

The Essentials of Literature

A Tutor's Guide

Learn to recognise the techniques, themes, and timelines that craft great writing

**The Essentials of Literature
A Tutor's Guide**

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First Edition

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Chapter One

The Three Narrative Perspectives

I. The First Person Narrator

What Is It?

First person narration is the using of the self (I) as the storyteller.

Why Use It?

Writing in the first person allows writers to better describe feelings and thoughts, as these seem to actually come from the narrator's own mind.

For non-fiction works, particular in autobiographical pieces or poetry, first person narration makes the writing more authentic and personal.

Fiction writers may choose first person narrators if they want to tell a story through one person's perspective. This is useful when the writing will describe thoughts, feelings and motivations. It is also a good tool to remove the 'distance' between the reader and the story: the first person narrator speaks like a person actually living the events.

Basic Examples

The stranger looked at me, his eyes with a sudden intent, and his face taking on an expression that I neither understood nor found pleasant.

"Now we begin."

It was at this moment that I knew what had I failed to see before. Oh, I had been so foolish, and so enamoured with his bravado, that I had ignored the one danger: his purpose. I was to be the guinea pig, the test subject, and I had walked willingly into it. I looked around for a door, or any type of exit, but found only locks and the knowledge that my sole escape was to fight. Without checking my bravery, my upbringing, or my lifelong reticence to engage in violence of any nature, I ran at him with arms outstretched.

Woodham Road has always held a special place in my heart. It was here that, during my childhood, I played games with a group of children who would become friends for years to come. Later, during my teenage pains, it was also the space where I hid when escaping my parents and the pressure cooker of home. At the end of the street, outside the post office, is where I had my first kiss. Being back there now, walking between the buildings that were much the same but noticing the small changes that had occurred in a few neat corners, I felt a sort of longing for those days lost to the past. I am not a person who usually embraces nostalgia, but there was something odd about this road that felt like I was spying on a person I knew, a stranger lost in history that I barely accepted was actually me.

TASK 1

Write a paragraph using the first person. It can be fiction or non-fiction, but should include thoughts and actions.

The First Person Narrator in Literature

***I am Malala* by Malala Yousafzai with Christina Lamb**

Excerpt from Chapter 20:

The air smelt of diesel, bread and kebab mixed with the stink from the stream where people still dumped their rubbish and were never going to stop despite all of the campaigning by my father and his friends. But we were used to it. Besides, soon the winter would be here, bringing the snow, which would cleanse and quieten everything.

The bus turned right off the main road at the army checkpoint. On a kiosk was a poster of crazy-eyed men with beards and caps or turbans under big letters saying WANTED TERRORISTS. The picture at the top of a man with a black turban and beard was Fazlullah. More than three years had passed since the military operation to drive the Taliban out of Swat had begun. We were grateful to the army but couldn't understand why they were still everywhere, in machine-gun nests on roofs and manning checkpoints. Even to enter our valley people needed official permission.

The road up the small hill is usually busy as it is a short cut but that day it was strangely quiet. 'Where are all the people?' I asked Moniba. All the girls were singing and chatting and our voices bounced around inside the bus.

Around that time my mother was probably just going through the doorway into our school for her first lesson since she had left school at age six.

I didn't see the two young men step out into the road and bring the van to a sudden halt. I didn't get a chance to answer their question, 'Who is Malala?' or I would have explained to them why they should let us girls go to school as well as their own sisters and daughters.

The last thing I remember is that I was thinking about the revision I needed to do for the next day. The sounds in my head were not the crack, crack, crack of three bullets, but the chop, chop, chop, drip, drip, drip of the man severing heads of chickens, and them dropping into the dirty street, one by one.

Discussion

Skimming, Scanning and Basic Comprehension

1. What event is the passage describing?
2. What is the name of the most wanted terrorist?
3. What is Malala's mother doing on this day?

Identifying Techniques

4. Scan the passage and highlight the cases in which the writers use the first person.
5. Although the passage is in the first person, other characters appear in the story. How many other people can you see mentioned in the given passage?
6. Why do you think Malala's story is told in the first person? What would be different if it was told in the third person (using 'he', 'she', 'it', 'Malala' etc)?

Text Analysis

7. What words or phrases are used to try to create a picture of the streets Malala lived on? What sights, smells and sounds are described?
8. How does the second paragraph contrast with the first. What information is included in the second paragraph that helps you understand more about Malala's hometown?
9. A contrast exists between the joy of the schoolgirls and the violence around them. What words or phrases depict joy? Which ones hint at violence?
10. Compare the first paragraph and the final paragraph. Both describe the street, but the tone has changed. What is the difference in tone?
11. The last paragraph uses onomatopoeia adjectives in groups of three (crack, crack, crack; chop, chop, chop; etc.). Why? Does this affect the writing?

Provoking Opinion

12. What other autobiographies have you read? Did you find them enjoyable? Informative? Exciting? Underwhelming? How do you think Malala's autobiography would compare to them?
13. Do you believe that Malala Yousafzai could be considered a normal person in extraordinary circumstances; an inspiration; a hero; or something else? Why?
14. If you were to write your own autobiography, how would you map it out? Which events would you include, and how would you order it?

The Adventures of Huckleberry Finn
by Mark Twain

Excerpt from Chapter 12:

Mornings, before daylight, I slipped into corn-fields and borrowed a watermelon, or a mushmelon, or a punkin, or some new corn, or things of that kind. Pap always said it warn't no harm to borrow things, if you was meaning to pay them back, some time; but the widow said it warn't anything but a soft name for stealing, and no decent body would do it. Jim said he reckoned the widow was partly right and pap was partly right; so the best way would be for us to pick out two or three things from the list and say we wouldn't borrow them any more - then he reckoned it wouldn't be no harm to borrow the others. So we talked it over all one night, drifting along down the river, trying to make up our minds whether to drop the watermelons, or the cantelopes, or the mushmelons, or what. But towards daylight we got it all settled satisfactory, and concluded to drop crab-apples and p'simmons. We weren't feeling just right before that, but it was all comfortable now. I was glad the way it came out, too, because crab-apples ain't ever good, and the p'simmons wouldn't be ripe for two or three months yet.

Test

1. The narrative voice of *The Adventures of Huckleberry Finn* may be described as

- a) formal
- b) vernacular
- c) impersonal
- d) objective
- e) mature

2. The use of first person narration allows an insight into

- a) the narrator's family's opinions
- b) Jim's motivations
- c) the writer's background
- d) the politics of the time
- e) the narrator's thinking

3. In the passage, 'borrowing' can be seen as a euphemism for

- a) stealing
- b) buying
- c) choosing
- d) picking
- e) trading

4. 'So we talked it over all one night'. What was the purpose of this talk?

- a) To discuss the ethics of stealing
- b) To give moral justification to their actions
- c) To improve their friendship
- d) To consider whether their actions are legal
- e) To decide where they will go next

5. Compared to *I Am Malala*, *The Adventures of Huckleberry Finn* is more:

- a) mysterious
- b) realistic
- c) serious
- d) comical
- e) logical

TASK 2

Construct a scene with multiple characters, but told through first person narration.

II. The Second Person Narrator

What Is It?

Second person narration is the use of 'you' in writing or storytelling.

Why Use It?

Second person narration puts the reader into the story via the use of the term 'you' (although this 'you' may be abstract or represent people generally, rather than the specific reader). The most common reason that second person narration is used is if the writer can guess the reader's feelings and wants to use them to create an emotional attachment.

Because second person narration is widely seen as an inconvenient means of description, it is rarely used. For instance, whereas first and third person narratives can lay out a scene or story for the reader to observe, second person narration has to put the reader into the action and therefore guess (or tell) what the reader thinks.

On top of this, second person narration is often a distraction from the main plot. Instead of being able to concentrate on what action is happening, the reader may second-guess whether he/she would really act or think in this manner.

Due to these issues, fiction generally only sees second person narration in experimental short stories or specific genres in which the reader is supposed to be a part of the story (e.g. make your own adventure books). In non-fiction it often appears in marketing copy where the writer is trying to guess and manipulate the reader's feelings. It is sometimes used in songs or poems for the same purpose.

Basic Examples

Everyone is looking elegant, but you know that she is thinking something. She stares at you across the room, and you try to read her mind: you think she is saying 'I want to get out of here; find an excuse.' And so you do.

'I'm sorry gentlemen, I've got to get some papers ready for the Cairo call tomorrow. You must excuse me.'

They make some half-hearted utterances of that being a shame, but they were never going to stop you. These people are not your friends and this life of pomp and cocktails is not real. You never grew up with this. It was much better when it was cheeseburgers and too many fries with the girl in the white dress that you approach now. The white dress is wrong. Junk food and sweatshirts. She dresses down so well. As you take her hand, holding her attention, you remember the times of shab when you became emotionally engaged. That, not this, is where malleable lives are forged into love.

It is a rainy day in early March, and you wake up to the cold expectations of work. You want a break, but there are three days before the weekend and your holiday is rationed to a meagre 11 days a year. Making breakfast, with the small consolation of coffee warming your hands, you gaze ahead, staring at the clock. It is the thing you detest the most these mornings, and yet dominates your attention. Ten minutes until the commute. Then nine. And when it gets to five you will have to start putting your shoes on and finding the keys. A thought wriggles in the back of your mind, trying to get heard. You try not to pay it any attention, because it is telling you that you are wrong, yet you know what it says. It is there every day. It says there must be a better way to live than this.

And there is. And it could be yours. At Albondigas Travel, our workers are given the flexibility to work at home to their own timetable. They can take days off, and even vacations, any time they wish. Furthermore, using Albondigas's online marketing platform, they can earn money even while they travel. And speaking of travel: isn't one of the perks of working in travel that you get to see the world? Albondigas employees are given two company-paid for trips every year. Flights, accommodation, and spending money. Yes, Albondigas has its workers' happiness covered. And it could have yours too. Call us at 10488 666219 to find out more, or simply stop by one of our high street agencies. Albondigas: let us take care of you.

TASK 1

Write a paragraph, either for storytelling or marketing purposes, in which the second person narrative voice is used to create an emotional effect on the reader.

The Second Person Narrator in Literature

***The Night* by Ray Bradbury**

Off somewhere, a car goes by, flashing its lights in the distance. There is such a complete lack of life, light and activity. Here and there, back off from where you are walking towards the ravine you see faint squares of light where people are still up. But most of the houses, darkened, are sleeping already, and there are a few lightless places where the occupants of a dwelling sit talking low dark talk on their front porches. You hear a porch swing squeaking as you walk near.

'I wish your father was home,' says Mother. Her large hand tightens around your small one. 'Just wait'll I get that boy. I'll spank him within an inch of his life.'

A razor strop hangs in the kitchen for this. You think of it, remember when Dad has doubled and flourished it with muscled control over your frantic limbs. You doubt Mother will carry out her promise.

Now you have walked another block and are standing by the holy black silhouette of the German Baptist Church at the Corner of Chapel Street and Glen Rock. In the back of the church a hundred yards away, the ravine begins. You can smell it. It has a dark sewer, rotten foliage, thick green odour. It is a wide ravine that cuts and twists across the town, a jungle by day, a place to let alone at night, Mother has often declared.

You should feel encouraged by the nearness of the German Baptist Church, but you are not — because the building is not illumined, is cold and useless as a pile of ruins on the ravine edge.

You are only eight years old, you know little of death, fear, or dread. Death is the waxen effigy in the coffin when you were six and Grandfather passed away — looking like a great fallen vulture in his casket, silent, withdrawn, no more to tell you how to be a good boy, no more to comment succinctly on politics. Death is your little sister one morning when you awaken at the age of seven, look into her crib and see her staring up at you with a blind blue, fixed and frozen stare until the men came with a small wicker basket to take her away. Death is when you stand by her high-chair four weeks later and suddenly realize she'll never be in it again, laughing and crying and making you jealous of her because she was born. That is death.

Discussion

Skimming, Scanning and Basic Comprehension

1. What is the narrator ('you') doing in this passage?
2. The deaths of which two people are noted?
3. Which of the narrator's family members does he appear to be most afraid of?

Identifying Techniques

4. Quickly scan the passage and circle the cases in which the writer uses a pronoun indicating second person narration.

5. Although the author writes in the second person, the passage cannot realistically describe the reader's life. What connection with the reader is the writer trying to make instead?
6. The pronoun 'I' is used in the passage, but the narration is second person. How do you know that the use of 'I' does not affect or change the narration voice?

Text Analysis

7. Underline the sentence that highlights the contrast between how the church location is seen during daylight, and how it is now (nighttime).
8. Which sentence most directly states the emotions that the passage as a whole discusses?
9. Although the narrator is alive, the writer uses several images and adjectives that allude to death (discussed in the last paragraph) in the first four paragraphs. What are they?
10. In which paragraph does the narrator feel a sense of hope? How is that hope reduced?
11. In the final paragraph, the writer discusses the narrator's relationship with the two dead people. What are the differences between the narrator's relationship with these people, and how he feels about their deaths?

Provoking Opinion

12. The writer connects certain ideas - such as loneliness and darkness - with death. Do you think this is effective? What adjectives, states and/or ideas would you link with death?
13. Raymond Bradbury is most famous for his science fiction writing. What traits or ideas in this passage do you think could also be used in science fiction?
14. The piece is melancholic in tone. What positive ideas about life could you take from the passage?
15. Do you think the passage would be greatly affected if the writer had used first or third person narration? Would it have changed the way you viewed it?

If On a Winter's Night a Traveler
by Italo Calvino

Excerpt from Chapter 1
(translated from Italian):

You are about to begin reading Italo Calvino's new novel, *If on a winter's night a traveler*. Relax. Concentrate. Dispel every other thought. Let the world around you fade. Best to close the door; the TV is always on in the next room. Tell the others right away, "No, I don't want to watch TV!" Raise your voice--they won't hear you otherwise--"I'm reading! I don't want to be disturbed!" Maybe they haven't heard you, with all that racket; speak louder, yell; "I'm beginning to read Italo Calvino's new novel!" Or if you prefer, don't say anything; just hope they'll leave you alone.

Find the most comfortable position: seated, stretched out, curled up, or lying flat. Flat on your back, on your side, on your stomach. In an easy chair, on the sofa, in the rocker, the deck chair, on the hassock. In the hammock, if you have a hammock. On top of your bed, of course, or in the bed. You can even stand on your hands, head down, in the yoga position. With the book upside down, naturally.

Of course, the ideal position for reading is something you can never find. In the old days they used to read standing up, at a lectern. People were accustomed to standing on their feet, without moving. They rested like that when they were tired of horseback riding. Nobody ever thought of reading on horseback; and yet now, the idea of sitting in the saddle, the book propped against the horse's mane, or maybe tied to the horse's ear with a special harness, seems attractive to you. With your feet in the stirrups, you should feel quite comfortable for reading; having your feet up is the first condition for enjoying a read.

Well, what are you waiting for? Stretch your legs, go ahead and put your feet on a cushion, or two cushions, on the arms of the sofa, on the wings of the chair, on the coffee table, on the desk, on the piano, on the globe. Take your shoes off first. If you want to, put your feet up; if not, put them back. Now don't stand there with your shoes in one hand and the book in the other.

Adjust the light so you won't strain your eyes. Do it now, because once you're absorbed in reading there will be no budging you. Make sure the page isn't in shadow, a clotting of black letters on a gray background, uniform as a pack of mice; but be careful that the light cast on it isn't too strong, doesn't glare on the cruel white of the paper gnawing at the shadows of the letters as in a southern noonday. Try to foresee now everything that might make you interrupt your reading. Cigarettes within reach, if you smoke, and the ashtray. Anything else? Do you have to pee? All right, you know best.

Test

1. The 'you' in the passage refers to
 - a) the author
 - b) the reader
 - c) the narrator
 - d) the public
 - e) the story

2. The passage makes use of
- a) the author's personal experience
 - b) geographic-specific details
 - c) self-reference
 - d) quoted text
 - e) universal truths
3. The passage primarily concerns
- a) the history of literature
 - b) the nature of reading
 - c) the frivolity of art
 - d) the contrast between writer and reader
 - e) the similarities between fact and fiction
4. The style of *If On a Winter's Night a Traveler* could be described as
- a) gothic
 - b) religious
 - c) fantasy
 - d) postmodernist
 - e) poetic
5. Both Ray Bradbury's *The Night* and Italo Calvino's *If On a Winter's Night a Traveler* use second person narration in order to
- a) link to the reader's own life experience
 - b) display the difficulty of writing
 - c) create comedy
 - d) show the author's background
 - e) give an authentic tone to the action

TASK 2

Create a scene that involves more than one character but in which the action is described in second person narration.

III. The Third Person Narrator

What Is It?

Third person narration is the description of action by a removed narrator (i.e. a narrator outside the action). It does not use 'I' or 'you', but refers to characters by their names or the pronouns 'he', 'she', 'it' or 'they'.

Note that it is common in third person narration for characters to speak in the first and second person. This does not, however, change the fact that the narrator is still third person.

Why Use It?

Using the third person allows writers the greatest degree of flexibility: they can describe and manipulate the action from afar, move between characters, and present the entire landscape of the story (including setting, background, and thoughts in the heads of various characters). Third person narration is not limited by existing within one person's perspective in the way that first and second person narration is.

Basic Examples

Ruffalo woke, not in the early strings of morning, but surrounded by the tenor of darkness. Stretching his arm out he found his phone, easy via repetition, and checked the time: 2:08. Beside him his wife, Enid, was still asleep, quietly snoring and occasionally shifting as a dream of arguing with the local baker about the lack of quality in the apple-raisin danish pastries passed through her mind. If such things were possible, Ruffalo might have seen the visions seeping out into the night, a piece of her soul used and discarded. He might have wondered where dreams go when they are obsolete, or considered what other hidden waters were in the well of his partner's mind, and whether he knew her at all. But he did not see or wonder anything. He barely engaged in thought at all, but automatically rose from bed so he could check his social media in the isolation of another room.

The sound of the planes overhead shook the windows and made the children nervous. They were too young to be truly frightened because they did not yet comprehend the atrocities of wartime, but they all sensed something was wrong, and a few of the more switched on ones felt a truth, deeper in the heart and stomach and mind than their peers could manage. This truth was that the adult world, of Mrs Johnson and Principal Stokes and Janitor Roberts, was not as idyllic as the confines of school pretended. Outside, in the environments in which adults talked to adults, organising everything, there was a straining of goodness. Kitty Jones knew it best, because it was the same tension she saw at home when Father raged at Mother and Kitty was sent to her room until the noise and wickedness stopped.

TASK 1

Write a descriptive or action paragraph using third person narration. It may involve one or more characters.

The Third Person Narrator in Literature

***The Picture of Dorian Gray* by Oscar Wilde**

Excerpt from Chapter 3:

At half-past twelve the next day Lord Henry Wotton strolled from Curzon Street over to the Albany to call on his uncle, Lord Fermor, a genial if somewhat rough-mannered old bachelor, whom the outside world called selfish, because it derived no particular benefit from him, but was considered generous by Society as he fed the people who amused him. His father had been our ambassador at Madrid when Isabella was young, and Prim unthought of, but had retired from the Diplomatic Service in a capricious moment of annoyance at not being offered the Embassy at Paris, a post to which he considered he was fully entitled by reason of his birth, his indolence, the good English of his dispatches, and his inordinate passion for pleasure. The son, who had been his father's secretary, had resigned along with his chief, somewhat foolishly as was thought at the time, and succeeding some months later to the title, had set himself to the serious study of the great aristocratic art of doing absolutely nothing. He had two large town houses, but preferred to live in chambers, as it was less trouble, and took most of his meals at his club. He paid some attention to the management of his collieries in the Midland counties, excusing himself for this taint of industry on the ground that the one advantage of having coal was that it enabled a gentleman to afford the decency of burning wood on his own hearth. In politics he was a Tory, except when the Tories were in office, during which period he roundly abused them for being a bunch of Radicals. He was a hero to his valet, who bullied him, and a terror to most of his relations, whom he bullied in turn. Only England could have produced him, and he always said the country was going to the dogs. His principles were out of date, but there was a good deal to be said for his prejudices.

Discussion

Skimming, Scanning and Basic Comprehension

1. Who was the British Ambassador in Spain?
2. In what industry does Lord Fermor make his money?
3. To which political party does Lord Fermor belong?

Identifying Techniques

4. How do you know the passage is written in third person narration?
5. In the passage, Wilde writes about Lord Wotton, Lord Wotton's uncle, and Lord Wotton's uncle's father. What would this have looked like in first or second narration? Would it have worked?
6. In one case, Wilde unusually slips into first person plural narration. Where does this occur? Does this affect the place and identity of the reader, the narrator, and the writer?

Text Analysis

7. Using contrast and juxtaposition, Wilde names several direct examples of Lord Fermor's hypocrisy. What are they?
8. What similarities are there between the personality of Lord Fermor and his father?
9. Wilde uses several adjectives in this passage that negatively describe the upper-class. Underline the adjectives that describe this group of people in a negative way.
10. Is Lord Fermor a man of action, or one who gained status via birth? How does the author treat these two ideas?

Provoking Opinion

11. The passage jokingly describes the upper-class as hypocritical, selfish, and even ridiculous. Is this fair? How do you feel about such people in society? Why?
12. Wilde was born into a reasonably well-to-do family, with a father who was knighted for his services to medicine and his own education including Trinity College (in Dublin) and Oxford University. He was also a keen Irish nationalist. Do you think the background of a writer affects the authenticity of his descriptions of a group or class of people?
13. Both at the time of his writing and later, Wilde's personal life and reputation as a wit gained as much fame as his writing. Do you think personal reputation changes the way people look at an author's writing? If so, can you think of any examples?
14. *The Picture of Dorian Gray* looks at how a person would react if, no matter how badly they behaved, they remained beautiful and consequently loved. In Dorian Gray's case, it ruins him. How do you think it would change you?

The American
by Henry James

Excerpt from Chapter 15:

"Drop that girl, short, " said Newman; "don't go near her again, and your future will do. Come over to America and I will get you a place in a bank."

"It is easy to say drop her," said Valentin, with a light laugh. "You can't drop a pretty woman like that. One must be polite, even with Noémie. Besides, I'll not have her suppose I am afraid of her."

"So, between politeness and vanity, you will get deeper into the mud? Keep them both for something better. Remember, too, that I didn't want to introduce you to her; you insisted. I had a sort of uneasy feeling about it."

"Oh, I don't reproach you," said Valentin. "Heaven forbid! I wouldn't for the world have missed knowing her. She is really extraordinary. The way she has already spread her wings is amazing. I don't know when a woman has amused me more. But excuse me," he added in an instant; "she doesn't amuse you, at second hand, and the subject is an impure one. Let us talk about something else." Valentin introduced another topic, but within five minutes Newman observed that, by a bold transition, he had reverted to Mademoiselle Nioche, and was giving pictures of her manners and quoting specimens of her *mots*. These were very witty, and, for a young woman who six months before had been painting the most artless madonnas, startlingly cynical. But at last, abruptly, he stopped, became thoughtful, and for some time afterwards said nothing. When he rose to go it was evident that his thoughts were still running upon Mademoiselle Nioche. "Yes, she's a frightful little monster!" he said.

Test

1. The use of third person narration allows the story to
 - a) make the writer a character in his story
 - b) sound more authentic
 - c) blur fact with fiction
 - d) talk directly to the reader
 - e) move between characters and their ideas

2. Which of these is Valentin impressed by?
 - a) Mademoiselle Nioche's new maturity
 - b) Newman' lifestyle
 - c) English society's manners
 - d) His own intelligence
 - e) The job offer in America

3. "She doesn't amuse you, at second hand, and the subject is an impure one." Valentin says this because he thinks
 - a) Mademoiselle Nioche is not worth talking about
 - b) Newman doesn't want to discuss this matter
 - c) They should be discussing business
 - d) The topic is sordid
 - e) He finds the subject boring and wants to talk about something else

4. The word 'mots' could be replaced by

- a) words
- b) abilities
- c) ideas
- d) witty remarks
- e) philosophies

5. Both the passages from *The Picture of Dorian Gray* and *The American* have characters that could be described as

- a) wicked
- b) uneducated
- c) hypocritical
- d) egotistical
- e) oppressed

TASK 2

Write a scene in the third person narrative voice, but which includes dialogues or internal monologues conducted in the first or second person.

Chapter Two

The Three Methods of Persuasion

I. Ethos

What Is It?

Ethos is the attempt to persuade others by using an ethical appeal. It is done by making an argument sound fair, morally correct, practical, and credible.

How Is It Created?

Because this type of persuasion relies on the audience considering the speaker as a morally upstanding person, ethos often begins by creating a sense of ethical authority. Messages work better when delivered by people the audience admire, respect, or like, and so ensuring that the speaker's 'ethical credentials' are known is important. This can be done by mentioning a job title, experience, or other reason to be believed (although in some cases this is not necessary as the speaker is already known and respected).

To continue the ethical credibility, it is also important that the speaker is not seen as having ulterior or selfish motives. After the speaker's credentials are known, references to 'I' are often replaced by descriptions of society as a collective. Broader social gains are placed above personal gains.

On a similar notion, it is important that the speaker communicate in an educated manner - using well-chosen vocabulary and correct grammar - in order to emphasise his/her wisdom.

Promoting the importance of virtue is a part of ethos. Presenting general ways in which virtue aids society or individuals (improved relationships, less conflict, etc) is a common method. It is sometimes necessary to point out that long-term ethics, even if it involves sacrifice now, are more beneficial than short-term gain. It must also be made clear to the audience why choosing this particular approach is virtuous: the ethics of the decision must be evident if the audience isn't simply trusting the speaker.

Ethos can sometimes slip into pathos (an emotional appeal) by noting, for example, that it is important how others or history perceives you.

Basic Examples

So, ultimately, we have a choice: we can shut down the site and increase our profits by outsourcing the work, or we can continue with this workforce. I say it is a decision we should make not by thinking with our wallets, but by thinking with our conscience, because this company is more than numbers in an annual report. It stands in the world, visible, respected, growing and changing. And like every soul, it must stand for something. And what that something is should be sticking up for the workers who have got us here and upon whom we rely, because that is the right thing to do.

The ethical discussion of three parent children has been raised increasingly often since the technique was pioneered. People question whether it is right or an instance of science

providing the tools to 'play god'. As a doctor and a representative on the Disabilities Counselling board, I have come into contact with the suffering and, sometimes, grief that comes from genetic concerns and fragilities. Yet I have also seen the strength, positivity and humanity that can grow from adversity. This puts me in a position to describe some of my concerns regarding this technology going forward.

TASK 1

Construct a paragraph that establishes ethical credibility and begins an argument based on ethos.

No Logo
by Naomi Klein

Excerpt from Introduction
'A Web of Brands':

There was a common element shared by all these scattered issues and campaigns: in each case, the focus of the attack was a brand-name corporation - Nike, Shell, Wal-Mart, McDonald's (and others: Microsoft, Disney, Starbucks, Monsanto and so on). Before I began writing this book I didn't know if these pockets of anticorporate resistance had anything in common besides their name-brand focus, but I wanted to find out. This personal quest has taken me to a London courtroom for the handing down of the verdict in the McLibel Trial; to Ken Saro-Wiwa's friends and family; to anti-sweatshop protests outside Nike Towns in New York and San Francisco; and to union meetings in the food courts of glitzy malls. It took me on the road with an "alternative" billboard salesman and on the prowl with "adjusters" out to "jam" the meaning of those billboards with their own messages. And it brought me, too, to several impromptu street parties whose organizers are determined to briefly liberate public space from its captivity by ads, cars and cops. It took me to clandestine encounters with computer hackers threatening to cripple the systems of American corporations found to be violating human rights in China.

Most memorably, it led me to factories and union squats in Southeast Asia, and to the outskirts of Manila where Filipino workers are making labor history by bringing the first unions to the export processing zones that produce the most recognizable brand-name consumer items on the planet.

Over the course of this journey, I came across an American student group that focuses on multinationals in Burma, pressuring them to pull out because of the regime's violations of human rights. In their communiqués, the student activists identify themselves as "Spiders" and the image strikes me as a fitting one for this Web-age global activism. Logos, by the force of ubiquity, have become the closest thing we have to an international language, recognized and understood in many more places than English. Activists are now free to swing off this web of logos like spy/spiders - trading information about labor practices, chemical spills, animal cruelty and unethical marketing around the world.

I have become convinced that it is in these logo-forged global links that global citizens will eventually find sustainable solutions for this sold planet. I don't claim that this book will articulate the full agenda of a global movement that is still in its infancy. My concern has been to track the early stages of resistance and to ask some basic questions. What conditions have set the stage for this backlash? Successful multinational corporations are increasingly finding themselves under attack, whether it is a cream pie in Bill Gates's face or the incessant parodying of the Nike swoosh - what are the forces pushing more and more people to become suspicious of or even downright enraged at multinational corporations, the very engines of our global growth? Perhaps more pertinently, what is liberating so many people - particularly young people - to act on that rage and suspicion?

Discussion

Skimming, Scanning and Basic Comprehension

1. What is the subject of Klein's book *No Logo*?
2. How many countries (including the mention of cities within those countries) appear in the passage?
3. Who are the 'spiders'?
4. Which three questions in particular will Klein attempt to answer within her book?

Identifying Techniques

5. In what way does Klein use ethos in this introductory passage to persuade the reader that her book's arguments are valid and right?
6. What narrative voice does Klein use? Why?
7. Although Klein uses ethos to persuade the reader her argument is valid, the last paragraph also modestly undermines the extent of her argument. Which sentence in the last paragraph displays this modesty about the scope of her argument?

Text Analysis

8. It could be perceived that Klein is against large corporations and for activism. Underline the words that show corporations in a negative light. Circle the words that elevate the activists.
9. Compare the examples listed in the first paragraph to those given in the second. How are they similar? How do they differ?
10. Klein makes connections between local cases and activities, and a global movement against a global problem. What are some examples of localised cases? Where does she discuss the global aspect of the topic?
11. The passage, and book, describes ideological conflict. Highlight the words that are conflictual or warring in tone.

Provoking Opinion

12. Naomi Klein's book is generally critical of the extent to which logos and corporations have invaded people's lives. What are your opinions on this? Do you feel the world has too much branding? Or is branding a necessary part of modern living?
13. Of all the examples of 'taking on the system' or 'fighting the power' mentioned, which do you think is the most worthy?
14. In your opinion, is literary activism effective?

Capital in the Twenty-First Century
by Thomas Piketty

Excerpt from Introduction
(translated from French):

Compared with previous works, one reason why this book stands out is that I have made an effort to collect as complete and consistent a set of historical sources as possible in order to study the dynamics of income and wealth distribution over the long run. To that end, I had two advantages over previous authors. First, this work benefits, naturally enough, from a longer historical perspective than its predecessors had (and some long-term changes did not emerge clearly until data for the 2000s became available, largely owing to the fact that certain shocks due to the world wars persisted for a very long time). Second, advances in computer technology have made it much easier to collect and process large amounts of historical data.

Although I have no wish to exaggerate the role of technology in the history of ideas, the purely technical issues are worth a moment's reflection. Objectively speaking, it was far more difficult to deal with large volumes of historical data in Kuznets's time than it is today. This was true to a large extent as recently as the 1980s. In the 1970s, when Alice Hanson Jones collected US estate inventories from the colonial era and Adeline Daumard worked on French estate records from the nineteenth century, they worked mainly by hand, using index cards. When we reread their remarkable work today, or look at François Siminad's work on the evolution of wages in the nineteenth century or Ernest Labrousse's work on the history of prices and incomes in the eighteenth century or Jean Bouvier and François Furet's work on the variability of profits in the nineteenth century, it is clear that these scholars had to overcome major material difficulties in order to compile and process their data. In many cases, the technical difficulties absorbed much of their energy, taking precedence over analysis and interpretation, especially since the technical problems imposed strict limits on their ability to make international and temporal comparisons. It is much easier to study the history of the distribution of wealth today than in the past. This book is heavily indebted to recent improvements in the technology of research.

Test

1. The primary purpose of this passage is to
 - a) dismiss past works as inaccurate
 - b) prove the writer's literary skill
 - c) show the authority of this work
 - d) illustrate similarities between this work and its predecessors
 - e) discuss the history of economic analysis

2. The writer quotes past works in order to
 - a) show the evolution of economic analysis
 - b) create authenticity in his own argument
 - c) highlight the manner in which economics has changed
 - d) suggest complementary reading
 - e) prove their errors

3. Which of these is not a given reason why the writer believes his work superior to previous studies?

- a) The understanding of the purpose of economics has improved
- b) Technology has improved, making data collection and analysis easier
- c) Some effects from events such as the world wars are only visible now
- d) In the past, the time and energy for data collection often limited the ability for analysis
- e) His work can build on these previous studies

4. The writer is most thankful to

- a) past writers and their works
- b) advances in technology
- c) his education
- d) the readers
- e) pioneering economists

5. Compared to the passage from *No Logo*, the passage from *Capital in the Twenty-First Century* makes more use of

- a) current political trends
- b) first-hand experience
- c) proof of the writer's academic excellence
- d) distinct geographic cases
- e) established academic references

TASK 2

Write a short speech on a topic of your choice that uses ethos as its primary method of persuasion. Remember to stress your credibility as a speaker, and to show how this decision would create a common good or is ethically correct.

II. Logos

What Is It?

Logos is the act of trying to persuade an audience by the use of evidence and logical reasoning.

Rather than trusting the speaker's ethics (ethos) or a feeling (pathos), logos tries to present sufficient facts to catalyze people's ability to draw reasons and conclusions into agreeing with the point.

Logos exists in two forms: 'top down' deduction in which broad evidence is supplied, from which the audience can create a logical link to a specific case (eg if 9 out of 10 people have experienced x, it is likely person y has); and 'bottom up' speculation, in which individual cases are presented and the audience can link it to a wider scenario (person y experienced x, which may suggest a wider social truth).

How Is It Created?

The most common tools in logos are witnesses and statistics. Provided that the audience does not believe these are lies, it is highly likely to draw the same conclusion the speaker wishes unless alternative evidence is supplied.

Logos can be presented in two forms. One of these is 'top down' deduction, in which broad evidence is supplied, from which the audience can create a logical link to a specific case (e.g. if 9 out of 10 people have experienced x, it is likely person y has).

The other form of logos is 'bottom up' speculation, in which individual cases or smaller evidence are presented and the audience can link it to a wider scenario (e.g. person y experienced x, which may suggest a wider social truth).

Basic Examples

On the subject of the most successful but ultimately unnecessary product ever created, there are a few contenders. The iPhone may be an early contender from the 21st century - it has sold over a billion units, ushered in the era of the smartphone, and placed Apple amongst the richest companies in the world, all while basically selling internet access on a tiny screen. Yet although Apple's achievement is spectacular, their phones have only been on the market for a decade and, as with most technology, is already facing the possibility of becoming obsolete due to fierce competition and rising and falling fads. For this reason, I will instead argue that it is a product from the century before that is the true champion of the completely useless and grossly overpriced. For over fifty years people have been buying cinema popcorn to such an extent that, for many, purchasing popcorn is an essential part of the movie-watching experience, hardwired into the brain and ingrained in culture. For these people, going to the cinema is not complete without handing over money for an item with a mark-up of anywhere from 1000 to 3000%. Cinema popcorn is a capitalist's dream: to become synonymous with an entire leisure industry, run extortionate profit lines, and not have anyone care that it is actually bad for their health is beyond most businesses' expectations. Thus I proclaim it the epitome of a successful yet unnecessary idea.

Some congressmen and women ask 'why should we vote for this bill?' But consider this: at the moment our country is the worst ranked developed nation in terms of health care. 25 million people have no health care plan at all, meaning when they get sick or injured, they

may be turned away from hospitals or refused treatment. Over 50% of those with health insurance - that's over a hundred and fifty million people - have their health care tied to their employment, meaning the loss of a job also means the loss of a safety net. And who are the most likely groups to not be insured, or to lose a job, or to be insecure in their work and health care to the extent that they cannot be sure about their future? Ethnic minorities, and the poor. What we have in place is a system that works for people who already have society's advantages, and punishes the most vulnerable by removing their confidence, their stability, and their protection, all while we ask for their votes. People are not going to keep voting for politicians who go against the interests of those citizens. Things have to change. So the question really is 'if you want to live in a land with health care for all, where being sick doesn't mean a path to poverty and ruin, and you want the voting public to return you the next time they go to the ballot box, why would you not vote for this?'

TASK 1

Using statistics, write a paragraph which attempts to persuade the reader of a point.

***The Rights of Man
by Thomas Paine***

Excerpt from Chapter V
'Ways and Means of Improving the Condition of Europe Interspersed with
Miscellaneous Observations':

It is a general idea, that when taxes are once laid on, they are never taken off. However true this may have been of late, it was not always so. Either, therefore, the people of former times were more watchful over government than those of the present, or government was administered with less extravagance.

It is now seven hundred years since the Norman conquest, and the establishment of what is called the crown. Taking this portion of time in seven separate periods of one hundred years each, the amount of the annual taxes, at each period, will be as follows:

Annual taxes levied by William the Conqueror, beginning in the year 1066	£400,000
Annual taxes at 100 years from the conquest (1166)	200,000
Annual taxes at 200 years from the conquest (1266)	150,000
Annual taxes at 300 years from the conquest (1366)	130,000
Annual taxes at 400 years from the conquest (1466)	100,000

These statements and those which follow, are taken from Sir John Sinclair's History of the Revenue; by which it appears, that taxes continued decreasing for four hundred years, at the expiration of which time they were reduced three-fourths, viz., from four hundred thousand pounds to one hundred thousand. The people of England of the present day, have a traditionary and historical idea of the bravery of their ancestors; but whatever their virtues or their vices might have been, they certainly were a people who would not be imposed upon, and who kept governments in awe as to taxation, if not as to principle. Though they were not able to expel the monarchical usurpation, they restricted it to a republican economy of taxes.

Let us now review the remaining three hundred years:

Annual amount of taxes at:	
500 years from the conquest (1566)	500,000
600 years from the conquest (1666)	1,800,000
the present time (1791)	17,000,000

The difference between the first four hundred years and the last three, is so astonishing, as to warrant an opinion, that the national character of the English has changed. It would have been impossible to have dragooned the former English, into the excess of taxation that now exists; and when it is considered that the pay of the army, the navy, and of all the revenue officers, is the same now as it was about a hundred years ago, when the taxes were not above a tenth part of what they are at present, it appears impossible to account for the enormous increase and expenditure on any other ground, than extravagance, corruption, and intrigue.

Discussion

Skimming, Scanning and Basic Comprehension

1. In simple terms, what is this section of *The Rights of Man* discussing?
2. When was the Norman Conquest, led by William the Conqueror?
3. On what factors does Paine ultimately blame increased taxation?
4. In what categories or genres would you place this writing?

Identifying Techniques

5. When Paine says 'the national character of the English has changed', what is his specific evidence?
6. Paine notes total tax revenue numbers. Is this an effective choice of evidence? Is he being selective and omitting relevant information?
7. Paine also uses ethos by stating the authority of his numbers. What is this authority?

Text Analysis

8. Overall, what would you say the tone of this piece is? What words or phrases support this idea?
9. Paine implies that people in the past were less subservient to their government. Which section of the passage discusses this matter? Which words or phrases give the idea of strength and respect for this past generation?
10. In the second paragraph, Paine uses the Latin abbreviation 'viz.'. Based on the context, what do you think 'viz.' means?
11. Paine lays out his argument in a particular order. What is the logic to this order? Is it effective in making a persuasive argument?

Provoking Opinion

12. Paine's writing helped push America's people towards revolution. What other examples of pro-revolution writing do you know?
13. In this piece, Paine concentrates on the matter of taxes. Do you think this was an effective choice of topic for inspiring revolution?
14. How would you try to counter Paine's argument and persuade people to stay with Britain?

A Woman's Right to the Suffrage
by Susan B. Anthony

Speech delivered in 1873:

Friends and Fellow Citizens: I stand before you tonight under indictment for the alleged crime of having voted at the last presidential election, without having a lawful right to vote. It shall be my work this evening to prove to you that in thus voting, I not only committed no crime, but, instead, simply exercised my citizen's rights, guaranteed to me and all United States citizens by the National Constitution, beyond the power of any State to deny.

The preamble of the Federal Constitution says:

"We, the people of the United States, in order to form a more perfect union, establish justice, insure domestic tranquility, provide for the common defense, promote the general welfare, and secure the blessings of liberty to ourselves and our posterity, do ordain and establish this Constitution for the United States of America."

It was we, the people; not we, the white male citizens; nor yet we, the male citizens; but we, the whole people, who formed the Union. And we formed it, not to give the blessings of liberty, but to secure them; not to the half of ourselves and the half of our posterity, but to the whole people--women as well as men. And it is a downright mockery to talk to women of their enjoyment of the blessings of liberty while they are denied the use of the only means of securing them provided by this democratic-republican government--the ballot.

For any State to make sex a qualification that must ever result in the disfranchisement of one entire half of the people is to pass a bill of attainder, or an ex post facto law, and is therefore a violation of the supreme law of the land. By it the blessings of liberty are for ever withheld from women and their female posterity. To them this government has no just powers derived from the consent of the governed. To them this government is not a democracy. It is not a republic. It is an odious aristocracy; a hateful oligarchy of sex; the most hateful aristocracy ever established on the face of the globe; an oligarchy of wealth, where the rich govern the poor. An oligarchy of learning, where the educated govern the ignorant, or even an oligarchy of race, where the Saxon rules the African, might be endured; but this oligarchy of sex, which makes father, brothers, husband, sons, the oligarchs over the mother and sisters, the wife and daughters of every household--which ordains all men sovereigns, all women subjects, carries dissension, discord and rebellion into every home of the nation.

Webster, Worcester and Bouvier all define a citizen to be a person in the United States, entitled to vote and hold office.

The only question left to be settled now is: Are women persons? And I hardly believe any of our opponents will have the hardihood to say they are not. Being persons, then, women are citizens; and no State has a right to make any law, or to enforce any old law, that shall abridge their privileges or immunities. Hence, every discrimination against women in the constitutions and laws of the several States is today null and void, precisely as in every one against Negroes.

Test

1. The passage directly quotes from
 - a) The Declaration of Independence
 - b) The Reed v Reed Supreme Court case
 - c) The US Constitution
 - d) The Oxford English Dictionary
 - e) The Emancipation Act

2. The speaker creates her argument based on
 - a) an emotional appeal
 - b) references to past cases of injustice
 - c) a request for common sense
 - d) legal documents and definitions
 - e) an exposure of lawmakers' personal prejudices

3. 'And I hardly believe any of our opponents will have the hardihood to say they are not.'
This line is used to show
 - a) the hypocrisy of men
 - b) a conflict between logic and the justice system
 - c) the failings of the police
 - d) wide scale support for her cause
 - e) the decency of common people

4. Why, in the author's opinion, is 'an oligarchy of sex' more divisive than both 'an oligarchy of learning' and 'an oligarchy of race'?
 - a) The other issues are already being addressed
 - b) Lawmakers are predominantly male
 - c) It affects every household and family
 - d) This issue has been present for a longer period of time
 - e) 'An oligarchy of sex' includes 'an oligarchy of learning' and 'an oligarchy of race'

5. Both the passage from *The Rights of Man* and the speech *A Woman's Right to Suffrage* refer to
 - a) a lack of voting rights
 - b) social injustice
 - c) women's rights
 - d) tax law
 - e) The US Constitution

TASK 2

Basing your argument on a document or accepted truth, write a piece that notes the unfairness of a rule or law. The rule or law may be one held in wider society, or one that simply exists within your household or social circle.

III. Pathos

What Is It?

Pathos is the act of persuading an audience by using its emotions. By making people angry, jealous, sympathetic, etc., the writer hopes to make people follow his/her idea.

How Is It Created?

Pathos is made by appealing to, and often manipulating, people's strongest immediate emotions, such as anger, jealousy, forgiveness, sympathy, and empathy. To do this, the writer must create, describe or explain situations that will trigger those emotional responses.

As well as choosing a theme or example that is emotionally charged, word choice is an important part in establishing feeling. These can be extreme (eg using 'terrorist' vs. 'martyr'; 'fall' vs. 'collapse'), but are often more subtle: 'an avid supporter of...' has more emotional context than simply 'likes...!'

Analogies, metaphors and stories are also good ways to make a reader connect to a situation. While the exact scenario the writer is trying to describe may be new to the reader, it may be possible to draw a comparison to a situation and feeling that is understood and almost guaranteed to draw an emotional response. If the format permits it, photographs can add further depth.

Finally, it is sometimes the case that playing two concepts against each other can add weight to them. Sadness can be emphasised by eliciting joy first (and vice-versa), while anger can have added weight if an example of fairness has already been established.

Basic Examples

“I'm sorry Max. We can't go to Italy this year. Your father has to work.” His mother tried to calm him. “Maybe we can go next year. Yes, maybe next year things will be better.”

To ever see a boy of ten try to be strong and accept the sacrifice parents must make for their children is heartbreaking. It is seeing fight, but resignation, a little dimming of the hope that fuels our lives when we are young. And then to, almost cruelly, but truly wonderfully, return it all by having Disneyland tickets fall out of the box as he pours his morning cereal...The surprise that beamed across Max's face was forever. It was like a child who is told there is no money for a Christmas present, only to find, at the moment it all seems true, a new bike waiting right outside the door.

When I first saw this little puppy's face I could instantly tell she was friendly. There was a beautiful curiosity in her eyes of the type that exists in the young, and it made me think of the faces of children on their first day of kindergarten: sometimes unsure, occasionally afraid, but filled with hope and possibilities. And yet, 3 months later, the dog I saw was changed. The innocence was still there, a flicker in the eyes, but so was a deep sadness and a sense of confusion. It was a confusion about why it had been beaten, physically abused to the extent that there were scars on its growing body that would never disappear. Scabs behind its ears. A cigarette burn on its hind legs. This dog had been cruelly abused by a human that did not merit the title 'owner'. I had to get this young life out of that situation, and I did, but now I need to find a new home for it. A home that can help soothe that confusion and return her confidence in love. A home that cherishes a dog for what it is - a true light and a source of

friendship, a life companion that can bring the best out of both sides. If you can provide a warm home for this dog, please help.

TASK 1

Using pathos, write a paragraph that tries to persuade the reader to agree with your opinion of another person's personality.

***The Gift of the Magi*
by O. Henry**

Excerpt:

“Don’t make any mistake, Dell,” he said, “about me. I don’t think there’s anything in the way of a haircut or a shave or a shampoo that could make me like my girl any less. But if you’ll unwrap that package you may see why you had me going a while at first.”

White fingers and nimble tore at the string and paper. And then an ecstatic scream of joy; and then, alas! a quick feminine change to hysterical tears and wails, necessitating the immediate employment of all the comforting powers of the lord of the flat.

For there lay The Combs—the set of combs, side and back, that Della had worshipped long in a Broadway window. Beautiful combs, pure tortoise shell, with jewelled rims—just the shade to wear in the beautiful vanished hair. They were expensive combs, she knew, and her heart had simply craved and yearned over them without the least hope of possession. And now, they were hers, but the tresses that should have adorned the coveted adornments were gone.

But she hugged them to her bosom, and at length she was able to look up with dim eyes and a smile and say: “My hair grows so fast, Jim!”

And then Della leaped up like a little singed cat and cried, “Oh, oh!”

Jim had not yet seen his beautiful present. She held it out to him eagerly upon her open palm. The dull precious metal seemed to flash with a reflection of her bright and ardent spirit.

“Isn’t it a dandy, Jim? I hunted all over town to find it. You’ll have to look at the time a hundred times a day now. Give me your watch. I want to see how it looks on it.”

Instead of obeying, Jim tumbled down on the couch and put his hands under the back of his head and smiled.

“Dell,” said he, “let’s put our Christmas presents away and keep ‘em a while. They’re too nice to use just at present. I sold the watch to get the money to buy your combs. And now suppose you put the chops on.”

Discussion

Skimming, Scanning and Basic Comprehension

1. What are the two characters' names?
2. What presents did the couple give each other?
3. Why are the presents useless?
4. What time of year is the story told?

Identifying Techniques

5. In what narrative voice is *The Gift of the Magi* told?

6. The writer uses pathos to elicit emotions. What emotions did you feel, and how did the writer make you feel these?
7. Pathos is used to persuade. What is the author trying to persuade the audience to believe, think, or do? Is he successful?
8. O. Henry's writing is famous for its ironic twists. How is irony used in this passage?

Text Analysis

9. Compare the reactions of the two characters to their respective presents. In what way are they similar or different?
10. There is a contrast between the lives the characters live, and the presents they give each other. Highlight the words or phrases that show beauty or splendour in the presents. Underline those that show the simplicity of their lives.
11. What effect or tone is created by the final sentence of this passage?
12. Compare the tone of *The Gift of the Magi* to the tone of *The Rights of Man* (see: Chapter 2, Section II). What is the difference? How do the writers create their different tones?

Provoking Opinion

13. The title *The Gift of the Magi* refers to the story of the three wise men visiting Jesus upon his birth. Why do you think O. Henry chose this title?
14. If you wanted to persuade somebody via pathos to do something for you, which emotion would you try to elicit? Why? How would you do this?
15. Most people read the characters in *The Gift of the Magi* sympathetically. Is there an alternative way to view their acts?
16. Do you think there is a moral to this story? Do you agree with it?

Crime and Punishment by *Fyodor Dostoyevsky*

Excerpt From Part 1, Chapter 5
(commonly known as 'Raskolnikov's Dream')
(translated from Russian):

"Let me get in, too, mates," shouted a young man in the crowd whose appetite was aroused.

"Get in, all get in," cried Mikolka, "she will draw you all. I'll beat her to death!" And he thrashed and thrashed at the mare, beside himself with fury.

"Father, father," he cried, "father, what are they doing? Father, they are beating the poor horse!"

"Come along, come along!" said his father. "They are drunken and foolish, they are in fun; come away, don't look!" and he tried to draw him away, but he tore himself away from his hand, and, beside himself with horror, ran to the horse. The poor beast was in a bad way. She was gasping, standing still, then tugging again and almost falling.

"Beat her to death," cried Mikolka, "it's come to that. I'll do for her!"

"What are you about, are you a Christian, you devil?" shouted an old man in the crowd.

"Did any one ever see the like? A wretched nag like that pulling such a cartload," said another.

"You'll kill her," shouted the third.

"Don't meddle! It's my property. I'll do what I choose. Get in, more of you! Get in, all of you! I will have her go at a gallop!..."

All at once laughter broke into a roar and covered everything: the mare, roused by the shower of blows, began feebly kicking. Even the old man could not help smiling. To think of a wretched little beast like that trying to kick!

Two lads in the crowd snatched up whips and ran to the mare to beat her about the ribs. One ran each side.

"Hit her in the face, in the eyes, in the eyes," cried Mikolka.

"Give us a song, mates," shouted someone in the cart and everyone in the cart joined in a riotous song, jingling a tambourine and whistling. The woman went on cracking nuts and laughing.

...He ran beside the mare, ran in front of her, saw her being whipped across the eyes, right in the eyes! He was crying, he felt choking, his tears were streaming. One of the men gave him a cut with the whip across the face, he did not feel it. Wringing his hands and screaming, he rushed up to the grey-headed old man with the grey beard, who was shaking his head in disapproval. One woman seized him by the hand and would have taken him away, but he tore himself from her and ran back to the mare. She was almost at the last gasp, but began kicking once more.

"I'll teach you to kick," Mikolka shouted ferociously. He threw down the whip, bent forward and picked up from the bottom of the cart a long, thick shaft, he took hold of one end with both hands and with an effort brandished it over the mare.

"He'll crush her," was shouted round him. "He'll kill her!"

"It's my property," shouted Mikolka and brought the shaft down with a swinging blow. There was a sound of a heavy thud.

"Thrash her, thrash her! Why have you stopped?" shouted voices in the crowd.

And Mikolka swung the shaft a second time and it fell a second time on the spine of the luckless mare. She sank back on her haunches, but lurched forward and tugged forward with all her force, tugged first on one side and then on the other, trying to move the cart. But the six whips were attacking her in all directions, and the shaft was raised again and fell upon her a third time, then a fourth, with heavy measured blows. Mikolka was in a fury that he could not kill her at one blow.

"She's a tough one," was shouted in the crowd.

"She'll fall in a minute, mates, there will soon be an end of her," said an admiring spectator in the crowd.

"Fetch an axe to her! Finish her off," shouted a third.

"I'll show you! Stand off," Mikolka screamed frantically; he threw down the shaft, stooped down in the cart and picked up an iron crowbar. "Look out," he shouted, and with all his might he dealt a stunning blow at the poor mare. The blow fell; the mare staggered, sank back, tried to pull, but the bar fell again with a swinging blow on her back and she fell on the ground like a log.

"Finish her off," shouted Mikolka and he leapt beside himself, out of the cart.

Several young men, also flushed with drink, seized anything they could come across - whips, sticks, poles, and ran to the dying mare. Mikolka stood on one side and began dealing random blows with the crowbar. The mare stretched out her head, drew a long breath and died.

Test

1. The boy finds the men's actions towards the horse

- a) justified
- b) confusing
- c) blasphemous
- d) comical
- e) traumatic

2. The incident is an example of

- a) social injustice
- b) the effects of poverty
- c) gender inequality
- d) mob mentality
- e) the need for parental care

3. The incident acts as an allegory of

- a) a father-son relationship
- b) social inequality
- c) the dangerous effects of alcohol
- d) mankind's innate cruelty
- e) political change

4. Pathos is primarily created in this scene via

- a) Mikolka
- b) the horse

- c) the crowd
- d) the son
- e) the father

5. Compared to the characters in *The Gift of the Magi*, the characters in this passage from *Crime and Punishment* lack

- a) mercy
- b) creativity
- c) brutality
- d) compassion
- e) obsession

TASK 2

Imagine a story in which you wish to make the reader first feel sympathy for a character, but then have them lose that good feeling and feel a negatively towards the character. Finally, the character should find redemption with the reader. What actions would you make the character do to achieve these feelings?

Chapter Three

Stylistic Literary Techniques

I. Imagery

What Is It?

Imagery is the use of descriptive language to appeal to a reader's senses. In many ways it is trying to paint a picture in the reader's mind of the sights, sounds, tastes etc. present within a scene.

Different types of imagery exist, each aiming to describe a certain sense:

Visual imagery: what can be seen
Auditory imagery: what can be heard
Olfactory imagery: what can be smelt
Gustatory imagery: what can be tasted
Tactile imagery: what can be physically felt
Kinaesthetic imagery: how a body or object moves
Subjective imagery: what can be emotionally felt

As well as interesting adjectives and verbs, imagery can be created using similes, metaphors, onomatopoeia, and other literary techniques that can describe a scene.

Why Use It?

Imagery is used to bring writing to life. It can help a reader believe or even feel the moment a writer is trying to describe.

It is used in any type of writing in which scenes are important. This includes fiction, poetry, and biographical pieces.

Basic Examples

The room was dark, too dim to make out more than the shadowy outline of objects at the far end, but had a crisp taste of diesel oil. The air felt close, and old, and unwelcoming. He groped his hand forwards, towards the shapes across from him, like a drunk unable to find the lights and aiming for his wife's bed. Inside his head he imagined bats, and rats, and other creatures of the night he widely avoided, and promised himself that his son would go to the basement next time instead. This was not fatherly behaviour, but he had long suspected that adulthood did not truly suit him. Not a brave man, Andy was a spring flower: a daffodil rather than the strong oak of a father a child should expect and would respect.

Vinnie fell on to the lightly-browned autumnal grass, and lay there, his stomach rising and falling as his heart beat excitedly inside his chest. Slowly, however, as he regained his breath, that little hill of abdominal flesh slowed its movement and his heart found a peace that he hadn't felt for many years. There was little to see - just the soft blue sky and a single half-

formed cloud - but his senses were tingling. The smell of the freshly cut straw, still scattered in the field beyond the small stone wall that separated the house from the farm, rolled across his face like a soft wind. Somewhere, beyond the top of his eyebrows, two birds were speaking to each other in awkward unintelligible squawks that sounded like an overweight couple arguing about trivial affairs. And, against his skin, he felt the tiny tips of the lawn trying to rise back up, pushing at his body, reaching for the light. The whole scene was, in his young uncluttered mind, the perfect final week of freedom.

TASK 1

Create a paragraph that describes the sights, sounds, smells, etc. in a scene.

Imagery in Literature

***Heart of Darkness* by Joseph Conrad**

Excerpt from Chapter 2:

Going up that river was like travelling back to the earliest beginnings of the world, when vegetation rioted on the earth and the big trees were kings. An empty stream, a great silence, an impenetrable forest. The air was warm, thick, heavy, sluggish. There was no joy in the brilliance of sunshine. The long stretches of the water-way ran on, deserted, into the gloom of over-shadowed distances. On silvery sand-banks hippos and alligators sunned themselves side by side. The broadening waters flowed through a mob of wooded islands; you lost your way on that river as you would in a desert, and butted all day long against shoals, trying to find the channel, till you thought yourself bewitched and cut off for ever from everything you had known once -- somewhere -- far away -- in another existence perhaps.

Discussion

Skimming, Scanning and Basic Comprehension

1. In simple terms, what does the passage describe?
2. What form of transport is the character using?
3. In which continent does *Heart of Darkness* take place?

Identifying Techniques

4. How would you describe the image the author has created? What sort of atmosphere does the passage have? How has the author created this?
5. Highlight the adjectives the writer uses to describe the scenery. Do the adjectives have anything in common?
6. The writer uses some unusual nouns. Circle the nouns you feel are unusual.
7. As well as through word choice, Conrad uses sentence length and patterns to create atmosphere. What examples of sentence length and patterns affecting the mood can you find?

Text Analysis

8. How does the writer compare the past and the present?
9. How do the actions of the animals and trees differ from the emotions of the narrator?
10. Is there a difference between the writer's description of the foreground and the background?
11. What effect is created by the writer's use of em dashes in the final sentence?

Provoking Opinion

12. If you were embarking on this journey, how would you pass it? How would you feel?
13. Changing language can change a passage's mood. What words would you substitute to make this passage appear cheerful, without changing the action?
14. Conrad's life as a sailor during colonial times helped him write books involving travel to distant lands. What sort of books would your professional life be suited towards?

15. *Heart of Darkness* only has 3 chapters: the set up, the journey, and the climax. Do you think this is enough to tell a story? Can you think of any other books that have a small number of scenes?

The Leopard
by Giuseppe Tomaso di Lampedusa

Excerpt from Chapter 2
(translated from Italian):

Scorning the table of drinks, glittering with crystal and silver on the right, he moved left towards that of the sweet-meats. Huge sorrel babas, Mont Blancs snowy with whipped cream, cakes speckled with white almonds and green pistachio nuts, hillocks of chocolate-covered pastry, brown and rich as the top soil of the Catanian plain from which, in fact, through many a twist and turn they had come, pink ices, champagne ices, coffee ices, all parfaits and falling apart with a squelch at a knife cleft; a melody in major of crystallised cherries, acid notes of yellow pineapple, and green pistachio paste of those cakes called "Triumphs of Gluttony", shameless "Virgins' cakes" shaped like breasts. Don Fabrizio asked for some of these, and as he held them on his plate looked like a profane caricature of Saint Agatha claiming her own sliced-off breasts. "Why ever didn't the Holy Office forbid these puddings when it had the chance? 'Triumphs of Gluttony' indeed! (Gluttony, mortal sin!) Saint Agatha's sliced-off teats sold by convents, devoured at dances! Well Well!"

Round the room smelling of vanilla, wine, chypre, wandered Don Fabrizio looking for a place. Tancredi saw him from his table and clapped a hand on a chair to show there was room there; next to him was Angelica, peering at the back of a silver dish to see if her hair was in place. Don Fabrizio shook his head in smiling refusal. He went on looking; from a table he heard the satisfied voice of Pallavicino, "The most moving moment of my life..." By him was an empty place. What a bore the man was! Wouldn't it be better, after all, to listen to Angelica's refreshing if forced cordiality, to Tancredi's dry wit? No, better bore oneself than bore others.

Test

1. The feast could be described as
 - a) decadent
 - b) sombre
 - c) spiritual
 - d) exotic
 - e) immaculate

2. 'Triumphs of gluttony' refers to a contrast between
 - a) taste and appearance
 - b) affluence and poverty
 - c) reality and hope
 - d) temptation and religious morality
 - e) food and wine

3. Which of the following is not used in the imagery describing the food?
 - a) Smell
 - b) Memory
 - c) Music
 - d) Earth
 - e) Sound

4. Don Fabrizio's attitude to Pallavicino is

- a) empathetic
- b) amiable
- c) disdainful
- d) jovial
- e) cruel

5. Which of the following could not be applied to describe imagery within both the passages of *The Leopard* and *Heart of Darkness*?

- a) sensory
- b) wild
- c) grandiose
- d) overpowering
- e) awe-inspiring

TASK 2

Over 2 paragraphs, or one extended paragraph, create a scene using strong imagery. Remember to consider the different types of imagery (visual, audio, etc.) and the different techniques (adjectives, verbs, similes, etc.) that can be used.

II. Alliteration

What Is It?

Alliteration is the repeating of a syllable or sound at the beginning of words throughout a phrase or sentence.

Note: Alliteration doesn't have to repeat the same letter, only the same sound.

Why Use It?

Alliteration can add rhythm to sentences or phrases. It can also be used to create memorable phrases, or for comedic effect.

It is more commonly and obviously seen in children's poetry and nursery rhymes, and advertising slogans that want to grab attention and be memorable. It is occasionally and subtly used in literature to create rhythm and patterns (e.g. two or three words separated out across an entire sentence, rather than clustered).

Basic Examples

The dog dug deep into the dirt.

The window where I had seen her creaked, but now not from a ghost but the wind.

Nonetheless, I cared not for the situation and withdrew to the parlour and the company of the living.

TASK 1

Create both an obvious and a subtle example of alliteration. Remember to note the different purposes of alliteration, and the types of work in which these appear.

Alliteration in Literature

***Fox in Socks* by Dr Seuss**

Excerpt:

Through three cheese trees three free fleas flew.
While these fleas flew, freezy breeze blew.
Freezy breeze made these three trees freeze.
Freezy trees made these trees' cheese freeze.
That's what made these three free fleas sneeze.

Discussion

Skimming, Scanning and Basic Comprehension

1. What are the trees made of?
2. What made the fleas cold?
3. What did the fleas do because they were cold?
4. How many times does letter e appear in this stanza?

Identifying Techniques

5. On which of the following does the imagery in this stanza rely most heavily: nouns, adjectives, or verbs?
6. Circle the examples of alliteration in the piece.
7. As well as alliteration, there are two sets of rhyming words in this stanza. Highlight one set, and underline the other.
8. Apart from alliteration and rhyme, what do all five lines of this stanza have in common? Why is this important to the poem??

Text Analysis

9. What is the general tone of *Fox in Socks*? How is this achieved?
10. Is there an advantage in the writer using fleas instead of bees?
11. The writer uses several unusual or absurd word combinations. What examples of unusual word pairings are there?

Provoking Opinion

12. The given text is only one stanza from a longer poem. Do you think you would enjoy the rest of this poem? Why?
13. *Fox in Socks* is one of many works by Dr. Seuss. What do you think his main audience is? What is his work trying to achieve?
14. Can you think of any other writers, or any other work, that has a similar style to this piece?
15. Which do you think is more important to good writing: the content, or the style? Does this change depending on the format of the writing?

Acquainted with the Night
by Robert Frost

I have been one acquainted with the night.
I have walked out in rain—and back in rain.
I have outwalked the furthest city light.

I have looked down the saddest city lane.
I have passed by the watchman on his beat
And dropped my eyes, unwilling to explain.

I have stood still and stopped the sound of feet
When far away an interrupted cry
Came over houses from another street,

But not to call me back or say good-bye;
And further still at an unearthly height,
One luminary clock against the sky

Proclaimed the time was neither wrong nor right.
I have been one acquainted with the night.

Test

1. Which of the following is not mentioned in the poem?
 - a) Sadness
 - b) Distance
 - c) Avoidance
 - d) Quiet
 - e) Death

2. Within the poem, nighttime may be seen as a metaphor for
 - a) social isolation and depression
 - b) failure and self-loathing
 - c) unrequited love
 - d) inner peace and calm
 - e) contentment and fondness of life

3. 'I have stood still and stopped the sound of feet' is an example of
 - a) personification
 - b) anaphora
 - c) rhyme
 - d) alliteration
 - e) allegory

4. The final two lines suggest the poet is
 - a) hopeful about future events
 - b) aware of his mental state
 - c) angry with how his life has turned out
 - d) bored by other people

e) recovering from a bad event

5. Although hugely contrasting in tone, both *Fox in Sox* and *Acquainted with the Night* use alliteration to affect

- a) rhyme structure
- b) imagery
- c) the narrative voice
- d) authenticity
- e) cadence

TASK 2

Write a descriptive paragraph that includes subtle use of alliteration. Remember that the cases of alliteration do not have to be immediately next to each other.

III. Rhyme

What Is It?

Rhyme is the repeating of a phonetic sound at the end of words (the words don't need to end with the same letters, just the same sound).

Why Use It?

Rhyme may be used to create a sense of flow in language, or to make memorable word combinations.

This skill is most commonly seen in poetry, although it can appear in advertising slogans, children's nursery rhymes, plays that involve a heavy linguistic style, and proverbs or sayings.

Basic Examples

There was a time
Back when I was at school
When I was a good student
Who played by the rules.

If you are after a look that is rare, make it Fly Streetwear.

Note: When describing poetic rhyme structures, an A-Z system is used. The first line is given the letter A, as are all lines that rhyme with it. The next line is given B, as are all lines that rhyme with this one. This lettering continues until the end of the poem. Thus, in the 'school' example above, the rhyme structure is ABCB because the 2nd and 4th lines rhyme.

TASK 1

Create an example of two basic rhymes: one as a 4-6 line child's poem, and the other as an advertising slogan.

Rhyme in Literature

***The Lady of Shalott* by Alfred, Lord Tennyson**

Excerpt from Part 1, Stanzas 1 and 2:

On either side the river lie
Long fields of barley and of rye,
That clothe the wold and meet the sky;
And thro' the field the road runs by
To many-tower'd Camelot;
And up and down the people go,
Gazing where the lilies blow
Round an island there below,
The island of Shalott.

Willows whiten, aspens quiver,
Little breezes dusk and shiver
Thro' the wave that runs for ever
By the island in the river
Flowing down to Camelot.
Four gray walls, and four gray towers,
Overlook a space of flowers,
And the silent isle imbowers
The Lady of Shalott.

Discussion

Skimming, Scanning and Basic Comprehension

1. To which town does the river flow?
2. What is in the middle of the river?
3. In what type of building does the Lady of Shalott live?

Identifying Techniques

4. What is the rhyme structure of this poem?
5. As well as rhyme, the cadence of the poem helps create rhythm. How does Tennyson use cadence, and is it effective?
6. What imagery does Tennyson use in describing the island?
7. Tennyson often uses 'noun + verb' combinations in the poem, often without articles. What effect does this have?

Text Analysis

8. Nature and natural elements are a common part of the scene. How and why are these used?
9. In what ways does Tennyson hint that The Lady of Shalott may be isolated and/or lonely?
10. What contrast is there in describing the people on the banks against the island in the stream?

11. In what way does the poem make it clear it is based on legend rather than a true story?

Provoking Opinion

12. Do you feel poetry works better with a rhyme structure? Or is the flexibility of 'free verse' superior?
13. In later verses of *The Lady of Shalott*, the reader discovers the eponymous lady is cursed: she may not look directly at the outside world or leave her home, otherwise she will die. What do you think her best choice of action is? Why?
14. *The Lady of Shalott* ties to the legend of King Arthur and the Knights of the Round Table, with The Lady being based on the character Elaine of Astolat. What other works do you know that base themselves loosely on legends?
15. The eponymous character in *The Lady of Shalott* eventually suffers a level of unrequited love (albeit described more as curiosity than love) for the knight Lancelot. How many different types of love can you think of? Which would you consider the best? And the worse?

The Somonyng of Everyman
(Author unknown)

Excerpt from Section 12
(adapted from Middle English):

Everyman: Welcome, my Good Deeds! Now I hear thy voice
I weep for very sweetness of love

Knowledge: Be no more sad, but ever rejoice:

God Seth they living in his throne above.

Put on this garment to thy behove,

Which is wet with your tears -

Or else before God you may it miss

When ye to your journey's end come shall.

Everyman: Gentle Knowledge, what do ye it call?

Knowledge: It is a garment of sorrow;

From pain it will you borrow:

Contrition it is

That getteth forgiveness;

It pleaseth God passing well.

Good Deeds: Everyman, will you wear it for your heal?

Everyman: Now blessed be Jesu, Mary's son,

For now have I on true contrition.

And let us go now without tarrying.

Good Deeds, have we clear our reckoning?

Good Deeds: Yes, indeed, I have it here.

Everyman: Then I trust we need not fear.

Now friends, let us not part in twain.

Knowledge: Nay, Everyman, that will we not, certain.

Good Deeds: Yet must thou lead with thee

Three persons of great might.

Everyman: Who should they be?

Good Deeds: Discretion and Strength they hight,

And thy Beauty may not abide behind.

Knowledge: Also ye must call to mind

Your Five-Wits as for your counselors.

Good Deeds: You must have them ready at all hours.

Everyman: How shall I get them hither?

Knowledge: You must call them all together,

And they will be here incontinent.

Everyman: My friends, come hither and be present,

Discretion, Strength, my Five-Wits, and Beauty!

Test

1. The characters within the play are
 - a) classical heroes

- b) allegories
 - c) fallen angels
 - d) deities
 - e) internal dialogues
2. Which Christian symbol is not referred to in this section of the play?
- a) Jesus
 - b) Mary
 - c) God
 - d) The Holy Robe
 - e) The Holy Grail
3. What is the central concept of *Everyman*?
- a) friendship
 - b) morality
 - c) charity
 - d) death
 - e) reincarnation
4. The sentence 'You must call them all together' suggests
- a) conflict is nearing
 - b) being moral involves combining multiple concepts
 - c) rewards only come for those who ask
 - d) spirituality involves prayer
 - e) gaining God's favour requires contrition
5. Which of the following is true for both *Everyman* and *The Lady of Shalott*?
- a) Is a morality play
 - b) Involves the death of the main protagonist
 - c) Is written in Middle English
 - d) Links to widely-known religions or legends
 - e) Has an ABABCDCD rhyme structure

TASK 2

Write either a 12 line sonnet using the ABABCDCDEFEFGG rhyme structure, or a scene from play in which characters hold a dialogue in rhyming couplets.

IV. Onomatopoeia

What Is It?

Onomatopoeia is the use of words that represent sounds. Sometimes the words may already be widely culturally accepted to represent a sound, while in other cases new words may be formed to phonetically resemble a sound.

Why Use It?

Onomatopoeia is used whenever a writer wants to try to add audio ideas to a piece.

It is used repeatedly in comic books and other illustrated story forms. It also often appears in literature, poetry, and children's works.

Basic Examples

Deep in the woods the hoots of the owls and groans of the hollowed boughs filled the space where the wind should have been. Yet these noises were nothing she had not heard before or imagined from story books. Instead, the noise that truly got under her skin was the soft 'shurp' of the leaves and grass as they resettled behind her steps.

At first all I could hear was the gentle drip, drip, of water hitting concrete, the slow tat, tat, tat that echoes in cold leaking rooms. But then the ceiling growled, mrrr, and I looked up to see the crack in the ceiling extend suddenly. Then, the drip, drip, tat, tat, tat stopped and after a second, was replaced by a huge whoosh, a splushhhrrrr, as the structure gave way and gallons of water fell on my head.

TASK 1

Create 10 new words that describe specific sounds.

Onomatopoeia in Literature

***I Know All the Sounds that the Animals Make* by Jack Prelutsky**

I know all the sounds that the animals make,
And make them all day from the moment I wake,
I roar like a mouse, and I purr like a moose,
I hoot like a duck and I moo like a goose.
I squeak like a cat and I quack like a frog,
I oink like a bear, and I honk like a hog.
I croak like a cow, and I bark like a bee.
No wonder the animals marvel at me!

Discussion

Skimming, Scanning and Basic Comprehension

1. How many animals are mentioned (not including the human narrator) in the poem?
2. What noise does the poem's narrator think bears make?
3. What is the key mistake that the narrator is making in terms of the animal noises?

Identifying Techniques

4. How many examples of onomatopoeia can you find in the poem? Highlight each example.
5. What is the rhyme structure of the poem?
6. In which narrative voice is the poem told?
7. What image do you get of the poems narrator as he makes his animal noises?

Text Analysis

8. How is humour achieved within the poem?
9. In the 8-line poem, 5 lines follow the same pattern and 3 do not. Why are the fives lines similar? And why are the three different?
10. How does the poem express child-like joy at the animal kingdom?
11. Why does the writer use the word 'marvel'? What effect is achieved by it?

Provoking Opinion

12. Why do you think all the animals 'marvel' at the narrator?
13. Different cultures have different onomatopoeia for animal sounds. Can you think of any different examples? What noises do you think best fit various animals?
14. Do you feel it is OK to maintain child-like wonder at the world, even if it involves looking foolish? Is there an age at which people should become more serious?

Under Milk Wood
by Dylan Thomas

Excerpt:

There's the clip clop of horses on the sunhoneyed cobbles of the humming streets, hammering of horse-shoes, gobble quack and cackle, tomtit twitter from the bird-ounced boughs, braying on Donkey Down. Bread is baking, pigs are grunting, chop goes the butcher, milk-churns bell, tills ring, sheep cough, dogs shout, saws sing. Oh, the Spring whinny and morning moo from the clog dancing farms, the gulls' gab and rabble on the boat-bobbing river and sea and the cockles bubbling in the sand, scamper of sanderlings, curlew cry, crow caw, pigeon coo, clock strike, bull bellow, and the ragged gabble of the beargarden school as the women scratch and babble in Mrs Organ Morgan's general shop where everything is sold: custard, buckets, henna, rat-traps, shrimp nets, sugar, stamps, confetti, paraffin, hatchets, whistles.

Test

1. The paragraph describes
 - a) feeding time on a farm
 - b) setting up at a market square
 - c) a spring morning in a village
 - d) sales day at a local shop
 - e) the dawn chorus in a forest

2. The passage makes heavy use of
 - a) sarcasm
 - b) hyperbole
 - c) euphemism
 - d) simile
 - e) onomatopoeia

3. Which type of animal's sound is not mentioned within the passage?
 - a) Cow
 - b) Horse
 - c) Bird
 - d) Sheep
 - e) Cat

4. Which of the following techniques is not used in the passage?
 - a) Imagery
 - b) Rhyme
 - c) Anthropomorphism
 - d) Consonance
 - e) Parallelism

5. Compared to the poem *I Know All the Sounds that the Animals Make*, the passage from *Under Milk Wood* uses sounds for
 - a) plot narrative
 - b) comic effect
 - c) creating pathos
 - d) establishing setting

e) character study

TASK 2

Write the following scenes, including onomatopoeia for the sound effects: 1) a person waking up in the morning 2) a carriage on a train as it travels through the countryside 3) sudden activity in a jungle

V. Simile

What Is It?

Similes are used to compare two things. They often use either the structure 'as ... as...', or '...is like...', but do not necessarily have to.

An epic simile (also called a 'Homeric simile') is a simile that lasts for several lines.

Why Use It?

Similes are used to make comparisons. These comparisons may be used for explanation, description, emphasis, language play, or even comedic effect.

Some similes, such as 'cold as ice' and 'run like the wind', have become commonly used phrases in the English language.

Similes appear in almost all forms of literature.

Basic Examples

The horses, their faces looking as if they had lost a loved one, solemnly ate the grass, while the sheep idled like muddle-minded assistants. Above them the rain continued to fall, with the clouds as deep and grey as the oldest mare's coat.

My life was like a clock
That broke at 17
My hope like a sock
That had worn wain and thin.

TASK 1

Create similes to describe 5 adjectives and 5 verbs.

Simile in Literature

A Birthday **by Christina Rossetti**

My heart is like a singing bird
Whose nest is in a water'd shoot;
My heart is like an apple-tree
Whose boughs are bent with thick-set fruit;
My heart is like a rainbow shell
That paddles in a halcyon sea;
My heart is gladder than all these,
Because my love is come to me.

Raise me a daïs of silk and down;
Hang it with vair and purple dyes;
Carve it in doves and pomegranates,
And peacocks with a hundred eyes;
Work it in gold and silver grapes,
In leaves and silver fleurs-de-lys;
Because the birthday of my life
Is come, my love is come to me.

Discussion

Skimming, Scanning and Basic Comprehension

1. In simple terms, what does the first stanza of the poem describe?
2. How many birds are mentioned in the poem?
3. What is 'the birthday of my life'?

Identifying Techniques

4. Highlight the similes used in the poem. What connects all the similes seen in the poem?
5. Each of the similes attempts a form of imagery. Do you feel the imagery is successful? Can you imagine each 'picture'?
6. Colours are an important part of Rossetti's imagery. Underline the colours used in the poem.
7. Which single line suggests that the similes can still not describe the poet's feeling?

Text Analysis

8. What do you feel the overall tone of the poem is? Which words or phrases give you that impression?
9. Compare the structure of the first stanza and the second stanza. What is similar? What is different?
10. Why does the poet use semi-colons in the poem?
11. Both nature and artistic crafts are repeatedly referred to within the poem. Why? Is there a difference in how they are used?

Provoking Opinion

12. Do you think that the emotion described in Rossetti's *A Birthday* is realistically possible?
13. What would you choose as the 'birthday' of your life? Why?
14. Rossetti's poems are renowned for describing emotional extremes. In your opinion, what is the highest extreme of emotion? What is the lowest?

The Odyssey **by Homer**

Excerpt from Book 22
(translated from Greek):

Thus spoke the stockman, and Ulysses struck the son of Damastor with a spear in close fight, while Telemachus hit Leocritus son of Evenor in the belly, and the dart went clean through him, so that he fell forward full on his face upon the ground. Then Minerva from her seat on the rafter held up her deadly aegis, and the hearts of the suitors quailed. They fled to the other end of the court like a herd of cattle maddened by the gadfly in early summer when the days are at their longest. As eagle-beaked, crook-taloned vultures from the mountains swoop down on the smaller birds that cower in flocks upon the ground, and kill them, for they cannot either fight or fly, and lookers on enjoy the sport - even so did Ulysses and his men fall upon the suitors and smite them on every side. They made a horrible groaning as their brains were being battered in, and the ground seethed with their blood.

Test

1. Which word could be used to describe the events of the passage?
 - a) Threat
 - b) War
 - c) Imprisonment
 - d) Slaughter
 - e) Justice

2. Upon seeing the strength of their enemies, the suitors attempt to
 - a) flee
 - b) fight
 - c) surrender
 - d) bargain
 - e) plea

3. The suitors are compared to
 - a) vultures
 - b) birds
 - c) flies
 - d) eagles
 - e) mountains

4. 'For they cannot either fight or fly': this line suggests that the suitors are
 - a) cowards
 - b) defenceless against the attack
 - c) poor fighters
 - d) hoping for mercy
 - e) worthy of being killed

5. Which two ideas are in direct contrast in *A Birthday* and the excerpt from *The Odyssey*?
 - a) Day and night
 - b) Youth and age

- c) Birth and death
- d) Good and evil
- e) Joy and grief

TASK 2

Write a scene in which at least two similes appear. The similes may be separate, or 'Homeric'.

VI. Personification

What Is It?

Personification is the giving of human qualities to non-human things, or describing them in human ways, in order to create imagery.

Note that personification is different from anthropomorphism, which is the creation of human personalities on impersonal or 'non-rational' beings, such as gods or animals (ie turning non-human objects into human-esque entities with personalities).

Why Use It?

Personification can be used as a method of adding deep or unusual descriptions to objects, or to give the objects the feeling of life to highlight their importance.

It is used in prose as a manner to make objects more prominent in the storyline. It also frequently appears in poetry, children's literature, and marketing.

Basic Examples

The room fell silent against the fire's roar, as if it knew of the fate that awaited it from the angry flames. When combustion is in such a mood there are none that can dissuade it from its desire for destruction.

Upon entering the room he had thrown the bag on the floor, where it had remained lazily. Yet, as the days passed and he had not returned to move it again, the hold-all had grown feeble and bored, a cantankerous leftover object from a time of forgotten education and art.

TASK 1

Create an example of personification to describe the manner of some objects in the room.

Personification in Literature

***Ode to a Grecian Urn* by John Keats**

Excerpt, Stanzas 1 and 2:

Thou still unravish'd bride of quietness,
Thou foster-child of silence and slow time,
Sylvan historian, who canst thus express
A flowery tale more sweetly than our rhyme:
What leaf-fring'd legend haunts about thy shape
Of deities or mortals, or of both,
In Tempe or the dales of Arcady?
What men or gods are these? What maidens loth?
What mad pursuit? What struggle to escape?
What pipes and timbrels? What wild ecstasy?

Heard melodies are sweet, but those unheard
Are sweeter; therefore, ye soft pipes, play on;
Not to the sensual ear, but, more endear'd,
Pipe to the spirit ditties of no tone:
Fair youth, beneath the trees, thou canst not leave
Thy song, nor ever can those trees be bare;
Bold Lover, never, never canst thou kiss,
Though winning near the goal yet, do not grieve;
She cannot fade, though thou hast not thy bliss,
For ever wilt thou love, and she be fair!

Discussion

Skimming, Scanning and Basic Comprehension

1. Which lines tell you that Keats believes his poetic words cannot match the majesty of the urn?
2. When Keats says the urn has a song ('thy song'), to what is he referring?
3. Why does Keats say 'she cannot fade'?

Identifying Techniques

4. How is the urn personified by the poet? Why does Keats do this?
5. In the first stanza, Keats hints at the images on the urn through a series of questions. What effect does using questions have in this case?
6. The rhyme structures in the two given stanzas are not the same. What are the rhyme structures?

Text Analysis

7. What contrast exists between the thinking in the first stanza and the second? What technique tells the reader there has been a change?

8. The poet is having a conversation with the urn. What is the contrast between the two sides' input into this conversation?
9. Sound is an important theme in this poem. Why is this? Underline the words that relate to sound.
10. How is time, and both the poet's and urn's relationship with it, tackled in the poem?

Provoking Opinion

11. Are there any phrases or elements of the poem you enjoyed? Why?
12. Do you believe that artefacts have, or tell, a story? Or are they simply objects?
13. The first two lines of the second stanza in Keats's poem have become famous, while many people do not know the rest of the poem. Can you think of any other examples of a single line becoming more famous than the work from which it comes?
14. Keats's work uses forms of 'you' no longer in common use: 'thou', and 'ye'. Do you feel that 'old' language helps a poem? Does it change the tone and how you read it?

Erewhon
by Samuel Butler

Excerpt from Chapter 23
'The Book of the Machines':

Even a potato in a dark cellar has a certain low cunning about him which serves him in excellent stead. He knows perfectly well what he wants and how to get it. He sees the light coming from the cellar window and sends his shoots crawling straight thereto: they will crawl along the floor and up the wall and out at the cellar window; if there be a little earth anywhere on the journey he will find it and use it for his own ends. What deliberation he may exercise in the matter of his roots when he is planted in the earth is a thing unknown to us, but we can imagine him saying, 'I will have a tuber here and a tuber there, and I will suck whatsoever advantage I can from all my surroundings. This neighbour I will overshadow, and that I will undermine; and what I can do shall be the limit of what I will do. He that is stronger and better placed than I shall overcome me, and him that is weaker I will overcome.'

Test

1. The description of the potato uses
 - a) a rhetorical question
 - b) sarcasm
 - c) hyperbole
 - d) similes
 - e) personification

2. 'A certain low cunning' suggests potatoes are
 - a) clever and successful
 - b) completely different from people
 - c) motivated by stupid ideas
 - d) unintelligent yet self-serving
 - e) mysterious in actions

3. The final line describes a conflict at the heart of
 - a) morality
 - b) the law of the jungle
 - c) friendship
 - d) Christianity
 - e) farming

4. The moral of this passage could be
 - a) 'all life is selfish'
 - b) 'forgiveness is godly'
 - c) 'love will conquer all'
 - d) 'human intelligence rules all others'
 - e) 'there is always something stronger than you'

5. The contrast between the personification of Keats's urn and Butler's potato could be noted as showing
 - a) positive and negative human traits

- b) the hypocrisy of nature
- c) the frailty of human life
- d) the human mind versus the human body
- e) art as a necessary part of a good life

TASK 2

Write a poem or short scene in which personification is a key component.

VII. Anthropomorphism

What Is It?

Anthropomorphism is the giving of human characteristics or personalities to impersonal or non-rational things, usually gods or animals.

Why Use It?

Anthropomorphism is used to create a human personality for an object that does not really have one, generally in order to make it a character in a story.

It is commonly seen in fables, children's rhymes and stories, allegories, and fantasy.

Basic Examples

The duckling looked at the swan.

"I wish I was as beautiful as you."

The swan, however, swam away, not interested in what the duck had to say.

The cat looked at the caged bird.

"You talk of wanting freedom. Perhaps I can be of assistance."

The bird, however, was not so foolish.

"I do desire freedom, but that is not what you are offering. Keep your illusions, you fiend. I will accept the costs and death of freedom when they are pure, not dripping in the blood of your shadows and self-serving motives."

The cat turned to look the bird directly in the eye.

"Perhaps I just open the cage and murder you anyway."

"You could do that. And while neither your master and history may never know of your crimes, existence will define you as a brute, and me as not a coward or fool."

TASK 1

Create a short scene using anthropomorphism. The scene may have one or more characters.

Anthropomorphism in Literature

***Alice's Adventures in Wonderland* by Lewis Carroll**

Excerpt from Chapter 6:

The cat only grinned when it saw Alice. It looked good-natured, she thought: still it had very long claws and a great many teeth, so she felt that it ought to be treated with respect.

'Cheshire Puss,' she began, rather timidly, as she did not at all know whether it would like the name: however, it only grinned a little wider. 'Come, it's pleased so far,' thought Alice, and she went on. 'Would you tell me, please, which way I ought to go from here?'

'That depends a good deal on where you want to get to,' said the Cat.

'I don't much care where - ' said Alice.

'Then it doesn't matter which way you go,' said the Cat.

' - so long as I get somewhere,' Alice added as an explanation.

'Oh, you're sure to do that,' said the Cat, 'if you only walk long enough.'

Alice felt that this could not be denied, so she tried another question. 'What sort of people live about here?'

'In that direction,' the Cat said, waving its right paw round, 'lives a Hatter: and in that direction,' waving the other paw, 'lives a March Hare. Visit either you like: they're both mad.'

Discussion

Skimming, Scanning and Basic Comprehension

1. To what type of cat is Alice talking?
2. How is Alice travelling?
3. Why does the cat not think it matters which direction Alice goes?

Identifying Techniques

4. In what narrative voice is *Alice's Adventures in Wonderland* told?
5. In what way does the cat show anthropomorphic traits (i.e. act similar to a human)?
6. In one case, the cat uses logic (logos) to 'win' a discussion. What logic does he use?

Text Analysis

7. How does the way Alice thinks about the cat compare to the manner in which she talks to it?
8. How does the author present Wonderland? What sort of place is it?
9. In what way does Carroll give the cat a mysterious, aloof, or even sinister aura?
10. Which words, phrases or actions depict Alice becoming braver as the conversation progresses?

Provoking Opinion

11. Alice is a child meeting a strange character in a strange land. How would you react in her situation?
12. Within this book, Carroll turns the English phrases 'grin like a Cheshire cat', 'as mad as a march hare', and 'as mad as a hatter' into actual characters. Can you think of any other examples of a phrase being realised as a literary character?
13. Many of the characters in *Alice's Adventures in Wonderland* are ridiculous or comical. Do you prefer books that depict serious subjects and characters, or those that venture into fantasy?
14. Movie versions of *Alice's Adventures in Wonderland* have often strayed from the original text, generally missing out characters or changing the relationship between them and Alice. How strictly do you feel film adaptations should follow the original literary source?

The Wind in the Willows
by Kenneth Grahame

Excerpt from Chapter VI
'Mr Toad':

'Sit down there, Toad,' said the Badger kindly, pointing to a chair. 'My friends,' he went on, 'I am pleased to inform you that Toad has at last seen the error of his ways. He is truly sorry for his misguided conduct in the past, and he has undertaken to give up motor-cars entirely and for ever. I have his solemn promise to that effect.'

'That is very good news,' said the Mole gravely.

'Very good news indeed,' observed the Rat dubiously, 'if only—IF only—'

He was looking very hard at Toad as he said this, and could not help thinking he perceived something vaguely resembling a twinkle in that animal's still sorrowful eye.

'There's only one thing more to be done,' continued the gratified Badger. 'Toad, I want you solemnly to repeat, before your friends here, what you fully admitted to me in the smoking-room just now. First, you are sorry for what you've done, and you see the folly of it all?'

There was a long, long pause. Toad looked desperately this way and that, while the other animals waited in grave silence. At last he spoke.

'No!' he said, a little sullenly, but stoutly; 'I'm NOT sorry. And it wasn't folly at all! It was simply glorious!'

Test

1. Mr Toad's attitude in this scene is
 - a) remorseful
 - b) unrepentant
 - c) ecstatic
 - d) flippant
 - e) jovial

2. Mr Toad's character is an example of
 - a) a master criminal
 - b) a heroic bystander
 - c) an unsympathetic fool
 - d) a lovable rogue
 - e) a mad scientist

3. Rat saying "if only—IF only——" suggests
 - a) doubt
 - b) envy
 - c) offence
 - d) sadism
 - e) anger

4. Based on this passage, what does Mr Toad find impossible to do?
 - a) Publicly admit guilt
 - b) Lie to others

- c) Feign remorse
- d) Be friendly
- e) Enjoy life

5. Both *Alice's Adventures in Wonderland* and *The Wind in the Willows* use anthropomorphic characters to create

- a) morality plays
- b) fantastical adventures
- c) kitchen sink dramas
- d) biographic novels
- e) allegories

TASK 2

Write the introduction to a story in which at least one of the main characters is an anthropomorphic animal or god.

VIII. Epithet

What Is It?

An epithet is a form of accepted nickname that can be used instead of a real name. It can be in the form of a descriptive term being added to a name (e.g. 'Peter the Great') or a phrase that is so widely known so as to be able to substitute for the name (e.g. referring to The Bible as 'The Good Book').

Why Use It?

Epithets are generally used because the object or person they are describing has become commonly known by this term. They generally begin because someone wishes to add glory, fame, or infamy to a name, or a phrase/nickname seems to summarise the essence of the character.

Epithets occur in real life and history. In literature they often appear in fantasies or epics.

Basic Examples

"I'm a bit busy this afternoon" Francis said, before explaining he had a meeting with 'The Professor'.

When he walked into the room the patients stopped, their hesitation not a sign of respect, but of fear. Some wondered whether his medical expertise went so far as to be able to hear the blood shift and hiccup in the staff's hearts. What certainly was conspicuous was his power. They called him Dr Ratched, Ogre of the D Wing, and on occasion he even caught their whispers: "I won't be able to while Ogre is here." Within a facility built for care, fully grown adults were unable to summon the bravery to fight him. In short, The Ogre ruled.

TASK 1

Create epithets for 3 people you know.

Epithet in Literature

***The Lord of the Rings* by J.R.R. Tolkien**

Except from 'The Fellowship of the Ring, Chapter VII:

When all the guests were seated before his chair the Lord looked at them again. 'Here there are eight,' he said. 'Nine were to set out: so said the messages. But maybe there has been some change of counsel that we have not heard. Elrond is far away, and darkness gathers between us, and all this year the shadows have grown longer.'

'Nay, there was no change of counsel,' said the Lady Galadriel, speaking for the first time. Her voice was clear and musical, but deeper than women's wont. 'Gandalf the Grey set out with the Company, but he did not pass the borders of this land. Now tell us where he is; for I much desired to speak with him again. But I cannot see him from afar, unless he comes within the fences of Lothlorien: a grey mist is about him, and the ways of his feet and of his mind are hidden from me.'

'Alas!' said Aragon. 'Gandalf the Grey fell into shadow. He remained in Maria and did not escape.'

Discussion

Skimming, Scanning and Basic Comprehension

1. About what is the Lord confused?
2. What power does Lady Galadriel have, and how is it limited?
3. Which phrase confirms that something bad has happened to Gandalf?

Identifying Techniques

4. What narrative voice is used in *The Lord of the Rings*?
5. What epithets are used in the passage? Highlight them.
6. Light and darkness are common imagery techniques in *The Lord of the Rings*. How is darkness used in this passage? Underline the words that depict darkness.
7. The reader is being persuaded that Gandalf is in trouble. Which of the three persuasive techniques - ethos, logos, and pathos - is used to do this?

Text Analysis

8. What does the term 'Gandalf the Grey fell into shadow' mean?
9. How does the mood and tone change between the first and third of the given paragraphs?
10. In what ways is Aragon's line different from the two previous speakers?

Provoking Opinion

11. What do you think will happen to Gandalf?
12. *The Lord of the Rings* is a fantasy book. What do you feel are the key factors in making a book a fantasy? What types of characters and settings do you prefer?
13. *The Lord of the Rings* is also a journey. Can you think of any other books that are based on a journey? What ideas or parts do you feel a plot based on a journey must contain?

14. For many people, the film adaptation of *The Lord of the Rings* has given them an idea of what these characters may look like. Do films affect the way in which you see characters?

The Iliad **by Homer**

Excerpt from Book 1
(translated from Greek):

In answer to him spoke swift-footed brilliant Achilles: "Most glorious son of Atreus, most covetous of all, how shall the great-hearted Achaeans give you a prize? We know nothing of a hoard of wealth in common store, but whatever we took by pillage from the cities has been apportioned, and it is not seemly to gather these things back from the army. But give back the girl to the god, and we Achaeans will recompense you three and fourfold, if ever Zeus grants us to sack the well-walled city of Troy." In answer to him spoke lord Agamemnon: "Do not thus, mighty though you are, godlike Achilles, seek to deceive me with your wit; for you will not get by me nor persuade me. Are you willing, so that your yourself may keep your prize, for me to sit here idly in want, while you order me to give her back? No, if the great-hearted Achaeans give me a prize, suiting it to my mind, so that it will be worth just as much—but if they do not, I myself will come and take your prize, or that of Aias, or that of Odysseus I will seize and bear away. Angry will he be, to whomever I come. But these things we will consider hereafter. Let us now drag a black ship to the shining sea, and quickly gather suitable rowers into it, and place on board a hecatomb, and embark on it the fair-cheeked daughter of Chryses herself. Let one prudent man be its commander, either Aias, or Idomeneus, or brilliant Odysseus, or you, son of Peleus, of all men most extreme, so that on our behalf you may propitiate the god who strikes from afar by offering sacrifice."

Test

1. Which of the following is not an epithet used in the passage?
 - a) Swift-footed Achilles
 - b) Godlike Achilles
 - c) The Great-hearted Achaeans
 - d) Brilliant Odysseus
 - e) Wide-ruling Agamemnon
2. Agamemnon's attitude to Achilles is
 - a) appreciative
 - b) submissive
 - c) amiable
 - d) disdainful
 - e) defiant
3. Which of the following are not described via epithets in this passage?
 - a) Titles and authority
 - b) Qualities worthy of respect
 - c) Family connections
 - d) Physical appearance
 - e) Personality flaws
4. Achilles and Agamemnon view each other as

- a) worthy opponents
- b) foolish challengers
- c) potential allies
- d) irrelevant irritants
- e) intelligent teachers

5. What plot device is hinted as being central to both *The Lord of the Rings* and *The Iliad*?

- a) A feast
- b) A festival
- c) A death
- d) A journey
- e) A deception

TASK 2

Write a scene in which at least one of the characters is referred to by an epithet. Although the exact background of the epithet does not need explained, the reasoning for it should be implied from the actions or words within the scene.

IX. Rhetorical Question

What Is It?

A rhetorical question is a question that doesn't need or want an answer. This is because the person asking the question either already knows the answer or is using the question to make a statement or point.

Why Use It?

Rhetorical questions are used to make a point or emphasize an opinion, particularly when in conversation (including with one's self).

Rhetorical questions are often used in everyday speech. In literature, they can be used in plays to help the audience understand a character's thought process, or poems to emphasize a point or offer philosophy. They are less common in prose, but sometimes appear if it suits a writer's style or are being used in speech.

Basic Examples

"You did what? What the hell? Are you crazy?"

He asked her whether she wanted to go. Did she want to go? Does the sun rise each morning? Do the stars shine in the night skies? Does a heart yearn for love and a mind for knowledge? Yet she did not wish to appear too keen. With the casual eyes of the unengaged teen, she looked at him with minimal interest and maximum disguise.

"Yeah, sure", she said. Then she picked up her phone and paid him no attention more.

TASK 1

Think of ten examples of rhetorical questions used in everyday life.

The Fall
by Albert Camus

Excerpt from Chapter 6
(translated from French):

I'm embarrassed to receive you lying down. It's nothing: a slight temperature that I'm treating with gin. I'm used to this particular fever: malaria, I think, which I picked up when I was pope. No, I'm only half joking. I know what you think: it's hard to distinguish what's true and what's false in the things I say. I have to confess you're right. Even I myself...Look, someone I used to know would divide people into three categories: those who prefer to have nothing to hide rather than being obliged to lie; those who prefer to lie rather than have nothing to hide; and finally those who like lying and concealing at the same time. I'll let you choose which category fits me best.

What does it matter, after all? Don't lies in the end put us on the path to truth? And don't my stories, true or false, point to the same conclusion? Don't they have the same meaning? So, what does it matter whether they are true or false if, in either case, they signify what I have been and what I am? One can sometimes see more clearly in a person who is lying than in one who is telling the truth. Like light, truth dazzles. Untruth, on the other hand, is a beautiful dusk that enhances everything. Finally, take this how you like, I was called 'pope' in a prison camp.

Discussion

Skimming, Scanning and Basic Comprehension

1. With what is the narrator treating his illness?
2. What reasons does the narrator give for saying it doesn't matter whether he is a liar or not?
3. In what climate does this story most likely occur? Which word hints at this?

Identifying Techniques

4. In what narrative voice is *The Fall* told? Why do you think this voice was chosen?
5. Underline the simile used in the passage.
6. The second paragraph uses a series of rhetorical questions. Highlight these.
7. In the second paragraph the narrator tries to convince the reader that his lies are worth hearing. Of the three manners of persuasion (ethos, logos, and pathos), which do you feel he is using?

Text Analysis

8. The character mentions 'pope' twice. What effect does the first use have? How is the second use different?
9. Camus makes the protagonist particularly cynical about life. Which words, phrases or sentences suggest cynicism towards the outside world?
10. The passage establishes elements of self-doubt, self-deprecation and self-hatred in the narrator, which are important later in the story. Which words or phrases suggest the narrator is not happy with who he is?

Provoking Opinion

11. The narrator lists three types of people. Which type do you think he is? Why?
12. Is it Ok to lie when telling a story? Is this behaviour you have ever done?
13. The narrator is ill, unreliable, self-obsessed and cynical. Why do you think Camus wants to create this type of narrator?
14. Camus's writing is famously depressing. However, rather than being nihilistic, it is absurdist. What is the difference between these two ideas? Do you believe either of them has any merit?

Don Quixote
by Miguel de Cervantes Saavedra

Excerpt from Part Two, Chapter V
(translated from Spanish):

While master and squire were conversing, they heard loud shouts and a great noise, which came from the men on the mares as they galloped shouting to receive the bride and bridegroom, who were approaching surrounded by countless musical instruments and festive pageantry, and accompanied by the priest, the relatives of both, and the notabilities from the neighbouring villages, all dressed up in their finery. When Sancho saw the bride, he cried: 'By my faith she's not dressed like a farmer's daughter but like a fine court lady! Lord bless us, as far as I can make out, the necklace she is wearing is of rich coral, and her green Cuenca stuff is thirty-pile velvet; and mark the trimming of white linen, I swear it's satin! Now have a look at her hands - are they not adorned with rings? - may I be struck dumb if they're not rings of gold, genuine gold, and set with pearls as white as curdled milk, every one of them worth an eye out of one's head! Whoreson wench, what tresses she has! If they're not false, I've never seen longer or more golden all the days of my life. Now see how gallantly she carries herself, and mark her figure! Wouldn't you compare her to a palm tree moving along laden with bunches of dates? That's what the baubles look like which she's wearing, dangling from her hair and her throat. 'Pon my soul, I swear she's a bonny lass, she'll sail on an even keel through the shoals of Flanders.'

Don Quixote laughed at Sancho's naive and rustic words of praise, but he thought that, with the exception of his Lady Dulcinea de Toboso, he had never seen a more beautiful woman. The fair Quiteria looked a little pale, probably on account of the bad night which brides always spend preparing themselves for their wedding on the following day.

Test

1. What event is occurring within the passage?
 - a) A funeral
 - b) A wedding
 - c) A church service
 - d) A queen's coronation
 - e) A local festival

2. Sancho is captivated by
 - a) the skill of the horsemen
 - b) the natural setting
 - c) the beauty of the words
 - d) the length of the event
 - e) the change in the girl's appearance

3. Rhetorical questions are used in the passage to
 - a) create comedy
 - b) emphasise a character's opinion
 - c) ask another character's opinion
 - d) display arrogance

- e) shut down a discussion
4. Don Quixote's believes Sancho's words reveal an underlying
- a) uneducated rural personality
 - b) unrequited love
 - c) jealousy
 - d) sense of loss
 - e) ennui towards the scene
5. Both the narrator in *The Fall* and Sacho in *Don Quixote* are engaging in
- a) diatribes
 - b) asides
 - c) soliloquies
 - d) monologues
 - e) eulogies

TASK 2

Write a scene in which either a dialogue or an internal monologue includes a rhetorical question.

X. Hyperbole

What Is It?

Hyperbole is the deliberate use of exaggeration to create feeling (sympathy, anger, humour) or emphasis.

Why Use It?

Hyperbole is used to stress a feeling or quality. By stating an unrealistic quantity or consequence, a person can highlight the depth or strength of a point. This may be done for a variety of reasons, including displaying emotions or trying to persuade.

Hyperbole is often used in poetry, especially romantic poetry, to emphasize a depth of feeling. It appears in prose - again, especially true when a character is showing emotion - and in advertising.

Note: In some cases, hyperbolic phrases are so frequently used that they have become generic and lost their feeling of exaggeration (e.g. "I'm always doing stuff like that").

Basic Examples

'This is going to take me a million years' Jemima thought. 'This bus is never on time. I'll probably die before we get there.' She looked out the window. Everyone in the city was in their cars, in her way.

Upon hearing the news, Liam's world collapsed. There was no more time, no more space, no more connections with another soul.

TASK 1

Create a dialogue in which one of the characters is prone to using hyperbole.

Hyperbole in Literature

***A Red, Red Rose* by Robert Burns**

O my Luve's like a red, red rose,
That's newly sprung in June.
O my Luve's like the Melodie
That's sweetly play'd in tune.

As fair art thou, my bonie lass,
So deep in luve am I;
And I will love thee still, my Dear,
Till a' the seas gang dry.

Till a' the seas gang dry, my Dear,
And the rocks melt wi' the sun:
I will love thee still, my Dear,
While the sands o' life shall run:

And fare thee weel, my only Luve!
And fare thee weel, a while!
And I will come again, my Luve,
Tho' it ware ten thousand mile!

Discussion

Skimming, Scanning and Basic Comprehension

1. In brief, what is the poem discussing?
2. What would melt rocks?
3. What would the poet do 'tho' it ware ten thousand mile'?
4. What is happening at the end of the poem?

Identifying Techniques

5. Underline all the similes used in this poem.
6. Highlight examples of strong imagery within the poem.
7. What cases of hyperbole are used in the poem?
8. What rhyme structure does *A Red, Red Rose* use?

Text Analysis

9. The poem includes several old and Scottish spellings of modern words. Which words are archaic or Scottish? Based on context and sound, what are their modern English equivalents?
10. How does the final stanza differ from the other stanzas?
11. The poet wishes to express the time and distance of his love. How is this done?
12. How does the poet link the second stanza to the first stanza, and the third stanza to the second stanza?

Provoking Opinion

13. *A Red, Red Rose* is viewed as a classic love poem. Do you like it? Why, or why not?
14. How would you feel if someone wrote a love poem for you?
15. The poem discusses a 'deep' love. In your opinion, what type of love is the deepest?

The Tell-Tale Heart
by Edgar Allan Poe

Excerpt:

True! - nervous - very, very dreadfully nervous I had been and am; but why will you say that I am mad? The disease had sharpened my senses - not destroyed - not dulled them. Above all was the sense of hearing acute. I heard all things in the heaven and in the earth. I heard many things in hell. How, then, am I mad? Hearken! and observe how healthily - how calmly I can tell you the whole story.

It is impossible to say how first the idea entered my brain; but once conceived, it haunted me day and night. Object there was none. Passion there was none. I loved the old man. He had never wronged me. He had never given me insult. For his gold I had no desire. I think it was his eye! yes it was this! Once of his eyes resembled that of a vulture - a pale blue eye, with a film over it. Whenever it fell upon me, my blood ran cold; and so by degrees - very gradually - I made up my mind to take the life of the old man, and thus rid myself of the eye for ever.

Test

1. What reason does the narrator give for committing murder?
 - a) He wanted the victim's money
 - b) The victim insulted him
 - c) He was overcome by a sense of bloodlust
 - d) He found one of the victim's eyes disturbing
 - e) It was a crime of passion

2. 'I heard all things in the heaven and in the earth.' This sentence does not include an example of
 - a) alliteration
 - b) parallelism
 - c) assonance
 - d) oxymoron
 - e) hyperbole

3. The narrator's speech in the first paragraph might be described as
 - a) mournful
 - b) descriptive
 - c) level-headed
 - d) measured
 - e) manic

4. The second paragraph suggests that the murder was
 - a) spontaneous
 - b) premeditated
 - c) vengeful
 - d) regrettable
 - e) enjoyable

5. Both *A Red, Red Rose* and the excerpt from *The Tell-Tale Heart* express hyperbole through
 - a) religious analogy

- b) terrestrial and celestial imagery
- c) sarcastic nuance
- d) extended similes
- e) logos

TASK 2

Write a poem or scene in which hyperbole is used to express an emotion.

XI. Sarcasm

What Is It?

Sarcasm is a way (usually spoken) to hurt or belittle others. It is usually done by using irony or understatement, within which the words would literally imply something positive but the tone is so biting and insincere as to be insulting and mean the opposite.

Why Use It?

Sarcasm is used for insulting, ridiculing, making jokes, or showing disappointment.

Sarcasm is used most often in everyday speech. In literature it occasionally appears in plays. Because it can be difficult to convey sarcasm in written form it is rarely used in prose or poetry.

Basic Examples

"So, you thought you would share online your opinions on the work ethic of certain colleges. Now the boss has started fining people and the entire office despises you. Well done."

Frank wanted to go home.

"What's the score?" he asked in the hope that this purgatory was near an end.

"12-4", Sheila responded. "And it's your serve."

12-4. Calculating it in his head, he reckoned there would be 30 minutes more, minimum, if he tried. The key, thus, was not to try at all. He raised his racket and flicked the shuttlecock into the net with a feigned sigh. It didn't fool Sheila in any particular way.

"Don't try too hard," she said, walking to the net to scoop up the dormant feathers.

"I won't" he replied. "Although nothing is more important to me than winning a game of badminton."

"Evidently."

TASK 1

Write a short scene in which one person's actions trigger a sarcastic response from a second person.

Sarcasm in Literature

***The Hitchhiker's Guide to the Galaxy* by Douglas Adams**

Excerpt from Chapter 11:

'Which government...' started Ford again.

'No government owns it,' snapped the robot, 'it's been stolen.'

'Stolen?'

'Stolen?' mimicked Marvin.

'Who by?' asked Ford.

'Zaphod Beeblebrox.'

Something extraordinary happened to Ford's face. At least five entirely separate and distinct expressions of shock and amazement piled up on it in a jumbled mess. His left leg, which was in mid stride, seemed to have difficulty in finding the floor again. He stared at the robot and tried to entangle some dartoid muscles.

'Zaphod Beeblebrox...?' he said weakly.

'Sorry, did I say something wrong?' said Marvin, dragging himself on regardless.

'Pardon me for breathing, which I never do anyway so I don't know why I bother to say it, oh God I'm so depressed. Here's another of those self-satisfied doors. Life! Don't talk to me about life.'

'No one even mentioned it,' muttered Arthur irritably. 'Ford, are you alright?'

Ford stared at him. 'Did that robot say Zaphod Beeblebrox?' he said.

Discussion

Skimming, Scanning and Basic Comprehension

1. Something has been stolen. Who stole it?
2. How many characters are present in the scene?
3. What is Marvin?

Identifying Techniques

4. What imagery is used to describe Ford's surprise? is it effective?
5. What examples of rhetorical questions appear in the passage?
6. In which specific sentence is Marvin sarcastic, rather than merely complaining?

Text Analysis

7. What type of personality does Marvin have? How is this shown?
8. Compare Ford's behaviour in the passage to that of Arthur. How are the two different?
9. *The Hitchhiker's Guide to the Galaxy* has many comedic elements. Which sections of the passage do you feel are done for comic effect?
10. What image is created of Zaphod Beeblebrox? How is this achieved?

Provoking Opinion

11. Although the other characters find Marvin insufferable, they need to keep him around because he is useful. How would you deal with Marvin?
12. Marvin hates the doors because they tell him things like 'have a good day'. What is your opinion on public messages of positivity?
13. *The Hitchhiker's Guide to the Galaxy* sees a normal boring man suddenly involved in a space caper. Would you enjoy a sudden space adventure? Or do you prefer the simple life?

Emma
by Jane Austen

Excerpt from Volume III, Chapter VII:

“Oh! For myself, I protest I must be excused,” said Mrs. Elton. ‘I really cannot attempt - I am not at all fond of the sort of thing. I had an acrostic once sent to me upon my own name, which I was not at all pleased with. I knew who it came from. An abominable puppy! - You know who I mean (nodding to her husband). These kind of things are very well at Christmas, when one is sitting around the fire; but quite out of place, in my opinion, when one is exploring about the country in summer. Miss Woodhouse must excuse me. I am not one of those who have witty things at every body’s service. I do not pretend to be a wit. I have a great deal of vivacity in my own way, but I really must be allowed to judge when to speak and when to hold my tongue. Pass us, if you please, Mr. Churchill. Pass Mr. E., Knightley, Jane, and myself. We have nothing clever to say - not one of us.”

“Yes, yes, pray pass me,” added her husband, with a sort of sneering consciousness; I have nothing to say that can entertain Miss Woodhouse, or any other young lady. An old married man - quite good for nothing. Shall we walk, Augusta?”

“With all my heart. I am really tired of exploring so long on one spot. Come, Jane, take my other arm’.

Jane declined it, however, and the husband and wife walked off. “Happy couple!” said Frank Churchill, as soon as they were out of hearing: - “How well they suit one another! - Very lucky - marrying as they did, upon an acquaintance formed only in a public place! They only knew each other, I think, a few weeks in Bath! Peculiarly lucky! - for as to any real knowledge of a person’s disposition that Bath, or any public place, can give - it is all nothing; there can be no knowledge. It is only by seeing women in their own homes, among their own set, just as they always are, that you can form any just judgment. Short of that, it is all guess and luck - and will generally be ill-luck. How many a man has committed himself on a short acquaintance, and rued it all the rest of his life!”

Test

1. Which of the characters speaks sarcastically?
 - a) Mrs. Elton
 - b) Mr. Elton
 - c) Emma Woodhouse
 - d) Jane
 - e) Frank Churchill

2. Which word might best describe Mrs. Elton, based on this passage?
 - a) Pompous
 - b) Cantankerous
 - c) Affectionate
 - d) Unintelligent
 - e) Sociable

3. Which point is not implied by Frank Churchill?

- a) The Eltons are killjoys
- b) He is envious of the Eltons' marriage
- c) The Eltons' marriage is not based strong mutual understanding
- d) People behave differently at public gatherings than they do in more comfortable situations
- e) Marrying in haste is a bad idea

4. 'How many a man has committed himself on a short acquaintance, and rued it all the rest of his life!'. Which of the following phrases might best describe Frank Churchill's meaning in this sentence?

- a) You can't hurry love
- b) Only fools rush in
- c) The best relationships are built on friendship
- d) A man needs a maid
- e) It is better to have loved and lost than never loved at all

5. Although both *The Hitchhiker's Guide to the Galaxy* and *Emma* use sarcasm for comical effects, the comedy in *Emma* is more

- a) satirical
- b) slapstick
- c) offbeat
- d) dark
- e) blue

TASK 2

Write a prose paragraph (without dialogue) in which sarcasm is used to express a point.

XII. Oxymoron and Paradox

What Are They?

Oxymorons are descriptions that use two words that are completely the opposite.

Literary paradoxes are groups of sentences or phrases that contain contradictions that appear to defy logic or intuition while simultaneously suggesting great depth, truth and wisdom.

Why Use Them?

Oxymorons are used to describe objects or actions that appear to have a contradiction in them and yet exist. Often they are used for unusual or extreme cases of something, although some oxymorons (such as 'an open secret') are now common English phrases.

Because oxymorons can be quite flamboyant or poetic, they tend to be used in poetry, plays or literature in which the writing style is important. However, they are also used in everyday speech, especially those common oxymorons that have become figures of speech.

Paradoxes are used to describe ideas of great depth in which everyday logic appears to be subverted. The juxtaposition between the contrasting sentences or phrases provides a deeper, even spiritual, meaning.

Basic Examples

"What we have here is a minor crisis."

She was a woman with a cruel kindness, who gave generously but simultaneously looked directly into the receiver's soul and declared 'I am more than you shall ever be'. For anyone in the office, the arrival of a gift from Ms Bella was as much a punishment and belittlement as a catalyst for joy. What miserable celebration she brought, like Death wearing a bright suit and trying to fit in.

It was only when I stopped thinking that I began to gain genuine insight. By making my mind a void, the greatest thoughts I had ever had became possible.

TASK 1

Think of 3 examples of oxymorons that could be used in everyday life or everyday speech.

Oxymoron and Paradox in Literature

***Tao Te Ching* by Lao Tzu**

Book 66
(translated from Chinese):

The river and the sea can be kings of a hundred valleys,
Because they lie below them.
That is why they can be the kings of a hundred valleys.

Therefore:
If the sage wants to stand above people,
He must speak to them from below.
If he wants to lead people,
He must follow them from behind.

Therefore:
When the sage stands above people,
They are not oppressed.
When he leads people,
They are not obstructed.
The world will exalt him
And not grow tired of him.

Because he does not resist,
None in the world resists him.

Discussion

Skimming, Scanning and Basic Comprehension

1. What similarity is there between a river and a sage, according to the passage?
2. Based on the text, what overriding quality must a sage have?
3. Why would the world not resist a sage if he follows these ideas?

Identifying Techniques

4. What oxymorons or paradoxes are used in the passage?
5. What structures are repeated in the passage? Underline the repeated structures.
6. What type of persuasion technique is used? Ethos, logos, or pathos?

Text Analysis

7. What is the purpose of using the word 'therefore'?
8. What difference is there between the advice in the second paragraph and that given in the third?
9. How do the paragraphs change in length? How does this affect the passage's rhythm?
10. Compare the first paragraph to the final paragraph. Are there any similarities?

Provoking Opinion

11. Do you agree with the advice given in the passage? How do you think strength and power are achieved?
12. Why do you think Lao Tzu initially connects strength to nature?
13. Do you feel that oxymorons and paradoxes can produce profound ideas?

Romeo and Juliet
by William Shakespeare

Excerpt from Act I Scene I:

Benvolio: Alas that love, so gentle in his view,
Should be so tyrannous and rough in proof!

Romeo: Alas that love, whose view is muffled still,
Should, without eyes, see pathways to his will!
Where shall we dine? O me! What fray was here?
Yet tell me not, for I have heard it all:
Here's much to do with hate, but more with love.
Why then, O brawling love! O loving hate!
O any thing, of nothing first create!
O heavy lightness, serious vanity,
Misshapen chaos of well-seeming forms,
Feather of lead, bright smoke, cold fire, sick health,
Still-waking sleep, that is not what it is!
This love feel I, that feel no love in this.
Dost thou not laugh?

Benvolio: No, coz, I rather weep.

Test

1. Romeo expresses the conflict at the centre of his love using
 - a) euphemisms
 - b) sarcasm
 - c) analogy
 - d) anthropomorphism
 - e) oxymorons

2. Benvolio's attitude towards Romeo's problem is
 - a) angry
 - b) sympathetic
 - c) confused
 - d) bored
 - e) demeaning

3. Which of the following techniques is not used in this scene?
 - a) Simile
 - b) Rhyme
 - c) Rhetorical question
 - d) Chiasmus
 - e) Parallelism

4. 'Dost thou not laugh?': this question expresses
 - a) Romeo's belief his situation is tragic
 - b) Benvolio's sympathy for Romeo
 - c) Romeo's hope to lighten the mood
 - d) Benvolio's anger with Romeo
 - e) Romeo's own idea that his love-life is comical

5. The purpose of this scene is to create
- a) comedy
 - b) pathos
 - c) logos
 - d) romance
 - e) alienation

TASK 2

Create a scene in which oxymorons are repeatedly used.

XIII. Consonance and Assonance

What Is It?

Consonance is the repeating of consonant sounds through a sentence or phrase.

Assonance is the repeating of vowel sounds throughout a sentence or phrase.

Unlike alliteration or rhyme, consonance and assonance do not have to happen at the beginning or end of a word; mere repetition is sufficient.

Why Use It?

Deliberate and successful use of consonance and assonance can give a piece of writing a sense of rhyme ('cadence'). This is especially true when it is combined with rhyme, alliteration, and syllable/stress control.

They appear in rap music, poetry, and in descriptive prose in which the writing style is important.

Basic Examples

The pitter-patter of rain could be heard against the window. The drops rolled down, each a relief from the stressful summer.

The text read: You're doing the right thing.

"She believes me", he thought. "She believes me, and if she could see me at this moment she could even learn to love me." And so he placed the phone back in his pocket, the rainwater sharp against his skin, the text still fresh in his brain, and continued to plant the roses alongside Melissa's mother's grave.

TASK 1

Write a sentence that uses consonance, and a sentence that uses assonance.

The Great Gatsby
by F. Scott Fitzgerald

Excerpt from Chapter 9:

Most of the big shore places were closed now and there were hardly any lights except the shadowy, moving glow of a ferryboat across the Sound. And as the moon rose higher the inessential houses began to melt away until gradually I became aware of the old island here that flowered once for Dutch sailors' eyes—a fresh, green breast of the new world. Its vanished trees, the trees that had made way for Gatsby's house, had once pandered in whispers to the last and greatest of all human dreams; for a transitory enchanted moment man must have held his breath in the presence of this continent, compelled into an æsthetic contemplation he neither understood nor desired, face to face for the last time in history with something commensurate to his capacity for wonder.

And as I sat there, brooding on the old unknown world, I thought of Gatsby's wonder when he first picked out the green light at the end of Daisy's dock. He had come a long way to this blue lawn and his dream must have seemed so close that he could hardly fail to grasp it. He did not know that it was already behind him, somewhere back in that vast obscurity beyond the city, where the dark fields of the republic rolled on under the night.

Gatsby believed in the green light, the orgastic future that year by year recedes before us. It eluded us then, but that's no matter—tomorrow we will run faster, stretch out our arms farther. . . . And one fine morning—

So we beat on, boats against the current, borne back ceaselessly into the past.

Discussion

Skimming, Scanning and Basic Comprehension

1. At what time of day is this passage set?
2. What feeling does the narrator think sailors would have felt when they first arrived in America?
3. Next to what type of geographic feature (eg mountain, lake, river, forest) do both Gatsby and Daisy live?
4. Briefly summarise what is happening in the passage.

Identifying Techniques

5. What narrative voice is used in *The Great Gatsby*?
6. What imagery is used to describe Gatsby's dream of being with Daisy?
7. Highlight the examples of assonance in the passage. Underline the consonance.

Text Analysis

8. What effect does stillness and darkness have on the passage? Does it have any symbolic or narrative effect?
9. Time is an important concept in this passage. How does the writer discuss it?

10. What unusual punctuation does Fitzgerald use in the third paragraph? What effect does this have?
11. What does the last line mean? Who are the metaphorical 'boats', and what is the 'current'?

Provoking Opinion

12. The tragedy of Jay Gatsby is chasing a dream that is already behind him. Is it better to keep chasing it, or to give up and move on? Why?
13. Do you have a dream that you would chase for your entire life?
14. This section of *The Great Gatsby* is often listed as one of the best pieces of writing in the English language. Why do you think this is? What are your favourite pieces of writing (in any language)?

A Portrait of the Artist as a Young Man
by James Joyce

Excerpt from Chapter IV:

As he descended the steps the impression which effaced his troubled selfcommunion was that of a mirthless mask reflecting a sunken day from the threshold of the college. The shadow, then, of the life of the college passed gravely over his consciousness. It was a grave and ordered and passionless life that awaited him, a life without material cares. He wondered how he would pass the first night in the novitiate and with what dismay he would wake the first morning in the dormitory. The troubling odour of the long corridors of Clongowes came back to him and he heard the discreet murmur of the burning gasflames. At once from every part of his being unrest began to irradiate. A feverish quickening of his pulses followed and a din of meaningless words drove his reasoned thoughts hither and thither confusedly. His lungs dilated and sank as if he were inhaling a warm moist unsustaining air and he smelt again the warm moist air which hung in the bath in Clongowes above the sluggish turfcoloured water.

Test

1. Which of the following is not utilised in the opening sentence of the passage?
 - a) Consonance
 - b) Assonance
 - c) Alliteration
 - d) Parallelism
 - e) Third person narration

2. The narrator's attitude to starting at a new school might be described as
 - a) nonchalant
 - b) panicked
 - c) eager
 - d) spiteful
 - e) lethargic

3. Memories of his previous school, Clongowes, are triggered by
 - a) smell
 - b) taste
 - c) sound
 - d) touch
 - e) a specific word

4. The repetition of 'warm moist air' in the final line acts to
 - a) highlight the narrator's desire to flee
 - b) emphasise a resurfacing bad memory
 - c) describe the narrator's present surroundings
 - d) suggest the present situation is different from the past
 - e) create a sense of warmth

5. Both the passages from *The Great Gatsby* and *A Portrait of the Artist as a Young Man*
 - a) use heavy religious imagery

- b) are autobiographical
- c) link the present to the past within a character's mind
- d) depict an anger at society
- e) are allegories of the modern world

TASK 2

Write a descriptive scene in which consonance and assonance both feature prominently.

XIV. Metaphor

What Is It?

A metaphor uses the ideas and characteristics of one object or situation to describe another object or situation.

An extended metaphor - one that carries the metaphor to describe more than one idea, or goes into the metaphor in great depth - is called conceit.

Why Use It?

Metaphors can be used to clarify a concept by linking it to another idea that the reader already understands. As well as to purposes of clarity, metaphors can be used to describe something in an unusual way; to create a philosophical point; or simply to make language more interesting.

Metaphors are commonly used in poetry, prose, and advertising.

Basic Examples

When she heard he was single, she pounced on him, trapping him under her paws, refusing to let him go.

Truth is a hurricane, and no matter how strong we build our shelters it shall always break them down and leave us exposed.

TASK 1

Create an example of both a simple metaphor and an extended metaphor.

Metaphor in Literature

As You Like It **by William Shakespeare**

Excerpt from Act II Scene VII
(adapted from Elizabethan English):

Duke Senior: Thou seest we are not all alone unhappy:

This wide and universal theatre
Presents more woeful pageants than the scene
Wherein we play in

Jaques: All the world's a stage
And men and women merely players;
They have their exits and their entrances,
And one man in his time plays many parts
His acts being seven ages. At first the infant,
Mewling and puking in the nurse's arms.
And then the whining school-boy, with his satchel
And shining morning face, creeping like snail
Unwilling to school. And then the lover,
Sighing like furnace, with a woeful ballad
Made to his mistress' eyebrow. Then a soldier,
Full of strange oaths and bearded like the pard,
Jealous in honour, sudden and quick in quarrel,
Seeking the bubble reputation
Even in the cannon's mouth. And then the justice,
In fair round belly with good capon lined,
With eyes severe and beard of formal cut,
Full of wise saws and modern instances;
And so he plays his part. The sixth age shifts
Into the lean and slipper'd pantaloon,
With spectacles on his nose and pouch on side,
His youthful hose, well saved, a world too wide
For his shrunk shank; and his big manly voice,
Turning again toward childish treble, pipes
And whistles in his sound. Last scene of all,
That ends this strange eventful history,
Is second childishness and mere oblivion,
Sans teeth, sans eyes, sans taste, sans everything.

Discussion

Skimming, Scanning and Basic Comprehension

1. Briefly, what is the passage discussing?
2. What are men and women 'merely'?
3. In what way is Jaques's speech divided into two separate parts?

Identifying Techniques

4. What alliteration is used in the passage? Highlight it.
5. Consonance is a common feature within this passage. Underline it.
6. What is the metaphor used in this passage? Is it effective?
7. What literary technique is used in the final line of this passage?

Text Analysis

8. In what way does Duke Senior show positivity?
9. What does Shakespeare mean when he says 'they have their exits and entrances'?
10. What phrases suggest 'the justice' represents a more mature individual than any seen before?
11. What tone is used in the final two lines of the passage?

Provoking Opinion

12. What do you think are the 'seven ages' of life? Is seven the right number?
13. If life is 'a stage', what type of play or story (e.g. comedy, action, romance) would you like your life to be?
14. What other possible metaphors would you give for life?

The Gospel According to John from The Bible

Excerpt from John 6:

So they asked him, "What sign then will you give that we may see it and believe you? What will you do? Our ancestors ate the manna in the wilderness; as it is written: 'He gave them bread from heaven to eat.'"

Jesus said to them, "Very truly I tell you, it is not Moses who has given you the bread from heaven, but it is my Father who gives you the true bread from heaven. For the bread of God is the bread that comes down from heaven and gives life to the world."

"Sir," they said, "always give us this bread."

Then Jesus declared, "I am the bread of life. Whoever comes to me will never go hungry, and whoever believes in me will never be thirsty. But as I told you, you have seen me and still you do not believe. All those the Father gives me will come to me, and whoever comes to me I will never drive away. For I have come down from heaven not to do my will but to do the will of him who sent me. And this is the will of him who sent me, that I shall lose none of all those he has given me, but raise them up at the last day. For my Father's will is that everyone who looks to the Son and believes in him shall have eternal life, and I will raise them up at the last day."

Test

1. Within the passage, bread is used metaphorically to describe
 - a) love
 - b) righteousness
 - c) the Holy Spirit
 - d) Christianity
 - e) eternity
2. 'Whoever comes to me will never go hungry, and whoever believes in me will never be thirsty.' This line suggests that belief in Jesus will
 - a) wash away sin
 - b) provide a path to Heaven
 - c) answer one's prayers
 - d) justify one's life
 - e) feed the soul
3. Whose 'will' does Jesus say he is fulfilling within this passage?
 - a) God's
 - b) John's
 - c) Jesus's
 - d) The common man's
 - e) Moses's
4. What does the final line promise to believers?
 - a) Fortunes within life
 - b) Eternal life in Heaven
 - c) Living on through their children
 - d) A legacy on Earth

e) Recovery from illness

5. What subject is spoken of in directly contrasting ways within the passages from *As You Like It* and *The Gospel According to John*?

- a) The existence of God
- b) The importance of faith
- c) The beauty of art
- d) The purpose of life
- e) The finality of death

TASK 2

Write a short poem or paragraph that uses conceit.

XV. Anaphora

What Is It?

Anaphora is the repeating of the same words or phrases at the beginning of clauses.

Why Use It?

Anaphora adds style and emphasis. It can make writing more memorable, interesting, or push home a relevant point.

It can appear in speeches, poetry, or prose in which literary style is important.

Basic Examples

This era in which we live, this era in which we grow and mature, this era in which we die: it is the only era we will ever know.

You told us you wanted more jobs. We reduced unemployment by 3%. You told us you were tired of handing over your pay cheques to taxmen and governments to waste. We cut taxes across the board. You told us you wanted secure savings plans to ensure you were looked after in your old age. We introduced the government-backed pension in which we match your payments. And now you have voted to say you want us to continue doing what is best for the country. And we are listening. We are listening, and we will deliver.

TASK 1

Create a line of anaphora that could appear in a political speech.

Anaphora in Literature

***The Tyger* by William Blake**

Tyger Tyger, burning bright,
In the forests of the night;
What immortal hand or eye,
Could frame thy fearful symmetry?

In what distant deeps or skies.
Burnt the fire of thine eyes?
On what wings dare he aspire?
What the hand, dare seize the fire?

And what shoulder, & what art,
Could twist the sinews of thy heart?
And when thy heart began to beat,
What dread hand? & what dread feet?

What the hammer? what the chain,
In what furnace was thy brain?
What the anvil? what dread grasp,
Dare its deadly terrors clasp!

When the stars threw down their spears
And water'd heaven with their tears:
Did he smile his work to see?
Did he who made the Lamb make thee?

Tyger Tyger burning bright,
In the forests of the night:
What immortal hand or eye,
Dare frame thy fearful symmetry?

Discussion

Skimming, Scanning and Basic Comprehension

1. Where does the tiger live?
2. 6 body parts are listed in the poem. What are they?
3. What is the basic premise of the poem?

Identifying Techniques

4. The poem uses several rhetorical questions. Underline them.
5. Imagery is used throughout the poem. What similarities are there in the images?
6. What rhyme structure is used in the poem?

7. What anaphora does Blake use in *The Tyger*? Highlight the examples.

Text Analysis

8. Which words create an atmosphere of fear?
9. What do the tiger and the lamb symbolise?
10. The poem makes several references to 'he'. Who is 'he'?
11. One word is changed between the first stanza and the last one. What is the effect of changing this word?

Provoking Opinion

12. Blake writes about the tiger in a fearful way, possibly linking it to evil. Is the tiger a good symbol for this? Can you think of a better symbol for fear and evil?
13. Do you believe in the notion of good and evil? Is there anything you would say is inherently good or inherently evil?
14. The line 'Did he who made the Lamb make thee?' raises a question about god and creation. Why do you think a god would create an animal such as a tiger?

The Flood
by J.M.G. Le Clézio

Excerpt from untitled prologue
(translated from French):

Far beyond the world of peace and quietness, far from that secret paradise where springs gush forth in undisturbed tranquility, a place of murmuring trees, where each light breeze and wasp moves as the fancy takes it; far from the rain drumming down steep roofs and into the gaping maw of the gutters; far beyond all these scarcely-formulated worlds, this flesh-coloured beauty, these innumerable swarming crevasses, these mouths for ever muttering their interminable stories, mingled with breath smelling of food and soda-water - far away and beyond all this there seems to be a weight binding your feet and hands, a weight that tears you away, all trembling and bloody, from any pleasure in life.

Test

1. Which type of personality might the passage be describing?
 - a) Idealistic
 - b) Gung-ho
 - c) Naïve
 - d) Anhedonic
 - e) Worldly

2. Which of the following is not included in the description of life?
 - a) Sexual attraction
 - b) Disgust at other people
 - c) Seasonal rebirth
 - d) Natural beauty
 - e) Tranquility

3. The passage makes heavy use of
 - a) anaphora
 - b) metaphors
 - c) hyperbole
 - d) personification
 - e) onomatopoeia

4. The passage discusses a contrast between
 - a) love and disillusionment
 - b) the physical world and imagination
 - c) morality and sin
 - d) external stimuli and feeling
 - e) fear and safety

5. Both Blake's *The Tyger* and the passage from Le Clezio's *The Flood* discuss
 - a) good and evil
 - b) mental relations to the external world
 - c) the pursuit of happiness
 - d) the corruption of power
 - e) hubris

TASK 2

Write a short poem or speech, or a paragraph, that uses anaphora.

XVI. Analogy

What Is It?

An analogy is the use of one idea, event or relationship to explain another. It is most commonly done by comparing a difficult idea to a simple idea that listener/reader already understands.

Analogies and metaphors are often confused. A metaphor describes an object as if it is another thing, creating a new mental picture. An analogy is a method of explanation or teaching in which an idea that isn't understood is compared to an idea that is already understood.

Note: An analogy that allegory extends to an entire story is called an allegory.

Why Use It?

Analogies are used to help people understand more difficult ideas. They can appear in prose, poetry, and children's literature.

Basic Examples

He looked at her with an instantly bored expression.
“You don't enjoy time with my friends?” she enquired.
“Let me put it like this”, he started. “Spending time with your friends is my version of you having an evening with my mother.”

It was difficult to describe the feeling that ran through him at that moment; it seemed similar to the moment one first rides a bike or swims unassisted, but with some of the joy supplanted by relief. Like being the last kid in the class to kiss someone, and finally it happens, never to be undone and a marvellous line of maturity crossed later than it should.

TASK 1

Write an analogy in which an emotion is described via an example to which a reader can relate.

Analogy in Literature

Epistle to the Romans from The Bible

Excerpt from Romans 7:

Do you not know, brothers and sisters — for I am speaking to those who know the law — that the law is binding on a person only during that person’s lifetime? Thus a married woman is bound by the law to her husband as long as he lives; but if her husband dies, she is discharged from the law concerning the husband. Accordingly, she will be called an adulteress if she lives with another man while her husband is alive. But if her husband dies, she is free from that law, and if she marries another man, she is not an adulteress.

In the same way, my friends, you have died to the law through the body of Christ, so that you may belong to another, to him who has been raised from the dead in order that we may bear fruit for God. While we were living in the flesh, our sinful passions, aroused by the law, were at work in our members to bear fruit for death. But now we are discharged from the law, dead to that which held us captive, so that we are slaves not under the old written code but in the new life of the Spirit.

Discussion

Skimming, Scanning and Basic Comprehension

1. What term is given to a woman who lives with a man who is not her husband, according to the passage?
2. What makes a married woman free from the law of monogamy?
3. What does the passage say has freed people?
4. Is the passage taken from the Old Testament or the New Testament? How do you know?

Identifying Techniques

5. What method of persuasion is used in the piece: ethos, logos, or pathos?
6. What analogy is made between marriage and Christianity?
7. The passage has two paragraphs. Why does it only need two?

Text Analysis

8. What purpose does the the use of dashes have in the first line?
9. In the second paragraph, the term 'him who has been raised from the dead' is used? To whom is this referring?
10. What similarities exist between the structure of the two paragraphs?
11. What is the meaning of the last sentence?

Provoking Opinion

12. The passage alludes to the rules of morality used in traditional Christianity. Do you feel that the Christian idea of seven sins and ten commandments is still relevant today? Would you change any of these?

13. Do you agree with the idea that a person is 'bound' to their marriage unless/until death breaks it?
14. Do you feel that it is fair to read the Bible and other religious texts as literary works? Or do they exist outside the realm of normal literary criticism?

A Study in Scarlet
by Arthur Conan Doyle

Excerpt from Chapter 2:

"I consider that a man's brain originally is like a little empty attic, and you have to stock it with such furniture as you choose. A fool takes in all the lumber of every sort that he comes across, so that the knowledge which might be useful to him gets crowded out, or at best is jumbled up with a lot of other things so that he has a difficulty in laying his hands upon it. Now the skilful workman is very careful indeed as to what he takes into his brain-attic. He will have nothing but the tools which may help him in doing his work, but of these he has a large assortment, and all in the most perfect order. It is a mistake to think that that little room has elastic walls and can distend to any extent. Depend upon it there comes a time when for every addition of knowledge you forget something that you knew before. It is of the highest importance, therefore, not to have useless facts elbowing out the useful ones."

Test

1. The passage describes the human mind's capacity as
 - a) weak
 - b) finite
 - c) burdensome
 - d) unparalleled
 - e) unlimited

2. Which of the following sayings or concepts best describes the 'attic' analogy of the passage
 - a) A gun without a bullet is obsolete
 - b) A candle will burn as long as it has fuel
 - c) Nature does not know its own beauty
 - d) Water will shape itself to whatever vessel it fills
 - e) A gourmet meal should only use quality ingredients

3. What is described as the danger of learning 'useless facts'?
 - a) It wastes your time
 - b) You will ultimately forget them
 - c) There is no way to know if they are correct
 - d) They replace useful knowledge
 - e) Other people will regard you as stupid

4. The pronoun 'he' refers to
 - a) the writer
 - b) the reader
 - c) the general person
 - d) the author
 - e) Sherlock Holmes

5. A criticism of both the given passages from *Epistle to the Romans* and *A Study in Scarlet* could be that they are
 - a) hypocritical

- b) joyless
- c) unbelievable
- d) manipulative
- e) preaching

TASK 2

Write a paragraph using an analogy, in which a difficult concept is put into terms a reader can understand by using comparison.

XVII. Parallelism

What Is It?

Parallelism is a technique of ‘balancing’ sentences (meaning all parts are similar in pattern or structure) by repeating a form or words.

Why Use It?

Parallelism is a device that can make sentences easier to remember, emphasise a point, or simply be used to create an interesting skilful writing style.

It is used in prose, poetry, speeches, and advertising.

Basic Examples

She has a large, red house by the lake, a quick, sexy car in the driveway, and a handsome elegant man on her arm.

At 18 those dull schoolyard ideas had been replaced by glorious university ideals. He fell for a girl with dark hair, then fell for another with red hair. It was a wonderful time, or at least it was until he fell for a girl with blonde hair who broke him and his spirit and his life.

TASK 1

Write a sentence using a complex form of parallelism.

Parallelism in Literature

***A Tale of Two Cities* by Charles Dickens**

Excerpt from Book the First
'Recalled to Life'
Chapter 1
'The Period':

It was the best of times, it was the worst of times, it was the age of wisdom, it was the age of foolishness, it was the epoch of belief, it was the epoch of incredulity, it was the season of Light, it was the season of Darkness, it was the spring of hope, it was the winter of despair, we had everything before us, we had nothing before us, we were all going direct to Heaven, we were all going direct the other way — in short, the period was so far like the present period, that some of its noisiest authorities insisted on its being received, for good or for evil, in the superlative degree of comparison only.

There were a king with a large jaw and a queen with a plain face, on the throne of England; there were a king with a large jaw and a queen with a fair face, on the throne of France. In both countries it was clearer than crystal to the lords of the State preserves of loaves and fishes, that things in general were settled for ever.

Discussion

Skimming, Scanning and Basic Comprehension

1. Which two countries are mentioned in the passage? By association, which two cities do you believe the book involves?
2. What does the writer mean by saying it was both 'the best of times' and 'the worst of times'?
3. Look at each phrase Dickens uses in the opening 'it was' list. What does each description mean?

Identifying Techniques

4. Dickens uses an uncommon narrative voice in the first paragraph. What is it?
5. What parallelism is used in this passage? Underline each example.
6. The text uses many examples of contrast and direct opposites. Why? What is Dickens saying about this time?

Text Analysis

7. How does Dickens compare the age he is describing to the age in which he is writing? Which phrase tells you this?
8. What does the phrase 'being received, for good or for evil, in the superlative degree of comparison only' mean?
9. In the second paragraph, comparisons are made between two nations. In what ways are the two countries similar?
10. The author concludes the second paragraph by stating that 'it was clearer than crystal to the lords of the State preserves of loaves and fishes, that things in general were settled for

ever'. What does this mean? Considering the setting of the book (the start of the French Revolution), why does the author say this?

Provoking Opinion

11. Do you think a generation can be both the best and worst of times? Also considering the other descriptions Dickens uses, how do you feel about the present generation?
12. Many people state the beginning of *A Tale of Two Cities* as one of the best beginnings to a novel written in English. What do you think? Do you like it? Can you think of any other famous openings to books?
13. At the heart of *A Tale of Two Cities* is the notion of class. Do you feel that there is a class system? If so, how do you think the outlook of the classes is the same, and how does it differ, today?
14. *A Tale of Two Cities* notes how, even though they are different countries, there is often a link between the actions of England and France. Do you think that neighbouring countries do influence each other's behaviour, thinking, and state?

Jamila
by Chingiz Aytmatov

Excerpt
(translated from Russian):

I was astounded at the passion and fire of the melody itself. I could not describe it then, nor can I now. Was it just his voice or something more tangible emerging from his very soul that could arouse such emotion in another person, and bring one's innermost thoughts to life?

If only I could recreate his song. It contained few words, yet even without words it revealed a great human soul. I have never heard such singing before or since. This tune was neither Kirgiz nor Kazakh, yet in it was something of both. His music combined the very best melodies of the two unrelated peoples and had woven them into a single, unrepeatable song. It was a song of the mountains and the steppe, first soaring up into the sky like the Kirgiz mountains, then rolling free like the Kazakh steppe.

I listened in amazement. So that's what he's like, I thought. Who would have thought it?

As we crossed the steppe along the soft, beaten track, Daniyar's singing took wing, songs followed one another with astonishing facility. Was he really so gifted? What had happened to him? It was as if he had been saving himself for this very day. His hour had come at last.

And all of a sudden I began to understand the strangeness that made people shrug and mock; his dreaminess; his love of solitude; his silent manner. Now I understood why he sat on the look-out hill of an evening and why he spent a night by himself on the riverbank, why he constantly hearkened to sounds others could not hear and why his eyes would suddenly gleam and his drawn eyebrows twitch. He was a man deeply in love. I felt it was not simply a love for another person, it was somehow an uncommon, expansive love for life and earth. He had kept this love within himself, in his music, in his being. A person with no feeling, no matter how good his voice, could never have sung like that.

Test

1. The passage primarily discusses
 - a) a free spirit
 - b) jealousy
 - c) sibling conflict
 - d) the pastoral lifestyle
 - e) a love affair

2. Which of the following is not used to describe Daniyar's singing?
 - a) A blend of two people's cultures
 - b) Born from a love of life
 - c) Inspired by a great romance
 - d) Revealing a great human soul
 - e) Soaring and rolling

3. The narrator suggests people find Daniyar's typical behavior
- a) arrogant
 - b) warm
 - c) idealistic
 - d) aloof
 - e) patriotic
4. What does the sentence 'His hour had come at last' imply in this passage?
- a) Daniyar was embarrassed of his talent
 - b) The world had been waiting for Daniyar to mature
 - c) This was the best performance Daniyar had ever done
 - d) The narrator could see Daniyar was going to be famous
 - e) Daniyar finally had an opportunity to show his talent
5. Both the passage from *A Tale of Two Cities* and that from *Jamila* use parallelism to
- a) form lists
 - b) explore a character's psychological state
 - c) create an argument
 - d) evoke imagery
 - e) heighten suspense

TASK 2

Write a paragraph in which parallelism is a prominent technique.

XVIII. Euphemism

What Is It?

A euphemism is an inoffensive word or phrase used in place of an offensive, rude or taboo one.

Why Use It?

Euphemisms are generally used to avoid being rude, crude or insensitive. They are used in everyday speech when talking about 'taboo' or sensitive subjects such as death, sex, or toilet habits.

However, some euphemisms themselves are highly suggestive - although they don't say the offensive word, people know exactly what is implied. This manner of euphemism can be used for comical or insulting effect. They are also used to get around censorship laws.

In literature euphemisms can appear in almost any type of writing in which sensitive matters arise and the writer wants to avoid writing particular words. It is also used for comical or controversial pieces where the writer wants people to understand a point but fears saying a particular word might get the work censored.

Basic Examples

"I'm just going to freshen up. Wait for me here, would you?"

Alexander looked at the flowers slowly wilting in front of the headstone. It had been six years since his father had passed on, but the pain and downright anger had not dissipated.

TASK 1

Think of 5 euphemisms for each of the following topics: death, sex, and the going to the toilet.

Euphemism in Literature

***Under Milk Wood* by Dylan Thomas**

Excerpt:

Polly Garter [Singing]: I loved a man whose name was Tom
He was strong as a bear and two yards long
I loved a man whose name was Dick
He was big as a barrel and three feet thick
And I loved a man whose name was Harry
Six feet tall and sweet as a cherry
But the one I loved best awake or asleep
Was little Willy Wee and he's six feet deep.

Oh Tom Dick and Harry were three fine men
And I'll never have such loving again
But little Willy Wee who took me on his knee
Little Willy Wee was the man for me.

Now men from every parish round
Run after me and roll me on the ground
But whenever I love another man back
Johnnie from the Hill or Sailing Jack
I always think as they do what they please
Of Tom Dick and Harry who were tall as trees
But most I think when I'm by their side
Of little Willy Wee who downed and died.

O Tom Dick and Harry were three fine men
And I'll never have such loving again
But little Willy Wee who took me on his knee
Little Willy Weazel was the man for me.

Discussion

Skimming, Scanning and Basic Comprehension

1. What is Polly's song about?
2. Polly's song names six men. What are their names?
3. What has happened to Willy Weazel?

Identifying Techniques

4. What rhyme structure is used in the song?
5. In what narrative voice is the song sung?
6. What parallelism is used?
7. Underline the similes that appear within the piece.

8. The passage uses several euphemisms. Highlight them.

Text Analysis

9. What do you feel the tone of the song is? Why?
10. Although most of the relationships described in the song are in the past tense, which part lets you know the song's narrator is still sexually active?
11. What is the singer's attitude towards love now? Which words or phrases reveal this?

Provoking Opinion

12. Why do people use euphemisms? Why do people not directly say what they mean in some situations?
13. Writers have been known to use euphemisms in order to get around censorship laws. Is it right for a country to censor writers? Why or why not?
14. In the play, the character of Polly reveals a hypocrisy in the townsfolk: an unmarried single mother with obvious sexual desires, she is socially shunned as a 'fallen woman'; however, she is also lusted after because she is young and sexually active. Is Thomas right to suggest our social and personal morality that denies or condemns base urges is based on a lie?
15. As a whole, *Under Milk Wood* describes the sex, lust, stupidity, hypocrisy and gossip that exists beneath the facade of village life. What do you think of small town/village life? Is it different from society in a city?

Ulysses
by James Joyce

Excerpt from Episode 6
'Hades':

The priest closed his book and went off, followed by the server. Corny Kelleher opened the side doors and the gravediggers came in, hoisted the coffin again, carried it out and shoved it on their cart. Corny Kelleher gave one wreath to the boy and one to the brother-in-law. All followed them out of the sidedoors into the mild grey air. Mr Bloom came last, folding his paper again into his pocket. He gazed gravely at the ground till the coffin cart wheeled off to the left. The metal wheels ground the gravel with a sharp grating cry and the pack of blunt boots followed the barrow along the lane of sepulchres.

The ree the ra the ree the ra the roo. Lord. I mustn't lilt here.

- The O'Connell circle, Mr Dedalus said about him.

Mr Power's soft eyes went up the apex of the lofty cone.

- He's at rest, he said, in the middle of his people, old Dan O'. But his heart is buried in Rome. How many broken hearts are buried here, Simon!

- Her grave is over there, Jack, Mr Dedalus said. I'll soon be stretched beside her. Let Him take me whenever He likes.

Test

1. The passage describes a
 - a) funeral
 - b) wake
 - c) death
 - d) reunion
 - e) church service

2. Which euphemism for being dead is used in the passage?
 - a) sleeping
 - b) pushing up the daisies
 - c) passed on
 - d) at rest
 - e) gone to a better place

3. What is the deceased's connection to Rome?
 - a) He died there
 - b) It was his favourite place
 - c) His heart has been buried there
 - d) He had an unfulfilled ambition to visit there
 - e) His family was from there

4. From the final lines of dialogue the reader can understand that Simon is
 - a) married
 - b) widowed
 - c) a bachelor
 - d) gay
 - e) remarried

5. Compared to the euphemisms in the passage from *Under Milk Wood*, those in the passage from *Ulysses*

- a) are more comical
- b) are ruder
- c) cover a more sombre subject
- d) appear more frequently
- e) use more obscure language

TASK 2

Write a dialogue in which the characters discuss an awkward subject using euphemisms.

XIX. Chiasmus

What Is It?

Chiasmus is a statement or question formed by reversing the parts of a sentence.

Why Use It?

Chiasmus can be used to make a sentence more interesting or to emphasise a point.

It is often used in speeches in order to create a memorable piece of rhetoric. It is occasionally used in prose or poetry as a stylistic device.

Basic Examples

Looking at the two burgers on his plate, and the two fat hams that he had for hands, she felt a wave of nauseous disgust.

"One should eat to live, not live to eat", she told him, but he wasn't listening. Soon enough half of the first patty was gone, and a disgusting rim of barbecue sauce rested around his mouth.

The golden leaves of the autumnal foliage glistened in the sunlight. In the distance a slight chattering, and the chatter of a stream rolling over the larger pebbles. This was the sort of scene, clichéd but wonderful, for which he had moved to the shire, a land of honey where peace was beauty, and beauty was peace.

TASK 1

Create a simple adage about an element of life using chiasmus.

The Joker
by Thomas Mann

Excerpt from Chapter 10
(translated from German):

On careful reflection I feel bound to admit that there must be a distinction (sophistical and absurd though it seems) between internal and external happiness. "External happiness"! What in fact is it? There is a certain class of human beings who seem to be the favourites of the gods, whose good fortune is their genius and whose genius is their good fortune: they are the children of light, and with the sun's radiance mirrored in their eyes they move lightly, gracefully, charmingly, playfully through life, admiringly surrounded by everyone, praised and envied and loved by everyone, because even envy cannot bring itself to hate them. But they return the general gaze as rather spoiled children do, with a kind of whimsical irreverent mockery and unclouded goodwill, secure in their good fortune and in their genius, never for a moment entertaining the thought that things might be otherwise...

Discussion

Skimming, Scanning and Basic Comprehension

1. In brief, what is the passage discussing?
2. What is 'their good fortune'?
3. How many different types of punctuation does the writer use in this paragraph?

Identifying Techniques

4. What narrative voice is used in *The Joker*?
5. The passage uses consonance and assonance to help create a rhythm. Underline examples.
6. Highlight the use of chiasmus in the passage.

Text Analysis

7. The writer suggests a conflict at the heart of 'external' happiness. What is it?
8. Why does the author use the phrase 'even envy cannot bring itself to hate them'? What is this suggesting? Considering the sentence that follows, why is this phrase used where it is?
9. How does the writer suggest a lack of gratefulness or reciprocated appreciation, as well as arrogance, from those born fortunate?
10. The theme of light is referred to in the passage. To what is 'light' alluding?

Provoking Opinion

11. Do you agree with the notion that there is a separate external and internal happiness? Why or why not?
12. What do think the writer's attitude is towards people born of 'good fortune'?
13. The passage suggests that some people are 'the favourites of the gods'. Do you agree with the idea of certain people being born with advantages? If so, can those without such advantages overcome the deficit?

14. *The Joker* describes an individual whose life is so easy as to become aimless and, ultimately, the source of depression. Do you feel people must have purpose to be happy? If so, what purpose?

The Importance of Being Earnest
by Oscar Wilde

Excerpt from Act I:

Jack: I have lost both my parents.

Lady Bracknell: Both? To lose one parent may be regarded as misfortune -- to lose both seems like carelessness. Who was your father? He was evidently a man of some wealth. Was he born in what the radical papers call the purple of commerce, or did he rise from the ranks of aristocracy?

Jack: I'm afraid I really don't know. The fact is, Lady Bracknell, I said I had lost my parents. It would be nearer the truth to say that my parents seem to have lost me...I don't actually know who I am by birth. I was...well, I was found.

Lady Bracknell: Found!

Jack: The late Mr. Thomas Cardew, an old gentleman of a very charitable and kindly disposition, found me, and gave me the name of Worthing, because he happened to have a first-class ticket for Worthing in his pocket at the time. Worthing is a place in Sussex. It is a seaside resort.

Lady Bracknell: Where did the charitable gentleman who had a first-class ticket for this seaside resort find you?

Jack [gravely]: In a handbag.

Test

1. Based on the set up in this passage, which of the following plot developments seems most likely?
 - a) Lady Bracknell and Jack begin a relationship
 - b) Jack's real identity is discovered
 - c) Mr. Thomas Cardew returns to find Jack
 - d) Jack finds a baby in a handbag
 - e) Lady Bracknell dies

2. The passage suggests that *The Importance of Being Earnest* is a
 - a) tragedy
 - b) satire
 - c) drama
 - d) comic farce
 - e) romance

3. What is the relevance of the town of Worthing to the scene?
 - a) Jack was born there
 - b) Jack is named after it
 - c) Jack was abandoned there
 - d) Lady Bracknell believes Jack's family is there
 - e) Jack has a ticket to go there

4. 'I said I had lost my parents. It would be nearer the truth to say that my parents seem to have lost me.' This line makes use of
 - a) epithet
 - b) oxymoron
 - c) anthropomorphism

- d) analogy
- e) chiasmus

5. Which of the following is shared by both the passages from *The Joker* and *The Importance of Being Earnest*?

- a) A character feels a sense of disconnect
- b) A protagonist expresses bitterness at those with money
- c) The stage is prepared for conflict
- d) A backstory is questioned by a second character
- e) The writer aims for an amiable amusing tone

TASK 2

Write a poem or a paragraph in which chiasmus appears.

XX. Irony

What Is It?

Irony exists in many forms, all of which generally work around the idea of a thing being one manner on the surface, but actually being the opposite underneath.

Verbal irony: Saying one thing, but actually deliberately meaning a very different, even opposite meaning. Verbal irony has become one of the most confused areas of English. It is different from sarcasm because sarcasm (although it can be funny) is used to belittle others. Verbal irony can often work between two people who are both saying exactly opposite things to what they mean, but both understanding the true meaning, and therefore holding a conversation.

Cosmic irony: When fate (or gods) create situations in which human actions that attempt to make things better actually create sadness or tragedy.

Socratic irony: When Party A pretends to lose or not understand, allowing Party B to keep moving blindly forward until reaching the point Party A has always desired. Essentially, Party B is unaware that they are enabling Party A's plan. This can be done for good (e.g. a teacher feigning ignorance or asking questions until a student reaches the point by himself) or for trickery (e.g. a detective acting clueless until a suspect, in over-confidence, reveals information that undermines themselves).

Situational irony: Making a statement that seems to make sense, but as examples are given to prove it right, it actually becomes obvious that the opposite is actually the truth.

Dramatic irony: Used in literature and movies. The reader/viewer knows something that the character does not, and watches as the character does exactly the opposite of what he/she should be doing. Dramatic irony usually leads to an end point when the character slowly becomes aware of the truth. A common form of dramatic irony is 'tragic irony', in which the characters blindly walk into their own tragedy.

Why Use It?

Irony is used for many reasons. Dramatic, cosmic and tragic irony are used in stories to make a character seem unlucky or destined for a particular fate. Comic and verbal irony can be used for humorous reasons.

Irony is used throughout literature, especially in novels that involve an element of tragedy, or in which characters seem fated by their actions to meet.

Basic Examples

Verbal Irony:

The man with the gun took Walt's wallet and shoes, and - as he turned to leave - offered a short insulting critique of his victim's body mass. Then he was gone. Walt dusted off his clothes as best he could as he rose from the floor, but found the stain on the upper thighs and crotch of his trousers stubborn. The world did not feel as if it could sink any lower in his estimation, yet he was wrong: 30 seconds into his walk back the skies opened.

'This is the best holiday I've ever had' he muttered to himself, as the dye in his socks bled onto his cold wet feet.

Cosmic Irony:

It was that night that Hu recounted his story. He had, he informed us, joined the army because his life was tedious, a fact that quickly became evidently ironic as the long dull hours of trench life beat him and the rest of the squad around the skull.

Socratic Irony:

On hearing the crash, Adam ran into the kitchen. His son was looking at a broken bottle on the floor.

“It wasn’t me” the boy immediately exclaimed. “It was the cat. Mr. Biggles was just here.”

“Don’t lie, Thomas.”

“It really was Mr. Biggles. Really.”

Adam could see in the boy’s face the strain of lying. However, he knew the child would never admit it now that he had declared his innocence.

“Well, let me clear this mess up. We can’t have glass lying around the floor. Can you go get the broom?”

The boy left the room, and duly returned carrying the old broom they kept by the front door.

“Thank you. And I’m sorry I thought it was you. You know you’re a good kid, Thomas. Tell me what you have been up to today.”

The boy’s face picked up, believing the time of accusation was over. He began to speak of his day, his classes, and how Simon had fallen over while carrying his lunch and got peanut butter all over his clothes. His dad agreed that Simon was a fool, but it wasn’t polite to laugh. Some creatures aren’t born clever, but they have their charm, like the cat and its habit for rolling around in the mud.

“Yes, Mr. Biggles really is an idiot.”

“Well, yes. But we don’t laugh at him, do we?”

“Yes we do! Like when he’s chasing birds.”

“Do we laugh at him? No, I don’t think so.”

“Sure we do. You can check: he’s outside chasing birds right now.”

“Hmm. Well, maybe we do. Never catches them, does he? I don’t think I’ve ever seen him get close.” Adam began to chuckle at the idea of the ridiculous cat.

“See, Dad, you’re wrong. What a stupid cat.”

“Well, yes. A stupid cat. But I reckon he must be quite clever on the inside. He just hides it well. For example, how he can chase birds outside right now while also being in the kitchen.”

Slowly the boy began to realise what was happening. It was time for his fallback plan. Thomas began to fake cry.

Situational Irony:

The teacher was fed up with the class using the social network site in class. ‘This has to stop’ he said to himself, and drew up a large poster that he placed on the wall at the back of the class. The poster read: Social Networks are not Real Communication.

By the end of the next week, however, nothing had changed. The students were still glued to their screens. In response, he wrote another line on the poster, making it read: Social Networks are not Real Communication. Join the Real World!

Yet in the next class, the poster went ignored.

‘That’s it!’ the teacher thought. And so it was, later that afternoon, that the teacher found himself on the social network site, talking to his students, complaining about the death of real communication.

Dramatic Irony:

The men sat around the table, the deal confirmed. It merely needed a signature and Zoë Reynolds would be the new station manager.

“Poor girl, she has no idea.”

“She’ll probably cry.”

“It’s horrible. It’ll be sad to see her go.”

Walking past the door at that time, Anthony overheard. At coffee that afternoon he relayed the lines he had heard, unaware of the context.

“This is typical of this company. And you’re sure they were talking about me?” Zoë inquired, a coolness in her voice that seemed sinister.

“You’re the only woman in the company. Who else was it going to be about?”

“Well, if they are going to get rid of me, I don’t see any reason not to leak the Broadman account details to Portway-Stearn. At least they’ll pay me.”

“Are you sure?” Anthony asked. “You’ll be breaking about a dozen laws. You’ll never work in this industry again.”

“What do I care?” Zoë responded. “I’m tired of this nonsense. For seven years I’ve worked here, and worked hard, and got no recognition. Not an iota of respect. And now look at what’s happening? I’m better off out of it.”

And so it was that evening that the would-be new station manager began plotting her own downfall, unaware her boss was visiting florists and gift specialists in preparation of Friday’s announcement.

TASK 1

Think of examples that showcase each of the types of irony.

Irony in Literature

***Slaughterhouse 5* by Kurt Vonnegut**

Excerpt from Chapter 2:

One time on manoeuvres Billy was playing 'A Mighty Fortress is Our God,' with music by Johann Sebastian Bach and words by Martin Luther. It was Sunday morning. Billy and his chaplain had gathered a congregation of about fifty soldiers on a Carolina hillside. An umpire appeared. There were umpires everywhere, men who said who was winning or losing the theoretical battle, who was alive and who was dead.

The umpire had comical news. The congregation had been theoretically spotted from the air by a theoretical enemy. They were all theoretically dead now. The theoretical corpses laughed and ate a hearty noontime meal.

Remembering this incident years later, Billy was struck by what a Tralfamadorian adventure with death that had been, to be dead and to eat at the same time.

Toward the end of manoeuvres, Billy was given an emergency furlough home because his father, a barber in Ilium, New York, was shot dead by a friend while they were out deer hunting. So it goes.

Discussion

Skimming, Scanning and Basic Comprehension

1. What is being described within the first two paragraphs?
2. What do the umpires do?
3. How do the soldiers react to the umpire's news?
4. Why did Billy have to be taken home?

Identifying Techniques

5. Why does the writer mention the music's name, writer, and lyricist?
6. Which events in the passage could be seen as ironic?
7. What type of irony is being used?

Text Analysis

8. How does the writer heighten the contrast between the military exercise and soldiers' reality within the first two paragraphs?
9. The second paragraph suggests a bonding experience for the soldiers. Over what two things could a reader assume they are bonding?
10. What contrast exists between the description of the 'theoretical' deaths and genuine death in the passage?
11. What effect is achieved by the last sentence in the passage?

Provoking Opinion

12. The passage does not describe how Billy felt at the end of it. How do you think he felt?

13. Is it important for new military members to do training, even if it is for events that may never happen or seem absurd?
14. Can you think of an example of this type of irony that has occurred within your own life?

The Metamorphoses
by Ovid

Excerpt from Book the Sixth
Transformation of Arachne into a Spider
(translated from Latin):

This the bright Goddess passionately mov'd,
With envy saw, yet inwardly approv'd.
The scene of heav'nly guilt with haste she tore,
Nor longer the affront with patience bore;
A boxen shuttle in her hand she took,
And more than once Arachne's forehead struck.
Th' unhappy maid, impatient of the wrong,
Down from a beam her injur'd person hung;
When Pallas, pitying her wretched state,
At once prevented, and pronounc'd her fate:
Live; but depend, vile wretch, the Goddess cry'd,
Doom'd in suspence for ever to be ty'd;
That all your race, to utmost date of time,
May feel the vengeance, and detest the crime.

Then, going off, she sprinkled her with juice,
Which leaves of baneful aconite produce.
Touch'd with the pois'nous drug, her flowing hair
Fell to the ground, and left her temples bare;
Her usual features vanish'd from their place,
Her body lessen'd all, but most her face.
Her slender fingers, hanging on each side
With many joynts, the use of legs supply'd:
A spider's bag the rest, from which she gives
A thread, and still by constant weaving lives.

Test

1. The passage primarily describes
 - a) Athena's birth
 - b) a weaving contest
 - c) a council of the Gods
 - d) the death of Arachne
 - e) Arachne's punishment

2. Which of the following is not present in this passage?
 - a) Irony
 - b) Hubris
 - c) Onomatopoeia
 - d) Rhyme
 - e) Pathos

3. The term 'Pallas' to describe Athena is an example of
- a) epithet
 - b) anthropomorphism
 - c) hyperbole
 - d) analogy
 - e) metaphor
4. How does Athena's mood change within the first stanza?
- a) Joy to despair
 - b) Fury to sympathy
 - c) Pride to embarrassment
 - d) Spite to grace
 - e) Humour to mourning
5. Which of the following is present in both *Slaughterhouse Five* and the tale of Arachne?
- a) Dramatic irony
 - b) Socratic irony
 - c) Verbal irony
 - d) Cosmic irony
 - e) Situational irony

TASK 2

Create a short story in which dramatic or cosmic irony plays a role.

Chapter Four

Common Literary Themes

I. Social Alienation

What Is It?

Social alienation is the feeling of detachment from society - a feeling of being an 'outsider' who doesn't connect to normal social behaviour.

What Are Some Common Characteristics?

The most common sign of social alienation as a theme is an isolated main character that does not appear to have any meaningful friendships or connections. This character usually wants to be somewhere else.

Cynicism about society and a general malaise or confusion about circumstances and situations also suggest a character who doesn't belong. This sort of character doesn't want to engage with others.

Characters who do not adhere to normal daily routines or times - such as those who sleep during the day and wander the city at night - are also common.

Sometimes social alienation is experienced by small groups, with two or three characters who only talk to each other and disregard wider society. Stories about social alienation usually occur in city settings, but can exist in the countryside.

How Is It Created?

Use of internal monologues rather than dialogues

Fleeting one-time meetings with strangers that do not turn into friendships

Scenes of alcohol abuse, particular alone

Cynical observations or insults about society

An unhappy character

Alienation in Literature

***The Catcher in the Rye* by J.D. Salinger**

Excerpt from Chapter 12:

I was surrounded by jerks. I'm not kidding. At this other tiny table, right to my left, practically on top of me, there was this funny-looking guy and this funny-looking girl. They were around my age, or maybe just a little older. It was funny. You could see they were being careful as hell not to drink up the minimum too fast. I listened to their conversation for a while, because I didn't have anything else to do. He was telling her about some pro football game he'd seen that afternoon. He gave her every single goddam play in the whole game--I'm not kidding. He was the most boring guy I ever listened to. And you could tell his date wasn't even interested in the goddam game, but she was even funnier-looking than he was, so I guess she had to listen. Real ugly girls have it tough. I feel so sorry for them sometimes. Sometimes I can't even look at them, especially if they're with some dopey guy that's telling them all about a goddam football game. On my right, the conversation was even worse, though. On my right there was this very Joe Yale-looking guy, in a gray flannel suit and one of those flitty-looking Tattersall vests. All those Ivy League bastards look alike. My father wants me to go to Yale, or maybe Princeton, but I swear, I wouldn't go to one of those Ivy League colleges, if I was dying, for God's sake. Anyway, this Joe Yale-looking guy had a terrific-looking girl with him. Boy, she was good-looking. But you should've heard the conversation they were having. In the first place, they were both slightly crooked. What he was doing, he was giving her a feel under the table, and at the same time telling her all about some guy in his dorm that had eaten a whole bottle of aspirin and nearly committed suicide. His date kept saying to him, "How horrible . . . Don't, darling. Please, don't. Not here." Imagine giving somebody a feel and telling them about a guy committing suicide at the same time! They killed me.

Discussion

Skimming, Scanning and Basic Comprehension

1. What is the narrator doing in this passage?
2. Where had the couple been that afternoon?
3. Why does the narrator think 'real ugly girls have it tough'?

Identifying Techniques

4. In what narrative voice is *The Catcher in the Rye* told?
5. What hyperbole is used in the passage? Underline it.
6. What irony exists in 'Joe Yale's' storytelling?

Text Analysis

7. The passage describes two different couples. How do these couples compare?

8. Why does the writer use the term 'Joe Yale'? What type of person is being described?
9. What does the narrator think about 'Joe Yale' types? What evidence in the text supports this?
10. The narrator sees a contrast between the men and women on these dates. What is the contrast?
11. What contrast exists between the dating couples and the narrator?

Theme Exploration

12. How does the writer create a sense of the narrator's social alienation within the passage?

Provoking Opinion

13. The narrator is dismissive of Ivy League universities and students. Do you think that certain organisations create certain types of people?
14. Social alienation and loneliness, across all ages, have been identified as growing problems. What do you think is causing these problems to become more common? How could they be solved?
15. Both the dates are described negatively. Is dating enjoyable?

Wide Sargasso Sea
by Jean Rhys

Excerpt from Part 3:

When night comes, and she has had several drinks and sleeps, it is easy to take the keys. I know now where she keeps them. Then I open the door and walk into their world. It is, as I always knew, made of cardboard. I have seen it before somewhere, this cardboard world where everything is coloured brown or dark red or yellow that has no light in it. As I walk along the passages I wish I could see what is behind the cardboard. They tell me I am in England but I don't believe them. We lost our way to England. When? Where? I don't remember, but we lost it. Was it that evening in the cabin when he found me talking to the young man who brought me my food? I put my arms round his neck and asked him to help me. He said, 'I didn't know what to do, sir.' I smashed the glasses and plates against the porthole. I hoped it would break and the sea come in. A woman came and then an older man who cleared up the broken things on the floor. He did not look at me while he was doing it. The third man said drink this and you will sleep. I drank it and I said, 'It isn't like it seems to be.' - 'I know. It never is,' he said. And then I slept. When I woke up it was a different sea. Colder. It was that night, I think, that we changed course and lost our way to England. This cardboard house where I walk at night is not England.

Test

1. Which of the following does not describe the narrator's reaction to arriving in England?
 - a) Alienated
 - b) Angry
 - c) Disillusioned
 - d) Disorientated
 - e) Engrossed

2. The tone of the passage suggests the narrator is
 - a) envious of the locals
 - b) nervous about her new surroundings
 - c) eager to make friends
 - d) lacking in modesty
 - e) suffering from depression

3. The narrator's isolation is highlighted by
 - a) not knowing the names of other people
 - b) smashing the glasses and plates
 - c) asking others numerous questions
 - d) reminiscing about family back home
 - e) immersing herself in fantasies

4. The use of questions in the passage is to
 - a) emphasise confusion at the situation
 - b) prove others are interested in her background
 - c) create polite but meaningless small talk
 - d) show a keenness to learn about her new environment
 - e) challenge the reader's perception of England

5. Social alienation in both *The Catcher in the Rye* and *Wide Sargasso Sea* manifests itself as
- a) violence against others
 - b) a desire to be elsewhere
 - c) friendship with another social outcast
 - d) hatred or disdain for a person's surroundings
 - e) ennui at the frivolous chatter of locals

II. The Voyeur

What Is It?

Voyeurism is the watching of others, usually including their private moments.

Psychologically, voyeurism is labelled as a sexual-psychological condition, with people being interested or even sexually aroused by the actions of others.

In literature, especially that dealing with unrequited love, there is sometimes ambiguity between a character being too shy to express emotions and being a voyeur.

What Are Some Common Characteristics?

Voyeurism almost always involves scenes in which one character watches another, with the observed character unaware of being watched. It can also include scenes in which a main character then obsesses about a character, or an article left behind by that character, once the watching is finished.

In stories about finding love, slight 'innocent' voyeurism is often included in the build up to the emotional reveal. This is to show one character is mentally or emotionally interested in another.

In horror stories, or describing characters with lustful or wicked intentions, voyeurism is described in less innocent terms. Characters are often more 'creepy' in their obsessions.

How Is It Created?

Scenes in which the author describes watching a character through the eyes of another
The use of detailed descriptions of the watched characters actions
Obsessions and fantasies

The Voyeur in Literature

***The Hunchback of Notre-Dame* by Victor Hugo**

Excerpt from Book 7, Chapter 3
(translated from French):

He was wholly absorbed in goading on his bells, which were all six leaping, each better than the other, and shaking their shining haunches like a noisy team of Spanish mules urged forward by the apostrophisings of the muleteer.

All at once, letting his glance fall between the large slate scales which cover, at a certain height, the perpendicular wall of the belfry, he descried on the Square a young girl fantastically dressed, who stopped, spread out on the ground a carpet on which a little goat came and placed itself, and around whom a group of spectators made a circle. This view suddenly changed the course of his ideas, and congealed his musical enthusiasm as a breath of air congeals melted rosin. He stopped, turned his back to the bells, and crouched behind the slate eaves, fixing on the dancer that thoughtful, tender and softened look which had already astonished the archdeacon on one occasion. Meanwhile, the forgotten bells died away abruptly and all together, to the great disappointment of the lovers of chimes who were listening to the peal in good earnest from off the Pont-au-Change, and who went away dumbfounded, like a dog who has been offered a bone and given a stone.

Discussion

Skimming, Scanning and Basic Comprehension

1. The first paragraph describes Quasimodo's (the hunchback) job. What is it?
2. Where does Quasimodo hide?
3. What is the girl doing when Quasimodo sees her?
4. What does Quasimodo forget about?

Identifying Techniques

5. In what narrative voice is the story being told?
6. What similes are used in the passage?
7. Which of the three persuasion techniques - ethos, logos, and pathos - is being set-up in this passage, to be used later in the story?

Text Analysis

8. Compare the location in which Quasimodo is situated to the place in which the girl is.
9. What medium is used to connect the hunchback to society? Which sentence or phrase confirms this connection exists?
10. Which words tell the reader of Quasimodo's joy in music and sound? Highlight these.
11. Which phrase or sentence relates the idea of Quasimodo's focus shifting?

Theme Exploration

12. In what way is the hunchback ('he') acting as a voyeur in this scene?

Provoking Opinion

13. In your opinion, is Quasimodo's voyeurism innocent or not?
14. In Disney's animated version of *The Hunchback of Notre-Dame*, the ending of the book is changed for younger audiences. Should cartoon versions of texts change the tone or plot in order to appeal to younger audiences?
15. At the heart of *The Hunchback of Notre-Dame* is Esmerelda's romantic choice between a sympathetic but ugly outcast, and a good-looking but egotistical success. If you were given this choice, which would you choose?

Death in Venice
by Thomas Mann

Excerpt from Chapter 3
(translated from German):

An hour passed before it appeared. One had arrived and yet not arrived; there was no hurry, and yet one was impelled by impatience. The young men from Pola had come on deck, no doubt also patriotically attracted by the military sound of bugle calls across the water from the direction of the Public Gardens; and elated by the Asti they had drunk, they began cheering the bersaglieri as they drilled there in the park. But the dandified old man, thanks to his spurious fraternization with the young, was now in a condition repugnant to behold. His old head could not carry the wine as his sturdy youthful companions had done, and he was lamentably drunk. Eyes glazed, a cigarette between his trembling fingers, he stood swaying, tilted to and fro by inebriation and barely keeping his balance. Since he would have fallen at his first step he did not dare move from the spot, and was nevertheless full of wretched exuberance, clutching at everyone who approached him, babbling, winking, snickering, lifting his ringed and wrinkled forefinger as he uttered some bantering inanity, and licking the corners of his mouth with the tip of his tongue in a repellent suggestive way. Aschenbach watched him with frowning disapproval, and once more a sense of numbness came over him, a feeling that the world was somehow, slightly yet uncontrollably, sliding into some kind of bizarre and grotesque derangement. It was a feeling on which, to be sure, he was unable to brood further in present circumstances, for at this moment the thudding motion of the engine began again, and the ship, having stopped short so close to its destination, resumed its passage along the San Marco Canal.

Test

1. Aschenbach views the old drunk in the passage with
 - a) sympathy
 - b) revulsion
 - c) hilarity
 - d) concern
 - e) fear

2. The state of the drunk is seen by Aschenbach as symbolic of
 - a) increasing general social malaise
 - b) Aschenbach's own self-doubt
 - c) the joys of hedonism
 - d) Europe's problematic drinking culture
 - e) the depressing truth of ageing

3. The relationship between the old man and the younger passengers could be described as
 - a) symbiotic
 - b) co-dependent
 - c) mutually destructive
 - d) amorous
 - e) pitiful

4. Aschenbach's role in the scene is

- a) antagonistic
- b) comic relief
- c) narrative
- d) voyeuristic
- e) peacemaker

5. Which of the following best describes the contrast between the observed subjects in the passages from *The Hunchback of Notre-Dame* and *Death in Venice*?

- a) The fast and the furious
- b) Beauty and the beast
- c) The brave and the bold
- d) The quick and the dead
- e) Dumb and dumber

III. Conspiracy

What Is It?

Conspiracy is the creation of a secret plan to achieve a wicked result.

It is often used in thrillers as a plot device, with the hero having to find out and thwart the plan.

What Are Some Common Characteristics?

Conspiracy literature usually begins with an event that does not appear connected to a wider plan.

For stories in which conspiracies are discovered, clues are a major part of the plot. The hero must learn that an evil plan is being put together by an unknown person or group.

Literary conspiracies often involve a central evil 'mastermind'. This character is usually overly ambitious or politically-involved, and already in a position of some wealth or power. Sometimes they are portrayed as sociopathic, albeit not everyone realises this until the end.

Conspirators may be written as lacking trust in people they don't know, surrounded by a small loyal group, or having extreme paranoia. Alternatively, they are normal or positive individuals with a secret life.

How Is It Created?

Mysterious characters

Evil events conducted by unseen or enigmatic characters

The introduction of a morally ambiguous or disingenuous character in a position of wealth or power

Small clues and reveals, including from characters who are in danger and then disappear or die

Slow build up of threat, ending in a climatic scene.

Secret conversations between conspirators

A scene in which the mysterious events and characters are finally tied together to reveal the entire conspiracy

Conspiracy in Literature

***The Thirty-Nine Steps* by John Buchan**

Excerpt from Chapter 1
'The Man Who Died':

He had another drink, and I mixed it for him myself, for I was getting interested in the beggar.

'They can't get him in his own land, for he has a bodyguard of Epirotes that would skin their grandmothers. But on the 15th day of June he is coming to this city. The British Foreign Office has taken to having International tea-parties, and the biggest of them is due on that date. Now Karolides is reckoned the principal guest, and if my friends have their way he will never return to his admiring countrymen.'

'That's simple enough, anyhow,' I said. 'You can warn him and keep him at home.'

'And play their game?' he asked sharply. 'If he does not come they win, for he's the only man that can straighten out the tangle. And if his Government are warned he won't come, for he does not know how big the stakes will be on June the 15th.'

'What about the British Government?' I said. 'They're not going to let their guests be murdered. Tip them the wink, and they'll take extra precautions.'

'No good. They might stuff your city with plain-clothes detectives and double the police and Constantine would still be a doomed man. My friends are not playing this game for candy. They want a big occasion for the taking off, with the eyes of all Europe on it. He'll be murdered by an Austrian, and there'll be plenty of evidence to show the connivance of the big folk in Vienna and Berlin. It will all be an infernal lie, of course, but the case will look black enough to the world. I'm not talking hot air, my friend. I happen to know every detail of the hellish contrivance, and I can tell you it will be the most finished piece of blackguardism since the Borgias. But it's not going to come off if there's a certain man who knows the wheels of the business alive right here in London on the 15th day of June. And that man is going to be your servant, Franklin P. Scudder.'

Discussion

Skimming, Scanning and Basic Comprehension

1. To whom is the narrator talking?
2. What danger may befall Karolides? When, and where?
3. Why is Franklin P. Scudder an important character?

Identifying Techniques

4. What hyperbole is used to express the strength of Karolides's bodyguard?
5. Which term in the final paragraph is used ironically to describe the potential killers?

Text Analysis

6. 'My friends are not playing this game for candy.' What does this phrase mean?
7. Which words or phrases are used in the passage to heighten the sense of danger? Highlight them.
8. The Borgia family is referred to within the passage? Why? What can be learnt about this family from this reference?

Theme Exploration

9. In what way does the author set up the idea of a potential conspiracy? What literary techniques and characters are used?

Provoking Opinion

10. *The Thirty-Nine Steps* has a conspiracy plot involving governments, murder, and treason. Do you feel that the best literary conspiracies are wide-reaching and reach into higher authorities, or small and realistic in scale?
11. *The Thirty-Nine Steps* uses the idea of 'the accidental hero'. Do you know any other books or films that use this idea?
12. Do you think you would enjoy the life of a spy? Why, or why not?

The Secret Agent
by Joseph Conrad

Excerpt from Chapter XIII:

The Professor paused.

"Conceive you this folly, Ossipon? The weak! The source of all evil on this earth!" he continued with his grim assurance. "I told him that I dreamt of a world like shambles, where the weak would be taken in hand for utter extermination."

"Do you understand, Ossipon? The source of all "evil"! They are our sinister masters — the weak, the flabby, the silly, the cowardly, the faint of heart, and the slavish of mind. They have power. They are the multitude. Theirs is the kingdom of the earth. Exterminate, exterminate! That is the only way of progress. It is! Follow me, Ossipon. First the great multitude of the weak must go, then the only relatively strong. You see? First the blind, then the deaf and the dumb, then the halt and the lame — and so on. Every taint, every vice, every prejudice, every convention must meet its doom."

"And what remains?" asked Ossipon in a stifled voice.

"I remain — if I am strong enough," asserted the sallow little Professor, whose large ears, thin like membranes, and standing far out from the sides of his frail skull, took on suddenly a deep red tint. "Haven't I suffered enough from this oppression of the weak?" he continued forcibly. Then tapping the breast-pocket of his jacket: "And yet I am the force," he went on. "But the time! The time! Give me time! Ah! that multitude, too stupid to feel either pity or fear. Sometimes I think they have everything on their side. Everything — even death — my own weapon."

Test

1. The Professor might best be described as a
 - a) people-pleaser
 - b) religious fanatic
 - c) hero of the common man
 - d) narcissistic playboy
 - e) paranoid sociopath

2. The Professor's plan for society is most similar to
 - a) America's Civil Rights Movement
 - b) China's Great Leap Forward
 - c) The Russian Revolution
 - d) Italy's Renaissance
 - e) Nazi Germany's Final Solution

3. From the passage it is possible to surmise that *The Secret Agent* concerns
 - a) detectives
 - b) exploration
 - c) anarchists
 - d) war
 - e) economics

4. "Then tapping the breast-pocket of his jacket: "And yet I am the force," he went on." This line suggests that the Professor

- a) is armed
- b) truly believes in his cause
- c) is mentally ill
- d) has money for his plan
- e) wants Ossipon to join his cause

5. When considered together, *The Thirty-Nine Steps* and *The Secret Agent* show

- a) the dangers of revealing information to strangers
- b) the two different sides of conspiracy plots
- c) the similarities between criminals and crime-solvers
- d) how crime can affect anyone
- e) the changing public opinion towards revolution

IV. War

What Is It?

War literature is writing that has war as a central concept or setting.

War literature is generally based on real wars. However, occasionally fictional conflicts can be used to show the effects of war.

What Are Some Common Characteristics?

War literature generally involves two types of characters: people who are directly involved in the war, and people affected by the war.

Battle scenes may be included in war literature, but often these are omitted and instead characters simply hear news of conflicts and casualties.

The manner in which war affects people personally and emotionally is often a key theme, and therefore ideas such as personal moral conflicts, loss, sacrifice, and stress are included.

Many war books also include post-war elements, such as how lives are put back together or people have been irreversibly damaged despite the arrival of peace.

How Is It Created?

War is established as a setting or background
Conflict affects the characters
Characters must adjust to post-war conditions

Dolce et Decorum Est
by Wilfred Owen

Bent double, like old beggars under sacks,
Knock-kneed, coughing like hags, we cursed through sludge,
Till on the haunting flares we turned our backs
And towards our distant rest began to trudge.
Men marched asleep. Many had lost their boots
But limped on, blood-shod. All went lame; all blind;
Drunk with fatigue; deaf even to the hoots
Of disappointed shells that dropped behind.

GAS! Gas! Quick, boys!-- An ecstasy of fumbling,
Fitting the clumsy helmets just in time;
But someone still was yelling out and stumbling
And floundering like a man in fire or lime.--
Dim, through the misty panes and thick green light
As under a green sea, I saw him drowning.

In all my dreams, before my helpless sight,
He plunges at me, guttering, choking, drowning.

If in some smothering dreams you too could pace
Behind the wagon that we flung him in,
And watch the white eyes writhing in his face,
His hanging face, like a devil's sick of sin;
If you could hear, at every jolt, the blood
Come gargling from the froth-corrupted lungs,
Obscene as cancer, bitter as the cud
Of vile, incurable sores on innocent tongues,--
My friend, you would not tell with such high zest
To children ardent for some desperate glory,
The old Lie: Dulce et decorum est
Pro patria mori.

Note: 'Dulce et decorum est pro patria mori' translates as 'it is sweet and proper to die for one's country'.

Discussion

Skimming, Scanning and Basic Comprehension

1. To what are the soldiers 'deaf'?
2. What happens in the second stanza?
3. What is 'the old lie'?

Identifying Techniques

4. What rhyme structure is used in the poem?
5. How are sights, sounds and smells used to create imagery within each of the poem's three stanzas?
6. Underline the similes used in the poem.

Text Analysis

7. Highlight the words that create a negative tone within the poem.
8. Compare the tones of the three stanzas. How does the mood change within each one?
9. How is the idea of hypocrisy covered in the poem?
10. When the poem says 'If in some smothering dreams you too could pace / Behind the wagon that we flung him in', what is the relationship between the poet and the reader?

Theme Exploration

11. How does Wilfred Owen describe war? On what aspects of it does he concentrate within this poem?

Provoking Opinion

12. 'Dulce et decorum est pro patria mori' is now sometimes referred to as 'The Old Lie'. Do you agree that it is a lie?
13. What other works about war do you know? Do they see war in a positive or negative light?
14. In a world of visual arts, is there a place for war poetry? Is war poetry still effective?

War and Peace
by Leo Tolstoy

Excerpt from Book IX
'1812'
Chapter I
(translated from Russian)

From the close of the year 1811 intensified arming and concentrating of the forces of Western Europe began, and in 1812 these forces—millions of men, reckoning those transporting and feeding the army—moved from the west eastwards to the Russian frontier, toward which since 1811 Russian forces had been similarly drawn. On the twelfth of June, 1812, the forces of Western Europe crossed the Russian frontier and war began, that is, an event took place opposed to human reason and to human nature. Millions of men perpetrated against one another such innumerable crimes, frauds, treacheries, thefts, forgeries, issues of false money, burglaries, incendiarisms, and murders as in whole centuries are not recorded in the annals of all the law courts of the world, but which those who committed them did not at the time regard as being crimes.

What produced this extraordinary occurrence? What were its causes? The historians tell us with naïve assurance that its causes were the wrongs inflicted on the Duke of Oldenburg, the nonobservance of the Continental System, the ambition of Napoleon, the firmness of Alexander, the mistakes of the diplomatists, and so on.

Consequently, it would only have been necessary for Metternich, Rummyantsev, or Talleyrand, between a levee and an evening party, to have taken proper pains and written a more adroit note, or for Napoleon to have written to Alexander: "My respected Brother, I consent to restore the duchy to the Duke of Oldenburg"—and there would have been no war.

We can understand that the matter seemed like that to contemporaries. It naturally seemed to Napoleon that the war was caused by England's intrigues (as in fact he said on the island of St. Helena). It naturally seemed to members of the English Parliament that the cause of the war was Napoleon's ambition; to the Duke of Oldenburg, that the cause of the war was the violence done to him; to businessmen that the cause of the war was the Continental System which was ruining Europe; to the generals and old soldiers that the chief reason for the war was the necessity of giving them employment; to the legitimists of that day that it was the need of re-establishing les bons principes, and to the diplomatists of that time that it all resulted from the fact that the alliance between Russia and Austria in 1809 had not been sufficiently well concealed from Napoleon, and from the awkward wording of Memorandum No. 178. It is natural that these and a countless and infinite quantity of other reasons, the number depending on the endless diversity of points of view, presented themselves to the men of that day; but to us, to posterity who view the thing that happened in all its magnitude and perceive its plain and terrible meaning, these causes seem insufficient. To us it is incomprehensible that millions of Christian men killed and tortured each other either because Napoleon was ambitious or Alexander was firm, or because England's policy was astute or the Duke of Oldenburg wronged. We cannot grasp what connection such circumstances have

with the actual fact of slaughter and violence: why because the Duke was wronged, thousands of men from the other side of Europe killed and ruined the people of Smolénsk and Moscow and were killed by them.

Test

1. The passage gives the impression that the writer believes war is
 - a) heroic
 - b) necessary
 - c) inevitable
 - d) glamorous
 - e) senseless

2. The first paragraph notes that numerous horrific acts were
 - a) completely justified
 - b) deemed justifiable because it was wartime
 - c) covered up by authorities
 - d) avoided by a last-minute ceasefire
 - e) ordered by military leaders

3. The writer notes that responsibility of war in 1812 - and not stopping the war - falls with
 - a) blind faith in patriotism
 - b) leaders and authorities
 - c) the military
 - d) religious fervour
 - e) public apathy

4. Which of the following statements describes an attitude expressed in the passage?
 - a) I shall burn my enemies' cities to the ground
 - b) My enemy's enemy is my friend
 - c) All it takes for evil to triumph is for good men to do nothing
 - d) It's always somebody else's fault
 - e) It's a thin line between love and war

5. What concept do both *Dolce et Decorum Est* and the passage from *War and Peace* share?
 - a) Sometimes conflict is necessary to destroy a greater evil
 - b) It is common people who die in wars fought for the social elite
 - c) Adversity can strengthen the bonds between people
 - d) Patriotism and nationalism are the cause of most wars
 - e) Mankind will never stop killing itself

V. Revolution

What Is It?

Revolution is the overthrowing of governments or authorities by the people. It is a common theme in literature, particularly epics.

The most common revolutions depicted in western literature are the French (1789-1799), Russian (1917), and American (1775-1783). However, other revolutions do appear in literature, including those in Spain, England, and South America.

What Are Some Common Characteristics?

Revolution is generally used as a backdrop to a story, rather than the story itself. However, one or two of the characters will be engaged in the revolution, and all will be affected by the changes revolution brings.

Books with revolution as a setting often include - particularly near the beginning - a sense that social change is coming.

Revolutionary fighting often increases with the building of the main story. It is used as a parallel to the main characters growing concern, emotions, or story.

Common side characters in revolutionary stories are the political idealist, the cruel authority figure, the benevolent authority figure, the working class/peasant victim, and the morally empty opportunist.

How Is It Created?

A scene of injustice against the poor or proletariat that suggests that society is flawed and unfair

Characters with 'chips on their shoulders' about authority who desire change

Characters in power who live well, dismiss the lower classes, and want to keep the status quo

Political discussions between characters

An 'ignition point' at which fighting begins

References to events of revolution elsewhere that build a sense of wider social change

Revolution in Literature

Easter 1916 **by WB Yeats**

Excerpt, Stanza 4:

Too long a sacrifice
Can make a stone of the heart.
O when may it suffice?
That is Heaven's part, our part
To murmur name upon name,
As a mother names her child
When sleep at last has come
On limbs that had run wild.
What is it but nightfall?
No, no, not night but death;
Was it needless death after all?
For England may keep faith
For all that is done and said.
We know their dream; enough
To know they dreamed and are dead;
And what if excess of love
Bewildered them till they died?
I write it out in a verse -
MacDonagh and MacBride
And Connolly and Pearse
Now and in time to be,
Wherever green is worn,
Are changed, changed utterly:
A terrible beauty is born.

Discussion

Skimming, Scanning and Basic Comprehension

1. When did the attempted revolution take place?
2. How did the attempted revolution end?
3. Which four Irish names are mentioned in the stanza?

Identifying Techniques

4. What rhyme structure is used within the poem?
5. What oxymoron is used at the conclusion of the stanza?
6. What euphemism is originally used for death?

Text Analysis

7. What are the first two lines of the stanza suggesting?

8. 'To murmur name upon name': to what names is the poet referring?
9. What 'love' is meant in 'And what excess of love / Bewildered them until they died?'
10. Which lines in the poem say that every Irish nationalist will forever be affected by the events?

Theme Exploration

11. How does the Yeats frame the idea of revolution? What are his feelings about it?

Provoking Opinion

12. Ireland eventually gained independence in 1949 through political means. Do you think the 1916 revolution was worthwhile?
13. In the case of revolution, is a country's government or leader justified in killing its own people?
14. Whilst some revolutions seek a change to an entire country, some are fought in the name of self-autonomy for a region. In your opinion, how should leaders deal with those wanting regional self-autonomy / independence?

Doctor Zhivago
by Boris Pasternak

Excerpt from Chapter 6
(translated from Russian):

Nikolai Nikolaievich burst into the room as impetuously as the wind coming through the open window.

They're fighting in the street, he reported. There is a regular battle between the cadets who support the Provisional Government and the garrison soldiers who support the Bolsheviks. There is skirmishing all over the city. I got into trouble coming here once at the corner of Bolshaia Dmitrovka and once at the Nikitsky Gate. Now you can't get through directly, you have to go around. Hurry up, Yura! Put your coat on, let's go. You've got to see this. This is history. This happens once in a lifetime.

But he stayed talking for a couple of hours. Then they had dinner, and by the time he was ready to go home and was dragging the doctor out, Gordon burst in, in exactly the same way as Nikolai Nikolaievich and with much the same news.

Things had progressed, however. There were new details. Gordon spoke of increasing rifle fire and of passers-by killed by stray bullets. According to him, all traffic had stopped. He got through by a miracle, but now the street was cut off.

Nikolai Nikolaievich refused to believe him and dashed out but was back in a minute. He said bullets whistled down the street knocking chips of brick and plaster off the corners. There was not a soul outside. All traffic had stopped. That week Sashenka caught a cold.

Test

1. Nikolai Nikolaievich's attitude to the events outside is one of
 - a) excitement
 - b) hostility
 - c) fear
 - d) indignation
 - e) ennui

2. The actions of the main characters suggests
 - a) disdain for the working classes
 - b) sympathy for the oppressed
 - c) a social divide between them and the revolutionaries
 - d) anger at the state's actions
 - e) ignorance to what is occurring in the country

3. When Nikolai returns from the street for the second time, his news
 - a) is deemed unbelievable and ridiculed
 - b) causes the doctor to rush outside
 - c) reveals how quickly the situation has developed
 - d) is based purely on hearsay
 - e) simply re-states everything Gordon said

4. The final line is an example of

- a) pathos
- b) bathos
- c) alliteration
- d) hyperbole
- e) cosmic irony

5. Comparing the attitude of the characters in *Doctor Zhivago* to the tone of *Easter 1916*, what change could be said to occur between the beginning and end of a revolution?

- a) Idealistic fervour turns to grim reality
- b) Public apathy changes to widespread unity
- c) Authoritarianism concedes to the need for change
- d) Communism collapses into elitism
- e) Class divides are removed by patriotism

VI. Colonialism

What Is It?

Colonial literature looks at the first encounters between colonialists and native populations. It is usually based on, or written during, real historical events.

Due to the nature of history and colonisation, the majority of colonialist works are written by writers from the colonial power. This does not always have to be the case, but note that many works written by the colonised are classified as 'post-colonial'.

What Are Some Common Characteristics?

The tone of colonial literature generally depends on whether the writer believes the act of colonisation is right, wrong, or morally ambiguous.

Many early works that believed the colonising power superior to the natives would write about the supremacy of a race (often, but not always, Western European). Writing would trumpet the better thinking, organisation, or technology of the colonialists, whilst speaking disparagingly of the locals, often depicting them as 'primitive'. 'Scientific racism' - using pseudoscience to justify racial superiority - is a common part of this.

Another feature of works that support colonialists is the concept of 'the noble savage'. This is a character or civilisation that has not been influenced by the dirtier sides of civilisation, and shows goodness whilst also being seen as socially primitive or outside modern society. Although the initial hope in creating such characters was to try show the purity and decency of indigenous populations, such portrayals are generally seen as being condescending and racist.

Conversely, writers who felt that colonisation was evil or morally wrong may write of 'white man's guilt' (now often shortened to 'white guilt'). This is the feeling of guilt for what one's race or society is inflicting upon others, specifically dealing with how white people treat non-white people. 'White man's guilt' is a controversial notion, with some believing it a psychological effort to use empathy or sympathy for the oppressed to gain sympathy for the self.

How Is It Created?

A powerful race or society arrive in the lands of an indigenous people. The two societies meet, resulting in a conflict of ideas, traditions, or habits. Meetings may result in friendship or conflict.

It is also possible to write colonial literature in the form of an allegory, in which a fictional story serves as a moral equivalent of a genuine event.

Colonialism in Literature

***The Last of the Mohicans* by James Fenimore Cooper**

Excerpt from Chapter 23:

At length one whose hair was beginning to be sprinkled with gray, but whose sinewy limbs and firm tread announced that he was still equal to the duties of manhood, advanced out of the gloom of a corner, whither he had probably posted himself to make his observations unseen, and spoke. He used the language of the Wyandots, or Hurons; his words were, consequently, unintelligible to Heyward, though they seemed, by the gestures that accompanied them, to be uttered more in courtesy than anger. The latter shook his head, and made a gesture indicative of his inability to reply.

“Do none of my brothers speak the French or the English?” he said, in the former language, looking about him from countenance to countenance, in hopes of finding a nod of assent.

Though more than one had turned, as if to catch the meaning of his words, they remained unanswered.

“I should be grieved to think,” continued Duncan, speaking slowly, and using the simplest French of which he was the master, “to believe that none of this wise and brave nation understand the language that the ‘Grand Monarque’ uses when he talks to his children. His heart would be heavy did he believe his red warriors paid him so little respect!”

A long and grave pause succeeded, during which no movement of a limb, nor any expression of an eye, betrayed the expression produced by his remark. Duncan, who knew that silence was a virtue among his hosts, gladly had recourse to the custom, in order to arrange his ideas. At length the same warrior who had before addressed him replied, by dryly demanding, in the language of the Canadas:

“When our Great Father speaks to his people, is it with the tongue of a Huron?”

“He knows no difference in his children, whether the color of the skin be red, or black, or white,” returned Duncan, evasively; “though chiefly is he satisfied with the brave Hurons.”

“In what manner will he speak,” demanded the wary chief, “when the runners count to him the scalps which five nights ago grew on the heads of the Yengeese?”

“They were his enemies,” said Duncan, shuddering involuntarily; “and doubtless, he will say, it is good; my Hurons are very gallant.”

Discussion

Skimming, Scanning and Basic Comprehension

1. In brief, what is occurring in the passage?
2. Which three languages are mentioned in the passage?
3. What happened to the Yengeese people five nights ago?

Identifying Techniques

4. What advantage does the writer get by using a third person narrative?
5. What epithet is used within the passage? Who is it describing?
6. Which questions within the passage could be seen as rhetorical?

Text Analysis

7. What clues are present that suggest this is not the first time the Wyandot have met colonialists?
8. In what way could the passage be accused of removing or ignoring the natives' personalities? Which terms or phrases show this?
9. Which phrases suggest that the colonists already believe they own the land and its people?
10. In what way is Duncan being 'evasive'? Why is he being so?

Theme Exploration

11. In the passage, colonialism has brought different cultures into contact. How does the writer depict the various sides / parties?

Provoking Opinion

12. Is colonialism ever justified? Why do countries do it?
13. The language barrier is a problem for the characters in the passage. Is it better to keep local languages, or have wider-used global languages? Do you think colonialism and globalisation has had a positive or negative effect on language?
14. In the modern world, very few groups of people or tribes remain completely isolated. Is it the responsibility of other cultures to leave them alone? If so, how can this be balanced with the growing demand for resources, space, national boundaries, and money?

Shooting an Elephant **by George Orwell**

Excerpt:

In Moulmein, in Lower Burma, I was hated by large numbers of people — the only time in my life that I have been important enough for this to happen to me. I was sub-divisional police officer of the town, and in an aimless, petty kind of way anti-European feeling was very bitter. No one had the guts to raise a riot, but if a European woman went through the bazaars alone somebody would probably spit betel juice over her dress. As a police officer I was an obvious target and was baited whenever it seemed safe to do so. When a nimble Burman tripped me up on the football field and the referee (another Burman) looked the other way, the crowd yelled with hideous laughter. This happened more than once. In the end the sneering yellow faces of young men that met me everywhere, the insults hooted after me when I was at a safe distance, got badly on my nerves. The young Buddhist priests were the worst of all. There were several thousands of them in the town and none of them seemed to have anything to do except stand on street corners and jeer at Europeans.

All this was perplexing and upsetting. For at that time I had already made up my mind that imperialism was an evil thing and the sooner I chucked up my job and got out of it the better. Theoretically — and secretly, of course — I was all for the Burmese and all against their oppressors, the British. As for the job I was doing, I hated it more bitterly than I can perhaps make clear. In a job like that you see the dirty work of Empire at close quarters. The wretched prisoners huddling in the stinking cages of the lock-ups, the grey, cowed faces of the long-term convicts, the scarred buttocks of the men who had been flogged with bamboos — all these oppressed me with an intolerable sense of guilt. But I could get nothing into perspective. I was young and ill-educated and I had had to think out my problems in the utter silence that is imposed on every Englishman in the East. I did not even know that the British Empire is dying, still less did I know that it is a great deal better than the younger empires that are going to supplant it. All I knew was that I was stuck between my hatred of the empire I served and my rage against the evil-spirited little beasts who tried to make my job impossible. With one part of my mind I thought of the British Raj as an unbreakable tyranny, as something clamped down, in *saecula saeculorum*, upon the will of prostrate peoples; with another part I thought that the greatest joy in the world would be to drive a bayonet into a Buddhist priest's guts. Feelings like these are the normal by-products of imperialism; ask any Anglo-Indian official, if you can catch him off duty.

Test

1. Which of the following emotional and social conflicts is not mentioned by the writer?
- a) He supports the oppressed local population's cause but resents its everyday behaviour
 - b) He has to pretend to like the locals publicly but speak ill of them to his superiors
 - c) He wants to do his job, but knows his job is part of the problem
 - d) He supports the end of the British Empire, but also sees its successors as worse

e) He does not support violence against the local population, but dreams of personally inflicting pain on certain members of it

2. Which of these terms could be applied to an element of Orwell's thinking?

- a) Manifest destiny
- b) 'Little Englander' mentality
- c) White man's guilt
- d) Imperial hypocrisy
- e) Bleeding-heart liberal

3. The piece is written

- a) in retrospect
- b) as an allegory
- c) in third-person
- d) tongue-in-cheek
- e) as a confession

4. The final line suggests which of the following exists in those working for an empire?

- a) Civic pride
- b) Bitter disdain
- c) Patriotic fervour
- d) Unspoken uneasiness
- e) Youthful naïvety

5. Which pair of words best describe the contrasting opinions of colonialism in *The Last of the Mohicans* and *Shooting an Elephant* respectively?

- a) Bonhomie and sadism
- b) Adventure and tragedy
- c) Glory and farce
- d) Gung-hoism and world-weariness
- e) Self-justification and corruption

VII. Post-colonialism

What Is It?

Postcolonial literature is writing by people whose countries or homelands were colonised (the colonisation generally - but not always - done by white western Europeans). It attempts to give a voice to those who were on the receiving end of colonialism.

As well as looking at the act of colonising from the colonised population's point of view, post-colonial literature also speaks of the issues that happened once colonisation was undertaken, such as changes in religion, social status, laws, ruling classes, traditional cultural activities, and language.

What Are Some Common Characteristics?

Postcolonial literature differs from colonial literature in that it gives a voice to the colonised population. This means that the culture, ideas and habits of the indigenous population make up much of the writing.

To highlight the effect colonialism has on the population, it is common to show how the colonised population changes due to the act of being colonised. This often shows the death of traditional ways of life. The tone of such changes is usually seen negatively, but not always: sometimes elements of the traditional life may also be depicted as 'backwards' or in need of improvement.

Another frequently used writing technique is to create a disparity or division between characters who adapt to colonial ways versus those who hold on to the past life.

Identity is a major theme in postcolonial works. Because the population is changed, often forever, by the act of colonisation, writers will often look at what it means to be a person from this area now. Concepts such as changed beliefs and language are identified, as well as sometimes questioning who can claim to be genuinely representing the culture or society.

How Is It Created?

The writer represents an authentic voice

An examination of a society affected by colonialism, told from the colonised point of view.

A timeframe either during or after the event of colonisation.

Social commentary

***Things Fall Apart*
by Chinua Achebe**

Excerpt from Chapter 18:

The young church in Mbanta had a few crises early in its life. At first the clan had assumed that it would not survive. But it had gone on living and gradually become stronger. The clan was worried, but not overmuch. If a gang of efulefu decided to live in the Evil Forest it was their own affair. When one came to think of it, the Evil Forest was a fit home for such undesirable people. It was true they were rescuing twins from the bush, but they never brought them into the village. As far as the villagers were concerned, the twins still remained where they had been thrown away. Surely the earth goddess would not visit the sins of the missionaries on the innocent villagers?

But on one occasion the missionaries had tried to overstep the bounds. Three converts had gone into the village and boasted openly that all the gods were dead and impotent and that they were prepared to defy them by burning all their shrines.

'Go and burn your mothers' genitals' said one of the priests. The men were seized and beaten until they streamed with blood. After that nothing happened for a long time between the church and the clan.

Discussion

Skimming, Scanning and Basic Comprehension

1. Why was the clan not worried about the church at first?
2. Were the three people who insulted the gods foreigners or locals?
3. What brought an end of interaction between the clan and the church 'for a long time'?

Identifying Techniques

4. Where does a rhetorical question appear in the passage?
5. What derogatory epithet, or nickname, is given to the members of the church?

Text Analysis

6. What does the phrase 'overstep the bounds' mean in this case? What does it imply about the previous relationship between the clan and the church?
7. Compare the attitude of the established villagers and the new church. Although they are in conflict, in what ways are they similar?
8. How does the writer show, within this passage, that the local clan is not a completely innocent victim?
9. How is religion portrayed in this passage? Is it positive or negative?

Theme Exploration

10. What common post-colonial literary concepts appear in this passage from *Things Fall Apart*?

Provoking Opinion

11. An incident of violence is mentioned at the end of the passage. Is violence against a colonial group/force merited? What is the best method for dealing with an arriving colonial power?
12. While *Things Fall Apart* laments the idea of colonialism, it also highlights the cultural failings in the colonised. Is it the responsibility of outside cultures to end practices they deem inhumane when seen in another culture?
13. God and religion plays an important part in *Things Fall Apart*, especially when two different sets of beliefs meet. Do you think religion is helpful or a hinderance in conflict situations?
14. What do you think are the biggest losses a local culture potentially faces when a new group arrives? Is co-existence possible?

A Bend in the River
by V.S. Naipaul

Excerpt from Part 2, Chapter 7:

Our ideas of men were simple; Africa was a place where we had to survive. But in the Domain it was different. There they could scoff at trade and gold, because in the magical atmosphere of the Domain, among the avenues and new houses, another Africa had been created. In the Domain Africans - the young men at the polytechnic - were romantic. They were not always present at the parties or gatherings; but the whole life of the Domain was built around them. In the town 'African' could be a word of abuse or disregard; in the Domain it was a bigger word. An 'African' there was a new man whom everybody was busy making, a man about to inherit - the important man that years before, at the lycée, Ferdinand had seen himself as.

In the town, when they were at the lycée, Ferdinand and his friends - certainly his friends - were still close to village ways. When they were off duty, not at the lycée or with people like myself, they had merged into the African life of the town. Ferdinand and Metty - or Ferdinand and any African boy - could become friends because they had so much in common. But in the Domain there was no question of confusing Ferdinand and his friends with the white-uniformed servants.

Ferdinand and his friends had a clear idea of who they were and what was expected of them. They were young men on government scholarships; they would soon become administrative cadets in the capital, serving the President. The Domain was the President's creation; and in the Domain they were in the presence of foreigners who had a high idea of the new Africa. Even I, in the Domain, began to feel a little of the romance of that idea.

Test

1. Which of the following does not describe how people in the Domain see being African?
 - a) An opportunity
 - b) A source of pride
 - c) Forward-looking
 - d) Aspirational
 - e) Historically meaningful

2. Compared to those in the Domain, the town's people view the term 'African' as
 - a) irrelevant
 - b) glorious
 - c) racist
 - d) shameful
 - e) agricultural

3. The passage notes that Ferdinand's behaviour
 - a) switches depending on his surroundings
 - b) is arrogant towards those with whom he was once friends
 - c) is shallowly mimicking the wealthy
 - d) is absurd
 - e) deteriorates when in the company of the powerful

4. Which of the following is not said or implied about the concept of the Domain?

- a) It is manufactured
- b) It is supported by foreigners
- c) The promises it offers for the future can be intoxicating
- d) It is rooted in traditional culture
- e) It alters the way people act socially

5. Both the passages from *Things Fall Apart* and *A Bend in the River* hint at

- a) a naïvety within pre-colonial lifestyles
- b) shallowness born from abandoning old practices
- c) conflict between the traditional and new local culture
- d) the need to revolt against oppression
- e) susceptibility due to a mistrust of local leaders

VIII. Injustice

What Is It?

Injustice is when a person is treated unfairly by society, law, or authorities as the result of an unfortunate event. It includes the imprisonment, execution, blaming or social ostracising of an innocent individual.

What Are Some Common Characteristics?

The most important aspect of literature about injustice is a victim. It is possible to play with how much of a victim the 'victim' character is, but there must be a person (or persons) who receive ill treatment. Often the victim is seen as morally upstanding, thus emphasising how unfair the treatment is.

For injustice to occur, a setting must be built in which the reader would desire or expect justice to happen within a fair world. This could be legal justice, or a show of compassion or mercy. The juxtaposition of what power (either a society or a person) does versus what the reader believes is right creates injustice.

Tales of injustice usually involve a central key event. It is this event that allows the authority figures to punish the innocent individual.

Pathos is a common tool in stories of injustice. This is when the writer appeals to the reader's emotions. Readers are made to feel sympathy for the victim, or anger at the system.

Retribution or revenge on the creators of injustice is a common consequence. However, this is not always used: sometimes, and often in books critical of society or prejudice, injustice is never corrected.

How Is It Created?

The creation or observance of a morally good person

A difficult or unfortunate situation in which the morally good person is trapped by wider society or authority

An accusation against the morally good character

A scene in which society or authority should display kindness or mercy, but instead chooses to convict or punish

Suffering directly caused by the injustice

The Scarlet Letter
by Nathaniel Hawthorne

Excerpt from Chapter 3
'The Recognition':

"You must needs be a stranger in this region, friend," answered the townsman, looking curiously at the questioner and his savage companion, "else you would surely have heard of Mistress Hester Prynne and her evil doings. She hath raised a great scandal, I promise you, in godly Master Dimmesdale's church."

"You say truly," replied the other; "I am a stranger, and have been a wanderer, sorely against my will. I have met with grievous mishaps by sea and land, and have been long held in bonds among the heathen-folk to the southward; and am now brought hither by this Indian to be redeemed out of my captivity. Will it please you, therefore, to tell me of Hester Prynne's—have I her name rightly?—of this woman's offences, and what has brought her to yonder scaffold?"

"Truly, friend; and methinks it must gladden your heart, after your troubles and sojourn in the wilderness," said the townsman, "to find yourself at length in a land where iniquity is searched out and punished in the sight of rulers and people, as here in our godly New England. Yonder woman, Sir, you must know, was the wife of a certain learned man, English by birth, but who had long ago dwelt in Amsterdam, whence some good time ago he was minded to cross over and cast in his lot with us of the Massachusetts. To this purpose he sent his wife before him, remaining himself to look after some necessary affairs. Marry, good Sir, in some two years, or less, that the woman has been a dweller here in Boston, no tidings have come of this learned gentleman, Master Prynne; and his young wife, look you, being left to her own misguidance—"

"Ah!—aha!—I conceive you," said the stranger with a bitter smile. "So learned a man as you speak of should have learned this too in his books. And who, by your favour, Sir, may be the father of yonder babe—it is some three or four months old, I should judge—which Mistress Prynne is holding in her arms?"

"Of a truth, friend, that matter remaineth a riddle; and the Daniel who shall expound it is yet a-wanting," answered the townsman. "Madame Hester absolutely refuseth to speak, and the magistrates have laid their heads together in vain. Peradventure the guilty one stands looking on at this sad spectacle, unknown of man, and forgetting that God sees him."

"The learned man," observed the stranger with another smile, "should come himself to look into the mystery."

"It behoves him well if he be still in life," responded the townsman. "Now, good Sir, our Massachusetts magistracy, bethinking themselves that this woman is youthful and fair, and doubtless was strongly tempted to her fall, and that, moreover, as is most likely, her husband may be at the bottom of the sea, they have not been bold to put in force the extremity of our righteous law against her. The penalty thereof is death. But in their great mercy and tenderness of heart they have doomed Mistress Prynne to stand only a space of three hours on the platform of the pillory,

and then and thereafter, for the remainder of her natural life to wear a mark of shame upon her bosom."

"A wise sentence," remarked the stranger, gravely, bowing his head. "Thus she will be a living sermon against sin, until the ignominious letter be engraved upon her tombstone. It irks me, nevertheless, that the partner of her iniquity should not at least stand on the scaffold by her side. But he will be known—he will be known!—he will be known!"

Discussion

Skimming, Scanning and Basic Comprehension

1. Why is Hester Prynne being punished?
2. What is the punishment being given to Hester Prynne, and how long will it last?
3. Who 'will be known'?

Identifying Techniques

4. What method of persuasion does the New Englander use to justify Hester's punishment to the stranger: ethos, logos, or pathos?
5. Of the three methods of persuasion, which does the writer use to create the idea of injustice?

Text Analysis

6. What derogatory term does the resident New Englander use to describe the Native American?
7. What attitude does the New England resident have towards his area? How does this compare to his attitude towards people from outside, particularly to the south?
8. How does the New Englander justify Hester's punishment?
9. What does the stranger think of Hester's punishment?
10. A different attitude exists towards Hester than to the men in her life. What evidence is there of this?

Theme Exploration

11. In what way does the writer build an idea of injustice against Hester?

Provoking Opinion

12. Hester's silence does not stop her punishment. Do you think it would have been better for her to speak?
13. In some societies and cultures, as in this passage, religion and justice are mixed. Do you think that widely-held religious beliefs should be included within law? Why, or why not?
14. Later in the book there is a level of comeuppance for Hester's persecutors. Is it acceptable for a person guilty of injustice to also suffer injustice?

To Kill a Mockingbird
by Harper Lee

Excerpt from Chapter 21:

Dill was sound asleep, his head on Jem's shoulder, and Jem was quiet. "Ain't it a long time?" I asked him.

"Sure is, Scout," he said happily.

"Well, from the way you put it, it'd just take five minutes."

Jem raised his eyebrows. "There are things you don't understand," he said, and I was too weary to argue.

But I must have been reasonably awake, or I would not have received the impression that was creeping into me. It was not unlike one I had last winter, and I shivered, though the night was hot. The feeling grew until the atmosphere in the courtroom was exactly the same as a cold February morning, when the mockingbirds were still, and the carpenters had stopped hammering on Miss Maudie's new house, and every wood door in the neighborhood was shut as tight as the doors of the Radley Place. A deserted, waiting, empty street, and the courtroom was packed with people. A steaming summer night was no different from a winter morning. Mr. Heck Tate, who had entered the courtroom and was talking to Atticus, might have been wearing his high boots and lumber jacket. Atticus had stopped his tranquil journey and had put his foot onto the bottom rung of a chair; as he listened to what Mr. Tate was saying, he ran his hand slowly up and down his thigh. I expected Mr. Tate to say any minute, "Take him, Mr. Finch..."

But Mr. Tate said, "This court will come to order," in a voice that rang with authority, and the heads below us jerked up. Mr. Tate left the room and returned with Tom Robinson. He steered Tom to his place beside Atticus, and stood there. Judge Taylor had roused himself to sudden alertness and was sitting up straight, looking at the empty jury box.

What happened after that had a dreamlike quality: in a dream I saw the jury return, moving like underwater swimmers, and Judge Taylor's voice came from far away and was tiny. I saw something only a lawyer's child could be expected to see, could be expected to watch for, and it was like watching Atticus walk into the street, raise a rifle to his shoulder and pull the trigger, but watching all the time knowing that the gun was empty.

A jury never looks at a defendant it has convicted, and when this jury came in, not one of them looked at Tom Robinson. The foreman handed a piece of paper to Mr. Tate who handed it to the clerk who handed it to the judge...

I shut my eyes. Judge Taylor was polling the jury: "Guilty... guilty... guilty... guilty..." I peeked at Jem: his hands were white from gripping the balcony rail, and his shoulders jerked as if each "guilty" was a separate stab between them.

Judge Taylor was saying something. His gavel was in his fist, but he wasn't using it. Dimly, I saw Atticus pushing papers from the table into his briefcase. He snapped it shut, went to the court reporter and said something, nodded to Mr. Gilmer, and then went to Tom Robinson and whispered something to him. Atticus put his hand on Tom's shoulder as he whispered. Atticus took his coat off the back of his chair and pulled it over his shoulder. Then he left the courtroom, but not by his

usual exit. He must have wanted to go home the short way, because he walked quickly down the middle aisle toward the south exit. I followed the top of his head as he made his way to the door. He did not look up.

Test

1. As she waits for the jury to return, Scout's feeling could be described as
 - a) admiring
 - b) relaxed
 - c) intrepid
 - d) uneasy
 - e) angry

2. The words 'guilty' might not only describe the jury's verdict, but also
 - a) Jem's belief in Tom Robinson
 - b) Judge Taylor's lack of integrity
 - c) Scout's lack of understanding of the court procedures
 - d) the jury members' consciences
 - e) the reader's preconceptions of the trial's outcome

3. As well as viewing the case as unjust, what key psychological event happens in Jem's mind at the giving of the verdict?
 - a) He realises his ambition is to become a lawyer
 - b) It dawns on him that Tom Robinson had lied to him
 - c) He begins to consider his father, Atticus, is corrupt
 - d) He starts to think that his dreams lie beyond this town
 - e) He learns his father, Atticus, is not superhuman

4. How does Scout sense something is not right with Atticus?
 - a) She sees it in his eyes
 - b) She hears him use bad language for the first time
 - c) She notices his behaviour has changed
 - d) Jem tells her to not talk to him
 - e) People in the courtroom are avoiding him

5. Whereas *The Scarlet Letter* addresses injustice by concentrating on the victim, *To Kill a Mockingbird* looks at it
 - a) through a child's relationship with the world
 - b) by exposing a lawyer's greed
 - c) by showing how authorities weigh the legal system in their favour
 - d) as an illustration of how protecting one's self hurts others
 - e) via real world cases

IX. The Victim's Voice

What Is It?

The victim's voice is the story of suffering, as told by the victim. It can apply to individuals who have suffered a particular and personal injustice or event (domestic violence, rape, torture, etc.), or to victims of wider suffering, injustice or evil (such as victims of war, political oppression, torture campaigns, genocide).

What Are Some Common Characteristics?

The most common type of literature in which victims speak out involves large and atrocious acts by governments, authorities, or institutions.

Suffering is almost always a key part of victims' stories. Imprisonment, beatings, fear, intimidation and/or killings are generally included. The lack of escape - often because the system is the tool being used to create the suffering - is also included.

Literature depicting the victim's voice is usually autobiographical, as this is more authentic and persuasive. However, this is not always the case, particularly when the victims are unable to speak for themselves due to oppression, lack of opportunity, or death, and so a surrogate writer is used.

Victims' writing can be incredibly personal and emotionally difficult to read. However, the intention is often to reveal wider social truths and injustices. The strength of the human spirit in times of suffering is sometimes a connected theme.

How Is It Created?

Exposition in which the narrator's pre-incident life, social background, and any relevant political or social changes are introduced and established

One or many incidents in which acts of evil are inflicted upon the narrator or people around the narrator

The physical or psychological suffering these acts cause

The Diary of a Young Girl
by Anne Frank

Excerpt
October 9th, 1942
(translated from Dutch):

Dearest Kitty,

Today I have nothing but dismal and depressing news to report. Our many Jewish friends and acquaintances are being taken away in droves. The Gestapo is treating them very roughly and transporting them in cattle-trucks to Westerbork, the big camp in Drenthe to which they're sending all the Jews. Miep told us about someone who'd managed to escape from there. It must be terrible in Westerbork. The people get almost nothing to eat, much less to drink, as water is available only one hour a day, and there's only one lavatory and sink for several thousand people. Men and women sleep in the same room, and women and children often have their heads shaved. Escape is almost impossible; many people look Jewish, and they are branded by their shorn heads.

If it's that bad in Holland, what must it be like in those faraway and uncivilized places where the Germans are sending them? We assume that most of them are being murdered. The English radio says they're being gassed. Perhaps that's the quickest way to die.

I feel terrible. Miep's accounts of these horrors are so heartrending, and Miep is also very distraught. The other day, for instance, the Gestapo deposited an elderly, crippled Jewish woman on Miep's doorstep while they set off to find a car. The old woman was terrified of the glaring searchlights and the guns firing at the English planes overhead. Yet Miep didn't dare let her in. Nobody would. The Germans are generous enough when it comes to punishment.

Bet is also subdued. Her boyfriend is being sent to Germany. Every time the planes fly over, she's afraid they're going to drop their entire bomb load on Bertus's head. Jokes like 'Oh, don't worry, they can't all fall on him' or 'One bomb is all it takes' are hardly appropriate in this situation. Bertus is not the only one being forced to work in Germany. Trainloads of young men depart daily. Some of them try to sneak off the train when it stops at a small station, but only a few manage to escape unnoticed and find a place to hide.

But that's not the end of my lamentations. Have you ever heard the term 'hostages'? That's the latest punishment for saboteurs. It's the most horrible thing you can imagine. Leading citizens - innocent people - are taken prisoner to await their execution. If the Gestapo can't find the saboteur, they simply grab five hostages and line them up against the wall. You read the announcements of their death in the paper, where they're referred to as 'fatal accidents'.

Fine specimens of humanity, those Germans, and to think I'm actually one of them! No, that's not true, Hitler took away our nationality long ago. And besides, there are no greater enemies on earth than the Germans and the Jews.

Yours, Anne

Discussion

Skimming, Scanning and Basic Comprehension

1. What is Westerbork?
2. Why did Miep not let the old woman into her house?
3. What is Bet's boyfriend's name?

Identifying Techniques

4. How does first person narration help the passage?
5. To what do the euphemisms 'hostages' and 'fatal accidents' refer?
6. Anne Frank's diary states the horrors of the situation. In what way is ethos present? In what way logos? In what way pathos?
7. What examples of sarcasm does the writer use?

Text Analysis

8. As well as physical torture and death, the passage describes psychological torture. What manners of psychological torture are described?
9. 'The English radio says they're being gassed. Perhaps that's the quickest way to die'. What do you think Anne Frank's opinion of being gassed is?
10. The temptation to make 'gallow's humour' jokes about Bet's boyfriend are ignored. Why?
11. In the final paragraph, Anne reflects on the fact she is German and Jewish. What are her feelings about this?

Theme Exploration

12. In what ways does Anne Frank represent the voice of a victim?

Provoking Opinion

13. Anne Frank began writing her diary after people were asked to write down their experiences of the war and she received a diary for her 13th birthday. Why is it important that people write about their experiences?
14. Anne Frank called her diary 'Kitty'. Why do you think she named the book?
15. As well as the atrocities of war, Anne Frank's diary includes discussions, jokes, arguments with family members and the other people in hiding, and thoughts about puberty and growing up. Why are these elements also important for the book?
16. The Anne Frank House is now one of the most visited destinations in the Netherlands. Some have said it is a necessary reminder of the evils of the time. Others have said it creates a hero of one person, leaving other victims overlooked. What is your opinion of remembering a 'famous victim'?

To the Edge of the Sky
by Gao Anhua

Excerpt from Chapter 15
'Digging Out the 5.16 Elements':

Our factory revolutionary committee hastened to form a leading 3.20 Group in its headquarters and a subordinate 3.20 Group in every company. The old class enemies who had been or were currently in detention were the first to be branded 5.16 Elements. They were forced, by the worst possible methods, to 'confess' and to name as many people as possible. It wasn't enough for them to name a few: the list had to be a long one. At first nobody confessed, so the 3.20 Group took turns to interrogate their prisoners twenty-four hours a day. If a prisoner dozed off, the interrogator dropped eucalyptus oil into his or her eyes. The terrible pain ensured that the victim did not fall asleep again. Punching, kicking and worse were inflicted on the prisoners constantly until they were prepared to confess to anything. The tormentors triumphantly displayed the false confessions, with each group trying to outdo the rest in the number extracted. Those named in the confessions were taken into detention and the campaign snowballed. In less than a month, several hundred 5.16 Elements were dug out in our factory. The same thing was going on all over China.

Human dignity was non-existent. If prisoners complained of being hungry, they were made to eat sewage. It was rumoured that when they asked for water, their nostrils were sliced open and urine was poured into their lungs. When they coughed up blood, the only thing they heard was laughter. It was easy to believe such stories as we watched the bundles of wretched bloodstained humanity being paraded before us at the meetings. We heard daily of those who had died in detention.

Production halted again in our factory. Every day we had meetings or mass rallies to listen to the latest confessions. After a while a strange thing happened: those taken in for questioning began to name the members of the 3.20 Group themselves! And so in seconds their status changed from victimizer to victim. Nobody was safe and we all went about our daily lives in fear. Nobody knew what would happen to them from one hour to the next. It was the time when the 'Red Terror' spread over China.

Test

1. Which phrase best describes the actions in the passage?
 - a) Revenge
 - b) Rebellion
 - c) Blind justice
 - d) Witch hunt
 - e) Carpe diem

2. The term 'confess' is placed in inverted commas to suggest
 - a) the accused were certainly guilty
 - b) the confessions were forced and therefore not genuine
 - c) the findings were preliminary before going to a genuine court
 - d) the accusers were more interested in punishment than law

- e) the government had ordered a percentage of people be found guilty
3. 'Those named in the confessions were taken into detention and the campaign snowballed.'
The use of the word 'snowballed' suggests the campaign
- a) became more violent
 - b) was met with hostility
 - c) was a farce
 - d) quickly escalated
 - e) fell apart
4. The epithet given to this period suggests the predominant feeling at the time was
- a) fear
 - b) anger
 - c) excitement
 - d) hope
 - e) comradeship
5. Both the accounts in *The Diary of a Young Girl* and *To the Edge of the Sky* mix firsthand experience with
- a) fictional stories
 - b) statistical proof
 - c) official documents
 - d) comparisons to other conflicts
 - e) secondhand reports

X. Utopia

What Is It?

A utopia is an ideal society. Utopian literature is when a writer describes a perfect society, usually as a way of making a political, social or economic point. However, sometimes utopias are used to emphasise ideas such as Heaven or dreams.

What Are Some Common Characteristics?

Utopian literature often involves a visitor arriving in a society and then discussing or describing the system and behaviours that are in place. Alternatively, utopias can be visited in dreams, fantasies, or even death.

When writers are using utopias to make a point about society, they often refer to and detail specific institutes, ideas or laws within the utopia so that the reader can compare them to modern society.

If a utopia is being used to show an idea such as Heaven or a dream, then adjective-heavy descriptions are common.

How Is It Created?

Creation of a foreign land, usually by someone visiting it

Descriptions of perfect or peaceful situations, behaviour or law

Can involve discussions between characters as to how the society is made

Utopia in Literature

Kubla Khan
by Samuel Taylor Coleridge

In Xanadu did Kubla Khan
A stately pleasure dome decree:
Where Alph, the sacred river, ran
Through caverns measureless to man
Down to a sunless sea.
So twice five miles of fertile ground
With walls and towers were girdled round:
And there were gardens bright with sinuous rills,
Where blossomed many an incense-bearing tree;
And here were forests ancient as the hills,
Enfolding sunny spots of greenery.

But oh! that deep romantic chasm which slanted
Down the green hill athwart a cedarn cover!
A savage place! as holy and enchanted
As e'er beneath a waning moon was haunted
By woman wailing for her demon lover!
And from this chasm, with ceaseless turmoil seething,
As if this earth in fast thick pants were breathing,
A mighty fountain momently was forced:
Amid whose swift half-intermitted burst
Huge fragments vaulted like rebounding hail,
Or chaffy grain beneath the thresher's flail:
And 'mid these dancing rocks at once and ever
It flung up momently the sacred river.
Five miles meandering with a mazy motion
Through wood and dale the sacred river ran,
Then reached the caverns measureless to man,
And sank in tumult to a lifeless ocean:
And 'mid this tumult Kubla heard from far
Ancestral voices prophesying war!

The shadow of the dome of pleasure
Floated midway on the waves;
Where was heard the mingled measure
From the fountain and the caves.
It was a miracle of rare device,
A sunny pleasure-dome with caves of ice!
A damsel with a dulcimer
In a vision once I saw;
It was an Abyssinian maid,
And on her dulcimer she played,

Singing of Mount Abora.
Could I revive within me
Her symphony and song,
To such a deep delight 'twould win me,
That with music loud and long,
I would build that dome in air,
That sunny dome! those caves of ice!
And all who heard should see them there,
And all should cry, Beware! Beware!
His flashing eyes, his floating hair!
Weave a circle round him thrice,
And close your eyes with holy dread,
For he on honey-dew hath fed,
And drunk the milk of Paradise.

Discussion

Skimming, Scanning and Basic Comprehension

1. Briefly, what do each of the three stanzas describe?
2. How large is the area covered by Xanadu?
3. Of which mountain does the maid sing?

Identifying Techniques

4. Which simile is used to describe the fountain of water in the second stanza?
5. How do the rhyme structures of the different stanzas differ?
6. What assonance and consonance are used in the first two lines?

Text Analysis

7. Which phrase in the first two lines state Xanadu as a utopia?
8. The poem is often read as a metaphor for the imagination and creativity process. Which ideas or phrases help establish this reading?
9. Compare the first and second stanzas. What changes between the two?
10. Although a 'utopia', Xanadu has 'wild' elements to it. What ideas or phrases suggest the wilder nature of this utopia?

Theme Exploration

11. How is Kubla Khan's effort at building a utopia described? Is he successful?

Provoking Opinion

12. Is it possible to create a man-made utopia?
13. The poem is seen as a metaphor for the imagination and creativity. What do you feel would be a good metaphor for the creative process?
14. Coleridge said that the idea of the poem came to him in a dream, but he was disturbed in the morning when writing it and therefore forgot some lines. When is a work of art 'finished'?
15. What is your idea of utopia?

Utopia
by Thomas More

Excerpt from Book 2
(translated from Latin):

Under such a system, there's bound to be plenty of everything, and, as everything is divided equally among the entire population, there obviously can't be any poor people or beggars. Each town, you remember, sends three representatives to the annual Liewalk, or Parliament, at Aircastle. There they collect details of the year's production, and as soon as it's clear which products are plentiful in each area, and which are in short supply, they arrange for a series of transfers to equalize distribution. These transfers are one-way transactions, requiring nothing in return - but in practice the free gifts that Town A makes to Town B are balanced by the free gifts that it receives from Town C. So the whole island is like one big household.

Test

1. The political system described in the passage most resembles
 - a) free market capitalism
 - b) democratic socialism
 - c) feudalism
 - d) established monarchy
 - e) meritocracy

2. Within the passage, the responsibility for equal distribution relies on
 - a) farmers
 - b) lawyers
 - c) town planners
 - d) politicians
 - e) charity

3. The narrator's tone in describing the system is
 - a) envious
 - b) sardonic
 - c) reverent
 - d) distrustful
 - e) flippant

4. 'So the whole island is like one big household.' In the context of the passage, this line suggests that people in households
 - a) have individual roles that help the overall unit function
 - b) are the opposite to political systems
 - c) control goods distribution
 - d) are irrelevant in building societies
 - e) are role models for the political powers

5. Both *Kubla Khan* and *Utopia* make use of which style of narrator?
 - a) Unreliable
 - b) Objective observer
 - c) Second person
 - d) Heroic protagonist

e) Comic

XI. Dystopia

What Is It?

A dystopia is a nightmare society.

In literature, dystopias tend to be societies that have followed a path that has led to ideas such as self-oppression, authoritarian rule, or farcical expectations of behaviour, rather than simply being a description of hell.

What Are Some Common Characteristics?

Dystopias involve a complete social nightmare, and so a wide social structure is described with many people complicit in or unaware of the disaster. In many cases characters actually believe they are living in a utopia due to brainwashing, deliberate ignorance, or misguided faith.

Quite often a central authority or idea exists in the society around which the citizens can fool themselves. This authority or idea is often the catalyst for punishing those who try to go against the system.

Concepts such as hypocrisy, injustice, mass idiocy, and fear are frequently used (often with many in the society deliberately ignoring these negative traits) to show the failures of the system.

Many dystopian novels choose to concentrate on a protagonist having an awakening and then trying to break through the appalling social system. This may or may not succeed. The juxtaposition between the character's want for escape and the society that prevents it is a useful tool for emphasising the horrors of the society.

How Is It Created?

Description of a system or society whose behaviour seems self-defeating
Extrapolation of the central belief or authority to ludicrous or horrifying ends
Punishment or outcasting for those who go against the belief
A protagonist who realises the flaws of the system and tries to fight it
Conflict between the protagonist and the system

We
by Yevgeny Zamyatin

Excerpt from 'Third Entry'
(translated from Russian):

As schoolchildren we all read (perhaps you have, too) that greatest literary monument to have come down to us from ancient days — "The Railway Guide." But set it side by side with our Table, and it will be as graphite next to a diamond: both consist of the same element — carbon — yet how eternal, how transparent is the diamond, how it gleams! Whose breath will fail to quicken as he rushes clattering along the pages of "The Railway Guide"? But our Table of Hours! Why, it transforms each one of us into a figure of steel, a six-wheeled hero of a mighty epic poem. Every morning, with six-wheeled precision, at the same hour and the same moment, we — millions of us — get up as one. At the same hour, in million-headed unison, we start work; and in million-headed unison we end it. And, fused into a single million-handed body, at the same second, designated by the Table, we lift our spoons to our mouths. At the same second, we come out for our walk, go to the auditorium, go to the hall for Taylor exercises, fall asleep....

I shall be entirely frank: even we have not yet found an absolute, precise solution to the problem of happiness. Twice a day, from sixteen to seventeen, and from twenty-one to twenty-two, the single mighty organism breaks up into separate cells; these are the Personal Hours designated by the Table. In these hours you will see modestly lowered shades in the rooms of some; others will walk with measured tread along the avenue, as though climbing the brass stairs of the March; still others, like myself now, are at their desks. But I am confident — and you may call me an idealist and dreamer — I am confident that sooner or later we shall fit these Personal Hours as well into the general formula. Some day these 86,400 seconds will also be entered in the Table of Hours.

I have read and heard many incredible things about those times when people still lived in a free, i.e., unorganized, savage condition. But most incredible of all, it seems to me, is that the state authority of that time — no matter how rudimentary — could allow men to live without anything like our Table, without obligatory walks, without exact regulation of mealtimes, getting up and going to bed whenever they felt like it. Some historians even say that in those times the street lights burned all night, and people walked and drove around in the streets at all hours of the night.

Try as I may, I cannot understand it. After all, no matter how limited their intelligence, they should have understood that such a way of life was truly mass murder — even if slow murder. The state (humaneness) forbade the killing of a single individual, but not the partial killing of millions day by day. To kill one individual, that is, to diminish the total sum of human lives by fifty years, was criminal. But to diminish the sum of human lives by fifty million years was not considered criminal. Isn't that absurd? Today, any ten-year-old will solve this mathematical-moral problem in half a minute. They, with all their Kants taken together, could not solve it (because it never occurred to any of the Kants to build a

system of scientific ethics, i.e., ethics based on subtraction, addition, division, and multiplication).

And wasn't it absurd that the state (it dared to call itself a state!) could leave sexual life without any semblance of control? As often and as much as anyone might wish. . . . Totally unscientific, like animals. And blindly, like animals, they bore their young. Isn't it ridiculous: to know agriculture, poultry-breeding, fish-breeding (we have exact information that they knew all this), yet fail to go on to the ultimate step of this logical ladder - child-breeding; fail to establish such a thing as our Maternal and Paternal Norms.

Discussion

Skimming, Scanning and Basic Comprehension

1. What is the name of the book that this society most treasures as a sacred text?
2. How many personal hours do people get in this society?
3. What name is given to thinkers from the past?

Identifying Techniques

4. What narrative voice is used in *We*?
5. What analogy is used to describe the difference between the two books that are discussed?
6. Rhetorical questions appear in the first, fourth and final paragraphs. What is the difference between them?

Text Analysis

7. What attitude does the narrator have towards the old society? Provide evidence from the passage.
8. Rather than a dystopia, the narrator believes his society to be a utopia. What evidence is there of this?
9. In what ways are numbers important to this society?
10. What examples of thinking and acting en masse are included within the passage?
11. In what way is the state talked about within the passage?

Theme Exploration

12. How does the author create the notion of a dystopia within this passage? What ideas are used or expressed that show a nightmare society?

Provoking Opinion

13. Is it possible to plan happiness?
14. What elements of *We*'s dystopia do you see in the modern world?
15. Dystopian books take society to extreme ends. However, do people need parts of their lives controlled for them? If so, which parts?

Nineteen Eighty-Four
by George Orwell

Excerpt from Chapter 17:

A Party member lives from birth to death under the eye of the Thought Police. Even when he is alone he can never be sure that he is alone. Wherever he may be, asleep or awake, working or resting, in his bath or in bed, he can be inspected without warning and without knowing that he is being inspected. Nothing that he does is indifferent. His friendships, his relaxations, his behaviour towards his wife and children, the expression of his face when he is alone, the words he mutters in sleep, even the characteristic movements of his body, are all jealously scrutinized. Not only any actual misdemeanour, but any eccentricity, however small, any change of habits, any nervous mannerism that could possibly be the symptom of an inner struggle, is certain to be detected. He has no freedom of choice in any direction whatever. On the other hand his actions are not regulated by law or by any clearly formulated code of behaviour. In Oceania there is no law. Thoughts and actions which, when detected, mean certain death are not formally forbidden, and the endless purges, arrests, tortures, imprisonments, and vaporizations are not inflicted as punishment for crimes which have actually been committed, but are merely the wiping-out of persons who might perhaps commit a crime at some time in the future. A Party member is required to have not only the right opinions, but the right instincts. Many of the beliefs and attitudes demanded of him are never plainly stated, and could not be stated without laying bare the contradictions inherent in Ingsoc. If he is a person naturally orthodox (in Newspeak a good-thinker), he will in all circumstances know, without taking thought, what is the true belief or the desirable emotion. But in any case an elaborate mental training, undergone in childhood and grouping itself round the Newspeak words crimestop, blackwhite, and doublethink, makes him unwilling and unable to think too deeply on any subject whatever.

A Party member is expected to have no private emotions and no respites from enthusiasm. He is supposed to live in a continuous frenzy of hatred of foreign enemies and internal traitors, triumph over victories, and self-abasement before the power and wisdom of the Party. The discontents produced by his bare, unsatisfying life are deliberately turned outwards and dissipated by such devices as the Two Minutes Hate, and the speculations which might possibly induce a sceptical or rebellious attitude are killed in advance by his early acquired inner discipline. The first and simplest stage in the discipline, which can be taught even to young children, is called, in Newspeak, crimestop. Crimestop means the faculty of stopping short, as though by instinct, at the threshold of any dangerous thought. It includes the power of not grasping analogies, of failing to perceive logical errors, of misunderstanding the simplest arguments if they are inimical to Ingsoc, and of being bored or repelled by any train of thought which is capable of leading in a heretical direction. Crimestop, in short, means protective stupidity. But stupidity is not enough. On the contrary, orthodoxy in the full sense demands a control over one's own mental processes as complete as that of a contortionist over his body. Oceanic society rests ultimately on the belief that Big Brother is omnipotent and that the Party is infallible. But since in reality Big Brother is not omnipotent and the party is not infallible, there

is need for an unwearying, moment-to-moment flexibility in the treatment of facts. The keyword here is blackwhite. Like so many Newspeak words, this word has two mutually contradictory meanings. Applied to an opponent, it means the habit of impudently 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 this. But it means also the ability to believe that black is white, and more, to know that black is white, and to forget that one has ever believed the contrary. This demands a continuous alteration of the past, made possible by the system of thought which really embraces all the rest, and which is known in Newspeak as doublethink.

Test

1. The tone of the passage is generally
 - a) belligerent
 - b) hopeful
 - c) political
 - d) melodramatic
 - e) morose

2. In the first paragraph, the term 'inner struggle' refers to
 - a) sections of the party seeking control
 - b) a person privately questioning or doubting the system
 - c) clandestine punishments of rebels
 - d) the ambiguity of law
 - e) the contrasts between the attitudes of children and adults

3. The passage suggests children are
 - a) skeptical of the system
 - b) deemed unimportant to the party's success
 - c) told to report their parents' actions
 - d) the only way to break the status quo
 - e) inculcated into desired behaviour

4. Which of the following is not directly tied to the term 'blackwhite' within the final paragraph?
 - a) Claiming opponents are liars
 - b) Lying when the party demands it
 - c) Believing completely contradictory facts
 - d) Constant historical revisionism
 - e) Exaggerating news reports

5. As well as fear, both the dystopias described in the given passages of *We* and *Nineteen Eighty-Four* rely heavily on
 - a) military deterrents
 - b) financial incentives for supporting the state
 - c) self-regulating populations
 - d) imprisonment of journalists
 - e) state-controlled judges

XII. The African American Voice

What Is It?

African American literature is a broad term given to writing done by African Americans that looks at the lives of people of colour within America (and may pre-date the formation of the USA).

Although there is a tendency to think African American literature relates mostly to tales of slavery, it actually includes ideas of spirituality, religion, inequality, identity, trying to find a place in the modern world, and many other depictions of life and facets of culture for African Americans.

African American literature can be fact (including essays about equality) or fiction.

What Are Some Common Characteristics?

Because African American literature is a broad category, no single idea exists throughout every work. However, major parts of African American history - slavery, the civil rights movement, etc - and traditional elements of African American life, such as church, equality, food, and family, are often included.

Many writers also attempt to utilise specific speech patterns in African American life, especially if writing about life in the southern states. On top of this, oral stories are often used to retell history and/or traditions.

The gap between the African American experience and 'white' America is sometimes a key point in African American literature, particularly in regards to power and discrimination. However, it is not always present in African American literature.

How Is It Created?

Establishment of authentic African American voice
Observations about black life in America

The African American Voice in Literature

***The Souls of Black Folk* by W.E.B. Du Bois**

Excerpt from Chapter 2:

The problem of the twentieth century is the problem of the color-line, - the relation of the darker to the lighter races of men in Asia and Africa, in America and the islands of the sea. It was a phase of this problem that caused the Civil War; and however much they who marched South and North in 1861 may have fixed on the technical points of union and local autonomy as a shibboleth, all nevertheless knew, as we know, that the question of Negro slavery was the real cause of the conflict. Curious it was, too, how this deeper question ever forced itself to the surface despite effort and disclaimer. No sooner had Northern armies touched Southern soil than this old question, newly guided, sprang from the earth, - What shall be done with Negroes? Peremptory military commands this way and that, could not answer the query; the Emancipation Proclamation seemed but to broaden and intensify the difficulties; and the War Amendments made the Negro problems of to-day.

Discussion

Skimming, Scanning and Basic Comprehension

1. What does the writer identify as the major problem of the 20th century?
2. What does the writer believe to be the real cause of the American Civil War?
3. Which two documents are referred to in the passage?

Identifying Techniques

4. What method of persuasion - ethos, logos, or pathos - is being used by the writer?
5. Is the phrase 'curious it was, too' sarcastic? Explain your reasoning.

Text Analysis

6. In what way does the writer show that the 'color-line' problem is large in scale?
7. What examples are used of actions that should help solve a problem actually only changing the problem?
8. How are changes and constants treated in the writer's argument? Which elements change, and which stay the same?
9. In what way are lists used within the text?
10. Why does the writer use the word 'shibboleth'? What effect does this have?

Theme Exploration

11. In what way does DuBois represent the African American voice? What is he saying about the African American experience?

Provoking Opinion

12. Do you agree with DuBois's argument that the 'color-line' was the biggest problem of the 20th century?
13. Do you believe that race relations are getting better or worse?
14. Is creating, maintaining and examining race and ethnic groups useful? What are the advantages and disadvantages of having such categories within society?

Beloved
by Toni Morrison

Excerpt from Chapter 9:

It was in front of that 124 that Sethe climbed off a wagon, her newborn tied to her chest, and felt for the first time the wide arms of her mother-in-law., who had made it to Cincinnati. Who decided that, because slave life had "busted her legs, back, head, eyes, hands, kidneys, womb and tongue, " she had nothing left to make a living with but her heart - which she put to work at once. Accepting no title of honor before her name, but allowing a small caress after it, she became an unchurched preacher, one who visited pulpits and opened her great heart to those who could use it. In winter and fall she carried it to AME's and Baptists, Holinesses and Sanctifieds, the Church of the Redeemer and the Redeemed. Uncalled, unrobed, unanointed, she let her great heart beat in their presence. When warm weather came, Baby Suggs, holy, followed by every black man, woman and child who could make it through, took her great heart to the Clearing - a wide-open place cut deep in the woods nobody knew for what at the end of a path known only to deer and whoever cleared the land in the first place. In the heat of every Saturday afternoon, she sat in the clearing while the people waited among the trees.

After situating herself on a huge flat-sided rock, Baby Suggs bowed her head and prayed silently. The company watched her from the trees. They knew she was ready when she put her stick down. Then she shouted, "Let the children come!" and they ran from the trees toward her.

"Let your mothers hear you laugh," she told them, and the woods rang. The adults looked on and could not help smiling.

Then "Let the grown men come," she shouted. They stepped out one by one from among the ringing trees.

"Let your wives and children see you dance," she told them, and groundlife shuddered under their feet.

Finally she called the women to her. "Cry," she told them. "For the living and the dead. Just cry." And without covering their eyes the women let loose.

Test

1. Sethe's mother-in-law joined the church because she believes

- a) God will change her family's fate
- b) the pay is satisfactory
- c) it will give her protection from social injustice
- d) her parents wanted her to
- e) it is a way to be kind to people

2. 'The Clearing' is portrayed as a

- a) location for the family reunion
- b) sanctuary where Baby Suggs can contemplate matters
- c) place for punishing those who have sinned
- d) meeting point for the black population
- e) site for wild behaviour

3. The religious gathering is shown as an opportunity to express
- a) oppressed political views
 - b) pent-up emotion
 - c) desired social changes
 - d) personal regrets about the past
 - e) opinions on the church
4. The final paragraph suggests the community holds a large amount of
- a) hope
 - b) grief
 - c) disillusionment
 - d) envy
 - e) bitterness
5. Which of the following could not be described as a contrast between the given passages from *The Souls of Black Folk* and *Beloved*?
- a) Fact vs fiction
 - b) Macro-politics vs the everyday experience
 - c) Retrospective vs firsthand account
 - d) Opinion vs a story
 - e) Logos vs pathos

XIII. The Female Voice

What Is It?

In literature, the female voice is the providing of a genuine female point of view. It generally looks at society as it is experienced by women, and expresses what women feel about it.

Often the female voice is seen as a counterbalance to patriarchal society. However, it can be independent, unique, complimentary or argumentative.

The female voice is not to be confused with feminism; whereas the latter concerns itself with equality and women's rights, the former is the direct first-hand giving of women's views and beliefs. The two may overlap, but they are not the same thing.

What Are Some Common Characteristics?

Writing by women can take many forms. However, the label 'female voice' is generally given to works that either highlight the views of women, or act as a contrast in an area in which male writing or opinion is dominant.

Central characters in literature showing the female voice are usually women. However, it is also possible to have the main character be male, but with female characters' actions and ideas a fundamental part of the writing.

How Is It Created?

Authentic female writer

An element of social commentary

Female characters thinking and speaking with genuine female perceptions

The Female Voice in Literature

***A Room of One's Own* by Virginia Woolf**

Excerpt:

I told you in the course of this paper that Shakespeare had a sister; but do not look for her in Sir Sidney Lee's life of the poet. She died young—alas, she never wrote a word. She lies buried where the omnibuses now stop, opposite the Elephant and Castle. Now my belief is that this poet who never wrote a word and was buried at the cross-roads still lives. She lives in you and in me, and in many other women who are not here to-night, for they are washing up the dishes and putting the children to bed. But she lives; for great poets do not die; they are continuing presences; they need only the opportunity to walk among us in the flesh. This opportunity, as I think, it is now coming within your power to give her. For my belief is that if we live another century or so—I am talking of the common life which is the real life and not of the little separate lives which we live as individuals—and have five hundred a year each of us and rooms of our own; if we have the habit of freedom and the courage to write exactly what we think; if we escape a little from the common sitting-room and see human beings not always in their relation to each other but in relation to reality; and the sky, too, and the trees or whatever it may be in themselves; if we look past Milton's bogey, for no human being should shut out the view; if we face the fact, for it is a fact, that there is no arm to cling to, but that we go alone and that our relation is to the world of reality and not only to the world of men and women, then the opportunity will come and the dead poet who was Shakespeare's sister will put on the body which she has so often laid down. Drawing her life from the lives of the unknown who were her forerunners, as her brother did before her, she will be born. As for her coming without that preparation, without that effort on our part, without that determination that when she is born again she shall find it possible to live and write her poetry, that we cannot expect, for that would be impossible. But I maintain that she would come if we worked for her, and that so to work, even in poverty and obscurity, is worth while.

Discussion

Skimming, Scanning and Basic Comprehension

1. When the writer uses 'we', to whom does this refer?
2. Why is the writer discussing Shakespeare's sister?
3. Where is Shakespeare's sister buried?

Identifying Techniques

4. What narrative voice is used in this piece?
5. What method of persuasion is the writer using to make her point?

Text Analysis

6. How does the writer connect Shakespeare's sister, a single person, and the lack of opportunities for women generally?
7. What does the writer mean by saying 'Drawing her life from the lives of the unknown who were her forerunners, as her brother did before her, she will be born.'?
8. What does the writer mean in the line 'we go alone and that our relation is to the world of reality and not only to the world of men and women'?
9. The text is titled *A Room of One's Own*. What part of this excerpt discusses the importance of a private room? Why is such a room important?

Theme Exploration

10. In what ways does Virginia Woolf represent the female voice? What does she have to say about the female experience?

Provoking Opinion

11. In your opinion, is the example of Shakespeare's sister an effective example?
12. Do you believe the problems discussed by the writer are still true? Do women continue to not have their views sufficiently represented?
13. Do you agree with the idea that creativity and expression needs personal space?

Pride and Prejudice
by Jane Austen

Excerpt from Chapter 1:

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

However little known the feelings or views of such a man may be on his first entering a neighbourhood, this truth is so well fixed in the minds of the surrounding families, that he is considered as the rightful property of someone or other of their daughters.

"My dear Mr. Bennet," said his lady to him one day, "have you heard that Netherfield Park is let at last?"

Mr. Bennet replied that he had not.

"But it is," returned she, "for Mrs. Long has just been here, and she told me all about it."

Mr. Bennet made no answer.

"Do you want to know who has taken it?" cried his wife impatiently.

"You want to tell me, and I have no objection to hearing it."

This was invitation enough.

"Why, my dear, you must know, Mrs. Long says that Netherfield is taken by a young man of large fortune from the north of England; that he came down on Monday in a chaise and four to see the place, and was so much delighted with it, that he agreed with Mr. Morris immediately; that he is to take possession before Michaelmas, and some of his servants are to be in the house by the end of next week."

"What is his name?"

"Bingley."

"Is he married or single?"

"Oh! single, my dear, to be sure! A single man of large fortune; four or five thousand a year. What a fine thing for our girls!"

Test

1. Mrs Bennet views rich single men as
 - a) representing an unfair patriarchy
 - b) damaged by their lack of a companion
 - c) attractive fantasies for her own pleasure
 - d) potential husbands for her daughters
 - e) lucky to be free of responsibility

2. From the given passage it could be surmised that *Pride and Prejudice* deals with
 - a) society's relationships and expectations
 - b) a family tragedy
 - c) citizens and authority
 - d) a tumultuous relationship
 - e) the start of a revolution

3. Mr Bennet's attitude towards his wife's conversation could be described as

- a) cantankerous
- b) belittling
- c) callous
- d) obstinate
- e) indifferent

4. The narrative tone of *Pride and Prejudice* is

- a) action-based
- b) gently comedic
- c) morose
- d) mysterious
- e) hyperbolic

5. Which of the following is not true about *Pride and Prejudice* in comparison to *A Room of One's Own*?

- a) It is less vocally feminist
- b) It uses third person narration
- c) It includes ridiculous characters
- d) It does not concern itself with women's financial affairs
- e) It is fiction

XIV. Futility

What Is It?

Futility is the notion that actions are useless or hopeless. In literature this often equates to a feeling that life has no meaning, one's actions are of no relevance, and ultimate happiness may never be achieved.

What Are Some Common Characteristics?

Futility can be established by either objectively seeing characters live hopeless lives, or through characters considering life philosophically.

To emphasise futility, aspects of hope may be established and then abolished.

Futility often results in a sense of depression, melancholy or ennui in the character. Alienation from others and a disdain for society can also be presented. Alcohol abuse and odd sleeping patterns in characters are common consequences.

Repetitive or aimless actions, such as having a job that never changes, or wandering the streets, highlight the character's lack of progress.

Contemplations of inevitable death and the absence of any clear life purpose are frequently used, often convincing the character that nothing is worthwhile.

How Is It Created?

Character is placed in society, but shows no aim or purpose

Philosophical contemplations of meaning of life

Hope is introduced, but ultimately destroyed

Depression and disdain for society grows

Futility in Literature

The Love Song of J. Alfred Prufrock
by T.S. Eliot

Excerpt from Part 3:

And the afternoon, the evening, sleeps so peacefully!
Smoothed by long fingers,
Asleep ... tired ... or it malingers,
Stretched on the floor, here beside you and me.
Should I, after tea and cakes and ices,
Have the strength to force the moment to its crisis?
But though I have wept and fasted, wept and prayed,
Though I have seen my head (grown slightly bald) brought in upon a platter,
I am no prophet—and here's no great matter;
I have seen the moment of my greatness flicker,
And I have seen the eternal Footman hold my coat, and snicker,
And in short, I was afraid.

And would it have been worth it, after all,
After the cups, the marmalade, the tea,
Among the porcelain, among some talk of you and me,
Would it have been worth while,
To have bitten off the matter with a smile,
To have squeezed the universe into a ball
To roll it toward some overwhelming question,
To say: "I am Lazarus, come from the dead,
Come back to tell you all, I shall tell you all" -
If one, settling a pillow by her head,
Should say: "That is not what I meant at all;
That is not it, at all."

And would it have been worth it, after all,
Would it have been worth while,
After the sunsets and the dooryards and the sprinkled streets,
After the novels, after the teacups, after the skirts that trail along the floor—
And this, and so much more?—
It is impossible to say just what I mean!
But as if a magic lantern threw the nerves in patterns on a screen:
Would it have been worth while
If one, settling a pillow or throwing off a shawl,
And turning toward the window, should say:
"That is not it at all,
That is not what I meant, at all."

Discussion

Skimming, Scanning and Basic Comprehension

1. Within this excerpt, in what areas of life does the narrator, J. Alfred Prufrock, believe he is unfulfilled?
2. What is the narrator's hair like?
3. Which biblical character is referred to within this excerpt?

Identifying Techniques

4. The poem does not have a standard rhyme structure. What is its rhyme structure?
5. Of what is 'the eternal footman' a personification?
6. How is anaphora used within the poem?

Text Analysis

7. In each stanza, the list of 'after...' activities grows longer. What is this expressing?
8. The first given stanza notes: 'I have seen the moment of my greatness flicker, / And I have seen the eternal Footman hold my coat, and snicker, / And in short, I was afraid.' What is the narrator saying here?
9. A contrast exists between the actions of the narrator and his self-doubts. How are these two elements portrayed within the poem?
10. What is the relevance of the line 'that is not what I meant, at all'?

Theme Exploration

11. How does the poem reveal the narrator's sense of futility in life?

Provoking Opinion

12. What emotion did you feel upon reading this poem?
13. J. Alfred Prufrock believes his life was a waste because he was dully normal and achieved nothing. Is an unadventurous 'normal' life a life wasted?
14. What do you feel are the most important aspects of living a life of which one can be proud?

The Outsider
by Albert Camus

Excerpt from Chapter 5
(translated from French):

Once he was gone, I felt calm again. I was exhausted and I threw myself onto my bunk. I think I must have fallen asleep because I woke up with stars shining on my face. Sounds of the countryside were wafting in. The night air was cooling my temples with the smell of earth and salt. The wondrous peace of this sleeping summer flooded into me. At that point, on the verge of daybreak, there was a scream of sirens. They were announcing a departure to a world towards which I would now be forever indifferent. For the first time in a very long time I thought of mother. I felt that I understood why at the end of her life she'd taken a 'fiancé' and why she'd pretended to start again. There at the home, where lives faded away, there too the evenings were a kind of melancholy truce. So close to death, mother must have felt liberated and ready to live her life again. No one, no one at all had any right to cry over her. And I too felt ready to live my life again. As if this great outburst of anger had purged all my ills, killed all my hopes, I looked up at the mass of signs and stars in the night sky and laid myself open for the first time to the benign indifference of the world. And finding it so much like myself, in fact so fraternal, I realized that I'd been happy, and that I was still happy. For the final consummation and for me to feel less lonely, my last wish was that there should be a crowd of spectators at my execution and that they should greet me with cries of hatred.

Test

1. In which of the following locations does this scene take place?
 - a) A prison cell
 - b) A hospital
 - c) The narrator's family home
 - d) A beach
 - e) An observatory

2. 'I looked up at the mass of signs and stars in the night sky and laid myself open for the first time to the benign indifference of the world.' This line states
 - a) the narrator no longer cares about the world
 - b) the world does not care about anyone's lives
 - c) the universe is awe-inspiring
 - d) an individual life is insignificant against wider society
 - e) the narrator is finding religion

3. In the final line of the passage, the narrator expresses that
 - a) he is happy to die
 - b) although his family hates him, he would be glad to see them
 - c) people are cruel and don't deserve his attention
 - d) having people make the effort to hate him means he isn't alone
 - e) he still has things he wants to do in life

4. The passage insinuates that, as death approaches, people

- a) seek a new life so they can take their mind off their upcoming end
- b) find a joy that was previously absent
- c) begin a second childhood
- d) consider the regrets and mistakes of their life
- e) desperately start trying to fulfil all the wishes they had in life

5. Both *The Love Song of J. Alfred Prufrock* and *The Outsider* emphasise futility by having their characters reflect on life while

- a) incarcerated
- b) considering inevitable death
- c) having affairs
- d) grieving
- e) starting a new family

XV. Faith

What Is It?

By definition, faith is the belief in something for which no proof is possible or exists. This is often the belief in a divine entity, higher power, or god.

Faith in literature usually involves the idea of religious faith, i.e. God or gods. It can be a central theme in a work, or the trait of one of the characters.

What Are Some Common Characteristics?

Books that use faith as a central theme often fall into one of two styles: a character begins to question his/her faith, or a character finds faith. However, in works from particularly religious times, societies or authors, simply having faith can also be a character trait (often linking faith to decency or morality).

Occasionally works use faith as a side theme, only affecting one or two characters. In such cases it is less likely that faith will change or be challenged, and instead the reactions of people with faith are contrasted to those without.

Organised religion is often associated with faith. The difference between what a character believes his/her faith to be, and what the religion says faith ought to be, is a common conflict.

In books in which faith is questioned, there is usually an event that creates suffering or other reason to query the justification of the character's belief.

Religious symbolism or allegory is also occasionally used in works that involve faith or religion.

How Is It Created?

A character is either born into religion, or outside of it.

Events occur that make a character or reader consider the nature of faith.

Religious symbolism and practices may be used.

The contrast between having and not having faith may also be present.

**Church Going
by Philip Larkin**

Once I am sure there's nothing going on
I step inside letting the door thud shut.
Another church: matting seats and stone
and little books; sprawlings of flowers cut
For Sunday brownish now; some brass and stuff
Up at the holy end; the small neat organ;
And a tense musty unignorable silence
Brewed God knows how long. Hatless I take off
My cycle-clips in awkward reverence

Move forward run my hand around the font.
From where I stand the roof looks almost new -
Cleaned or restored? someone would know: I don't.
Mounting the lectern I peruse a few
hectoring large-scale verses and pronounce
'Here endeth' much more loudly than I'd meant
The echoes snigger briefly. Back at the door
I sign the book, donate an Irish sixpence
Reflect the place was not worth stopping for.

Yet stop I did: in fact I often do
And always end much at a loss like this
Wondering what to look for; wondering too
When churches fall completely out of use
What we shall turn them into if we shall keep
A few cathedrals chronically on show
Their parchment plate and pyx in locked cases
And let the rest rent-free to rain and sheep.
Shall we avoid them as unlucky places?

Or after dark will dubious women come
To make their children touch a particular stone;
Pick simples for a cancer; or on some
Advised night see walking a dead one?
Power of some sort or other will go on
In games in riddles seemingly at random;
But superstition like belief must die
And what remains when disbelief has gone?
Grass weedy pavement, brambles, buttress, sky.

A shape less recognisable each week
A purpose more obscure. I wonder who

Will be the last, the very last, to seek
This place for what it was; one of the crew
That tap and jot and know what rood-lofts were?
Some ruin-bibber randy for antique
Or Christmas-addict counting on a whiff
Of gown-and-bands and organ-pipes and myrrh?
Or will he be my representative,

Bored, uninformed, knowing the ghostly silt
Dispersed, yet tending to this cross of ground
Through suburb scrub because it held unspilt
So long and equably what since is found
Only in separation - marriage, and birth
And death, and thoughts of these - for which was built
This special shell? For though I've no idea
What this accoutred frowsty barn is worth
It pleases me to stand in silence here;

A serious house on serious earth it is
In whose blent air all our compulsions meet
Are recognised and robed as destinies.
And that much never can be obsolete
Since someone will forever be surprising
A hunger in himself to be more serious
And gravitating with it to this ground
Which he once heard was proper to grow wise in
If only that so many dead lie round.

Discussion

Skimming, Scanning and Basic Comprehension

1. How does the poet arrive at the church?
2. What remains after 'disbelief is gone'?
3. How does the poet feel about the idea of churches at the end of the poem?

Identifying Techniques

4. What is the rhyme structure of *Church Going*?
5. How does punctuation affect the pace of the poem?
6. What imagery and descriptions are used in the first two stanzas to describe how the church looks?
7. Are there any examples of consonance or assonance within the poem?

Text Analysis

8. The poet's attitude towards churches at the start of the poem might be described as cynical. What evidence exists in the text to support this description?

9. Compare the poet's attitude towards the church in the first two stanzas with the last stanza. How has it changed? How has the poet's way of discussing the church changed?
10. How is the physicality of the church treated in comparison to the spiritual idea it represents?
11. In what way does the poet link superstition to the concept of a church?
12. What is the poet referring to when he says 'I wonder who / Will be the last, the very last, to seek / This place for what it was'?

Theme Exploration

13. What, overall, do you think Larkin's attitude to faith is within the poem *Church Going*?

Provoking Opinion

14. How do you feel when you go into a religious building? Does it feel different from other buildings? If so, why do you think this is?
15. Do you think there is a difference between outward displays of faith - as represented by the church in this poem - and internal personal faith (as seen in the poet's thoughts)?
16. Do you think faith and reverence requires a belief in a deity? Can faith be separate from religious aspects?

The Private Memoirs and Confessions of a Justified Sinner
by James Hogg

Excerpt:

The worst thing of all was what hitherto I had never felt, and, as yet, durst not confess to myself, that the presence of my illustrious and devoted friend was becoming irksome to me. When I was by myself, I breathed freer, and my step was lighter; but, when he approached, a pang went to my heart, and, in his company, I moved and acted as if under a load that I could hardly endure. What a state to be in! And yet to shake him off was impossible—we were incorporated together—identified with one another, as it were, and the power was not in me to separate myself from him. I still knew nothing who he was, further than that he was a potentate of some foreign land, bent on establishing some pure and genuine doctrines of Christianity, hitherto only half understood, and less than half exercised. Of this I could have no doubts after all that he had said, done and suffered in the cause. But, amongst with this, I was also certain that he was possessed of some supernatural power, of the source of which I was wholly ignorant. That a man could be a Christian and at the same time a powerful necromancer, appeared inconsistent, and adverse to every principle taught in our Church and from this I was led to believe that he inherited his powers from on high, for I could not doubt either of the soundness of his principles or that he accomplished things impossible to account for. Thus was I sojourning in the midst of a chaos of confusion. I looked back on my by-past life with pain, as one looks back on a perilous journey, in which he has attained his end, without gaining any advantage either to himself or others; and I looked forward, as on a darksome waste, full of repulsive and terrific shapes, pitfalls, and precipices, to which there was no definite bourn, and from which I turned with disgust. With my riches, my unhappiness was increased tenfold; and here, with another great acquisition of property, for which I had pleaed, and which I had gained in a dream, my miseries and difficulties were increasing. My principal feeling, about this time, was an insatiable longing for something that I cannot describe or denominate properly, unless I say it was for utter oblivion that I longed. I desired to sleep; but it was for a deeper and longer sleep than that in which the senses were nightly steeped. I longed to be at rest and quiet, and close my eyes on the past and the future alike, as far as this frail life was concerned. But what had been formerly and finally settled in the councils above, I presumed not to call in question.

Test

1. The narrator describes the friendship as
 - a) exhilarating
 - b) mutually beneficial
 - c) perverse
 - d) suffocating
 - e) innocuous

2. Despite the narrator's unease about the situation, he continues to believe his friend is
 - a) kind

- b) doing God's work
- c) of superior intelligence
- d) trustworthy
- e) immoral

3. As well as being connected to his friendship, the narrator's feelings are talked about in conjunction with

- a) increased personal and financial gain
- b) deteriorating family relationships
- c) suspicion from local religious leaders
- d) surrounding social upheaval
- e) failing health

4. Overall, the moral of the passage could be seen as

- a) a good friend never questions another's motives
- b) unquestioning faith leaves one open to manipulation
- c) religion is the cause of all problems
- d) faith will see people through times of difficulty
- e) it is easy to lose hope when friendship dies

5. Although both *Church Going* and *The Private Memoirs and Confessions of a Justified Sinner* discuss faith, the narrator in the latter is

- a) born again
- b) better educated
- c) agnostic
- d) sociable
- e) religiously indoctrinated

XVI. Madness

What Is It?

Madness is the losing of one's mind, in which 'normal' thinking is replaced by insanity.

What Are Some Common Characteristics?

For madness to be a major theme in literature, it is usual to start with a character in sound mind. This then lets the descent into madness occur.

However, it is also possible to have literature in which a character is already insane, and the nature of the unhinged mind examined in contrast to the sane mind. In some cases this may involve the conclusion that sanity is similar to madness, the mad person is actually right, or that our perceptions and judgements are forms of madness themselves.

The descent into madness is usually triggered by an event. Common triggers are guilt and grief. However, mental illness or a fracturing mind are other causes of supposed 'madness'.

Consequences of madness are also frequent plot points. Negative aspects such as paranoia, alienation, confusion, self-harm and even suicide may occur. The desperation or frustration of trying to keep the mind together may be described. That said, there are also works in which childish simplicity or joy may be a result of madness.

How Is It Created?

A character begins with a sane mind

A event occurs, from which stress and mental unravelling begins

Society continues, but the 'lost' mind struggles to cope

The madness causes erratic, childish, or destructive behaviour

Madness in Literature

Macbeth
by William Shakespeare

Excerpt from Act V Scene I:

Gentlewoman: Neither to you nor any one; having no witness to confirm my speech.

[Enter Lady MacBeth, with a taper]

Lo you, here she comes! This is her very guise;
and, upon my life, fast asleep. Observe her; stand close.

Doctor: How came she by that light?

Gentlewoman: Why, it stood by her: she has light by her continually; 'tis her command.

Doctor: You see, her eyes are open.

Gentlewoman: Ay, but their sense is shut.

Doctor: What is it she does now? Look, how she rubs her hands.

Gentlewoman: It is an accustomed action with her, to seem thus washing her hands: I have known her continue in this a quarter of an hour.

Lady MacBeth: Yet here's a spot.

Doctor: Hark! she speaks: I will set down what comes from her, to satisfy my remembrance the more strongly.

Lady MacBeth: Out, damned spot! out, I say!--One: two: why, then, 'tis time to do't.--Hell is murky!--Fie, my lord, fie! a soldier, and afeard? What need we fear who knows it, when none can call our power to account?--Yet who would have thought the old man to have had so much blood in him.

Doctor: Do you mark that?

Lady MacBeth: The thane of Fife had a wife: where is she now?--What, will these hands ne'er be clean?--No more o' that, my lord, no more o' that: you mar all with this starting.

Doctor: Go to, go to; you have known what you should not.

Gentlewoman: She has spoke what she should not, I am sure of that: heaven knows what she has known.

Lady MacBeth: Here's the smell of the blood still: all the perfumes of Arabia will not sweeten this little hand. Oh, oh, oh!

Doctor: What a sigh is there! The heart is sorely charged.

Gentlewoman: I would not have such a heart in my bosom for the dignity of the whole body.

Doctor: Well, well, well,--

Gentlewoman: Pray God it be, sir.

Doctor: This disease is beyond my practise: yet I have known

those which have walked in their sleep who have died
holily in their beds.

Lady MacBeth: Wash your hands, put on your nightgown; look not so
pale.--I tell you yet again, Banquo's buried; he
cannot come out on's grave.

Doctor: Even so?

Lady MacBeth: To bed, to bed! there's knocking at the gate:
come, come, come, come, give me your hand. What's
done cannot be undone.--To bed, to bed, to bed!

[Exit]

Discussion

Skimming, Scanning and Basic Comprehension

1. What is Lady MacBeth doing in this scene?
2. Which of the people watching Lady MacBeth has seen her acting in this way before?
3. Who is dead?

Identifying Techniques

4. Rhetorical questions are a frequent part of Lady MacBeth's speech. Underline the rhetorical questions.
5. What method of persuasion (ethos, logos, pathos) is used to make *MacBeth* a tragedy?

Text Analysis

6. Based on Lady MacBeth's words, to whom is she talking?
7. Which words, phrases or actions tell the audience that Lady MacBeth is haunted by an action from her past? How is it shown to be a madness based on a memory?
8. Which two senses does Lady MacBeth's madness affect in this scene?
9. Which lines in the scene show Lady MacBeth unwittingly telling others of the crime in which she was involved?
10. How do the Gentlewoman and Doctor react to Lady MacBeth? Does this change through the scene?

Theme Exploration

11. How does Shakespeare create the idea of madness in Lady MacBeth? How is her madness a standout point in the scene?

Provoking Opinion

12. Lady MacBeth is driven mad by guilt. Do you think madness is a realistic reaction to guilt caused by committing a crime?
13. *MacBeth* is an example of guilt being as much a punishment as the law. Which do you think is a more powerful punishment?
14. Superstitiously, mentioning the word 'MacBeth' brings bad luck to actors (it is therefore referred to as 'The Scottish Play'). Do you know any other creative works that are linked to luck or superstition?

A Streetcar Named Desire
by Tennessee Williams

Excerpt from Scene 11:

Eunice: What a pretty blue jacket.

Stella: It's lilac colored.

Blanche: You're both mistaken. It's Delia Robbia blue. The blue of the robe in the old Madonna pictures. Are these grapes washed?

[She fingers the bunch of grapes which Eunice had brought in.]

Eunice: Huh?

Blanche: Washed, I said. Are they washed?

Eunice: They're from the French Market.

Blanche: That doesn't mean they've been washed. *[The cathedral bells chime]* Those cathedral bells--they're the only clean thing in the Quarter. Well, I'm going now. I'm ready to go.

Eunice *[whispering]:* She's going to walk out before they get here.

Stella: Wait, Blanche.

Blanche: I don't want to pass in front of those men.

Eunice: Then wait'll the game breaks up.

Stella: Sit down and...

[Blanche turns weakly, hesitantly about. She lets them push her into a chair.]

Blanche: I can smell the sea air. The rest of my time I'm going to spend on the sea. And when I die, I'm going to die on the sea. You know what I shall die of? *[She plucks a grape]* I shall die of eating an unwashed grape one day out on the ocean. I will die--with my hand in the hand of some nice-looking ship's doctor, a very young one with a small blond mustache and a big silver watch. "Poor lady," they'll say, "the quinine did her no good. That unwashed grape has transported her soul to heaven." *[The cathedral chimes are heard]* And I'll be buried at sea sewn up in a clean white sack and dropped overboard--at noon--in the blaze of summer--and into an ocean as blue as *[Chimes again]* my first lover's eyes!

[A Doctor and a Matron have appeared around the corner of the building and climbed the steps to the porch. The gravity of their profession is exaggerated--the unmistakable aura of the state institution with its cynical detachment. The Doctor rings the doorbell. The murmur of the game is interrupted.]

Eunice *[whispering to Stella]:* That must be them.

[Stella presses her fists to her lips.]

Blanche *[rising slowly]:* What is it?

Eunice *[affectedly casual]:* Excuse me while I see who's at the door.

Stella: Yes.

[Eunice goes into the kitchen.]

Blanche *[tensely]:* I wonder if it's for me.

[A whispered colloquy takes place at the door.]

Eunice *[returning, brightly]:* Someone is calling for Blanche.

Blanche: It is for me, then! *[She looks fearfully from one to the other and then to the portieres. The "Varsouviana" faintly plays]* Is it the gentleman I was expecting from Dallas?

Eunice: I think it is, Blanche.

Blanche: I'm not quite ready.

Test

1. What is happening in this scene?
 - a) Stella and Blanche are being reunited
 - b) Blanche is about to be taken to a mental hospital
 - c) The women are playing cards
 - d) The group are having lunch
 - e) The women are attending church

2. Blanche's words suggest she
 - a) doesn't trust Stella's intentions
 - b) knows her mind is not well
 - c) believes she is going to Dallas
 - d) wants to die
 - e) mixes fantasy with reality

3. As well as her madness, Blanche displays
 - a) snobbery and delusions of grandeur
 - b) bitterness towards her peers
 - c) arrogance about her popularity
 - d) egotistical showmanship
 - e) a desire for revenge

4. Eunice and Stella's actions imply a degree of
 - a) sadism
 - b) irritation
 - c) hatred
 - d) hope
 - e) guilt

5. Both Lady MacBeth and Blanche DeBois could be said to be suffering from
 - a) hypochondria
 - b) psychosis
 - c) ADD (Attention Deficit Disorder)
 - d) OCD (Obsessive Compulsive Disorder)
 - e) CJD (Creutzfeldt-Jakob disease)

XVII. Morality

What Is It?

Morality is the notion of doing the 'right' thing. This generally means acting with kindness towards others and rejecting a wicked course of action that might result in personal gain but harm others.

When morality is used as a theme in literature, it is generally concerning a character having a choice between good and evil.

What Are Some Common Characteristics?

In literature, morality is usually depicted as a choice of actions. One path is deemed immoral, and will lead to suffering or evil. The other path is righteous, and moves towards decency, godliness, or social justice.

After a character has made their choice, there are generally events, people or voices presented that show the virtues or ills that the choice created. An immoral choice will result in suffering - often to others and then the self - whilst a moral choice may gain reward. However, sometimes writers may wish to make the morality more ambiguous, with the wicked choice not being punished as much as it should, or the moral choice only resulting in the knowledge of being moral but nothing more.

Many morality pieces begin with the central character already on one side of the moral line. The character is then given the choice of crossing to the other side: an upstanding character is given an opportunity that tempts them to become bad, or a flawed or selfish individual has a path to redemption.

Characters that choose an immoral life often, by the end of the story, realise that they chose the wrong path. Sometimes they can achieve redemption, but it is also possible that their choice has irreversible consequences and they must regret their decision for the rest of their days.

How Is It Created?

A character is presented, usually with a trait that places them on one side of the 'moral line' A choice is offered in which the character must pick their course of action. One choice is righteous, and the other wicked.

The consequences of the choice unfurl, with events, people or voices showing how this choice affects the various characters' lives.

For characters that chose wickedness, a moment of awareness occurs. Redemption may be offered or sought, but not always achieved.

Morality in Literature

Hamlet **by William Shakespeare**

Excerpt from Act III Scene I:

Hamlet: To be, or not to be- that is the question:
Whether 'tis nobler in the mind to suffer
The slings and arrows of outrageous fortune
Or to take arms against a sea of troubles,
And by opposing end them. To die- to sleep-
No more; and by a sleep to say we end
The heartache, and the thousand natural shocks
That flesh is heir to. 'Tis a consummation
Devoutly to be wish'd. To die- to sleep.
To sleep- perchance to dream: ay, there's the rub!
For in that sleep of death what dreams may come
When we have shuffled off this mortal coil,
Must give us pause. There's the respect
That makes calamity of so long life.
For who would bear the whips and scorns of time,
Th' oppressor's wrong, the proud man's contumely,
The pangs of despis'd love, the law's delay,
The insolence of office, and the spurns
That patient merit of th' unworthy takes,
When he himself might his quietus make
With a bare bodkin? Who would these fardels bear,
To grunt and sweat under a weary life,
But that the dread of something after death-
The undiscover'd country, from whose bourn
No traveller returns- puzzles the will,
And makes us rather bear those ills we have
Than fly to others that we know not of?
Thus conscience does make cowards of us all,
And thus the native hue of resolution
Is sicklied o'er with the pale cast of thought,
And enterprises of great pith and moment
With this regard their currents turn awry
And lose the name of action.- Soft you now!
The fair Ophelia!- Nymph, in thy orisons
Be all my sins rememb'ed.

Discussion

Skimming, Scanning and Basic Comprehension

1. What is Hamlet considering in this scene?
2. What is Hamlet's biggest worry about death?
3. How many times does the word 'bear' appear within this soliloquy?

Identifying Techniques

4. What euphemisms are used for dying and being dead?
5. What examples of consonance exist within this speech?
6. What extended metaphor is used in the opening five lines of Hamlet's soliloquy?

Text Analysis

7. Which line suggests Hamlet already knows what will happen to him if he chooses to live?
8. Hamlet considers the problem of not knowing what thoughts come after death. Which single phrase states that he considers this the true dilemma at the heart of his decision?
9. Both of Hamlet's choices are deemed simultaneously brave and cowardly. What examples of bravery and cowardice are mentioned in relation to both options?
10. What does Hamlet's conclusion 'Be all my sins rememb'red' mean?

Theme Exploration

11. In what way is morality approached in this scene? In what way does the past and future affect the morality of this moment?

Provoking Opinion

12. What, in your opinion, should Hamlet have chosen to do?
13. The 'To be, or not to be' beginning to this soliloquy is arguably the most famous line in English literature. Why? Do you think it is a good line?
14. Do you think it is possible for a person who has committed a crime - as Hamlet has - to reform and have a moral life? Or is that life irredeemably immoral?

Les Liaisons dangereuses
by Pierre Choderlos de Laclos

Excerpt from Letter 115
(translated from French):

LETTER CXV.

The VISCOUNT DE VALMONT to the MARCHIONESS DE MERTEUIL.

It is a most unaccountable thing, my charming friend, when we are at a remote distance, we cannot so readily understand each other. Whilst I was near you, we always had the same sentiments, and viewed every object in the same light; because I am now about three months absent, we are no longer of the same opinion on any thing. Which of us is in the wrong? You certainly will not hesitate in your answer: but I, more wise, or more polite, will not decide. I shall only reply to your letter, and continue to lay my conduct open.

First, accept my thanks for the intelligence of the reports flying about me; that does not make me uneasy: I think soon I shall be furnished with materials to silence them all. Have a little patience; I shall again appear more celebrated than ever, and more worthy of you.

I expect even they will give me credit for the affair of the little Volanges, which you affect to treat as such a trifle: as if there was no merit in carrying in one night a young girl from a favoured lover; to make use of her after as much as one chooses, even as their own property, and without any farther trouble; to obtain from her what one dare not even require from girls whose vocation it is; and all this without in the least disturbing her tender affection; without making her inconstant, or even false; for certainly I don't engage her imagination. So that after my fancy is at an end, I will deliver her into her lover's arms, without, as I may say, her having taken notice of any thing. Pray is that so common an exploit? Yet believe, when she is gone from under my tuition, the principles I have instilled into her will nevertheless display themselves; and I prophesy, the timid scholar will take a flight that will do honour to her master.

If, however, they like heroics better, I will show my Presidente; this model cited for every virtue, respected even by our greatest libertines; insomuch, they had given up the idea of attacking her. I will show her, forgetting duty and virtue, sacrificing her reputation and two years prudence to run after the happiness of pleasing me; intoxicated with love; sufficiently recompensed for so many sacrifices by a word, a look, which yet she will not always obtain. I will do more, I will even abandon her; and if I know this woman, I shall not have a successor; she will resist the necessity of consolation; the habitude of pleasure; even the thirst for revenge: she shall have existed for me only; and let her career be long or short, I alone will have opened and shut the barrier; when once I rise to this triumph, I will tell my rivals, "that is my exploit, search the world for such an example."

Test

1. Which of the following is not shown in the Viscount de Valmont's letter?

- a) Arrogance
- b) Sadism
- c) Lust
- d) Rage
- e) Egomania

2. The Viscount de Valmont congratulates himself on

- a) his wealth
- b) his appearance
- c) escaping the law
- d) seducing another person's lover
- e) being the best lover in France

3. Based on the Viscount's writing, the receiver of the letter, the Marchioness de Meurteuil, could be accused of

- a) religious persecution
- b) human trafficking
- c) false righteousness indignation
- d) envy at the Viscount's adventures
- e) inciting and encouraging immoral behaviour

4. The final paragraph describes the Viscount's proposed ultimate 'exploit'. Alongside seduction and abandonment, what is a key feature in this plan?

- a) The girl is so crushed she commits suicide
- b) The girl is so obsessed she never takes another lover, and thus is ruined to all
- c) The Viscount passes the girl on to the Marchioness as a trophy
- d) The girl's family will seek revenge, but against the wrong person
- e) The girl's reputation will be destroyed, making society shun her forever

5. Unlike Hamlet, the two protagonists in *Les Liaisons dangereuses* do not suffer

- a) jealousy
- b) a perception of being wronged
- c) internal ethical debate
- d) unrequited love
- e) hopeless aspirations

XVIII. Filiation

What Is It?

Filiation is the relationship a child has to his/her parents. It is most commonly depicted as a son's relationship with his father.

In literature, the theme of filiation generally involves the notion of duty a child has to their parents in return for love and upbringing during the formative years. This may be manifested in caring for the parents in old age, respecting their opinions, or simply maintaining a relationship once the child is old enough to be independent.

What Are Some Common Characteristics?

In literature that concentrates on filiation, the child/parent relationship is central. Both the positive and negative elements of this relationship are usually presented: love, anger, regret, and ultimately duty. There must be a child/parent bond, even if the bond is not always positive or contains fractured elements.

To highlight the concept of filiation, the possibility of the child not maintaining the relationship, or ignoring responsibilities, should be present. This may involve a breakdown in the relationship, or the chance for the offspring to leave the parent.

Characters that 'do right by their parents' generally internally reach a conclusion that they owe much of what they have to their parents. This is often a contemplation of the sacrifices the parent did in raising them, or acknowledging the hardships the parent underwent in their own life that may have affected their ability to be a good parent or overall happiness (such as living through war, poverty, oppression, or grief). Usually the child has not undergone these hardships.

Children who do not meet duties to their parents, or deliberately reject them, are often seen as ungrateful, selfish, or not aware. However, there are many works in which the parent has acted so atrociously that, although the child knows the responsibility exists, they must abandon the parent relationship in order to live their own life.

Frequently literature presents a key turning point in which the child either acknowledges the parent's role and his/her own failings, or the parent passes a point at which the child cannot bear to maintain the relationship at the expense of their own potential for life or happiness.

How Is It Created?

A child/parent relationship is described

The child is presented with the possibility of moving past the parent

The child either chooses to respect the parent, or abandon the idea of filiation

Filiation in Literature

Digging **by Seamus Heaney**

Between my finger and my thumb
The squat pen rests; snug as a gun.

Under my window, a clean rasping sound
When the spade sinks into gravelly ground:
My father, digging. I look down

Till his straining rump among the flowerbeds
Bends low, comes up twenty years away
Stooping in rhythm through potato drills
Where he was digging.

The coarse boot nestled on the lug, the shaft
Against the inside knee was levered firmly.
He rooted out tall tops, buried the bright edge deep
To scatter new potatoes that we picked,
Loving their cool hardness in our hands.

By God, the old man could handle a spade.
Just like his old man.

My grandfather cut more turf in a day
Than any other man on Toner's bog.
Once I carried him milk in a bottle
Corked sloppily with paper. He straightened up
To drink it, then fell to right away
Nicking and slicing neatly, heaving sods
Over his shoulder, going down and down
For the good turf. Digging.

The cold smell of potato mould, the squelch and slap
Of soggy peat, the curt cuts of an edge
Through living roots awaken in my head.
But I've no spade to follow men like them.

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

Discussion

Skimming, Scanning and Basic Comprehension

1. About which family members is the poet thinking?
2. What is different about the son's lifestyle compared to that of the previous generations?
3. Unlike the father and the grandfather, the son does not have a spade. What is his trade instead?

Identifying Techniques

4. What examples of alliteration can be seen in the poem?
5. What onomatopoeia is used in the penultimate stanza?
6. What is the son's metaphorical spade for digging?

Text Analysis

7. What is the writer's feeling about the previous generations? How is this feeling shown in the poem?
8. In what way is the son already 'digging'? How is this shown in the text?
9. Which line in the third stanza is used as a time shift?
10. How are the various senses used and described in this poem?

Theme Exploration

11. What process does the poet use to examine his relationship with his father? Ultimately, what does he have to say about the relationship and his place in the family line?

Provoking Opinion

12. Do you think the digging-writing metaphor in this poem works? Do you think that the physical descriptions of digging work as metaphorical descriptions of writing?
13. Is following in a parent's footsteps a source of pride? Is breaking family tradition a source of shame?
14. Traditional 'working the land' lifestyles are being largely replaced in many places. Do you think they should be preserved? Would you personally like to partake in this manner of everyday life?

Le Père Goriot
by Honoré de Balzac

Excerpt
(translated from French):

“My daughters told you that they were coming, didn’t they, Christophe? Go again to them, and I will give you five francs. Tell them that I am not feeling well, that I should like to kiss them both and see them once again before I die. Tell them that, but don’t alarm them more than you can help.”

“How you must love your own father and mother!” said the old man, and grasped the student’s hand in both of his. It was a feeble, trembling grasp. “I am going to die; I shall die without seeing my daughters; do you understand? To be always thirsting, and never to drink; that has been my life for the last ten years.... I have no daughters, my sons-in-law killed them. No, since their marriages they have been dead to me. Fathers should petition the Chambers to pass a law against marriage. If you love your daughters, do not let them marry. A son-in-law is a rascal who poisons a girl’s mind and contaminates her whole nature. Let us have no more marriages! It robs us of our daughters; we are left alone upon our deathbeds, and they are not with us then. They ought to pass a law for dying fathers. This is awful! It cries for vengeance! They cannot come, because my sons-in-law forbid them!... Kill them!... Restaud and the Alsatian, kill them both! They have murdered me between them!... Death or my daughters!... Ah! it is too late, I am dying, and they are not here!... Dying without them!... Nasie! Fifine! Why do you not come to me? Your papa is going— —”

“Dear Father Goriot, calm yourself. There, there, lie quietly and rest; don’t worry yourself, don’t think.”

Test

1. Père Goriot believes his daughters' husbands are
 - a) sympathetic
 - b) benevolent
 - c) anarchists
 - d) unfaithful
 - e) manipulative

2. 'To be always thirsting, and never to drink.' This phrase refers to
 - a) Père Goriot's recovery from alcoholism
 - b) Père Goriot's unfulfilled wish to see his daughters
 - c) Père Goriot's desire to punish his sons-in-law
 - d) The sons-in-law's use of Père Goriot's money, rather than earning their own
 - e) The daughters' inabilities to find kindhearted husbands

3. The scene makes use of
 - a) pathos
 - b) sarcasm
 - c) onomatopoeia
 - d) euphemism
 - e) suspense

4. The student's attitude towards Père Goriot is

- a) unmoved
- b) calming
- c) bored
- d) detached
- e) engaging

5. In what way does the parent-child relationship in *Père Goriot* directly contrast to that portrayed in *Digging*?

- a) The parent is angry with the child
- b) The relationship is being rebuilt
- c) The mother is absent from the description
- d) The child is moving away from the parent
- e) The child is becoming like the parent

XIX. Sibling Relationships

What Is It?

Siblings are one's brothers and/or sisters. Sibling relationships describe the quality of how well one gets on with these brothers or sisters.

In literature, sibling relationships may be positive and supportive, or set them as opposites or adversaries.

What Are Some Common Characteristics?

There is an incredibly wide range of possibilities for describing sibling relationships. Furthermore, in large families it is possible to have different bonds with different siblings.

As opposed to relationships with friends, colleagues, enemies, etc., sibling relationships have a level of 'family' included within them. Characters are aware that their sibling is not simply a person that can be ignored - even if they want to - but rather a part of the family unit. This may make bonds stronger, or complicate points of conflict.

In almost all depictions of sibling relationships in literature, the siblings come into contact at some point. However, sometimes just the idea of the sibling is enough to influence a character (such as an unseen success, or alternatively a 'black sheep', putting pressure on a character to behave in a certain way).

Literature that holds a sibling relationship as a central theme usually has a moment of conflict or conflict resolution that involves siblings meeting. Siblings may directly oppose each other, head in opposite directions, or aid one another.

Writing about sibling relationships must include giving each sibling a distinctive personality. The characters are individuals and independent, yet the act of being siblings creates a bond central to the story.

How Is It Created?

The family unit is presented, and within it are siblings.

The unique personalities of the siblings are described

The siblings live their own independent lives, but the family bond brings them together.

Generally, an event occurs in which the siblings either fall into conflict, resolve a conflict, or offer each other support

Sibling Relationships in Literature

***Little Women* by Louisa May Alcott**

Excerpt from Chapter 36:

Jo could not speak, and for several minutes there was no sound but the sigh of the wind and the lapping of the tide. A white-winged gull flew by, with the flash of sunshine on its silvery breast. Beth watched it till it vanished, and her eyes were full of sadness. A little gray-coated sand bird came tripping over the beach 'peeping' softly to itself, as if enjoying the sun and sea. It came quite close to Beth, and looked at her with a friendly eye and sat upon a warm stone, dressing its wet feathers, quite at home. Beth smiled and felt comforted, for the tiny thing seemed to offer its small friendship and remind her that a pleasant world was still to be enjoyed.

"Dear little bird! See, Jo, how tame it is. I like peeps better than the gulls. They are not so wild and handsome, but they seem happy, confiding little things. I used to call them my birds last summer, and Mother said they reminded her of me—busy, quaker-colored creatures, always near the shore, and always chirping that contented little song of theirs. You are the gull, Jo, strong and wild, fond of the storm and the wind, flying far out to sea, and happy all alone. Meg is the turtledove, and Amy is like the lark she writes about, trying to get up among the clouds, but always dropping down into its nest again. Dear little girl! She's so ambitious, but her heart is good and tender, and no matter how high she flies, she never will forget home. I hope I shall see her again, but she seems so far away."

"She is coming in the spring, and I mean that you shall be all ready to see and enjoy her. I'm going to have you well and rosy by that time," began Jo, feeling that of all the changes in Beth, the talking change was the greatest, for it seemed to cost no effort now, and she thought aloud in a way quite unlike bashful Beth.

"Jo, dear, don't hope any more. It won't do any good. I'm sure of that. We won't be miserable, but enjoy being together while we wait. We'll have happy times, for I don't suffer much, and I think the tide will go out easily, if you help me."

Discussion

Skimming, Scanning and Basic Comprehension

1. Briefly, what is happening in this scene?
2. In what sort of setting is the sisters' house?
3. What are the names of the four sisters in *Little Women*?

Identifying Techniques

4. How are birds used metaphorically in this passage?
5. What euphemism is used for dying?
6. What type of persuasion is being used to make the audience connect to Beth?

Text Analysis

7. Of the four sisters, Beth is seen as the shyest, most unassuming, and most selfless. How is this reflected in the given passage?
8. How does Jo's personality differ from Beth's?
9. How is the future discussed in this passage? What tone does it have, and what purpose does its use fill?
10. What ideas represent hope to Beth?

Theme Exploration

11. How is the closeness of the sisters in *Little Women* presented in this passage? What is the sisters' relationship with each other?

Provoking Opinion

12. How does the passage make you feel? How do you feel about the different characters within it?
13. Do you think close sibling relationships can survive an entire lifetime? Can the connections held as children continue throughout adulthood? If yes, should they?
14. Louisa May Alcott used much of her own family experience in writing *Little Women*. Do you think it helps or hinders a book if it resembles an author's life? Can a book ever be completely separate from its author's life?

Pride and Prejudice
by Jane Austen

Excerpt from Chapter 4:

When Jane and Elizabeth were alone, the former, who had been cautious in her praise of Mr. Bingley before, expressed to her sister just how very much she admired him.

“He is just what a young man ought to be,” said she, “sensible, good-humoured, lively; and I never saw such happy manners!—so much ease, with such perfect good breeding!”

“He is also handsome,” replied Elizabeth, “which a young man ought likewise to be, if he possibly can. His character is thereby complete.”

“I was very much flattered by his asking me to dance a second time. I did not expect such a compliment.”

“Did not you? I did for you. But that is one great difference between us. Compliments always take you by surprise, and me never. What could be more natural than his asking you again? He could not help seeing that you were about five times as pretty as every other woman in the room. No thanks to his gallantry for that. Well, he certainly is very agreeable, and I give you leave to like him. You have liked many a stupider person.”

“Dear Lizzy!”

“Oh! you are a great deal too apt, you know, to like people in general. You never see a fault in anybody. All the world are good and agreeable in your eyes. I never heard you speak ill of a human being in your life.”

Test

1. As well as being her sister, Jane views Elizabeth as a
 - a) nemesis
 - b) matriarchal figure
 - c) colleague
 - d) role model
 - e) confidante

2. Elizabeth believes Jane's habit of liking people is responsible for
 - a) her divorce
 - b) her lack of a husband
 - c) society not respecting her
 - d) previous crushes on poorly-chosen men
 - e) her popularity with multiple bachelors

3. While Jane believes Mr. Bingley asking her to dance twice was a compliment, Elizabeth believes it was not manners but instead because
 - a) he found the dance boring
 - b) Elizabeth told him to dance with her sister
 - c) he was confused as to which sister was which
 - d) he wants a favour from their family
 - e) Jane was the best-looking woman at the dance

4. Which of the following does the passage not suggest?

- a) Mr. Bingley is a desirable bachelor
- b) Jane prizes the opinion of her sister
- c) Being polite is a sought-after quality in this society
- d) Elizabeth is more cynical about people than Jane
- e) Elizabeth has secret feelings for Mr. Bingley

5. Based on the tone and topic of their conversation, which is probably true of the sisters in *Pride and Prejudice* compared to those in *Little Women*?

- a) Their parents are deceased
- b) They are older
- c) One of them is married
- d) They are poor
- e) They are employed

XX. The Impossible Choice

What Is It?

The impossible choice is when a character is given a choice, usually of two options, in which the consequences of both are awful.

What Are Some Common Characteristics?

In literature, the impossible choice is almost always ruinous to the extent of being life-changing to the character.

To make the impossible choice truly awful, an emotional bond is usually created between both options. Furthermore, once the choice is made there is no chance for change or recovery. This makes the act of choosing truly difficult.

The most common impossible choice involves life versus death, but with life being greatly reduced in happiness or filled with guilt.

A frequent trait, but not always used, is that the choice itself should not normally exist. The majority of impossible choices involve war, conflict or survival, in which the choice would not occur if life was being lived normally.

Post-choice, negative consequences begin to appear. Guilt, paranoia, insanity self-hate, suffering, ostracising or death are all possible effects. In some cases the character will find redemption, salvation or peace of mind, but often not.

How Is It Created?

A character is put into a difficult situation
The difficult situation evolves into a choice
The character makes the choice
The mental and social effects are described

Catch-22
by Joseph Heller

Excerpt from Chapter 5:

It was a horrible joke, but Doc Daneeka didn't laugh until Yossarian came to him one mission later and pleaded again, without any real expectation of success, to be grounded. Doc Daneeka snickered once and was soon immersed in problems of his own, which included Chief White Halfoat, who had been challenging him all that morning to Indian wrestle, and Yossarian, who decided right then and there to go crazy.

'You're wasting your time,' Doc Daneeka was forced to tell him.

'Can't you ground someone who's crazy?'

'Oh, sure. I have to. There's a rule saying I have to ground anyone who's crazy.'

'Then why don't you ground me? I'm crazy. Ask Clevinger.'

'Clevinger? Where is Clevinger? You find Clevinger and I'll ask him.'

'Then ask any of the others. They'll tell you how crazy I am.'

'They're crazy.'

'Then why don't you ground them?'

'Why don't they ask me to ground them?'

'Because they're crazy, that's why.'

'Of course they're crazy,' Doc Daneeka replied. 'I just told you they're crazy, didn't I? And you can't let crazy people decide whether you're crazy or not, can you?'

Yossarian looked at him soberly and tried another approach. 'Is Orr crazy?'

'He sure is,' Doc Daneeka said.

'Can you ground him?'

'I sure can. But first he has to ask me to. That's part of the rule.'

'Then why doesn't he ask you to?'

'Because he's crazy,' Doc Daneeka said. 'He has to be crazy to keep flying combat missions after all the close calls he's had. Sure, I can ground Orr. But first he has to ask me to.'

'That's all he has to do to be grounded?'

'That's all. Let him ask me.'

'And then you can ground him?' Yossarian asked.

'No. Then I can't ground him.'

'You mean there's a catch?'

'Sure there's a catch,' Doc Daneeka replied. 'Catch-22. Anyone who wants to get out of combat duty isn't really crazy.'

There was only one catch and that was Catch-22, which specified that a concern for one's own safety in the face of dangers that were real and immediate was the process of a rational mind. Orr was crazy and could be grounded. All he had to do was ask; and as soon as he did, he would no longer be crazy and would have to fly more missions. Orr would be crazy to fly more missions and sane if he didn't, but if he was sane he had to fly them. If he flew them he was crazy and didn't have to; but

if he didn't want to he was sane and had to. Yossarian was moved very deeply by the absolute simplicity of this clause of *Catch-22* and let out a respectful whistle.

'That's some catch, that *Catch-22*,' he observed.

'It's the best there is,' Doc Daneeka agreed.

Discussion

Skimming, Scanning and Basic Comprehension

1. What is Yossarian's job?
2. What is Yossarian trying to achieve in this passage?
3. Why has Orr not been grounded, despite being crazy?
4. What is 'Catch-22'?

Identifying Techniques

5. Underline the rhetorical questions in the passage.
6. What type of persuasion method is *Catch-22*: ethos, logos, or pathos?

Text Analysis

7. What are Yossarian's feelings towards *Catch-22*?
8. Why is Doc Daneeka's claim 'that's all' not as simple as the phrase suggests? What gap exists between this statement and the action to which he is referring?
9. The author breaks the dialogue to write the paragraph beginning 'There was only one catch...'. What purpose does this paragraph serve?
10. The author writes 'It's the best there is,' Doc Daneeka agreed.' What does this sentence suggest about Doc Daneeka's attitude towards *Catch-22*?

Theme Exploration

11. What is the 'impossible choice' being offered to Yossarian? How is it similar or different to the usual idea of an impossible choice?

Provoking Opinion

12. If you were in Yossarian's position, what would you do?
13. What is your impression of the people who invented the 'Catch-22' idea about which Yossarian is being told? Why did they create it?
14. The phrase 'Catch-22' has become a part of the English language. Do you know any other book titles that have become phrases in a language (English or otherwise)?

Sophie's Choice
by William Styron

Excerpt from Chapter 13:

The doctor was a little unsteady on his feet. He leaned over for a moment to an enlisted underling with a clipboard and murmured something, meanwhile absorbedly picking his nose. Eva, pressing heavily against Sophie's legs, began to cry.

"So you believe in Christ the Redeemer?" the doctor said in a thick-tongued but oddly abstract voice, like that of a lecturer examining the delicately shaded facet of a proposition in logic. Then he said something which for an instant was totally mystifying: "Did He not say, 'Suffer the little children to come unto Me'?" He turned back to her, moving with the twitchy methodicalness of a drunk.

Sophie, with an inanity poised on her tongue and choked with fear, was about to attempt a reply when the doctor said, "You may keep one of your children."

"Bitte?" said Sophie.

"You may keep one of your children," he repeated. "The other one will have to go. Which one will you keep?"

"You mean, I have to choose?"

"You're a Polack, not a Yid. That gives you a privilege—a choice."

Her thought processes dwindled, ceased. Then she felt her legs crumple. "I can't choose! I can't choose!" She began to scream. Oh, how she recalled her own screams! Tormented angels never screeched so loudly above hell's pandemonium. "Ich kann nicht wahlen!" she screamed.

The doctor was aware of unwanted attention. "Shut up!" he ordered. "Hurry now and choose. Choose, . . . or I'll send them both over there. Quick!"

She could not believe any of this. She could not believe that she was now kneeling on the hurtful, abrading concrete, drawing her children toward her so smotheringly tight that she felt that their flesh might be engrafted to hers even through layers of clothes. Her disbelief was total, deranged. It was disbelief reflected in the eyes of the gaunt, waxy-skinned young Rottenfuhrer, the doctor's aide, to whom she inexplicably found herself looking upward in supplication. He appeared stunned, and he returned her gaze with a wide-eyed baffled expression, as if to say: I can't understand this either.

"Don't make me choose," she heard herself plead in a whisper, "I can't choose."

"Send them both over there, then," the doctor said to the aide, "nach links."

"Mama!" She heard Eva's thin but soaring cry at the instant that she thrust the child away from her and rose from the concrete with a clumsy stumbling motion. "Take the baby!" she called out. "Take my little girl!"

At this point the aide—with a careful gentleness that Sophie would try without success to forget—tugged at Eva's hand and led her away into the waiting legion of the damned. She would forever retain a dim impression that the child had continued to look back, beseeching. But because she was now almost completely blinded by salty, thick, copious tears she was spared whatever expression Eva wore, and she was always grateful for that. For in the bleakest honesty of her heart she knew that she would never have been able to tolerate it, driven nearly mad as she was by her last glimpse of that vanishing small form.

Test

1. The scene occurs during
 - a) World War I
 - b) World War II
 - c) The French Revolution
 - d) The Opium Wars
 - e) The Battle of Troy

2. Sophie is allowed to choose because
 - a) the doctor has sympathy for her
 - b) it is her legally protected right
 - c) she is defined as Polish, not Jewish
 - d) she begs to a higher authority
 - e) the doctor has a limited quota he can take

3. Which description might be used to describe the doctor's aide?
 - a) Unwilling accomplice
 - b) Sadistic torturer
 - c) Criminal mastermind
 - d) Ignorant moron
 - e) Undercover abettor

4. The aide 'led her away into the waiting legion of the damned'. From this context, to what does 'the legion of the damned' refer?
 - a) The people responsible for the cruel situation
 - b) Those who deserve to be punished
 - c) Individuals who will be saved
 - d) A group destined for a tragic fate
 - e) Souls entering the afterlife

5. While the protagonist's choice in *Catch-22* is difficult as it could lead directly to his own death, the protagonist's horror in *Sophie's Choice* is based on
 - a) guilt
 - b) fear
 - c) hope
 - d) expectation
 - e) rejection

XXI. Revenge

What Is It?

Revenge is the act of retribution, in which a character 'gets back' at someone (or something) that has harmed, hurt or acted unjustly towards him/her.

What Are Some Common Characteristics?

Before revenge can occur, the person must first suffer an act that hurts them. This act is often (but not always) shown as unjust, which justifies the want to revenge.

The affected party will have a burning sense of rage or injustice. This is what drives them to want to retaliate.

Revenge plots generally fall into two categories. One involves immediate, and possibly explosive, revenge. The other includes planning or plotting.

In literature with plotted revenge, the revenge may be conducted slowly, carefully and punishingly over several years. In such cases it is quite common that the victim of this revenge does not realise what is occurring until it is too late.

Sometimes the act of revenge far exceeds the malice and pain of the original act. It can include punishing family members, associates, communities, etc. simply due to their association with the target. The morality of revenge may be discussed in such times, most commonly as to whether the revenge went too far. The tone may move from seeking justice to questioning the character's mental state.

Revenge in literature usually ends with either the parties coming to a truce (often arranged by a third party), or tragedy.

How Is It Created?

A character suffers an act against them, often unjustly

The act causes a sense of rage or injustice

The character instigates an act of revenge on the perpetrators of the original act

The revenge ends in either truce or tragedy

The Count of Monte Cristo
by Alexandre Dumas

Excerpt from Chapter 116
(translated from French):

On the fourth, he was no longer a man, but a living corpse. He had picked up every crumb that had been left from his former meals, and was beginning to eat the matting which covered the floor of his cell. Then he entreated Peppino, as he would a guardian angel, to give him food; he offered him 1,000 francs for a mouthful of bread. But Peppino did not answer. On the fifth day he dragged himself to the door of the cell.

"Are you not a Christian?" he said, falling on his knees. "Do you wish to assassinate a man who, in the eyes of heaven, is a brother? Oh, my former friends, my former friends!" he murmured, and fell with his face to the ground. Then rising in despair, he exclaimed, "The chief, the chief!"

"Here I am," said Vampa, instantly appearing; "what do you want?"

"Take my last gold," muttered Danglars, holding out his pocket-book, "and let me live here; I ask no more for liberty—I only ask to live!"

"Then you suffer a great deal?"

"Oh, yes, yes, cruelly!"

"Still, there have been men who suffered more than you."

"I do not think so."

"Yes; those who have died of hunger."

Danglars thought of the old man whom, in his hours of delirium, he had seen groaning on his bed. He struck his forehead on the ground and groaned. "Yes," he said, "there have been some who have suffered more than I have, but then they must have been martyrs at least."

"Do you repent?" asked a deep, solemn voice, which caused Danglars' hair to stand on end. His feeble eyes endeavored to distinguish objects, and behind the bandit he saw a man enveloped in a cloak, half lost in the shadow of a stone column.

"Of what must I repent?" stammered Danglars.

"Of the evil you have done," said the voice.

"Oh, yes; oh, yes, I do indeed repent." And he struck his breast with his emaciated fist.

"Then I forgive you," said the man, dropping his cloak, and advancing to the light.

"The Count of Monte Cristo!" said Danglars, more pale from terror than he had been just before from hunger and misery.

"You are mistaken - I am not the Count of Monte Cristo."

"Then who are you?"

"I am he whom you sold and dishonored—I am he whose betrothed you prostituted—I am he upon whom you trampled that you might raise yourself to fortune—I am he whose father you condemned to die of hunger—I am he whom you

also condemned to starvation, and who yet forgives you, because he hopes to be forgiven—I am Edmond Dantès!”

Discussion

Skimming, Scanning and Basic Comprehension

1. Where is this scene taking place?
2. In what physical condition is Danglars in this passage?
3. Of what crimes does Edmond Dantès accuse Danglars of committing?

Identifying Techniques

4. What oxymoron is used in the first sentence? What does this oxymoron mean?
5. What meaning is behind the rhetorical questions Danglars asks Peppino?

Text Analysis

6. What effect is achieved by first having Danglars deal with Peppino and Vampa, rather than initially introducing Edmond Dantès?
7. What phrases, actions and statements suggest that Danglars has been emotionally broken? Highlight these.
8. How does Danglars behaviour change when he is asked “Do you repent?” Why?
9. Edmond Dantès is the Count of Monte Cristo. What is his purpose in saying “I am not the Count of Monte Cristo...I am Edmond Dantès!”?
10. What suggests that Edmond Dantès knows his treatment of Danglars has been extreme?

Theme Exploration

11. How does the author increase the level of revenge? How has he made revenge the true heart of the book, rather than a single episode?

Provoking Opinion

12. Do you believe Edmond Dantès's treatment of Danglars to be justified, considering Danglars crimes?
13. What do you feel is the difference between quick brutal revenge, and slow drawn-out revenge?
14. 'Revenge is a dish best served cold'. Do you agree with this statement?

Tess of the d'Urbervilles
by Thomas Hardy

Excerpt from Chapter 56:

"Then a man's voice from the adjoining bedroom—

"What's the matter?"

She did not answer, but went on, in a tone which was a soliloquy rather than an exclamation, and a dirge rather than a soliloquy. Mrs Brooks could only catch a portion:

"And then my dear, dear husband came home to me ... and I did not know it! ... And you had used your cruel persuasion upon me ... you did not stop using it—no—you did not stop! My little sisters and brothers and my mother's needs—they were the things you moved me by ... and you said my husband would never come back—never; and you taunted me, and said what a simpleton I was to expect him! ... And at last I believed you and gave way! ... And then he came back! Now he is gone. Gone a second time, and I have lost him now for ever ... and he will not love me the littlest bit ever any more—only hate me! ... O yes, I have lost him now—again because of—you!" In writhing, with her head on the chair, she turned her face towards the door, and Mrs Brooks could see the pain upon it, and that her lips were bleeding from the clench of her teeth upon them, and that the long lashes of her closed eyes stuck in wet tags to her cheeks. She continued: "And he is dying—he looks as if he is dying! ... And my sin will kill him and not kill me! ... O, you have torn my life all to pieces ... made me be what I prayed you in pity not to make me be again! ... My own true husband will never, never—O God—I can't bear this!—I cannot!"

There were more and sharper words from the man; then a sudden rustle; she had sprung to her feet. Mrs Brooks, thinking that the speaker was coming to rush out of the door, hastily retreated down the stairs.

She need not have done so, however, for the door of the sitting-room was not opened. But Mrs Brooks felt it unsafe to watch on the landing again, and entered her own parlour below.

She could hear nothing through the floor, although she listened intently, and thereupon went to the kitchen to finish her interrupted breakfast. Coming up presently to the front room on the ground floor she took up some sewing, waiting for her lodgers to ring that she might take away the breakfast, which she meant to do herself, to discover what was the matter if possible. Overhead, as she sat, she could now hear the floorboards slightly creak, as if some one were walking about, and presently the movement was explained by the rustle of garments against the banisters, the opening and the closing of the front door, and the form of Tess passing to the gate on her way into the street. She was fully dressed now in the walking costume of a well-to-do young lady in which she had arrived, with the sole addition that over her hat and black feathers a veil was drawn.

Mrs Brooks had not been able to catch any word of farewell, temporary or otherwise, between her tenants at the door above. They might have quarrelled, or Mr d'Urberville might still be asleep, for he was not an early riser.

She went into the back room which was more especially her own apartment, and continued her sewing there. The lady lodger did not return, nor did the gentleman ring his bell. Mrs Brooks pondered on the delay, and on what probable relation the visitor who had called so early bore to the couple upstairs. In reflecting she leant back in her chair.

As she did so her eyes glanced casually over the ceiling till they were arrested by a spot in the middle of its white surface which she had never noticed there before. It was about the size of a wafer when she first observed it, but it speedily grew as large as the palm of her hand, and then she could perceive that it was red. The oblong white ceiling, with this scarlet blot in the midst, had the appearance of a gigantic ace of hearts.

Test

1. What happens in this scene?
 - a) A secret is revealed
 - b) A declaration of love
 - c) A murder
 - d) An abandonment
 - e) A reunion

2. Mrs Brooks might be described as
 - a) empathetic
 - b) sage
 - c) protecting
 - d) immoral
 - e) nosy

3. Tess blames Alec ('Mr d'Urberville') for ruining her marriage by
 - a) spreading rumours about her that led to her husband leaving
 - b) persuading her to start a relationship with him on the premise her husband was gone
 - c) learning her secret and using it for blackmail
 - d) investigating the legality of the marriage and having it cancelled
 - e) making her fall in love with him and then boasting to her husband

4. 'She was fully dressed now in the walking costume of a well-to-do young lady in which she had arrived, with the sole addition that over her hat and black feathers a veil was drawn.' The presence of the veil is an example of
 - a) metaphor
 - b) parallelism
 - c) ethos
 - d) flashback
 - e) foreshadowing

5. The revenge given out by Tess differs from that done by Edmond Dantès in
 - a) that it relates to a spouse
 - b) that a third-party becomes aware of it
 - c) that law enforcement does not try to stop it
 - d) the speed in which it is administered
 - e) its use of poison

XXII. Mortality

What Is It?

Mortality is the acknowledgement that with life comes eventual and inevitable death. In literature it usually describes a character contemplating inevitable death and the fragility of life.

What Are Some Common Characteristics?

Mortality in literature is almost always the case of a character considering his/her own mortal state. This is generally done via philosophical discussions or monologues.

Characters in literature are most likely to consider their mortality when they are terminally sick or wounded and soon to die.

Discussions on mortality can sometimes overlap with a sense of futility. However, other feelings caused by mortality are a sense of *carpe diem*, declarations of love, fixing mistakes (particularly in family relations), an awareness of the beauty of life, or contemplations of the possibilities of an afterlife or God.

Characters are also likely to consider the meaning of life, or whether life has a single meaning. They may not be able to answer this, although many conclude that a single concept - such as their love for someone - was the purpose of their own life. Nostalgia and reflection may occur at this point.

Most considerations of mortality in literature end with the character succumbing to death. However, it is possible to have them alive at the end of the piece.

How Is It Created?

A character begins a monologue or conversation in which the inevitability of death is discussed. This may be caused by the character's own imminent death. The character considers the most meaningful aspects of life, or whether there is meaning at all. The character has feelings about how he/she wants life defined after death, and any actions that need done now. The character may die.

Mortality in Literature

Sleeping at Last **by Christina Rossetti**

Sleeping at last, the trouble and tumult over,
Sleeping at last, the struggle and horror past,
Cold and white, out of sight of friend and of lover,
Sleeping at last.

No more a tired heart downcast or overcast,
No more pangs that wring or shifting fears that hover,
Sleeping at last in a dreamless sleep locked fast.

Fast asleep. Singing birds in their leafy cover
Cannot wake her, nor shake her the gusty blast.
Under the purple thyme and the purple clover
Sleeping at last.

Discussion

Skimming, Scanning and Basic Comprehension

1. In brief, what is the poem about?
2. What has the poet felt about life so far?

Identifying Techniques

3. What euphemism is used for death in this poem?
4. What examples of anaphora are presented within this poem?
5. What rhyme structure is used?

Text Analysis

6. Which two words emphasise to the reader that the poet/narrator has been looking forward to death?
7. What does the phrase 'locked fast' mean here?
8. 'Under the purple thyme and the purple clover': to what does this phrase refer?
9. What is the relevance of nature in the final stanza?

Theme Exploration

10. How does the poem discuss mortality? How is the knowledge of death being a necessary element of life used?

Provoking Opinion

11. What do you think of Rossetti's attitude to life and death?
12. In your opinion, is there ever a case for death being preferable to life?
13. In some cultures - for example New Orleans, Ireland, and Ghana - funerals are often a celebration of life. Do you think such a funeral is apt?

The Snows of Kilimanjaro
by Ernest Hemingway

Excerpt:

"How do you feel?" she said. She had come out from the tent now after her bath.

"All right."

"Could you eat now?" He saw Molo behind her with the folding table and the other boy with the dishes.

"I want to write," he said.

"You ought to take some broth to keep your strength up."

"I'm going to die tonight," he said. "I don't need my strength up."

"Don't be melodramatic, Harry, please," she said.

"Why don't you use your nose? I'm rotted half way up my thigh now. What the hell should I fool with broth for? Molo bring whiskey-soda."

"Please take the broth," she said gently.

"All right."

The broth was too hot. He had to hold it in the cup until it cooled enough to take it and then he just got it down without gagging.

"You're a fine woman," he said. "Don't pay any attention to me."

She looked at him with her well-known, well-loved face from *Spur* and *Town & Country*, only a little the worse for drink, only a little the worse for bed, but *Town & Country* never showed those good breasts and those useful thighs and those lightly small-of-back-caressing hands, and as he looked and saw her well-known pleasant smile, he felt death come again.

in.

This time there was no rush. It was a puff, as of a wind that makes a candle flicker and the flame go tall.

"They can bring my net out later and hang it from the tree and build the fire up. I'm not going in the tent tonight. It's not worth moving. It's a clear night. There won't be any rain."

So this was how you died, in whispers that you did not hear. Well, there would be no more quarrelling. He could promise that. The one experience that he had never had he was not going to spoil now. He probably would. You spoiled everything. But perhaps he wouldn't.

"You can't take dictation, can you?"

"I never learned," she told him.

"That's all right."

There wasn't time, of course, although it seemed as though it telescoped so that you might put it all into one paragraph if you could get it right.

Test

1. Harry's attitude in this scene reflects
 - a) his disappointment in his life
 - b) his love of adventure
 - c) an inability to process what is happening

- d) he is resigned to his fate
- e) a fear of leaving his wife alone

2. Based on Harry's words in this scene, of what is he most likely dying?

- a) Lung disease
- b) Rabies
- c) Pneumonia
- d) Gangrene
- e) Old age

3. Of what is Harry worried about spoiling?

- a) The trip
- b) A poignant, peaceful death
- c) His wife's high opinion of him
- d) His appearance
- e) His legacy

4. In a single word paragraph, the writer simply writes 'in'. What does this word symbolise?

- a) A new spirit entering Harry for reincarnation
- b) Harry drinking his broth
- c) Harry trying to reject his fate
- d) Harry finally understanding his wife's love for him
- e) Death entering Harry's body

5. What are the contrasting attitudes to death in *Sleeping at Last* and *The Snows of Kilimanjaro* respectively?

- a) Disappointed vs fascinated
- b) Mature vs childish
- c) Joy vs confusion
- d) Masochism vs fear
- e) Welcoming vs reluctant acceptance

XXIII. Cruelty

What Is It?

Cruelty is the unnecessary harsh treatment of an individual by another.

What Are Some Common Characteristics?

Cruelty in literature is often contained within a power relationship in which the dominant partner acts in an unjust and immoral way towards the weaker partner, who cannot respond. Consequently it is most common to see it in marriages, parent/sibling relationships, or boss/worker contacts.

Although physical cruelty is sometimes depicted, the most common cruelty in literature is mental. This includes repeated bullying and intimidation resulting in fear and mental torture.

Cruelty may be short and sharply delivered, or a long drip feed that builds over time.

It is not uncommon for the recipients of cruelty in literature to have a version of Stockholm Syndrome, in which they believe they love their oppressor.

Cruelty in literature most frequently leads to a breaking point, where one of two outcomes occurs: escape (whether fleeing, or suicide), or revenge. However, in some cases the victim chooses to remain with his/her tormentor.

How Is It Created?

A power relationship is established

The dominant figure acts cruelly towards the weaker figure (this may be a single case or a long, slow but relentless act)

The victim reaches breaking point

The victim flees, fights, or submits

My Last Duchess
by Robert Browning

That's my last Duchess painted on the wall,
Looking as if she were alive. I call
That piece a wonder, now: Fra Pandolf's hands
Worked busily a day, and there she stands.
Will't please you sit and look at her? I said
"Fra Pandolf" by design, for never read
Strangers like you that pictured countenance,
The depth and passion of its earnest glance,
But to myself they turned (since none puts by
The curtain I have drawn for you, but I)
And seemed as they would ask me, if they durst,
How such a glance came there; so, not the first
Are you to turn and ask thus. Sir, 'twas not
Her husband's presence only, called that spot
Of joy into the Duchess' cheek: perhaps
Fra Pandolf chanced to say "Her mantle laps
Over my lady's wrist too much," or "Paint
Must never hope to reproduce the faint
Half-flush that dies along her throat": such stuff
Was courtesy, she thought, and cause enough
For calling up that spot of joy. She had
A heart—how shall I say?—too soon made glad,
Too easily impressed; she liked whate'er
She looked on, and her looks went everywhere.
Sir, 'twas all one! My favour at her breast,
The dropping of the daylight in the West,
The bough of cherries some officious fool
Broke in the orchard for her, the white mule
She rode with round the terrace—all and each
Would draw from her alike the approving speech,
Or blush, at least. She thanked men,—good! but thanked
Somehow—I know not how—as if she ranked
My gift of a nine-hundred-years-old name
With anybody's gift. Who'd stoop to blame
This sort of trifling? Even had you skill
In speech—(which I have not)—to make your will
Quite clear to such an one, and say, "Just this
Or that in you disgusts me; here you miss,
Or there exceed the mark"—and if she let
Herself be lessoned so, nor plainly set
Her wits to yours, forsooth, and made excuse,
—E'en then would be some stooping; and I choose

Never to stoop. Oh sir, she smiled, no doubt,
Whene'er I passed her; but who passed without
Much the same smile? This grew; I gave commands;
Then all smiles stopped together. There she stands
As if alive. Will't please you rise? We'll meet
The company below, then. I repeat,
The Count your master's known munificence
Is ample warrant that no just pretence
Of mine for dowry will be disallowed;
Though his fair daughter's self, as I avowed
At starting, is my object. Nay, we'll go
Together down, sir. Notice Neptune, though,
Taming a sea-horse, thought a rarity,
Which Claus of Innsbruck cast in bronze for me!

Discussion

Skimming, Scanning and Basic Comprehension

1. What are the two people in the poem doing?
2. What is the painter's name?
3. What is the duke's (the speaker) problem with his former wife?

Identifying Techniques

4. What rhyme structure is used in the poem?
5. What images are used to describe the duchess's time with other men?
6. What rhetorical questions are used?

Text Analysis

7. What contrast exists between the duke's attitude towards the painting and his attitude towards the woman the painting depicts?
8. What examples exist within the poem of the duke's self-importance and egotism?
9. In what way is jealousy depicted in the poem? Which phrases does the duke use to show he did not truly trust his wife?
10. How do the last three lines represent a different type of 'cruelty'?

Theme Exploration

11. What manner of cruelty is being explored within the poem? How is the duke's cruelty to the duchess shown?

Provoking Opinion

12. What do you feel about the woman in the painting? What about the speaker?
13. What are different ways to be cruel? Which do you think is the worst?
14. The poem hints at the manner in which people live on differently in art than they were treated in life. Do you think this is true? If so, what examples of this can you think of?

Jane Eyre
by Charlotte Brontë

Excerpt from Chapter XXVII:

I did. Mr. Rochester, reading my countenance, saw I had done so. His fury was wrought to the highest: he must yield to it for a moment, whatever followed; he crossed the floor and seized my arm and grasped my waist. He seemed to devour me with his flaming glance: physically, I felt, at the moment, powerless as stubble exposed to the draught and glow of a furnace: mentally, I still possessed my soul, and with it the certainty of ultimate safety. The soul, fortunately, has an interpreter—often an unconscious, but still a truthful interpreter—in the eye. My eye rose to his; and while I looked in his fierce face I gave an involuntary sigh; his gripe was painful, and my over-taxed strength almost exhausted.

“Never,” said he, as he ground his teeth, “never was anything at once so frail and so indomitable. A mere reed she feels in my hand!” (And he shook me with the force of his hold.) “I could bend her with my finger and thumb: and what good would it do if I bent, if I uptore, if I crushed her? Consider that eye: consider the resolute, wild, free thing looking out of it, defying me, with more than courage—with a stern triumph. Whatever I do with its cage, I cannot get at it—the savage, beautiful creature! If I tear, if I rend the slight prison, my outrage will only let the captive loose. Conqueror I might be of the house; but the inmate would escape to heaven before I could call myself possessor of its clay dwelling-place. And it is you, spirit—with will and energy, and virtue and purity—that I want: not alone your brittle frame. Of yourself you could come with soft flight and nestle against my heart, if you would: seized against your will, you will elude the grasp like an essence—you will vanish ere I inhale your fragrance. Oh! come, Jane, come!”

As he said this, he released me from his clutch, and only looked at me. The look was far worse to resist than the frantic strain: only an idiot, however, would have succumbed now. I had dared and baffled his fury; I must elude his sorrow: I retired to the door.

“You are going, Jane?”

“I am going, sir.”

“You are leaving me?”

“Yes.”

“You will not come? You will not be my comforter, my rescuer? My deep love, my wild woe, my frantic prayer, are all nothing to you?”

Test

1. What best describes the change in tactic adopted by Mr. Rochester in trying to persuade Jane to stay?
- a) From respect to violence
 - b) From requesting sympathy to threats
 - c) From intimidation to emotional blackmail
 - d) From boasting to belittlement
 - e) From logic to bribery

2. Which of the following terms could not be used to describe Mr. Rochester's behaviour in this passage?

- a) Passionate
- b) Possessive
- c) Jealous
- d) Domineering
- e) Suspicious

3. 'Whatever I do with its cage, I cannot get at it'. The term 'cage' could be used a metaphor for both

- a) Mr. Rochester's love and Jane's rejection of it
- b) the bond of marriage and the feelings of spousal duty
- c) the house and the surrounding village
- d) Mr. Rochester's mind and Jane's aloofness
- e) Jane's physical body and Mr. Rochester's treatment of her

4. Mr. Rochester's final claim that Jane is being cruel is

- a) hypocritical
- b) allegorical
- c) merciful
- d) amiable
- e) respectful

5. Compared to that of *My Last Duchess*, the 'escape' of the victim in *Jane Eyre* is less

- a) compassionate
- b) hopeful
- c) defiant
- d) tragic
- e) spontaneous

XXIV. Mourning

What Is It?

Mourning is the period of grief felt after a death of a loved one.

Psychologically it is possible for the loss of something important (such as a job, or authority) to trigger responses similar to mourning. However, in literature the death of a loved one is the most common cause.

What Are Some Common Characteristics?

As with mourning in real life, mourning in literature is closely linked to sadness, melancholy, and depression.

Mourning may also provoke other reactions, including nostalgia, survivor's guilt, a questioning of faith, or anger.

It is not uncommon for writers to use mourning as an all-consuming sensation, with the sufferer so grief-stricken they are unable to operate in society.

As in real life, it is possible for literary characters to recover from their grief (sometimes via third parties). However, it is equally likely mourning may cause characters to act desperately. This may lead to conflict or tragedy.

How Is It Created?

A loved one close to the character dies

The character undergoes strong feelings related to the loss

The grief-stricken character eventually recovers, or descends further into desperation and tragedy

Mourning in Literature

***Funeral Blues* by WH Auden**

Stop all the clocks, cut off the telephone.
Prevent the dog from barking with a juicy bone,
Silence the pianos and with muffled drum
Bring out the coffin, let the mourners come.

Let aeroplanes circle moaning overhead
Scribbling in the sky the message He is Dead,
Put crêpe bows round the white necks of the public doves,
Let the traffic policemen wear black cotton gloves.

He was my North, my South, my East and West,
My working week and my Sunday rest
My noon, my midnight, my talk, my song;
I thought that love would last forever, I was wrong.

The stars are not wanted now; put out every one,
Pack up the moon and dismantle the sun.
Pour away the ocean and sweep up the wood;
For nothing now can ever come to any good.

Discussion

Skimming, Scanning and Basic Comprehension

1. What is the poem expressing?
2. What message does the poet say the planes should write?
3. About what was the poet 'wrong'?

Identifying Techniques

4. What rhyme structure is used in *Funeral Blues*?
5. What imagery does the poet use to create the idea of solemn silence?
6. How is parallelism used in the third stanza?

Text Analysis

7. What is the poet's attitude to the world after this death? What specific phrases or words show this?
8. How does the poem address the idea of time? How do the past, present and future compare in the poet's mind?
9. What is the purpose of the lists in the third stanza?
10. In what way do clauses affect the rhythm of the piece? Does this rhythm have an effect on the poem?

Theme Exploration

11. How does the poem show mourning? What emotions and images are used to show the feeling of loss?

Provoking Opinion

12. What is your feeling about the poem? Do you think it accurately portrays the idea of mourning?
13. Of the supposed five stages of grief in the Kübler-Ross model (denial, anger, bargaining, depression, acceptance), what stage would you describe this poem as?
14. Why would people read sad or mournful literature? Does it make a difference when such literature is read - for example, after a death vs. in one's normal free time?

In Memoriam A.H.H.
by Alfred, Lord Tennyson

Excerpt, Section 54:

Oh yet we trust that somehow good
Will be the final goal of ill,
To pangs of nature, sins of will,
Defects of doubt, and taints of blood;

That nothing walks with aimless feet;
That not one life shall be destroy'd,
Or cast as rubbish to the void,
When God hath made the pile complete;

That not a worm is cloven in vain;
That not a moth with vain desire
Is shrivell'd in a fruitless fire,
Or but subserves another's gain.

Behold, we know not anything;
I can but trust that good shall fall
At last--far off--at last, to all,
And every winter change to spring.

So runs my dream: but what am I?
An infant crying in the night:
An infant crying for the light:
And with no language but a cry.

Test

1. The first two lines say that people foolishly
 - a) believe good wins in the end
 - b) try to live good lives
 - c) respect the fate they are given
 - d) search for meaning in life
 - e) love people who will eventually die

2. The examples the poet offers all aim to show
 - a) the beauty of the natural world
 - b) cases of life being pointlessly cruel
 - c) shared experiences with the deceased
 - d) evidence that God has a plan
 - e) things that should have died instead of the poet's friend

3. The fourth stanza makes the point that
 - a) our belief in good is based on blind faith
 - b) death is a time for fond memories

- c) time will heal current pain
- d) it is foolish to love something that may be lost
- e) old age will bring answers that younger people can't see

4. The final stanza emphasises

- a) the beauty of being born and being alive
- b) the heartbreak that comes with mourning
- c) mankind's reliance on the world around it
- d) the true insignificant helplessness of the human condition
- e) faith's ability to supply answers at times of need

5. Both *Funeral Blues* and *In Memoriam AHH* question

- a) the purpose of living
- b) the existence of God
- c) the ability of words to express feeling
- d) what occurs after death
- e) the existence of free will

XXV. Dangers of Science

What Is It?

The notion of 'the dangers of science' is to question whether perceived scientific 'progress' is actually destructive and harmful.

In literature this is usually presented in the format of science getting out of control or causing suffering.

What Are Some Common Characteristics?

The majority of fictional works that discuss the dangers of science use an element of science fiction. However, for them to resonate with the readership, they should appear plausible or only one or two steps from where society currently stands.

The rogue scientist is a common character in this genre. The scientist usually believes they are doing good, or that their genius should not be tamed.

An alternative to the rogue scientist is the society that uses technology or science to control the populous. In such cases, the people usually believe they are scientifically advanced, without seeing how their progress has enslaved them.

A warning 'voice of reason' character is sometimes included. This voice of reason is almost always ignored.

The pursued scientific progress will inevitably lead to disastrous consequences. However, the nature of this disaster may vary. It could be the creation of an uncontrollable situation, the oppression of individuality, or major conflict.

Literature that deals with the dangers of science rarely has happy endings.

How Is It Created?

A leading scientist or scientifically-advanced society is presented
The scientist or society pushes their science to extreme lengths
The negative consequences of their scientific progress become apparent
Ultimate disaster for the scientist or society arrives

Dangers of Science in Literature

***Brave New World* by Aldous Huxley**

Excerpt from Chapter 2:

Turned, the babies at once fell silent, then began to crawl towards those clusters of sleek colours, those shapes so gay and brilliant on the white pages. As they approached, the sun came out of a momentary eclipse behind a cloud. Those roses flamed up as though with a sudden passion from within; a new and profound significance seemed to suffuse the shining pages of the books. From the ranks of the crawling babies came little squeals of excitement, gurgles and twittering of pleasure. The Director rubbed his hands. 'Excellent!' He said. 'It might almost have been done on purpose.'

The swiftest crawlers were already at their goal. Small hands reached out uncertainly, touched, grasped, unpetalling the transfigured roses, crumpling the illuminated pages of the books. The Director waited until all were happily busy. Then, 'Watch carefully,' he said. And, lifting his hand, he gave the signal.

The Head Nurse, who was standing by a switchboard at the other end of the room, pressed down a little lever.

There was a violent explosion. Shriller and ever shriller, a siren shrieked. Alarm bells maddingly sounded.

The children started, screamed; their faces were distorted with terror.

'And now,' the Director shouted (for the noise was deafening), 'now we proceed to run in the lesson with a mild electric shock.'

Discussion

Skimming, Scanning and Basic Comprehension

1. What is the director doing to the babies?
2. Why does the director say 'excellent!'?
3. How does the children's mood change?

Identifying Techniques

4. What anaphora is used in the first sentence of this passage?
5. What onomatopoeia is used to describe the noises the babies?
6. What epithet is used for the main protagonist in this passage?

Text Analysis

7. How does the director's response contrast to the changing scene around him?
8. What events occur within the first paragraph that are in tonal contrast to what follows?
9. How does sound affect this passage? Is it in a positive or negative way?
10. How does the concept of innocence work within the passage?

Theme Exploration

11. In what way is science 'dangerous' in this passage? Is this different from how the The Director view his scientific work?

Provoking Opinion

12. Do you believe that children can be conditioned to behave in a certain way? If so, in what ways can this conditioning be done?
13. Is it ever OK to harm a group of people for the benefit of society?
14. Should science be regulated? How about the pursuit of knowledge?

Frankenstein
by Mary Shelley

Excerpt from Chapter 5:

It was on a dreary night of November, that I beheld the accomplishment of my toils. With an anxiety that almost amounted to agony, I collected the instruments of life around me, that I may infuse a spark of being into the lifeless thing that lay at my feet. It was already one in the morning; the rain pattered dismally against the panes, and my candle was nearly burnt out, when, by the glimmer of the half-extinguished light, I saw the dull yellow eye of the creature open; it breathed hard, and a convulsive motion agitated its limbs.

How can I describe my emotions at this catastrophe, or how delineate the wretch whom with such infinite pains and care I had endeavoured to form? His limbs were in proportion, and I had selected his features as beautiful. Beautiful! - Great God! His yellow skin scarcely covered the work of muscles and arteries beneath; his hair was of a lustrous black, and flowing; his teeth of pearly whiteness; but these luxuriances only formed a more horrid contrast with his watery eyes, that seemed almost of the same colour as the dun-white sockets in which they were set, his shrivelled complexion and straight black lips.

Test

1. Within the first paragraph, the doctor's motivation for his experiment appears to be
 - a) personal wealth
 - b) peer pressure
 - c) a sense of achievement
 - d) pressure from superiors
 - e) pleasure gained from his work

2. After the creature is brought to life, the passage notes how Dr. Frankenstein (the narrator)
 - a) decides to build another one
 - b) admires its beauty
 - c) is disgusted with his creation
 - d) thinks about the people who died to have it made
 - e) flees the scene

3. Psychologically, which of these could be given as a reason for the doctor's immediate reaction to the creature?
 - a) Abandonment issues
 - b) The uncanny valley
 - c) Post-traumatic stress
 - d) Stockholm syndrome
 - e) Fear of rejection

4. Which of the following examples contains the same theme as expressed in this passage?
 - a) After building one of history's biggest navies, the leaders of China's Ming dynasty order the destruction of its own ships.
 - b) During WWI, some soldiers stop fighting and enjoy a Christmas truce before restarting battles the next week.

- c) Two young English girls cut out cardboard fairies and have pictures taken with them in the garden. Many people take these pictures as evidence that fairies exist.
- d) A Swiss engineer creates Velcro, but is ridiculed. After NASA starts using it, his invention becomes popular and makes him a millionaire.
- e) Cane toads are introduced to Australia to control a pest, only to subsequently destroy much of the local wildlife.

5. Both the actions of the director in *Brave New World* and those of Dr. Frankenstein are examples of

- a) sadomasochism
- b) playing God
- c) Oedipal complexes
- d) angels of death
- e) insanity via isolation

XXVI. Awakening

What Is It?

An awakening is when a person spiritually, mentally or emotionally has a realisation of what their true purpose or feelings are. It is as if they have 'woken up' from a life of sleep and finally can see what life should be and feel like.

What Are Some Common Characteristics?

Awakenings tend to be very swift, but not immediate (instant awareness is called an 'epiphany').

There are various types of awakening, including: teenagers/young adults finally leaving childhood behind; sexual awakenings in which a character acknowledges and acts on their sexual urges; and previously obedient spouses or workers coming to stand up for themselves and their own wants in life.

Before the awakening occurs, the character must be in a state of spiritual, mental or emotional 'darkness'. During this their lives operate without any great meaning, or following a misguided goal.

Awakenings change the manner in which a character sees and operates with the world. It is therefore not unusual for other parties, who have become used to a particular type of relationship, to be confused, angered, or suddenly feel affection for the character undergoing the change.

Awakening in literature ultimately leaves the character in a different mental place. This change may also create geographical, relationship, or social alterations.

How Is It Created?

A character has a relatively mundane life

The character begins to become aware of a greater purpose or feeling

The character begins to act on these thoughts or feelings

This changes the life around them, and the relationships they have with others

Other characters or society react to the changes

The character ends in a different mental state, which may result in other large life changes

Madame Bovary
by *Gustave Flaubert*

Excerpt from Part II, Chapter 9
(translated from French):

And as soon as she had got rid of Charles she went and shut herself up in her room.

At first she felt stunned; she saw the trees, the paths, the ditches, Rodolphe, and she again felt the pressure of his arm, while the leaves rustled and the reeds whistled.

But when she saw herself in the glass she wondered at her face. Never had her eyes been so large, so black, of so profound a depth. Something subtle about her being transfigured her. She repeated, "I have a lover! a lover!" delighting at the idea as if a second puberty had come to her. So at last she was to know those joys of love, that fever of happiness of which she had despaired! She was entering upon marvels where all would be passion, ecstasy, delirium. An azure infinity encompassed her, the heights of sentiment sparkled under her thought, and ordinary existence appeared only afar off, down below in the shade, through the interspaces of these heights.

Then she recalled the heroines of the books that she had read, and the lyric legion of these adulterous women began to sing in her memory with the voice of sisters that charmed her. She became herself, as it were, an actual part of these imaginings, and realised the love-dream of her youth as she saw herself in this type of amorous women whom she had so envied. Besides, Emma felt a satisfaction of revenge. Had she not suffered enough? But now she triumphed, and the love so long pent up burst forth in full joyous bubblings. She tasted it without remorse, without anxiety, without trouble.

Discussion

Skimming, Scanning and Basic Comprehension

1. What is Rodolphe's relationship with Emma?
2. What does Emma do once alone in her room?
3. Where had Emma previously encountered 'heroines'?

Identifying Techniques

4. To what does the rhetorical question in this passage refer?
5. Anaphora is used within the passage. Highlight it.
6. How is alliteration, consonance and assonance used in the second paragraph?

Text Analysis

7. Compare the manner in which Emma thinks of Charles (her husband) with how she thinks of Rodolphe?
8. Which phrases give the idea of change? Underline them.
9. In what ways does Emma's fantasy seem to affect her perception of reality?

10. 'Emma felt a satisfaction of revenge.' Based on the passage, against who or what is Emma getting this revenge?

Theme Exploration

11. How does the passage use language to express Emma's awakening? Do you think that the language choice effectively expresses the idea of change?

Provoking Opinion

12. Bored of her marriage, do you think Emma is right to do what she is doing?
13. What is your feeling about Charles? Is he a victim, or to blame for Emma's actions?
14. *Madame Bovary* was once seen as a hugely controversial book. Why do you think this was? Why do you think this has changed?

The Awakening
by Kate Chopin

Excerpt from Chapter 29:

Without even waiting for an answer from her husband regarding his opinion or wishes in the matter, Edna hastened her preparations for quitting her home on Esplanade Street and moving into the little house around the block. A feverish anxiety attended her every action in that direction. There was no moment of deliberation, no interval of repose between the thought and its fulfillment. Early upon the morning following those hours passed in Arobin's society, Edna set about securing her new abode and hurrying her arrangements for occupying it. Within the precincts of her home she felt like one who has entered and lingered within the portals of some forbidden temple in which a thousand muffled voices bade her begone.

Whatever was her own in the house, everything which she had acquired aside from her husband's bounty, she caused to be transported to the other house, supplying simple and meager deficiencies from her own resources.

Test

1. The first line of the given passage suggests that normally Edna would be expected to
 - a) find shared accommodation
 - b) move in with her parents
 - c) find a home further away
 - d) consult her husband before acting
 - e) gain a divorce before moving

2. Based on the language and feelings of the passage, Edna's actions may be described as
 - a) reckless
 - b) impulsive
 - c) irresponsible
 - d) cultured
 - e) demeaning

3. 'Within the precincts of her home she felt like one who has entered and lingered within the portals of some forbidden temple in which a thousand muffled voices bade her begone.' This line implies that Edna feels her actions are
 - a) ungodly and worthy of punishment
 - b) an exciting breaking of a taboo
 - c) spiritual and moral
 - d) unremarkable yet widely commented on
 - e) following lost ancient traditions

4. Which of the following is suggested as important in the final line?
 - a) Financial independence
 - b) Reclaiming single life
 - c) Ignoring social expectations
 - d) Being free of family members
 - e) Finding new love

5. Both Emma Bovary (*Madame Bovary*) and Edna Pontellier (*The Awakening*) have their psychological awakenings tied to
- a) abusive husbands
 - b) unfulfilling home lives
 - c) the want for children
 - d) the desire for employment
 - e) changing social attitudes

XXVII. Hubris

What Is It?

Hubris is the notion of 'foolish pride' that will ultimately end in one's downfall. In traditional Greek mythology it is a level of arrogance that is seen to challenge the gods and therefore spark their anger. The consequences of hubris could be summarised as fate punishing extreme pride, or 'the fall' in the term 'pride comes before a fall'.

Technically, hubris is the pride rather than the downfall. However, when people discuss hubris it is usually in relation to a downfall that has already occurred or is destined to happen.

What Are Some Common Characteristics?

For hubris to occur, first there must be excessive pride, arrogance, or overconfidence. This is depicted through ideas such as boasts, a feeling of invincibility, or actions in which the character feels there can be no retribution or ill.

In some cases, warning signs or voices asking for caution may be present. These will be ignored.

The manner in which the pride is taken down may simply be fate, or may be the result of the character failing to check his/her ambitions.

Quite often the victim of hubris learns their lesson and comes to life with a new humility. However, it is also possible that they learn nothing and are destined to repeat their mistakes.

How Is It Created?

A character's pride is introduced

The character embarks on a journey or series of activities in which he/she fails to check this pride

Warnings and/or reason are ignored

The character suffers a downfall caused by the excessive pride or confidence

Hubris in Literature

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".

Discussion

Skimming, Scanning and Basic Comprehension

1. What stands in the desert?
2. What was written on the base of the statue?
3. What role does time have in this poem?

Identifying Techniques

4. Who is the narrator in this poem?
5. What rhyme structure is used in *Ozymandias*?
6. By what epithet does Ozymandias refer to himself?
7. How is the line written on the base of the statue ironic?

Text Analysis

8. How does the poet express the relationship between Ozymandias and the sculptor?
9. 'Look on my works, ye mighty, and despair!' What does this line say about Ozymandias?
10. In what way is the statue a metaphor? Explain your answer using examples from the text.
11. What effect do the last three lines have? What are they expressing?

Theme Exploration

12. How does Shelley use the contrasts of pride and defeat to create hubris?

Provoking Opinion

13. What do you feel about Ozymandias? Is he a person to be respected, ridiculed, or something else?
14. As well as hubris, do you think this poem says anything else about life? If so, what?

15. 'Ozymandias' was another name of the Egyptian pharaoh Ramesses II. Does knowing the poem is based on a real person effect it in any way?

Paradise Lost
by John Milton

Excerpt from Book 1:

From their Creator, and transgress his Will
For one restraint, Lords of the World besides?
Who first seduc'd them to that foul revolt?
Th'infernal Serpent; he it was, whose guile
Stirr'd up with Envy and Revenge, deceiv'd
The Mother of Mankind, what time his Pride
Had cast him out from Heav'n, with all his Host
Of Rebel Angels, by whose aid aspiring
To set himself in Glory above his Peers,
He trusted to have equall'd the most High,
If he oppos'd; and with ambitious aim
Against the Throne and Monarchy of God
Rais'd impious War in Heav'n and Battle proud
With vain attempt. Him the Almighty Power
Hurl'd headlong flaming from th'Ethereal Sky
With hideous ruin and combustion down
To bottomless perdition, there to dwell
In Adamantine Chains and penal Fire,
Who durst defy th'Omnipotent to Arms.

Test

1. To what event from the Bible does the passage primarily refer?
 - a) The banishment of Satan from Heaven
 - b) Adam and Eve in the Garden of Eden
 - c) The birth of Jesus
 - d) The issuing of The Ten Commandments
 - e) The punishment of Lot's wife

2. Of which of the following is the main character not deemed guilty?
 - a) Challenging God
 - b) Pride
 - c) Instigating war
 - d) Theft
 - e) Deception

3. 'Th'infernal Serpent; he it was, whose guile / Stirr'd up with Envy and Revenge, deceiv'd / The Mother of Mankind'. Based on this context, who is 'The Mother of Mankind'?
 - a) God
 - b) Mary
 - c) Mary Magdalene
 - d) Eve
 - e) Jesus

4. The final six lines describe

- a) redemption
- b) punishment
- c) negotiation
- d) conflict
- e) hope

5. How is the aspect of time similar in *Paradise Lost* and *Ozymandias*?

- a) The past and the future are depicted as the same
- b) It is described as cyclical
- c) The post-hubris fall is immediate
- d) The post-hubris fall is eternal
- e) The writer is unsure when the events took place

XXVIII. Jealousy

What Is It?

Jealousy is a feeling of insecurity or fear brought about by the possibility of losing something, particularly to a rival.

The feeling may manifest against the person taking the object (the rival), the person perceived as being unfaithful or leaving, or both.

Note: jealousy is not the same as envy. Envy is a feeling of wanting something you don't have. Jealousy is a feeling of insecurity about possibly losing something, particularly to someone else.

What Are Some Common Characteristics?

For jealousy to occur, a character must first have - or perceive a connection with - an object or person they desire. In most literary cases, jealousy involves a love interest.

The objects of their desire must then be perceived to be taken away. This is usually done by a third party (a rival).

In cases of losing a love interest, the jealousy may elicit feelings towards either the rival or the person perceived to be taken. The original sense of jealousy may then evolve into other negative emotions, including anger, rage, a want for revenge, spite, or cruelty.

As in the real world, jealousy in literature can be a strong motivator for destructive behaviour. Dramatic consequences and acts of revenge may occur, including affairs or murder. Rarely does a literary character merely allow jealousy to go.

How Is It Created?

A character has (or perceives) an emotional bond to an object or person

A rival appears to be taking the object or person away

The character experiences jealousy towards the rival and/or 'unfaithful'

The jealousy evolves into stronger negative feelings, often leading to destructive behaviour

Jealousy in Literature

***Wives and Concubines* by Su Tong**

Excerpt
(translated from Chinese):

Chen Zuoqian's hand moved from Lotus's breast to her mouth. "Don't talk. Don't talk now."

Just at that moment someone knocked lightly on the bedroom door. The two of them were startled; Chen Zuoqian looked at Lotus and shook his head, then put out the lamp. In a little while the knocking started again. Chen Zuoqian jumped up and shouted angrily, "Who's that knocking?"

A timid girlish voice came from the outside the door. "Third Mistress is sick; she's calling for the Master."

Chen Zuoqian said, "She's lying, lying again. Go back and tell her I've already gone to bed."

The girl outside the door said, "The Third Mistress is very sick; she says you have to come. She says she's about to die."

Chen Zuoqian sat on the bed and thought for a minute, mumbling to himself, "What's she up to this time?" Lotus watched his uneasiness, then pushed him. "You'd better go. It would be terrible if she really died."

Discussion

Skimming, Scanning and Basic Comprehension

1. What is Chen Zuoqian trying to do before the knocking at the door?
2. Why has the third mistress sent a messenger to Chen Zuoqian and Lotus?
3. What is Chen Zuoqian's first reaction to hearing the messenger's request from the third mistress?

Identifying Techniques

4. What epithets are used in this passage?
5. What example of hyperbole does the third mistress use? Why?
6. What irony exists at the heart of Chen Zuoqian's life, as shown in this passage?
7. How would the passage change if the last line is read as sarcastic?

Text Analysis

8. In what way is Chen Zuoqian's frustration shown in words and actions? Give examples.
9. Compare Chen Zuoqian's attitude towards the third mistress and Lotus. What is different?
10. Based on this passage, what sort of person is Lotus?
11. How are servants talked about in this passage?

Theme Exploration

12. In what way is jealousy suggested in this passage? How does it set up later conflict or destructive behaviour?

Provoking Opinion

13. Do you think Chen Zuoqian has a happy life? How about Lotus? And the third mistress?
14. In this story, Lotus is the fourth and latest mistress. What do you feel about her relationship with Chen Zuoqian? What do you think will happen later in this story?
15. *Wives and Concubines* is set in imperial China, when mistresses and concubines were a part of wealthy married life. Do you think a system formalising the idea of multiple partners has any benefits?

Anna Karenina
by Leo Tolstoy

Excerpt from Part 6, Chapter 32
(translated from Russian):

Before Vronsky's departure for the elections, Anna had reflected that the scenes constantly repeated between them each time he left home, might only make him cold to her instead of attaching him to her, and resolved to do all she could to control herself so as to bear the parting with composure. But the cold, severe glance with which he had looked at her when he came to tell her he was going had wounded her, and before he had started her peace of mind was destroyed.

In solitude afterwards, thinking over that glance which had expressed his right to freedom, she came, as she always did, to the same point—the sense of her own humiliation. "He has the right to go away when and where he chooses. Not simply to go away, but to leave me. He has every right, and I have none. But knowing that, he ought not to do it. What has he done, though?... He looked at me with a cold, severe expression. Of course that is something indefinable, impalpable, but it has never been so before, and that glance means a great deal," she thought. "That glance shows the beginning of indifference."

And though she felt sure that a coldness was beginning, there was nothing she could do, she could not in any way alter her relations to him. Just as before, only by love and by charm could she keep him. And so, just as before, only by occupation in the day, by morphine at night, could she stifle the fearful thought of what would be if he ceased to love her. It is true there was still one means; not to keep him—for that she wanted nothing more than his love—but to be nearer to him, to be in such a position that he would not leave her. That means was divorce and marriage. And she began to long for that, and made up her mind to agree to it the first time he or Stiva approached her on the subject.

Test

1. The passage primarily describes
 - a) Anna's fear Vronsky will abandon her
 - b) Vronsky's departure for the elections
 - c) Anna's relationship with Stiva
 - d) Anna's plans for the future
 - e) the lifestyles of Russian aristocracy

2. Anna's personality is shown as lacking
 - a) charm
 - b) modesty
 - c) caution
 - d) wit
 - e) self-confidence

3. Which of the following plot points is it possible to learn from the given passage?
 - a) Anna has a child
 - b) Anna is already married to someone else

- c) Vronsky is an army officer
- d) Stiva is Anna's brother
- e) Kitty believes Vronsky will ask her to marry him

4. Based on her manner of thinking about Vronsky in this scene, which word could not be used to describe Anna?

- a) Paranoid
- b) Codependent
- c) Vitriolic
- d) Consumed
- e) Desperate

5. Both the jealousy in *Raise the Red Lantern* and *Anna Karenina* manifests itself in

- a) a need for attention
- b) rage at a lover
- c) social aloofness
- d) disregard for personal safety
- e) transference of affection to another

Chapter Five

Chronology of English Literature and Literary Movements

I. Old English

Time Period

c. 5th century - Pre-14th century

The first known 'Old English' texts date from around the 7th century.

Background

Prior to the 5th century, languages in the British Isles were very localised. An early language labelled 'Common Brittonic' had splintered into a variety of regional variations, and people generally spoke Celtic and Pictish languages depending on their geography. The Roman occupation of what is now England and southern Scotland (AD 49 - 409) introduced both Latin and a British variant of Latin, but this did not replace local languages in many places.

However, Anglo-Saxon settlers arrived into what is now England and southern Scotland during the 5th to 7th centuries, bringing with them a version of Germanic languages. This language would come to dominate the south of Britain - the north continued to use older languages, mixed with Norse influences, for some time - and created what is now called 'Old English'. Yet Old English was not the same in all areas, as it was again open to regional variation (primarily 4 main variants).

The demise of Old English began with the Norman Conquest (1066), which brought French language and influences to the country, and by the middle of the 13th century most Old English had been replaced by what is now commonly referred to as 'Middle English'.

Common Traits

For modern readers, the most noticeable aspect of Old English is the unfamiliarity of the words. Some vocabulary still exists (perhaps 15% of the original language), but spellings have altered and evolved massively over time. It is therefore very difficult for modern readers to understand Old English without translation.

Furthermore, the amount of Old English texts available for study is small, meaning a limited knowledge of the ideas about which people were writing. Religion and people's personal journeys (especially spiritual pilgrimage) frequently turn up in fragments. However, the greatest known work of the time, *Beowulf*, is a hero's adventure in a style similar to those that appear in Greek and Roman mythology (kings, travel, mythical beasts, fighting, death etc.).

Famous Authors

Although there are written examples of Old English, very few denote the author. *Cædmon* - who lived in a monastery - is the earliest known writer using Old English. *Bede*, *Aldhelm* and *Cynwulf* are other known writers.

Famous Texts

Most known Old English texts are religious or refer to royalty of the time. Many are found carved into stones at significant sites.

Perhaps the most famous Old English text is *Beowulf* (c. 700-1000AD). It is generally deemed the oldest known long poem in Old English, and its author is unknown.

The Dream of the Rood

Excerpt
Lines 1-12:

Hwæt! Ic swefna cyst secgan wylle,
h[w]æt me gemætte to midre nihte,
syðþan reordberend reste wunedon!
þuhte me þæt ic gesawe syllicre treow
on lyft lædan, leohte bewunden,
beama beorhtost. Eall þæt beacen wæs
begoten mid golde. Gimmas stodon
fægere æt foldan sceatum, swylce þær fife wæron
uppe on þam eaxlegespanne. Beheoldon þær engel dryhtnes ealle,
fægere þurh forðgesceaft. Ne wæs ðær huru fracodes gealga,
ac hine þær beheoldon halige gastas,
men ofer moldan, ond eall þeos mære gesceaft.

**Listen! The choicest of visions I wish to tell
which came as a dream in middle-night
after voice-bearers lay at rest.
It seemed that I saw a most wondrous tree
born aloft, wound round by light
brightness of beams. All was that beacon
sprinkled with gold. Gems stood
fair at earth's corners; there likewise five
shone on the shoulder-span. All there beheld the Angel of God,
fair through predestiny. Indeed, that was no wicked one's gallows,
but holy souls beheld it there,
men over earth, and all this great creation.*

Beowulf

Excerpt from Prologue
'The Rise of the Danish Nation'
Lines 1-11:

HWÆT, WE GAR-DENA in geardagum,
þeodcyninga þrym gefrunon,
hu ða æpelingas ellen fremedon!
oft Scyld Scefing sceaþena þreatum,
monegum mægþum meodosetla ofteah,
egsode eorlas, syððanærest wearð
feasceaft funden; he þæs frofre gebad,
weox under wolcnum weorðmyndum þah,
oð þæt him æghwylc ymbsittendra
ofer hronrade hyran scolde,
gomban gyldan; þæt wæs god cyning!

** LO, praise of the prowess of people-kings
of spear-armed Danes, in days long sped,
we have heard, and what honor the athelings won!
Oft Scyld the Scefing from squadroned foes,
from many a tribe, the mead-bench tore,
awing the earls. Since erst he lay
friendless, a foundling, fate repaid him:
for he waxed under welkin, in wealth he throve,
till before him the folk, both far and near,
who house by the whale-path, heard his mandate,
gave him gifts: a good king he!*

II. Middle English

Time Period

1066 - 16th century

Most people put the height of Middle English literature as the 14th-15th century.

Background

The Norman Conquest of 1066 saw much of modern-day England fall to William the Conqueror, a duke in France. With William's arrival came a variant of language called 'Anglo-Norman'. French vocabulary, alongside French names now commonly used in English (such as William and Robert), began to take over much of England. Mixed with Old English and Latin, this new language has become known as 'Middle English'.

The fact that the rulers of the country were speaking this new English helped push its importance, especially to educated people of standing. The growth of London as a cultural centre did likewise. The invention of the printing press (c. 1440) helped cement this new form of English as a common tongue.

That said, language was still fairly fragmented by geography and history. The term 'Middle English' does contain a level of flexibility and overlap (both chronological and geographical).

Common Traits

Middle English texts are not particularly widespread, so the sample size for analysing 'common traits' is not particularly large. However, certainly Christianity, travel, and adventure are all heavily involved themes.

In terms of reading, it is clear that modern readers find Middle English hard to understand, but much easier than Old English. New letters, still used today, began to appear during Middle English and therefore create something semi-recognisable to the modern eye.

The connection to France - as opposed to being insular or being influenced by Scandinavia - introduced many French words during the Middle Ages. Many of the French words that arrived are still used today, albeit evolutions in spellings can be a problem to present-day readers.

Famous Authors

Geoffrey Chaucer is often named as one of the first 'English' writers. Other writers, such as Lydgate and Skelton, have become generally overlooked due to a focus on Chaucer's work.

The expansion of Middle English also allowed for a wider variety of writers to be classified as English literature. The Scottish 'makars' (writers about Scottish royalty and courts) appeared at this time.

Famous Texts

The Canterbury Tales by Geoffrey Chaucer (1387-1400)

Sir Gaiwan and the Green Knight (author unknown) (late 14th century)

Sir Gawain and the Green Knight

Excerpt from Part 2
Lines 670-690:

He sperred þe sted with þe spurez and sprong on his way,
So stif þat þe ston-fyr stroke out þerafter.
Al þat seþ þat semly syked in hert,
And sayde soþly al same segges til oþer,
Carande for þat comly: 'Bi Kryst, hit is scape
þat þou, leude, schal be lost, þat art of lyf noble!
To fynde hys fere vpon folde, in fayth, is not eþe.
Warloker to haf wroȝt had more wyt bene,
And haf dyȝt ȝonder dere a duk to haue worþed;
A lowande leder of ledez in londe hym wel semez,
And so had better haf ben þen britned to noȝt,
Hadet wyth an aluisch mon, for angardez pryde.
Who knew euer any kyng such counsel to take
As knyȝtez in cauelaciounz on Crystmasse gomnez!
Wel much watz þe warme water þat waltered of yȝen,
When þat semly syre soȝt fro þo wonez
þad daye.
He made non abode,
Bot wyȝtly went hys way;
Mony wylsum way he rode,
þe bok as I herde say.

**He struck his steed with the spurs and sped on his way
So fast that the flint-fire flashed from the stones.
When they saw him set forth they were sore aggrieved,
And all sighed softly, and said to each other,
Fearing for their fellow, "Ill fortune it is
That you, man, must be marred, that most are worthy!
His equal on this earth can hardly be found;
To have dealt more discreetly had done less harm,
And have dubbed him a duke, with all due honor.
A great leader of lords he was like to become,
And better so to have been than battered to bits,
Beheaded by an elf-man, for empty pride!
Who would credit that a king could be counselled so,
And caught in a cavil in a Christmas game?"
Many were the warm tears they wept from their eyes
When goodly Sir Gawain was gone from the court
That day.
No longer he abode,
But speedily went his way
Over many a wandering road,
As I heard my author say.*

**The Canterbury Tales
by Geoffrey Chaucer**

Excerpt from The General Prologue
Lines 19-34:

Bifil that in that seson, on a day,
In Southwerk at the Tabard as I lay
Redy to wenden on my pilgrimage
To Caunterbury with ful devout corage,
At nyght was come into that hostelrye
Wel nyne and twenty in a compaignye
Of sondry folk, by aventure yfalle
In felawshipe, and pilgrimes were they alle,
That toward Caunterbury wolden ryde.
The chambres and the stables weren wyde,
And wel we weren esed atte beste;
And shortly, whan the sonne was to reste,
So hadde I spoken with hem everichon
That I was of hir felawshipe anon,
And made forward erly for to ryse
To take our wey, ther as I yow devyse.

** It happened that, in that season, on a day
In Southwark, at the Tabard, as I lay
Ready to go on pilgrimage and start
To Canterbury, full devout at heart,
There came at nightfall to that hostelry
Some nine and twenty in a company
Of sundry persons who had chanced to fall
In fellowship, and pilgrims were they all
That toward Canterbury town would ride.
The rooms and stables spacious were and wide,
And well we there were eased, and of the best.
And briefly, when the sun had gone to rest,
So had I spoken with them, every one,
That I was of their fellowship anon,
And made agreement that we'd early rise
To take the road, as I will to you apprise.*

III. The Elizabethan Period

Time Period

1558-1603 (reign of Elizabeth I)

Note: some writing just prior or after Elizabeth's reign may be included in the 'Elizabethan' definition.

Background

Furthering the position taken by her father, Henry VIII, Queen Elizabeth I oversaw a time of conquest and English dominance in Western Europe and beyond. With increased power, finance, and education, it was a time of enormous significance in English culture. The era was later labelled as 'The Golden Age' of English civilization, as well as leading to 'The English Renaissance'.

Elizabeth had taken over a country that, although strong, was experiencing problems, primarily in foreign relations and internal religious/power struggles. However, changes in Europe were underfoot which would help push England to the fore. Spain was in the process of ending French and Italian power, making itself a dominant force in the area. An attempt to invade England in 1588, however, ended in a famous defeat. Although more wars with Spain would take a heavy toll on England's treasury, it was not invaded, while the reduction in French effectiveness removed England's closest geographical enemy throughout Elizabeth's entire reign. Furthermore, the timing of discovery and exploration of the New World (the Americas) meant Spain and Britain could take huge amounts of land there, building colonies and wealth through emigration, trade, and slavery.

In terms of religion, the Elizabethan era established general unity, albeit via horrendous tactics. Henry VIII had separated England from the Catholic Church in 1534, with punishments for those who continued Catholicism, only for his daughter Queen Mary - a devout catholic - to reverse the decision and start executing protestants. Elizabeth's arrival on the throne moved things swiftly and brutally back to the Protestant Church of England's rule: in 1559 she made it compulsory to follow the Church of England (of which she was leader) and Catholics of influence were basically purged, with banishment, imprisonment and/or execution commonly used. Hanging, beheading, and burning at the stake were all included as punishments for supporting the Pope and the Catholic Church. In 1587, Mary, Queen of Scots - a Catholic with a claim to the English throne - was beheaded, cementing Elizabeth's claim to power and upsetting Catholics across Europe.

Culturally, the whole of Europe was seeing its education and arts improve, with the Italian Renaissance already established by the time Elizabeth began her reign. Morality was still a major issue, as could be seen in London in 1580 when the mayor attempted to close the playhouses (the Queen supported keeping them open), but the fact that 'crude' or 'low' works existed showed the widening scale of the arts. Furthermore, with the printed word now established, and both literary and English influence rising, knowledge of the arts rose significantly, meaning poets and playwrights could become celebrities (novels were still a rarity). Therefore, in retrospect, the Elizabethan period is seen as an explosion of creativity, partly because so little is known of earlier writing, but also because the tools of writing and education were more available than they had been at any other time.

Common Traits

Although English power was rising, it is worth noting that European life - especially ideas growing out of the Italian Renaissance - significantly affected English culture. References to Italian and other European legends, as well as the use of imported styles such as the sonnet, began to be noticeable in English writing. It was also Italians' liking for plays, sparked by an interest in classical Greek and Latin performance works, that made plays fashionable in England.

The tone of writing during this period was lofty, with poets and playwrights often endeavouring to show merit in their skills, wordplay, and references (this can especially be seen in Shakespeare's work, where characters speak in rhymes and frequent puns, and make references to classical works and tales). Yet appealing to wider tastes and classes was important, especially financially; thus, rather than being primarily about religion and royalty, writing began to venture into other areas and represent more aspects of life (albeit religion and royalty still remained common themes). Quite often problems or moral conundrums made up the basis of the plot, rather than traditional heroes and adventurers. Whilst laws of decency meant language could not get too base, crude remarks for the audience's amusement were often hidden in clear double entendres.

Famous Authors

John Donne
Edmund Spenser
Sir Philip Sidney
Thomas Middleton
William Shakespeare
Christopher Marlowe
Ben Johnson

Note: Recently, efforts have been made to try restore interest in important writers of the time that have now largely been forgotten, such as John Lyly, Thomas Nashe, and Thomas Wyatt. However presently they remain mostly outside common knowledge.

Famous Texts

Astrophel and Stella by Sir Philip Sidney (c.1580)
The Jew of Malta by Christopher Marlowe (1589)
The Tragical History of Doctor Faustus by Christopher Marlowe (c.1589)
The Faerie Queene by Edmund Spenser (1590)
Romeo and Juliet by William Shakespeare (1595)
A Midsummer Night's Dream by William Shakespeare (1595)
Hamlet by William Shakespeare (c.1599)
Othello by William Shakespeare (c.1603)
King Lear by William Shakespeare (c.1605)
Volpone, or the Fox by Ben Johnson (1605-1606)
Macbeth by William Shakespeare (1606)

Astrophel and Stella
by Sir Philip Sidney

Excerpt, Verse 6:

Some lovers speak, when they their muses entertain,
Of hopes begot by fear, of wot not what desires,
Of force of heavenly beams infusing hellish pain,
Of living deaths, dear wounds, fair storms, and freezing fires;
Some one his song in Jove, and Jove's strange tales attires,
Brodered with bulls and swans, powdered with golden rain;
Another humbler wit to shepherd's pipe retires,
Yet hiding royal blood full oft in rural vein.
To some a sweetest plaint a sweetest style affords,
While tears pour out his ink, and sighs breathe out his words,
His paper pale despair, and pain his pen doth move.
I can speak what I feel, and feel as much as they,
But think that all the map of my state I display,
When trembling voice brings forth that I do Stella love.

**The Tragical History of Doctor Faustus
by Christopher Marlowe**

Excerpt from Scene 13
Lines 57-113:

Faustus: O Faustus,
Now hast thou but one bare hour to live,
And then thou must be damn'd perpetually!
Stand still, you ever-moving spheres of heaven,
That time may cease, and midnight never come;
Fair Nature's eye, rise, rise again, and make
Perpetual day; or let this hour be but
A year, a month, a week, a natural day,
That Faustus may repent and save his soul!
O lente, lente currite, noctis equi!
The stars move still, time runs, the clock will strike,
The devil will come, and Faustus must be damn'd.
O, I'll leap up to heaven! — Who pulls me down? —
See, where Christ's blood streams in the firmament!
One drop of blood will save me: O my Christ! —
Rend not my heart for naming of my Christ;
Yet will I call on him: O, spare me, Lucifer! —
Where is it now? 'tis gone:
And, see, a threatening arm, an angry brow!
Mountains and hills, come, come, and fall on me,
And hide me from the heavy wrath of heaven!
No!
Then will I headlong run into the earth:
Gape, earth! O, no, it will not harbour me!
You stars that reign'd at my nativity,
Whose influence hath allotted death and hell,
Now draw up Faustus, like a foggy mist,
Into the entrails of yon labouring clouds,
That, when you vomit forth into the air,
My limbs may issue from your smoky mouths;
But let my soul mount and ascend to heaven!
[The clock strikes the half-hour.]
O, half the hour is past! 'twill all be past anon.
O, if my soul must suffer for my sin,
Impose some end to my incessant pain;
Let Faustus live in hell a thousand years,
A hundred thousand, and at last be sav'd!
No end is limited to damned souls.
Why wert thou not a creature wanting soul?
Or why is this immortal that thou hast?
O, Pythagoras' metempsychosis, were that true,

This soul should fly from me, and I be chang'd
Into some brutish beast!

All beasts are happy,

For, when they die,

Their souls are soon dissolv'd in elements;

But mine must live still to be plagu'd in hell.

Curs'd be the parents that engender'd me!

No, Faustus, curse thyself, curse Lucifer

That hath depriv'd thee of the joys of heaven.

[The clock strikes twelve.]

It strikes, it strikes! Now, body, turn to air,

Or Lucifer will bear thee quick to hell!

O soul, be chang'd into small water-drops,

And fall into the ocean, ne'er be found!

[Thunder. Enter DEVILS.]

O, mercy, heaven! look not so fierce on me!

Adders and serpents, let me breathe a while!

Ugly hell, gape not! Come not, Lucifer!

I'll burn my books!—O Mephistophilis!

[Exeunt DEVILS with FAUSTUS.]

IV. The Restoration and 18th Century

Time Period

1660 - late 18th century

Background

After the execution of Charles I in 1649, England was a republic until 1660 when, after the death of Oliver Cromwell in 1658, political forces brought Charles's son to the throne and named him Charles II.

At the time royalists made efforts to proclaim that there had been no gap in the royal line. Historically, however, the 'Interregnum' ('between royalty') has become accepted; nonetheless, with much political upheaval and a crackdown on bourgeois behaviour during this period, it is seen more as a time of political rather than literary note.

Despite the revolution, England continued to be a major global force with an expanding empire, and - closer to home - political events brought Scotland and Wales into the United Kingdom, London became stronger globally, and traditional farming life became secondary to cities.

In the 18th century Europe entered the Age of Enlightenment (also called 'The Age of Reason') during which scientific method improved, rational and existential philosophy grew, public debate became acceptable, and industry flourished. Concepts such as tolerance (particularly religious), constitutional governance, the separation of church and state, egalitarianism, and progress through investigation and debate all came to the fore. The result of this was that religious or monarchical control was questioned, and many religions and leaders had to adapt, meaning the persecutions and purges so popular by previous authorities were slowed to some degree.

Common Traits

With political upheaval and expansion, followed by the Enlightenment, many writers began to be less sycophantic towards royalty. Some replaced it with satire and cynicism, whilst others began to seek analytical or rational studies of society. While direct criticism of authorities could still be troublesome it was on the rise, and many writers began to write allegories that 'punched up' or ridiculed systems. Politics became as interesting as religion for writing.

Prose, often divided into segments to be published in literary periodicals, began to replace poetry. Similarly, non-fiction or books heavy on social analysis and discussion became the most popular. Rather than tell stories, most famous works from this period concentrated on social commentary and debating ideas.

Despite, or perhaps because of, these changes, post-restoration and 18th century literature is often overshadowed by the preceding Elizabethan period and the subsequent Romantics, viewed as it is as a time of scientific and philosophical growth rather than artistic experimentation and identity. In many ways art took a back seat as other ideas matured.

Famous Authors

John Dryden
Jonathan Swift

Alexander Pope
Daniel Defoe
Samuel Johnson
James Boswell

Famous Texts

Diary by Samuel Pepys (1660-1669)
Paradise Lost by John Milton (1667)
The Rape of the Lock by Alexander Pope (1712)
Robinson Crusoe by Daniel Defoe (1719)
Moll Flanders by Daniel Defoe (1722)
Gulliver's Travels by Jonathan Swift (1726)
Cyclopaedia, or An Universal Dictionary of Arts and Sciences by Ephraim Chambers (1728)
The History of Tom Jones, a Foundling by Henry Fielding (1749)
Encyclopédie edited by Denis Diderot and Jean-Baptiste le Rond d'Alembert (1750-1765)
A Dictionary of the English Language by Samuel Johnson (1755)
Candide, ou l'Optimisme by Voltaire (1759)
The Life and Opinions of Tristram Shandy, Gentleman by Laurence Stern (1759-1767)
Émile, ou de l'Éducation by Jean-Jacques Rousseau (1762)

***A Dictionary of the English Language
by Samuel Johnson***

Excerpt from Beginning of Preface:

It is the fate of those who toil at the lower employments of life, to be rather driven by the fear of evil, than attracted by the prospect of good; to be exposed to censure, without hope of praise; to be disgraced by miscarriage, or punished for neglect, where success would have been without applause, and diligence without reward.

Among these unhappy mortals is the writer of dictionaries; whom mankind have considered, not as the pupil, but the slave of science, the pioneer of literature, doomed only to remove rubbish and clear obstructions from the paths of Learning and Genius, who press forward to conquest and glory, without bestowing a smile on the humble drudge that facilitates their progress. Every other authour may aspire to praise; the lexicographer can only hope to escape reproach and even this negative recompense has been yet granted to very few.

I have, notwithstanding this discouragement, attempted a dictionary of the English language, which, while it was employed in the cultivation of every species of literature, has itself been hitherto neglected, suffered to spread, under the direction of chance, into wild exuberance, resigned to the tyranny of time and fashion, and exposed to the corruptions of ignorance, and caprices of innovation.

When I took the first survey of my undertaking, I found our speech copious without order, and energetick without rules: wherever I turned my view, there was perplexity to be disentangled, and confusion to be regulated; choice was to be made out of boundless variety, without any established principle of selection; adulterations were to be detected, without a settled test of purity; and modes of expression, to be rejected or received, without the suffrages of any writers of classical reputation or acknowledged authority.

Having therefore no assistance but from general grammar, I applied myself to the perusal of our writers; and noting whatever might be of use to ascertain or illustrate any word or phrase, accumulated in time the materials of a dictionary, which, by degrees, I reduced to method, establishing to myself, in the progress of the work, such rules as experience and analogy suggested to me; experience, which practice and observation were continually increasing; and analogy, which, though in some words obscure, was evident in others.

The Rape of the Lock
by Alexander Pope

Excerpt from Canto 5
Lines 141-150:

Then cease, bright Nymph! to mourn the ravish'd Hair
Which adds new Glory to the shining Sphere!
Not all the Tresses that fair Head can boast
Shall draw such Envy as the Lock you lost.
For, after all the Murders of your Eye,
When, after Millions slain, your self shall die;
When those fair Suns shall sett, as sett they must,
And all those Tresses shall be laid in Dust;
This Lock, the Muse shall consecrate to Fame,
And mid'st the Stars inscribe Belinda's Name!

V. The Romantic Period

Time Period

c.1785-c.1830

Background

The following of the Interregnum by the Enlightenment had brought about an era of great social transformation in much of England. Despite some sections of authority still trying to shut down protest and public meetings, society was generally attempting to build itself a fairer model, while science, industry and philosophy sought greater order and equality. Such feelings were not only in England: the public's want for better conditions led to revolutions in America and France, the fallout from the latter of which would greatly transform Europe.

Most artists and commoners supported the French Revolution due to its underlying principles of liberty and equality. However, upon its conclusion Napoleon installed himself as Emperor of France and duly attempted to restructure Western Europe. His initial victories allowed him to take large areas of land around Central Europe, and even reduce Spain's power to such an extent that the Spanish Empire in Latin America crumbled. Eventually, armed with nationalism and anti-French sentiment, remaining areas decided to fight back, forming a series of coalitions that fought in the Napoleonic Wars. England was key in these wars, and used its industrial strength to pay for foreign forces to join its cause. Eventual victory for the coalitions left France weak, created the states of Italy and Germany, and would eventually lead to the dominance of the British Empire.

Against all this backdrop, writers of the time felt they were living in an extraordinary time, creating what was labelled 'a spirit of the age'. This spirit was seen as a mix of revolutionary thought, potential liberty, enhanced rights, and rising literary importance. Many liberal writers had supported the French Revolution and, although disappointed with what came afterwards, the romanticism at the revolution's roots was still seen as plausible. Yet there was also a feeling that artistry had stalled somewhat during the Enlightenment due to the abundance of science and logic, and therefore it needed recovered. It is this sentiment that started the Romantic Period, as artists - from painters to writers - attempted to fight against the rationalising of the era yet maintain its spirit of change. They did this by reaching for feelings and imagination rather than analysis, with the general consensus that, whilst science could continue with objectivity based on the senses, art should represent the emotion of the heart.

For many, the Romantic Period has come to be defined by six poets: William Blake, William Wordsworth, Samuel Taylor Coleridge, Lord Byron, Percy Bysshe Shelley, and John Keats. Although Blake was the earliest of these writers, his name was not added to the 'Romantic' canon until later; instead, many see the Romantic Period as being launched by the publication of 'Lyrical Ballads', a joint work between William Wordsworth and Samuel Taylor Coleridge (although, in the first edition, Coleridge only submitted four poems - albeit one was the now famous 'Rime of the Ancient Mariner'). At the time, the two poets were so obscure that they chose to be published anonymously, with Coleridge telling his publisher 'Wordsworth's name is nothing - to a large number of persons mine stinks'. This rise from obscurity would actually mirror the reputations of all the famed Romantics except Lord Byron, who was the sole enjoyer of any sort of success in his early career.

Background II: The Lives of the Romantic Poets

Although the work of the romantic poets exists in its own right, its reputation is also deeply entwined with the outlandish lives of the poets, especially Byron and Shelley. Some highlights include:

- 1792: Wordsworth has an illegitimate child in France, for whom he financially pays for the next 37 years.
- 1807: While in Malta, Coleridge begins a full-blown opium addiction that will plague him until he dies in 1834, with the final 18 years having to be spent living with his doctor.
- 1808-1811: The wealthy young Byron travels the East, racking up huge debts.
- 1812: Byron becomes a celebrity with the release of *Childe Harold's Pilgrimage*. Meanwhile, two of Wordsworth's five non-illegitimate children die within 3 months of each other.
- 1813: Byron meets his half-sister, with whom he is rumoured to start an incestuous relationship.
- 1814: Byron's half-sister has a child. Meanwhile, and despite having a child and a pregnant wife, Shelley persuades Mary Wollstonecraft Godwin, a 16 year old whose father is a famous philosopher and Shelley's mentor, and whose deceased mother was a famous writer, to run away to Europe with him, taking her sister Claire (for her French skills) but not the other sister, Fanny, who is in love with him. When they return Mary is pregnant and the mentor disowns them, with the child dying in infancy. Mary has also written a book - *Frankenstein*.
- 1815: Byron tries to escape rumours and debts by marrying into money and having a child. However, his infidelity - including with his half-sister and Mary Godwin's sister, Claire - ruin the marriage within a year.
- 1816: Byron's wife leaves him, taking their child. Disgraced and in debt, Byron abandons the UK for Europe, where he rents a palace in Venice and promptly starts an affair with his landlord's wife. Hoping Byron will be with her, Claire convinces Mary and Shelley to travel to Europe with her, and then invites Byron to meet Shelley. The four travel Europe for the summer, and Claire becomes pregnant with Byron's child. Mary, Shelley and Claire return to England, whereupon the other sister, Fanny, kills herself. Two months later, Shelley's abandoned wife also kills herself. Shelley marries Mary, hoping to get his children back, but the courts don't give him custody. Shelley and his wife, Mary Shelley, repair their relationship with her father.
- 1817: Claire has Byron's child, a daughter. With Byron still in Europe, the Shelleys support both the child and Claire. Shelley now befriends John Keats. Byron ends his affair with the landlord's wife to start one with the wife of a sick, unemployed baker. The two mistresses meet and have a fight. Byron sells his family home in Scotland, clearing his debts and making him rich again.
- 1818: Byron finds a new, bigger palace where he keeps animals, including monkeys. He begins affairs with both a married 19 year old Countessa and another married woman, abandoning the baker's wife, who tries to commit suicide twice. Meanwhile, Venetians get used to see Byron swimming in The Grand Canal, sometimes fully dressed in the height of fashion. The Shelleys and Claire move to Italy so Byron's daughter can meet her father. During their stay in Italy, the Shelleys lose a child in infancy, and then register another child of unknown parentage - rumours vary between a child of Shelley and Claire, Shelley and a maid, or an abandoned child they found. Byron writes letters home saying he has had over 200 lovers since moving to Italy, costing him £2500, and then names the women and their sexual skills. In England, a penniless Keats befriends Coleridge.
- 1819: The Shelleys lose another child.
- 1820: The Shelleys' child of unknown parentage dies. In England, Keats is now seriously ill and decides to recover in Italy.

- 1821: Keats, aged 25, dies. Byron puts his daughter into a convent and then ignores her. The daughter dies the following year.
- 1822: Shelley drowns, aged 29, while sailing in Italy. Death is officially ruled an accident caused by a sudden storm, although there are rumours of both suicide and a botched effort to kill Byron.
- 1823: Byron decides to abandon his life in Italy and join the fight for Greek independence from the Ottoman Empire, for which he charters a boat and sails to Greece. He then spends £4000 on fixing Greek navy boats, and gives £6000 to a group of Greeks that claimed the Greek government owes them money, leading to several people trying to extort more money from him. He adopts a 9 year old Turkish girl, and tries to seduce his Greek boy servant, who takes more of his money.
- 1824: Byron becomes ill and, after trying bloodletting as a cure, dies of a cold at the age of 36.

Common Traits

Romanticism primarily placed emotion over reason, and so concepts such as love, fear, awe, and personal emotional expression about the world are the most obvious characteristic in the genre. As an offshoot of this, most romanticism involves individualism rather than social critiques.

Whereas much preceding literature examined and described beauty, romanticism also sought to examine the sublime. This meant that even the ugly, vast, or over-powering was venerated. However, in either case it was nature that was the outstanding ingredient. Along with nature, the supernatural was a common side-feature, as were the daring tales of great Greek or Roman mythology.

The romantic hero was a frequently described character: driven by emotions, keen to seek experience, and not controlled by organisations and authorities, he was viewed as wild and passionate.

Famous Authors

William Blake
 Robert Burns
 Mary Wollstonecraft
 William Wordsworth
 Dorothy Wordsworth
 Samuel Taylor Coleridge
 George Gordon, Lord Byron
 Percy Bysshe Shelley
 John Keats

Famous Texts

Songs of Innocence and of Experience by William Blake (1789; updated 1794)
Tam o' Shanter: A Tale by Robert Burns (1791)
A Vindication of the Rights of Women by Mary Wollstonecraft (1792)
A Red, Red Rose by Robert Burns (1794)
Lyrical Ballads, with a Few Other Poems by William Wordsworth and Samuel Taylor Coleridge (1798; updated in 1800 and 1802)
Kubla Khan by Samuel Taylor Coleridge (1816)
Ozymandias by Percy Bysshe Shelley (1818)

Great Odes of 1819 by John Keats (1819)
Prometheus Unbound by Percy Bysshe Shelley (1820)
Poems, in Two Volumes by William Wordsworth (1807)
Don Juan by Lord Byron (1824)

**Note: Keats's Great Odes of 1819 were published separately in various literary collections, but later compiled.*

Romantic Literature

I Wandered Lonely as a Cloud
by William Wordsworth

I wandered lonely as a cloud
That floats on high o'er vales and hills,
When all at once I saw a crowd,
A host of golden daffodils;
Beside the lake, beneath the trees,
Fluttering and dancing in the breeze.

Continuous as the stars that shine
And twinkle on the milky way,
They stretched in never-ending line
Along the margin of a bay:
Ten thousand saw I at a glance,
Tossing their heads in sprightly dance.

The waves beside them danced, but they
Out-did the sparkling waves in glee:
A poet could not but be gay,
In such a jocund company:
I gazed - and gazed - but little thought
What wealth the show to me had brought:

For oft, when on my couch I lie
In vacant or in pensive mood,
They flash upon that inward eye
Which is the bliss of solitude,
And then my heart with pleasure fills,
And dances with the daffodils.

She Walks in Beauty
by George Gordon, Lord Byron

She walks in beauty, like the night
Of cloudless climes and starry skies;
And all that's best of dark and bright
Meet in her aspect and her eyes:
Thus mellow'd to that tender light
Which heaven to gaudy day denies.

One shade the more, one ray the less,
Had half impair'd the nameless grace
Which waves in every raven tress,
Or softly lightens o'er her face;
Where thoughts serenely sweet express
How pure, how dear their dwelling-place.

And on that cheek, and o'er that brow,
So soft, so calm, yet eloquent,
The smiles that win, the tints that glow,
But tell of days in goodness spent,
A mind at peace with all below,
A heart whose love is innocent!

VI. Gothic Literature

Time Period

Mid-18th century - present

It reached the height of its popularity in the 19th century.

Background

Gothic literature was a genre that grew out of literary habits and styles of the time. The long, sweeping romances of early prose were being replaced by more realistic writing, yet the darker elements of life that had existed in folk tales still had an audience. The first attempt at writing a gothic novel - Horace Walpole's 'The Castle of Otranto' - attempted to combine these three elements (although this book was not a literary success). Eventually, however, the idea of a scary but semi-realistic form of writing found a market as authors found an array of possibilities in creating horror or threatening characters and situations.

At the same time, the literate class had grown from scholars and the social elite to include most of the population. Consequently, reading became a form of common entertainment and reading habits shifted away from enlightening, moralistic classics towards periodicals and shorter stories that were seen as more consumable and appealing. This would eventually lead to the 'penny dreadful' magazines of the 19th century, in which sensational or scary stories were printed in weekly editions, each costing one penny.

Common Traits

Creating the mood for gothic literature requires a sense of lingering unknown danger, often connected to a location or history. As a result a common technique in such works is to have a threatening mystery overshadow the characters, who feel danger and unease from a mysterious unknown force. Also used are suggestions of curses or hauntings; large mansions (giving rise to the term 'gothic mansion'); references to a character's or location's tragic history; largely silent characters who hold a secret; and characters who hold a threatening or violent side to their personality.

Yet gothic literature is not pure horror - it is generally seen more as a 'pleasing terror' - and therefore frequently includes elements of romance and melodrama. Travel, especially to and from a mysterious location, is sometimes used to create a sense of adventure as well as heighten the threat of a person or place when the characters must return.

The language used in gothic literature is important, with many bleak, grand, and mysterious adjectives used to describe the setting. Meanwhile, threatening characters are often stoic or reluctant to say much on particular subjects, increasing the sense they are hiding something.

Famous Authors

Ann Radcliffe
Mary Shelley
Edgar Allan Poe
Bram Stoker
Henry James

Famous Texts

Frankenstein by Mary Shelley (1818)
The Fall of the House of Usher by Edgar Allan Poe (1839)
The Murders in the Rue Morgue by Edgar Allan Poe (1841)
The Tell-Tale Heart by Edgar Allan Poe (1843)
The Raven by Edgar Allan Poe (1845)
Jane Eyre by Charlotte Brontë (1847)
Wuthering Heights by Emily Brontë (1847)
Strange Case of Dr Jekyll and Mr Hyde by Robert Louis Stevenson (1886)
The Picture of Dorian Gray by Oscar Wilde (1890)
Dracula by Bram Stoker (1897)
The Turn of the Screw by Henry James (1898)
Le Fantôme de l'Opéra (trans: 'The Phantom of the Opera') by Gaston Leroux (1910)

The Strange Case of Dr. Jekyll and Mr. Hyde
by Robert Louis Stevenson

Excerpt from Chapter 4
'The Carew Murder Case':

Nearly a year later, in the month of October, 18—, London was startled by a crime of singular ferocity and rendered all the more notable by the high position of the victim. The details were few and startling. A maid servant living alone in a house not far from the river, had gone upstairs to bed about eleven. Although a fog rolled over the city in the small hours, the early part of the night was cloudless, and the lane, which the maid's window overlooked, was brilliantly lit by the full moon. It seems she was romantically given, for she sat down upon her box, which stood immediately under the window, and fell into a dream of musing. Never (she used to say, with streaming tears, when she narrated that experience), never had she felt more at peace with all men or thought more kindly of the world. And as she so sat she became aware of an aged beautiful gentleman with white hair, drawing near along the lane; and advancing to meet him, another and very small gentleman, to whom at first she paid less attention. When they had come within speech (which was just under the maid's eyes) the older man bowed and accosted the other with a very pretty manner of politeness. It did not seem as if the subject of his address were of great importance; indeed, from his pointing, it some times appeared as if he were only inquiring his way; but the moon shone on his face as he spoke, and the girl was pleased to watch it, it seemed to breathe such an innocent and old-world kindness of disposition, yet with something high too, as of a well-founded self-content. Presently her eye wandered to the other, and she was surprised to recognise in him a certain Mr. Hyde, who had once visited her master and for whom she had conceived a dislike. He had in his hand a heavy cane, with which he was trifling; but he answered never a word, and seemed to listen with an ill-contained impatience. And then all of a sudden he broke out in a great flame of anger, stamping with his foot, brandishing the cane, and carrying on (as the maid described it) like a madman. The old gentleman took a step back, with the air of one very much surprised and a trifle hurt; and at that Mr. Hyde broke out of all bounds and clubbed him to the earth. And next moment, with ape-like fury, he was trampling his victim under foot and hailing down a storm of blows, under which the bones were audibly shattered and the body jumped upon the roadway. At the horror of these sights and sounds, the maid fainted.

Dracula
by Bram Stoker

Excerpt from Chapter 3:

I was not alone. The room was the same, unchanged in any way since I came into it; I could see along the floor, in the brilliant moonlight, my own footsteps marked where I had disturbed the long accumulation of dust. In the moonlight opposite me were three young women, ladies by their dress and manner. I thought at the time that I must be dreaming when I saw them, for, though the moonlight was behind them, they threw no shadow on the floor. They came close to me and looked at me for some time and then whispered together. Two were dark, and had high aquiline noses, like the Count, and great dark, piercing eyes, that seemed to be almost red when contrasted with the pale yellow moon. The other was fair, as fair as can be, with great, wavy masses of golden hair and eyes like pale sapphires. I seemed somehow to know her face, and to know it in connection with some dreamy fear, but I could not recollect at the moment how or where. All three had brilliant white teeth, that shone like pearls against the ruby of their voluptuous lips. There was something about them that made me uneasy, some longing and at the same time some deadly fear. I felt in my heart a wicked, burning desire that they would kiss me with those red lips. It is not good to note this down, lest some day it should meet Mina's eyes and cause her pain; but it is the truth. They whispered together, and then they all three laughed—such a silvery, musical laugh, but as hard as though the sound never could have come through the softness of human lips. It was like the intolerable, tingling sweetness of water-glasses when played on by a cunning hand. The fair girl shook her head coquettishly, and the other two urged her on. One said:—

“Go on! You are first, and we shall follow; yours is the right to begin.” The other added:—

“He is young and strong; there are kisses for us all.” I lay quiet, looking out under my eyelashes in an agony of delightful anticipation. The fair girl advanced and bent over me till I could feel the movement of her breath upon me. Sweet it was in one sense, honey-sweet, and sent the same tingling through the nerves as her voice, but with a bitter underlying the sweet, a bitter offensiveness, as one smells in blood.

VII. The Victorian Era

Time Period

1830-1901

Note: The reign of Queen Victoria was 1837-1901. This was the longest reign of a British monarch until Elizabeth II.

Background

The Victorian Age was the height of the British Empire: it was the largest empire in history, and at its height ruled over nearly a quarter of the world's population. This led it being described as 'the empire on which the sun never sets', as it held territory in nearly every timezone (the phrase was originally given to the Spanish Empire of the 16th and 17th centuries), as it was always daylight in at least one part of the empire.

The empire's size was not by accident: Britain was at the forefront of military strength (particularly the navy), finance, technology, and industry. It had an established parliamentary system, whilst the longevity of Victoria's reign and her general popularity meant it did not have to concern itself with internal changes. During this era, it pursued aggressive colonialism, which it then supported through a mixture of military strength, deals with local leaderships, and perceived wealth and cultural advancement in previously struggling areas of the world (for instance by establishing factories, railroads and governmental systems). Aiding local military and policing against regional forces also helped.

The result of such global strength created a distinctive 'Victorian' lifestyle within the UK. Although individuals had made great fortunes from previous British imperialism, there were companies now making large amounts of money by dealing with overseas territories. The industry of the time (much based in the north-west of England, while London remained the financial and political powerhouse) further emphasised two levels of society: those earning heavily from the empire, and the generally unprotected workers. The difference was at the heart of many Victorian novels, especially by the likes of Charles Dickens, for while the UK was dominating the world many at home were working in poor conditions.

As the Victorian era finished it became entwined with the 'fin-de-siècle' ('end of the century') movement, primarily growing out of France, in which many criticised society for being overly decadent and materialistic yet hoped to see change in the new century. This fin-de-siècle concept would help usher in modernism in Western Europe.

Although historically not seen as artistically groundbreaking as the Elizabethan time, it is arguably the Victorian era that made the English language and its culture globally recognised. Areas in Asia and Africa began to increasingly use and study English, and English culture was portrayed as a beacon of cultural civility.

Finally, the Victorian Age is perhaps the start of a better representation of women's writing, albeit the era itself did not recognise it. A few female writers had previously found some audience, but at the time it was still difficult to be published as a woman. However, by using male synonyms the Brontë sisters and George Eliot (Mary Anne Evans) gained some success during the early Victorian era. The reputation of these writers has climbed since that time.

Common Traits

The Victorian age is widely seen as the defining moment in which prose writing replaced poetry in English literature. Poetry was popular at the beginning of the reign - and poets such as Tennyson are regarded as greats - but by 1901 most successful writers were dealing in prose (the great poets of the post-Victorian early 20th century were often not British and/or part of new independent scenes). However, many of the novels that would later become part of the literary canon were not initially written as full books: the style of the time was to write episodically, with new chapters arriving in monthly literary magazines.

In terms of style and substance, Victorian writers are often seen as dealers in realism, and sometimes of grinding poverty. Rather than religion or monarchy, increased literacy rates meant writers of the time had an audience waiting for stories depicting life as it understood it, albeit with unusual stories placed on top of the relatable backgrounds. This worked at both ends of the social spectrum: describing the idiocy, unfairness, nobility and family concerns of the elite was as popular as tackling issues of poverty.

Famous Authors

William Thackeray
Charles Dickens
Alfred, Lord Tennyson
Charlotte Brontë
Emily Brontë
Anne Brontë
George Eliot
Robert Browning
Thomas Hardy
Dante Gabriel Rossetti
Christina Rossetti
Oscar Wilde

Famous Texts

The Pickwick Papers by Charles Dickens (1836-1837)
Oliver Twist by Charles Dickens (1837-1839)
Jane Eyre by Charlotte Brontë (1847)
Wuthering Heights by Emily Brontë (1847)
Vanity Fair by William Thackeray (1848)
David Copperfield by Charles Dickens (1848-1850)
On the Origin of Species by Charles Darwin (1859)
A Tale of Two Cities by Charles Dickens (1859)
The Woman in White by Wilkie Collins (1859)
Great Expectations by Charles Dickens (1860-1861)
Middlemarch by George Eliot (1872)
The Picture of Dorian Gray by Oscar Wilde (1890)
Tess of the D'urbervilles by Thomas Hardy (1891)
The Adventures of Sherlock Holmes by Sir Arthur Conan Doyle (1891-1892)
Jude the Obscure by Thomas Hardy (1895)
The Importance of Being Earnest by Oscar Wilde (1895)

The Charge of the Light Brigade
by Alfred, Lord Tennyson

I

Half a league, half a league,
Half a league onward,
All in the valley of Death
 Rode the six hundred.
"Forward, the Light Brigade!
Charge for the guns!" he said.
Into the valley of Death
 Rode the six hundred.

II

"Forward, the Light Brigade!"
Was there a man dismayed?
Not though the soldier knew
 Someone had blundered.
Theirs not to make reply,
Theirs not to reason why,
Theirs but to do and die.
Into the valley of Death
 Rode the six hundred.

III

Cannon to right of them,
Cannon to left of them,
Cannon in front of them
 Volleyed and thundered;
Stormed at with shot and shell,
Boldly they rode and well,
Into the jaws of Death,
Into the mouth of hell
 Rode the six hundred.

IV

Flashed all their sabres bare,
Flashed as they turned in air
Sabring the gunners there,
Charging an army, while
 All the world wondered.
Plunged in the battery-smoke
Right through the line they broke;
Cossack and Russian
Reeled from the sabre stroke

Shattered and sundered.
Then they rode back, but not
Not the six hundred.

V

Cannon to right of them,
Cannon to left of them,
Cannon behind them
 Volleyed and thundered;
Stormed at with shot and shell,
While horse and hero fell.
They that had fought so well
Came through the jaws of Death,
Back from the mouth of hell,
All that was left of them,
 Left of six hundred.

VI

When can their glory fade?
O the wild charge they made!
 All the world wondered.
Honour the charge they made!
Honour the Light Brigade,
 Noble six hundred!

Great Expectations
by Charles Dickens

Excerpt from Chapter 29:

Then, Estella being gone and we two left alone, she turned to me, and said in a whisper, —

"Is she beautiful, graceful, well-grown? Do you admire her?"

"Everybody must who sees her, Miss Havisham."

She drew an arm round my neck, and drew my head close down to hers as she sat in the chair. "Love her, love her, love her! How does she use you?"

Before I could answer (if I could have answered so difficult a question at all) she repeated, "Love her, love her, love her! If she favors you, love her. If she wounds you, love her. If she tears your heart to pieces, — and as it gets older and stronger it will tear deeper, — love her, love her, love her!"

Never had I seen such passionate eagerness as was joined to her utterance of these words. I could feel the muscles of the thin arm round my neck swell with the vehemence that possessed her.

"Hear me, Pip! I adopted her, to be loved. I bred her and educated her, to be loved. I developed her into what she is, that she might be loved. Love her!"

She said the word often enough, and there could be no doubt that she meant to say it; but if the often repeated word had been hate instead of love — despair — revenge — dire death — it could not have sounded from her lips more like a curse.

"I'll tell you," said she, in the same hurried passionate whisper, "what real love is. It is blind devotion, unquestioning self-humiliation, utter submission, trust and belief against yourself and against the whole world, giving up your whole heart and soul to the smiter — as I did!"

VIII. Modernism

Time Period

c. 1900-1965

Background

The term 'modernism' can be taken vaguely to encompass the wave of more experimental works across different art forms that came to prominence in the early and mid-20th century. Unlike terms such as 'Victorian', the modernists were more international in scope, with many of the most famous names of the period living in Western Europe.

In numerous ways modernism was essentially a form of rebellion against the structured concepts of Victorian culture. Whereas the previous era had tried to build itself on the ideas of national identity and the superiority of British society, the philosophies of Karl Marx, Friedrich Nietzsche, Sigmund Freud and Carl Jung were beginning to deconstruct society and the human mind, emphasising the fractures that exist within identity (both collective and personal). Advances in chemistry, physics and geology were also providing a far deeper idea of the building blocks of the world. For many people, simply being a citizen within a country was no longer an adequate notion of being a person; understanding and exploring the human condition and life became a priority.

The concept of altering the manner of observing and interacting with the world was helped by the fin-de-siècle idea that came out of France but covered much of Western Europe. This idea complained that society had become grossly decadent and obsessed with materialistic gain, stuck with a sense of ennui (general boredom) regarding culture, but hopeful that the new century could bring change. It was unsurprising that much of the artistic changes that came about at the beginning of the 20th century came out of France - Paris in particular - where artists from a variety of countries were meeting and creating communities.

Political and social events of the time had a large effect on this era, not least the build up to and arrival of World War I. 'The war to end all wars' highlighted flawed systems, the futility of the individual, and created an unparalleled distrust in the establishment. Breaking free of this perceived insanity and finding one's personal beliefs and ideas was a natural artistic consequence. Indeed, unlike many previous movements, modernists generally chose to be 'modernists', rather than falling into and being defined by categories designated by others. It is also worth noting that America's Jazz Age, and subsequent Great Depression, fell within the modernism period, with World War II towards its end, all of which had an effect on modernism as well creating their own substantial literary genres.

Artistically and culturally, the early 20th century can therefore be summarised as a time in which the nature of thinking and philosophy altered, with micro details, analysis and individualism coming to the fore, matched by a cynicism of authorities, systems, and wealth. The consequence of this was that artistic reform concentrated on freedom. Experimentation and self-expression were encouraged - allowing writers to create whatever they desired rather than meet expected norms - as artists explored new avenues of the human psyche and separated themselves from the work of the 19th century.

Common Traits

At the core of modernism was examining new understandings of the mind and the relationship of the individual with the world. This led to experimentation with structures,

including minimalist ideas that asked that the reader create meaning from cues rather than have it explained. In some cases the very act of reading became a mental exercise exploring psychology, rather than a form of entertainment.

Focusing on the nature of the individual also led to many works that concentrated on loneliness and isolation. Books and poetry were just as likely to deal with feelings of inadequacy, rejection and futility as they were to have love stories, and therefore tragic characters, or those dealing with depression, were not uncommon.

Psychology, chemistry, physics, and geology were all growing, which led some writing to reference these areas. Meanwhile travel - whether for leisure or colonialism - was increasingly easy and so also appeared in some writing. This literature included the notion of being alone in a foreign land or living in expat communities.

Finally, it should be noted that although modernism did provide a level of experimentation, it generally maintained a degree of logic and a connection to the real world. The removal of this grounding principal, and the more extreme creation of 'art for art's sake', came later with the postmodernist movement.

Famous Authors

Joseph Conrad
Franz Kafka
George Bernard Shaw
James Joyce
T.S. Eliot
Virginia Woolf
Ezra Pound
Thomas Mann
Gertrude Stein
F. Scott Fitzgerald
D.H. Lawrence
Ernest Hemingway
George Orwell
Arthur Miller
Tennessee Williams
Albert Camus
William Faulkner
Graham Greene
Issac Asimov

Famous Texts

**Note: As the label 'modernist' can be given to a variety of different styles, and the time period covered several major events, many of these texts are more commonly associated with a particular genre rather than the word 'modernist'.*

Heart of Darkness by Joseph Conrad (1902)
The Jungle by Upton Sinclair (1905)
Der Tod in Venedig (trans: 'Death in Venice') by Thomas Mann (1912)
Die Verwandlung (trans: 'The Metamorphosis') by Franz Kafka (1912)
Pygmalion by George Bernard Shaw (1913)
Women in Love by D.H. Lawrence (1920)
The Age of Innocence by Edith Wharton (1920)

Ulysses by James Joyce (1922)
The Waste Land by T.S. Eliot (1922)
The Beautiful and Damned by F. Scott Fitzgerald (1922)
The Great Gatsby by F. Scott Fitzgerald (1925)
Mrs Dalloway by Virginia Woolf (1925)
Der Process (trans: 'The Trial') by Franz Kafka
To the Lighthouse by Virginia Woolf (1927)
Lady Chatterley's Lover by D.H. Lawrence (1928)
The Sound and the Fury by William Faulkner (1929)
A Farewell to Arms by Ernest Hemingway (1929)
Im Westen nichts Neues (trans: 'All Quiet on the Western Front') by Erich Maria Remarque (1929)
As I Lay Dying by William Faulkner (1930)
Good Morning, Midnight by Jean Rhys (1939)
The Power and the Glory by Graham Greene (1940)
For Whom the Bell Tolls by Ernest Hemingway (1940)
L'Étranger (trans: 'The Stranger', or 'The Outsider') by Albert Camus (1942)
La Peste (trans: 'The Plague') by Albert Camus (1947)
A Streetcar Named Desire by Tennessee Williams (1947)
Death of a Salesman by Arthur Miller (1949)
I, Robot by Issac Asimov (1950)
Foundation by Issac Asimov (1951)
The Old Man and the Sea by Ernest Hemingway (1951)
The Invisible Man by Ralph Ellison (1952)
The Crucible by Arthur Miller (1953)
Waiting for Godot by Samuel Beckett (1953)
The Quiet American by Graham Greene (1955)
La Chute (trans: 'The Fall') by Albert Camus (1956)

Ulysses
by James Joyce

Excerpt from Episode 8
'Lestrygonians':

Pineapple rock, lemon platt, butter scotch. A sugarsticky girl shovelling scoopfuls of creams for a christian brother. Some school treat. Bad for their tummies. Lozenge and comfit manufacturer to His Majesty the King. God. Save. Our. Sitting on his throne, sucking red jujubes white.

A sombre Y.M.C.A. young man, watchful among the warm sweet fumes of Graham Lemon's, placed a throwaway in a hand of Mr Bloom.

Heart to heart talks.

Bloo... Me? No.

Blood of the Lamb.

His slow feet walked him riverward, reading. Are you saved? All are washed in the blood of the lamb. God wants blood victim. Birth, hymen, martyr, war, foundation of a building, sacrifice, kidney burnt offering, druid's altars. Elijah is coming. Dr John Alexander Dowie, restorer of the church in Zion, is coming.

Is coming! Is coming!! Is coming!!!

All heartily welcome.

Paying game. Torry and Alexander last year. Polygamy. His wife will put the stopper on that. Where was that ad some Birmingham firm the luminous crucifix? Our Saviour. Wake up in the dead of night and see him on the wall, hanging. Pepper's ghost idea. Iron nails ran in.

Phosphorus it must be done with. If you leave a bit of codfish for instance. I could see the bluey silver over it. Night I went down to the pantry in the kitchen. Don't like all the smells in it waiting to rush out. What was it she wanted? The Malaga raisins. Thinking of Spain. Before Rudy was born. The phosphorescence, that bluey greeny. Very good for the brain.

The Waste Land
by T.S. Eliot

Excerpt from Part I
'The Burial of the Dead':

April is the cruellest month, breeding
Lilacs out of the dead land, mixing
Memory and desire, stirring
Dull roots with spring rain.
Winter kept us warm, covering
Earth in forgetful snow, feeding
A little life with dried tubers.
Summer surprised us, coming over the Starnbergersee
With a shower of rain; we stopped in the colonnade,
And went on in sunlight, into the Hofgarten,
And drank coffee, and talked for an hour.
Bin gar keine Russin, stamm' aus Litauen, echt deutsch.
And when we were children, staying at the arch-duke's,
My cousin's, he took me out on a sled,
And I was frightened. He said, Marie,
Marie, hold on tight. And down we went.
In the mountains, there you feel free.
I read, much of the night, and go south in the winter.

What are the roots that clutch, what branches grow
Out of this stony rubbish? Son of man,
You cannot say, or guess, for you know only
A heap of broken images, where the sun beats,
And the dead tree gives no shelter, the cricket no relief,
And the dry stone no sound of water. Only
There is shadow under this red rock,
(Come in under the shadow of this red rock),
And I will show you something different from either
Your shadow at morning striding behind you
Or your shadow at evening rising to meet you;
I will show you fear in a handful of dust.

Frisch weht der Wind
Der Heimat zu
Mein Irisch Kind,
Wo weilest du?

"You gave me hyacinths first a year ago;
"They called me the hyacinth girl."
— Yet when we came back, late, from the Hyacinth garden,
Your arms full, and your hair wet, I could not
Speak, and my eyes failed, I was neither
Living nor dead, and I knew nothing,

Looking into the heart of light, the silence.
Oed' und leer das Meer.

Madame Sosostris, famous clairvoyante,
Had a bad cold, nevertheless
Is known to be the wisest woman in Europe,
With a wicked pack of cards. Here, said she,
Is your card, the drowned Phoenician Sailor,
(Those are pearls that were his eyes. Look!)
Here is Belladonna, the Lady of the Rocks,
The lady of situations.
Here is the man with three staves, and here the Wheel,
And here is the one-eyed merchant, and this card,
Which is blank, is something he carries on his back,
Which I am forbidden to see. I do not find
The Hanged Man. Fear death by water.
I see crowds of people, walking round in a ring.
Thank you. If you see dear Mrs. Equitone,
Tell her I bring the horoscope myself:
One must be so careful these days.

Unreal City,
Under the brown fog of a winter dawn,
A crowd flowed over London Bridge, so many,
I had not thought death had undone so many.
Sighs, short and infrequent, were exhaled,
And each man fixed his eyes before his feet.
Flowed up the hill and down King William Street,
To where Saint Mary Woolnoth kept the hours
With a dead sound on the final stroke of nine.
There I saw one I knew, and stopped him, crying: "Stetson!
"You who were with me in the ships at Mylae!
"That corpse you planted last year in your garden,
"Has it begun to sprout? Will it bloom this year?
"Or has the sudden frost disturbed its bed?
"Oh keep the Dog far hence, that's friend to men,
"Or with his nails he'll dig it up again!
"You! hypocrite lecteur!—mon semblable,— mon frère!"

IX. The Beat Movement

Time Period

1944-c.1970

Background

The Beat Movement (also referred to as 'The Beat Generation') was formed around a group of American writers who came to prominence after the end of World War II. The origins of the movement are said - including by the artists themselves - to have been jazz-influenced underground literary clubs in New York City, with most artists meeting in or around 1944. In many ways the Beat Generation was a stepping stone between wartime and the hippy movement that arrived in the US in the 1960s.

The ethos of the movement was a rejection of standard narrative forms and social structures - thus copying free-form jazz - alongside the embrace of geographical and spiritual exploration. This exploration often took the form of road trips (primarily in America), as well as an interest in drug and sexual culture. Exotic religions, often from the East, also held a fascination. In essence, the ultimate aim was to remove one's self from conformist society, and then be free of authority, materials, structure and control in order to experience life at its most liberated, romantic, and even animalistic. The literature it produced sought to show life's experiences, rather than any planned or arching story.

The Beat Generation were important figures in creating a more liberal literary scene in America and, by proxy, other western cultures. Ignoring traditional literary styles, showing little interest in expected formulas, and writing openly about drugs, sex (including homosexuality), and minority or exotic cultures, the group found followers in those wanting social freedoms, particularly amongst American youth. The writers also met with controversy, with some being accused (and even legally charged) of being obscene, most notably in mentions of homosexual sex and pedophilia. Furthermore, the killing of David Kammerer by Lucien Carr, both founding members of the Beat Movement, in response to predatory stalking and an alleged attempted homosexual assault, incited polarising public opinion. However, the failure to stop or prosecute publishers of Beat literature ultimately led to a more open press in which almost any writing could be produced and shared.

Retrospectively, the end of the Beat Generation could be viewed as splitting into two directions: assimilation into the hippy culture that followed, and 'eating itself' in the form of followers ('beatniks') now seen as laughable stereotypes (that stereotype being pretentious non-sensical poetry nights attended by goateed-men wearing berets and young women dressed in black leotards, all done to the soundtrack of free-form jazz). The writers themselves began to split, with some moving into the civil rights hippy era that followed, and others rejecting what the movement had become, particularly in the 'poseurs' who used it as an excuse to act wild or self-importantly justify poor writing.

Common Traits

Abandoning traditional narratives and emoting immediate experiences were at the heart of the Beat Movement, and this often resulted in stream of consciousness prose. Meanwhile, Beat poetry is most famous for its abandonment of traditional stanza/verse structures. Overall, the writing can often be seen as the writer finding a spiritual experience and then trying to convey that feeling, even if it was not fully understood.

The general themes of Beat Literature usually involved locating experiences by exploring, either physically (such as road trips) or spiritually/mentally (trying to find new states of consciousness, via philosophy, religion, or drugs and/or alcohol). Cynicism towards rigid social structures, and those who opted to abide by them instead of seeking spiritual liberation, was also evident. Beat Generation writing often includes an element of 'dropping out' of regular society.

In terms of content, references to drug use and sex (often explicit) were common. Language was often influenced by jazz culture, as this was a heavy influence on early Beat Movement members. Locations and settings were almost always in America, either on the open road or within one of the cultural scenes of New York, San Francisco, or Los Angeles.

Famous Authors

Jack Kerouac
Allen Ginsberg
William Burroughs
Ken Kesey

Famous Texts

On the Road by Jack Kerouac (1956)
Howl by Allen Ginsberg (1957)
Naked Lunch by William Burroughs (1959)

Howl
by Allen Ginsberg

Excerpt from Part 1:

I saw the best minds of my generation destroyed by madness, starving hysterical
naked,
dragging themselves through the negro streets at dawn looking for an angry fix,
angelheaded hipsters burning for the ancient heavenly connection to the starry
dynamo in the machinery of night,
who poverty and tatters and hollow-eyed and high sat up smoking in the
supernatural darkness of cold-water flats floating across the tops of cities
contemplating jazz,
who bared their brains to Heaven under the El and saw Mohammedan angels
staggering on tenement roofs illuminated,
who passed through universities with radiant cool eyes hallucinating Arkansas and
Blake-light tragedy among the scholars of war,
who were expelled from the academies for crazy & publishing obscene odes on the
windows of the skull,
who cowered in unshaven rooms in underwear, burning their money in
wastebaskets and listening to the Terror through the wall,
who got busted in their pubic beards returning through Laredo with a belt of
marijuana for New York,
who ate fire in paint hotels or drank turpentine in Paradise Alley, death, or
purgatoried their torsos night after night
with dreams, with drugs, with waking nightmares, alcohol and cock and endless
balls,

On the Road
by Jack Kerouac

Excerpt from Chapter 4:

The greatest ride in my life was about to come up, a truck, with a flatboard at the back, with about six or seven boys sprawled out on it, and the drivers, two young blond farmers from Minnesota, were picking up every single soul they found on that road—the most smiling, cheerful couple of handsome bumpkins you could ever wish to see, both wearing cotton shirts and overalls, nothing else; both thick-wristed and earnest, with broad howareyou smiles for anybody and anything that came across their path. I ran up, said "Is there room?" They said, "Sure, hop on, 'sroom for everybody."

I wasn't on the flatboard before the truck roared off; I lurched, a rider grabbed me, and I sat down. Somebody passed a bottle of rotgut, the bottom of it. I took a big swig in the wild, lyrical, drizzling air of Nebraska. "Whooe, here we go!" yelled a kid in a baseball cap, and they gunned up the truck to seventy and passed everybody on the road. "We been riding this sonofabitch since Des Moines. These guys never stop. Every now and then you have to yell for pisscall, otherwise you have to piss off the air, and hang on, brother, hang on."

I looked at the company. There were two young farmer boys from North Dakota in red baseball caps, which is the standard North Dakota farmer-boy hat, and they were headed for the harvests; their old men had given them leave to hit the road for a summer. There were two young city boys from Columbus, Ohio, high-school football players, chewing gum, winking, singing in the breeze, and they said they were hitchhiking around the United States for the summer. "We're going to LA!" they yelled.

"What are you going to do there?"

"Hell, we don't know. Who cares."

Chapter Six

Other Literary Terms to Know

I. Narrative Techniques

Stream of Consciousness

What Is It?

Stream of consciousness writing is when the narrative reads like a person's continuous thoughts inside their head. It does not stop for deliberate plot points, etc., but rather is a non-stop piece of writing that is meant to resemble the continuous but non-linear thinking that occurs within the mind.

A stream of consciousness is also called an 'internal monologue'.

What Are Some Common Characteristics?

When people think, they seldom hold continuous linear thoughts on a single subject for long, instead getting side-tracked by external stimuli, tangents, or memory. Stream of consciousness writing therefore includes the random diversions that might make no sense to the story but are present in the narrator's mind.

In another effort to replicate how the mind thinks, a stream of consciousness will also flit between thinking about something exterior to thinking about the self.

Stream of consciousness writing seldom uses punctuation as people do not think in neat structured sentences.

As it is based on how a person thinks, stream of consciousness writing almost exclusively uses the first person (although some post-modernists have attempted to play with the format).

Basic Examples

The weather this morning is quite cold but quite bright, not so bright and I'm not sure whether I like it and whether I like living here, maybe I should find a new place. A dog, there is a dog barking I think it is to the left but maybe in front, definitely below on the ground, that bit outside my window that I never visit because it is really just mud and some grass and a bush. Yesterday I saw a plastic bag in the tree - yes, it's still there, quite ugly, another reason I don't think I should live here. Everything is so dirty. An ugly place. Perhaps I can have time this afternoon to think of another place to live, but I always do this and never go anywhere because...well, because I am too frightened, or have no money, or need a new job and I don't want a new job because every job is awful and working for somebody else is appalling. But I really should go because why would I stay here forever? There are places out there without dogs and mud and bags in trees. Yes, I think I should go, this month or maybe in June.

Character Voice

What Is It?

Character voice is the voice, including way of thinking, acting and speaking, that is specific to a particular character. It helps give the character a unique personality.

By giving each character its own voice, stories can become more varied as the different personalities react with each other in their own specific ways. It also allows the story to move forward as characters react to situations with their own motivations.

Writers generally have a choice of whether they want their work to represent their own (ie the writer's) voice, or to create a series of characters.

What Are Some Common Characteristics?

One of the most obvious parts of character voice is speech patterns. By making a character speak in a particular way, it may separate that character from others, as well as give some idea of the geographical, educational and philosophical background of that individual.

If writing in 3rd person, it is also possible to go inside different characters' heads and examine their methods of thinking. This is a quick way to learn their different motivations.

One adage in writing is 'show, don't tell'. The way that certain characters behave can also help build up their voices, as the reader associates certain types of actions with certain individuals.

Mentions of a character's backstory and personality-building experiences can also be a method of crafting a distinct character.

Basic Examples

Thomas looked at the man with an air of disgust.

"I'm sorry, sir, but I really don't wish to discuss this matter, or any matter, with you. We have absolutely nothing in common."

"Aye, t'at may bee, b't I d'nae fink yoo shu'd bee n sich a herree to git rid o me. I c'n elp yoo ith yer problum."

"My problem? My good man, you have no idea about my problem!"

"I no yer problum jest fine. I've livved yer problum. Back won I wes a teen, 'for I 'came dis mess'o'a'man ya see now, I noo da shoos o' deelin' ith the gangs. I noo how dey made der munee, hoo dey delt ith, und how dey cud bee browkun. Und 'f I cud elp yoo fight back, 'ell, U'd bee 'appy to 'ave my revenge. Dey guv me dis mis'rable life. Yeh, I doo fair wan my revenge."

With that, the apparently beastly man placed his hand on the right sleeve of the wealthier man's jacket.

The addict may have been a mystery, but Thomas was not going to spend any more time here. He shook himself free, briefly examined the jacket's material for signs of dirt and poverty, saw none but brushed off the perceived soiling anyway, and walked away. It was not, however, the last time the two men would meet.

Unreliable Narrator

What Is It?

An unreliable narrator is a narrator whose version of events is not 100% guaranteed to be correct, or whose credibility is compromised and therefore cannot be wholly trusted.

What Are Some Common Characteristics?

The unreliable narrator is usually presented via first person accounts, as these are most like an eyewitness's potentially erroneous version of events. However, second and third person narration can be used.

It must be made clear to the audience that the narration has the potential to be wrong. This is usually done by emphasising the narrator as merely a witness to other events. However, it can also be achieved by showing personal flaws in the narrator - drunkenness, madness, a propensity for lying - or using elements in the environment, such as the weather or darkness, to cloud the facts. Ambiguous letters and statements that the narrator may misunderstand are also tools for undermining his reliability.

However, it is not always necessary for the audience to think the narrator could be mistaken. If using a twist device that shows that the whole story has been told incorrectly, it may suit the writer to keep the reader believing the narrator for as long as possible, with only possible clues about the errors dropped along the way.

When using a twist or reveal, where the errors in the narration are exposed and the truth - or a contradictory version of events - is shown, it is common to have a dramatic scene in which the errors are exposed.

In some works, two or more contradictory narrators can be used, thus making them all unreliable and the truth somewhere in the middle.

The use of uncertain phrases, such as 'I think', 'it seemed as if', 'from where I was standing it looked like', are common in unreliable narration.

Basic Examples

"Ms. Penwright, could you tell me what you saw on the night of the murder?"

"Yes, of course."

"Objection! I would like it to be on record that the witness, Ms. Penwright, had been drinking that night."

"Your objection is noted. But please, nonetheless, Ms. Penwright, proceed in telling us what you saw."

"Very well. As the counsellor rightly says, I had been drinking, at the Dog and Bone pub on Fenchurch Street. I was with two of my friends - Andrea Liputti and Shantelle Bonze, who can verify this - and must have left at around 1.15 in the morning, possibly 1.20, when the barman told us it was closing time. Andrea and Shantelle live uptown, so they took a cab, while I walked home. It is a well-lit street with plenty of security cameras, except on the corner of Jackson and King, and I always walk on the other side of the street there just in case. Anyway, it was just as I was coming up to this corner that I saw the strangest thing. At first it looked like a dog, but one standing on its two hind legs, but as I got closer I could see that it certainly wasn't a dog. And it didn't sound like a dog either, because it seemed to wheeze like a far larger animal. If I were to hazard a guess I would say that it was human, a man, but a man with an outline of the oddest facial features."

Epistolary Voice

What Is It?

In literature, the epistolary voice is when the narrative is told through documents and letters.

What Are Some Common Characteristics?

One of the most used epistolary formats is the journal. In this format, a found journal can reveal the story of a person who is missing, dead, or keeping secrets.

Letters between characters that describe recent events is another frequent epistolary narrative device. This reveals important action that is occurring away from the main plot, via characters who are not present. Due to the personal nature of letters, it is also an effective way to reveal deep emotions in characters, such as love, fear, or anxiety.

Other documents that can appear are bank books; legal agreements; birth, death and marriage certificates; medical records; and property deeds. These are all usually used to either build backstory, or to expose a secret.

By using the epistolary voice, the writer can quickly move characters between locations, skip as much time as desired, and reveal information as it is 'discovered'. It is not necessary for the character to be alive or be seen, or for the relevant information to be exposed in chronological order.

Basic Examples

May 7th,
12 Itill Street,
Nottingham

My Dear Augustine,

I am writing to you with a sense of displeasure, not in you or your actions, but in what I have recently discovered to be true about Madame Swann. It appears, if all that I have seen and heard is correct, that she has been keeping a far deeper secret from us than her daughter, and it is a secret that relates to another birth: her own. I do not wish to make you anxious, my dear, but as far as I can gather, Madame Swann is not the rightful owner of Windfield Hall.

I shall not explain everything to you now, for I must hurry to London to meet with the solicitor Mr Rogers and the lawyer Mrs Macon. This situation must be resolved before the wedding, and there is really little time. However, in case you do not dare to believe me - and it is such a wild truth that I can understand such apprehension - I have included a copy of the birth certificate I found at the Office of Records.

Please do not despair, My Dear Augustine. We will resolve this issue soon.

Yours, etc.

Mylott

Audience Surrogate

What Is It?

An audience surrogate is a character who fulfils the role of the audience within the story. This character watches the main action, asks the questions to which the audience wants to know the answers, explains the points the audience needs to know, and generally narrates the story for the audience.

The most famous example of an audience surrogate is Dr. Watson in the Sherlock Holmes stories.

What Are Some Common Characteristics?

The audience surrogate will not be the main protagonist, but is often likely to be an associate or witness to the protagonist. This allows the surrogate to view the action objectively, like an audience, explaining and asking for information as events happen.

It is also common for the surrogate to act as the story's narrator, explaining events as they occur. This narration is often done in first person to emphasise the role of being an observer.

The surrogate will sometimes be confused by the protagonist's actions and need to ask why things are being done. This allows the writer to explain motivations, or to create an air of mystery.

Basic Examples

Dr. Malek began working furiously to the extent that I believe he quite lost the fact that I was in the room at all. He began moving objects around his workspace, piecing together oddly-shaped equipment that had previously stood alone and unused. Then, after ten minutes, he stood and went to the boards where he began to write mathematical formula that looked as much to be done in Latin as in numbers. For a while, his face showed a look of frustration, but soon it began to change to one of enthusiasm, even anticipation, as if there was new pleasure in this work. I knew that success was not far away. Sure enough, after a further twenty minutes, he suddenly stopped, the fervour complete. He walked slowly back to his desk, and sat down to look at his endeavours.

"Dr. Malek?"

My voice woke him from his dream, like a pin through a bubble.

"Oh, yes, Algy. What was it that you wanted to talk to me about?"

"What I wanted to discuss is no longer important. But what I have to discuss is what you have just discovered."

"Ah. Well, it is quite difficult to explain the hows and the whys and the what-do-you-think-about-thats. But it is the formula for reversing the Vistamendo gene mutation."

"Reversing Vistamendo? I didn't think that was possible. But how did you suddenly find the answer?"

"Sometimes even a doctor's brain needs a bit of luck. You see, when you offered me one of your Terzapan tablets, I suddenly understood. You see, Terzapan works by blocking the pain signals reaching your brain, like a piece of card slipped into a beam of light. And do you remember how, yesterday at lunch, Dr. Jacobs commented on Vistamendo working like a strangler fig? Well, that was it. What we must do is slide in another programme - a card between the virus and the host - and let it then devour itself. The parasite has nothing to eat but its own roots."

"I see. Genius. So, if we know what must be done, I suppose we should actually do it."

"Indeed. Let's get ourselves to Wellington and fix this before it is too late and my work becomes merely academic."

Author Surrogate

What Is It?

An author surrogate is when a writer puts a character into the story to represent the author's ideas and feelings.

Author surrogates are most often seen in stories that connect to and comment on real-life situations or ideas. These include science, politics, organisations, and controversial theories.

What Are Some Common Characteristics?

Author surrogates can exist as the main protagonist in a story. However, in these cases the writer has to be careful not to simply describe their own life, indulge in 'wish fulfilment', or appear egotistical. This type of writing can look immature and self-important.

In order to avoid these issues, many writers choose not to make the author surrogate the main protagonist, but rather a person very close to the action. This allows the character to air their thoughts on what is happening without taking over the story.

Author surrogate characters are almost always described in first or third person narration.

In examples of the author surrogate not being the main protagonist, a possible tool is to have a 'common man' character observing the issues of institutions and experts. Alternatively, the writer may put himself as an expert or authority figure analysing the practices and errors of others.

Author surrogates usually evaluate the action and give an opinion. This opinion reflects the views of the writer. Often it is quite cynical about certain developments happening within the story.

Basic Examples

The policy began in early June, and by mid-July the townspeople were already beginning to experience the change. Excited entrepreneurs, sensing an opportunity, rushed to develop new businesses as quickly as possible, and the push by investors to catch this wave of enthusiasm swelled the local economy. A feeling of restored pride came back to the town, and could be heard in the smalltalk of shopkeepers and customers, and in the conversations between those who stopped in the bars each evening to be refuelled. Everyone seemed enthralled with how the town was moving, except for Eugene Lewis, who instead would mutter to anyone who would listen about the folly of it all.

"You are all missing the point" he would say. "This is not about money, or the future. It never was. It's about using your hope against you." But most people paid him little attention, because to them hope was a concept of beauty. Plus, nobody wanted to hear such negativity when there was fun and money rolling through life.

Breaking the Fourth Wall

What Is It?

The 'fourth wall' is the imaginary wall between the story and the reader. The idea comes from theatre, where a room on stage only has 3 walls so that the audience can look in. However, there is an imagined 'fourth wall' that means the action is self-contained and the audience is outside the story.

'Breaking the fourth wall' is when characters in the story directly acknowledge and address the audience, removing the gap between the characters and the audience. The story is no longer self-contained, but enters the audience's world.

What Are Some Common Characteristics?

The clearest example of breaking the fourth wall in literature is when a narrator speaks directly to the reader.

Phrases such as 'dear reader', 'as you know', and 'as you can see' indicate that the fourth wall has been removed.

Breaking the fourth wall can look strange or ruin the illusion of the story. It is generally avoided in traditional storytelling. However, some modern experimental literature deliberately breaks the wall or has the characters know they are fictional.

It is possible in some works to come close to breaking the fourth wall by knowingly inferring something that exists in the audience's world, but not directly speaking to the audience itself.

In some literature the fourth wall is never actually built: the writer includes the reader from the very beginning. This is not classified as 'breaking the fourth wall' because the writer was never pretending the story existed separate from the audience's world.

Basic Examples

As Martin dealt the cards, slowly as was his habit, he spoke to me about the report I'd filed the day before.

"You know, Chuck, that was good work you did on the Menzies case. I'm not sure we'll get it, but you have certainly given us a chance. And I'm sure the guys upstairs will appreciate your efforts."

"Thanks Marty. Of course, I couldn't have done it without Noel's help."

Noel smiled at the recognition. Of course, dear readers, my words were just flattery: Noel had been next to useless, and to be honest nobody in the office needed him on any project. I am sure you know a colleague of Noel's ilk, a man who is amiable but a tragic waste of resources. Most people meet at least one Noel in life. For you, it may be an assistant, or a teammate, or perhaps a boss. In my case, it was essentially all three in a single body - the boss's son who had been lumped in with us straight out of college, an unremovable, unqualified blockhead with the skills to make tea and yet the power to get us fired. You must forgive me if I do not speak well of him throughout this book.

Defamiliarization

What Is It?

Defamiliarization is a narrative or descriptive technique in which things that the reader usually takes for granted are presented in a way that is unusual or unfamiliar. It is an effort to change what may appear ordinary if written in a normal practical manner, into something extraordinary or unique.

What Are Some Common Characteristics?

Defamiliarization can be done through a variety of methods. However, at its heart is always a simple concept the reader knows in a standard form which can then be distorted or changed.

Some techniques used to create defamiliarization are: changing the viewpoint (eg from a person's to an animal's); altering the way in which time is expressed (for instance, measuring a basic action against the entire timeline of the universe); using highly stylised language; shifting the perceived size of an object; and altering the narrator's mental state (eg making him hallucinate or insane).

One of the core ideas of defamiliarization is that it draws attention to the writer's skills or ideas. In some cases this may be heavily emphasised, with a deliberate attempt to lead the reader to consider the writer's ability, philosophy, or word choice. However, it can also be brief and more subtle, such as a brief subversion of a simple scene in order to make writing momentarily more varied and interesting.

Plays on the most commonly accepted narrative angles or vocabulary choices are common in this technique.

It is also possible that, by using defamiliarization, common beliefs are shifted: things that are generally called beautiful may become ugly; objects we feel are mundane may become exceptional; and moments people often ignore may be described in a manner that makes them life-defining.

Basic Examples

Renato picked up the plate. The atoms within it's brim slowly bent back, compressed, their energy pent up and ready for the force of his thumb and forefinger to release it, like a dropped basketball at the moment gravity brings it into contact with Earth. So many of the molecules in this crockery were the same as those in the hand in which it was held, siblings that were suddenly so close and yet divided by forces governed by an entire universe. And those atoms, never touching but close enough to connect, sent a message to Renato's brain, where the message presented itself as feeling, and then knowledge: 'I am holding the plate.' Electricity passed through that brain and told him he was in charge, that he could manipulate this plate's position. Power was his. Yet that power was false, because this piece of porcelain that had been with him for years would ultimately outlive him, to be one day found buried in the ground by archaeologists in a country as yet unmade. There, it would be dusted free of earth, inspected, logged with a eight-digit code, and moved to a museum that showed primitive technology. It would be inspected by professors, and shown to school children, all of whom would be bored except for one, named Esmeralda Jane, who would be inspired to begin an educational path that would one day make her a strong voice in pre-4th millennium civilisations, ultimately leading to her conflict with the corrupt Minister of Cultural Awareness in that unnamed nation and her assassination. But their story did not matter either, because even when Esmeralda Jane and the Minister of Cultural Awareness were long buried,

the plate would still exist, revered and adored, and made of those atoms what were the same as the bodies rotted in the ground and converted into wholly new life. Indeed, only when the sun expanded and consumed the Earth, Mars, and every other entity in our solar system, would this plate be released of form, ready to begin a trillion entirely new shapes in a whole new space. It was a pre-destined journey fate already knew, and yet none of this occurred to Renato as he placed the plate in the sink filled with the bubbles of a cheap lemon-scented detergent he had bought for a dollar ninety-five.

Magical Realism

What Is It?

Magical realism is the layering of 'magical' elements on top of a realistic setting.

The magical elements can be presented as ideas from folklore (magic, supernatural beings, etc.) or phenomena that is different from everyday human reality.

Magical realism must retain its basis in reality. In this way it is different from fantasy. Consequently, the 'magical' elements are not considered as magic, but curiosities within the story.

What Are Some Common Characteristics?

For magical realism to exist, the first element in the literature must be realism. The fundamental basis of the story must be true to human perceptions of the world. As a result, magical realism generally exists in small examples or particular scenes, otherwise the work is classified as fantasy or supernatural.

Similarly, once magical realism occurs, the rest of the story does not base itself entirely on the magical elements. Instead, the magical elements are an oddity that simply occurred. The writer does not need to explain why or how such events happened, and can simply add it to the general story arc.

Magical realism is usually preceded by a form of foreshadowing: a mentioning of a tale or unusual characteristic to which the magical elements connect.

Common examples of magical realism are: seeing events in dreams; odd happenings around unusual characters; geographically/culturally-related folklore that certain events hint at being true; connections with God or other unseen powers that don't occur in everyday life; and the sudden appearance of a ghost or other entity that offers advice or warnings.

Once the 'magical' moment occurs, the story continues in a realistic way. However, it is possible to have multiple magical moments within a single story. Characters may react in a confused, 'spooked', or enlightened way at first, but ultimately the story continues in a realistic narrative.

Basic Examples

It was on the third day after her mother's funeral that May had a dream. It began in a generic fashion - something about horses, and a field that stretched to the horizon - but at around midnight the visions began to change. Although the field remained clean and clear, suddenly she could not lift her feet, as if trapped in the deepest mud. Yet upon looking down she saw nothing save for the pleasant grass. Then, as if sparked by a gust of wind, the animals changed: they flocked towards her. Horses, and cattle and pigs that the family did not even keep, all charged past. In distant trees the birds did not fly, but were howling like untaught dogs. She turned to see where the beasts were heading, and as she did so she saw her own house aflame. The animals ran in, and she heard their screams and squeals and death.

"My god, my god" she said to herself, and tried to run towards the building, but her feet remained tied to the floor, as if the grass were now entangling kelp. She tried to lift her legs by hand, but as she did so a being, like a horrific angel, rose from the burning building.

"Do not come this way, and do not stay." It spoke in a voice like her mother's, but deeper, sadder. "All life turns to dust, and does so here by the hand you trust. Turn away."

Following the demons advice, May turned, suddenly freed from the grass, and ran. She awoke to her father's shaking.

"What is it my girl?" he asked.

"Papa, I saw something, about mother. And May-Anne..."

"Oh, my sweetness. I'm sorry. May-Anne is fine."

"Can we check on her, just to be sure?"

Her father smiled, but one of frustration more than love.

"Well, sure we can. But she is sleeping. Can this not wait until tomorrow?"

"Please Papa."

They made their way out of the bedroom, into the hall, and up the stairs. There May stopped.

"Can you see it Papa?"

"See what, my dear?"

Running down the corridor, from May-Anne's room to that of her father's, was a single trail of blood.

"There is nothing here" her father continued. "But you're scared. You stay here. I'll get May-Anne".

Her father walked the corridor, across the blood, no footprints left behind. He knocked on the door. There was some noise of clothes and bedsheets, and in a moment May-Anne appeared.

"What is it Dad?"

"Oh, nothing. Little May was just worried about you."

"Silly sis" May-Anne said, then returned to her room, the door shut behind. At breakfast, in the morning, there was no more word of it. The girls agreed to play badminton, and the day moved on.

Multiperspectivity

What Is It?

Multiperspectivity is when a single event or person is described by different voices. This allows differing accounts of the same incident or character.

Multiperspectivity can also be called 'polyperspectivity'.

What Are Some Common Characteristics?

Multiperspectivity is easily created by the writer changing narrators and viewpoints, particularly around keys event, by switching between characters. Stories that use multiperspectivity often make such changes repeatedly throughout the plot.

In non-fiction (particularly history texts or biographies), multiperspectivity is used to get a broader idea of the subject and avoid bias.

Reasons to use the technique in fiction include revealing more information about an event than a single person could realistically know; creating contrasting versions of events to create doubt or suspense; and slowly building the reader's understanding via different voices only knowing a part of the whole. Sometimes the reader is left to choose which version of events to believe, while in other cases the final voice brings a revelation about all that was said before.

Although it is possible to achieve multiperspectivity through third person narration, the easiest and most effective way is to have different characters speaking in the first person about the same event or person.

Basic Examples

“So, Mr. Gore. Firstly, tell us about your relationship with the deceased, Malcolm Miller.”

“Malcolm Miller was a great man, in my view, and it pains me to be in this situation: here, now, talking about his death. I joined his company when I was 22, and I would not be the person I am without his help. He was a mentor, not only to me, but to all the recruits.”

“Please tell us what happened on the afternoon of the 19th?”

“Certainly. We came back from lunch at about 1 30, and had a meeting in Charlie’s office at about 2, which lasted until 4.”

“Did you see Mr. Miller?”

“No sir.”

“Did you ever leave the office between the beginning and end of that meeting?”

“No sir.”

“So you could not have seen the body before it was discovered by the cleaner?”

“No sir.”

“Thank you. No further questions.”

“The prosecution would like to submit Evidence B, a letter written by Shaznay Blythe and recovered from the desk of Timothy Stephens. I will read it, if it should so please the court.”

The judge nodded.

Tim,“

It is with sadness that I write this letter, but I feel that I must because it is impolite to hand in one’s notice without explaining why to the only person who made me feel welcome at the company. And it is a simple reason: it is Mr. Miller. I do not feel comfortable in his

presence, although I cannot place the exact cause, and worry about myself when I am left near him. There is something wrong with the aura of that man. Perhaps if I retell what occurred on Monday last it might give you some idea of my feeling.
I was in the office...”

II. The Dramatic Structure

Dramatic structure is the idea that, in order to create drama, storytelling follows a set pattern. Although the concept is not universally accepted, many believe in the notion, with the most popular theory being that described by German writer Gustav Freytag (1816 - 1895).

Freytag based his theory on studies of Greek and Shakespearean works, ultimately coming to identify an arc consisting of five core parts:

Exposition

Exposition is the opening of the drama in which the basic premises are laid out. This includes an introduction to the characters and setting, plus the motivations or issues that will ultimately create the drama.

Rising Action

In this section the characters and story begin to evolve into drama. This is often triggered by an action or event. As the rising action continues, so the drama increases, with elevated emotions, danger, and/or possibilities. During this part the audience should feel the potential for a major forthcoming event, the consequences of which define the drama.

Climax

The rising action meets its height, at which point things can no longer continue as before. An event (or events) changes the fate of the protagonist and circumstances described in the exposition are lost. This is the time of major conflict, realisation, declarations, emotions, etc.

Falling Action

The after-effects of the climax begin to change the landscape of the story. Many dramas combine the falling action with a return to some conflict, as the drama is not finished, but generally the fate of those involved is already becoming clear.

Dénouement

The dénouement is, in effect, the conclusion of the story arc. The characters, setting etc. reach their final positions, often either in happiness or tragedy. However, this is also the setting for any 'twists' that make the audience question all that has gone before.

III. Plot Devices

Plot devices are elements commonly used in building a story.

Backstory

Backstory is the history of the people and/or events before the book's story begins. It is told to audiences (usually, but not always) in the early stages of the work in order to better understand the scene and character motivations.

Backstories may be short in order to quickly get into the action, or described in great depth.

Cliffhanger

A cliffhanger is a plot device in which a chapter, book or film finishes with a particularly exciting or suspenseful moment left unresolved. It is used in order to make the audience want to know what happens next, thus ensuring they come back for the next installment.

Deus Ex Machina

Literally meaning 'god from/outside the machine', deus ex machina refers to storytellers resolving plots suddenly by unseen or unexpected forces outwith the story. It was a common technique in ancient Greek literature in which a god would suddenly intervene, but has been expanded to include any occasion in which the protagonist is in peril but is saved by a sudden event (e.g. sudden weather changes; the arrival of a previously unmentioned character; a plot twist that seems outside everything else that has happened).

Eucatastrophe

A term devised by writer JRR Tolkien, eucatastrophe is essentially a sudden event at the climax of a story that rescues the protagonist(s) from harm and gives the story a happy ending. It combines the greek root 'eu' (meaning good, as used in 'euphoria') with the word catastrophe (a disaster).

Eucatastrophe shares some ideas with deus ex machina, but they are not identical. Whereas deus ex machina may come from a previously unknown entity (or luck), eucatastrophe generally involves an element that already exists within the story's myth, even if that element has been rarely used. As well as this, deus ex machina may only offer salvation from catastrophe, whereas eucatastrophe implies a positive ending. An example of eucatastrophe would be an enemy of the protagonist suddenly arriving at a final battle in order to help fight a common enemy, thus ensuring victory.

Flashback

A flashback is a scene in which the narrative is taken back in time in order to show a moment from the past that is relevant to the current plot. It is a form of backstory, but delivered at a specific moment to explain why events are occurring.

Whilst the term 'flashback' is generally used for any moment the plot rewinds to the past in order to explain current events, it can be divided into two categories: internal analepsis (flashback to an event already described earlier in the story) and external analepsis (flashback to events that happened before the story).

Foreshadowing

Foreshadowing is the term given to an event in a story that hints at or explains a future, more important, plot event. Whilst the initial event may seem of little consequence, it acts as an explanation or reason for the significant action that follows, or an example of how characters will react when placed in similar (albeit higher stakes) situations. Examples include a character showing a particular set of skills that will ultimately save him/her, or minor events of peril that make future scenes more understandable by virtue of having seen something similar before.

Frame Story / Framing Device

A frame story (also known as a frame narrative) is an initial story that is used to introduce a second story or multiple other stories. While the frame story may have some emotional depth or plot points, its primary purpose is simply to transition into the other main story or stories, before returning at the end of the main story in order to conclude the work (thus bookending, or ‘framing’, the main action).

Examples of frame stories include a character meeting a man in a tavern who then tells him of his previous adventures (the tavern meeting being the frame story, and the adventures being the main story); finding an old diary which contains details of a great love story (finding the diary is the frame story, and the romance is the main story); and a detective or journalist interviewing a character, who then retells the extraordinary events that got him/her to this point (the interview is the frame story, and the retold story is the main story).

Should the framing element not consist of an entire story (e.g. in poetry, within a chapter, or a shot used at the beginning and end of a film), it can be referred to using the more general term ‘framing device’.

MacGuffin

A term popularised by the filmmaker Alfred Hitchcock, a MacGuffin is an object or goal that the story revolves around and protagonists chase but, in itself, is fairly worthless to the audience. It is commonly used in thrillers, suspense dramas, or mysteries. Examples include rescuing objects (for example microchips) that the audience will never see, delivering information that doesn’t relate to the immediate plot, or stopping an event which has consequences that would happen beyond the immediate drama.

In Medias Res

Meaning ‘into the middle things’ in Latin, in medias res refers to a story that begins in the middle of the action, rather than building up to the action through exposition. In medias res works often use flashback later to explain how the action came about, although this is not always the case (for instance, opening scenes in James Bond movies begin mid-action and are rarely explained).

In medias res is a form of narrative hook.

Narrative Hook

A narrative hook (often simply referred to as a ‘hook’) is a way to begin a story that immediately captures the audience’s attention. In literature, this may be an exciting opening paragraph or chapter, or simply a captivating opening line that makes people want to know what happens next.

Narrative hooks often involve action or mystery sequences, but they can exist in other forms. Presenting an engaging character, or making a bold ‘thematic statement’ (saying what the story will be about) are also ways to get an audience’s attention.

Ochi

Used within the Japanese storytelling art known as rakugo, in which a sitting storyteller tells a comical story involving different characters and aided by only two props (a fan and a towel), ochi - meaning ‘fall’ in Japanese - is a sudden punchline delivered to end a story. As well as being comical, ochi juxtaposes the previous storytelling style, emphasising the sudden ‘fall’ at the end of a previously intricately built up story.

Plot Twist

A plot twist is a sudden and unexpected change in the plot that is created by introducing an element or moment that goes completely against the audience’s expectations.

Plot twists are usually associated with stories’ climaxes or denouements (i.e. a surprise ending), but can happen at the beginning (for instance, killing a character the audience thought was the main protagonist). The most successful twists are based on audiences not seeing them coming, but not being deemed unbelievable or ridiculous.

Poetic Justice

Poetic justice refers to virtuous people ultimately receiving reward, and wicked people their comeuppance, with their ends appropriate but not directly related to their actions. In essence, it is akin to bad luck befalling bad people, and good luck rewarding the kind.

The irony of characters getting ends befitting their actions is used in literature to create a form of pathos in which the audience will think the outcome right (‘he/she deserved that’) even though the actions themselves may not have received appropriate reward.

Predestination Paradox

A predestination paradox (also called a causal loop) is a type of time paradox in which events in the future cause events in the past, which in turn cause the events in the future, ultimately meaning it is impossible to know where the sequence of events begins. Examples of this would be a time traveller from the future travelling to the past in order to teach a mathematician a formula that would later be used in creating the time travel machine; and a person witnessing failure in the future, which leads them to act in the present in a way that guarantees that failure (a type of self-fulfilling prophecy in which the future is certain, rather than merely guessed).

Predestination paradoxes are occasionally used in science fiction writing as a backdrop to time travel adventures, with characters wary of breaking the loop.

Quibble

Not to be confused with the everyday definitions (an objection or argument), a literary quibble is a plot device in which a character fulfills the exact definitions of an agreement in order to avoid the intended meaning.

Quibbles are most often used when a character has made an agreement that is ruining them and wants an escape, and therefore must find a hole in the agreed terms. Examples include

being barred from telling a secret to a person, and therefore telling it to an object whilst knowing someone is listening; noting an agreement for item A does not include item B, which is actually inseparable from item A (as Shakespeare used in *The Merchant of Venice*, when the agreement for a pound of flesh did not include blood); and having wishes for power or wealth fulfilled in horrible but technically accurate ways.

Red Herring

A red herring is an item or event deliberately placed within a story to mislead the audience. In literature, red herrings are used to distract the audience from actual events, or simply have the audience's mind heading one way before a revelation later.

Red herrings are most commonly used in mysteries, but can appear in almost any form of literature.

Self-fulfilling Prophecy

A self-fulfilling prophecy is a false or unjustified prediction of the future that actually comes true due to the prediction itself affecting the way a person acts. The person does not deliberately seek to make the prediction true, but rather is influenced by the belief that the future is set and thus starts acting (consciously or unconsciously) in a way that guarantees this future occurs. A simple example of this would be a tennis player who believes he will lose the match, and this belief makes him play worse and thus guarantees defeat.

Self-fulfilling prophecies are occasionally used in literature, most often within magical realism (such as a dream of the future), ancient mythology, and science fiction.

Story within a Story

A story within a story (also referred to as a nested story) occurs when the characters in a plot tell a story, thus placing one story told by the characters inside their own story (as told by the author). Examples of this include the characters watching a play, reading literature, or simply one character retelling a story he/she has heard. Indeed, it is possible to have several layers of nested stories, with the characters in the second layer of story themselves telling of a third story (an example of this would be an initial framing story that sets up the main story, which includes a section in which the protagonists read a letter detailing a third story). As each nested story concludes, the action will return to the story above it.

Nested stories may simply be included because they create interest. However, they can also act as allegories for the main story, a method to comment on the real world without disrupting the original story, or self-referential or meta comments on the audience's opinion of the main story or author.

Ticking Clock

The ticking clock device refers to an author putting in place a deadline by which the protagonists must complete their task. It is most commonly used in action and drama genres to create a sense of jeopardy, danger, or raise the stakes of events. Examples include having to find an explosive before it detonates; trying to get a message to someone before they do something calamitous; and rushing to an airport to meet a romantic interest before their flight is scheduled to take off.

Time Loop

A time loop is a plot device in which a character repeatedly experiences the same period of time. In its most basic form, it will see a character live through a moment of time only to have the clock reset and have them live through it again.

Literature with time loops usually involves the protagonist remembering previous experiences within the time loop and having to either learn or act differently in order to break the sequence of events.

Chekhov's Gun

‘Chekhov’s gun’ is the idea that obvious details (particularly objects) that are in the story and could affect the plot’s outcome must be used, and to ignore them makes them frivolous. It is based on letters by famous Russian playwright Anton Chekhov who noted ‘one must never place a loaded rifle on the stage if it isn’t going to go off. It’s wrong to make promises you don’t mean to keep.’

Red herrings that involve objects (rather than plot twists) go directly against the ‘Chekhov’s gun’ philosophy.

IV. Basic Plots

Although not universally accepted, a theory exists that the majority of stories follow one of a limited types of plot:

Overcoming the Monster

The protagonist faces an enemy or evil force that threatens the protagonist or his/her way of life.

Rags to Riches

A poor protagonist finds wealth, power and/or a partner. The protagonist risks (or does) lose them all due to poor decisions or bad luck, before growing as an individual and cementing the new rich lifestyle.

The Quest

The protagonist (possibly with others) go on a journey to reach a destination or acquire an object. As they travel they must pass through a series of challenges and obstacles.

Voyage and Return

The protagonist goes on a journey to a new location, experiences it (possibly overcoming challenges), and then returns home with greater knowledge.

Comedy

Rather than being humorous, comedy relates to a story in which the story follows a U-shaped catenary curve: a pleasant beginning, followed by some confusion or trouble, and then a happy ending.

Tragedy

The inverse of comedy, tragedy sees a good character's story travel downwards until it reaches an unfortunate end. This downward journey is usually catalysed by one character flaw or piece of misfortune.

Rebirth

An event forces the protagonist to change their personality or habits, essentially recreating themselves. This change usually involves the character realising he/she has to become a better person.

V. Basic Character Models

Although characters can change or fulfill multiple roles within a story, some believe their behaviour generally falls into one of the following categories (note: this theory of set characters, devised by Russian scholar Vladimir Propp, is not universally accepted):

Villain

An evil character who the protagonist must fight or overcome.

Dispatcher

The character who needs the hero to undergo their quest or mission.

Helper

An assistant or magical presence who helps the protagonist in their mission.

The Prize

A character, usually a romantic interest, that the protagonist hopes to gain through completing their tasks.

Donor

A character who gives the protagonist something they need, from materials to training or knowledge, in order to fulfill their quest.

Hero

The main protagonist. This is the person who is sent on the quest or must fulfill the tasks.

False Hero

A character who is stealing the protagonist's prize or claiming credit for the protagonist's work. The protagonist must remove this person in order to claim rightful credit.

VI. Formats of Literature

Poetry

Poem
Ode
Ballad
Limerick
Sonnet
Haiku
Shi

Fiction

Novel
Novella
Penny dreadful
Short story
Serialised Novella

Drama

Play
Sketch

Non-fiction

Treatise
Essay
Speech
Biography
Review
Article
Editorial
Magazine
Pamphlet

VII. Literary Genres

Sci-fi
Drama
Comedy of the absurd
Dark children's
Early children's
Mystery
Adventure
Romance
Allegory
Mystery
Teenage
Autobiography
Fantasy
Humour
Fairy Tale
Realistic
Folklore
Historical Fiction
Horror
Legend
Mythology
Satire
Tragedy
Comedy
Tragicomedy
Crime
Classic
Meta Fiction
Suspense/Thriller
Western
Memoir
Self-help
Epic
Young Adult Fiction
Erotica
Saga
Pulp Fiction
Critique

Chapter Seven

Test Answers

Chapter One: The Three Narrative Perspectives

- I. The First Person Narrator (*The Adventures of Huckleberry Finn*): B E A B D
- II. The Second Person Narrator (*If On a Winter's Night a Traveler*): B C B D A
- III. The Third Person Narrator (*The American*): E A B D C

Chapter Two: The Three Methods of Persuasion

- I. Ethos (*Capital in the Twenty-First Century*): C B A B E
- II. Logos (*A Woman's Right to Suffrage*): C D B C B
- III. Pathos (*Crime and Punishment*): E D D B D

Chapter Three: Stylistic Literary Techniques

- I. Imagery (*The Leopard*): A D B C B
- II. Alliteration (*Acquainted with the Night*): E A D B E
- III. Rhyme (*The Somonyng of Everyman*): B E B B D
- IV. Onomatopoeia (*Under Milk Wood*): C E E C D
- V. Simile (*The Odyssey*): D A B B C
- VI. Personification (*Erewhon*): E D B A A
- VII. Anthropomorphism (*The Wind in the Willows*): B D A A B
- VIII. Epithet (*The Iliad*): E E E A D
- IX. Rhetorical Question (*Don Quixote*): B E B A D
- X. Hyperbole (*The Tell-Tale Heart*): D D E B B
- XI. Sarcasm (*Emma*): E A B B A
- XII. Oxymoron (*Romeo and Juliet*): E B A A B
- XIII. Consonance & Assonance (*A Portrait of the Artist as a Young Man*): D B A B C
- XIV. Metaphor (*The Gospel According to John*): C E A B E
- XV. Anaphora (*The Flood*): D C A D B
- XVI. Analogy (*A Study in Scarlet*): B E D C E
- XVII. Parallelism (*Jamila*): A C D E A
- XVIII. Euphemism (*Ulysses*): A D B B C
- XIX. Chiasmus (*The Importance of Being Earnest*): B D B E A
- XX. Irony (*The Metamorphoses*): E C A B D

Chapter Four: Common Literary Themes

- I. Social Alienation (*Wide Sargasso Sea*): E E A A D
- II. Voyeurism (*Death in Venice*): B A E D B
- III. Conspiracy (*The Secret Agent*): E E C A B
- IV. War (*War and Peace*): E B B D B
- V. Revolution (*Doctor Zhivago*): A C E B A
- VI. Colonialism (*Shooting an Elephant*): B C A D B
- VII. Post-Colonialism (*A Bend in the River*): E D A D C
- VIII. Injustice (*To Kill a Mockingbird*): D D E C A
- IX. The Victim's Voice (*To the Edge of the Sky*): D B D A E
- X. Utopia (*Utopia*): B D C A B
- XI. Dystopia (*Nineteen Eighty-Four*): C B E E C
- XII. The African-American Voice (*Beloved*): E D B B C
- XIII. The Female Voice (*Pride and Prejudice*): D A E B D
- XIV. Futility (*The Outsider*): A B D A B

- XV. Faith (*The Private Memoirs and Confessions of a Justified Sinner*): D B A B E
XVI. Madness (*A Streetcar Named Desire*): B E A E B
XVII. Morality (*Les Liaisons dangereuses*): D D E B C
XVIII. Filiation (*Père Goriot*): E B A B D
XIX. Sibling Relationships (*Pride and Prejudice*): E D E E B
XX. The Impossible Choice (*Sophie's Choice*): B C A D A
XXI. Revenge (*Tess of the d'Urbervilles*): C E B E D
XXII. Mortality (*The Snows of Kilimanjaro*): D D B E E
XXIII. Cruelty (*Jane Eyre*): C E E A D
XXIV. Mourning (*In Memoriam A.H.H.*): A B A D A
XXV. Dangers of Science (*Frankenstein*): C C B E B
XXVI. Awakening (*The Awakening*): D B B A B
XXVII. Hubris (*Paradise Lost*): A D D B D
XXVIII. Jealousy (*Anna Karenina*): A E B C A