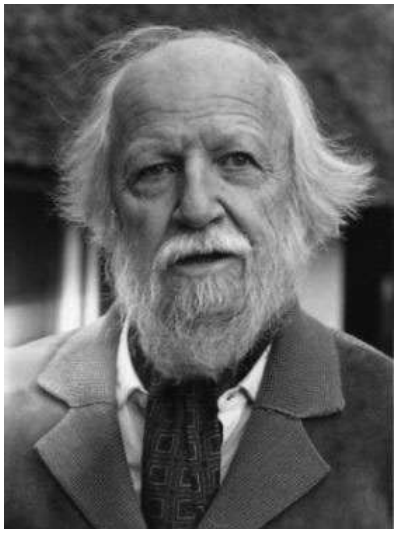
Exercise 2. Match the postmodernist traits with their definitions.

Traits: Playfulness, Fragmentation, Metafiction, Intertextuality, Traditional Elements, Multiple Narratives, Reinvention, Parody, Multiple Realities.

Definitions:

a. Including references to other texts within a story.
b. Using parts of familiar stories and motifs in new ways.
c. Combining different genres and styles in innovative ways.
d. Imitating other works in a humorous or critical way.
e. Showing the thoughts and experiences of many characters, not just one.
f. Writing stories about the act of writing or storytelling.
g. Suggesting that there is no single, definitive reality.
h. Using humor and fun in serious stories.
i. Breaking up the story into pieces that don't always fit together.

UNIT XII: William Golding



Early Life. William Golding was born on September 19, 1911, in Saint Columb Minor, Cornwall, England. He grew up in a 14th-century house next to a graveyard. His mother, Mildred, was a suffragette who fought for women's right to vote. His father, Alex, was a schoolmaster.

Golding went to Marlborough Grammar School, where his father worked. At 12 years old, he tried to write a novel but failed. As a child, he often bullied other children. He later said about himself, "I enjoyed hurting people."

Education. After primary school, Golding attended Brasenose College at Oxford University. His father wanted him to become a scientist, but Golding chose to study English literature instead. In 1934, a year before graduating, he published a book of poetry called *Poems*. Critics mostly ignored this book.

Teaching. After college, Golding worked in local theaters for a while. Then, in 1935, he decided to become a teacher like his father. He taught English and philosophy at Bishop Wordsworth's School in Salisbury. His experience teaching young boys inspired his novel *Lord of the Flies*.

In 1940, Golding left teaching to join the Royal Navy during World War II.

Royal Navy. Golding spent most of the next six years on a boat, except for seven months in New York, where he worked at the Naval Research Establishment. In the Royal Navy, Golding developed a love for sailing and the sea. He fought battleships and defended against submarines and planes. He was also in charge of a rocket-launching craft.

Golding said about his wartime experiences, "I began to see what people were capable of doing. Anyone who moved through those years without understanding that man produces evil as a bee produces honey, must have been blind or wrong in the head." His war experiences also influenced his writing.

After the war ended in 1945, Golding returned to teaching and writing.

Lord of the Flies. In 1954, after 21 rejections, Golding published his first and most famous novel, *Lord of the Flies*. The novel tells the story of a group of boys stranded on a deserted island after a plane crash. It explores the dark side of human nature as the boys turn against each other. The book is full of symbolism and examines the internal struggle between good and evil. *Lord of the Flies* is considered a classic and is studied in schools worldwide.

In 1963, a year after Golding retired from teaching, Peter Brook made a film adaptation of the novel. Twenty years later, in 1983, Golding won the Nobel Prize for Literature. In 1988, he was knighted by Queen Elizabeth II. In 1990, a new film version of *Lord of the Flies* was released, introducing the book to a new generation of readers.

Death and Legacy. Golding spent his last years living quietly with his wife, Ann Brookfield, near Falmouth, Cornwall. They married in 1939 and had two children, David (born 1940) and Judith (born 1945).

On June 19, 1993, Golding died of a heart attack in Perranarworthal, Cornwall. After his death, his completed manuscript for *The Double Tongue* was published. Golding wrote many successful novels, including *Rites of Passage* (winner of the 1980 Booker McConnell Prize), *Pincher Martin*, *Free Fall*, and *The Pyramid*. Besides novels, he also wrote poetry, plays, essays, and short stories.

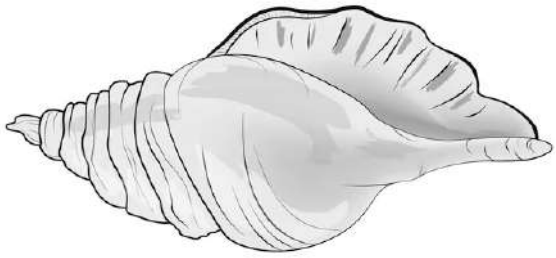
Lord of the Flies



the "beast"

full title: *Lord of the Flies*;
author: William Golding;
type of work: novel
genre: allegory; adventure story; castaway fiction; loss-of-innocence fiction;
date of first publication: 1954;
narrator: the story is told by an anonymous third-person narrator who conveys the events of the novel without commenting on the action or intruding into the story;
point of view: the narrator speaks in the third person, primarily focusing on Ralph's point of view but following Jack and Simon in certain episodes. The narrator is omniscient and gives us access to the characters' inner thoughts;
tone: dark; violent; pessimistic; tragic;
tense: immediate past;
setting (time): near future;
setting (place): a deserted tropical island;
protagonist: Ralph;
antagonist: Jack Merridew;
major conflict: freed from the rules that adult society imposed on them, the boys abandoned on the island struggle with conflicting instincts. They feel the instinct to work toward civilization and order, but they also feel the instinct to descend into savagery, violence, and chaos;

rising action: The boys assemble on the beach. In the election for leader, Ralph defeats Jack. Jack is furious when he loses. As the boys explore the island, tension grows between Jack, who is only interested in hunting, and Ralph, who believes the boys should focus on building shelters and maintaining a signal fire. When rumors surface about a beast living on the island, the boys become fearful, and the group begins to divide into two camps supporting Ralph and Jack. Ultimately, Jack forms a new tribe, fully immersing himself in the savagery of the hunt;
climax: Simon encounters the Lord of the Flies in the forest glade and realizes that the beast is not a physical creature but something that exists within each boy on the island. When Simon tries to approach the other boys and tell them this, they brutally attack him and kill him;
falling action: Almost all the boys on the island abandon Ralph and Piggy and descend further into savagery and chaos. When the other boys kill Piggy and destroy the conch shell, Ralph flees from Jack's tribe and encounters a naval officer on the beach;
themes: civilization vs. savagery; the loss of innocence; innate human evil;
motifs: Biblical parallels; natural beauty; the bullying of the weak by the strong; the external symbols of savagery (face paint, spears, totems, chants);
symbols: the conch shell; Piggy's glasses; the signal fire; the beast; the Lord of the Flies; Ralph, Piggy, Jack, Simon, and Roger.



the conch shell

A ***novel-parable*** combines parts of both a novel and a parable, often using allegory as a storytelling method.

Parable: A parable is a short, simple story that teaches a moral or spiritual lesson through metaphor or allegory.

Novel: A novel is a longer narrative that explores multiple characters, themes, and plots.

In a novel-parable, the author uses storytelling techniques similar to those in a traditional novel but focuses on conveying a specific moral or philosophical message, much like a parable. Characters, events, and the setting are carefully crafted to illustrate and explore this central message, providing readers with a deeper understanding of the lesson being conveyed.

An ***allegory*** is a story in which characters, events, and settings symbolize deeper meanings and abstract ideas, often conveying a moral or political message. In an allegory, the surface narrative has a secondary, symbolic level of meaning.
Lord of the Flies is an allegory that explores the theme of human nature and the conflict between civilization and savagery. The characters and events in the novel represent broader concepts:

Ralph symbolizes order, leadership, and civilization. He tries to maintain structure and a sense of community among the boys.

Jack represents savagery, the desire for power, and the primal instincts within humans. His descent into barbarism illustrates the potential for evil in everyone.

Piggy stands for intellect and reason. His glasses, which are used to start the signal fire, symbolize knowledge and the power of science.

The conch shell signifies law, authority, and democratic order. When it is destroyed, it marks the complete collapse of civilized behavior on the island.

The "beast" represents fear and the dark side of human nature. It is not an external monster but a manifestation of the boys' inner savagery.

Simon symbolizes natural human goodness and morality. His realization that the beast is within each boy and his subsequent murder highlight the novel's central theme.

Through these symbols, *Lord of the Flies* provides a commentary on the inherent evil within humans and the fragile nature of civilization.



Comprehension questions:

William Golding's biography

1. When and where was William Golding born?
2. Describe Golding's parents' professions and beliefs.
3. What significant event in Golding's early writing attempts occurred at the age of 12?
4. Where did Golding attend college, and what did he initially study?
5. What was the title of Golding's first published work, and how was it received by critics?
6. When did William Golding pass away, and what was the cause of his death?
7. Name two other successful novels written by Golding.
8. What was published posthumously after Golding's death?

Lord of the Flies

9. What inspired Golding's novel *Lord of the Flies*?
10. What major themes are explored in *Lord of the Flies*?
11. What prestigious awards did Golding receive later in his life?
12. Describe the major conflict in the novel.
13. Who are the protagonist and the antagonist in the story?
14. What are some key symbols used in *Lord of the Flies*, and what do they represent?
15. Explain the concept of an allegory and how *Lord of the Flies* fits this definition.
16. What event marks the climax of the novel?

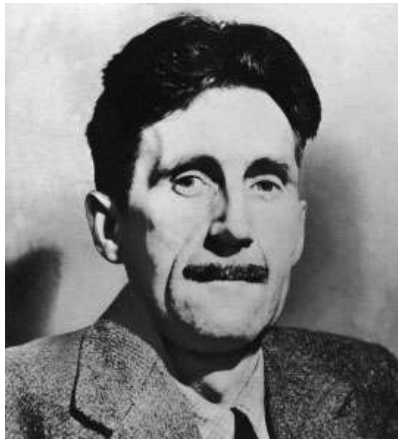
Exercise: Match each symbol from Lord of the Flies with its correct description.

Jack, Piggy's glasses, Ralph, The "beast", Simon, The conch shell.

Descriptions:

A. This character represents order, leadership, and civilization.
B. This character symbolizes savagery, the desire for power, and primal instincts.
C. This item represents intellect, reason, and the power of science.
D. This object signifies law, authority, and democratic order.
E. This entity represents fear and the dark side of human nature.
F. This character symbolizes natural human goodness and morality.

UNIT XIII: George Orwell



Early Life. George Orwell was born Eric Arthur Blair in Motihari, India, on June 25, 1903. His father worked for the British government. Orwell spent his early years in India, but his mother took him and his older sister, Marjorie, to England when he was about one year old. They lived in Henley-on-Thames, while his father stayed in India and rarely visited. Orwell's younger sister, Avril, was born in 1908. Orwell did not really know his father until 1912, but they never became close. He found his father to be dull and conservative.

Orwell started writing when he was very young. He reportedly wrote his first poem at age four. He later said, "I had the lonely child's habit of making up stories and holding conversations with imaginary persons." At age 11, one of his poems was published in the local newspaper.

Education. Like many boys in England, Orwell went to boarding school. In 1911, he attended St. Cyprian's in Eastbourne, where he first noticed England's class system. He was on a partial scholarship and saw that the school treated richer students better than poorer ones. He wasn't popular with his peers and found comfort in books by authors like Rudyard Kipling and H.G. Wells.

Orwell did well in school and won scholarships to Wellington College and Eton College. After finishing school at Eton, his family couldn't afford to send him to university. So, in 1922, he joined the Indian Imperial

Police Force. After five years in Burma, he resigned and returned to England to become a writer.

Early Writing Career. After leaving the Indian Imperial Police Force, Orwell struggled to start his writing career and took various jobs, including working as a dishwasher. His first major work, *Down and Out in Paris and London* (1933), described his time living in these two cities. The book looked at the harsh lives of the working poor and transients. He used the pseudonym George Orwell to avoid embarrassing his family.

His next book, *Burmese Days* (1934), was based on his experiences in Burma and offered a dark view of British colonialism. His interest in political matters grew after this novel.

War Injury and Tuberculosis. In December 1936, Orwell went to Spain to fight against General Francisco Franco in the Spanish Civil War. He was badly injured, shot in the throat and arm, and couldn't speak for several weeks. Orwell and his wife, Eileen, were later charged with treason in Spain, but they had already left the country.

Orwell continued to have health problems and was diagnosed with tuberculosis in 1938. He spent several months at the Preston Hall Sanatorium but struggled with the disease for the rest of his life. There was no effective treatment for tuberculosis at that time.

Literary Critic and BBC Producer. Orwell took on various writing assignments to support himself and became known for his literary criticism. In 1941, he became a producer at the BBC, creating news commentary and shows for audiences in the British Empire. He brought literary figures like T.S. Eliot and E.M. Forster to his programs.

During World War II, Orwell worked as a propagandist, a job he disliked. He described the BBC as "something halfway between a girls' school and a lunatic asylum." Orwell resigned in 1943, believing his work was useless.

Famous Books. Orwell is best known for two novels: *Animal Farm* and *Nineteen Eighty-Four*. Both have been adapted into films and remain popular.

Animal Farm (1945) is an anti-Soviet satire featuring two pigs representing Joseph Stalin and Leon Trotsky. The novel brought Orwell great acclaim and financial success.

Nineteen Eighty-Four (1949) is Orwell's most famous work. It depicts a bleak future where oppressive governments control every detail of life, even thoughts. The book was controversial but influential.

Essays. Orwell wrote many essays, including *Politics and the English Language* (1946) and *Shooting an Elephant* (1936). In *Politics and the English Language*, he criticized unclear and imprecise English, which he believed enabled oppressive ideology. He argued that language should be clear and precise for clear thinking and political discourse. *Shooting an Elephant* recounts his time as a police officer in Burma, describing how he killed an elephant to avoid looking foolish, despite believing it was unnecessary. The essay reflects his views on imperialism.

Wives and Children. Orwell married Eileen O'Shaughnessy in June 1936. She supported him in his career until she died in 1945. They had an open marriage, and Orwell had several affairs. In 1944, they adopted a son, Richard Horatio Blair. After Eileen's death, Richard was largely raised by Orwell's sister Avril. Near the end of his life, Orwell married Sonia Brownell in October 1949. She managed his legacy after his death.

Death. Orwell died of tuberculosis in a London hospital on January 21, 1950, at the age of 46. His ideas and opinions continue to live on through his work.



A Statue of Orwell. In 2017, a statue of George Orwell, created by artist Martin Jennings, was installed outside the BBC in London. The inscription on the statue reads, "If liberty means anything at all, it means the right to tell people what they do not want to hear." Orwell's son, Richard Blair, mentioned that while Orwell might have been reserved about the statue, he would have accepted it as a recognition of his impact.

A dystopia (from the Greek δυσ- and τόπος, meaning "bad place") is a community or society that is undesirable or frightening. It is the opposite of a utopia, which is an ideal society with minimal crime, violence, and poverty. Sir Thomas More first used the term "utopia."

Dystopian societies often appear in artistic works, especially those set in the future. Famous examples include George Orwell's "1984" and Aldous Huxley's "Brave New World." These societies usually show dehumanization, totalitarian governments, environmental disasters, or other signs of a severe decline in society.

Characteristics of a Dystopian Society:

- Propaganda is used to control the citizens.
- Information, independent thought, and freedom are restricted.
- Citizens are perceived to be under constant surveillance.
- Citizens have a fear of the outside world.
- Citizens live in a dehumanized state.
- Society is controlled by technology—through computers, robots, and/or scientific means.

Purpose and Themes. Dystopian fiction often highlights real-world issues related to society, politics, environment, economics, religion, psychology, ethics, science, and technology. Some authors use the term to describe existing societies, especially totalitarian states or those in a state of collapse and disintegration.



Nineteen Eighty-Four by George Orwell is a classic example of political fiction and dystopian science fiction. The novel's content, plot, and style have made it very influential. Since its publication in 1949, many terms and concepts from the book have become common, such as Big Brother, doublethink, thoughtcrime, Newspeak, Room 101, telescreen, 2 + 2 = 5, and memory hole.

The adjective ***Orwellian*** is also widely used to describe official deception, secret surveillance, and manipulation of recorded history by a totalitarian or authoritarian state.

Novel Words in "Nineteen Eighty-Four"

Newspeak

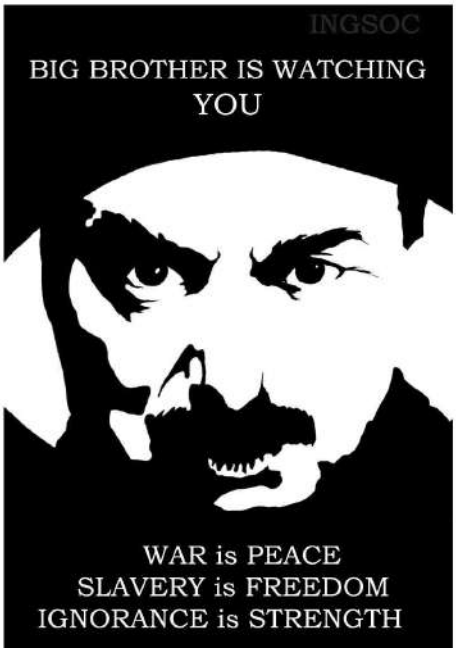
Newspeak is the official language of Oceania. It is a "politically correct" language based on standard English, but all words describing "unorthodox" political ideas have been removed. Additionally, there was an effort to reduce the overall number of words to limit the range of ideas that could be expressed.

Doublethink

Doublethink involves holding two contradictory beliefs at the same time. The keyword here is blackwhite. Applied to an opponent, it means claiming that black is white, in contradiction of the plain facts. Applied to a Party member, it means a loyal willingness to say that black is white when Party discipline demands it. It also means the ability to believe that black is white, and more, to know that black is white, and to forget that one ever believed the contrary.

Thoughtcrime

A thoughtcrime is an illegal thought. It means even considering any thought not in line with the principles of Ingsoc, including doubting any of these principles. All crimes begin with a thought. So, if you control thought, you can control crime.



Prefixes in Newspeak

- **Un-**: This prefix is used for negation. For example, warm becomes uncold. Often, the less pleasant version of a word is used, such as cold instead of unwarm, and dark instead of unlight. This may make people more depressed and pessimistic, suppressing unorthodox thought. Sometimes, only the positive term preceded by "un-" is allowed. For example, bad is expressed as ungood, removing words like horrible, terrible, great, fantastic, and fabulous from the language.
- **Plus-**: This intensifier replaces "more" or the suffix "-er". For example, great or better becomes plusgood.
- **Doubleplus-**: This further intensifies "plus-", so doubleplusgood is used instead of excellent or best.

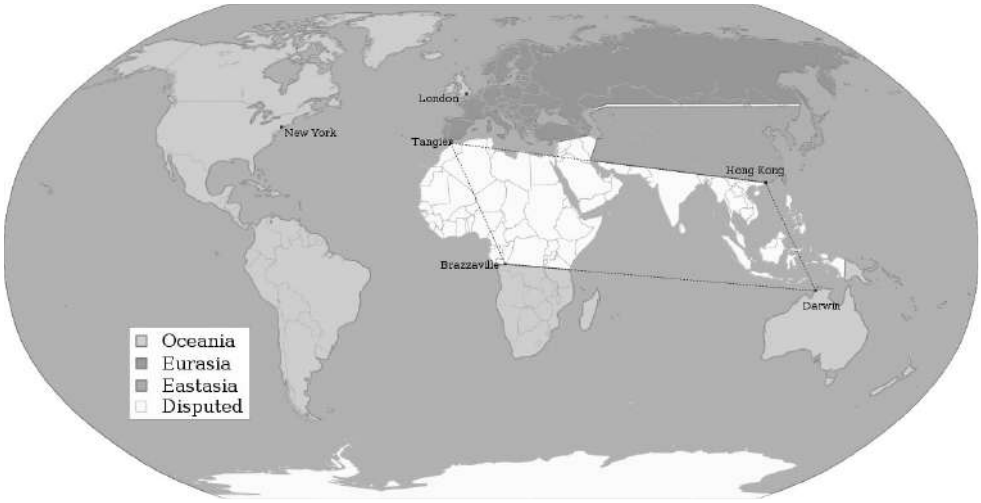
Suffixes in Newspeak

- **-ful**: This suffix turns another word into an adjective. For example, rapid becomes speedful.
- **-ed**: This is the only method to make a non-auxiliary verb past tense in Newspeak. It removes irregular conjugations, so ran becomes runned, and drank becomes drinked.
- **-wise**: This suffix turns another word into an adverb. For example, quickly becomes speedwise. Therefore, "He ran very quickly" becomes "He runned plus-speedwise."

Newspeak grammar is designed to simplify language and reduce the range of ideas that can be expressed. Verb conjugation is standardized by using the suffix "-ed" for all past tense forms, eliminating irregular conjugations.

For example, ran becomes runned, and drank becomes drinked.

So, verb forms are: drink - drinked - drinked, listen - listened - listened.



The map of George Orwell's *1984*

full title: *1984*;
author: George Orwell;
type of work: dystopian novel;
genre: negative utopian, or dystopian fiction;
time and place written: England, 1949;
narrator: third-person;
protagonist: Winston Smith;

antagonist: the Party; Big Brother;
setting (time): 1984;
setting (place): London, England (known as "Airstrip One" in the novel's alternate reality);
point of view: Winston Smith's;
climax: after enduring intense torture with the cage of rats and psychological manipulation at the Ministry of Love in Room 101, finally betrays his deepest love, Julia, and surrenders to the power of Big Brother, fully accepting the Party's control over his mind and reality.
falling action: Winston's time in the café following his release from prison, including the memory of his meeting with Julia at the end of Book Three;
tense: past;
tone: dark, frustrated, pessimistic;
themes: the psychological, technological, physical, and social dangers of totalitarianism and political authority; the importance of language in shaping human thought;
motifs: urban decline (London is falling apart under the Party's leadership); the idea of doublethink (the ability to hold two contradictory ideas in one's mind at the same time and believe them both to be true);
symbols: the glass paperweight (Winston's desire to connect with the past); the red-armed prole woman (the hope that the proles will ultimately rise up against the Party); the picture of St. Clement's Church (the past); the telescreens and the posters of Big Brother (the Party's constant surveillance of its subjects); the phrase "the place where there is no darkness" (Winston's tendency to mask his fatalism with false hope, as the place where there is no darkness turns out to be not a paradise but a prison cell).



Comprehension questions:

George Orwell's biography

1. Where and when was George Orwell born?
2. What was Orwell's birth name?
3. Why did Orwell's mother take him and his sister to England?

4. When did Orwell start writing, and what was one of his early achievements in writing?
5. Which schools did Orwell attend, and what scholarships did he receive?
6. How did Orwell perceive the class system in his boarding school?
7. Why did Orwell not attend university?
8. What was Orwell's first major work, and what did it describe?
9. Why did Orwell use the pseudonym George Orwell?
2. What was the theme of Orwell's book *Burmese Days*?
3. What health problem did Orwell struggle with for the rest of his life?
4. What role did Orwell take on at the BBC, and why did he dislike it?
5. Who were Orwell's two wives, and when did he marry each?
6. When did George Orwell die, and what was the cause of his death?

Novels

7. What are George Orwell's two most famous novels?
8. What is the central theme of *Animal Farm*?
9. Describe the setting and themes of *Nineteen Eighty-Four*.

A Statue of Orwell

10. Where is the statue of George Orwell located, and who created it?
11. What is the inscription on Orwell's statue, and what does it signify?

Dystopian Fiction

12. Define dystopia and contrast it with utopia.
13. Name two famous examples of dystopian societies in literature.
14. List three characteristics of a dystopian society.

Exercise 1. Which of the following are characteristics commonly found in dystopian societies based on the reading of *Nineteen Eighty-Four* by George Orwell?

A) Totalitarian rule
B) Advanced medical technology
C) Constant surveillance
D) Free access to information
E) Strong emphasis on individual freedom

F) Government propaganda
G) Peaceful and harmonious social interactions

Exercise 2. Match the following terms related to George Orwell and dystopian societies with their meanings:
Terms:
Surveillance, Propaganda, Ministry, Dystopian, Totalitarian.

a) Government with complete control, limiting freedoms.
b) Constant monitoring by authorities.
c) Fake or misleading information for political purposes.
d) Society with suffering or injustice.
e) Government department, like in *Nineteen Eighty-Four*.

Exercise 3. Characteristics of a Dystopian Society:
Read the provided excerpt from Nineteen Eighty-Four by George Orwell, focusing on descriptions of the society and its characteristics.

The Ministry of Truth was said to have three thousand rooms above ground, with more rooms below. In London, there were only three other buildings that looked the same and were as big. They were so large that you could see all four of them from the roof of Victory Mansions at the same time. These buildings were where the government divided its work among four Ministries.

Exercise 4: Exploring Concepts from *Nineteen Eighty-Four*
Read the descriptions or excerpts related to different concepts from George Orwell's *Nineteen Eighty-Four*. Choose the correct term that matches each description or excerpt.

Concepts:
Doublethink, Big Brother, 2 + 2 = 5, Thoughtcrime, Newspeak, Room 101, Telescreen, Memory Hole.

Descriptions/Excerpts:
A. "It seemed impossible that they watched everyone all the time. But they could connect your device whenever they wanted. You lived—by

habit that became instinct—believing every sound you made was heard, and every move scrutinized unless in darkness."

B. "The Party ordered you to deny what you see and hear. It was their most important command."

C. "Day by day, almost minute by minute, the past was changed and updated."

D. "It was a cold, bright day in April, and the clocks were striking thirteen."

E. "War is peace. Freedom is slavery. Ignorance is strength."

F. "He looked up at the huge face. It had taken him forty years to learn what kind of smile hid behind the dark mustache."

G. "Sometimes they said what is false is true."

H. "Once you asked me about Room 101. I said you already knew. Everyone knows. Room 101 holds the worst thing in the world."

Newspeak grammar exercises:

1. Rewrite the following sentences using the prefix "un-" to express negation.

Yesterday, the weather was warm.

She found the movie fantastic.

His idea was brilliant.

2. Replace the underlined words with the appropriate Newspeak intensifier.

Her performance was great.

This book is better than the last one.

The outcome of the experiment was excellent.

3. Rewrite the following sentences according to Newspeak rules for suffixes.

He ran very quickly to catch the bus.

The rapid progress of technology is remarkable.

She spoke very loudly.

4. Rewrite the following sentences using the standardized past tense form using "-ed".

He drank three glasses of water.

They ran a marathon last weekend.

She wrote an interesting article for the newspaper.

5. Rewrite the sentence into standard English.

She unadmired the ungood movie for its uninterestful plot but found the protagonist's unbad acting plusgood, and she runned speedwise to attend the doubleplusgood concert.

UNIT XIV. The 21st century literature

In 21st-century British literature, several trends and movements have emerged, reflecting the complexities and changes in modern society. While there isn't a single dominant movement like Modernism or Postmodernism in the 20th century, there are important themes and influences that characterize British literature today. Here are some key trends with examples of writers and their works:



Ali Smith

Post-postmodernism or **Metamodernism**: This term describes a cultural and literary movement that goes beyond the skepticism and irony of postmodernism. Metamodernism embraces sincerity, hope, and engagement with big ideas while recognizing the complexities of the modern world. Writers in Britain explore metamodernist themes through various genres and styles. **Ali Smith**'s *Seasonal Quartet* (*Autumn*, *Winter*, *Spring*, *Summer*) mixes contemporary issues with a sense of hope and empathy. **David Mitchell**, known for novels like *Cloud Atlas* and *The Bone Clocks*, often combines multiple genres and time periods, showing metamodernist sensibilities.



Kazuo Ishiguro

Multiculturalism: British literature in the 21st century reflects the diverse and multicultural nature of contemporary Britain. Writers from different backgrounds explore themes of identity, migration, diaspora experiences, and cultural mixing, creating a rich variety of global stories. **Zadie Smith**'s *White Teeth* explores multiculturalism and the immigrant experience in London, while Swing Time looks at identity, race, and friendship. Although born in Japan, **Kazuo Ishiguro** is a British citizen; his novel *Never Let Me Go* tackles themes of identity, ethics, and humanity in a dystopian world.



Naomi Alderman

Digital Literature and **New Media**: The digital age has influenced British literature with the rise of digital literature, e-books, online publishing, and interactive storytelling. Writers experiment with new media forms, digital narratives, and multimedia storytelling techniques, blending traditional and digital literature. **Naomi Alderman**'s novel *The Power* includes elements of digital media and explores power dynamics in a world where women develop the ability to emit electrical shocks. **China Miéville**, known for his speculative fiction, engages with digital and virtual realities in works like *Embassytown* and *The City & the City*, challenging ideas of space and identity.



Margaret Atwood

Environmental Concerns and **Cli-Fi**: Like global literature trends, British literature in the 21st century addresses environmental issues through cli-fi (climate fiction). Writers explore themes of climate change, ecological damage, environmental activism, and the impact of human activities on nature. **Margaret Atwood**'s *MaddAddam trilogy*, including *Oryx and Crake*, *The Year of the Flood*, and *MaddAddam*, is often studied as a cli-fi and environmental dystopia. **Ian McEwan**'s novel *Solar* addresses environmental themes, scientific ethics, and climate change through the story of a physicist dealing with personal and global crises.



Bernardine Evaristo

Identity Politics and Social Justice: British literature often discusses identity politics, social justice, and marginalized voices. Writers explore issues related to race, gender, sexuality, class, and disability, highlighting social inequalities and advocating for more inclusivity and representation. **Bernardine Evaristo**, who won the Booker Prize for *Girl, Woman, Other*, explores intersectional identities, race, gender, and the diverse experiences of black British women. **Monica Ali**'s *Brick Lane* looks at the life of a Bangladeshi woman in London, touching on themes of immigration, cultural identity, and social integration.



Arundhati Roy

Postcolonial Perspectives and **Historical Reckoning**: Postcolonial literature is still relevant in British literature, with writers examining colonial legacies, decolonization, cultural memory, and historical reckonings. Themes of imperialism, identity formation, and the complexities of postcolonial identity are explored through diverse narratives. **Salman Rushdie**'s *Midnight's Children* connects India's history with magical realism and themes of national identity. **Arundhati Roy**'s *The Ministry of Utmost Happiness* reflects postcolonial and social justice themes, exploring marginalized voices and political realities.



Jonathan Coe

Urban Fiction and **City Life**: British literature reflects the urban landscape and city life, focusing on urban experiences, multicultural cities, social dynamics, and the impact of urbanization on individuals and communities. Urban fiction genres such as urban fantasy, urban realism, and city-based narratives are common. **Jonathan Coe**'s novel *The Rotters' Club* captures the social and political landscape of Birmingham, England, in the 1970s, highlighting urban experiences and cultural shifts. **Monique Roffey**'s *Archipelago* explores urban life in Trinidad, addressing themes of identity, migration, and the impact of globalization on Caribbean communities.



Tom McCarthy

Experimental Narratives and **Literary Hybridity**: Writers in 21st-century British literature experiment with narrative forms, styles, and genres, creating hybrid texts that blend literary traditions, linguistic innovations, and cultural influences. This trend fosters creativity, innovation, and diverse storytelling approaches. **Tom McCarthy**'s *Remainder* blurs the boundaries between reality and simulation, offering a unique narrative experience. **Jeanette Winterson**, known for her innovative storytelling, combines science fiction, romance, and philosophical inquiry in *The Stone Gods*, showcasing literary hybridity.

These writers and works represent the diverse range of themes, styles, and influences in 21st-century British literature, showcasing the vibrancy and complexity of contemporary literary expression.

Comprehension questions:

1. What is Metamodernism, and which British authors explored this movement in their works?
2. How does multiculturalism influence 21st-century British literature, and which authors are examples of this trend? Provide the titles of at least one work by each author.
3. Describe how digital literature and new media have impacted British literature. Name authors and their works that reflect this trend.

4. What themes are explored in cli-fi (climate fiction) within British literature, and which authors are known for their contributions to this genre? Mention one work by each author.
5. Explain the relevance of postcolonial perspectives in contemporary British literature. Which authors are known for addressing postcolonial themes, and what are the titles of their notable works?
6. How does urban fiction reflect city life in 21st-century British literature? Name authors and their works that exemplify this trend.
7. What are some characteristics of experimental narratives and literary hybridity in British literature? Name authors who exemplify this trend and provide the titles of their works.

Exercise 1. Match each literary work with the appropriate trend or theme.

Literary Works:

1. Ali Smith's *Autumn*
2. Zadie Smith's *White Teeth*
3. Kazuo Ishiguro's *Never Let Me Go*
4. Naomi Alderman's *The Power*
5. Margaret Atwood's *Oryx and Crake*
6. Bernardine Evaristo's *Girl, Woman, Other*
7. Salman Rushdie's *Midnight's Children*
8. Jonathan Coe's *The Rotters' Club*
9. Tom McCarthy's *Remainder*

Trends or Themes:

A. Environmental Concerns and Cli-Fi
B. Digital Literature and New Media
C. Multiculturalism
D. Postcolonial Perspectives and Historical Reckoning
E. Identity Politics and Social Justice
F. Experimental Narratives and Literary Hybridity
G. Metamodernism
H. Urban Fiction and City Life
I. Multiculturalism

Exercise 2: Match each literary trend with its correct description.

Trends:

1. Metamodernism
2. Multiculturalism
3. Digital Literature and New Media
4. Environmental Concerns and Cli-Fi
5. Identity Politics and Social Justice
6. Postcolonial Perspectives and Historical Reckoning
7. Urban Fiction and City Life
8. Experimental Narratives and Literary Hybridity

Descriptions:

A. Explores multicultural Britain, focusing on identity, migration, and diaspora.
B. Addresses climate change, ecological damage, and environmental activism.
C. Embraces sincerity, hope, and big ideas beyond postmodernism.
D. Examines colonial legacies, decolonization, and historical memory.
E. Reflects urban experiences, social dynamics, and urbanization impacts.
F. Discusses race, gender, sexuality, class, and social inequalities.
G. Experiments with narrative forms, styles, and literary traditions.
H. Includes e-books, online publishing, and multimedia storytelling.

UNIT XV. Zadie Smith



Early Life and Education. Zadie Smith, originally named Sadie Smith, was born on October 25, 1975, in North London. She is one of the most important British writers of the 21st century. She grew up in the culturally diverse area of Brent, with an English father, Harvey Smith, and a Jamaican mother, Yvonne Bailey. This diverse background influenced her writing a lot. When she was 14, she changed her name to Zadie, which she felt suited her better.

Smith went to Hampstead Comprehensive School and later to King's College, Cambridge, where she studied English literature. It was at Cambridge that she started writing her first novel, *White Teeth*. She graduated from Cambridge in 1997, marking the start of her literary career.

Career and Major Works. Smith's first novel, *White Teeth*, was published in 2000 and received a lot of praise. The novel explores multiculturalism, identity, and family dynamics in London. It won several important awards like the James Tait Black Memorial Prize and the Whitbread First Novel Award, making Smith a major voice in British literature.

Her second novel, *The Autograph Man* (2002), looked at celebrity culture and identity. Although it received mixed reviews, it showed Smith's range and ambition as a writer.

In 2005, Smith published *On Beauty*, a novel set in the United States. This book explores race, politics, and family dynamics through an

interracial marriage. It won the Orange Prize for Fiction and was shortlisted for the Man Booker Prize, showing Smith's growth as a writer.

NW (2012) returned to the North West London of Smith's youth. This novel is known for its experimental style and its focus on the lives of four Londoners dealing with issues of class, race, and personal goals. *NW* was praised for its unique style and honest portrayal of urban life.

Smith's fifth novel, *Swing Time* (2016), explores friendship, race, and the cultural divide between socioeconomic classes. The story follows two mixed-race girls with dreams of becoming dancers and their different paths in life. *Swing Time* was widely praised for its deep exploration of identity and globalization.

In addition to her novels, Smith has also published a collection of essays titled *Changing My Mind: Occasional Essays* (2009). Her essays cover a wide range of topics, including literature, film, politics, and personal thoughts.

Themes and Style. Smith's writing often includes multicultural characters and explores identity, race, and social dynamics. Her works reflect the complexities of modern life, blending humor with deep social commentary. Her style is known for being vibrant, witty, and innovative, making her a distinctive voice in modern British literature.

Personal Life. Zadie Smith is married to Northern Irish novelist and poet Nick Laird, whom she met at Cambridge. They have two children and split their time between New York City, where Smith is a professor of fiction at New York University, and London.

Legacy and Influence. Zadie Smith is a leading figure in contemporary literature. Her work is celebrated for its insightful portrayals of modern life and its ability to address complex social issues with humor and depth. She has inspired a new generation of writers to explore diverse voices and stories in their work.

Multiculturalism in literature refers to the inclusion and representation of diverse cultural, ethnic, and social groups within literary works. It involves showcasing characters, settings, themes, and narratives that reflect a variety of cultural backgrounds and experiences.

Key aspects of multiculturalism in literature include:

1. **Diverse Characters**: Characters from various cultural, racial, and ethnic backgrounds, each bringing unique experiences and viewpoints to the narrative.
2. **Cultural Settings**: Stories set in different parts of the world or within culturally diverse communities, highlighting the richness and variety of human experience.
3. **Themes of Identity and Belonging**: Exploration of how cultural heritage, migration, and multicultural environments influence individual and collective identities.
4. **Social Issues**: Addressing topics such as racism, immigration, cultural assimilation, and the challenges and benefits of living in a multicultural society.
5. **Language and Dialogue**: Incorporation of different languages, dialects, and speech patterns to authentically represent characters' cultural backgrounds.

Multicultural literature plays a crucial role in promoting empathy, understanding, and appreciation for cultural diversity. It challenges stereotypes, encourages inclusivity, and reflects the multifaceted nature of the human experience.

Swing Time

Swing Time by Zadie Smith is a novel about two childhood friends, Tracey and the narrator, who both dream of becoming dancers. The story takes place in London and West Africa, showing the multicultural world they live in. The book looks at how their different choices affect their lives and explores ideas about race, class, and identity. Through their friendship and the challenges they face, Smith gives us a look into how cultural backgrounds and personal dreams shape who we are. The novel also talks about the role of performance and how different cultures influence our lives and identities.

Full title: Swing Time
Author: Zadie Smith
Type of work: Novel

Genre: contemporary fiction
Where Written: London, UK
When Published: 2016
Narrator: an unnamed female protagonist.
Climax: The climax of the novel occurs when the protagonist faces a major turning point in her life, where her personal and professional choices culminate in a significant crisis regarding her identity and her relationship with her friend, Tracey.
Protagonist: the unnamed narrator, a mixed-race girl with ambitions of becoming a dancer.
Antagonist: there is no single antagonist; rather, the novel explores multiple sources of conflict, including societal expectations, personal ambitions, and class divides.
Setting (time): several decades, primarily focusing on the late 20th and early 21st centuries.
Setting (place): London and West Africa.
Tense: present tense and past tense
Tone: reflective, insightful, and occasionally critical
Themes: friendship, race, socioeconomic class, identity, and globalization
Motifs: dance, performance, and cultural heritage
Symbols: the music and dance sequences symbolize personal and cultural expression, while the contrasting settings of London and West Africa symbolize different aspects of the characters' identities and experiences.

The book *The Black Jacobins* by C.L.R. James. In the context of the novel, the presence of *The Black Jacobins* by C.L.R. James symbolizes the narrator's mother's intellectual engagement and social awareness, highlighting her deep interest in history, justice, and the struggle against oppression. This choice of reading underscores her awareness of and connection to her cultural and historical heritage, valuing the understanding and remembrance of the struggles and achievements of people of African descent.

It contrasts sharply with the more superficial concerns of Tracey's mother, emphasizing the different priorities and values of the families and highlighting themes of cultural depth versus surface appearances.

Additionally, the book symbolizes resistance and the search for identity, paralleling the narrator's potential struggle for self-identity and autonomy within the ballet class and society at large. The mother's engagement with such significant work reflects her desire to continually educate herself and, by extension, her child, fostering an environment that values knowledge and critical thinking about historical and social issues, setting them apart from their peers.



Comprehension questions:

Zadie Smith's biography

1. What was Zadie Smith's original name, and why did she change it?
2. Describe Zadie Smith's family background and how it influenced her writing.
3. Which schools did Zadie Smith attend, and what did she study at university?
4. How did Zadie Smith begin her literary career, and what was her first novel?
5. What are some key themes in Zadie Smith's writing?
6. Choose one novel by Zadie Smith and describe its theme.
7. What other type of writing has Zadie Smith produced apart from novels?
8. Who is Zadie Smith married to, and how did they meet?

Multiculturalism in Literature

9. What are some key aspects of multiculturalism in literature?
10. How does multicultural literature address social issues?

Swing Time

11. What are the main themes explored in Zadie Smith's novel *Swing Time*? How does the novel *Swing Time* portray multiculturalism?
12. What are the aspirations of the two mixed-race girls in *Swing Time*?
13. Why was *Swing Time* widely praised?

14. What role does *The Black Jacobins* by C.L.R. James play in the novel?

Discussion Topic: The Role of Multiculturalism in Shaping Identity

In many contemporary works of fiction, including Zadie Smith's *Swing Time*, multiculturalism is a central theme that influences characters' identities and social interactions. Discuss how multiculturalism shapes the lives of individuals and communities within such narratives.

Reflecting on your own experiences, how has exposure to different cultures influenced your sense of identity and personal aspirations?

PART II: READER

WILLIAM BLAKE
London

London is a poem by William Blake, published in *Songs of Experience* in 1794. It is one of the few poems in *Songs of Experience* that does not have a corresponding poem in *Songs of Innocence*.

London
I wander thro' each charter'd street,
Near where the charter'd Thames does flow.
And mark in every face I meet
Marks of weakness, marks of woe.

In every cry of every Man,
In every Infants cry of fear,
In every voice: in every ban,
The mind-forg'd manacles I hear

How the Chimney-sweepers cry
Every blackning Church appalls,
And the hapless Soldiers sigh
Runs in blood down Palace walls

But most thro' midnight streets I hear
How the youthful Harlots curse
Blasts the new-born Infants tear
And blights with plagues the Marriage hearse

Form

The poem has four quatrains, with alternate lines rhyming. Repetition is the most striking formal feature of the poem, and it serves to emphasize the prevalence of the horrors the speaker describes.

Summary

The speaker wanders through the streets of London and comments on his observations. He sees despair in the faces of the people he meets and hears fear and repression in their voices. The woeful cry of the chimney-sweeper stands as a punishment to the Church, and the blood of a soldier stains the outer walls of the monarch's residence. The nighttime holds nothing more promising: the cursing of prostitutes corrupts the newborn infant and dishonors the "Marriage hearse."



Comprehension questions:

Understanding the Setting:

1. Where does the speaker wander in the poem?
2. How is the Thames described in the poem?

Identifying Themes and Emotions:

3. What emotions does the speaker observe in the faces of the people he meets?
4. What repeated sounds and cries does the speaker hear in the streets of London?

Analyzing Imagery and Symbols:

5. What is meant by *mind-forg'd manacles* in the poem?
6. How does Blake use the imagery of the *chimney-sweepers* and the *blackning Church*?

Interpreting Social Criticism:

7. What criticism is Blake making about the Church with the line *Every blackning Church appalls*?
8. What is the significance of the *hapless Soldiers sigh* and its association with the Palace walls?

Understanding the Ending:

9. What does the speaker hear in the midnight streets of London?
10. How does the imagery of the *marriage hearse* contribute to the poem's theme?

Reflective Questions:

11. What is the overall mood of the poem?
12. How does Blake's depiction of London compare to modern-day depictions of urban life?

Exercise 1: Identifying Repetition

Read the poem "London" and identify instances of repetition. Answer the following questions:

1. Which words or phrases are repeated throughout the poem?
2. What effect does this repetition have on the overall message of the poem?
3. How does the repetition contribute to the portrayal of the city of London?

Exercise 2: Analyzing Imagery

Analyze the imagery in each stanza of the poem. For each stanza, answer the following questions:

1. What specific images does Blake use to describe the scenes in London?
2. How do these images contribute to the reader's understanding of the speaker's perspective on London?
3. Choose one powerful image from the poem and explain its significance and impact.

Exercise 3: Exploring Symbolism

Identify and interpret the symbols in the poem. Answer the following questions:

1. What do the "charter'd street" and "charter'd Thames" symbolize in the poem?
2. What is the symbolic meaning of the "mind-forg'd manacles"?
3. How do the "chimney-sweepers," "hapless soldiers," and "youthful harlots" function as symbols in the poem? What do they represent?

Exercise 4: Understanding Metaphors

Locate and explain the metaphors used in the poem. Answer the following questions:

1. Identify the metaphor in the line "mind-forg'd manacles" and explain its meaning.
2. How does Blake use metaphor to convey the theme of oppression in the poem?

Discussion Topic:

The Portrayal of Urban Life and Social Critique in William Blake's *London*

Theme Exploration:

Discuss the theme of social injustice in William Blake's poem *London*. How does the poet use imagery and symbolism to convey this theme?

Personal Reflection:

Reflect on how the portrayal of urban life in *London* compares to your own experiences of living in a city. Are there similar social issues in your city?

Analyzing Imagery:

Choose one powerful image from *London* and explain its significance. How does this image contribute to the overall meaning of the poem?

GWIN, KING OF NORWAY

Gwin. King of Norway is from The *Poetical Sketches* (1783), Blake's earliest verses (written between c. 1769 and 1778). The poems are generally imitative: there are imitations of eighteenth-century popular nature poetry. *Gwin, King of Norway* reconstructs the form of ancient ballads. At the time *Poetical Sketches* was published, the ballad form was increasingly associated with radicalism and the people's rebellion.

Presented as a warning for tyrannical kings, the lyric poem, *Gwin, King of Norway* represents Blake's first engagement with revolution, a theme which would become increasingly important in his later verses. In *Gwin*, Blake points out how the ordinary man must become a revolutionary to suppress political tyranny.

Come, kings, and listen to my song:
When Gwin, the son of Nore,
Over the nations of the North
His cruel sceptre bore;

The nobles of the land did feed
Upon the hungry poor;
They tear the poor man's lamb, and drive
The needy from their door.

'The land is desolate; our wives
And children cry for bread;
Arise, and pull the tyrant down!
Let Gwin be humbled!'

Gordred the giant rous'd himself
From sleeping in his cave;
He shook the hills, and in the clouds
The troubl'd banners wave.

Beneath them roll'd, like tempests black,
The num'rous sons of blood;
Like lions' whelps, roaring abroad,
Seeking their nightly food.

Down Bleron's hills they dreadful rush,
Their cry ascends the clouds;
The trampling horse and clanging arms
Like rushing mighty floods!

[…]

O what have kings to answer for
Before that awful throne;
When thousand deaths for vengeance cry,
And ghosts accusing groan!

Like blazing comets in the sky
That shake the stars of light,
Which drop like fruit unto the earth
Thro' the fierce burning night;

Like these did Gwin and Gordred meet,
And the first blow decides;
Down from the brow unto the breast
Gordred his head divides!
Gwin fell: the sons of Norway fled,
All that remain'd alive;
The rest did fill the vale of death,
For them the eagles strive.

The river Dorman roll'd their blood
Into the northern sea;
Who mourn'd his sons, and overwhelm'd
Who mourn'd his sons, and overwhelm'd.



Comprehension questions:

1. What historical or political themes does *Gwin, King of Norway* explore?
2. Describe the character of Gwin and his rule. How does Blake portray him?
3. Who is Gordred, and what role does he play in the poem?
4. What grievances do the nobles and common people have against Gwin's rule?
5. How do the common people respond to Gwin's tyranny?
6. What imagery does Blake use to describe the revolt against Gwin?
7. Discuss the outcome of the conflict between Gwin and Gordred. What does it signify?
8. What moral or lesson does Blake intend to convey through this poem?
9. What is the significance of the river Dorman in the poem's conclusion?
10. How does "Gwin, King of Norway" reflect Blake's early engagement with revolutionary themes?

Exercise 1: Imagery Exploration.
Choose one stanza from the poem that contains vivid imagery. Analyze the imagery used by Blake. Consider how the imagery contributes to the poem's tone, theme, and overall message.

Exercise 2: Metaphors and Similes:
Like lions' whelps, roaring abroad
Like blazing comets in the sky
Like tempests black, The num'rous sons of blood
Which drop like fruit unto the earth
Explain how the comparisons enhance the reader's understanding of the characters or events described.

Exercise 3: Exploring Symbolism:
Gwin (King of Norway)
Gordred
river Dorman
the hills
Choose one symbolic element from the poem and analyze its symbolic significance. Discuss how Blake uses this symbol to convey deeper meanings and themes in the poem.

Exercise 4: Examining Personification.
The troubl'd banners wave
The land is desolate
blazing comets in the sky / That shake the stars
Explain how giving human qualities to non-human entities helps Blake achieve specific effects in the poem.

Exercise 5: Identifying Alliteration:
trampling horse and clanging arms
Explain how alliterations contribute to the poem's rhythm and imagery.

Exercise 6: Explore Romantic elements in the poem.
Nature Imagery Exploration: e.g., hills, clouds, rivers.
Rebellion and Individualism: Romantic ideals of individualism, freedom, and the valorization of the heroic individual.
Emotion and Subjectivity in Poetry: e.g., anger, despair, defiance.

Mythological and Legendary Allusions: reinterpretation of mythological or legendary figures.
Imagination and Symbolism: e.g., the river Dorman, the lions' whelps.
The Supernatural and Gothic Elements: e.g., ghosts, dark imagery.
Historical Context: historical events that influenced the poet.

Discussion: Tyranny and Rebellion.
Discuss how Blake portrays the theme of tyranny in the poem through the character of Gwin. What actions and characteristics define Gwin as a tyrant? How does Blake depict the rebellion led by Gordred against Gwin's oppressive rule?

JANE AUSTEN
Pride and prejudice

Chapter 1

It is a widely known fact that a single man with a large fortune must be looking for a wife. Even if no one knows how he feels or thinks when he first arrives in a neighborhood, everyone assumes he is there to marry one of their daughters.

"Dear Mr. Bennet," said his wife one day, "have you heard that Netherfield Park is rented at last?"

Mr. Bennet replied that he had not.

"But it is," she answered, "Mrs. Long just told me all about it."

Mr. Bennet said nothing.

"Don't you want to know who rented it?" his wife asked impatiently.

"You want to tell me, and I don't mind listening."

That was enough for her.

"Well, my dear, you must know, Mrs. Long says that Netherfield is rented by a young man with a large fortune from the north of England. He came down on Monday in a carriage to see the place, liked it so much that he agreed with Mr. Morris immediately, and will take possession before Michaelmas. Some of his servants will be in the house by the end of next week."

"What is his name?"

"Bingley."

"Is he married or single?"

"Oh, single, my dear! A single man with a large fortune; four or five thousand a year. What a great thing for our girls!"

"How so? How does it affect them?"

"My dear Mr. Bennet," his wife replied, "how can you be so tiresome! You must know that I am thinking of him marrying one of them."

"Is that his plan for moving here?"

"Plan! Nonsense, how can you talk like that! But it is very likely that he might fall in love with one of them, so you must visit him as soon as he arrives."

"I see no need for that. You and the girls can go, or you can send them by themselves, which might be even better, as you are as beautiful as any of them. Mr. Bingley might like you the best."

"My dear, you flatter me. I certainly was beautiful, but I don't claim to be anything special now. When a woman has five grown-up daughters, she should stop thinking about her own beauty."

"In such cases, a woman doesn't usually have much beauty left to think about."

"But, my dear, you must indeed go and see Mr. Bingley when he arrives in the neighborhood."

"I assure you, I will not."

"But think of your daughters. Just imagine what a great match it would be for one of them. Sir William and Lady Lucas are determined to go just for that reason, as they don't usually visit new people. You must go, for it will be impossible for us to visit him if you don't."

"You are being too careful, surely. I am sure Mr. Bingley will be very glad to see you. I will send a few lines with you to assure him that I fully support him marrying any of the girls, though I must recommend my little Lizzy."

"I want you to do no such thing. Lizzy is not any better than the others, and she is not as beautiful as Jane, nor as good-humored as Lydia. But you always prefer her."

"None of them have much to recommend them," he replied. "They are all silly and ignorant like other girls, but Lizzy is quicker than her sisters."

"Mr. Bennet, how can you talk about your own children like that? You enjoy upsetting me. You have no sympathy for my poor nerves."

"You misunderstand me, my dear. I have a high regard for your nerves. They are my old friends. I have heard you mention them with respect for at least twenty years."

"Ah, you don't know what I suffer."

"But I hope you will get over it and live to see many young men with four thousand a year come into the neighborhood."

"It will be useless to us if twenty such men come, since you won't visit them."

"Trust me, my dear, when there are twenty, I will visit them all."

Mr. Bennet was such an odd mix of quick wit, sarcastic humor, reserve, and unpredictability that even after twenty-three years, his wife still didn't understand his character. Her mind was less difficult to figure out. She was a woman of poor understanding, little knowledge, and uncertain temper. When she was unhappy, she thought she was nervous. Her main goal in life was to get her daughters married; her enjoyment was visiting and gossiping.

Chapter 2

Mr. Bennet was one of the first to visit Mr. Bingley. Although he always told his wife he wouldn't go, he had planned to visit him all along. Mrs. Bennet didn't find out about it until the evening after the visit.

It was revealed this way: Seeing his second daughter, Elizabeth, working on a hat, he suddenly said to her, "I hope Mr. Bingley will like it, Lizzy."

"We can't know what Mr. Bingley likes," her mother said angrily, "since we are not going to visit him."

"But you forget, mother," Elizabeth said, "that we will meet him at the assemblies, and Mrs. Long promised to introduce him to us."

"I don't believe Mrs. Long will do that. She has two nieces of her own. She is a selfish, hypocritical woman, and I don't trust her."

"Neither do I," said Mr. Bennet. "I'm glad you don't rely on her."

Mrs. Bennet didn't reply but started scolding one of her daughters instead.

"Stop coughing so much, Kitty! Have some pity on my nerves. You're tearing them apart."

"Kitty doesn't cough wisely," said her father. "She times them badly."

"I don't cough for fun," Kitty replied irritably. "When is your next ball, Lizzy?"

"In two weeks."

"Yes, that's right," cried her mother. "And Mrs. Long won't be back until the day before, so she can't introduce him because she won't know him herself."

"Then, my dear, you can introduce Mr. Bingley to her."

"Impossible, Mr. Bennet, impossible! How can I do that when I don't know him myself? How can you tease me so?"

"I admire your caution. Two weeks is very short. One can't truly know a man in that time. But if we don't try, someone else will. Besides, Mrs. Long

and her nieces will have their turn. So, if you don't want to do it, I'll take care of it myself."

The girls stared at their father. Mrs. Bennet only said, "Nonsense, nonsense!"

"What do you mean by that strong reaction?" he asked. "Do you think introductions and their importance are nonsense? I can't fully agree. What do you think, Mary? You are a thoughtful young lady who reads a lot and makes notes."

Mary wanted to say something smart but didn't know how.

"While Mary is gathering her thoughts," he continued, "let's get back to Mr. Bingley."

"I'm tired of Mr. Bingley," cried his wife.

"I'm sorry to hear that. Why didn't you tell me earlier? If I had known this morning, I wouldn't have visited him. It's too bad, but since I already did, we can't avoid knowing him now."

The ladies were shocked, just as he wanted. Mrs. Bennet's surprise was the greatest. After the initial joy, she began to say that she had expected it all along.

"How good of you, dear Mr. Bennet! I knew I could persuade you. You love your girls too much to ignore such an acquaintance. I'm so pleased! And it's funny that you went this morning and didn't say anything until now."

"Now, Kitty, you can cough as much as you want," said Mr. Bennet as he left the room, tired of his wife's excitement.

"What a wonderful father you have, girls!" she said after he left. "I don't know how you will repay him for his kindness. Or me, for that matter. At our age, it's not fun to make new acquaintances all the time, but we do it

for your sake. Lydia, my dear, even though you are the youngest, I'm sure Mr. Bingley will dance with you at the next ball."

"Oh!" said Lydia confidently, "I'm not worried. Even though I'm the youngest, I'm the tallest."

The rest of the evening was spent guessing when Mr. Bingley would return Mr. Bennet's visit and deciding when to invite him to dinner.

Chapter 3

Despite all of Mrs. Bennet's efforts, along with her five daughters, they could not get a satisfactory description of Mr. Bingley from Mr. Bennet. They asked him directly, made clever guesses, and tried various other ways, but he dodged all their questions. Eventually, they had to rely on second-hand information from their neighbor, Lady Lucas. Her report was very positive. Sir William had been very pleased with Mr. Bingley, saying he was young, very handsome, extremely agreeable, and that he planned to attend the next assembly with a large party. This was very exciting! Being fond of dancing was seen as a step towards falling in love, and they had high hopes for Mr. Bingley's heart.

"If I can see one of my daughters happily settled at Netherfield," Mrs. Bennet said to her husband, "and all the others well married, I will have nothing more to wish for."

A few days later, Mr. Bingley returned Mr. Bennet's visit and spent about ten minutes with him in his library. He had hoped to see the young ladies, whose beauty he had heard about, but he only saw Mr. Bennet. The ladies were a bit luckier, as they saw from an upstairs window that Mr. Bingley wore a blue coat and rode a black horse.

An invitation to dinner was soon sent, and Mrs. Bennet had already planned the menu to show off her housekeeping skills when an answer came that postponed everything. Mr. Bingley had to be in town the next day and couldn't accept their invitation. Mrs. Bennet was quite upset. She couldn't

understand why he needed to go to town so soon after arriving in Hertfordshire and worried he might always be moving around instead of settling at Netherfield as he should. Lady Lucas calmed her fears a bit by suggesting that Mr. Bingley had gone to London to gather a large party for the ball. A report soon followed that Mr. Bingley would bring twelve ladies and seven gentlemen to the assembly. The girls were disappointed by the number of ladies but were relieved the day before the ball when they heard he was bringing only six from London—his five sisters and a cousin. When the party arrived at the assembly, it included only Mr. Bingley, his two sisters, the husband of the eldest, and another young man.

Mr. Bingley was good-looking and gentlemanly, with a pleasant face and easy, unaffected manners. His sisters were stylish women with an air of high fashion. His brother-in-law, Mr. Hurst, merely looked the part of a gentleman. But Mr. Bingley's friend, Mr. Darcy, soon attracted everyone's attention with his tall, handsome appearance and noble demeanor, along with the widespread report that he had ten thousand a year. The men considered him a fine figure of a man, and the ladies declared he was much handsomer than Mr. Bingley. He was greatly admired for about half the evening until his manners caused everyone to dislike him. He was found to be proud, looking down on the company and not easily pleased, making his large estate in Derbyshire irrelevant to his now disagreeable reputation. In contrast, Mr. Bingley soon got to know all the important people in the room. He was lively and friendly, danced every dance, was disappointed when the ball ended early, and talked about hosting a ball himself at Netherfield. These charming qualities spoke for themselves.

Mr. Darcy, on the other hand, danced only once with Mrs. Hurst and once with Miss Bingley. He refused to be introduced to any other ladies and spent the rest of the evening walking around the room, occasionally speaking to someone from his own party. His character was decided: he was the proudest, most disagreeable man in the world, and everyone hoped he would never come again. Mrs. Bennet, in particular, was very against him because he had slighted one of her daughters.

Elizabeth Bennet had to sit out two dances due to the lack of gentlemen and, during part of that time, overheard a conversation between Mr. Darcy and Mr. Bingley, who had taken a break from dancing to persuade his friend to join in.

"Come, Darcy," said Mr. Bingley, "I must have you dance. I hate to see you standing around by yourself like this. You'd be better off dancing."

"I certainly shall not. You know how I detest dancing unless I know my partner well. At an assembly like this, it would be unbearable. Your sisters are occupied, and there's no other woman here who wouldn't be a punishment for me to dance with."

"I wouldn't be as picky as you for anything! I've never seen so many pleasant girls in my life as there are here tonight; and several are uncommonly pretty."

"You are dancing with the only handsome girl in the room," said Mr. Darcy, looking at Jane Bennet.

"Oh! She is the most beautiful creature I have ever seen! But one of her sisters, sitting just behind you, is very pretty too, and probably very agreeable. Let me ask my partner to introduce you."

"Which one do you mean?" Mr. Darcy turned around and looked at Elizabeth briefly, then turned away and coldly said, "She is tolerable, but not handsome enough to tempt me. I'm not in the mood to give attention to young ladies who are overlooked by other men. You'd better return to your partner and enjoy her smiles; you're wasting your time with me."

Mr. Bingley took his advice. Mr. Darcy walked off, and Elizabeth was left with no warm feelings towards him. She told the story with great spirit among her friends, for she had a lively, playful disposition that enjoyed anything ridiculous.

The evening passed pleasantly for the whole family. Mrs. Bennet saw her eldest daughter much admired by the Netherfield party. Mr. Bingley

danced with her twice, and she was noticed by his sisters. Jane was as pleased as her mother, though in a quieter way. Elizabeth shared Jane's pleasure. Mary heard herself mentioned to Miss Bingley as the most accomplished girl in the neighborhood. Catherine and Lydia were happy because they always had dance partners, which was all they cared about at a ball. They returned in high spirits to Longbourn, their village, where they were the main family. They found Mr. Bennet still awake. With a book, he didn't notice the time, and he was curious about the evening's events, which had such high expectations. He had hoped his wife's hopes about the newcomer would be disappointed, but he soon learned otherwise.

"Oh, my dear Mr. Bennet," said Mrs. Bennet as she entered the room, "we had a wonderful evening, an excellent ball. I wish you had been there. Jane was so admired; nothing like it! Everyone said how lovely she looked, and Mr. Bingley thought she was beautiful and danced with her twice! Can you believe that? Twice! And she was the only one he asked twice. First, he asked Miss Lucas. I was so annoyed to see him dance with her! But he didn't admire her at all; nobody could. He noticed Jane while she was dancing, asked who she was, got introduced, and asked her for the next two dances. Then he danced with Miss King, then Maria Lucas, then Jane again, then Lizzy, and the Boulanger -"

"If he had any compassion for me," Mr. Bennet interrupted impatiently, "he wouldn't have danced so much! For heaven's sake, stop listing his partners. I wish he had sprained his ankle in the first dance!"

"Oh, my dear, I'm so delighted with him. He's so handsome! And his sisters are charming. I've never seen anything more elegant than their dresses. The lace on Mrs. Hurst's gown -"

Mr. Bennet interrupted again, protesting against any description of finery. So Mrs. Bennet switched to another topic and bitterly exaggerated Mr. Darcy's rudeness.

"But I assure you," she added, "Lizzy doesn't miss much by not pleasing him. He is a most disagreeable, horrid man, not worth pleasing. So high

and conceited that he was unbearable! He walked around, thinking he was so great! Not handsome enough to dance with! I wish you had been there to put him in his place. I absolutely detest the man."



Questions:

Chapter 1

1. Who informs Mrs. Bennet about the new tenant of Netherfield Park?
2. What is the name of the young man who has rented Netherfield Park?
3. Why does Mrs. Bennet consider Mr. Bingley's arrival to be a significant event for her daughters?
4. How does Mr. Bennet react to the news of Mr. Bingley renting Netherfield Park?
5. What does Mrs. Bennet want Mr. Bennet to do regarding Mr. Bingley?
6. How does Mr. Bennet respond to his wife's request to visit Mr. Bingley?
7. What qualities does Mr. Bennet attribute to their daughters?
8. How does Mrs. Bennet react to Mr. Bennet's comments about their daughters?
9. Describe Mr. Bennet's character based on the text.
10. What is Mrs. Bennet's primary concern in life?
11. How does Mrs. Bennet view her own nerves, and what does this reveal about her character?

Exercise 1. Exploring the Setting:

Describe the Location: Based on the excerpt, where is Netherfield Park located? What details suggest its geographical position and surroundings?

Significance of Netherfield Park: Why is the renting of Netherfield Park significant in the context of the story? How does the setting of Netherfield Park influence the plot and character interactions?

Exercise 2. Exploring Characters:

Character Traits of Mr. Bennet: Based on his responses and dialogue, describe Mr. Bennet's character traits. How does he interact with Mrs. Bennet, and what does this reveal about his personality?

Character Traits of Mrs. Bennet: Analyze Mrs. Bennet's character based on her dialogue and actions in the excerpt. How does she view the news about Mr. Bingley renting Netherfield Park, and what does this reveal about her motivations?

Secondary Characters (e.g., Mrs. Long; Sir William and Lady Lucas): Discuss the role of secondary characters like Mrs. Long in the passage. What function do they serve in the narrative, and how do they influence the main characters' perceptions and actions?

Exercise 3. Satire and Irony:

Identify instances of satire and irony in the conversation between Mr. and Mrs. Bennet. How does Austen use these literary devices to comment on societal norms and expectations?

Exercise 4. Social Commentary:

What commentary does Jane Austen make about marriage and social status through Mrs. Bennet's attitude towards Mr. Bingley and her daughters' prospects?

Exercise 5. Foreshadowing:

What elements in the conversation foreshadow future events or conflicts in the novel? How does the introduction of Mr. Bingley set up potential conflicts or developments?

Exercise 6. Gender Roles:

Analyze the depiction of gender roles in the excerpt. How do Mr. and Mrs. Bennet conform to or challenge traditional gender expectations of their time?

Exercise 7. Themes:

Identify and discuss the themes introduced in the excerpt. How does Austen explore themes such as wealth, marriage, parental expectations, and individuality through the dialogue?

Exercise 8. Literary Techniques:

Explore Austen's use of humor and wit in the excerpt. How do these techniques contribute to the characterization of Mr. Bennet and the portrayal of Mrs. Bennet?

Vocabulary exercise. Match each word from the word list to its correct definition:

Word List: 1. Fortune, 2. Rented, 3. Possession, 4. Michaelmas, 5. Carriage, 6. Servants, 7. Single, 8. Suitors, 9. Lady.

Definitions:

A. a horse-drawn vehicle used for transportation.
B. a Christian festival celebrated on September 29th.
C. individuals employed to perform domestic duties in a household.
D. unmarried, particularly relevant to social and marital status.
E. men who pursue a woman with the intention of marrying her.
F. a woman of high social standing or respect.
G. wealth or a large amount of money or assets.
H. leased or hired, especially in the context of property.
I. taking ownership or occupancy of something.

Chapter 2

12. Why did Mr. Bennet initially tell his wife he wouldn't visit Mr. Bingley?
13. How did Mrs. Bennet find out about Mr. Bennet's visit to Mr. Bingley?
14. Describe Mrs. Bennet's reaction to Mr. Bennet's revelation about visiting Mr. Bingley.
15. Why did Mr. Bennet tease Mrs. Bennet about introducing Mr. Bingley to Mrs. Long?
16. How did Mr. Bennet respond to Mrs. Bennet's surprise and excitement about Mr. Bingley's visit?
17. What was Lydia's reaction to the discussion about Mr. Bingley?
18. How did Mr. Bennet's attitude towards Mr. Bingley differ from Mrs. Bennet's?

Exercise 9. Exploring the Setting:

Identify and describe the key settings.

Exercise 10. Exploring Characters:

Choose one character from the excerpt (e.g., Mr. Bennet, Mrs. Bennet, Elizabeth, etc.). Outline their personality traits, motivations, and attitudes towards Mr. Bingley's visit. Use textual evidence to support your analysis.

Exercise 11. Theme Exploration:

Identify and discuss the theme of social class and etiquette. How do characters like Mrs. Bennet and Mr. Bennet approach the idea of making acquaintances and attending social events like the ball?

Exercise 12. Satire and Irony:

Find examples of irony. Explain how Jane Austen uses irony to reveal character traits or to emphasize social commentary. Provide quotations from the text to support your analysis.

Exercise 13. Writing Prompt

Imagine you are Elizabeth Bennet. Write a diary entry describing your thoughts and feelings about your father's visit to Mr. Bingley's house. Include how you feel about your mother's reactions and your expectations for meeting Mr. Bingley at the upcoming assemblies.

Vocabulary exercise. Match the words on the left with their correct definitions:

Word List: 1. Assemblies; 2. Acquaintance; 3. Hypocritical; 4. Caution; 5. Scolding; 6. Tease; 7. Introductions; 8. Nervous; 9. Nonsense; 10. Social Status.

Definitions:

a. to make fun of or attempt to provoke someone in a playful or unkind way.
b. formal gatherings or social events where people meet, often for dancing or socializing.

c. the act of making someone known to another person, often in a formal or social setting.
d. easily agitated or alarmed; relating to the nerves.
e. behaving in a way that suggests one has higher standards than is the case.
f. care taken to avoid danger or mistakes.
g. a person one knows slightly, but who is not a close friend.
h. the act of angrily criticizing someone, especially a child.
i. spoken or written words that have no meaning or make no sense.
j. a person's standing or importance in relation to other people within a society.

Chapter 3

19. Who is Mr. Bingley, and what are the Bennet family's initial impressions of him?
20. Describe Mr. Darcy's appearance and behavior at the assembly. How do others perceive him initially?
21. How does Mr. Bingley differ from Mr. Darcy in their interactions with others at the assembly?
22. How does Elizabeth Bennet react to Mr. Darcy's comment about her at the assembly, and how does she share her feelings afterward?
23. How does Mrs. Bennet feel about Mr. Bingley after the assembly, and how does Mr. Bennet react to her enthusiasm?

Exercise 14. Setting Description:

Write a descriptive paragraph portraying the atmosphere and setting of the assembly ball. Focus on sensory details and the mood of the event.

Exercise 15. Character Analysis:

Choose either Mr. Bingley or Mr. Darcy and write a character analysis highlighting their personality traits, motivations, and how they interact with other characters in the story.

Exercise 16. Theme Exploration:

Explore the Theme of Social Class and Manners. Analyze how characters like Mr. Darcy and Mr. Bingley's attitudes towards social status influence their interactions with others, using specific examples from the text.

Vocabulary exercise. Match the words on the left with their correct definitions:

Word List: 1. Finery; 2. Housekeeping; 3. Manners; 4. Noble; 5. Party; 6. Sprained; 7. Tolerable; 8. Conceited.

Definitions:

a. having high moral qualities; also referring to aristocratic status.
b. Social behavior or etiquette.
c. A social gathering or a group of people.
d. Injured a ligament by twisting it.
e. Expensive or showy clothes and accessories.
f. Acceptable but not particularly good.
g. The management of household affairs and duties.
h. Having an excessively favorable opinion of one's abilities, appearance, etc.

Suggested Essay Topic

Pride and Prejudice is a novel about women who feel they must marry to be happy. Do you think the author is making a social criticism of her era’s view of marriage?

GEORGE GORDON BYRON
Sonnet on Chillon

Sonnet on Chillon begins the lengthy poem *The Prisoner of Chillon*.

In June 22, 1816, Lord Byron and his contemporary and friend Percy Bysshe Shelley were sailing on Lake Geneva and stopped to visit the Château de Chillon. After touring the castle—and walking through the dungeon in which Bonivard was imprisoned — Byron was inspired by Bonivard's story and composed *The Sonnet of Chillon*.

The *Sonnet on Chillon* is a chant to political freedom. Byron starts asserting that, although a person can be imprisoned, the ideals cannot be fettered. Also, the poet demonstrates a great admiration for Bonnivard, so much so that he assures: "Chillon! thy prison is a holy place" because he inhabited it. He considers Bonnivard a martyr, and his suffering will let God see and punish the injustice.

Byron, as many other Romantics of his time, honored patriots. François Bonnivard's fight against the attempts of controlling Geneva by the Duke of Savoy was so inspiring for Byron, and his martyrdom and courage impressed him so much that he felt he had to write a poem about him.



Chateau de Chillon, Castle on Lake Geneva, Switzerland

The Castle of Chillon (on the lake of Geneva) is a **symbol** of tyranny and oppression because in it many a fighter for freedom was condemned to live in fetters and die. Bonnivard who rose against tyranny was

imprisoned there. The eternal and everlasting spirit of the chainless mind of a patriot is free even when his body is in chains.

The main characters in the poem is the narrator speaking of the prisoner that is chained up in "fetters" even though the narrator doesn't mention himself at all during the poem, he is a character, he is mostly talking about what is happening to give the reader a sad feeling and to feel sympathy for the prisoner. The main characters don't really interact with each other in the poem, but are both characters.

Sonnet on Chillon

Eternal Spirit of the chainless Mind!
Brightest in dungeons, Liberty, thou art;--
For there thy habitation is the heart,--
The heart which love of thee alone can bind;

And when thy sons to fetters are consigned,
To fetters, and the damp vault's dayless gloom,
Their country conquers with their martyrdom,
And Freedom's fame finds wings on every wind.

Chillon! thy prison is a holy place,
And thy sad floor an altar, for 'twas trod,
Until his very steps have left a trace,

Worn, as if thy cold pavement were a sod,
By Bonnivard! May none those marks efface!
For they appeal from tyranny to God.



Questions:

1. What event inspired Lord Byron to write *The Sonnet on Chillon*?
2. Who accompanied Lord Byron during his visit to the Château de Chillon?

3. What historical figure's story influenced Byron to compose *The Sonnet on Chillon*?
4. How does Byron perceive the Château de Chillon in his sonnet?
5. What can never be fettered even if a person is imprisoned?
6. How does Byron describe François Bonnivard in the context of his imprisonment?
7. What does the narrator consider the symbol of tyranny and oppression?
8. How does Byron view the spirit of a patriot even when their body is in chains?
9. How does the poet evoke sympathy for the prisoner?
10. What significance does Byron attribute to the steps of Bonnivard in the prison?
11. What do the marks left by Bonnivard in the prison appeal to?

Exercise 1. Analyzing *The Sonnet on Chillon*:

a. Identify the structure of the sonnet. Answer the following questions:
   - How many lines does the sonnet have?
   - What is the rhyme scheme of the sonnet?
   - What kind of stanzas are there in the sonnet?

b. Rhyme Scheme Analysis:
   - Write out the rhyme scheme of the sonnet by labeling the end words of each line with letters (e.g., ABBA, CDDC).

c. Meter Analysis:
   - Identify the meter of the sonnet. Provide an example by marking the stressed and unstressed syllables in one of the lines.

Exercise 2. Identify the Characters.

Identify and list all the characters mentioned or implied in the poem. Use quotes from the poem to support your analyses.

François Bonnivard:
   - Who is François Bonnivard? Describe his historical background and his significance in the poem.
   - What does Byron admire about Bonnivard? Provide textual evidence to support your answer.

Liberty:

- How is Liberty personified in the poem? Describe the characteristics attributed to Liberty.
- Why does Byron refer to Liberty as "Brightest in dungeons"? Explain the significance of this imagery.

The Narrator:

- What is the role of the narrator in the poem?
- How does the narrator express admiration for Bonnivard?

Exercise 3. Imagery and Symbolism Analysis:
Identify and analyze the key images and symbols in the sonnet. Discuss how Byron uses these elements to convey themes of freedom, captivity, and martyrdom.

Exercise 4. Use the names of stylistic devices to complete the sentences.

a. "The damp vault's dayless gloom" is an example of ____ because it creates a vivid picture of a dark, damp dungeon.
b. "Eternal Spirit of the chainless Mind!" uses ____ to give human qualities to the mind.
c. "Brightest in dungeons" shows a ____ between light and dark.
d. "Thy prison is a holy place" is a ____ that compares the prison to a sacred space.
e. The phrase "To fetters, to fetters" uses ____ to emphasize the condition of imprisonment.
f. "Until his very steps have left a trace" is an example of ____ because it exaggerates the impact of Bonnivard's steps.
g. In "Chillon! thy prison is a holy place," Byron uses ____ to directly address the Château de Chillon.
h. "Chillon! thy prison" uses ____ because the castle represents tyranny and oppression.

Exercise 5. The Power of Liberty:
Discuss how Byron portrays the concept of liberty in *The Sonnet on Chillon*. How does he emphasize its importance even in the face of imprisonment?

Apostrophe to the Ocean

The poem, *Apostrophe to the Ocean*, by Lord Byron, reflects on the power and timelessness of the ocean. The poet describes the ocean as vast, powerful, and unaffected by human actions. Despite mankind's attempts to control and conquer the land, the ocean remains beyond their reach. Fleets and armaments are nothing more than fleeting toys to the mighty waves, which erase all traces of human pride and conquest. The poem contrasts the permanence of the ocean with the fleeting nature of human empires, which rise and fall over time. While great civilizations like Assyria, Greece, Rome, and Carthage have disappeared, the ocean remains unchanged, as eternal and formidable as it was at the dawn of creation.

From *Childe Harold Pilgrimage* (CLXXIX – CLXXXIV)

Roll on, thou deep and dark blue Ocean – roll!
Ten thousand fleets sweep over thee in vain;
Man marks the earth with ruin – his control
Stops with the shore; -- upon the watery plain
The wrecks are all thy deed, not does remain
A shadow of man’s ravage, save his own,
When for a moment, like a drop of rain,
He sinks into thy depths with bubbling groan,
Without a grave, unknell’d, uncoffin’d, and unknown.

The armaments which thunderstrike the walls
Of rock-built cities, bidding nations quake
And monarchs tremble in their capitals,
The oak leviathans, whose huge ribs make
Their clay creator the vain title take
Of lord of thee and arbiter of war,--
These are thy toys, and, as the snowy flake,
They melt into thy yeast of waves, which mar
Alike the Armada's pride or spoils of Trafalgar.

Thy shores are empires, changed in all save thee;
Assyria, Greece, Rome, Carthage, what are they?
Thy waters wasted them while they were free,
And many a tryant since; their shores obey
The stranger, slave, or savage; their decay
Has dried up realms to deserts: not so thou;
Unchangeable save to thy wild waves' play,
Time writes no wrinkles on thine azure brow;
Such as creation's dawn beheld, thou rollest now.



Questions:

1. What is the main subject of the poem?
2. How does the poet describe the ocean's power compared to human endeavors?
3. What imagery does Byron use to illustrate the futility of man's attempts to control the ocean?
4. What examples of historical civilizations does Byron mention, and what point is he making with these references?
5. How does the poet contrast the ocean's permanence with human achievements?
6. How does the poet portray the fate of ships and fleets that venture into the ocean?

Exercise 1. Analyzing the Form:

1. Identifying the Structure:

- How many stanzas are in the poem?
- How many lines are in each stanza? What type of stanza?
- What type of stanza structure does Byron use in this poem?

2. Rhyme Scheme:

- Identify the rhyme scheme of the poem. Write out the rhyme scheme for each stanza by labeling the lines with letters (e.g., ABAB, AABB).

3. Meter and Rhythm:

- What meter is used in the poem? (Hint: Count the syllables and identify the pattern of stressed and unstressed syllables in a line.)

- Choose one stanza and mark the stressed (/) and unstressed (˘) syllables in each line.
- What is the predominant metrical pattern?

Exercise 2: Analyzing the Setting

Time of Action: Does the poem specify a particular time of day or historical period? What clues in the text suggest the time setting?

Place of Action: Where is the action of the poem set? Describe the primary setting in detail using textual evidence.

Timelessness and Universality: How does Byron convey a sense of timelessness in the poem? Provide examples from the text.

Historical References: What historical references does Byron make in the poem (e.g., civilizations, battles)?

Exercise 3. Characters:

Analyze the characters and elements presented in the poem. Provide evidence from the text to support your answers.

The Ocean as a Character:

- How does Byron personify the ocean in the poem? Provide specific examples.
- What qualities does the ocean possess according to the poem?

Man as a Character:

- How does Byron describe humanity's relationship with the ocean?
- What specific imagery does Byron use to convey the limitations of human power in comparison to the ocean's vastness?

Exercise 4. Understanding Apostrophe:

a. Define apostrophe as a literary device. How is it typically used in poetry and literature?
b. Identify the lines in the poem where Byron uses an apostrophe to address the ocean directly.
c. What emotions and qualities does Byron attribute to the ocean through apostrophe? Provide specific examples from the text.

Exercise 5. Emotional description:

What emotions does the poet evoke in the description of the ocean swallowing a man?

"When for a moment, like a drop of rain, / He sinks into thy depths with bubbling groan"

Exercise 6. Identify stylistic devices:

a. "Roll on, thou deep and dark blue Ocean – roll!" uses ____ to directly address the Ocean, treating it as if it were capable of action and response.
b. "Roll on, thou deep and dark blue Ocean – roll!" uses ____ to attribute human qualities or actions to the ocean, treating it as if it were a person rolling.
c. "The armaments which thunderstrike the walls" uses ____ to compare weapons striking city walls to thunder, emphasizing their power and impact.
d. "Thy waters wasted them while they were free," uses ____ to symbolize a force that outlasts civilizations, causing their decline and decay over time.
e. "roll on, thou deep and dark blue Ocean – roll!" uses ____ to emphasize the continuous, eternal movement of the ocean, reinforcing its timeless nature.
f. "deep and dark blue Ocean" uses ____ to repeat the "d" sound in "deep," "dark," and "Ocean" to create a smooth and rhythmic effect, enhancing the description of the ocean's color and depth.
g. "Ten thousand fleets sweep over thee in vain;" uses ____ to exaggerate the number of fleets to emphasize the vastness and imperviousness of the ocean.

Individual work no. 1

Ozymandias is a famous sonnet written by the English Romantic poet Percy Bysshe Shelley. The poem was first published in 1818 and is one of Shelley's most well-known works. The poem shows that no matter how powerful someone is, their achievements will eventually disappear.

Summary: The speaker met a traveler from a faraway land who talked about an old statue in the desert. The statue has only two big legs and a broken face with a proud look. The face bears a proud and arrogant expression, skillfully captured by the sculptor. There are words on the pedestal that say: "My name is Ozymandias, King of Kings; Look at my works, mighty people, and feel hopeless!" But nothing is left of his kingdom. The statue is in ruins, surrounded by empty sand.

Ozymandias, by Percy Bysshe Shelley

I met a traveller from an antique land,
Who said—"Two vast and trunkless legs of stone
Stand in the desert. . . . Near them, on the sand,
Half sunk a shattered visage lies, whose frown,
And wrinkled lip, and sneer of cold command,
Tell that its sculptor well those passions read
Which yet survive, stamped on these lifeless things,
The hand that mocked them, and the heart that fed;
And on the pedestal, these words appear:
My name is Ozymandias, King of Kings;
Look on my Works, ye Mighty, and despair!
Nothing beside remains. Round the decay
Of that colossal Wreck, boundless and bare
The lone and level sands stretch far away."

Tasks:

1. The Sonnet Form:

Identify the rhyme scheme of the poem. Is it a Petrarchan or Shakespearean sonnet, or does it have a different pattern?

Count the number of lines and types of stanzas.
Count syllables per line and identify the poetic meter.

2. Content Analysis
What message is Shelley conveying about power and legacy?
How does the imagery of the broken statue contribute to the poem's theme?
What is the significance of the inscription on the pedestal?

3. Comparison to Byron's Sonnet on Chillon
Rhyme Scheme: Write out the rhyme scheme of *Ozymandias* and *Sonnet on Chillon*. Note any deviations from the traditional sonnet forms.
Line Structure: Compare the line structure and types of stanzas.
Compare the number of syllables per line and poetic meters.

4. Comparison to Byron's Apostrophe to the Ocean
Themes: How do both poems address the themes of nature's power versus human power?
Imagery: Compare the imagery used to describe the desert in "Ozymandias" and the ocean in Byron's poem. How do these images enhance the respective themes?
Message: What overall message does each poet convey about the natural world and humanity's place within it?

5. Identify stylistic devices
Irony, Imagery, Personification, Symbolism, Metaphor, Hyperbole, Oxymoron

a. _____: The words on the statue's base say, "Look on my Works, ye Mighty, and despair!" ("Look at my great works, powerful rulers, and feel hopeless!") This is ironic because Ozymandias' grand works are now just broken ruins, not something to be proud of.
b. _____: Shelley describes the scene vividly: "Two vast and trunkless legs of stone," "shattered visage," and "lone and level sands."

("Two huge legs made of stone without a body," "a face broken into pieces," and "empty sands stretching far and wide.")

c. _____: The poem gives human qualities to things that are not human, like "the hand that mocked them" and "the heart that fed," attributing actions and emotions to the statue and its creator.

d. _____: The statue of Ozymandias shows how power and achievements do not last forever. The desert and sands around it show how nature doesn't care about what people build and how time passes.

e. _____: Comparing Ozymandias to "King of Kings" emphasizes how powerful and important he thought he was.

f. _____: Exaggeration is used to make a point, like saying the desert is "boundless and bare," describing the vast expanse of the desert.

g. _____: Words that mean the opposite of each other, like "sneer of cold command," ("a face that shows both disrespect and strong control,") which combines arrogant facial expression with authoritative command.

6. Identify Romantic traits within the poem.

a. Identify lines or phrases that convey strong emotions or emphasize the importance of the individual's feelings or experiences.
b. Find examples where nature is portrayed as powerful or majestic.
c. Identify moments where the poem reflects on something sublime or awe-inspiring, such as the statue's former grandeur or the vastness of the desert.

CHARLES DICKENS
Oliver Twist

Chapter II.
TREATS OF OLIVER TWIST'S GROWTH, EDUCATION, AND BOARD

[…] The parish authorities asked the workhouse authorities if there was a woman in the workhouse who could take care of Oliver Twist and give him the food and comfort he needed. The workhouse authorities replied that there was not.

So, the parish authorities decided that Oliver should be "farmed out." This meant he would be sent to a branch workhouse about three miles away. There, twenty or thirty other children who had broken the poor-laws spent their days rolling around on the floor, with not much food or clothing. They were looked after by an elderly woman, who was paid seven and a half pence per child per week.

Seven and a half pence per week was considered enough for a child's diet. A lot of food could be bought for that amount, enough to fill a child's stomach and make them uncomfortable. The elderly woman was wise and experienced. She knew what was good for children and also what was good for herself.

[…]

It couldn't be expected that this system of "farming" children would produce healthy or happy kids. On his ninth birthday, Oliver Twist was a pale, thin child, small for his age. However, Oliver had a strong spirit, which grew even stronger due to the poor conditions he lived in. Maybe that's why he was still alive to see his ninth birthday.

On this day, he was celebrating in the coal cellar with two other boys. They had been locked up there after being punished for the "crime" of being hungry. Suddenly, Mrs. Mann, the woman in charge, was surprised by Mr. Bumble, the beadle, trying to open the garden gate.

"Goodness gracious! Is that you, Mr. Bumble?" Mrs. Mann said, pretending to be very happy. "(Susan, take Oliver and those two boys upstairs and wash them immediately.) My heart! Mr. Bumble, I'm so glad to see you!"

Mr. Bumble was a fat and bad-tempered man. Instead of responding kindly, he shook the gate violently and kicked it.

"Oh, I forgot that the gate was locked because of the dear children! Come in, Mr. Bumble," said Mrs. Mann, bowing.

Mr. Bumble didn't soften. "Do you think it's respectful, Mrs. Mann, to keep the parish officers waiting at the gate when they come here on parish business?"

Mrs. Mann, very humbly, replied that she was just telling the children about his arrival. Mr. Bumble, proud of his importance, finally calmed down.

"Well, lead the way, Mrs. Mann. I have something to say."

Mrs. Mann led Mr. Bumble into a small room with a brick floor. She placed a chair for him and put his hat and cane on the table. Mr. Bumble wiped the sweat from his forehead and smiled as he looked at his hat.

"Now, don't be offended by what I'm going to say," Mrs. Mann said sweetly. "You've had a long walk. Would you like a little drink, Mr. Bumble?"

"Not a drop," said Mr. Bumble, waving his hand.

"I think you will," said Mrs. Mann, noticing his tone. "Just a little drop, with some cold water and sugar."

Mr. Bumble coughed. "What is it?" he asked.

"It's gin," Mrs. Mann said. "I keep a little for the children when they're not well."

"Do you give the children gin?" Mr. Bumble asked, watching her mix the drink.

"Yes, I couldn’t see them suffer," she replied.

"You are a kind woman, Mrs. Mann," said Mr. Bumble, taking the drink. "I’ll mention this to the board."

Mr. Bumble then got to business. "The child, Oliver Twist, is nine years old today."

"Bless him!" Mrs. Mann said.

"Even with a reward offered, we have never found out who his parents are," said Mr. Bumble.

Mrs. Mann raised her hands in surprise. "How does he have a name then?" she asked.

"I invented it," Mr. Bumble said proudly. "We name the orphans in alphabetical order. The last was an S—Swubble. This one is a T—Twist."

"You’re quite clever!" Mrs. Mann complimented.

"Perhaps I am," Mr. Bumble replied, clearly pleased. "Oliver is too old to stay here. The board has decided to bring him back to the workhouse. I’m here to take him."

"I’ll fetch him," Mrs. Mann said, leaving the room. After cleaning Oliver as much as possible, she brought him in.

"Make a bow to the gentleman, Oliver," she said. Oliver bowed to both Mr. Bumble and his hat.

"Will you come with me, Oliver?" Mr. Bumble asked.

Oliver was about to agree when he saw Mrs. Mann shaking her fist at him. He quickly understood.

"Will she come with me?" Oliver asked.

"No, but she'll visit you," Mr. Bumble replied.

This didn't comfort Oliver much, but he pretended to be sad about leaving. It was easy for him to cry, as he was often hungry and mistreated. Mrs. Mann hugged him and gave him a piece of bread and butter.

[…]

The room where the boys were fed was a large stone hall. At one end was a big pot of gruel, which the master, wearing an apron, served with the help of a couple of women. Each boy got one bowl of gruel, and nothing more, except on special occasions when they got a small piece of bread too.

The bowls never needed washing because the boys cleaned them with their spoons until they were shiny. After finishing their gruel, they would sit and stare at the pot, hoping for more, and suck their fingers to get any leftover drops. Boys are usually very hungry. Oliver Twist and his friends were always very hungry for three months. They were so desperate for food that one boy, who was tall for his age and used to better meals (his father had a small cook-shop), told the others that if he didn't get another bowl of gruel each day, he might eat the boy next to him, who was small and weak. The others believed him because he looked very hungry. They decided to pick someone to ask for more food, and it was Oliver Twist.

That evening, the boys took their places. The master, dressed as a cook, stood by the pot, with his helpers behind him. The gruel was served, and a long prayer was said over the small portions. The gruel was quickly eaten. The boys whispered to each other and looked at Oliver, who was very hungry and miserable. He stood up, walked to the master with his bowl and spoon, and said, a little scared of his own bravery, "Please, sir, I want some more."

The master, who was a fat and healthy man, turned very pale. He stared at Oliver in shock for a few seconds and then grabbed the pot for support. The helpers were frozen with surprise, and the boys were scared.



"What!" said the master in a weak voice.

"Please, sir," replied Oliver, "I want some more."

The master tried to hit Oliver with the ladle, grabbed him, and screamed for the beadle.

The board members were in a serious meeting when Mr. Bumble rushed in, very excited, and said to the chairman, "Mr. Limbkins, I beg your pardon, sir! Oliver Twist has asked for more!"

Everyone was shocked. Their faces showed horror.

"For more!" said Mr. Limbkins. "Calm down, Bumble, and answer clearly. Did he ask for more after he had eaten the supper given to him?"

"He did, sir," replied Bumble.

"That boy will be hanged," said a man in a white waistcoat. "I know that boy will be hanged."

[…]



Questions:

1. Where were the boys fed in the workhouse?
2. What did each boy receive to eat during mealtimes?
3. What did the boys do with their bowls after eating?
4. Why were the boys always very hungry?
5. What did the tall boy suggest would happen if he didn't get more food?
6. Who was chosen to ask for more food?
7. How did the master react when Oliver asked for more food?
8. What did Mr. Bumble tell Mr. Limbkins about Oliver?
9. How did the board members react to the news that Oliver asked for more food?
10. What did the man in the white waistcoat say would happen to Oliver?

Exercise 1. Setting Analysis

Where does the scene take place where the boys are fed?

How does the author describe the room and the conditions in which the boys eat?

Exercise 2. Character Analysis

List three adjectives that describe *Oliver Twist*. Provide examples from the text to support each adjective.

Describe *Mr. Bumble*'s physical appearance as depicted in the story. What details does the author provide about how he looks?

Describe *Mrs. Mann*. How does she behave towards the boys and towards Mr. Bumble? What does this say about her character?

Describe *the master*. How does he react to Oliver’s request, and what does this reaction say about his character?

Exercise 3. Theme Exploration

a. What are some of the main themes in this excerpt? Consider ideas like poverty, authority, and survival.
b. How does the author use the characters' experiences to highlight the theme of poverty?
c. How is the theme of authority portrayed through the interactions between Mr. Bumble, Mrs. Mann, and the boys?
d. Discuss how the theme of survival is evident in Oliver's actions and the behavior of the other boys.

Exercise 4: Identify the Stylistic Device

Irony, Imagery, Repetition, Portrait, Portrait, Dialogue, Personification, Hyperbole, Imagery, Plot twist.

1. "Seven and a half pence per week was considered enough for a child's diet. A lot of food could be bought for that amount, enough to fill a child's stomach and make them uncomfortable."
2. "Mr. Bumble was a fat and bad-tempered man. Instead of responding kindly, he shook the gate violently and kicked it."
3. "The master, who was a fat and healthy man, turned very pale. He stared at Oliver in shock for a few seconds and then grabbed the pot for support."
4. "That boy will be hanged," said a man in a white waistcoat. "I know that boy will be hanged."
5. "Mrs. Mann, very humbly, replied that she was just telling the children about his arrival. Mr. Bumble, proud of his importance, finally calmed down."
6. "The gruel was served, and a long prayer was said over the small portions. The gruel was quickly eaten."
7. "Twenty or thirty other children who had broken the poor-laws spent their days rolling around on the floor, with not much food or clothing."
8. " 'You are a kind woman, Mrs. Mann,' said Mr. Bumble, taking the drink. 'I'll mention this to the board.' "

9. "Oliver was about to agree when he saw Mrs. Mann shaking her fist at him. He quickly understood."
10. " 'Please, sir,' replied Oliver, 'I want some more.' "

Study Questions

1. Victorian stereotypes about the poor asserted that poverty and vice were fundamentally connected and that, moreover, both were hereditary traits: the poor were supposedly bad from birth. How does Dickens approach such stereotypes?
2. The situation of orphans in Dickens' society with relevant reference to Oliver Twist.

Individual work no. 2

Creating a Character Profile

Task I. Create a character profile for Oliver Twist, Mr. Bumble, or Mrs Mann. Include the physical description, personality traits, motivations, and key actions in the story.

1. Physical Description:

- Describe appearance based on the text. Consider the age, stature, facial features, and clothing.

2. Personality Traits:

- Identify and explain primary personality traits. How does the character behave under different circumstances? What are their strengths and weaknesses?

3. Motivations:

- Analyze motivations throughout the story. What are the drivers to act or make such decisions? How do these motivations evolve over time?

4. Key Actions in the Story:

- List and describe significant actions or decisions the character makes that impact the plot. How do these actions reveal character development?

Task II. Draw a picture or find an image online that you think represents Oliver, Mr. Bumble, or Mrs. Mann. Explain. Explain why you chose this image.
Consider aspects such as physical appearance, facial expression, and clothing that align with your interpretation of the character.

JAMES JOYCE
Ulysses

Buck Mulligan came out from the stairway, holding a bowl of soap lather with a mirror and a razor on top. He was wearing a yellow robe that flowed behind him in the gentle morning air. He lifted the bowl and said:

– *Introibo ad altare Dei.* (I will go to the altar of God.)

He stopped, looked down the dark stairs, and called out loudly:

– Come up, Kinch! Come up, you fearful jesuit!

He walked forward and climbed the round gunrest. He turned around and made the sign of the cross three times over the tower, the land, and the mountains. Then, seeing Stephen Dedalus, he leaned towards him and made quick crosses in the air, making strange noises and shaking his head. Stephen Dedalus, unhappy and sleepy, leaned on the top of the stairs and looked coldly at Mulligan's long face and light hair.

Buck Mulligan peeked under the mirror for a moment and then covered the bowl quickly.

– Back to barracks! he said firmly.

He added in a serious voice:

– For this, O dearly beloved, is the genuine Christine: body and soul and blood and ouns. Slow music, please. Shut your eyes, gents. One moment. A little trouble with those white corpuscles. Silence, all.

He looked sideways and whistled slowly, then paused, his white teeth shining. Two loud whistles answered back.

– Thanks, old chap, he said cheerfully. That will do nicely. Switch off the current, will you?

He jumped off the gunrest and looked seriously at Stephen, gathering the folds of his robe. His plump face and sullen jowl looked like a patron of the arts in the middle ages. A pleasant smile appeared on his lips.

– The mockery of it! he said happily. Your absurd name, an ancient Greek!

He pointed his finger playfully and walked to the parapet, laughing. Stephen Dedalus followed him slowly and sat on the edge, watching him as he propped his mirror on the parapet, dipped the brush in the bowl, and lathered his cheeks and neck.

Buck Mulligan continued in a cheerful voice:

– My name is absurd too: Malachi Mulligan, two dactyls. But it has a Hellenic ring, doesn't it? Tripping and sunny like the buck himself. We must go to Athens. Will you come if I can get the aunt to give us twenty pounds?

He put the brush aside and, laughing, said:

– Will he come? The jejune jesuit!

He started shaving carefully.

– Tell me, Mulligan, Stephen said quietly.

– Yes, my love?

– How long is Haines going to stay in this tower?

Buck Mulligan showed his shaven cheek.

– God, isn't he dreadful? he said honestly. A ponderous Saxon. He thinks you're not a gentleman. God, this bloody English! Bursting with money and indigestion. Because he comes from Oxford. You know, Dedalus, you have the real Oxford manner. He can't figure you out. O, my name for you is the best: Kinch, the knife blade.

He shaved carefully over his chin.

– He was raving all night about a black panther, Stephen said. Where is his gun case?

– A woeful lunatic! Mulligan said. Were you scared?

– I was, Stephen said with energy and growing fear. Out here in the dark with a man I don't know raving and moaning about shooting a black panther. You saved men from drowning. I'm not a hero. If he stays on here I am leaving.



Questions:

1. What items does Buck Mulligan carry as he comes out from the stairway?
2. What is Buck Mulligan wearing, and how does it behave in the morning air?
3. What phrase does Buck Mulligan say as he lifts the bowl, and what does it mean?
4. Who is Buck Mulligan calling out to, and what nickname does he use?
5. What gesture does Buck Mulligan make three times, and over what areas?
6. How does Stephen Dedalus feel when he first appears, and what does he do?
7. What does Buck Mulligan say about the "genuine Christine," and how does he act?
8. What nickname does Buck Mulligan give Stephen, and what is its significance?
9. What does Stephen Dedalus ask Mulligan about Haines, and what is Mulligan's opinion of Haines?
2. What does Stephen say about Haines' behavior at night, and what is Stephen's reaction to it?

Exercise 1. Match the words from the text with their definitions below:
Flamboyant, Irreverent, Patron, Demeanor, Non-conformity

Definitions:

A. Showing off in a very noticeable way.
B. Not showing respect for something that is considered holy or important.
C. A person who supports artists, writers, or musicians.
D. Behavior towards others, especially in terms of facial expressions and body language.
E. Refusal to conform to established customs, attitudes, or ideas.

Exercise 2. Describe the physical setting of the scene. Consider questions like:

a. Where is the scene taking place? (e.g., in a tower, near a gunrest)
b. What is the environment like? (e.g., morning air, yellow robe flowing)
c. Are there any specific objects mentioned that help establish the setting? (e.g., bowl of soap lather, mirror, razor)

Exercise 3. Character Identification:

List the main characters in the provided text.
For each character, write down their name and a brief description based on the text.

Exercise 4. Discuss the significance of the phrase *Introibo ad altare Dei* in the context of Buck Mulligan's actions and the setting.
What does this reveal about Mulligan's character and attitude toward religion or tradition?

Exercise 5. Match each religious allusions with its correct description:
Religious Rituals; Christine; Sign of the Cross; Introibo ad altare Dei; References to Jesuits.

Descriptions:

A. Phrase from Catholic Mass, signals start of ritual.
B. Christian gesture, symbolizes blessings.
C. Mentions Catholic order known for intellect and missions.

D. Formal actions in religious context, like prayers.
E. Whimsical reference in text, unclear meaning.

Exercise 6. Examine the use of imagery in the description of the setting. How does it contribute to the atmosphere of the scene?

a) He stopped, looked down the *dark stairs*, and called out loudly.
b) He was wearing a yellow robe that flowed behind him in the *gentle morning air*.
c) His *plump face* and *sullen jowl* looked like a patron of the arts in the middle ages. A pleasant smile appeared on his lips.

Exercise 7. Analyze the significance of the nicknames Buck Mulligan uses for Stephen (e.g. Kinch). What do they reveal about his perception of Stephen?

Exercise 8. Interpret allusions to Greece and Greek culture:

a. Buck Mulligan refers to his own name, Malachi Mulligan, as having a "Hellenic ring."
b. Mulligan mentions that they must go to Athens.
c. Mulligan mentions Stephen Dedalus's name as being "an ancient Greek."

Exercise 9. Identify stylistic devices:

Imagery, Irony, Metaphor, Symbolism, Antithesis, Personification, Alliteration, Hyperbole

a. His plump face and sullen jowl looked like a patron of the arts in the middle ages.
b. The yellow robe can symbolize flamboyance or non-conformity.
c. The serene morning setting contrasted with the dark stairs and the tension between the characters.
d. A yellow robe that flowed behind him in the gentle morning air.
e. The use of the phrase *Introibo ad altare Dei* in a mundane, non-religious context.

f. The playful and irreverent behavior of Buck Mulligan contrasted with Stephen's seriousness and discomfort.
g. the robe flowing as if it has its own movement
h. My name is absurd too: Malachi Mulligan, two dactyls. (repetition of the 'm' sound)
i. "His plump face and sullen jowl looked like a patron of the arts in the middle ages.
j. The bowl of soap lather, mirror, and razor as symbols of daily routine and possibly of self-reflection or preparation.
k. My name for you is the best: Kinch, the knife blade. (comparing Stephen's sharpness to a knife blade)
l. God, isn't he dreadful? A ponderous Saxon. He thinks you're not a gentleman. God, this bloody English! Bursting with money and indigestion.

James Joyce: Molly Bloom's Soliloquy

The passage is from James Joyce's *Ulysses* and is a soliloquy by Molly Bloom. She shares her inner thoughts in a stream-of-consciousness style, reflecting on her life and feelings. Molly loves nature and remembers being surrounded by roses. She criticizes atheists for not believing in God and contrasts their behavior with her own beliefs. She recalls the day her husband, Leopold Bloom, proposed to her on Howth Head, describing it with rich details and emotions. Her thoughts shift to different memories, including her youth in Gibraltar and experiences in Spain and Ireland. The passage ends with her strong affirmation of love and life, expressed through her repeated "yes."

… I love flowers I'd love to have the whole place swimming in roses *God of heaven there's nothing like nature the wild mountains then the sea and the waves rushing* then the beautiful country with fields of oats and wheat and all kinds of things and all the fine cattle going about that would do your heart good to see rivers and lakes and flowers all sorts of shapes and smells and colours springing up even out of the ditches primroses and violets nature *it is as for them saying there's no God I wouldn't give a snap*

of my two fingers for all their learning why don't they go and create something I often asked him atheists or whatever they call themselves go and wash the cobbles off themselves first then they go howling for the priest and they dying and why why because they're afraid of hell on account of their bad conscience ah yes I know them well *who was the first person in the universe before there was anybody that made it all who ah that they don't know neither do I so there you are they might as well try to stop the sun from rising tomorrow the sun shines for you he said the day we were lying among the rhododendrons on Howth head in the grey tweed suit and his straw hat the day I got him to propose to me yes first I gave him the bit of seedcake out of my mouth and it was leapyear like now yes 16 years ago my God after that long kiss I near lost my breath yes he said was a flower of the mountain yes* so we are flowers all a woman's body yes *that was one true thing he said in his life and the sun shines for you today yes that was why I liked him because I saw he understood or felt what a woman is and I knew I could always get round him and I gave him all the pleasure I could leading him on till he asked me to say yes and I wouldn't answer first only looked out over the sea and the sky I was thinking of so many things he didn't know of Mulvey and Mr Stanhope* and Hester *and father and old captain Groves and* the sailors playing all birds fly and I say stoop and washing up dishes they called it on the pier and the sentry in front of the governors house with the thing round his white helmet poor devil half roasted and *the Spanish girls laughing* in their shawls and their tall combs and the auctions in the morning the Greeks and the Jews and the Arabs and the devil knows who else from all the ends of Europe and Duke street and the fowl market all clucking outside Larby Sharans and the poor donkeys slipping half asleep and the vague fellows in the cloaks asleep in the shade on the steps and the big wheels of the carts of the bulls and the old castle thousands of years old yes and those handsome Moors all in white and turbans like kings asking you to sit down in their little bit of a shop and Ronda with the old windows of the posadas glancing eyes a lattice hid for her lover to kiss the iron and the wineshops half open at night and the castanets and the night we missed the boat at Algeciras the watchman going about serene with his lamp and O that awful deepdown torrent O *and the sea the sea crimson sometimes like fire and the glorious sunsets* and

the figtrees in the Alameda gardens yes and all the queer little streets and pink and blue and yellow houses and the rosegardens and the jessamine and geraniums and cactuses and Gibraltar as a girl *where I was a Flower of the mountain yes* when I put the rose in my hair like the Andalusian girls used or shall I wear a red yes and how he kissed me under the Moorish wall *and I thought well as well him as another and then I asked him with my eyes to ask again yes and then he asked me would I yes to say yes my mountain flower and first I put my arms around him yes and drew him down to me so he could feel my breasts all perfume yes and his heart was going like mad and yes I said yes I will Yes …*



Questions:

Exercise 1: Identifying Stream-of-Consciousness Features

Identify features that are characteristic of the stream-of-consciousness style.

Highlight or underline the following elements:

1. ***Uninterrupted Flow of Thoughts:*** Find sentences or phrases where the narrator's thoughts flow continuously without conventional punctuation or structure.
2. ***Interior Monologue:*** Identify parts of the text that reveal the narrator's inner thoughts and feelings directly.
3. ***Associations and Shifts:*** Note where the narrator's thoughts shift rapidly from one topic to another, often through associations.

Exercise 2: Analyzing Stream-of-Consciousness

Answer the following questions to analyze the use of stream-of-consciousness.

1. How does the stream-of-consciousness style affect your understanding of the narrator's character?
2. What does the lack of punctuation and the rapid shifts in thought tell you about the narrator's emotional state?

Exercise 3: Comparing Writing Styles
Compare the stream-of-consciousness style with a more traditional narrative style.

Original: "the sun shines for you he said the day we were lying among the rhododendrons on Howth head in the grey tweed suit and his straw hat the day I got him to propose to me yes first I gave him the bit of seedcake out of my mouth and it was leap year like now..."

Traditional Narrative Style: "He said the sun shines for you on the day we were lying among the rhododendrons on Howth Head. He was wearing his grey tweed suit and a straw hat. It was the day I got him to propose to me. First, I gave him a bit of seedcake out of my mouth, and it was a leap year, just like now..."

Exercise 4: Analytical Comprehension
How does the stream-of-consciousness style of this passage affect your understanding of the narrator's thoughts and feelings?

VIRGINIA WOOLF
Mrs. Dalloway

Mrs. Dalloway said she would buy the flowers herself.

Lucy had a lot of work to do. The doors needed to be removed because Rumpelmayer's men were coming. Clarissa Dalloway thought it was a beautiful morning, as fresh as a new day for children on a beach. What fun! What a dive! It always felt like that to her when she opened the French windows at Bourton and stepped into the fresh morning air. The air was calm, like a gentle wave, both cold and sharp, but special for an eighteen-year-old girl. She stood at the window, feeling that something important was about to happen, looking at the flowers, the trees, the smoke, and the birds. Peter Walsh once teased her, saying, "Musing among the vegetables? I prefer men to cauliflowers." He said it one morning at breakfast when she was on the terrace. Peter Walsh was in India now, but he would come back soon. Clarissa remembered his sayings, his eyes, his pocket-knife, his smile, and his grumpiness more than his boring letters. It was strange how a few sayings stayed in her memory, like his comment about cabbages.

She waited on the street for Durtnall's van to pass. Scrope Purvis, her neighbor, thought she was a charming woman. She looked lively, like a colorful bird, even though she was over fifty and had been ill. She waited to cross the street, feeling the special atmosphere of Westminster, where she had lived for over twenty years. Even in the busy traffic or at night, Clarissa felt a quiet pause before Big Ben struck the hour. When it did, she felt how foolish we are, yet we love life. She loved the life in London, the people, the cars, the music, and the sounds of the city in June.

The War was over, except for people like Mrs. Foxcroft, who was still sad about losing someone. The King and Queen were at the Palace, and there was activity everywhere: ponies, cricket bats, and people enjoying the early morning. As the day went on, the city would come alive with people and events. Clarissa loved it all with a strong passion because her family had been part of the city for a long time. That night, she was going to host a

party. In the park, she saw her old friend Hugh Whitbread, who was carrying a box with the Royal Arms.

"Good morning, Clarissa!" said Hugh. "Where are you going?" "I love walking in London," she replied. "It's better than walking in the country."

Hugh had come to see doctors, which Clarissa knew was common for him and his wife, Evelyn. Hugh hinted that Evelyn wasn't feeling well again. Clarissa felt close to Hugh, but also self-conscious about her hat. Hugh always made her feel young and slightly uncomfortable, but she liked him. Hugh was coming to her party that night, even though he might be a bit late. Richard, Clarissa's husband, found Hugh annoying, and Peter Walsh never forgave her for liking Hugh.

For having lived in Westminster for over twenty years, Clarissa felt a special connection to the place. There was a unique hush, a solemn feeling before Big Ben struck. The sound of Big Ben filled the air. As she crossed Victoria Street, she thought about how people build their lives and love them despite everything. Even those who were unhappy still loved life. She saw this love of life in the eyes of people, in the sounds and movements of the city: the carriages, motor cars, buses, and people moving about. She loved the busy and lively atmosphere of London in June.

It was the middle of June, and the War was over, but some people still mourned their losses. Mrs. Foxcroft at the Embassy was sad about losing a young man, and Lady Bexborough had opened a bazaar with a telegram in her hand about her son John being killed. But now it was June, and life was moving on. The King and Queen were at the Palace, and the city was full of life. There were ponies, cricket games, and people enjoying the morning. Even old ladies in their cars were out on mysterious errands. Shopkeepers were arranging their displays to attract customers. Clarissa loved all of it, feeling deeply connected to the city and its people.

Clarissa was excited about her party that night. As she entered the park, she noticed the quiet, the mist, the ducks, and the birds. She saw Hugh Whitbread walking with a box stamped with the Royal Arms. Hugh greeted

her warmly, and they talked about how much they loved walking in London. Hugh mentioned that he had come to see doctors because his wife, Evelyn, was not feeling well again. Clarissa understood and felt a bond with Hugh, even though he sometimes made her feel self-conscious. Hugh assured her that he would come to her party that night, even if he might be a little late. Clarissa liked Hugh, even though her husband, Richard, found him annoying, and Peter Walsh never forgave her for liking Hugh.



Questions:

1. Who is Clarissa Dalloway?
2. What task is Lucy responsible for?
3. How does Clarissa feel about the morning and opening the French windows?
4. What memory does Peter Walsh's teasing about vegetables evoke for Clarissa?
5. What is Clarissa's relationship with her neighbor, Scrope Purvis?
6. What feelings does Clarissa experience when Big Ben strikes the hour?
7. How does Clarissa describe her connection to London and its atmosphere?
8. How has the War impacted people like Mrs. Foxcroft and Lady Bexborough?
9. What does Clarissa plan to do that night?
10. Who is Hugh Whitbread, and what is his relationship with Clarissa?
11. How does Richard, Clarissa's husband, and Peter Walsh feel about Hugh?
12. What does Clarissa reflect on as she crosses Victoria Street?

Exercise 1. The Setting of the Story:

a. Where does Clarissa Dalloway live? How long has she lived there?
b. What specific locations in London are mentioned in the text?
c. What time of year is it in the story? Provide evidence from the text.
d. What historical event is referenced as having recently ended?

e. Describe the atmosphere of London in the morning as perceived by Clarissa.
f. What are some of the activities and sights mentioned that illustrate the liveliness of London?

Exercise 2. Character Analysis:

a. Who is Clarissa Dalloway, and what is she planning to do at the beginning of the passage?
b. Describe the relationship between Clarissa and Lucy.
c. What past memory involving Peter Walsh does Clarissa recall?
d. How does Clarissa's neighbor, Scrope Purvis, perceive her?
e. What is significant about Clarissa's feelings when Big Ben strikes the hour?
f. How does the end of the War affect characters like Mrs. Foxcroft and Lady Bexborough?
g. What is Clarissa's relationship with Hugh Whitbread, and how does she feel about him?
h. What are Richard Dalloway's and Peter Walsh's opinions of Hugh Whitbread?
b. What role does Hugh Whitbread play in the story, and what is his purpose for being in London?

Exercise 3. Analyzing Themes:

Identify and analyze the themes present in the passage. Answer the following questions in detail, using evidence from the text to support your responses.

a. Theme of Memory and the Past:

- How does Clarissa Dalloway’s recollection of Peter Walsh reflect the theme of memory and the past?

b. Theme of Time:

- How is the theme of time represented in the passage? Consider the mention of Big Ben and the references to past and future events.

c. Theme of Society and Class:

- What insights about society and class can be inferred from the characters' interactions and the setting of the story?

d. Theme of Mortality and the Aftermath of War:

- How does the passage address the theme of mortality and the aftermath of war? Consider the references to Mrs. Foxcroft and Lady Bexborough.

Exercise 4: Identifying Stylistic Devices

Read the following excerpts from *Mrs. Dalloway* by Virginia Woolf. For each excerpt, identify the stylistic device used.

Symbolism, Stream of Consciousness, Contrast, Repetition, Foreshadowing, Metaphor, Personification, Allusion, Irony, Hyperbole, Motif, Simile.

1. "Clarissa Dalloway thought it was a beautiful morning, as fresh as a new day for children on a beach."
2. "The air was calm, like a gentle wave, both cold and sharp, but special for an eighteen-year-old girl."
3. "She looked lively, like a colorful bird, even though she was over fifty and had been ill."
4. "The sound of Big Ben filled the air."
5. "Peter Walsh once teased her, saying, 'Musing among the vegetables? I prefer men to cauliflowers.'"
6. "She loved life in London, the people, the cars, the music, and the sounds of the city in June."
7. "Big Ben struck the hour."
8. "Clarissa remembered his sayings, his eyes, his pocket-knife, his smile, and his grumpiness more than his boring letters."
9. "Clarissa felt a quiet pause before Big Ben struck the hour. When it did, she felt how foolish we are, yet we love life."
10. "That night, she was going to host a party."
11. "Richard, Clarissa's husband, found Hugh annoying, and Peter Walsh never forgave her for liking Hugh."

12. "It always felt like that to her when she opened the French windows at Bourton and stepped into the fresh morning air."
13. "She waited on the street for Durtnall's van to pass."

Discussion topics:

The Role of London in Clarissa Dalloway's Identity:

- How does Virginia Woolf create a vivid sense of place in her description of London? What details contribute to the atmosphere of Westminster and the city in June?
- How does the city of London shape Clarissa Dalloway's identity and experiences? Consider her reflections and feelings about the city.

The Impact of War:

- The passage references the aftermath of the War. How does this historical context influence the characters and their emotions? How does it shape the mood of the story?
- Explore how the aftermath of the War affects the characters in the passage. How do their experiences and memories influence their present lives?

Individual work no. 3

Virginia Wolf: Mirrored Lives: Clarissa and the Old Woman

It was her disaster, her disgrace. She felt punished, standing there in her evening dress, watching people disappear into the darkness. She had schemed and stolen. She was never entirely admirable. Success was what she craved—being like Lady Bexborough and others. She remembered the times at Bourton, especially the happiness she felt with Richard.

Nothing seemed fast enough, nothing could last too long. She found the greatest pleasure in the mundane tasks, straightening chairs, arranging books on shelves, and losing herself in everyday life. The sunrise and the sunset thrilled her.

Often at Bourton, amidst conversations, she would sneak away to gaze at the sky, or catch glimpses of it at dinner, even in sleepless nights in London. Now, she walked to the window.

The country sky and the Westminster sky seemed to hold something of her own. She drew the curtains and looked out. To her surprise, in the room opposite, an old lady stared back at her, preparing for bed. The sky was not as she expected—pale and covered with swiftly moving clouds, stirred by the rising wind. She was fascinated watching the old lady move about, eventually pulling down the blind as the clock struck the hour.

She wasn't moved by the young man's suicide, despite the clock's incessant ticking. The whole house was dark now, with laughter and shouts still echoing from the drawing-room. The old lady extinguished her light. The words "Fear no more the heat of the sun" came to her mind.

She felt a strange kinship with the young man who had taken his life. She understood why he did it—to discard everything. The clock kept striking, the heavy sounds dissolving in the air. He had made her see beauty and feel joy. But she had to return. She had to gather Sally and Peter. So, she left the little room.

"But where is Clarissa?" Peter asked Sally on the sofa. Even after all these years, he couldn't bring himself to call her "Lady Rosseter." "Where did she go?"



Questions:

Exercise 1. Narrative Technique:

Identify the Stream of Consciousness Elements:

- Describe the characteristics of the stream of consciousness narrative style used in this excerpt.

Inner Dialogue:

- Highlight examples of inner dialogue or fragmented thoughts in the text.

Emotional Turmoil:

- Analyze the emotional turmoil experienced by the protagonist as depicted in the passage.

Temporal Shifts:

- Notice any shifts in time or memory within the protagonist's thoughts.

Symbolism and Imagery:

- Discuss the role of symbolism and imagery in the stream of consciousness narrative.

Exercise 2. Symbolism and Imagery. Symbol of the Old Lady:

What does the old lady symbolize in the story?

How does her presence or actions reflect the protagonist's state of mind or emotions?

Exercise 3: Character Analysis

1. Character Descriptions:

Describe Mrs. Dalloway's character based on the passage. What are her aspirations, emotions, and inner conflicts as portrayed here?

2. Old Lady's Characterization:

Describe the old lady's character based on her actions and appearance in the text. How does her presence contrast with Mrs. Dalloway's character?

3. Symbolic Role:

Discuss the symbolic role of the old lady in the passage. How does her interaction with Mrs. Dalloway reflect deeper themes or contrasts in the story?

4. Emotional Resonance:

Analyze how Mrs. Dalloway and the old lady each respond to emotional situations or memories. How does their handling of emotions differ, and what does this reveal about their characters?

5. Impact of Time and Setting:

Consider the impact of time (past memories versus present circumstances) and setting (country sky versus Westminster sky) on both Mrs. Dalloway and the old lady. How do these elements influence their perspectives and actions?

Exercise 4: Theme Exploration

- Identify and discuss two main themes present in the passage.
- Discuss how the protagonist's reflections on her own identity and aspirations contribute to the theme of individuality. How does she navigate between her personal desires and societal expectations?
- Explore existential themes such as purpose, mortality, and the search for meaning in the passage. How do the protagonist's thoughts and emotions reflect these existential concerns?

WILLIAM GOLDING
Lord of the flies

CHAPTER ONE: The Sound of the Shell

The boy with fair hair lowered himself down the last few feet of rock and began to pick his way toward the lagoon. Though he had taken off his school sweater and trailed it now from one hand, his grey shirt stuck to him and his hair was plastered to his forehead. All around him the long scar smashed into the jungle was a bath of heat. He was clambering heavily among the creepers and broken trunks when a bird, a vision of red and yellow, flashed upwards with a witch-like cry; and this cry was echoed by another.

"Hi!" it said. "Wait a minute!"

The undergrowth at the side of the scar was shaken and a multitude of raindrops fell pattering.

"Wait a minute," the voice said. "I got caught up."

The fair boy stopped and jerked his stockings with an automatic gesture that made the jungle seem for a moment like the Home Counties.

The voice spoke again.

"I can't hardly move with all these creeper things."

The owner of the voice came backing out of the undergrowth so that twigs scratched on a greasy wind-breaker. The naked crooks of his knees were plump, caught, and scratched by thorns. He bent down, removed the thorns carefully, and turned around. He was shorter than the fair boy and very fat. He came forward, searching out safe lodgments for his feet, and then looked up through thick spectacles.

"Where's the man with the megaphone?"

The fair boy shook his head.

"This is an island. At least I think it's an island. That's a reef out in the sea. Perhaps there aren't any grownups anywhere."

The fat boy looked startled.

"There was that pilot. But he wasn't in the passenger cabin, he was up in front."

The fair boy was peering at the reef through screwed-up eyes.

"All them other kids," the fat boy went on. "Some of them must have got out. They must have, mustn't they?"

The fair boy began to pick his way as casually as possible toward the water. He tried to be offhand and not too obviously uninterested, but the fat boy hurried after him.

"Aren't there any grownups at all?"

"I don't think so."

The fair boy said this solemnly; but then the delight of a realized ambition overcame him. In the middle of the scar he stood on his head and grinned at the reversed fat boy.

"No grownups!"

The fat boy thought for a moment.

"That pilot."

The fair boy allowed his feet to come down and sat on the steamy earth.

"He must have flown off after he dropped us. He couldn't land here. Not in a plane with wheels."

"We was attacked!"

"He'll be back all right."

The fat boy shook his head.

"When we was coming down I looked through one of them windows. I saw the other part of the plane. There were flames coming out of it."

He looked up and down the scar.

"And this is what the cabin done."

The fair boy reached out and touched the jagged end of a trunk. For a moment he looked interested.

"What happened to it?" he asked. "Where's it got to now?"

"That storm dragged it out to sea. It wasn't half dangerous with all them tree trunks falling. There must have been some kids still in it."

He hesitated for a moment, then spoke again.

"What's your name?"

"Ralph."

The fat boy waited to be asked his name in turn but this proffer of acquaintance was not made; the fair boy called Ralph smiled vaguely,

stood up, and began to make his way once more toward the lagoon. The fat boy hung steadily at his shoulder.

"I expect there's a lot more of us scattered about. You haven't seen any others, have you?"

Ralph shook his head and increased his speed. Then he tripped over a branch and came down with a crash.

The fat boy stood by him, breathing hard.

"My auntie told me not to run," he explained, "on account of my asthma."

"Ass-mar?"

"That's right. Can't catch my breath. I was the only boy in our school what had asthma," said the fat boy with a touch of pride. "And I've been wearing specs since I was three."

He took off his glasses and held them out to Ralph, blinking and smiling, and then started to wipe them against his grubby wind-breaker. An expression of pain and inward concentration altered the pale contours of his face. He smeared the sweat from his cheeks and quickly adjusted the spectacles on his nose.

"Them fruit."

He glanced around the scar.

"Them fruit," he said, "I expect—"

He put on his glasses, waded away from Ralph, and crouched down among the tangled foliage.

"I'll be out again in just a minute—"

Ralph disentangled himself cautiously and stole away through the branches. In a few seconds, the fat boy's grunts were behind him and he was hurrying toward the screen that still lay between him and the lagoon. He climbed over a broken trunk and was out of the jungle.

The shore was fledged with palm trees. These stood or leaned or reclined against the light, and their green feathers were a hundred feet up in the air. The ground beneath them was a bank covered with coarse grass, torn everywhere by the upheavals of fallen trees, scattered with decaying coconuts and palm saplings. Behind this was the darkness of the forest proper and the open space of the scar. Ralph stood, one hand against a grey

trunk, and screwed up his eyes against the shimmering water. Out there, perhaps a mile away, the white surf flinked on a coral reef, and beyond that, the open sea was dark blue. Within the irregular arc of coral, the lagoon was still as a mountain lake—blue of all shades and shadowy green and purple. The beach between the palm terrace and the water was a thin stick, endless apparently, for to Ralph's left the perspectives of palm and beach and water drew to a point at infinity; and always, almost visible, was the heat.

He jumped down from the terrace. The sand was thick over his black shoes and the heat hit him. He became conscious of the weight of clothes, kicked his shoes off fiercely, and ripped off each stocking with its elastic garter in a single movement. Then he leapt back on the terrace, pulled off his shirt, and stood there among the skull-like coconuts with green shadows from the palms and the forest sliding over his skin. He undid the snake-clasp of his belt, lugged off his shorts and pants, and stood there naked, looking at the dazzling beach and the water.

He was old enough, twelve years and a few months, to have lost the prominent tummy of childhood and not yet old enough for adolescence to have made him awkward. You could see now that he might make a boxer, as far as width and heaviness of shoulders went, but there was a mildness about his mouth and eyes that proclaimed no devil. He patted the palm trunk softly, and, forced at last to believe in the reality of the island, laughed delightedly again and stood on his head. He turned neatly on to his feet, jumped down to the beach, knelt, and swept a double armful of sand into a pile against his chest. Then he sat back and looked at the water with bright, excited eyes.

"Ralph—"



Questions:

Initial Setting:

1. Where does the boy with fair hair first appear in the text?
2. Describe the environment around the fair-haired boy.

Character Actions and Reactions:

3. What actions does the fair-haired boy take as he moves through the jungle?
4. How does the fat boy struggle with the jungle environment?

Dialogue and Interaction:

5. What is the initial exchange between the fair-haired boy and the fat boy?
6. How does the fat boy explain his difficulty moving through the jungle?

Setting Context:

7. What does the fair boy suggest about the presence of grownups on the island?
8. How does the fat boy describe the event that led them to the island?

Imagery and Description:

9. Describe the scene Ralph observes when he reaches the shore.
10. How does the text use imagery to convey the heat and setting of the island?

Plot Development:

11. What actions does Ralph take after he reaches the shore?
12. How does Ralph's behavior reflect his feelings about the island situation?

Exercise 1. Character Analysis:

1. Ralph:

a) Describe Ralph's physical appearance and personality traits based on the text.
b) How does Ralph's behavior change from the beginning to the end of the passage?

2. The Fat Boy:

a) Describe the fat boy's physical appearance and personality traits.
b) What challenges does the fat boy face, and how does he handle them?

Exercise 2. Setting and Imagery:

1. Descriptive Language:

a) Identify and analyze the descriptive language used to depict the setting of the island.

b) How does the author use imagery to convey the heat and atmosphere of the jungle and lagoon?

2. Impact of Setting on Characters:

a) How does the setting influence Ralph's actions and emotions?
b) Discuss how the environment creates a sense of isolation and adventure for the characters.

Exercise 3. Themes and Symbols:

1. Themes:

a) Identify the major themes introduced in this passage.
b) How are the themes of isolation and survival evident in the interactions between Ralph and the fat boy?

2. Symbols:

a) Discuss the significance of the "scar" in the jungle. What might it symbolize in the context of the story?
b) What does the act of Ralph standing on his head symbolize about his attitude toward the situation?

Exercise 4. Dialogue and Interaction:

a) Analyze the dialogue between Ralph and the fat boy. What does it reveal about their relationship and personalities?
b) How does the dialogue help to develop the plot and provide information about their situation?

Exercise 5. Narrative Perspective:

a) From what narrative perspective is the story told?
b) How might the passage be different if it were told from the fat boy's point of view instead of a third-person narrator?

Exercise 6. Identifying Stylistic Devices:

Read the following excerpts from the text and identify the stylistic devices used in each one. Choose from the list of stylistic devices provided below.

Stylistic Devices: Imagery, Simile, Metaphor, Personification, Symbolism, Foreshadowing, Alliteration, Irony, Hyperbole, Internal Monologue, Repetition.

Excerpt 1: The boy with fair hair lowered himself down the last few feet of rock and began to pick his way toward the lagoon.

Excerpt 2: All around him the long scar smashed into the jungle was a bath of heat.

Excerpt 3: The fat boy waited to be asked his name in turn but this proffer of acquaintance was not made.

Excerpt 4: The undergrowth at the side of the scar was shaken and a multitude of raindrops fell pattering.

Excerpt 5: Ralph shook his head and increased his speed. Then he tripped over a branch and came down with a crash.

Excerpt 6: The shore was fledged with palm trees. These stood or leaned or reclined against the light, and their green feathers were a hundred feet up in the air.

Excerpt 7: In the middle of the scar he stood on his head and grinned at the reversed fat boy. 'No grownups!'

Excerpt 8: When we was coming down I looked through one of their windows. I saw the other part of the plane. There were flames coming out of it.

Excerpt 9: 'Wait a minute,' the voice said. 'I got caught up.'

Excerpt 10: The beach between the palm terrace and the water was a thin stick, endless apparently, for Ralph's left the perspectives of palm and beach and water drew to a point at infinity; and always, almost visible, was the heat.

Excerpt 11: He was clambering heavily among the creepers and broken trunks when a bird, a vision of red and yellow, flashed upwards with a witch-like cry; and this cry was echoed by another.

Excerpt 12: I expect there's a lot more of us scattered about. You haven't seen any others, have you?

Excerpt 13: The fair boy reached out and touched the jagged end of a trunk. For a moment he looked interested.

Excerpt 14: "creepers and broken trunks,"

Topics for discussion: William Golding and the novel-parable: *Lord of the Flies.*

a) *Lord of the Flies* as a political allegory. The allegorical message that Golding wants to get across to his readers. The allegorical roles played by the characters.
b) Evil representation in *Lord of the Flies*. Explain the title of the novel. Examine human nature and the causes, effects, and manifestations of evil.
c) Two major symbols in the novel are the conch shell and The Lord of the Flies. Analyze these symbols in terms of how they are perceived by the boys as well as what they symbolize for the reader.

GEORGE ORWELL
1984

Part 1, Chapter 1, Part One

It was a bright, cold day in April, and the clocks were striking thirteen. Winston Smith, with his chin tucked into his chest to escape the nasty wind, slipped quickly through the glass doors of Victory Mansions. He wasn't quick enough to stop a swirl of gritty dust from entering with him.

The hallway smelled of boiled cabbage and old rag mats. At one end, a large colored poster, too big for the hallway, was tacked to the wall. It showed a huge face, more than a meter wide: a man of about forty-five, with a heavy black mustache and ruggedly handsome features. Winston headed for the stairs. It was no use trying the elevator. Even at the best of times, it rarely worked, and currently, the electric current was cut off during daylight hours. This was part of the economic drive in preparation for Hate Week. The flat was seven flights up, and Winston, who was thirty-nine and had a varicose ulcer above his right ankle, went slowly, resting several times on the way. On each landing, opposite the elevator shaft, the poster with the huge face gazed from the wall. It was one of those pictures where the eyes follow you as you move. "BIG BROTHER IS WATCHING YOU," the caption beneath it read.

Inside the flat, a loud voice was reading out a list of figures about the production of pig iron. The voice came from a rectangular metal plaque, like a dull mirror, which was part of the right-hand wall. Winston turned a switch, and the voice became quieter, though the words were still clear. The instrument (called the telescreen) could be dimmed, but there was no way to turn it off completely. He moved over to the window: a small, frail figure, the thinness of his body emphasized by the blue overalls which were the uniform of the party. His hair was very fair, his face naturally ruddy, his skin roughened by coarse soap, blunt razor blades, and the cold of the winter that had just ended.

Outside, even through the shut window, the world looked cold. Down in the street, little gusts of wind were swirling dust and torn paper into spirals. Though the sun was shining, and the sky was a harsh blue, there

seemed to be no color in anything except the posters plastered everywhere. The black-mustached face gazed down from every corner. There was one on the house-front immediately opposite. "BIG BROTHER IS WATCHING YOU," the caption said, while the dark eyes looked deep into Winston's own. At street level, another poster, torn at one corner, flapped in the wind, alternately covering and uncovering the single word "INGSOC." In the distance, a helicopter skimmed down between the roofs, hovered for a moment like a bluebottle, and darted away again with a curving flight. It was the police patrol, snooping into people's windows. The patrols did not matter, though. Only the Thought Police mattered.

Behind Winston's back, the voice from the telescreen was still babbling about pig iron and the overachievement of the Ninth Three-Year Plan. The telescreen both received and transmitted simultaneously. Any sound that Winston made above a very low whisper would be picked up by it. As long as he was within the field of vision commanded by the metal plaque, he could be seen as well as heard. There was no way of knowing whether you were being watched at any given moment. It was guesswork how often, or on what system, the Thought Police plugged in on any individual wire. It was even possible they watched everyone all the time. At any rate, they could plug into your wire whenever they wanted to. You had to live—did live—from habit that became instinct, in the assumption that every sound you made was overheard, and, except in darkness, every movement scrutinized.

Winston kept his back turned to the telescreen. It was safer, though, as he knew, even a back could be revealing. A kilometer away, the Ministry of Truth, where he worked, towered vast and white above the grimy landscape. This, he thought with a sort of vague distaste, was London, chief city of Airstrip One, itself the third most populous province of Oceania. He tried to squeeze out some childhood memories to tell him whether London had always been like this. Were there always these views of rotting nineteenth-century houses, their sides shored up with timber, their windows patched with cardboard, and their roofs with corrugated iron, their crazy garden walls sagging in all directions? And the bombed sites where plaster dust swirled in the air and willow-herb straggled over the

heaps of rubble; and the places where bombs had cleared a larger patch, where sordid colonies of wooden dwellings like chicken-houses had sprung up? But it was no use; he could not remember. Nothing remained of his childhood except a series of bright-lit scenes occurring against no background and mostly unintelligible.

The Ministry of Truth—Minitrue, in Newspeak—was startlingly different from any other object in sight. It was an enormous pyramidal structure of glittering white concrete, soaring terrace after terrace, 300 meters into the air. From where Winston stood, it was just possible to read, picked out on its white face in elegant lettering, the three slogans of the Party:

WAR IS PEACE / FREEDOM IS SLAVERY / IGNORANCE IS STRENGTH

The Ministry of Truth contained, it was said, three thousand rooms above ground level, and corresponding extensions below. Scattered around London were just three other buildings of similar appearance and size. So completely did they dwarf the surrounding architecture that from the roof of Victory Mansions, you could see all four of them simultaneously. They were the homes of the four Ministries between which the entire government was divided:

- The Ministry of Truth, which concerned itself with news, entertainment, education, and the fine arts.
- The Ministry of Peace, which concerned itself with war.
- The Ministry of Love, which maintained law and order.
- The Ministry of Plenty, which was responsible for economic affairs.

Their names, in Newspeak: Minitrue, Minipax, Miniluv, and Miniplenty.

The Ministry of Love was the really frightening one. There were no windows in it at all. Winston had never been inside the Ministry of Love, nor within half a kilometer of it. It was a place impossible to enter except on official business, and then only by going through a maze of barbed-wire entanglements, steel doors, and hidden machine-gun nests. Even the streets leading up to its outer barriers were patrolled by gorilla-faced guards in black uniforms, armed with jointed truncheons.

Winston turned around abruptly. He had set his features into the expression of quiet optimism that was advisable when facing the telescreen. He crossed the room into the tiny kitchen. By leaving the Ministry at this time of day, he had sacrificed his lunch in the canteen, and he knew there was no food in the kitchen except a piece of dark-colored bread, which had to be saved for tomorrow's breakfast. He took down from the shelf a bottle of colorless liquid with a plain white label marked "VICTORY GIN." It gave off a sickly, oily smell, like Chinese rice spirit. Winston poured out nearly a teacupful, nerved himself for a shock, and gulped it down like medicine.



Questions:

1. Describe the setting in which Winston Smith finds himself at the beginning of the passage.
2. What physical characteristics are attributed to Winston Smith?
3. What is significant about the posters in Winston's environment?
4. What might the phrase "BIG BROTHER IS WATCHING YOU" signify in the context of the passage?
5. Discuss the purpose and the functionality of the telescreen based on the text.
6. How does the author use descriptive language to portray the atmosphere of London in this passage?
7. What can be inferred about the political and social environment in which Winston lives?
8. Why do you think Winston felt a "vague distaste" when looking at the Ministry of Truth?
9. How does the author convey the sense of oppression and surveillance in Winston's society?
10. What are your thoughts on the concept of "Thought Police" as presented in the passage?
11. How would you feel living in an environment like the one described?

12. Do you think the slogans of the Party ("WAR IS PEACE / FREEDOM IS SLAVERY / IGNORANCE IS STRENGTH") could be effective in controlling people's thoughts? Why or why not?
13. How do the descriptions of the different Ministries contribute to the understanding of the Party's control over the society?
14. Explain the significance of Winston's reaction to the Victory Gin. What does it reveal about his state of mind?

Exercise 1: Character Analysis
Identify and analyze the main character in the passage, Winston Smith.
Describe Winston's physical appearance, his emotions, and his actions.
Discuss what these details reveal about his personality and his situation.

Exercise 2: Thematic Exploration
Identify the themes presented in the passage (Surveillance and Control, Oppression and Resistance, Reality and Truth)
Explain how the author develops these themes through the setting, characters, and narrative details.

Exercise 3: Symbolism and Imagery
Find and list instances of symbolism (Big Brother posters, Victory Mansions, The Ministry of Truth) and imagery in the passage.
Explain what each symbol or image represents and how it contributes to the overall mood and message of the text.

Exercise 4: Identifying Literary Devices
Read the provided excerpts. Identify the literary device used in each excerpt
Imagery, Irony, Foreshadowing, Metaphor, Symbolism, Simile, Allusion, Personification, Paradox, Hyperbole.

Excerpt 1: The hallway smelled of boiled cabbage and old rag mats.
Excerpt 2: The Ministry of Love was the really frightening one. There were no windows in it at all.

Excerpt 3: BIG BROTHER IS WATCHING YOU.

Excerpt 4: There was no way of knowing whether you were being watched at any given moment.

Excerpt 5: The patrols did not matter, though. Only the Thought Police mattered.

Excerpt 6: In the distance, a helicopter skimmed down between the roofs, hovered for a moment like a bluebottle, and darted away again with a curving flight.

Excerpt 7: The Ministry of Truth, which concerned itself with news, entertainment, education, and the fine arts.

Excerpt 8: Winston turned around abruptly. He had set his features into the expression of quiet optimism that was advisable when facing the telescreen.

Excerpt 9: WAR IS PEACE / FREEDOM IS SLAVERY / IGNORANCE IS STRENGTH.

Excerpt 10: It was even possible they watched everyone all the time.

Discussion Topic: Living in Winston's World

Imagine what it would be like to live in Winston Smith's world.

a. Describe the physical setting of Winston's world, including his home, Victory Mansions, and the city of London. How do these settings contribute to the overall atmosphere of the society?
b. Discuss the role of the telescreen and the posters of Big Brother. How do these elements affect the citizens' sense of privacy and security?
c. Analyze the descriptions of the various ministries, such as the Ministry of Truth and the Ministry of Love. What do their names and functions suggest about the government's priorities and methods?
d. Reflect on Winston's personal experiences, such as his physical ailments and the conditions of his daily life. How do these experiences illustrate the hardships faced by individuals in this society?

Individual work no. 4

The destruction of the conch shell, a symbol of order, authority, and communication, signifies the end of any structured society and civilized behavior. Piggy's death, marked by the brutal image of his head splitting open, shows the descent into barbarism and violence. Jack's claim of uncontested leadership after the conch shatters highlights the triumph of savagery over the democratic and moral ideals that Ralph and Piggy supported. This scene captures the main theme of the novel: the fragile nature of civilization and how easily it can be destroyed by primal instincts and chaos.

Lord of the flies, by William Golding
CHAPTER ELEVEN
Collapse of Civilization: The Destruction of the Conch Shell

…

Now Jack was yelling too and Ralph could no longer make himself heard. Jack had backed right against the tribe and they were a solid mass of menace that bristled with spears. The intention of a charge was forming among them; they were working up to it and the neck would be swept clear. Ralph stood facing them, a little to one side, his spear ready. By him stood Piggy still holding out the talisman, the fragile, shining beauty of the shell. The storm of sound beat at them, an incantation of hatred. High overhead, Roger, with a sense of delirious abandonment, leaned all his weight on the lever.

Ralph heard the great rock before he saw it. He was aware of a jolt in the earth that came to him through the soles of his feet, and the breaking sound of stones at the top of the cliff. Then the monstrous red thing bounded across the neck and he flung himself flat while the tribe shrieked.

The rock struck Piggy a glancing blow from chin to knee; the conch exploded into a thousand white fragments and ceased to exist. Piggy, saying nothing, with no time for even a grunt, traveled through the air sideways from the rock, turning over as he went. The rock bounded twice and was lost in the forest. Piggy fell forty feet and landed on his back across the square red rock in the sea. His head opened and stuff came out and

turned red. Piggy's arms and legs twitched a bit, like a pig's after it had been killed. Then the sea breathed again in a long, slow sigh, the water boiled white and pink over the rock; and when it went, sucking back again, the body of Piggy was gone.

This time the silence was complete. Ralph's lips formed a word but no sound came.

Suddenly Jack bounded out from the tribe and began screaming wildly.

"See? See? That's what you'll get! I meant that! There isn't a tribe for you any more! The conch is gone—"

He ran forward, stooping.

"I'm chief!"

…

Analyze the symbolism of the conch shell and its destruction in the context of the novel *Lord of the Flies*.

1. Read the passage:
   a) Write a Response: In a well-organized paragraph (150-200 words), analyze the symbolism of the conch shell in the novel. Address the following points in your response:
   b) Symbolic Meaning: Explain what the conch shell represents in the context of the boys' society on the island. Consider its role in maintaining order and communication.
   c) Impact of Destruction: Discuss what the destruction of the conch shell symbolizes for the society in the novel. How does it reflect the breakdown of civilization and the rise of savagery among the boys?
   d) Character Reactions: Analyze how different characters' reactions to the conch's destruction contribute to its symbolic significance. For example, how do Ralph's and Jack's reactions reflect their respective views on order and power?

2. Use Evidence: Support your analysis with specific details from the text. Quote relevant passages or describe key events that illustrate the conch shell’s symbolism and its impact on the narrative.

3. Reflection: Conclude with a brief reflection on why understanding this symbolism is crucial to grasping the novel's overall themes.

Discussion topics

1. Discuss the theme of civilization versus savagery as depicted in this scene. How do the actions of the characters illustrate this theme?
2. Debate the following statement: "The conch shell's destruction was inevitable." Provide evidence from the text to support your arguments.

ZADIE SMITH
Swing Time

Our mothers helped us stay balanced. We put one hand on their shoulders and one foot on their bent knees. My body was in my mother's hands—being lifted, tied, fastened, straightened, and brushed off—but my mind was on Tracey and her ballet shoes, which had "Freed" clearly stamped on them. Her natural arches were beautiful, like two birds in flight, curved inward. My feet were square and flat; they struggled through the dance positions. I felt like a toddler playing with wooden blocks. "Flutter, flutter, flutter," said Isabel, "yes, that's lovely, Tracey." Compliments made Tracey throw her head back and flare her little pig nose terribly. Besides that, she was perfect, and I admired her. Her mother seemed equally obsessed; she never missed a class and always focused on Tracey's feet. My own mother was always busy. She couldn't just sit and watch; she had to be learning something. She might start the class with a book like *The Black Jacobins*, and by the time I asked her to change my ballet shoes for tap shoes, she would already be a hundred pages in. Later, when my father took over, he either slept or "went for a walk," which meant smoking in the churchyard.

At this early stage, Tracey and I were not friends or enemies or even acquaintances: we barely spoke. Yet, we always noticed each other, like there was an invisible connection preventing us from becoming close with others. Technically, I talked more to Lily Bingham, who went to my school, and Tracey's usual companion was sad Danika Babic, with her ripped tights and thick accent; she lived on Tracey's floor. But although we laughed and joked with these girls during class, and they might think we were their good friends, during break time, Tracey and I stood next to each other every time, like magnets drawn together.

Tracey was as curious about my family as I was about hers. She argued confidently that we had things "the wrong way round." I listened to her theory one day during break, dipping a biscuit nervously into my orange drink. "With everyone else, it's the dad," she said, and since I knew this was mostly true, I said nothing. "When your dad's white, it means—" she

continued, but then Lily Bingham came and stood next to us, so I never learned what it meant when your dad was white. Lily was tall and gangly, a foot taller than everyone else. She had long, perfectly straight blond hair, pink cheeks, and a happy, open nature. Tracey and I thought this was because she lived at 29 Exeter Road, a whole house I had recently visited. I told Tracey all about it, as she had never been there: the private garden, a giant jar full of spare change, and a Swatch watch as big as a man hanging on a bedroom wall. So, there were things you couldn't discuss in front of Lily Bingham, and now Tracey shut her mouth, stuck her nose in the air, and went to ask her mother for her ballet shoes.



Questions:

1. What role did the mothers play in the ballet class?
2. How does the narrator feel about Tracey's ballet shoes and arches?
3. What contrasting activities are the narrator's mother engaged in during ballet class?
4. How does the narrator describe her own dancing abilities compared to Tracey's?
5. What is the relationship between the narrator and Tracey at this early stage?
6. Who does the narrator talk to more than Tracey, and who is Tracey's usual companion?
7. What theory does Tracey have about the narrator's family, and what interrupts her explanation?
8. Describe Lily Bingham and the impression she leaves on the narrator and Tracey.
9. What do Tracey and the narrator do during break times, despite having other friends in class?
10. How does Tracey react to Lily Bingham's presence during their conversation about family?

Exercise 1. Character Analysis:

Choose one character from the text (the narrator, Tracey, the narrator's mother, or Tracey's mother). Write a detailed character analysis, including

their actions, motivations, and relationships with other characters. Use evidence from the text to support your analysis.

Questions to Consider: What are the key traits of this character? How do their actions reflect their personality? How do they interact with other characters? What role do they play in the story?

Exercise 2. Imagery and Symbolism:
Analyze the imagery and symbolism used in the text. Focus on specific descriptions (e.g., Tracey's ballet shoes, the narrator's feet, the book *The Black Jacobins*) and discuss their symbolic significance.

Questions to Consider: What images or symbols are prominent in the text? What do these symbols represent? How do they contribute to the overall meaning of the story?

Exercise 3. Read the following excerpts and identify the stylistic devices used. Choose from the list below and write the corresponding letter next to each sentence.

Stylistic Devices: a. Imagery; b. Simile; c. Metaphor; d. Personification; e. Hyperbole; f. Symbolism; g. Contrast; h. Irony; i. Repetition; j. Alliteration;

Excerpt 1: Her natural arches were beautiful, like two birds in flight, curved inward.
Excerpt 2: I felt like a toddler playing with wooden blocks.
Excerpt 3: My body was in my mother's hands—being lifted, tied, fastened, straightened, and brushed off.
Excerpt 4: Compliments made Tracey throw her head back and flare her little pig nose terribly.
Excerpt 5: By the time I asked her to change my ballet shoes for tap shoes, she would already be a hundred pages in.
Excerpt 6: Tracey and I stood next to each other every time, like magnets drawn together."
Excerpt 7: Flutter, flutter, flutter," said Isabel, "yes, that's lovely, Tracey.

Excerpt 8: The book *The Black Jacobins* symbolizes the narrator's mother's intellectual pursuits and interests beyond the ballet class.

Excerpt 9: The narrator's mother is physically present at the ballet class but mentally absorbed in her book, in contrast to Tracey's mother, who is wholly focused on the ballet class.

Excerpt 10: Flutter, flutter, flutter," said Isabel, "yes, that's lovely, Tracey.

Discussion Topic:

In *Swing Time*, Zadie Smith examines multiculturalism through the experiences of two mixed-race girls from different backgrounds who aspire to become dancers. Discuss how the novel portrays the impact of multiculturalism on their lives and identities. Consider the following questions to guide your discussion:

1. How do the characters' multicultural backgrounds influence their aspirations and experiences throughout the novel?
2. In what ways does Smith depict the cultural divide between socioeconomic classes, and how does this affect the characters' lives and relationships?
3. How does the setting of London and West Africa contribute to the novel's exploration of multiculturalism? What role does each location play in shaping the characters' experiences?
4. What are the challenges and opportunities presented by multiculturalism in the context of the characters' personal and professional lives?
5. How does "Swing Time" address the themes of identity and belonging within a multicultural framework?

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