

**ЎЗБЕКИСТОН РЕСПУБЛИКАСИ ОЛИЙ ВА ЎРТА МАХСУС  
ТАЪЛИМ ВАЗИРЛИГИ**

**ЎЗБЕКИСТОН ДАВЛАТ ЖАҲОН ТИЛЛАРИ УНИВЕРСИТЕТИ**

**БАИШЕВА ДИАНА ЛЕОНИДОВНА**

**AMERICAN LITERATURE  
STUDENT'S BOOK**

Ўқув қўлланма, бакалавриат босқичининг

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**ТОШКЕНТ – 2020**

## Foreword to teachers

All praises are for Allah Who sent down the Qur'an to His servant so that he may be a warner to the worlds.

And blessings be on our Prophet Muhammad sollallohu alayhi wasallam (peace and blessings be upon him) whom He sent as a witness, and a bode of good news and a warner.

With 99 names of Allah, let me introduce this work.

Dear teacher,

this book is the 2nd part of the *American literature complex* directed on practical lessons on English and American Literature course. Most of the information you will find here is not invented or written by me personally. This is the work of many different people who posted their thoughts on the Internet. My job was to gather all these thoughts together and present them as a support material in organizing the learning process on literature lessons.

Each unit is presented by Lesson Map, which is not obligatory, it is just my vision of the lesson, and, of course you may add or omit any tasks and activities you want. Also you can find answers to almost all the tasks and exercises which are presented in Student's Book, so, I hope this will save you time preparing for the practical lessons. Besides it provides you with additional activities which are not included in the Student's Book, in order teacher to keep lesson interesting and interactive. For this purpose we offer you different videos, audios and handouts in Disc for each Unit.

There is a gradation of the complexity of the exercises, and feeling your group better than anybody else, you yourself may choose which of them are suitable for the level your students.

We offer other books to use while preparing for the lessons in the list of recommended literature.

Hope, this book helps you in holding your lessons the way my teachers helped me in writing it.

Sincerely yours,

Diana L. Baisheva

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# Unit 1

## Lesson Plan

**Course title:** American literature

**Theme:** The Dawn of American literature

**Level:** B1 and B2

**Time:** 60 min

**Materials:** Laptop, Worksheets, Marker or chalk, sheets of paper, handouts, cards, student's book

**Aim:** To enable students get acquainted with the specificity of early American literature

**Objectives:**

- to increase speaking skills by discussions,
- to teach students undertake literary analysis of a poem as a literary genre
- to stabilize memory and develop knowledge about American Enlightenment

Task/Activity	Procedure	Objectives	Mode of interaction	Time	Materials
Pre-teach Warm-up activity	Work with whole group. Ask some questions which belong to the theme: 1. What is the American Literature?	Pre-teaching To check students' background knowledge	Groupwork	5 min	Paper for teacher
Video	Show video about the revolution in America	To acquaint with the early history of America	Groupwork	10 min	Projector Laptop

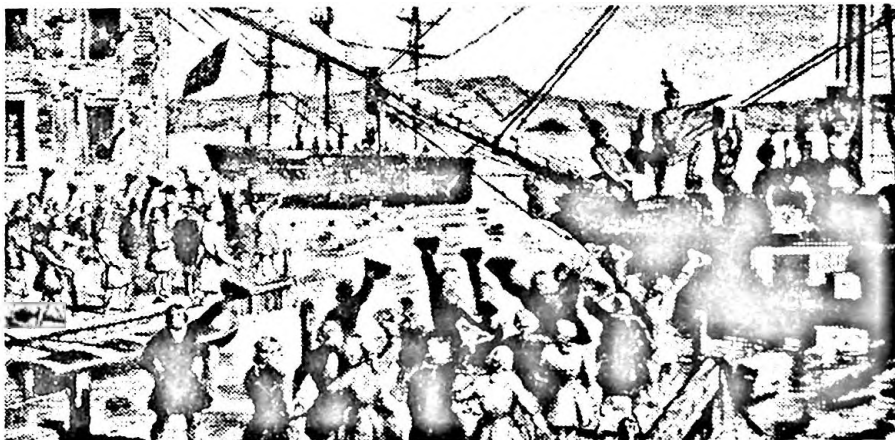
Activity1	Answer the questions	To analyze the video	Individual	3 min	Handout 1
Activity2	Students should identify the famous people in the pictures and fill in the fact files	To memorize the past events	Work in pairs	8 min	Handout 2
Presenta-tion	Student shows the presenta-tion about Benjamin Franklin	To ana-lyze the performed presentation	Group-work	5 min	Projector Laptop
Activity 3	Step by Step	To get acquainted with the quotes from "Poor Richard's Almanak"	Individual	8 min	Handout 3
Activity 4	Let's learn!	To ask students to ok literary analysis of the poem	Group work	10 min	Student's book
Sum-marizing	Ask some questions to consolidate the topic.	To check how the information was learnt	Individual	5 min	-
Hometask	Get ready for the theme "The Literature of the American Romanticism	To search in-formation for self-study	Individual	-	-

## What is the American literature?

American literature – is literature written or produced in the United States and its preceding colonies (for specific discussions of poetry and theater, see Poetry of the United States and Theater in the United States). Before the founding of the United States, the British colonies on the eastern coast of the present-day United States were heavily influenced by English literature. The American literary tradition thus began as part of broader traditions of English literature.

**1A. Teacher attracts the attention of students to the specificity of native American literature existed during pre-Columbian period.**

1. Hiawatha
2. Pocahontas
3. Sequoyah
4. Black Hawk



*2A Ask students to find the information about different stages of the colonial period in the USA*



## Puritanism

Early in the 17th century some Puritan groups separated from the Church of England. **Among these were the Pilgrims, who in 1620 founded Plymouth Colony.** Ten years later, under the auspices of the Massachusetts Bay Company, the first major Puritan migration to New England took place. The Puritans brought strong religious impulses to bear in all colonies north of Virginia, but New England was their stronghold, and the Congregationalist churches established there were able to perpetuate their viewpoint about a Christian society for more than 200 years.

Richard Mather and John Cotton provided clerical leadership in the dominant Puritan colony planted on Massachusetts Bay. Thomas Hooker was an example of those who settled new areas farther west according to traditional Puritan standards. Even though he broke with the authorities of the Massachusetts colony over questions of religious freedom, Roger Williams was also a true Puritan in his zeal for personal godliness and doctrinal correctness. Most of these men held ideas in the mainstream of Calvinistic thought. **In addition to believing in the absolute sovereignty of God, the total depravity of man, and the complete dependence of human beings on divine grace for salvation, they stressed the importance of personal religious experience.** These Puritans insisted that they, as God's elect, had the duty to direct national affairs according to God's will as revealed in the Bible. This union of church and state to form a holy commonwealth gave Puritanism direct and exclusive control over most colonial activity until commercial and political changes forced them to relinquish it at the end of the 17th century.

Because of its diffuse nature, when Puritanism began to decline in America is difficult to say. Some would hold that it lost its influence in New England by the early 18th century, but Jonathan Edwards and his able disciple Samuel Hopkins revived Puri-

tan thought and kept it alive until 1800. Others would point to the gradual decline in power of Congregationalism, but Presbyterians under the leadership of Jonathan Dickinson and Baptists led by the example of Isaac Backus (1724 – 1806) revitalized Puritan ideals in several denominational forms through the 18th century.

During the whole colonial period Puritanism had direct impact on both religious thought and cultural patterns in America. In the 19th century its influence was indirect, but it can still be seen at work stressing the importance of education in religious leadership and demanding that religious motivations be tested by applying them to practical situations.

#### Jamestown 1607

In June of 1606, King James I granted a charter to a group of London entrepreneurs, the Virginia Company, to establish a satellite English settlement in the Chesapeake region of North America. By December, 104 settlers sailed from London instructed to settle Virginia, find gold, and seek a water route to the Orient. Some traditional scholars of early Jamestown history believe that those pioneers could not have been more ill-suited for the task. Because Captain John Smith identified about half of the group as “gentlemen” it was logical, indeed, for historians to assume that these gentry knew nothing of or thought it beneath their station to tame a wilderness. Recent historical and archaeological research at the site of Jamestown suggest that at least some of the gentlemen, and certainly many of the artisans, craftsmen, and laborers who accompanied them, all made every effort to make the colony succeed.

On May 14, 1607, the Virginia Company explorers landed on Jamestown Island to establish the Virginia English colony on the banks of the James River, 60 miles from the mouth of the Chesapeake Bay. By one account, they landed there because the deep water channel let their ships ride close to shore; close enough to moor

them to the trees. Recent discovery of the exact location of the first settlement and its fort indicates that the actual settlement site was in a more secure place, away from the channel, where Spanish ships could not fire point blank into the fort. Almost immediately after landing, the colonists were under attack from what amounted to the on-again off-again enemy, the Algonquian natives. As a result, in a little over a month's time, the newcomers managed to "bear and plant palisades" enough to build a wooden fort. Three contemporary accounts and a sketch of the fort agree that its wooden palisaded walls formed a triangle around a storehouse, church, and a number of houses.

**Plymouth Colony** (sometimes **New Plymouth**, or **Plymouth Bay Colony**) was an English colonial venture in North America from 1620 to 1691. The first settlement of the Plymouth Colony was at New Plymouth, a location previously surveyed and named by Captain John Smith. The settlement, which served as the capital of the colony, is today the modern town of Plymouth, Massachusetts. At its height, Plymouth Colony occupied most of the southeastern portion of the modern state of Massachusetts.



Founded by a group of Separatists and Puritans, who together later came to be known as the Pilgrims, Plymouth Colony was, along with Jamestown, Virginia, one of the earliest successful col-

onies to be founded by the English in North America and the first sizable permanent English settlement in the New England region. Aided by Squanto, a Native American of the Patuxet people, the colony was able to establish a treaty with Chief Massasoit which helped to ensure the colony's success. It played a central role in King Philip's War, one of the earliest of the Indian Wars. Ultimately, the colony was merged with the Massachusetts Bay Colony and other territories in 1691 to form the Province of Massachusetts Bay.

Despite the colony's relatively short history, Plymouth holds a special role in American history. Rather than being entrepreneurs like many of the settlers of Jamestown, a significant proportion of the citizens of Plymouth were fleeing religious persecution and searching for a place to worship as they saw fit. The social and legal systems of the colony became closely tied to their religious beliefs, as well as English customs. Many of the people and events surrounding Plymouth Colony have become part of American folklore, including the North American tradition known as Thanksgiving and the monument known as Plymouth Rock.

The Great Migration may refer to the Winthrop Fleet of 1630; wherein 1,000 passengers migrated from England to the Massachusetts Bay Colony in eleven ships. It may also refer more generally to the Puritan migration of approximately 70,000 refugees from England to what is now the Northeastern United States, the Chesapeake Bay area, and the Caribbean during the 1630s.



Many Puritans immigrated to North America in the 1620-1640s because they believed that the Church of England was beyond reform. However, most Puritans in both England and New England were non-separatists. They continued to profess their allegiance to the Church of England despite their dissent from Church leadership and practices.

Most of the Puritans who emigrated settled in the New England area. However, the Great Migration of Puritans was relatively short-lived and not as large as is often believed. It began in earnest in 1629 with the founding of the Massachusetts Bay Colony and ended in 1642 with the start of the English Civil War when King Charles I effectively shut off emigration to the colonies. From 1629 through 1643 approximately 21,000 Puritans emigrated to New England. This is actually far less than the number of British citizens who emigrated to Ireland, Canada, and the Caribbean during this time.

The Great Awakening was a period of great revivalism that spread throughout the colonies in the 1730s and 1740s. It deemphasized the importance of church doctrine and instead put a greater importance on the individual and their spiritual experience.



The Great Awakening arose at a time when men in Europe and the American colonies were questioning the role of the individual

in religion and society. It began at the same time as the Enlightenment which emphasized logic and reason and stressed the power of an individual to understand the universe based on scientific laws. Similarly, individuals grew to rely more on a personal approach to salvation than church dogma and doctrine.

Following are significant facts to remember about the Great Awakening:

- It pushed individual religious experience over established church doctrine, thereby decreasing the importance and weight of the clergy and the church in many instances.
- New denominations arose or grew in numbers as a result of the emphasis on individual faith and salvation.
- It unified the American colonies as it spread through numerous preachers and revivals. This unification was greater than had ever been achieved previously in the colonies.

**Rhetoric** is the art of discourse, an art that aims to improve the facility of speakers or writers who attempt to inform, persuade, or motivate particular audiences in specific situations. As a subject of formal study and a productive civic practice, rhetoric has played a central role in the Western tradition. Its best known definition comes from Aristotle, who considers it a counterpart of both logic and politics, and calls it “the faculty of observing in any given case the available means of persuasion.” Rhetorics typically provide heuristics for understanding, discovering, and developing arguments for particular situations, such as Aristotle’s three persuasive audience appeals, logos, pathos, and ethos.

**2B Make students work in pairs and reveal the differences between 2 variants of the extracts**

**3A Show video to students and ask questions from handout 1 (or divide the class into 3 groups and play the game “Who’s the first?”)**

## Answers to Handout 1

1. The first battle of the American Revolution was: The Battle of Lexington and Concord

2. The Declaration of Independence stated the principles that our new nation would be founded upon. In the document, it stated that “We hold these Truths to be self-evident, that All men are created equal, and that they are endowed by their creator with certain unalienable rights, that among these rights are life, liberty, and the pursuit of happiness.

3. What is boycott? When people refuse to purchase or use certain goods in order to pressure a business or government to change its policy.

4. Why did Americans boycott British goods before the Revolutionary War? To hurt British businessmen who would pressure Parliament to stop taxing the American colonies.

5. Who wrote most of the Declaration of Independence? Thomas Jefferson

6. The Revolutionary War began in what year? 1775

7. In the Declaration of Independence, the Americans declare that “he has plundered our seas, ravaged our coasts, burnt our towns, and destroyed the lives of our people.” Who was the “he” that they were referring to? King George III

8. What date was the Declaration of Independence announced to the American public? July 4th, 1776

9. Why did American colonists refuse to pay the tea tax in 1773 even though it would have meant paying less money for tea than they were already paying? The Americans refused because paying the tax would have meant approving Parliament’s taxes. It didn’t matter if the tea was cheap or expensive. What mattered was their right to be represented in the Parliament that forced them to pay taxes.

10. How many troops did George Washington have at the Battle of Yorktown? 8845

**To make analysis deeper with some groups divide class into 5 groups and distribute handout 2 (if your students are quick enough you may give both tasks, if no – just one) Pay attention to need’s analysis of students in choosing the activity.**

Answers to Handout 2

1. Samuel Adams (1722 -1803) was an American statesman, political philosopher, and one of the Founding Fathers of the United States. He was a politician in colonial Massachusetts, a leader of the movement that became the American Revolution, and one of the architects of the principles of American republicanism that shaped the political culture of the United States. He was a second cousin to his fellow Founding Father, President John Adams

2. Benjamin Franklin (1706 – 1790) was an American polymath and one of the Founding Fathers of the United States. Franklin was a leading author, printer, political theorist, politician, freemason, postmaster, scientist, inventor, humorist, civic activist, statesman, and diplomat. As a scientist, he was a major figure in the American Enlightenment and the history of physics for his discoveries and theories regarding electricity. As an inventor, he is known for the lightning rod, bifocals, and the Franklin stove, among other inventions. He founded many civic organizations, including the Library Company, Philadelphia’s first fire department and the University of Pennsylvania.

3. Patrick Henry (1736-1799) was an American attorney, planter, and orator well known for his declaration to the Second Virginia Convention (1775): “Give me liberty, or give me death!” A Founding Father, he served as the first and sixth post-colonial Governor of Virginia, from 1776 to 1779 and from 1784 to 1786.

4. Thomas Jefferson (1743-1826) was an American Founding Father, the principal author of the Declaration of Independence,

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and the third president of the United States from 1801 to 1809. Previously, he had been elected the second vice president of the United States, serving under John Adams from 1797 to 1801. Jefferson was a proponent of democracy, republicanism, and individual rights motivating American colonists to break from the Kingdom of Great Britain and form a new nation; he produced formative documents and decisions at both the state and national levels.

5. George Washington (1732-1799) was a political leader, general, statesman, and Founding Father who served as the first president of the United States (1789–1797). He commanded Patriot forces in the new nation's American Revolutionary War and led them to victory over the British. Washington also presided at the Constitutional Convention of 1787, which established the new federal government. For his leadership during the American Revolution, he has been called the "Father of His Country".

**3B Answers:** Picture Join, or Die by Benjamin Franklin was recycled to encourage the former colonies to unite against British rule

1. 1775–1783
2. George Washington

3. The United States Declaration of Independence is the statement adopted by the Second Continental Congress meeting at the Pennsylvania State House (now known as Independence Hall) in Philadelphia, Pennsylvania on July 4, 1776. The Declaration announced that the Thirteen Colonies at war with the Kingdom of Great Britain would regard themselves as thirteen independent sovereign states, no longer under British rule. With the Declaration, these new states took a collective first step toward forming the United States of America. The declaration was signed by representatives from New Hampshire, Massachusetts Bay, Rhode Island, Connecticut, New York, New Jersey, Pennsylvania, Maryland, Delaware, Virginia, North Carolina, South Carolina, and Georgia.

### **3C Teach students how to make the literary analysis of a poem.**

Make one of your students read it in a loud voice, then ask some breath questions

#### **Questions to ask yourself while reading**

**1. Who is the author? It is the first point to mention while making analysis, because it makes readers get acquainted with the epoch and motives of a poet to create his/her work**

**2. What does the title tell you about the poem?** The poem's title is essential to analyzing poetry because it can give insight into the poem before you even read a single line. Don't forget to set aside a couple of minutes to consider the title and what it tells you about the poem, such as the tone or subject the poem will have.

**Make your students read it again and this time make them answer more questions to research the key points of the poem**

**3. Have you done any research on the poet or a poem?** Understanding who wrote the poem and the story surrounding that particular poem can add a lot of insight as you analyze poems. Any critics for the poem can especially help you bring to light another analysis of the poem with new thoughts or ideas to help guide you to your own.

**4. What is the author's attitude to the subject of the poem?**

**5. What is the poem about?**

**6. Who is speaking?**

**7. What is the speaker's tone?**

**8. What kind of imagery does the poem have?** There are two major types of imagery to focus on when doing literary analysis of poetry, abstract and concrete imagery. The definitions for both of these terms are listed below.

9. **What is the syntax of the poem?**
10. **What is the theme of the poem?**
11. **What is the rhyme scheme?**
12. **Make the conclusion**

Example of analysis

American Soldier Philip Freneau (1752-1832) is best known as the "Poet of the American Revolution". Freneau's primary intention early on in life was to become a minister. While aspiring to become a minister, Freneau attended Princeton University where his roommate was James Madison. Throughout his college years, he became involved in political debates with fellow students and pursued his interest in writing. Freneau established a newspaper called the *National Gazette* which was influenced by two of his close friends, James Madison and Thomas Jefferson. By the early 1800's Freneau had retired to his farm where he pursued his career in writing essays and poetry. Being one of the most influential poets of the American Revolution, one of Freneau's most famous pieces of poetry is the poem "The American Soldier." The American soldier makes use of many typical poetic devices. The most common devices that Freneau uses throughout this poem are rhyme scheme, punctuation, alliteration, repetition, allusion, and meter. The poem has a unique rhyme scheme that is varied throughout different stanzas. In the first and third stanza, there is a rhyme scheme of ABCB. In the second and fourth stanzas of the poem, there is a consistent ABAB rhyme scheme. Although not all stanzas remain the same in their rhyme scheme, there is a larger pattern that the stanzas follow giving the poem a nice flow. Another device that Freneau uses throughout the entire of this poem that is different from typical poetry is his use of punctuation. After every line in the poem, there is a comma, with the exception of the line six where a semi-colon is used. Also, every stanza ends with a period making it a complete

sentence. Freneau does this to separate thoughts throughout the poem. As the tone of the poem is dark and downbeat, the periods and commas throughout each line force the reader to read slowly. This is important because when reading aloud, the reader or listener of the poem can tell that the slow moving nature of the poem contributes to the dark and depressing tone. The poem has its value because it upraises the ideas of American Revolution, important event in the history of the USA

**4A Watch the Presentation of the students and reveal the information about the main documents that established American independence signed by Benjamin Franklin. (Use the presentation)**

**4B. Make students do literary analysis of the poem according to the structure given above. (May be given as a homework or extra task for talented students)**

### Questions

1. When did Christopher Columbus discover the coastline of America?
2. When did the first English colonizers come to America?
3. What characteristic feature the epoch of theocracy in America had?
4. How did the spiritual life develop in America?
5. What was the contribution of American enlighteners to the Revolution?
6. Who was the best representative of American Enlightenment?
7. What is Benjamin Franklin's most popular work?

## Other questions

**What rules discoverable by reason did Enlightenment thinkers try to apply to the study of human behavior? Natural Laws**

**Why did Enlightenment writers often face censorship? Because they challenged old order (Absolute Monarch)**

**Define an enlightenment despot.** Leaders who were influenced by the Enlightenment thinkers and changed politics and society.

**Describe the characteristics of the American colonies.** Diverse population, less social distinctions, more freedom to discuss politics and practice religions.

**In 1787, why did American leaders gather in Philadelphia? To revise the Articles of Confederation.**

**What type of a government did Thomas Hobbes support? Absolute Monarch**

**Who introduced the system of checks and balance? Montesquieu**

**Why was Diderot's Encyclopedia important? To spread the Enlightenment ideas.**

**According to Adam Smith, in a free market, business activity (price) would be regulated by the forces of what? Supply and Demand**

**What Enlightenment thinker argued that the purpose of the government is to safeguard the natural rights of the people? John Locke**

**The Constitution created a federal republic, which divided the power between what? Central government (federal government) and a state government.**

**Whose idea was the separation of powers? Montesquieu**

## Handout 1

### Questions

1. The first battle of the American Revolution was \_\_\_\_\_

2. The Declaration of Independence stated the principles that American new nation would be founded upon. In the document, it stated that “We hold these Truths to be self-evident, that \_\_\_\_\_, and that they are endowed by their creator with certain unalienable rights, that among these rights are life, liberty, and the pursuit of happiness.

3. What is boycott? \_\_\_\_\_

4. Why did Americans boycott British goods before the Revolutionary War? To hurt British businessmen who would pressure Parliament to stop taxing the American colonies. \_\_\_\_\_

5. Who wrote the largest part of the Declaration of Independence? \_\_\_\_\_

6. The Revolutionary War started \_\_\_\_\_

7. In the Declaration of Independence, the Americans declare that “he has plundered our seas, ravaged our coasts, burnt our towns, and destroyed the lives of our people.” Who was the “he” that they were referring to? \_\_\_\_\_

8. What date was the Declaration of Independence announced to the American public? \_\_\_\_\_

9. Why did American colonists refuse to pay the tea tax in 1773 even though it would have meant paying less money for tea than they were already paying? \_\_\_\_\_


\_\_\_\_\_  
10. How many troops did George Washington have at the Battle of Yorktown? \_\_\_\_\_

## HANDOUT 2

Name: \_\_\_\_\_

### WAR HEROES

ALL OF THE PEOPLE FEATURED HERE WERE HEROES OF THE AMERICAN REVOLUTIONARY WAR. CAN YOU IDENTIFY THEM ALL AND FILL IN THEIR FACT FILES?


	<b>NAME</b> : _____
	<b>DATE OF BIRTH/DEATH</b> : _____
	<b>FAMOUS FOR</b> : _____

## HANDOUT 2

Name: \_\_\_\_\_

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## HANDOUT 2

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NAME

\_\_\_\_\_  
\_\_\_\_\_

DATE OF BIRTH/DEATH

\_\_\_\_\_  
\_\_\_\_\_

FAMOUS FOR

\_\_\_\_\_  
\_\_\_\_\_

## HANDOUT 2

Name: \_\_\_\_\_

### WAR HEROES

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NAME

\_\_\_\_\_  
\_\_\_\_\_

DATE OF BIRTH/DEATH

\_\_\_\_\_  
\_\_\_\_\_

FAMOUS FOR

\_\_\_\_\_  
\_\_\_\_\_

## HANDOUT 2

Name: \_\_\_\_\_

### WAR HEROES

**ALL OF THE PEOPLE FEATURED HERE WERE HEROES OF THE AMERICAN REVOLUTIONARY WAR. CAN YOU IDENTIFY THEM ALL AND FILL IN THEIR FACT FILES?**

	NAME	• _____ • _____
	DATE OF BIRTH/DEATH	• _____ • _____
	FAMOUS FOR	• _____ • _____

## HANDOUT 3

In 1733, Benjamin Franklin, using the pseudonym Richard Saunders, began publishing *Poor Richard's Almanack*, which included agricultural predictions, charts of the moon's phases, and a series of proverbs, such as "haste makes waste." Franklin, acknowledged as one of America's Founding Fathers, especially for his role as a statesman, continued to publish his Almanack until 1758.

1. At the working man's house, hunger looks in but dares not enter.
2. Industry pays debts while despair increases them.
3. The noblest question in the world is: What good may I do in it?

4. Hear no ill of a friend, nor speak any of an enemy.
5. Many a man thinks he is buying pleasure when he is really selling himself a slave to it.
6. Doing an injury puts you below your enemy. Revenging one makes you just even. Forgiving it sets you above.
7. There's none deceived but one who trusts.
8. Search other for their virtues, yourself for your vices.
9. Content makes a poor person rich; discontent makes a rich person poor.
10. Eat to please yourself, but dress to please others.
11. The poor have little, beggars none, the rich too much, enough not one.
12. The heart of a fool is in his mouth, but the mouth of a wise man is in his heart.
13. He that lives carnally, won't live eternally
14. Do good to thy friend to keep him, to thy enemy to gain him.
15. He that cannot obey, cannot command.
16. He does not possess Wealth, it possesses him.
17. Approve not of him who comments all you say.
18. Are you angry that others disappoint you? Remember you cannot depend upon yourself.
19. If you do what you should not, you must hear what you would not.
20. Lend Money to an Enemy, and thou'lt gain him, to a Friend and thou'lt lose him.

Name \_\_\_\_\_

Directions: Choose 3(three) of the above aphorisms that you can personally connect to or that you feel strongly about. Be ready to share your connections with a partner.

1. \_\_\_\_\_

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2. \_\_\_\_\_

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3. \_\_\_\_\_

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Write your own "motto for life":

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Explain your motto:

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# Unit 2

## Lesson Plan

**Course title:** American literature

**Theme:** American Romanticism

**Level:** B1 and B2

**Time:** 60 min

**Materials:** Laptop, Worksheets, Marker or chalk, sheets of paper, handouts, cards, student's book

**Aim:** To make students get acquainted with the specificity of American Romanticism

**Objectives:**

- to study the specific features of transcendentalism,
- to teach students do literary analysis of a short story,
- to stabilize memory and develop knowledge about dark romanticism

Task/ Activity	Procedure	Objectives	Mode of interaction	Time	Materials
Pre-teach Warm-up activity	Work with a whole group. ask some questions which belong to the theme: Romanticism.	Pre-teaching To check students' background knowledge	Groupwork	5 min	Paper for a teacher
Video	Show video about Romanticism in the USA	To acquaint with Romanticism and its features	Groupwork	10 min	Projector Laptop

Activity 1	Matching	To match the heroes and their descriptions	Group work	3 min	Handout 1
Activity 2	Super Star	One of the students is chosen as a super star for a press conference. Students ask the motivating questions, a star has to guess who is s/he	Group work Individual	8 min	Handout 2
Presentation	Student shows the presentation about Transcendental poets	To analyze the performed presentation	Group-work	5 min	Projector Laptop
Activity 3	Case Study	To do deep analysis of the conflict in the given passage	Work in groups	8 min	Handout 3
Activity 4	Let's learn!	Make students do literary analysis of the story	Group work	10 min	Student's book
Summarizing	Ask some questions to consolidate the topic.	To check how the information was learnt	Individual	5 min	Handout 4
Homework	Get ready for theme the literature abolitionism	To search information for self-study	Individual	-	-

## 1A How to Analyze a Short Story

### What Is a Short Story?

A short story is a work of short, narrative prose that is usually centered around one single event. It is limited in scope and has an introduction, body and conclusion. Although a short story has much in common with a novel, it is written with much greater precision. You will often be asked to write a literary analysis. An analysis of a short story requires basic knowledge of literary elements. The following guide and questions may help you:

#### **Setting**

Setting is a description of where and when the story takes place. In a short story there are fewer settings compared to a novel. The time is more limited. Ask yourself the following questions:

How is the setting created? Consider geography, weather, time, date, social conditions, etc.

What role does a setting play in the story? Is it an important part of the plot or theme? Or is it just a backdrop against which the action takes place?

Study the time period, which is also part of the setting, and ask yourself the following:

When was the story written?

Does it take place in the present, the past, or the future?

How does the time period affect the language, atmosphere or social circumstances of the short story?

#### **Characterization**

Characterization deals with how the characters in the story are described. In short stories there are usually fewer characters compared to a novel. They usually focus on one central character or protagonist. Ask yourself the following:

Who is the main character?

Are the main character and other characters described through a dialogue – by the way they speak (dialect or slang, for instance)?



Has the author described the characters by physical appearance, thoughts and feelings, and interaction (the way they act towards others)?

Are they static/flat characters who do not change?

Are they dynamic/round characters who DO change?

What type of characters are they? What qualities stand out? Are they stereotypes?

Are the characters believable?

### **Plot and structure**

The plot is the main sequence of events that make up the story. In short stories the plot is usually centered around one experience or a significant moment. Consider the following questions:

What is the most important event?

How is the plot structured? Is it linear, chronological or does it move around?

Is the plot believable?

### **Narrator and Point of view**

The narrator is the person telling the story. Consider this question: Are the narrator and the main character the same persons?

By a point of view we mean from whose eyes the story is being told. Short stories tend to be told through one character's point of view. The following are important questions to consider:

Who is the narrator or speaker in the story?

Does the author speak through the main character?

Is the story written in the first person "I" point of view?

Is the story written in a detached third person "he/she" point of view?

Is there an "all-knowing" third person who can reveal what all the characters are thinking and doing at all times and in all places?

## **Conflict**

Conflict or tension is usually the heart of a short story and is related to the main character. In a short story there is usually one main struggle.

How would you describe the main conflict?

Is it an internal conflict within the character?

Is it an external conflict caused by the surroundings or environment the main character finds himself/herself in?

## **Climax**

The climax is the point of greatest tension or intensity in the short story. It can also be the point where events take a major turn as the story races towards its conclusion. Ask yourself:

Is there a turning point in the story?

When does the climax take place?

## **Theme**

The theme is the main idea, lesson, or message in a short story. It may be an abstract idea about the human condition, society, or life. Ask yourself:

How is the theme expressed?

Are any elements repeated and therefore suggest a theme?

Is there more than one theme?

## **Style**

The author's style has to do with his/her vocabulary, use of imagery, tone, or the feeling of the story. It has to do with the author's attitude toward the subject. In some short stories the tone can be ironic, humorous, cold, or dramatic.

Is the author's language full of a figurative language?

What images are used?

Does the author use a lot of symbols? Metaphors (comparisons that do not use "as" or "like") or similes (comparisons that use "as" or "like")?

Your literary analysis of a short story will often be in the form of an essay where you may be asked to give your opinions about the short story at the end. Choose the elements that made the greatest impression on you. Point out which character/characters you liked best or least and always support your arguments.

### 1B Interviewing students by asking them questions

The Leatherstocking Tales	Sea Novels	European series
the Deerslayer	The Pilot	The Bravo
the Last of the Mohicans	The Two admirals	The Haldenbauer
The Pathfinder	The Water witch	Autobiography of a Packet-Handlarkchief,
The Pioneers	The Red Rover	The King-and-Wing; le Feu-Follet
The Prairie	<i>Afloat and Ashore: or The Adventures of Miles Wallingford. A Sea Tale</i>	
	<i>Homeward Bound: or The Chase: A Tale of the Sea</i>	

Activity 1 Identify the main heroes of the novel “The Last of the Mohicans” (matching handout 1 )

**1C Do literary analysis of the short story** (May be given as a home task)

## **2A Give the definition to the term**

“Transcendentalism is an American literary and philosophical movement that developed in New England in the 1830s and ‘40s... Transcendentalism [emphasizes] individual intuition as a central means of understanding reality. Keyed to this idea [is] a belief in the presence of God in nature... The individual’s soul mirrors the world’s soul, and we can arrive at these truths by communing with the beauty and goodness of nature”

### **Transcendentalist characteristics**

- non-conformity
- simplicity
- self-reliance
- over-soul
- importance of the individual
- importance of the nature

### **History of Transcendentalism**

The transcendental movement took place during the 1830s to the late 1840s. It was born out of a divide in the **Unitarian** church. Transcendentalists wanted to grow out of Lockean thinking that had begun to dominate the time period. This limited type of thinking was especially evident at Harvard where many of the Transcendentalists were educated. The most prominent way to educate at the time was through “recitation” where words and lessons were just recited but were never truly learned. This kind of learning discouraged individual thinking. Transcendentalism was also influenced by the **romantic movement** in Europe during the American and French revolutions. The connection with nature and the importance of the individual interested many of the transcendentalists. Ralph Waldo

Emerson formed the Transcendental Club in Concord and is known as the founder of Transcendentalism.

**2B Students do literary analysis of the poem.** (First, they should give a definition and explain all the unknown words and names, then reveal the triangle notions in the poem)

**2C Students should reveal the main themes in the poem and translate the poem into their native language** (The task may be submitted the next lesson by talented students )

**3A Students clarify the main features of dark romanticism and find them in the poem** (During the lesson it's better to put an audio of "The Raven" poem read by a native speaker, not the whole, but partly)

**3B Students should find out where the passage is taken from and give their own opinion about the meaning of the quote.**

A) This quote, taken from Chapter 16, "A Forest Walk," is illustrative of the role Pearl plays in the text. It is also a meditation on the significance of the scarlet letter as a symbol and an exposition of the connection between sin and humanness – one of the novel's most important themes.

Pearl is frequently aware of things that others do not see, and here she presciently identifies the scarlet letter on her mother's bosom with the metaphorical (and in this case also literal) lack of sunshine in her mother's life. Because she is just a child, Pearl often does not understand the ramifications of the things she sees. She frequently reveals truths only indirectly by asking pointed questions. These queries make her mother uncomfortable and contribute to the text's suspense. Here Pearl is assuming, as children often do, that her mother is a representative of all the adults. Her question suggests that she thinks that all grown up women wear a scarlet letter or its equivalent. Surely, Pearl has noticed that the other women in town don't wear scarlet letters. But, at a more figurative level, her question suggests that sin – which the scarlet letter is intended

to represent – is an inevitable part of being a mature human being.

B) These are the narrator's reflections at the beginning of Chapter 18, "A Flood of Sunshine." The quotation concerns the theme of sin and knowledge that is so central to *The Scarlet Letter*. Over the course of their first significant conversation in many years, Hester and Dimmesdale decide to run away to Europe together. The minister is still in a state of shock, but Hester accepts their decision with relative equanimity. One result of her "sin" has been her profound alienation from society – she has been forced into the role of philosopher. Although the narrator tries to claim that her speculations have led her "amiss," it is clear from his tone that he admires her intellectual bravery. It is deeply ironic, too, that it is her punishment, which was intended to help her atone and to make her an example for the community, that has led her into a "moral wilderness" devoid of "rule or guidance." Finally, this passage is a good example of the eloquent, high-flown yet measured style that the narrator frequently adopts when considering the moral or philosophical ramifications of a situation.

C) This passage, which appears in the novel's final chapter, concludes the book's examination of the theme of individual identity in the face of social judgments. After many years' absence, Hester has just returned to her former home. She resumes wearing the scarlet letter because her past is an important part of her identity; it is not something that should be erased or denied because someone else has decided it is shameful. What Hester undergoes is more akin to reconciliation than penitence. She creates a life in which the scarlet letter is a symbol of adversity overcome and of knowledge gained rather than a sign of failure or condemnation. She assumes control of her own identity, and in so doing she becomes an example for others. She is not, however, the example of sin that she was once intended to be. Rather, she is an example of redemption and self-empowerment.

**3C Case study of the epilogue from *Moby Dick* by H. Melville.** (divide students into 3 groups, make students fill in the table handout 3)

Problem	Key Words	Reasons	Solution	Your actions

**3D Learn by heart the poem “Bells” by E. A. Poe.** (It is the poem – to be learnt for the spring midterm)

#### 4A Answers

Melville	Literature
Longfellow	Dickinson
Emerson	Moby-Dick
Abolitionism	Evangeline
Uncle Tom’s Cabin	Harriet Beecher-Stowe
Dark Romanticism	

#### Questions

1. What are the specific features of American Romanticism?
2. Who are its best representatives?
3. What is W. Irving’s contribution to American literature?
4. What are J.F. Cooper’s novels about American Indians?
5. What is the specificity of Transcendentalism?
6. Who are its best representatives?

7. Why is E.A. Poe acknowledged as a founder of a genre of a detective story?
8. What do you know about “Moby-Dick”?
9. What is the specificity of dark romanticism
10. Identify the main themes of dark romantic literature
11. Speak about symbols in “The Scarlet Letter”

### **Other Questions**

#### **Section 1: Background – 20 Questions (True / False and Multiple Choice)**

1. What years did Romanticism span?  
1800-1860.
2. Where did the Romantic trend originate before gaining popularity in America?  
Europe
3. In what ways do the values of Romanticism contrast with the values of Puritan culture?  
Romanticism is more optimistic about human nature and life; Romanticism celebrates individuality  
Puritans are pessimistic about human nature and life; Critical toward individuality
4. What is similar between Transcendentalism and Dark Romanticism?  
Both explore the psyche (inner workings of mind)  
Both celebrate supernatural issues (values)
5. What was the Lyceum movement?  
Furthered efforts in public education and self-improvement
6. How did Romanticists feel about the city?  
Place of corruption
7. According to Romanticism, where can wisdom be found?  
In nature, in past



8. What did American Romantic writers believe about poetry, and who did they look to as models?

The greatest witness to the power of imagination: European poets

**Section 4: "The Devil and Tom Walker" (10 questions; Multiple Choice & Matching)**

9. What are some subjects that W. Irving satirizes (directs criticism at) in this story?

a. greed, women, slave-traders, religious evangelists, the institution of marriage

10. What can readers infer in terms that Tom and the Devil agree to?

a. Tom will enjoy wealth in his lifetime, but his soul will belong to the devil

11. In considering an allegory in the story, what does the following stand for?

a. the woodsman or "Old Scratch" – -> temptation

b. the trees, flourishing on the outside but rotten on the core – -> hypocrisy

c. the shortcut through the swamp – -> the easy, but wrong path to success

a. the Bible → salvation

**Section 3: "The Minister's Black Veil" (6 questions; Multiple Choice)**

12. Where and when is the story set? Why has Hawthorne chosen this setting?

Salem of Puritan era – story examines themes of sin and guilt in the context of Puritan life.

13. What effects (negative AND positive) does the veil have on Hooper's life and community?

Isolates him from loved ones and friends; Makes sermons seemingly more powerful;

14. Why is this story considered a parable?

Intends to teach a moral lesson

**Section 4: “The Pit and the Pendulum” (6 questions; Multiple Choice)**

15. What is the mood of the story? How is it developed?

Suspenseful/tense/foreboding; setting, details, foreshadowing

16. What literal challenges does the narrator face? What might these challenges represent metaphorically?

17. the circular pit/hell

18. the swinging pendulum/the mood swings of the Inquisitors

19. the physical restraints/limitations of time or freedom

20. the judgemental judges/the Salem Witch Trials

**Section 5: “Young Goodman Brown” (9 questions; Multiple Choice)**

21. In considering an allegory in the story, what do the following stand for?

a. Brown’s walk into the woods – spiritual journey

b. Faith – religious faith

c. Faith’s ribbons – innocence or temptation

22. Based on the ideas in “Young Goodman Brown,” what did Hawthorne most likely believe about religion? about humanity?

Religion corrupted and restrictive

Humanity naturally weak and sinful, and likely to fall victim to temptation

23. Why does Hawthorne wait until the end of “Young Goodman Brown” to reveal it might all have been a dream?

to create suspense

**Section 6: Transcendentalism**

24. What do Transcendentalists believe about the “Divine Soul” which they call also by the name of the “Eternal One”?

Everything in the physical world is a reflection of the Divine Soul

25. What tone do the Transcendentalist essays feature?

inspiring/optimistic/uplifting

26. According to "Where I Lived, and What I Lived For," why does Thoreau move to Walden pond? According to "Conclusion", why does he eventually depart from it?

to live more fully; to enjoy other life experiences

27. Why doesn't Thoreau feel lonely, even when it seems he is physically isolated from other human beings?

physical distance isn't the problem; emotional distance is what creates isolation

nature is a comfort to him

relative to the size of the universe, no human is far from another human

28. Know the meaning of the following words, and their relationship to Transcendentalism?

a. idealism – looking at things as they COULD BE or SHOULD be rather than as they are

b. nonconformity – refusing to conform (give in to, fall victim to) peer pressure or social norms

c. intuition – a gut feeling

29. What are some of other "I's" that characterize American Romanticism?

Individuality, Inspiration, Intuition, Innocence, and Idealism

### HANDOUT 1

Chingachgook	(usually pronounced chin-GATCH-gook): last chief of the Mohican tribe, escort to the Munro sisters. Father to Uncas, and after his death, the eponymous "Last of the Mohicans". His name was a Unami Delaware word meaning "Big Snake."
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Uncas	the son of Chingachgook and called by him "Last of the Mohicans", as there were no pure-blooded Mohican women for him to marry. He is also known as " <i>Le Cerf Agile</i> ", the Bounding Elk.
Nathaniel Bumppo/Hawk-eye	frontiersman who becomes an escort to the Munro sisters. Known to the Indians and the French as <i>La longue carabine</i> for his marksmanship and signature weapon.
Magua	the villain: a Huron chief driven from his tribe for drunkenness; known as <i>Le Renard Subtil</i> ("Sly Fox.").
Cora Munro	a dark-haired daughter of Colonel Munro; serious, intelligent, and calm in the face of danger. Her mother, whom Munro met and married in the West Indies, was a mulatto or mixed-race woman, described as "descended, remotely" from slaves. Scholars have sometimes termed Cora a quadroon, but Cooper may have imagined her with even less African ancestry. Diane Roberts described Cora as "the first tragic mulatta in American literature". Cora's mother died when she was young.
Alice Munro	Cora's blonde half-sister; cheerful, playful, frail, and charming. She is the daughter of Alice Graham, Munro's second wife.
Colonel Munro:	a British army colonel in command of Fort William Henry
Duncan Heyward	a British army major from Virginia who falls in love with Alice Munro

David Gamut	a psalmodist (teacher of psalm singing), known as "the singing master".
General Daniel Webb	Colonel Munro's commanding officer, who takes command at Fort Edward.
General Marquis de Montcalm	the French commander-in-chief, called by the Huron and other Indian allies of the French as "The great white father of the Canadas."

## HANDOUT 2





## HANDOUT 3

## HANDOUT 4

A	L	O	N	G	F	E	L	L	O	W	T	I	U
O	D	I	C	K	I	N	S	O	N	S	S	E	N
D	W	N	T	E	R	O	F	X	M	E	M	S	C
D	O	U	N	E	T	L	I	M	A	I	O	M	L
A	B	E	L	X	R	W	S	O	N	E	B	R	E
R	A	W	Y	A	X	A	B	A	N	V	Y	G	T
K	I	O	C	K	W	B	T	E	I	A	D	L	O
R	S	T	S	Z	U	O	K	U	S	N	I	N	M
O	G	S	O	E	N	L	E	E	R	G	C	O	S
M	B	T	C	L	K	I	B	V	Y	E	K	Y	C
A	Y	E	Z	L	T	T	K	E	G	L	R	E	A
N	O	I	R	I	H	I	T	M	Z	I	J	B	B
T	J	R	Z	V	W	O	Y	E	M	N	E	W	I
I	S	R	W	L	U	N	O	R	T	E	H	C	N
C	H	A	A	E	R	I	S	S	M	E	Y	Z	O
I	K	H	L	M	H	S	A	O	K	L	C	O	N
S	O	C	R	E	M	M	O	N	L	I	T	E	O
M	S	Y	O	Z	E	I	R	M	X	N	A	N	Y



<b>Sum- marizing</b>	Ask some questions to consolidate the topic.	To check how the information was learnt	Individual	5 min	
<b>Hometask</b>	Get ready for the theme "literature of realism"	To search information for self-study	Individual	-	-

### Activity 1

Show the pictures to your students on the presentation or print them out from handout 1 and let your students choose the character whose biography they want to discuss. A teacher chooses a student to go out of the auditorium for 20 sec during which the rest of the group mates are choosing the character. It is important to choose a student who speaks well, because s/he has to understand the questions which s/he will be asked by others about his/her life (life of a chosen character). The question/answer exercise will be held in the form of a press conference.

### Activity 2

Divide the students into 3 groups. Write the name of Frederick Douglas on the whiteboard and show the students how they should fill in the water circles activity. Explain that they should use the words from the passage in ex. 2A

M  
Y  
S  
E  
L  
Frederick Douglas  
L  
E  
S  
H

The group which will do it first will write it on the whiteboard  
**Activity 3**

Divide students into groups. Give each group one of these images from the set: the illustration of the slave auction, the illustration of Topsy and Eva, the illustration of Tom and Legree, and “The Scourged Back.” Each group will discuss the ways in which African Americans are represented in their image. Next, groups will compare the image with a contemporary representation of African Americans during the period of slavery and the Civil War, such as the films *Twelve Years a Slave* and *Lincoln*.

#### **Activity 4**

Ask the students to read the following scene aloud with one student as Eliza, one student as Mr. Symmes, and one as the narrator. Then discuss the questions that follow. It is important to give this text to the students at the beginning of the lesson in order to give them time to get ready.

Ask the following questions:

- How does Stowe portray slaveholders in this scene?
- How does she portray slaves?
- What do you think white Southerners felt when they read of Simon Legree’s cruelty in *Uncle Tom’s Cabin*?

#### **Additional Activity**

Give the students cards and make them answer the questions in Handout 4

#### **Abolitionist movement**

An international movement that between approximately 1780 and 1890 succeeded in condemning slavery as morally repugnant and abolishing it practically across the world; the movement was especially prominent in Britain and the United States.

#### **Harriet Jacobs**

Author, *Slave Narrative: Incidents in the Life of a Slave Girl*

### **Frederick Douglass**

A former slave who was an abolitionist, gifted with eloquent speech and self-educated. In 1838 he was "discovered" as a great abolitionist to give antislavery speeches. He swayed many people to see that slavery was wrong by publishing "Narrative of the Life of Fredrick Douglass" which depicted slavery as being cruel. He also looked for ways politically to end slavery.

### **Sojourner Truth**

American abolitionist and feminist. Born into slavery, she escaped in 1827 and became a leading preacher against slavery and for the rights of women., United States abolitionist and feminist who was freed from slavery and became a leading advocate of the abolition of slavery and for the rights of women (1797-1883)

### **Anti Slavery Movement**

The anti-slavery movement was widely caused by the fact that in the north slaves were becoming less and less necessary and people were realizing how morally wrong it was to treat human beings the way they were treating slaves. In the south it was met with hostility and response from churches saying that the Bible upholds slavery as right, using Philemon and other passages to prove their point

### **Militant Abolitionists**

Radical convention that had anti-slavery members in attendance who advocated violence

### **White Abolitionist**

John Brown is an example. Brown's attempt in 1859 to start a liberation movement among enslaved African Americans in Harpers Ferry, Virginia, electrified the nation. He was tried for treason against the Commonwealth of Virginia, the murder of five men and inciting a slave insurrection.

### **Why does Douglass not know his birth date?**

Because slave owners keep their slaves ignorant of their birth-days

**What is most likely Douglass's father's name?**

Captain Anthony (his first master)

**Why is it worse off to be a child of a slave-owning father and slave mother?**

Because they have to face the cruel wrath of the slave-owner's wife

**1A Exercise is worked in pairs.**

Make students put some criteria for discussion. F.e.: What anti-slavery magazines do you know?, Who were the editors of these magazines?, What period they were popular in?, When did anti-slavery magazines disappear?, etc.

**1B Exercise may be worked individually, in pairs and in groups.**

Make students reveal the key words in the poem and explain their choice. Also they can do literary analysis of the poem, shown in Unit 1.

A teacher may hold a competition on revealing the biggest amount of key words (if work in groups). Make students reveal the unknown words and find explanations.

**2A**

**Frederick Douglass** (born **Frederick Augustus Washington Bailey**; c. February 1818 – February 20, 1895) was an American social reformer, abolitionist, orator, writer, and statesman. After escaping from slavery in Maryland, he became a national leader of the abolitionist movement in Massachusetts and New York, gaining note for his oratory and incisive antislavery writings. In his time, he was described by abolitionists as a living counter-example to slaveholders' arguments that slaves lacked the intellectual capacity to function as independent American citizens. Northerners at the time found it hard to believe that such a great orator had once been a slave.

Douglass wrote several autobiographies. He described his experiences as a slave in his 1845 autobiography, *Narrative of the Life of Frederick Douglass, an American Slave*, which became a best-seller, and was influential in promoting the cause of abolition, as was his second book, *My Bondage and My Freedom* (1855). After the Civil War, Douglass remained an active campaigner against slavery and wrote his last autobiography, *Life and Times of Frederick Douglass*. First published in 1881 and revised in 1892, three years before his death, it covered events during and after the Civil War. Douglass also actively supported women's suffrage, and held several public offices. Without his approval, Douglass became the first African American nominated for Vice President of the United States as the running mate and Vice Presidential nominee of Victoria Woodhull, on the Equal Rights Party ticket.

Douglass was a firm believer in the equality of all peoples, whether black, female, Native American, or recent immigrant. He was also a believer in dialogue and in making alliances across racial and ideological divides, and in the liberal values of the U.S. Constitution. When radical abolitionists, under the motto "No Union with Slaveholders", criticized Douglass' willingness to engage in dialogue with slave owners, he famously replied: "I would unite with anybody to do right and with nobody to do wrong."

### 3A

Loker is an example of a "convert," if not to the Quaker faith than to Christian teaching more generally. He recognizes that his cruelties toward George and his party were not met with similar cruelty but rather with kindness. This causes him to attempt to change his ways. Just as Topsy responds to universal love with love, so does Loker.

George and Eliza grow cautiously optimistic that they might in fact reach freedom. George is starting to believe that his liberty is possible, and this enables him to place his faith in a divine power.

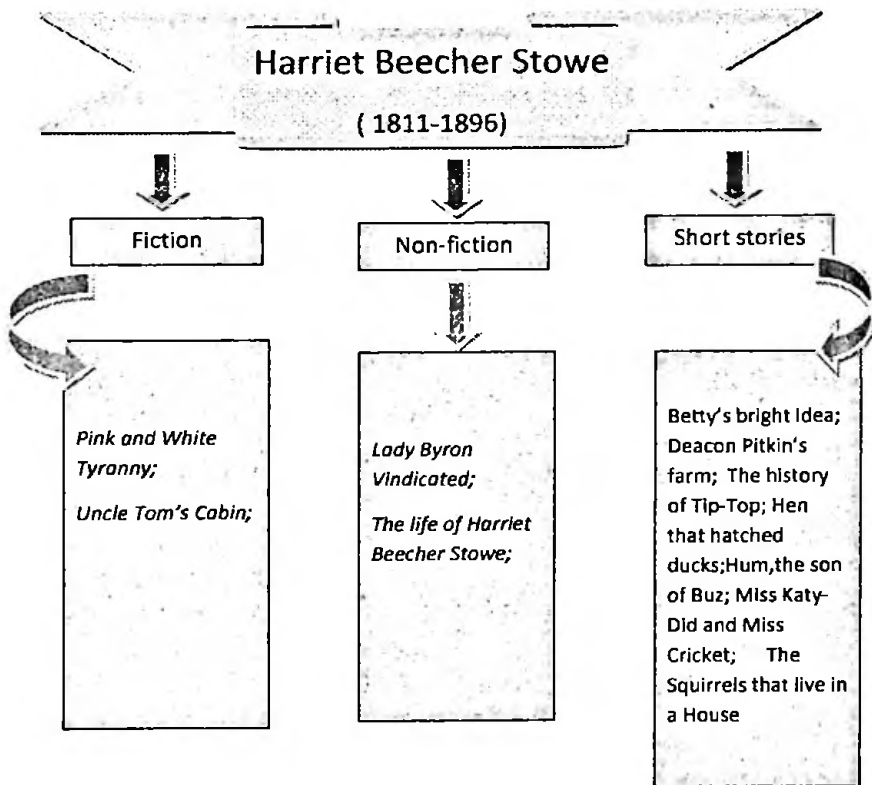
Beecher Stowe refuses to recognize the argument that slaves, even well-treated slaves, are better off in bondage than free. There can be nothing without freedom –she places this idea in the mind of George Harris and Uncle Tom. Even when they arrive in Canada without a penny, they are “rich” in freedom and able to live life as they choose, as a family.

**3B** See Handout 2

**3C** When doing this exercise students should be instructed additionally (i.e. clarify the point which you are comparing the novels on): main heroes, structure of the novel, style, etc

**3D**

**Fill in the chart**



#### 4A

The poem "The Slave's Dream" opens with a vivid and startling image of a man lying near a field of "ungathered rice." In his hand, he holds a sickle, apparently for use in harvesting the crop. However, he has been lying long enough for his "matted hair" to form an imprint in the sand. The man, a slave, sleeps and dreams of his native homeland.

In the slave's dreams, he is back in his homeland, riding along the majestic Niger River. In his dream, he has been transformed into a "kingly" presence. He surveys the palm trees on the plain and hears the caravans of travelers descend from the mountains. In this vast expanse of land, there is freedom of movement and the dreamer avails himself of the opportunities.

The dreamer, now a respected family head, sees his lovely wife and their adoring children. His family grasps his hand and they affectionately kiss his face. Though he is sleeping, the dreamer cries and his tear falls into the sand. The image of a tenderly devoted family apparently presents a stark contrast his current realities.

In the dream, the dreamer then begins an uninhibited ride across his homeland. With chains of gold as reigns for his horse, he propels his horse onward, following the flight of beautiful flamingos. His ride carries him across the plains to the beautiful ocean side. These wonderfully colorful and vibrant visual images are accentuated by the free and native sounds of the wild. Animals, including the lion, the hyena and the river horse, march triumphantly through his dream, breaking the infinite silence.

The desert and the forest are personified, each conveying an exultant cry of freedom. The forest of his dream can boast of a "myriad tongues." On the other hand, the desert "blasts" a claim to uninhibited freedom. Both prospects move the dreaming man so forcefully that he is startled by the mere possibility. They each gleefully, perhaps recklessly, suggest the potential for life without

chains, without limitations. This freedom, this wild abandon, is what the slave most desires.

In the final stanza, the wearied dreamer has been discovered and is lashed repeatedly with “the driver’s whip.” Although he is lying in direct sunlight, he neither feels the scorching sun nor the stinging lashes. His body is “lifeless.” He has dreamt his final dream and his soul has been freed from the bonds of slavery. The system that perpetuates his enslavement offers no paths to freedom. Rather than live a life of enslavement, the dreamer dies because death is the only means of attaining freedom of any kind.

**5A**

Answers : 1. B 2. B 3. A 4. B 5. A

## **Handout 1**

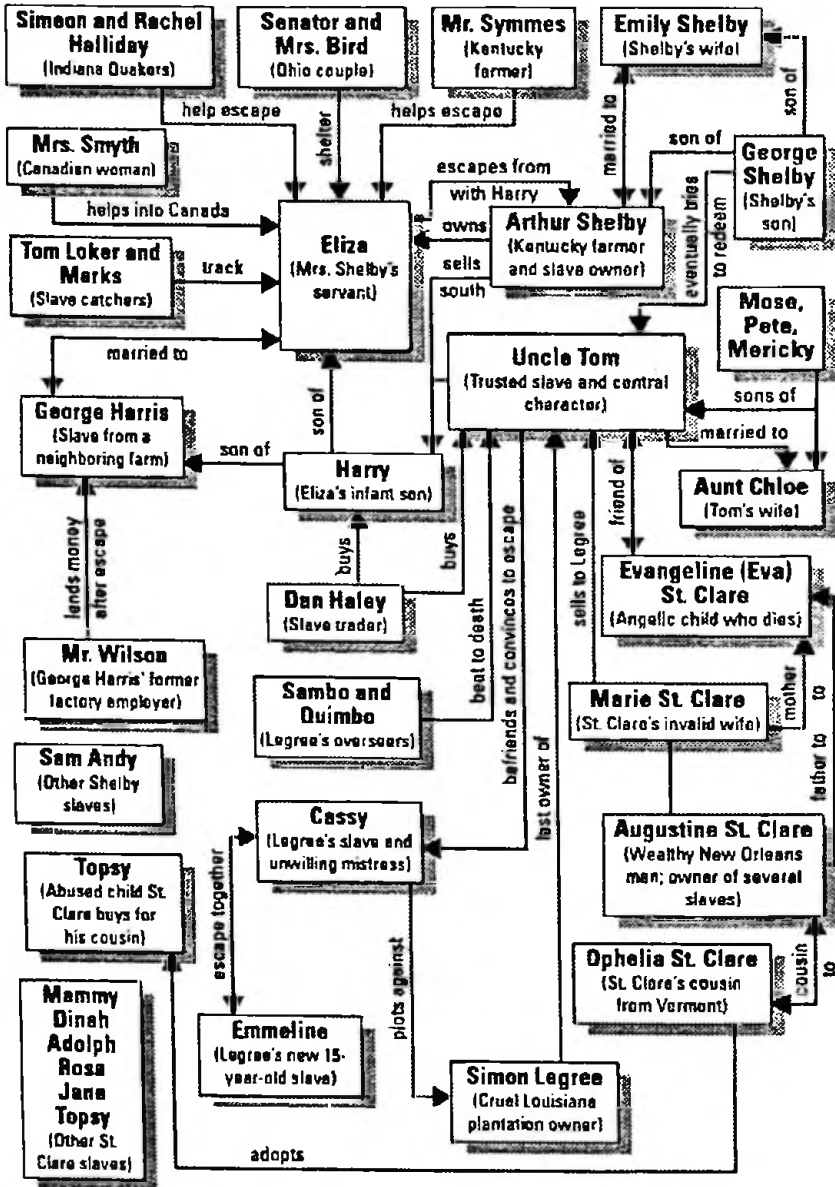








## Handout 2



### Handout 3

**Narrator:** Eliza, a slave, has run away from her master with her son Harry. Her master had sold Harry away from her, but Eliza fled before they could be separated. After a long journey, Eliza finally managed to cross the Ohio River by leaping across the floating blocks of ice. At the far bank of the river, a man helps her to shore:

**Mr. Symmes:** “Yer a brave gal, now, whoever ye ar!”

**Narrator:** Eliza recognized the voice and face of a man who owned a farm not far from her old home.

**Eliza:** “O, Mr. Symmes! – save me—do save me – do hide me!”

**Mr. Symmes:** “Why, what’s this? Why, if ‘tan’t Shelby’s gal!”

**Eliza:** “My child! – this boy! – he’d sold him! O, Mr. Symmes, you’ve got a little boy!” **Mr. Symmes:** “So I have. Besides, you’re a right brave gal. I like grit, wherever I see it. I’d be glad to do something for ye but then there’s nowhar I could take ye. The best I can do is to tell ye to go thar.”

**Narrator:** Mr. Symmes pointed to a large white house which stood by itself, off the main street of the village.

**Mr. Symmes:** “Go thar; they’re kind folks. Thar’s no kind o’ danger but they’ll help you, – they’re up to all that sort o’ thing.”

**Eliza:** “The Lord bless you!”

**Mr. Symmes:** “No ‘casion, no ‘casion in the world. What I’ve done’s of no ‘count.”

**Eliza:** And, oh, surely, sir, you won’t tell any one!

**Mr. Symmes:** “Go to thunder, gal! What do you take a feller for? Of course not. Come, now, go along like a likely, sensible gal, as you are. You’ve arnt your liberty, and you shall have it, for all of me”.

**Narrator:** The woman folded her child to her bosom, and walked firmly and swiftly away. The man stood and looked after her.

**Mr. Symmes:** "Shelby, now, mebbe won't think this yer the most neighborly thing in the world; but what's a feller to do? If he catches one of my gals in the same fix, he's welcome to pay back. Somehow I never could see no kind o' critter a strivin' and pantin', and trying to clar theirselves, with the dogs arter 'em and go agin 'em. Besides, I don't see no kind of 'casion for me to be hunter and catcher for other folks, neither."

**Narrator:** So spoke this poor, heathenish Kentuckian, who had not been instructed in his constitutional relations, and consequently was betrayed into acting in a sort of Christianized manner, which, if he had been better situated and more enlightened, he would not have been left to do.

What reasons does Mr. Symmes give for not returning Eliza and Harry to their masters? What is the narrator saying about the Fugitive Slave Act in the last sentence? How does this narrative compare with Stowe's arguments against slavery in the book's conclusion? Is it more convincing? Is it more compelling? Why or why not? Have the students read the following excerpt from the novel and answer the discussion questions at the end:

Two slaves, Cassy and Emmeline, are hiding from their cruel master, Simon Legree. Simon threatens to beat Tom if he will not tell where Cassy and Emmeline are hiding. Tom, a Christian, who has always been a loyal, hard-working slave, refuses and Simon swears that he'll conquer Tom or kill him:

"Tom looked up to his master, and answered, "Mas'r, if you was sick, or in trouble, or dying, and I could save ye, I'd give ye my heart's blood; and, if taking every drop of blood in this poor old body would save your precious soul, I'd give 'em freely, as the Lord gave his for me. O, Mas'r! don't bring this great sin on your soul! It will hurt you more than 't will me! Do the worst you can, my troubles'll be over soon; but, if ye don't repent, yours won't never end!"

“Like a strange snatch of heavenly music, heard in the lull of a tempest, this burst of feeling made a moment’s blank pause. Legree stood aghast, and looked at Tom; and there was such a silence, that the tick of the old clock could be heard, measuring, with silent touch, the last moments of mercy and probation to that hardened heart. It was but a moment. There was one hesitating pause, – one irresolute, relenting thrill, – and the spirit of evil came back, with seven-fold vehemence; and Legree, foaming with rage, smote his victim to the ground.”

“Scenes of blood and cruelty are shocking to our ear and heart. What man has nerve to do, man has not nerve to hear. What brother-man and brother-Christian must suffer, cannot be told us, even in our secret chamber, it so harrows the soul! And yet, oh my country! these things are done under the shadow of thy laws! O, Christ! thy church sees them, almost in silence!”

#### Handout 4

<b>Abolitionist movement</b>
<b>Harriet Jacobs</b>
<b>Frederick Douglass</b>
<b>Sojourner Truth</b>
<b>Anti Slavery Movement</b>
<b>Militant Abolitionists</b>
<b>White Abolitionist</b>
<b>What is most likely Douglass's father's name?</b>
<b>Why does Douglass not know his birth date?</b>
<b>Why is it worse off to be a child of a slave-owning father and slave mother?</b>

# Unit 4

## Lesson Plan

**Course title:** American literature

**Theme:** Realism of the XIX century in American Literature

**Level:** B1 and B2

**Time:** 60 min

**Materials:** Laptop, Worksheets, Marker or chalk, sheets of paper, handouts, cards, student's book

**Aim:** To make students get acquainted with the specificity of Realism and Naturalism in American literature

**Objectives:**

- to study the specific features of realism/naturalism,
- to teach students new teaching methods,
- to stabilize memory and develop knowledge about the XIX century realism in the USA

Task/ Activity	Procedure	Objectives	Mode of interaction	Time	Materials
Pre-teach Warm-up activity	Work with whole group. To ask some questions on the theme: Realism	Pre-teaching To check students' background knowledge	Brain-storming in the form of K/W/L graphic table	5 min	Paper for a teacher
Video	To perform the video on realism in the USA and make students answer the question Ex.1 A	To enlarge knowledge about realism of the XIX century in the USA and its features	Group work	10 min	Projector Laptop, Students' book

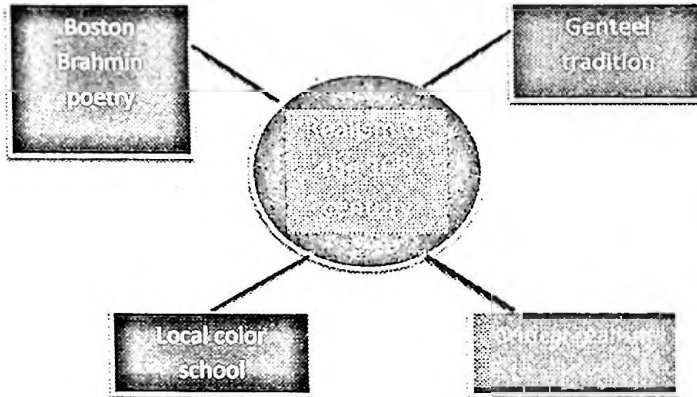
Activity 1	Fill in gaps	Students should find out the main trends with-in realism of the XIX century	Group work	8 min	Handout 1
Activity 2	Crossroad (using 5 words from handout)	To make students reveal the attitude of the author to his novel.	Work in groups	5 min	Student's book, whiteboard, marker
Presentation	Student shows the presentation about Henry James	To analyze the performed presentation	Group-work	5 min	Projector Laptop
Activity 3	Fishbone on <i>The Last Leaf</i>	To make deep analysis of attitude to African Americans in the given pictures	Work in groups	8 min	Handout 3 whiteboard, markers
Summarizing	Ask some questions to consolidate the topic.	To check how the information was learnt	Individual	5 min	
Homework	Get ready for the theme "Literature of naturalism"	To search information for self-study	Individual	-	-

**1A. Put the video about realism for watching.**

The answers to the questions are given in the video



**Activity 1. Fill in the gap** (*In your presentation put the slide with empty circles*)



**2A. Literary analysis of the poem.** (Make students memorize the definite features of transcendental poetry. And reveal its differences from the poems of Ralph Waldo Emerson) It would be interesting to make students use Cinquain method for identifying the main ideas. Use **Handout 1**

Walt Whitman's *Song of Myself* is a poem which attempts to liberate both the poet and readers from the restraints of convention by thoroughly exploring and emphasizing transcendentalist beliefs of a common soul or spiritual state, known only in an individual's intuition, which encompasses and goes beyond the materialistic and physical world. "I celebrate myself, and what I assume you shall assume, for every atom belonging to me as good belongs to you". To Whitman, the self is both personal and universal. Every person is an individual with his/her own identity and own idea of their self, however, the world also maintains the idea of a unified, universal self, in which everything is indistinguishable and interconnected.

The very beginning of the poem is characterized by what Whitman himself called 'the vehemence of pride and audacity of

freedom necessary to loosen the mind of still to be formed America from the folds, the superstitions, and all the long, tenacious and stifling anti-democratic authorities of Asian and European past'.

The beginning of this poem establishes the Americanness in its subject, form and tone. Whitman begins the first section in a tone of boastful authority that underlies the tone of the whole poem. The reader is jolted into attention and is attracted towards the poet: "*I celebrate myself, and sing myself*". The second line is even more daring and shocking; it gives an impression, at first, that the poet is almost presuming and conceited: "*And what I assume, you shall assume*". But then the third line quickly conveys the reason behind the arrogance; the poet is so proud and arrogant because "every atom belonging to me as good belongs to you". The very third line establishes identity between the reader and the poet. This is, as we will see very soon, a poem that celebrates the basic oneness of all people, the power of their life and freedom, their oneness with the nature also. The poem presents not merely a mind thinking or a voice speaking, but an entire body reclining on the ground, leaning and loafing, "*observing a spear of summer grass*". Whitman situates himself and his poem outdoors and outside convention and tradition. Radically democratic and explicitly sexual, the poem, from the very start, goes beyond even the extended bound of transcendentalist thought in its celebration of the relation between physical and spiritual, individual and universal. It is a poem of democracy and liberty, the liberty of expression, of life and even of frank declarations of emotions as well as rebellion and repressed desires including the sensual and sexual. Whitman begins the poem by asserting the idea of self and its identification with all selves, and its identification with all selves and emphasizing his belief in the interrelationship of all beings and all matter. This is the first indication of its theme of unity of all life and nature the inherent transcendence. In the 4th and 5 lines, the poet describes the physical

setting; he is leaning, at ease, on a lawn observing a leaf of summer grass.

He then begins another impassioned expression about “my tongue”, which is another symbol of expression (or the democrats, and also poetic, freedom of speech): “*My tongue... my blood, formed from this soil... born here from... the same...*” He probably means that he, like everyone there, is born from the same soil. He therefore will begin to express, and “*hoping to cease not until death*”. This optimism and energy permeate the whole poem. One should remember that Whitman had begun to write this poem after hearing a lecture by Emerson in which he had “called for an authentic American culture to celebrate the common, everyday things in American life”. The next daring declaration is: “*I harbor for good or bad, I permit to speak at every hazard/ Nature without check, with original energy*”. Here nature means the actual human nature as well as the physical nature. These two lines define the poem, more than any critical phrases could. Whitman reaffirms his belief in the essential integrity and goodness of all act, sensations, and responses. The body is not to be denied, for it is equal to identifiable with the spirit. The poem’s essence is precisely based on the fact that it deals (harbors) with everything, whether it be called good or bad, moral or immoral, by the (restrictive) conventions.

### **3A Literary analysis of the 15<sup>th</sup> chapter**

The free States are Jim’s beacon of hope as a place the laws of which preserve his freedom. They are also a symbol in the novel for freedom generally. However, at a crucial juncture, it is not slave-hunters, for example, who impede Huck and Jim progress to freedom, but rather nature, specifically the fog that separates Huck from Jim. Even though nature is not persecutory like society is, it is random, indifferent to human desires, and sometimes, as here, dangerous.

Huck has tricked Jim before, but not about something so important as this. That he is inclined to trick Jim at all demonstrates Huck's childishness, but it also demonstrates, more problematically, Huck's callousness toward Jim, maybe the product of his belief that Jim is racially inferior to him. Huck doesn't yet fully empathize with Jim.

Even though the fog occurred randomly and without malice, Huck's lie, that Jim dreamed the fog, encourages Jim to think of it within a superstitious interpretive framework, not as random and meaningless but as meaningful.

Jim is angry at Huck not for lying, but for failing to imagine the consequences of his lies, and, more generally, for failing to imagine how he (Jim) experiences the world. Jim was worried to death for Huck, even like a family member would worry, but Huck can't imagine that and sees only a cheap opportunity to trick Jim in the style of Tom Sawyer. But after Jim expresses how much he worried over Huck, Huck realizes how calloused he's been, and, as he will later in the novel to an even greater extent, he treats Jim like the equal that he is. That Huck feels no regret for apologizing shows his willingness to cross the slave/white divide and to see Jim as a true human being.

### **Answers to questions**

1. What city did Huck and Jim want to go to and what state was that in?

**Cairo, Ohio**

2. What would they do once they got there?

**Go up the Ohio River to the free states.**

3. What happened that made them stop and have to tie the raft up?

**They got seperated by fog.**

4. What happened when Huck took the canoe to try to paddle out and tie up the raft?

**He lost direction.**

5. What noise was guiding Huck?

**A small wooping sound.**

6. What things frightened and worried Huck?

**The fog and him being seperated.**

7. Was it day or night when the fog cleared?

**Day.**

8. What kind of a river was it?

**A wide river**

9. What prank did Huck try to play on Jim this time?

**Huck told Jim what was happening was all a dream.**

10. Did Jim fall for the prank?

**At first he did but then he figured it wasn't a dream.**

**Activity 2: See Handout 2**

Make students identify the author's attitude to his own work. Divide students into 3 groups: the groups should find the elements of satire in this note and prove their opinion. The fastest and best group may be awarded good points.

**3B Characteristic features of local color literature**

*Setting:* The emphasis is frequently on nature and the limitations it imposes; settings are frequently remote and inaccessible. The setting is integral to the story and may sometimes become a character in itself.

*Characters:* Local color stories tend to be concerned with the character of the district or region rather than with the individual: characters may become character types, sometimes quaint or stereotypical. The characters are marked by their adherence to the old ways, by dialect, and by particular personality traits central to the region. In women's local color fiction, the heroines are often unmarried women or young girls.

*Narrator:* The narrator is typically an educated observer from the world beyond who learns something from the characters while preserving a sometimes sympathetic, sometimes ironic distance

from them. The narrator serves as mediator between the rural folk of the tale and the urban audience to whom the tale is directed.

*Plots.* It has been said that “nothing happens” in local color stories by women authors, and often very little does happen. Stories may include lots of storytelling and revolve around the community and its rituals.

*Themes:* Many local color stories share an antipathy to change and a certain degree of nostalgia for an always-past golden age. A celebration of community and acceptance in the face of adversity characterizes women’s local color fiction. Thematic tension or conflict between urban ways and old-fashioned rural values is often symbolized by the intrusion of an outsider or interloper who seeks something from the community.

### 3C Main works of local color literature



**Activity 3 Watch the video on *The Last Leaf* and fill in the fishbone graph.**

**See Handout 3**

Divide students into 2 groups and make them find the facts and reasons for their opinion.

**5A Matching**

Howells was an extremely influential writer and **literary critic**

Howells saw value in writing about **ordinary** people.

In 1860, Howells wrote a campaign biography for **Abraham**

**Lincoln**

Howells was the editor of the **Atlantic Monthly** for ten years.

Howells became very critical of America's social and **economic** conditions.

Howells can be appreciated for his **realistic** view of a man.

**5B Fill in the gaps.**

Watch the presentation about Boston Brahmins and make them find the answers

**5C Analysis of the poem (Sample)**

"The Street" is written in a depressing manner, and addresses issues of how humanity is bound to the same routine to ensure everything's normal, which means that people always have the same standards and nobody appreciates the non-material aspects of living. He did not write the poem in order to talk about everybody on earth, however he is writing about a certain type of person, a person who hasn't truly left the "world"; in the hero journey, these people (that "The Street" is talking about) are heroes who have not yet discovered their call, or have chosen not to accept it. These "heroes that haven't been on hero journeys" have not been able to witness anything outside of their own "normal" world. In the beginning of the poem J.R.J.R. Lowell says that the people on the streets, "pass by like shadows," and that they are, "crowds on crowds," when he says this he means that these people aren't individuals, they do

the same thing each in every day. By doing the same thing day in and day out people become less an individual and more mixed in to society until the point that everybody is just a shadow in the path, almost a speck of dust in the big picture of things. J.R.Lowell then proceeds to talk about how these, “dim ghost of men hover to and fro,” again painting the picture that these heroes that never accepted their call have lost everything about them that makes them a human or an individual. J.R.Lowell then talks about how these, “ghost of men,” lug around their bodies, and how instead of using the body for all of its purposes, the men who never tried to be a hero or do something greater in life, than what a conservative society thinks, these men buried their souls inside the body long ago. This adds to the aspect that being “normal”, never taking a chance or never accepting a hero’s call, in our society makes a person less of an individual, and more of an invisible “ghost”. In the next part, J.R.Lowell describes the men he sees on “the street” as men who, “trampled on their youth, faith, and love.” By losing everything a person accomplishes, learns, and believes; basically ones morals or beliefs, such as: youth, faith, and love, a person may be somewhat successful in society’s standards, but considering them a person is almost impossible. If a person does not have beliefs, or feelings for that matter, they become more of a “ghost” walking in the streets that J.R.Lowell is describing. J.R.Lowell backs this up in the next line, by basically stating that when these people got rid of “youth, faith, and love” they “cast their hope of human kind away,” or they got rid of everything that would make them a human, not just any human but an individual member of society or the world. J.R.Lowell is stating that people lost all their emotions and memories (youth, faith, and love) which means that they sacrificed everything that makes humans more intellectual than any other species, in order to live how society forces people to live.

This is exactly what happens in the hero journey, if the hero doesn’t receive his call or chooses to ignore it. They get used to



normality but fail to realize that there is so much more to the world than going to work every day, and having a routine. They can't realize this because they never truly witnessed anything else outside of the world. This is what is depressing about J.R.Lowell's poem; the fact that so many people stick to the norm and do the same thing every day to ensure material success, when they could be on a journey where they can conquer problems and grow mentally and spiritually. "The Street" does not necessarily blame the people as individuals, simply because it's not their fault, if anything is to be blamed from this poem, it is most likely society. Society would be the biggest at fault for enforcing material possessions as more important than anything else. This leads to people giving up on their dreams, and succumbing to the pressure society puts on them to make a good living. But making a good living is a subjective topic; if one does a job and makes a lot of money, but they hate their job, is that a good living? Or would a good living be doing a job one loves with people they care about, however they make less money? These are the questions that J.R.Lowell was trying to make his audience or readers of his poetry think about.

The next part of the poem talks about how the Church is partly to blame. J.R.Lowell wrote, "with Heaven's clear messages they madly strove," J.R.Lowell is not necessarily saying that these shadowy ghosts of men talked to God, however he is trying to imply that the Church is a "guardian of the gate," in the hero journey. Through the church's messages, leaders in society can make people conform and not take the first step in leaving their "normal" world and starting their hero journeys. He also implies that it is not a good thing to listen to the church because he says that the people who listened to the church, "madly strove." Madly as an adjective is never a good thing, and in this poem the author, J.R.Lowell, means madly as insanely, without a clue, or without any other reason than the fact that the church made standards for them to follow. J.R.Lowell says that after madly striving, these

people conquered doing what the church and society had told them to do. However, by achieving what the church told them to and living the way the church, influenced by society, taught them to, the gullible people who listened had, "their spirits turn to clay." So by being successful in society and in church people never truly left the world, started their hero journey, or saw another side of life. Later in "The Street" J.R.Lowell wrote, how these people, "wander around the world, their grave." By saying that the world is a grave to those people, J.R.Lowell is saying that even though they are not dead yet they will never witness anything but the normality that the world has to offer. The inhabitants of society that walked the streets that J.R.Lowell saw were already dead in his eyes, this is because they conformed all of their individuality, beliefs, and human traits to adjust to the pressure society puts on people so that they are able to live a comfortable life in terms of materiality.

With all of those things, that make humans so special, conformed or non-existent people aren't really alive; which is why at the beginning of the poem J.R.Lowell says that these people are like, "dim ghosts of men." J.R.Lowell then uses personification to say that the world's "ever-gaping maw," is fed by these people. He doesn't mean the world as in the actual earth, land and sea, that we live on, but he means society, government, church, and the normality that the world seems to preach is successful. Next J.R.Lowell says that the people are, "gibbering at living men," idly and arrogantly things such as, "We only truly live, but ye are dead." This is J.R.Lowell's way of saying that people who conform everything in order to be successful are arrogant and think that because they have more material possessions, than people that may have experienced the hero journey, that they are living the right way. By using words such as "idly", and "gibbering" J.R.Lowell jabs in irony at the fact that these people are smart, in the way society might want them to be, but that they aren't intellectual, and

that they truly never have a chance of finding their golden seed, accepting the call, leaving this world, or truly seeing all aspects of living, and how subjective the way a person lives is. J.R.Lowell than proves wrong, the “societally successful” people, who think that being financially and materially sound means that they are living life the way God intended. He says, “Alas! Poor fools, the anointed eye may trace a dead soul’s epitaph in every face!” He shows solace in the fact that these people he describes throughout the poem were taught ignorantly about how to live or be successful by a church that is influenced by society, and not necessarily by God. When he refers to the anointed eye, he is referring to God and most likely Jesus, given that this poem was written in a highly Christian area and time period. J.R.Lowell is implying that a person could be the most wealthy and successful person in the world, yet by following principles that a possibly corrupt church, or corrupt society taught to them, this person could still not go to heaven as the “anointed eye,” would see them for who they really are not for their worldly accomplishments. He explains it with a metaphor by saying, “a dead soul’s epitaph in every face”, an epitaph is defined by “Collins English Dictionary” as a, “commemorative inscription on a tombstone or monument.” Meaning that the people J.R.Lowell is talking about might have wealth but will be denied to heaven if they don’t have any of their own faith, beliefs, or morals, which most of the successful people, in J.R.Lowell’s society, lost; and no amount of material possessions could fix that.

J.R.Lowell used metaphorical language, a serious yet ironic tone, and creative language to convey that an every-day sight, people walking down crowded streets, isn’t necessarily all that it seems. He looked past that and saw faces of men who threw everything that they loved, believed, or thought away, in order to be successful. This success came in the measures of society, not by anything else, which ended up being the underlying problem.

The problem wasn't just that these people weren't as intellectually successful as people who still had their beliefs and morals, the problem was that they would never be able to get out of the mind state of the world and would never be able to explore through their own hero journeys. In other worlds the world was their grave, mentally and physically, according to J.R.Lowell. So if a person decides to take a look at James Russell J.R.Lowell's poem, "The Street" they should recognize that J.R.Lowell isn't writing a sad poem about how people should walk on a crowded street; but rather that it is society's influence on the church that causes people to lose their own faith, beliefs, and ideals.

### Handout 1

	myself		
adjectives			
actions			
phrase			
Synonym			

### Mark Twain on "Huck Finn."

It will be recalled that not long ago the Omaha public library barred out Mark Twain's "Huckleberry Finn" on the ground that its influence upon the youthful mind was pernicious. The Omaha World-Herald sent him a telegram, which called forth the following characteristic letter:

York Beach, Me., Aug. 23.—Dear Sir: Your telegram has arrived, but as I have already said all I want to say concerning Huck Finn's new adventures, there is no need to say it over again. I am making this remark by mail instead of telegram in order to secure speed; your courtesy requires this promptness of me. Lately it has twice taken a telegraphic dispatch four hours and a quarter to reach me here from Boston, a distance of forty or fifty miles; therefore, if I should answer you by that vehicle I estimate that it would be upward of eight days on the wire, whereas I can get it to you by mail in two.

I am tearfully afraid this noise is doing much harm. It has started a number of hitherto spotless people to reading Huck Finn, out of a natural human curiosity to learn what this is all about—people who had not heard of him before; people whose morals will go to wreck and ruin now.

The publishers are glad, but it makes me want to borrow a handkerchief and cry. I should be sorry to think it was the publishers themselves that got up this entire little flutter to enable them to unload a book that was taking too much room in their cellars, but you never can tell what a publisher will do. I have been one myself.

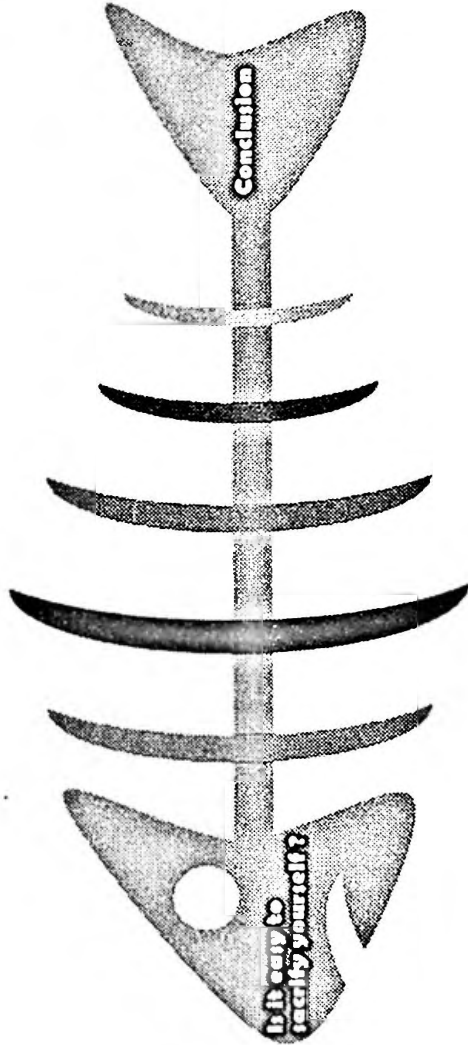
MARK TWAIN.

## The New York Times

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**Reasons**

# Unit 5

## Lesson Plan

**Course title:** American literature

**Theme:** Naturalism and Muckraking in American Literature

**Level:** B1 and B2

**Time:** 60 min

**Materials:** Laptop, Worksheets, Marker or chalk, sheets of paper, handouts, cards, student's book

**Aim:** To make students get acquainted with the literary features of Naturalism in American literature

**Objectives:**

- to study the specific features of naturalism and learn how to reveal them
- to make students get acquainted with prolific writers like J. London, T. Dreiser and their works
- to stabilize memory and develop knowledge about the XX century naturalism and muckraking in the USA

Task/Activity	Procedure	Objectives	Mode of interaction	Time	Materials
Pre-teach Warm-up activity	Work with the group. Ask some questions on the theme: Survival. Divide class into 3 groups, let them name themselves	Pre-teaching To create atmosphere of wild nature and make students feel it	Brain-storming in the form of a game	5 min	Projector, laptop, black-board, markers, pencils
Presenta- tion	Perform the presentation on naturalism in art and make students answer the questions Ex. 1 A	To enlarge knowledge about naturalism in art and its features	Group work	10 min	Projector Laptop, Students' book

Activity 1	Students appeared in Alaska in the period of "Golden Rush" They had to survive in terrible conditions. Each of the group has his/her own friend from different short stories and novels by J. London	Students find out the main features of J. London's heroes and compare them	Group work Game Severe North	8 min	Handout 1
Activity 2	Make students get acquainted with S. Crane's "The Open Boat" story and its composition	Make students reveal the ideas of the author about space in the short story and the stylistic devise <i>repetition</i>	Work in groups Game Open Sea	10 min	Student's book, white-board, marker, Projector Handout2
Presentation	Student shows the presentation about Frank Norris	To analyze of the performed presentation	Group-work	5 min	Projector Laptop
Activity 3	Compare three main heroes of the <i>Trilogy of Desire, Sister Carrie and An American Tragedy</i> and draw a table	To make deep analysis of attitude to <i>An American Dream</i> myth in the given novels	Work in groups	8 min	Handout 4 white-board, markers



<b>Activity 4</b>	<i>Survival in Big City.</i> Students are getting acquainted with economic spivvery in Beef industry	Make students reveal the features of muckraking literature	Game <i>Big City Survival</i>	10 min	Handout 5 Handout 6
<b>Summarizing</b>	Ask some questions to consolidate the topic.	To check how the information was learnt	Individual	3 min	
<b>Hometask</b>	Get ready for <i>The literature of modernism</i> theme	To search information for self-study	Individual	-	-

*This lesson should be held in the form of a game. At the beginning of the lesson students are given information about their airplane crash and are divided into three groups there they should name their teams. Each activity has its own time and space which should be shown by means of audio and video effects given in CD.*

1A. Answers

## REALISM VERSUS NATURALISM

Realism is a literary movement characterized by the representation of real life.	Naturalism is an outgrowth of literary realism, influenced by scientific theories.
Realism portrayed the everyday life of ordinary people.	Naturalism portrayed how environment, heredity, and social conditions control the human being.
Realism depicted middle-class characters.	Naturalism depicted lower class characters.
Realistic novels used themes like society, social class, mobility etc.	Naturalistic novels were written of themes of violence, poverty, corruption, prostitution, etc.

2A. The features students should find out in the excerpt are as follows:

- Human existence is determined and influenced by natural forces
  - Nature is indifferent to human problems
  - Humanity has no control over fate
  - Fate is determined by one's environment
  - Moral choice is forced upon a man by heredity, his environment, and his relationships
    - Man is animalistic
    - Man cannot deny animalistic tendencies
    - Man is the victim of his environment

2B Example of a literary analysis of “To Build a Fire” by J. London

The story under analysis is written by Jack London, a prominent American novelist and short-story writer, journalist and social activist. Jack London wrote in a style known as “naturalism”. This literary movement used detailed realism to suggest that social conditions, heredity, and environment had inescapable force in shaping human character. The novels of Jack London are typically somewhat autobiographical. He is best known for books that center around a character in a struggle against nature, but there are also a great many buried themes and messages within his books. Though he wrote passionately about the great questions of life and death and the struggle to survive with dignity and integrity, he also sought peace and quiet inspiration. His stories of high adventure were based on his own experiences at sea, in the Yukon Territory, and in the fields and factories of California. His writings appealed to millions worldwide. His novels, including *The Call of the Wild*, *White Fang* and *Martin Eden*, placed London among the most popular American authors of his time.

The story describes a man hiking in severe weather conditions, trying to get to the camp. The theme of the story is that a man’s arrogance in the natural world will cause a trouble. The man is warned against going too far into the wild alone, but he does not listen because of his self-confidence. Though the central theme of the short story is the conflict of man vs. nature, another issue seems to be of no less importance. It is a man’s desperate need of companions in a difficult situation. To my mind, the story’s message is that no matter how self-confident and independent people are, they do need somebody to support them.

The setting is one of the key factors that help us understand this story. “To Build a Fire” is set in the Klondike in the Yukon Territory of Canada, the site of a gold rush in the late nineteenth century.

The terrain is rugged, and the weather is harsh. Winter lasts seven months, most of them sunless. After gold was discovered there, the region was overrun with thousands of people in search of instant fortune. This fact makes us guess that the character of the story is one of them.

The weather conditions are really severe. It is more than 50 degrees below zero – “*the tremendous cold*”. The readers can imagine the sensations one experiences in such conditions due to London’s detailed description of the cold wind and the ice crusting over the man’s face: “*The man’s red beard and moustache were likewise frosted, but more solidly, the deposit taking the form of ice and increasing with every warm, moist breath he exhaled. Also, the man was chewing tobacco, and the muzzle of ice held his lips so rigidly that he was unable to clear his chin when he expelled the juice*”. Throughout the story the descriptions like this make you feel the chill of the air, and make you bend your fingers to check whether they are not numb and frozen and you can still use them.

Moreover, the surrounding is not only dangerous but really treacherous. There are traps in form of hidden spring pools, snow can at any moment fall from branches of spruces and blot your fire out. London places his character in a harsh natural setting that tests his ability to survive in the wilderness. Thus, the story has a philosophical aspect. It should make us “*meditate upon [our] frailty as a creature of temperature, and upon man’s frailty in general, able only to live within certain limits of heat and cold*” and eventually take us into “*the conjectural field of immortality and man’s place in the universe*”.

At the end of the story the man realizes how stupid of him was to ignore the old-timer’s advice “*that no man must travel alone in the Klondike after fifty below*”. Once again we understand that very often people cannot survive on their own. We can’t always rely only on ourselves. People need to stick together.

The story starts with an **exposition**: an unnamed man starts out on an extremely cold, gray morning. As it has already been mentioned the story takes place in a very severe winter. The man is unaware of how cold it is and underestimates the danger. He wants to get to the camp at Henderson Creek where his friends are waiting for him. There's a dog walking at his heels, and only the dog seems to realize how extremely cold it is. Even at the bare beginning of the story there is a hint of **foreshadowing** of the trouble that is to come when the author mentions, "*It was a clear day, and yet there seemed an intangible pall over the face of things, a subtle gloom that made the day dark.*"

The plot grows out of a conflict between the character and natural forces. The nature, however doesn't work against the man on purpose. If he hadn't been travelling out there, it would have been exactly the same cold anyway. The man is warned about possible dangers, but he is also too pride and too self-confident assuming he is stronger than the forces of nature.

The story is carefully structured around the building of several fires. The first one is a success. However, the dog continues to have its doubts about traveling on such a cold day, and it doesn't want to leave the fire when the man gets up to keep walking.

**Rising action** begins when the man, despite all the precautions that he took, gets his feet wet. He succeeds in building another fire, but his fingers are getting too cold to bend or feel anything. When his next attempt similarly fails, the man becomes panicky.

The literary work contains a **flashback**. The advice of the old-timer on Sulphur Creek reoccurs in the man's head several times throughout the story. At first he just laughs at it, but as the plot unfolds he starts to realize that the man has spoken the truth. So, "*one must not be too sure of things*". The character manages to calm his fears and tries over and over again, but all in vain.

The story comes to its **climax** when the man gets a wild idea. He decides to warm his hands by killing his dog and burying his hands

into its warm body. But after making a try, he realizes that he has no way of killing it with his hands being numb and senseless. Being really desperate the man starts running to the camp, but eventually gives up.

Then goes the **falling action**. The man sits down and decides to “*meet his death with dignity*”. He lets himself fall asleep. Before freezing to death he has the visions of his friends finding his dead body. Then he sees the old-timer from Sulphur Creek and admits “*You were right, old hoss; you were right*”.

**Resolution.** The dog sits for a while, waiting for the man to set a fire. Yearning for the fire it started whining loudly and then trotted in the direction of the camp knowing it is the only way to survive.

The central character of the story is a man accompanied by a dog. The author does not indicate the name of either of them. London describes the character’s appearance with practical purpose, that is to show how it effects him while staying in such severe weather conditions: “*He was a warm-whiskered man, but the hair on his face did not protect the high cheek-bones and the eager nose that thrust itself aggressively into the frosty air.*”

The man is clearly not an experienced Yukon adventurer. “*He was a new-comer in the land, a chechaquo, and this was his first winter.*” He ignores all the facts that indicate danger and he underestimates the cold. The protagonist of London’s story is a vain creature, supremely and ironically confident of his ability to survive. The man thinks he is a self-sufficient, strong, independent and really tough person. “*Any man who was a man could travel alone*”, that’s what he thinks. But for London’s cold tone the readers would sympathize the character more. The writer’s disapproval of the man’s way of thinking can be confirmed by the following quotation: “*The trouble with him was that he was without imagination. He was quick and alert in the things of life, but only in the things, and not in the significances.*” The man seems to be unwilling or, perhaps,

even incapable of looking for the deeper meaning in things. "*Empty as the man's mind was of thoughts, he was keenly observant.*" He accepts only facts and assigns them increasing significance.

Unlike the dog, what the man truly lacks is instinct. The dog is the only one who knows how to survive. It has inherited this knowledge from all its ancestry. The animal here is not depicted as friendly or willing to help its master. "*It was not concerned in the welfare of the man; it was for its own sake that it yearned back toward the fire.*" However, one can't say that the animal was not devoted to the man. It went all the time with him, at his heels. And all the man had to do was to pay a little bit more attention to the behavior of the dog and make some conclusions. Yet, the man has one trait that in my opinion is worth admiring. It's his self-control. Experiencing a fear he had never known in his life he "*struggled for calmness*". Trying to push away panic he is still able to think rationally and eventually to admit his mistake. "*He thought in the moment of controlled despair that ensued: after fifty below, a man should travel with a partner.*" The author emphasizes that the character manages to control his despair. Finally, the man decides to take his destiny decently.

In "To Build a Fire," Jack London uses the third-person point of view narration. It allows London to create distance between the character and the reader and to cast judgment on his main character's actions. It helps to illustrate the theme of the story, that is a man's arrogance in the natural world results in his untimely death. The outsider narrator refers to the main character as "the man." Later, in the story, the narrator also refers to the man using the pronoun "he." Thus, dispassionate and to some extent judgmental tone is achieved. The use of the third-person point of view allows the reader to see the man as London sees him – as an arrogant, foolish and naive man.

London's language is straightforward and easy to understand. Despite its dispassionate tone the story is not deprived of expressive

means and stylistic devices. In order to present the character, to describe the setting, to reveal the main idea the author of the analyzed story resorts to the following devices:

**Literary devices:**

The story is rich in **similes**. They contribute to the description of the setting and of the character's actions and states: *Once, coming around a bend, he shied abruptly, like a startled horse. The blood was alive, like the dog, and like the dog it wanted to hide away and cover itself up from the fearful cold. The thick German socks were like sheaths of iron half-way to the knees; and the mocassin strings were like rods of steel all twisted and knotted as by some conflagration. If he fell down it would shatter itself, like glass, into brittle fragments. It grew like an avalanche, and it descended without warning upon the man and the fire, and the fire was blotted out! It was like taking an anaesthetic.* **Simile** is also used to convey the character's thoughts: *His idea of it [death] was that he had been making a fool of himself, running around like a chicken with its head cut off— such was the simile that occurred to him.*

**Metaphor** is used to emphasize the importance and necessity of the sun in the Arctic: *It had been days since he had seen the sun, and he knew that a few more days must pass before that cheerful orb, due south, would just peep above the sky- line and dip immediately from view.*

**Oxymoron:** *the only caresses it [the dog] had ever received were the caresses of the whiplash and of harsh and menacing throat sounds that threatened the whiplash.* The dog obeys the man not only because he provides fire and food, and with the help of **oxymoron** we are reminded that there is no love at all in the dog's obedience to the man, only violence and self-interest.

**Personification** adds to the vividness of the description and makes it dramatic. For instance, *the numbness laid hold of the exposed fingers; he noted the numbness creeping into the exposed fingers. The blood of his body recoiled before it [the cold]. The*



*blood was alive, like the dog, and like the dog it wanted to hide away and cover itself up from the fearful cold. There was the fire, snapping and crackling and promising life with every dancing flame. Sometimes it [the thought] pushed itself forward and demanded to be heard. It [frost] was creeping into his body from all sides. We can assume that personification is also used to describe northern lights – a wonderful natural phenomenon: the stars that leaped and danced and shone brightly in the cold sky.*

**Epithets** can be found throughout the entire story. They are used to characterize the things and events precisely. For example, *an intangible pall over the face of things, gentle undulations, a sharp, explosive crackle, a generous slice of fried bacon, amber beard, a vague but menacing apprehension, the mysterious prompting, a roaring fire, helpless hands, fearful cold, tremendous cold, treacherous tree, sharp wolf-ears, its wolf-brush of a tail.*

#### **Syntactical means:**

**Climax or gradation** is employed to create emotional and logical influence upon the readers, to make them understand the seriousness of the situation the character is in. *“But all this – the mysterious, far-reaching hairline trail, the absence of sun from the sky, the tremendous cold, and the strangeness and weirdness of it all – made no impression on the man.” “In reality, it was not merely colder than fifty below zero; it was colder than sixty below, than seventy below.” “Several times he stumbled, and finally he tottered, crumpled up, and fell.”*

**Repetition** attracts the readers’ attention to the fact that is the most important. *“Day had broken cold and grey, exceedingly cold and grey...” “This man did not know cold. Possibly all the generations of his ancestry had been ignorant of cold, of real cold, of cold one hundred and seven degrees below freezing-point.”*

**Inversion** is used to make the narration emotional, fresh and to underline the things that are significant. *“And again, in the air,*

*before it could fall to the snow, the spittle crackled". "All this the man knew." "Lifeless they were". "And all the time, in his consciousness, was the knowledge that each instant his feet were freezing". "A certain fear of death, dull and oppressive, came to him".*

**Polysyndeton** makes the text more rhythmical and contributes to the vivid description of the setting. *"This dark hair-line was the trail – the main trail – that led south five hundred miles to the Chilcoot Pass, Dyea, and salt water; and that led north seventy miles to Dawson, and still on to the north a thousand miles to Nulato, and finally to St. Michael on Bering Sea, a thousand miles and half a thousand more".*

Summing up the analysis of the story "To Build a Fire" one should say that Jack London brilliantly uses a variety of stylistic devices to create a true-to-life atmosphere, to reveal the character's nature and the main idea of the story.

### **2C Martin Eden and Jack London comparative table.**

Criteria	Jack London	Martin Eden
1. Family	<b>Was married twice</b>	<b>Was married once</b>
2. Education	<b>Self education</b>	<b>Self education</b>
3. Love	<b>Was in love with his second wife</b>	<b>Was disappointed in his beloved</b>
4. Aims	<b>To become rich and successful</b>	<b>To become rich and successful</b>
5. Success	<b>Became a self-made millionaire for his writings</b>	<b>Became a self-made millionaire for his writings</b>
6. Death	<b>Still is not clear: suicide of overdosing of morphine.</b>	<b>Committed suicide</b>

### **3A Answers to questions**

#### **1. Why do you think Billie is the only named character?**

Because Billie is the only man who dies in the story, Crane names him to memorialize him. I believe that for Crane, he feels the need to do the same in the pages of his story. Crane identifies the man whose life is lost when he comes so close to being rescued. Naming only Billie, Crane pays homage to him and demonstrates how important he was.

#### **2. How does the description of what it's like to move in the boat help convey the tense situation the men are in?**

Crane goes to great lengths to depict the intensity of the men's predicament to the readers. The story describes each wave bearing down on them with the cruel indifference of nature. The men are helpless, because any movement they make could flip the small dinghy and all hope would be lost. This is most obvious when a sea gull lands on the head of the captain. Although the bird is irritating, no one dares make a move to shoo it away for fear of capsizing. The lack of movement within the boat strengthens one of the main points of the story: the power of man is insignificant when sized up against the forces of nature.

#### **3. Why does the cook dream/talk about a pie and sandwiches?**

The cook's comments and thoughts on food serve for him as a character to both be distracted from the desolate situation and as almost a connection back to normalcy. While "looking without interest into the water" the cook begins speaking to the oiler in a semi lucid manner, he reminisces on ham sandwiches and pie. In a situation that shows little improvement, and being as sleep and food deprived the men are, this dreamy irrelevant thinking allows the cook to not actually think of the issue at hand which seems to worsen as time goes on. Being that the conversation comes without hesitation or real apparent thought it can be assumed that this is a

moment in which the cook is attempting to return to a “normal” state as it is an unimportant topic and one that would be common in any traditional situation.

**4. What is the relationship between the captain and the others in the boat?**

The captain is portrayed as a fatherly figure for the other men in the boat. He is stern, yet kindhearted. Especially at the start of the journey, the captain is stoic and firm. He is determined to bring the men to safety, that is why his behavior is unyielding at first. With time, the captain manifests another quality: gentleness. His actions are always for the betterment of others. Although he may appear to be rough with the crew, it is always for their safety. In times of lost hope, he comforts the men, by “soothing his children, [saying] ‘we’ll get ashore all right.’” He is a responsible character, who cares for his crew.

**5. Define the “subtle brotherhood of men” and each man’s job in the boat.**

The cramped boat held a motley crew consisting of the captain, the correspondent, the cook, and the oiler (Billie). The narrator describes the group as a “subtle brotherhood.” All have a bond with each other, yet do not communicate this connection. The captain is in charge and maintains a calm aura about him through times of tragedy. The oiler is hard working and confident; he rows alongside (and alternatively with) the correspondent. The correspondent is the eyes of the story. The perception of what occurs in “The Open Boat” is made light by the correspondent’s questions and frustrations of the tragedy. The cook is a weak man, yet full of a positive spirit. Even with the winds and waves relentlessly tugging at the men’s lives, he continually holds onto the hope of being rescued. By the end of the story, the captain decides that the crew should make a run to the shore. They row towards the breaking waves, but the powerful water tosses the men (save the captain) from the small

vessel. The crew is scattered. The oiler is in the forefront, swimming steadfast. The cook and correspondent make for the shore more slowly. The correspondent reaches the shore and is helped by a man from the land. Billie, the oiler, did not survive the fight, while the cook and captain are saved.

**6. What is the significance of the boat in comparison to human life and existence?**

The boat represents frailness and insignificance when existing within the vast sea. Stephen Crane stresses the images of an open boat in order to create an image of weakness and susceptibility to defeat. Just as an open boat faces the possibility of capsizing every moment, the life of a human faces death without notice.

**Activity 2**

Use Handout 2 or slide from Power Point presentation and give some time for analysis.

The repetition of this line is important for many reasons. It represents the men's internal conflict with life and death. They are all struggling – both physically and mentally – with this situation. The repetition of these lines, as well as the fact that it gets shorter each time, helps to show the deterioration of their drive to survive throughout the situation.

Initially, the men are feeling better about their circumstances. They have more energy and their chances of survival are not so slim. The tone of the first instance is also very frustrated and angry. This shows that the men are confused. They don't know why fate has chosen this path for them, or why they have been allowed to survive for so long if they are just going to die later on. They are angry with their situation and the lack of control they have over it. However, the long rant as well as the anger shows that they have not given up. They are still fighting "fate" and trying their hardest to survive and make it back to shore.

The second and third instances get progressively shorter and occur later on in the story when their chances of survival are not so

good. They are very weak and they are starting to lose their drive to survive. However, they are still frustrated and confused. They still do not think that the situation is fair, but it is evident that their drive to survive is much lower. The tone is more subdued, showing their weakening mental and physical state. While they have not accepted the situation, they are not fighting to survive nearly as much.

By repeating these phrases throughout the story, Crane is able to show the transition of the mental states of the men within the story. They go from very angry and ready to fight their “fate” to a very subdued, weakened state where their drive to survive is almost nonexistent.

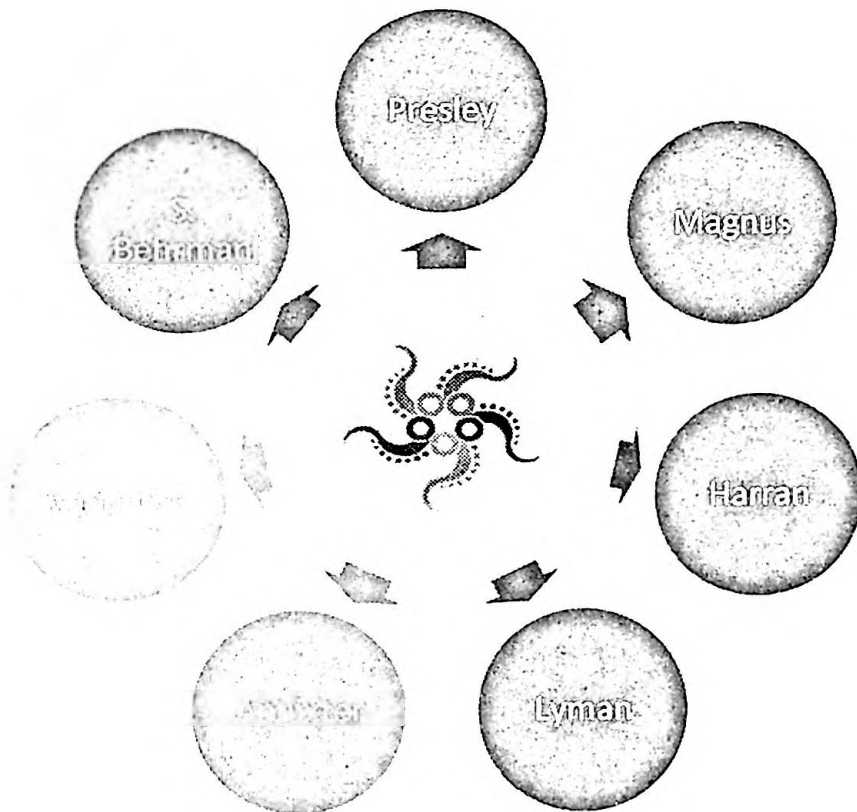
#### **4A The literary technique used in excerpts.**

*McTeague* can be classified as a naturalistic novel, apart from the main themes and topics, because of the literary techniques used. In the novel, Norris acts like a scientist, he places the characters in a specific setting determined by different forces and he examines what happens without intercede. The narrator uses a detached way of narration; it is narrated by a detached observer. Nevertheless, a technique widely used in Naturalism will be used in Modernism is Multiperspectivism. In the case of *McTeague*, this technique is used to see the same scene from different points of view. “He did look pinched,” she said half aloud. “Maybe he WAS hungry. I ought to have given him something. I wish I had, I WISH I had. Oh,” she cried, suddenly, with a frightened gesture of both hands, “what have I come to be that I would see Mac – my husband – that I would see him starve rather than give him money? No, no. It’s too dreadful. I WOULD give him some. I’ll send it to him to-morrow. Where? – well, he’ll come back.” She leaned from the window and called as loudly as she dared, “Mac, oh, Mac.” There was no answer. (...) When *McTeague* had told Trina he had been without food for nearly two days he was speaking the truth. In this case, the scene is presented from the points of view. While Trina is not

sure about what McTeague has said, McTeague claims his truth in his own perspective. Another important scene presented through Multiperspectivism is the murder of Trina. While the whole chapter is presented through the point of view of an observer narrator; when McTeague enters into the room this perspective change. Readers are not McTeague: An Example of American Naturalism – Beatriz Díez Gómez 36 able to see this shocking event because it is shown through the point of view of a cat that is outside the room. “Then it became abominable. In the schoolroom outside, behind the coal scuttle, the cat listened to the sounds. *Of stamping and struggling and the muffled noise of blows, wildly terrified, his eyes bulging like brass knobs.* Animal instincts are crucial for Naturalism, in McTeague the use of metaphors to illustrate the animal instinct and to compare the characters with animals is habitual. In that way, the metaphors are used to state that people are animals and we share characteristics and behaviors. “The fury in him was as the fury of a young bull in the heat of high summer. But for all that he shook his huge head from time to time, muttering...” In previous quote, McTeague is compared with a bull because of his fury. The comparison of McTeague with an animal is also seen when he hits Trina and the beast inside him cannot be controlled, “Surely not a great brute of a husband who bit you like a dog” Trina is another character presented as an animal. After she won the lottery ticket she became greed and started to live in “a rat hole”. The metaphor compared her with a rat because of greed and because she were living in a small and dilapidated house like a rat hole. Trina is compared with a harassed cat during the fight with McTeague where she fights for survival. “Beside herself with terror, Trina turned and fought him back; fought for her miserable life with the exasperation and strength of a harassed cat; and with such energy and such wild, unnatural force, that even McTeague for the moment drew back from her.” To conclude this point, literary techniques are not remarkable

for the development of the novel. They are just considered a tool for the reflection of real life, and the presentation of men as animals. Using Multiperspectivism, Norris shows that there is no single reality and the same action can be seen through different eyes. The use of animal metaphors is related with Darwin's theory and the comparison of men with animals.

#### 4B *The Octopus*: Main characters and their specificities





**Presley** – A poet searching for a plot, as well as a surveyor of the dilemma between the ranchers and the railroad. The novel begins with him, riding his bicycle across the countryside, and ends with him as well. He lives on Los Muertos with the Derricks as a friend of the family. The character appears to parallel the author, with Presley's search for a "Song of the West" being comparable to Norris "Epic of the Wheat". Presley later discards his grand ideas and publishes "The Toilers", a poem about the farmer's plight which stirs up public interest in the issue.

**Magnus Derrick** – Owner of El Rancho de los Muertos and the father of Harran and Lyman Derrick, Magnus represents the upstanding integrity of the previous generations, as opposed to the modern, increasingly dishonest dealings of the youth, as represented by the railroad and the rancher's League, which Magnus leads.

**Harran Derrick** – Son of Magnus, Harran aids his father on the ranch. It is Harran who persuades Magnus to head the League. Along with his father he is part of the inner circle of the ranchers League.

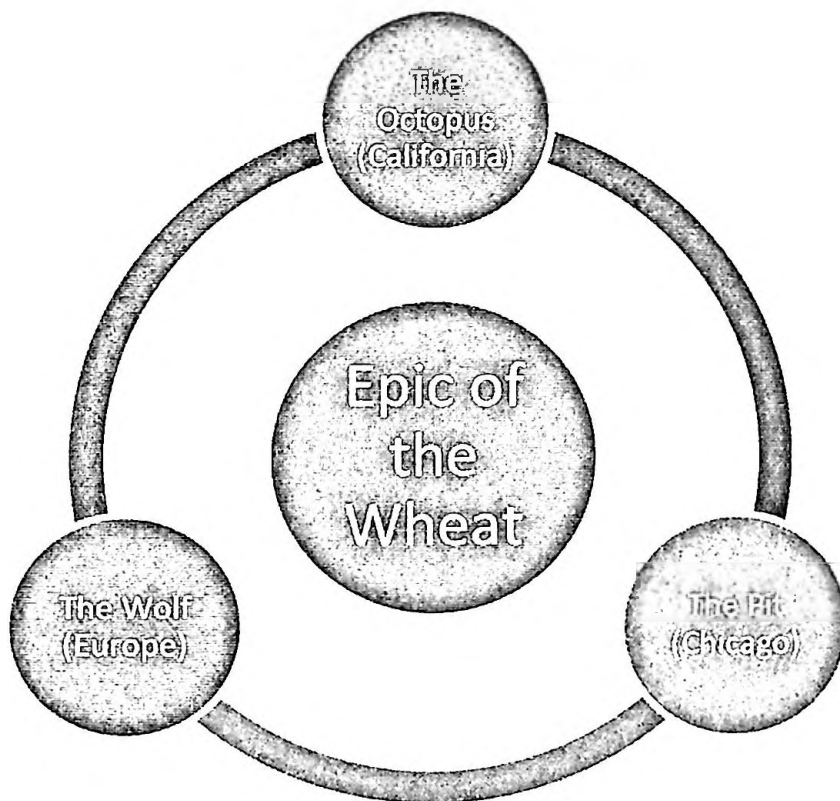
**Lyman Derrick** – Son of Magnus, Lyman is a lawyer in San Francisco up north. Lyman is contracted by the League to represent the farmers on the state Railroad Commission, which decides on transport rates.

**Annixter** – Owner and operator of the Quien Sabe Rancho, Annixter is a young, headstrong confirmed bachelor who, over the course of the novel, matures into a soft-hearted, selfless man, largely due to his developing interest in Hilma Tree. Part of the inner circle of the League.

**Vanamee** – Long-time friend of Presley, Vanamee is a wanderer haunted by the tragic, violent death of a love interest, Angele Varian, years before. In the novel he works on different ranches and spends a great deal of time at the Mission San Juan de Guadalajara, where Angele had been murdered. The novel compares Vanamee to biblical prophets, as he has a strong spiritual aspect.

**S. Behrman** – In addition to being a banker, real estate agent, and a political boss, S. Behrman is vilified by his representation of the railroad. As such, he is despised by the ranchers.

**4C The titles of the novel and connections between them.**



**The Octopus: A Story of California**

*The Octopus* depicts the conflict between wheat farmers in the San Joaquin Valley and the fictional Pacific and Southwestern Railroad (P. &S. W.). The railroad attempts to take possession of

the land the farmers have been improving for many years, forcing them to defend themselves. The wheat farmers are represented by Magnus Derrick, the reluctant leader of the ad hoc farmer's League designed to fight for retention of their land and low cost freight rates. S. Behrman serves as the local representative of P. & S. W. In his attempt at writing his great epic poem, Presley witnesses the disintegration of Annixter, Derrick, Hooven, and their families.

### **The Pit: A Story of Chicago**

The plot revolves around Laura Dearborn, a young woman being courted by three men: Curtis Jadwin, Sheldon Corthell, and Landry Court. She married Jadwin, who over time loses interest in her as he gets more involved in wheat speculation at the Chicago Board of Trade. As his risky investments start to lead him to ruin, Laura reunites with Corthell, but she eventually rebuffs him. Jadwin's fortunes turn as he is able to corner the market and ruin even good friends, but in time his luck runs out, and he is ruined. He turns his attention back to his wife, and they leave Chicago, heading West to start fresh.

### **The Wolf: A Story of Europe**

Norris planned for the conclusion to revolve around the consumption of wheat in part of Europe experiencing a famine. Though he had decided on the title and some general ideas, he did not begin work in earnest before he died unexpectedly in October, 1902 from peritonitis, leaving his proposed third book of the trilogy, *The Wolf: A Story of Europe*, unwritten.

#### **5A. Test**

**1G 2C 3A 4F 5D 6B 7E**

**5B. Make students write their own opinion paragraph (150 words max) about the events described in the excerpt. See handout 3.**

**5C. The most important events in the life of F. Cowperwood**

The Book	Date	Event
The Financier	1851	Frank was 14 and turned the first commercial adventure – he bought and resold the soap.
	1854	Cowperwood leaves school and begins to work.
	1856	In the house of his father Henry, also a financier who works in a bank, there often appears a married couple of Samples. Frank is fascinated by the 24-year-old Lillian Sample
	1858	He manages to charm Lillian, and she marries him.
	1863	Frank notes the beauty and youthful freshness of the elder daughter of Butler Eileen, a blue-eyed girl with reddish-golden hair for the first time
	1866	18 years old Eileen becomes Frank's lover
	1871	The Chicago fire on October 7, 1871 at the moment destroys the financial well-being of Cowperwood. The fire that swept the trading part of the city causes stock market panic. Frank put in circulation five hundred thousand from the city treasury, and now this is his biggest problem. Frank was prisoned.
	Mart 1873	Stener and Cowperwood were released. This is due to the death of Edward Butler. Eileen all this time underlined behaved coldly with her father, that she did not hide from her brothers.
	Sept.19.1873	Panic In just a few days, selling and buying everything he can, on the difference Frank earns a lot of money. He is a millionaire.

### Activity 3

The groups are given the tables (See handout 4). They should fill in them according to the criteria given in the table. The fastest group will be awarded with the highest score.

#### 6A. Answers to questions

1. The Pure Food and Drugs Act made it illegal to ship or receive any adulterated or misbranded food or drug. To remove foods deemed “filthy, decomposed, or putrid” from the market, Food and Drug Administration (FDA) agents had to build scientific and legal cases against them.

The full title of the act is: An Act of June 30, 1906, Public Law 59-384, 34 STAT 768, for Preventing the Manufacture, Sale, or Transportation of Adulterated or Misbranded or Poisonous or Deleterious Foods, Drugs, Medicines, and Liquors, and for Regulating Traffic Therein, and for Other Purposes.

2. №490 12.07.2017, постановление кабинета министров Республики Узбекистан

Об утверждении общего технического регламента о безопасности пищевой продукции в части ее маркировки

Ўзбекистон Республикаси вазирлар маҳкамасининг қарори

Озиқ-овқат маҳсулотини тамғалаш юзасидан унинг хавфсизлиги тўғрисидаги умумий техник регламентни тасдиқлаш тўғрисида

№36 22.01.2018 постановление кабинета министров Республики Узбекистан

Об утверждении общего технического регламента о безопасности мяса и мясной продукции

Ўзбекистон Республикаси вазирлар маҳкамасининг қарори

Гўшт ва гўшт маҳсулотларининг хавфсизлиги тўғрисидаги умумий техник регламентни тасдиқлаш ҳақида

**6B. Answers to questions. The quotes for a table are marked in the text.**

Elzbieta was used to working, but she found this change a hard one, for the reason that she had to stand motionless upon her feet from seven o'clock in the morning till half-past twelve, and again from one till half-past five. For the first few days it seemed to her that she could not stand it – she suffered almost as much as Jurgis had from the fertilizer, and would come out at sundown with her head fairly reeling. Besides this, she was working in one of the dark holes, by electric light, and the dampness, too, was deadly – there were always puddles of water on the floor, and a sickening odor of moist flesh in the room. The people who worked here followed the ancient custom of nature, whereby the ptarmigan[1] is the color of dead leaves in the fall and of snow in the winter, and the chameleon,[2] who is black when he lies upon a stump and turns green when he moves to a leaf. The men and women who worked in this department were precisely the color of the “fresh country sausage” they made.

The sausage-room was an interesting place to visit, for two or three minutes, and provided that you did not look at the people; the machines were perhaps the most wonderful things in the entire plant. Presumably sausages were once chopped and stuffed by hand, and if so it would be interesting to know how many workers had been displaced by these inventions. On one side of the room were the hoppers,[3] into which men shoveled loads of meat and wheelbarrows full of spices; in these great bowls were whirling knives that made two thousand revolutions a minute, and when the meat was ground fine and adulterated [4] with potato flour, and well mixed with water, it was forced to the stuffing machines on the other side of the room. The latter were tended by women; there was a sort of spout, like the nozzle of a hose, and one of the women

would take a long string of “casing” and put the end over the nozzle and then work the whole thing on, as one works on the finger of a tight glove. This string would be twenty or thirty feet long, but the woman would have it all on in a jiffy; and when she had several on, she would press a lever, and a stream of sausage meat would be shot out, taking the casing with it as it came. Thus one might stand and see appear, miraculously born from the machine, a wriggling snake of sausage of incredible length. In front was a big pan which caught these creatures, and two more women who seized them as fast as they appeared and twisted them into links. This was for the uninitiated the most perplexing work of all; for all that the woman had to give was a single turn of the wrist; and in some way she contrived to give it so that instead of an endless chain of sausages, one after another, there grew under her hands a bunch of strings, all dangling from a single center. It was quite like the feat of a prestidigitator [5] – for the woman worked so fast that the eye could literally not follow her, and there was only a mist of motion, and tangle after tangle of sausages appearing. In the midst of the mist, however, the visitor would suddenly notice the tense set face, with the two wrinkles graven in the forehead, and the ghastly pallor of the cheeks; and then he would suddenly recollect that it was time he was going on. The woman did not go on; she stayed right there – hour after hour, day after day, year after year, twisting sausage links and racing with death. It was piecework, and she was apt to have a family to keep alive; and stern and ruthless economic laws had arranged it that she could only do this by working just as she did, with all her soul upon her work, and with never an instant for a glance at the well-dressed ladies and gentlemen who came to stare at her, as at some wild beast in a menagerie.[6]

With one member trimming beef in a cannery, and another working in a sausage factory, the family had a first-hand knowl-

edge of the great majority of Packingtown [7] swindles. For it was the custom, as they found, whenever meat was so spoiled that it could not be used for anything else, either to can it or else to chop it up into sausage. With what had been told them by Jonas [8], who had worked in the pickle rooms, they could now study the whole of the spoiled-meat industry on the inside, and read a new and grim meaning into that old Packingtown jest – that they use everything of the pig except the squeal.

Jonas had told them how the meat that was taken out of pickle [9] would often be found sour, and how they would rub it up with soda to take away the smell, and sell it to be eaten on free-lunch counters; also of all the miracles of chemistry which they performed, giving to any sort of meat, fresh or salted, whole or chopped, any color and any flavor and any odor they chose. In the pickling of hams they had an ingenious apparatus, by which they saved time and increased the capacity of the plant – a machine consisting of a hollow needle attached to a pump; by plunging this needle into the meat and working with his foot, a man could fill a ham with pickle in a few seconds. And yet, in spite of this, there would be hams found spoiled, some of them with an odor so bad that a man could hardly bear to be in the room with them. To pump into these the packers had a second and much stronger pickle which destroyed the odor – a process known to the workers as “giving them thirty per cent.” Also, after the hams had been smoked, there would be found some that had gone to the bad. Formerly these had been sold as “Number Three Grade,” but later on some ingenious person had hit upon a new device, and now they would extract the bone, about which the bad part generally lay, and insert in the hole a white-hot iron. After this invention there was no longer Number One, Two, and Three Grade – there was only Number One Grade. The packers were always originating such schemes – they had what



they called “boneless hams,” which were all the odds and ends of pork stuffed into casings; and “California hams,” which were the shoulders, with big knuckle joints, and nearly all the meat cut out; and fancy “skinned hams,” which were made of the oldest hogs, whose skins were so heavy and coarse that no one would buy them – that is, until they had been cooked and chopped fine and labeled “head cheese!

It was only when the whole ham was spoiled that it came into the department of Elzbieta. Cut up by the two-thousand-revolutions-a-minute flyers, and mixed with half a ton of other meat, no odor that ever was in a ham could make any difference. There was never the least attention paid to what was cut up for sausage; there would come all the way back from Europe old sausage that had been rejected, and that was moldy and white – it would be dosed with borax [10] and glycerin,[11] and dumped into the hoppers, and made over again for home consumption [12]. There would be meat that had tumbled out on the floor, in the dirt and sawdust, where the workers had tramped and spit uncounted billions of consumption germs.[13] There would be meat stored in great piles in rooms; and the water from leaky roofs would drip over it, and thousands of rats would race about on it. It was too dark in these storage places to see well, but a man could run his hand over these piles of meat and sweep off handfuls of the dried dung of rats. These rats were nuisances, and the packers would put poisoned bread out for them; they would die, and then rats, bread, and meat would go into the hoppers together. This is no fairy story and no joke; the meat would be shoveled into carts, and the man who did the shoveling would not trouble to lift out a rat even when he saw one – there were things that went into the sausage in comparison with which a poisoned rat was a tidbit. There was no place for the men to wash their hands before they ate their dinner, and so they made a practice of

washing them in the water that was to be ladled into the sausage. There were the butt-ends of smoked meat, and the scraps of corned beef, and all the odds and ends of the waste of the plants, that would be dumped into old barrels in the cellar and left there. Under the system of rigid economy which the packers enforced, there were some jobs that it only paid to do once in a long time, and among these was the cleaning out of the waste barrels. Every spring they did it; and in the barrels would be dirt and rust and old nails and stale water – and cartload after cartload of it would be taken up and dumped into the hoppers with fresh meat, and sent out to the public's breakfast. Some of it they would make into "smoked" sausage – but as the smoking took time, and was therefore expensive, they would call upon their chemistry department, and preserve it with borax and color it with gelatine to make it brown. All of their sausage came out of the same bowl, but when they came to wrap it they would stamp some of it "special," and for this they would charge two cents more a pound.

Such were the new surroundings in which Elzbieta was placed, and such was the work she was compelled to do. It was stupefying, brutalizing work; it left her no time to think, no strength for anything. She was part of the machine she tended, and every faculty that was not needed for the machine was doomed to be crushed out of existence. There was only one mercy about the cruel grind – that it gave her the gift of insensibility. Little by little she sank into a torpor – she fell silent. She would meet Jurgis and Ona in the evening, and the three would walk home together, often without saying a word. Ona, too, was falling into a habit of silence – Ona, who had once gone about singing like a bird.

Term	Quote	Definition using context clues
Ptarmigan		Arctic bird that changes color with the seasons
Chameleon		a lizard that changes color to match its surroundings
Hoppers		tanks or containers, often funnel-shaped, from which the contents can be emptied into other containers.
Adulterated		made impure by adding substances
Prestidigitator		a magician or other performer who confuses onlookers with rapid, tricky hand movements.
Menagerie		an exhibition of wild or strange animals; a small zoo.
Packingtown		the Chicago stockyards.
Pickle		out of pickle:out of the salty water used to pickle the meat
Borax		a white crystal salt used in soaps and antiseptics.
Glycerin		a syrupy liquid made from fats and oils and used as a food preservative; usually spelled glycerin.
Home consumption		home use
Consumption germs		Here, consumption refers to tuberculosis, an often fatal disease that afflicted many early 20th-century immigrants.
Jonas		One more family member

#### **Activity 4**

Give the groups excerpts (see Handout 5) from *The Jungle* by U. Sinclair. Make them reveal the injustice shown by the author. And write their solution for the appeared problems. Make them choose the emblem for their problem and give their own title to their message, they will create. (see handout 6)

#### **Answers to extra questions:**

**How does the novel's first part, about Bill and Henry, relate to the rest of *White Fang*?**

As mentioned in the analysis of the first two sections, this part of *White Fang* seems more like a separate short story. London was a master of a short story, and this side story deals with many of the same themes that *White Fang* deals with. London uses this tale to describe the setting of the North and to tell about the constant struggle of people and animals for survival. He also uses it to show how the she-wolf, who is Kiche, has these battling instincts inside of her that make her want to be friendly to humans and to other dogs, but how her hunger overpowers those instincts. This story gives readers the background both in the setting and the themes of the rest of the book.

***White Fang* is about a dog. How do the novel's themes relate to human life?**

The first part of *White Fang* is about the battle for human survival, but it is undisputed that the majority of the book deals with White Fang, a rather wolfish dog. The main point that London makes relevant to human life is about environment and its effects on the development of youth, be they a dog or a human being. He shows how human cruelty just breeds more cruelty, a truth that is evident in humans and animals. In the same line, he shows how love can overpower that, but then uses the story of Jim Hall to show how humans need to show that love to others as well as dogs.

#### **What role do women play in *White Fang*?**

Very little. This is predominately a male-centered world, where women have no part to play. The only two exceptions are animals,

Kiche and Collie. They both are fierce and hold their own in battles with other wolves or White Fang, mainly because male wolves do not attack female wolves. An interesting research project would be to determine exactly what part women did have in the world of the far North, because London does not seem to mention any.

**How do White Fang's masters differ from one another, and how does this affect White Fang?**

White Fang's first master, Gray Beaver, ruled White Fang by mutual respect without love. He beat White Fang occasionally, but he lived in a harsh world and expected White Fang to help him live in the world, which means that White Fang had to be made harsh. However, White Fang's development while with this master came mainly from the other dogs' torment than from his master. Beauty Smith was much crueler and more beastly than Gray Beaver. He ruled White Fang by hatred, locking him up with chains and bars and laughing at him to rile his anger. This made White Fang more and more angry and brought out the beastly side of the dog. Only Weedon Scott ruled White Fang by love. The love gentles White Fang. While he stays fierce to outsiders or those that attack him or his people, the love of Scott makes White Fang so that he can finally be happy and content.

**What are the laws of the Wild?**

The foremost law of the Wild is "Eat or be eaten." However, many other laws play upon that law, or the battle between life and death. Life is harsh; everything leads to death, is another combination of laws that permeate existence in the Wild. As White Fang moves further and further from the Wild, these laws seem to affect his life less and less. However, they still are there, in the background, and partly explain his fear of the streetcars.

**Discuss London's writing style.**

London has a short, simple language style. His stories are written for the masses, which makes them the perfect books for older children. He uses many active verbs and sentences, and attempts

to give some of the flavor of the human speech. The plots at times seem contrived – he doesn't worry about making each part of the plot relate to other parts, instead he is concerned with writing a good story. Probably the most difficult stylistic decision for London was choosing how he would write about the wolves and dogs. He chooses not to humanize them as many books about animals do, but instead tries to show humans how they would see the world if they were not human, and some of the differences between men and animals.

### **Handout 1**

**“The Call of the Wild”**

**“To Build a Fire”**

**“White Fang”**

### **Handout 2**

First Instance:

“If I am going to be drowned – if I am going to be drowned – if I am going to be drowned, why, in the name of the seven mad gods, who rule the sea, was I allowed to come thus far and contemplate sand and trees? Was I brought here merely to have my nose dragged away as I was about to nibble the sacred cheese of life? It is preposterous. If this old ninny-woman, Fate, cannot do better than this, she should be deprived of the management of men's fortunes. She is an old hen who knows not her intention. If she has decided to drown me, why did she not do it in the beginning and save me all this trouble. The whole affair is absurd. . . . But, no, she cannot mean to drown me. She dare not drown me. She cannot drown me. Not after all this work.”

Second Instance:

“If I am going to be drowned – if I am going to be drowned – if I am going to be drowned, why, in the name of the seven mad gods, who rule the sea, was I allowed to come thus far and contemplate sand and trees? Was I brought here merely to have my nose dragged away as I was about to nibble the sacred cheese of life?”

Third Instance:

“If I am going to be drowned – if I am going to be drowned – if I am going to be drowned, why, in the name of the seven mad gods, who rule the sea, was I allowed to come thus far and contemplate sand and trees?”

## Handout 3

Name \_\_\_\_\_ Date \_\_\_\_\_

### Opinion Paragraph Writing Rubric

Score	4	3	2	1
<b>Opinion Stated</b>	The paragraph provides a clear, strong statement of the author's opinion on the topic.	The paragraph provides a clear statement of the author's opinion on the topic.	The paragraph is written, but the author's opinion is not clear.	There is no paragraph or the author's opinion is not stated.
<b>Support/Reasons</b>	All the reasons/explanations are specific and relevant to strongly support the author's opinion.	Most of the reasons/explanations are specific and relevant to support the author's opinion.	Few reasons/explanations are specific and may not be relevant to support the author's opinion.	Reasons/explanations are NOT relevant and do not support the author's opinion.
<b>CUPS</b>	There are no errors or very few errors with capitalization, usage, punctuation and spelling which makes the paragraph exceptionally easy to read.	There are few errors with capitalization, usage, punctuation and spelling which make the paragraph easy to read.	There are some errors with capitalization, usage, punctuation and spelling which can distract the reader from the content.	There are many errors with capitalization, usage, punctuation and spelling that distracts the reader from the content.

Name \_\_\_\_\_ Date \_\_\_\_\_

### Opinion Paragraph Writing Rubric

Score	4	3	2	1
<b>Opinion Stated</b>	The paragraph provides a clear, strong statement of the author's opinion on the topic.	The paragraph provides a clear statement of the author's opinion on the topic.	The paragraph is written, but the author's opinion is not clear.	There is no paragraph or the author's opinion is not stated.
<b>Support/Reasons</b>	All the reasons/explanations are specific and relevant to strongly support the author's opinion.	Most of the reasons/explanations are specific and relevant to support the author's opinion.	Few reasons/explanations are specific and may not be relevant to support the author's opinion.	Reasons/explanations are NOT relevant and do not support the author's opinion.
<b>CUPS</b>	There are no errors or very few errors with capitalization, usage, punctuation and spelling which makes the paragraph exceptionally easy to read.	There are few errors with capitalization, usage, punctuation and spelling which make the paragraph easy to read.	There are some errors with capitalization, usage, punctuation and spelling which can distract the reader from the content.	There are many errors with capitalization, usage, punctuation and spelling that distracts the reader from the content.

## Handout 4

Qualities	Caroline Meeber	Frank Cowperwood	Clyde Griffiths
Gender			
Beauty			
Education			
Social Status			
Aims			
Manners			
Character			
Death			
Result			

## Handout 5

The following is an excerpt from "The Jungle" by the muck-raker Upton Sinclair. He described the filthy conditions of the meat packing industry in Chicago during the Progressive Era. As you read the following sections think about how progressive leaders would want to use the government to regulate the production of food and working conditions in the late 1800s.

### Excerpt A- Workplace Hazards

Let a man so much as scrape his finger pushing a truck in the pickle rooms, and he might have a sore that would put him out of the world; all the joints in his fingers might be eaten by the acid, one by one. Of the butchers and floorsmen, the beef-boners and trimmers, and all those who used knives, you could scarcely find a person who had the use of his thumb; time and time again the base of it had been slashed, till it was a mere lump of flesh against which the man pressed the knife to hold it. The hands of these men would be criss-crossed with cuts, until you could no longer pretend to count them or to trace them. They would have no nails, - they had worn them off pulling hides; their knuckles were swollen so that their fingers spread out like a fan. There were men who worked in the cooking rooms, in the midst of steam and sickening odors, by artificial light; in these rooms the germs of tuberculosis might live



for two years, but the supply was renewed every hour. There were the beef-luggers, who carried two-hundred-pound quarters into the refrigerator-cars; a fearful kind of work, that began at four o'clock in the morning, and that wore out the most powerful men in a few years. There were those who worked in the chilling rooms, and whose special disease was rheumatism; the time limit that a man could work in the chilling rooms was said to be five years. There were the wool-pluckers, whose hands went to pieces even sooner than the hands of the pickle men; for the pelts of the sheep had to be painted with acid to loosen the wool, and then the pluckers had to pull out this wool with their bare hands, till the acid had eaten their fingers off. There were those who made the tins for the canned meat; and their hands, too, were a maze of cuts, and each cut represented a chance for blood poisoning. Some worked at the stamping machines, and it was very seldom that one could work long there at the pace that was set, and not give out and forget himself and have a part of his hand chopped off. There were the "hoisters," as they were called, whose task it was to press the lever which lifted the dead cattle off the floor. They ran along upon a rafter, peering down through the damp and the steam; and as old Durham's architects had not built the killing room for the convenience of the hoisters, at every few feet they would have to stoop under a beam, say four feet above the one they ran on; which got them into the habit of stooping, so that in a few years they would be walking like chimpanzees. Worst of any, however, were the fertilizer men, and those who served in the cooking rooms. These people could not be shown to the visitor, — for the odor of a fertilizer man would scare any ordinary visitor at a hundred yards, and as for the other men, who worked in tank rooms full of steam, and in some of which there were open vats near the level of the floor, their peculiar trouble was that they fell into the vats; and when they were fished out, there was never enough of them left to be worth exhibiting, — sometimes they would be overlooked for days, till all but the bones of them had gone out to the world as Durham's Pure Leaf Lard!

The following is an excerpt from “The Jungle” by the muck-raker Upton Sinclair. He described the filthy conditions of the meat packing industry in Chicago during the Progressive Era. As you read the following sections think about how progressive leaders would want to use the government to regulate the production of food and working conditions in the late 1800s.

### **Excerpt B- Usage of Chemicals**

Cut up by the two-thousand-revolutions-a-minute flyers, and mixed with half a ton of other meat, no odor that ever was in a ham could make any difference. There was never the least attention paid to what was cut up for sausage; there would come all the way back from Europe old sausage that had been rejected, and that was moldy and white – it would be dosed with borax and glycerine, and dumped into the hoppers, and made over again for home consumption. There would be meat that had tumbled out on the floor, in the dirt and sawdust, where the workers had tramped and spit uncounted billions of consumption germs. There would be meat stored in great piles in rooms; and the water from leaky roofs would drip over it, and thousands of rats would race about on it. It was too dark in these storage places to see well, but a man could run his hand over these piles of meat and sweep off handfuls of the dried dung of rats. These rats were nuisances, and the packers would put poisoned bread out for them; they would die, and then rats, bread, and meat would go into the hoppers together. This is no fairy story and no joke; the meat would be shoveled into carts, and the man who did the shoveling would not trouble to lift out a rat even when he saw one – there were things that went into the sausage in comparison with which a poisoned rat was a tidbit. There was no place for the men to wash their hands before they ate their dinner, and so they made a practice of washing them in the water that was to be ladled into the sausage. There were the butt-ends of smoked meat,

and the scraps of corned beef, and all the odds and ends of the waste of the plants, that would be dumped into old barrels in the cellar and left there. Under the system of rigid economy which the packers enforced, there were some jobs that it only paid to do once in a long time, and among these was the cleaning out of the waste barrels. Every spring they did it; and in the barrels would be dirt and rust and old nails and stale water – and cartload after cartload of it would be taken up and dumped into the hoppers with fresh meat, and sent out to the public's breakfast. Some of it they would make into "smoked" sausage – but as the smoking took time, and was therefore expensive, they would call upon their chemistry department, and preserve it with borax and color it with gelatine to make it brown. All of their sausage came out of the same bowl, but when they came to wrap it they would stamp some of it "special," and for this they would charge two cents more a pound.

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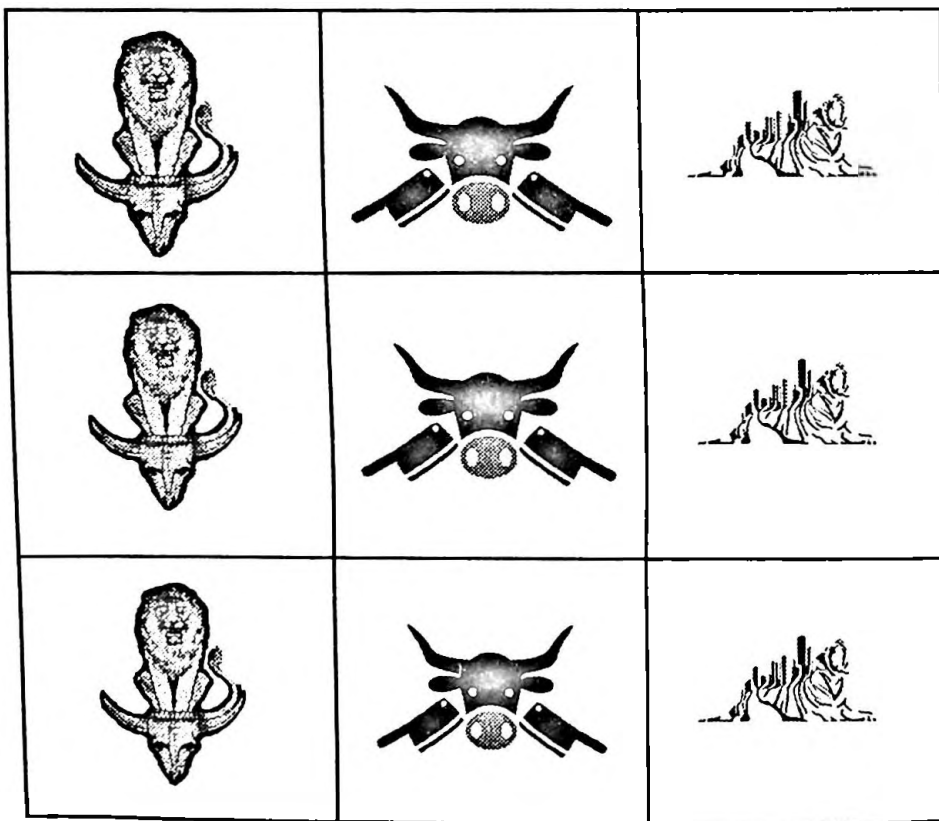
### **Excerpt C- Using "Tainted" Meat**

All of these were sinister incidents; but they were trifles compared to what Jurgis saw with his own eyes before long. One curious thing he had noticed, the very first day, in his profession of shoveler of guts; which was the sharp trick of the floor bosses whenever there chanced to come a "slunk" calf. Any man who knows anything about butchering knows that the flesh of a cow that is about to calve, or has just calved, is not fit for food. A good many of these came every day to the packing houses – and, of course, if they had chosen, it would have been an easy matter for the packers to keep them till they were fit for food. But for the saving of time and fodder, it was the law that cows of that sort came along with the others, and whoever noticed it would tell the boss, and the boss would start up a conversation with the government inspector, and the two would stroll away. So in a trice the carcass of the cow would be cleaned out, and entrails would have vanished; it was Jurgis' task to slide them into the trap, calves and all, and on the floor below they took out these "slunk" calves, and butchered them for meat, and used even the skins of them.

One day a man slipped and hurt his leg; and that afternoon, when the last of the cattle had been disposed of, and the men were leaving, Jurgis was ordered to remain and do some special work which this injured man had usually done. It was late, almost dark, and the government inspectors had all gone, and there were only a dozen or two of men on the floor. That day they had killed about four thousand cattle, and these cattle had come in freight trains from far states, and some of them had got hurt. There were some with bro-

ken legs, and some with gored sides; there were some that had died, from what cause no one could say; and they were all to be disposed of, here in darkness and silence. "Downers," the men called them; and the packing house had a special elevator upon which they were raised to the killing beds, where the gang proceeded to handle them, with an air of businesslike nonchalance which said plainer than any words that it was a matter of everyday routine. It took a couple of hours to get them out of the way, and in the end Jurgis saw them go into the chilling rooms with the rest of the meat, being carefully scattered here and there so that they could not be identified.

### Handout 6



# Unit 6

## Lesson Plan

**Course title:** American literature

**Theme:** American Literature of the XX century. Modernism and experimentation

**Level:** B1 and B2

**Time:** 60 min

**Materials:** Laptop, Worksheets, Marker or chalk, sheets of paper, handouts, cards, student's book

**Aim:** To make students get acquainted with the literary features of Modernism in American literature

**Objectives:**

- to study the specific features of naturalism and learn how to reveal them,
- to make students get acquainted with prolific writers like S. Lewis, W. Faulkner and their works
- to explain the notion of the XX century modernism and experimental literature in the USA

Task/ Activity	Procedure	Objectives	Mode of interaction	Time	Materials
Pre-teach Warm-up activity	Work with a whole group. Ask some questions on the theme: Modernism in art	Pre-teaching To make students memorize or get acquainted with most famous pieces in modernistic art	Brain-storming	5 min	Projector, laptop, blackboard, markers, pencils

<b>Presentation</b>	Perform the presentation on theme Modernism and make students fill in the table in ex 1A	To enlarge knowledge about modernism in literature and its features	Group work	10 min	Projector Laptop, Students' book
Activity 1	Students are asked to compare Modernism to Realism	Students should find out the main features of a modernistic novel	Group work Table	8 min	Projector Laptop
Activity 2	Case study	Make students read the introduction to "Ten Days that Shook the World", make them answer the questions	Work in pairs	10 min	Student's book, whiteboard, marker, Projector Handout 1
<b>Presentation</b>	Student shows the presentation about "Babbitt" by S. Lewis	To analyze of the performed presentation	Group-work	5 min	Projector Laptop
Activity 3	Research	Make students find the novels written by W. Faulkner, reveal which of them were set in Yoknapatawpha	Work in groups	10 min	Handout 2 whiteboard, markers

<b>Summarizing</b>	Ask some questions to consolidate the topic.	To check how the information was learnt	Individual	3 min	
<b>Homework</b>	Get ready for the theme "Literature of the lost generation"	To search information for self-study	Individual	-	-

*Before the lesson started, a teacher puts the videos and audios connected with Russian October Revolution and Parade ballet by Diaghilev*

### 1A. Answers

No	Criteria	Answer
1.	<b>Causes of the movement</b>	<ul style="list-style-type: none"> <li>■ WWI (1914-1919)</li> <li>■ Urbanization</li> <li>■ Industrialization</li> <li>■ Immigration</li> <li>■ Technological Evolution</li> <li>■ Growth of Modern Science</li> <li>■ Influence of Austrian Sigmund Freud (1856-1939)</li> <li>■ Influence of German Karl Marx (1818-1883)</li> </ul>
2.	<b>Social Background</b>	<ul style="list-style-type: none"> <li>- Revolutionary Ideologies Rise</li> <li>■ Fascism</li> <li>- The separation and persecution or denial of equality to a certain group based on race, creed, or origin</li> <li>■ Nazism</li> <li>- Socialism featuring racism, expansionism and obedience to a strong leader</li> <li>■ Communism</li> <li>- Control of the means of production should rest in the hands of the laborers.</li> </ul>



3.	<b>Historical Events</b>	<ul style="list-style-type: none"> <li>■ 1914: Outbreak of WWI</li> <li>■ 1917: US enters war, Russian Revolution</li> <li>■ 1919: <ul style="list-style-type: none"> <li>– WWI ends,</li> <li>– Einstein’s Relativity theory confirmed,</li> <li>– Prohibition begins</li> </ul> </li> <li>■ 1920 <ul style="list-style-type: none"> <li>– League of Nations begins;</li> <li>– 19<sup>th</sup> Amendment granting women the vote</li> </ul> </li> <li>■ 1921 – Irish Free State proclaimed</li> <li>■ 1922 – Fascists march on Rome under Mussolini</li> <li>■ 1923 – Charleston craze</li> <li>■ 1925 : <ul style="list-style-type: none"> <li>– Image of human face televised</li> <li>– Hitler published <i>Mein Kampf</i></li> </ul> </li> <li>■ 1927: <ul style="list-style-type: none"> <li>– Lindbergh flies solo across Atlantic</li> <li>– Al Jolson, first talkie</li> </ul> </li> <li>■ 1929 – US stock market crashes;</li> </ul>
4.	<b>Techniques</b>	<p>The modernists were highly conscious that they were being modern – that they were “making it new” – and this consciousness is manifest in the modernists’ radical use of a kind of formlessness.</p> <ul style="list-style-type: none"> <li>■ Collapsed plots</li> <li>■ Fragmentary techniques</li> <li>■ Shifts in perspective, voice, and tone</li> <li>■ Stream-of-consciousness point of view</li> <li>■ Associative techniques</li> </ul>
5.	<b>Different “isms”</b>	<ul style="list-style-type: none"> <li>■ Fauvism</li> <li>■ Cubism</li> <li>■ Dadaism</li> <li>■ Expressionism</li> <li>■ Surrealism</li> <li>■ Symbolism</li> </ul>

## Activity 1. Compare Modernism to realism

Modernism (1914-1945)	
Realism	Modernism
Recorders of time	Different ways of capturing reality (poetry, images)
Conventional structure (Beginning/Middle/End)	Fragmented plots: No chronological order
Omniscient narrator	Variety of narrative voices: Stream of consciousness.
Literary language	All types of language
Critical perspective	Even more critical: Lost Generation
Passive Reader	Active Reader (opacity)

### 2A. Key to the test:

1. C., 2. A., 3. B., 4. D., 5. A.

**2B Matching.** (The numbers which will suit each character may vary in student's answers. Pay attention to the names, not to the key)

**Martin Arrowsmith** – The novel's title character and protagonist, Martin is a curious young man whose life in the medical profession makes up the plot of the book. He is stubborn and inclined toward laboratory science, rather than the practice of being a physician. He has opposing characteristics and can be both cold and compassionate, both driven and easily swayed. Furthermore, he is a romantic at heart.

**Doctor Vickerson** – A country doctor in Elk Mills, Doc Vickerson was Martin's first introduction to the world of medicine.

The doctor is not an all-together educated man although he is supportive of Martin. And, although Doc Vickerson is an alcoholic, he is not altogether unlikable.

**Max Gottlieb** – A German Jew, Max Gottlieb is Martin's mentor. He is a scientist rather than a physician. He is often seen as eccentric and as cold or lacking in compassion although he does have a deep belief in Martin. A patient man, he is utterly driven by a search for "truth" and is fully committed to the study of science.

**Madeleine Fox** – A graduate student at Winnemac University, Madeleine Fox attends the same college as Martin. She eventually becomes his fiancé, but is what Martin calls an "improver." She is a snobbish student of literature who tries to change people, including Martin, to fit her beliefs and her society.

**Ira Hinkley** – A classmate of Martin's, Ira Hinkley is a preacher who tries to impose his religious beliefs on others. His path crosses Martin's more than once and he eventually betrays Martin. He believes he is doing "good" but is arrogant in his beliefs – most of which are narrow-minded, superior-minded, and colonial.

**Leora Tozer** – Martin's loyal wife, Leora is opinionated and yet completely supportive and understanding of Martin and his career. She is caring and although ambitionless herself, she is loving and a perfect fit for Martin.

## **2C Main themes in Lewis' *Main Street*.**

### **The Reality of Small-Town America**

Throughout the novel, Lewis attacks the narrow-mindedness, mediocrity, and conformity of small-town America in the early twentieth century. Lewis's brand of social satire shocked American readers in 1920. Before the publication of *Main Street*, many Americans still viewed the small town idealistically, the last bastion of good people and traditional American morals and values in the midst of a changing and somewhat frightening modern world. In this novel, however, Lewis exposes this myth of the goodness of

small town-life as a falsehood. He portrays the narrowness of small-town life in its rigid demand for conformity, its interest only in material success, and its lack of intellectual concern. Lewis paints a scathing portrait townspeople as suspicious spies rather than warm and trusting neighbors.

In painting this portrait, Lewis satirizes many small-town archetypes and institutions. For example, the women of the Jolly Seventeen, who represent the town's upper class, criticize Carol because she dares to be different from them. While Carol demands humane treatment of laborers and the poor, the others prefer to maintain the status quo. Suspecting anyone who does not conform to their standards, they unfairly expect Carol to dress like them, think like them, and talk like them. Lewis further satirizes the women of the Thanatopsis Club, the women's study club, because they believe that learning mindless facts – such as studying an author's life rather than his work – counts as intellectualism. The townspeople pride themselves on their Christian charity and great democratic spirit, but in reality express extreme prejudice against farmers, immigrants, hired workers, the lower classes, and German-Americans (during World War I). The townspeople reject Carol's reform ideas – even her simple suggestions of refurnishing the rest room for farmer's wives and establishing programs to support the town's indigents – because they oppose spending any money. Furthermore, the townspeople feign a strict moral code – they attend church and force Fern Mullins to leave town because she attends a barn dance with a student – but themselves commit secret transgressions and secret love affairs. In characters and institutions such as these, Lewis exposes the hypocrisy he sees in small-town America.

### **The Individual vs. the Community**

The main conflict of the novel stems from Carol's desire to change the town in the face of the town's resistance to such change. This conflict creates an atmosphere of hostility and suspicion that

pervades the entirety of the novel. Though Carol is unable to bring about any radical changes to Gopher Prairie, she does partly triumph in the sense that she puts up a fight. She does not, unlike most of the other townspeople, mindlessly conform to Gopher Prairie's standards. Carol heroically tries to maintain individuality in a society that demands her conformity. She remains friends with many outcasts of the community, such as Miles Bjornstam, Fern Mullins, and Erik Valborg. As the heroine of the novel, Carol reflects the spirit of the Progressive movement in America in the early twentieth century, under the banner of which many people took an interest in social issues such as the labor movement and the suffrage movement. A career woman before she marries Kennicott, Carol reflects the position of the modern "emancipated woman." Reflecting the spirit of the Progressive era, Carol represents change. It is not surprising, then, that she finds herself out of place in Gopher Prairie, a place that steadfastly resists change. Carol opposes modern industrialization and materialization because they destroy the land's natural beauty and the spirit of adventure of the early pioneers. She feels that materialism has forced people to lose their sympathy and humanism. She rebels against the American standardization and uniformity and the exploitation of the farmers and laborers. Because Carol represents Lewis himself, she also reflects his own rebellion against his hometown.

### **Disillusionment**

Carol constantly struggles with disillusionment in the novel, in her marriage and in her interactions with the community of Gopher Prairie. While she romantically daydreams about turning Gopher Prairie into a beautiful, sophisticated place, she meets only opposition and gradually realizes that she cannot achieve any reforms. Lewis conveys her disillusionment brilliantly at in Chapter 3, in the scene in which she tours Gopher Prairie for the first time. The town does not correspond to Carol's preconceived image of the per-

fect rural village. Instead, she finds the place ugly and uncivilized. One of Carol's most important and painful lessons occurs when she learns of the pettiness and narrow-mindedness of the townspeople for the first time. Whereas she had believed that the townspeople warmly accepted her, she learns from her friend Vida Sherwin that in actuality they constantly watch and criticize her.

Carol also finds disillusionment in her marriage to Kennicott. She realizes that her husband is not her "Prince Charming" and often struggles with the realities and stresses of marriage. Furthermore, one of the most important passages of the novel, in Chapter 22, occurs when Carol finds all the traditional images of the small town in American literature to be false. Despite her frustration with Gopher Prairie, however, Carol also encounters disillusionment in her big-city stint in Washington, D.C. Although she believes she can escape Gopher Prairie and establish a new, exciting life in a big city, she realizes at the end of the novel that big life is not as exciting as she once fantasized, and that, even if it were, she is unable to fully escape the grasp of Gopher Prairie.

### **The Reality of Marriage**

Carol's war with Gopher Prairie counterbalances her war with her husband. Just as Lewis realistically depicts life in a modern American small town, he also realistically depicts a modern marriage. Early in the novel, Carol realizes that her marriage is not a fairy tale. Although she loves her husband fondly, she catches herself fantasizing about a "Prince Charming" in Chapter 14. Although Carol and Kennicott clearly love each other throughout the course of the novel, they have about as much in common as night and day. We often wonder whether the two are really compatible. While Carol supports social reform and embodies change, Kennicott embodies Gopher Prairie's resistance to change in his preference for maintaining the status quo. While Carol yearns for what she considers beautiful and noble – noble architecture, Yeats's poetry, modern

theater – Kennicott scorns what he sees as her highbrow attitude.

In the second half of the novel, Carol and Kennicott's deteriorating marriage takes center stage as the novel's main conflict, as both characters seek romance elsewhere. As the literary critic Mark Schorer points out, the two protagonists prove to be familiar American types: the complacent husband who possesses common sense and solidity and the discontented wife who possesses romantic dreams. While Lewis presents Gopher Prairie as a microcosm for America as a whole, he also presents Carol and Kennicott as the representative of the American husband and wife. In many ways, their struggle represents the eternal conflict between the opposite sexes, which Carol sums up in Chapter 24: "There are two races of people, only two, and they live side by side. His calls mine 'neurotic'; mine calls his 'stupid.' We'll never understand each other. [We are] enemies, yoked."

### **3A Answers to questions**

- 1.** Chapter 4
- 2.** Chapter 10,
- 3.** Chapter 1,
- 4.** Chapter 11
- 5.** Chapter 11

### **Activity 2**

**Distribute the introduction to "Ten Days that Shook the World" by J.S. Reed and make students answer your question. Play the video in disk during their discussion. (Handout 1)**

- 1.** What's the author's attitude to the events of Russian Revolution
- 2.** What is Bolshevism in your understanding?
- 3.** Try to identify main heroes of this book?

### **4A The analysis of the quotes.**

- 1.** This quotation occurs several times toward the end of Quentin's section. Quentin is reflecting on how little affection his

mother gave him as a child. Consumed by self-absorption and insecurities about her family name, Mrs. Compson showed affection for only one of her children, Jason. Quentin and Caddy formed a close bond as neglected, unloved outsiders, and Quentin developed an inordinately strong attachment to his sister. This bond leads to Quentin's despair over Caddy's promiscuity, which ends with his suicide. The object of Quentin's focus during the last hours of his life – his mother's absence and neglect – shows how significant and damaging Mrs. Compson's failure as a mother has been

2. Benjy remarks several times throughout his section that Caddy smells like trees or leaves. Caddy is Benjy's only mother figure and source of affection when he is young, and she provides the cornerstone of comfort and order in Benjy's mind. Benjy has relied heavily on his sister, and her absence plunges him into chaos. In his earliest memories of Caddy, Benjy pleasantly associates her youthful innocence with the smell of the trees in which they used to play. When Caddy becomes sexually active, Benjy notices the change she has undergone. The troubling realization corrupts his sense of order. Caddy knows Benjy is upset and begins to avoid him. Benjy laments this new distance between himself and his sister by saying that Caddy suddenly does *not* smell like trees. Trees are a pleasant memory associated with the affection and repose that Caddy has brought to Benjy's life, and when that order disappears, Benjy ceases to associate Caddy with that memory.

3. In this quotation, in the final section of the novel, Jason explains to the sheriff why he is chasing after Miss Quentin. Jason is characteristically sarcastic and demonstrates the self-pitying notion that he is a victim. He resents Caddy for divorcing Herbert Head and costing Jason the bank job Herbert had promised. Jason has spent much of his adult life in this way, resentful of others and cruel in return. Jason is furious that Miss Quentin has escaped with his money, and proceeds to blame her for all the family's misfortune.



He is stung by the knowledge that he has been dependent on Miss Quentin's presence as a source of stolen money. Jason knows that he will never truly succeed because he never takes responsibility for his own failures. The irony here is that when Jason says he will not do anything to Miss Quentin, his words are really true: she is now beyond his grasp, which deepens his frustration.

4. Mrs. Compson says these words in the final chapter, upon learning that Miss Quentin has run away. She initially believes that Miss Quentin might have killed herself, but she dismisses the thought, believing that God would never allow her children to hurt her in such a way. This comment provides a great deal of insight into Mrs. Compson's thought process. First, it demonstrates the depth of her self-absorption, as she implies that she interpreted her son Quentin's suicide as an attempt to defy or hurt her. She still has no concept of the depth of despair that Quentin experienced, and she arrogantly assumes that his motivation for killing himself was merely to spite her. Additionally, Mrs. Compson seems to think that her aristocratic social status gives her special privileges in the eyes of God. Mrs. Compson displays this selfishness, obliviousness, and materialism throughout the novel. She has discarded and corrupted the values upon which her family was founded, yet still relies on ancestry to justify her position in the world. Mrs. Compson is obsessed with the concept of family – the greatness of her family history and name – but she shows no capacity to love or care for her children, the last hope she has for maintaining her legacy.

#### **4B The Sound and the Fury: main characters**

**Jason Compson III** – The head of the Compson household until his death from alcoholism in 1912. Mr. Compson is the father of Quentin, Caddy, Jason IV, and Benjy, and the husband of Caroline.

**Caroline Compson** – The self-pitying and self-absorbed wife of Mr. Compson and mother of the four Compson children. Caroline's

hypochondria preoccupies her and contributes to her inability to care properly for her children.

**Quentin Compson** – The oldest of the Compson children and the narrator of the novel’s second chapter. A sensitive and intelligent boy, Quentin is preoccupied with his love for his sister Caddy and his notion of the Compson family’s honor. He commits suicide by drowning himself just before the end of his first year at Harvard. (2<sup>nd</sup> chapter)

**Caddy Compson** – The second oldest of the Compson children and the only daughter. Actually named Candace, Caddy is very close to her brother Quentin. She becomes promiscuous, gets pregnant out of wedlock, and eventually marries and divorces Herbert Head in 1910.

**Jason Compson IV** – The second youngest of the Compson children and the narrator of the novel’s third chapter. Jason is mean-spirited, petty, and very cynical. (3<sup>rd</sup> chapter)

**Benjy Compson** – The youngest of the Compson children and narrator of the novel’s first chapter. Born Maury Compson, his name is changed to Benjamin in 1900, when he is discovered to be severely mentally retarded. (1<sup>st</sup> chapter)

**Miss Quentin** – Caddy’s illegitimate daughter, who is raised by the Compsons after Caddy’s divorce. A rebellious, promiscuous, and miserably unhappy girl, Miss Quentin eventually steals money from Jason and leaves town with a member of a traveling minstrel show.

**Dilsey** – The Compsons’ “Negro” cook, Dilsey is a pious, strong-willed, protective woman who serves as a stabilizing force for the Compson family. (4<sup>th</sup> chapter)

### **Activity 3**

**Show the map of Yoknapatawpha to students and make them find all the 14 novels out of the 19 which are set in this place.** This is an individual work. The first student to find all the 14 novels should be marked. (Handout 2)

## Yoknapatawpha County

- Fictionalized version of Lafayette County, Mississippi
  - Capital of Jefferson is a fictionalized version of Oxford, Mississippi
  - “Yoknapatawpha” was the original name of the Yocona river, which flows through southern Lafayette County
  - “Split land” or (WF’s definition) “water flows slow through flat land”
  - Setting for 14 of Faulkner’s 19 novels
- If I forget Thee, Jerusalem, Soldiers’ Pay, Mosquitoes, Pylon* and *A Fable*, the novels are not set in Yoknapatawpha County.

1. Absalom, Absalom
2. As I Lay Dying
3. The Town
4. The Hamlet
5. The Mansion
6. Sartoris
7. Flags in the Dust
8. The Sound and the Fury
9. Intruder in the Dust
10. Light in August
11. The Reivers
12. Requiem for a Nun
13. Sanctuary
14. The Unvanquished

### **4C Discourse analysis of Darl monologues (As I Lay Dying).**

Darl Bundren, a central character in *As I Lay Dying*, narrates 19 of the 55 interior monologues that comprise this *tour de force*. With more monologues than any other character, Darl becomes in essence the spokesman for the work. This paper will focus on Darl

Bundren's interior monologues as they feature the progression of his insanity. By examining deictic personal pronoun references and the syntactic use of embedded clause construction, one sees Faulkner's linguistic mapping of Darl's dissolving sanity. In the initial monologues, Darl outlines through purely narrative speech the exposition of the novel; however, by his final monologue, Darl has little narrative speech and, in fact, has experienced a split in his personality. His deictic references, along with linguistic repetition, highlight this chasm. By his final monologue, Darl sees himself as an onlooker, having lost his distinctness as character. Additional linguistic markers that offer insight include a stylistic shift in clause construction from initial to final monologue. The final monologue features relatively few prepositional phrases diminishing the intensity of his perceptions. The loss of adjectival modifiers colors the fading landscape of the speaker as his world becomes more inward. Faulkner's skill in creating such an original voice as Darl's should be viewed linguistically; by doing such, the reader cannot dismiss Darl to the padded cell to mumble in lunacy. Using discourse analysis as one tool to unlock this amazing novel, one can appreciate the linguistic brilliance of its construction.

Darl's sanity was a subject that Faulkner himself commented upon in a series of lectures at the University of Virginia:

Darl was mad from the first. He got progressively madder because he didn't have the capacity not so much of sanity but of inertness to resist all the catastrophes that happened to the family. Jewel resisted because he was sane and he was the toughest. The others resisted through probably inertia, but Darl couldn't resist it and and so he went completely off his rocker. But he was mad all the time.

When Faulkner was asked if his madness was why he spoke more beautifully than anyone else, his one-word response was simply, "Yes".

By his author's own admission, Darl's character descends into madness as the events of the novel spin out of control. His mother dies, and the family is duty bound to take her body for burial to a cemetery forty miles away. The Bundrens encounter the oppressive heat of July in northern Mississippi, and the rising flood waters of the rivers they must cross, all while transporting a rapidly decaying corpse. Eventually, Darl, the most sensitive member of the family, commits an act of despair and sets the barn housing his mother's corpse on fire. His act of arson, while perhaps a desperate attempt to end the journey, nonetheless lands him on a train bound for the state mental institution where he will live out the remainder of his days.

Faulkner chooses to illustrate Darl's descent into madness with free, indirect style, which produces a stream of consciousness narrative. Beckson writes that "interior monologue should be reserved for those occasions when there is little or no sense of the author's presence and the fragmentary material of consciousness comes to the reader as directly as possible". Gresset in *Fascination: Faulkner's Fiction* examines this varied use of narrative voices:

Although the multiplicity of viewpoints, presenting each part of the novel through the consciousness of a particular character, may create the illusion that Faulkner has disappeared as the all-powerful manipulator, it is the style that makes him visible again. Composed of a colloquial diction, freely mingled with high rhetoric, it is this style, often approaching poetry, which is largely responsible for the novel's great power.

Joseph Blotner remarks that "He was striving for a wide range of effects in these interior monologues". Volpe also addresses the function of these monologues: "There is no author's voice in the novel. No single character can be designated as a spokesman for the author, and no single character can be considered as objective recorder of events. Because each character is so individualized, his

monologues reveal only his personal view of an event". However, Darl's significance is evident by the sheer volume of monologues assigned to him.

Faulkner both confirmed Darl's insanity and individualized his voice when he answered questions about the extent of Darl's madness:

Darl was mad. He did things which seemed to me he had to do or he insisted on doing. His reasons I could try to rationalize to suit myself, even if I couldn't rationalize his reasons to please me I had to accept the act because Darl insisted on doing that. I mean that any character that you write about takes charge of his own behavior. You can't make him do things once he becomes alive and stands up and casts his own shadow. Darl did things which I am sure were for his own mad reasons quite logical. I couldn't always understand why he did things, but he did insist on doing things, and when we would quarrel about it, he always won, because at that time he was alive, he was under his own power.

In Darl's initial monologue that opens the novel, he appears to be clear and observant. His comments serve to outline not only the parameters of the farm and field but also establish the plot. His evaluations of Jewel, his headstrong brother, and Cash, the good carpenter, are valid. This Darl, while clearly the most sensitive and indeed intuitive member of the family, seems centered and rational as the novel opens. Only when Faulkner decides "to expose the family to the two greatest disasters known to man: flood and fire" does Darl unravel, and his dialogue become unhinged. By his last monologue, his nineteenth, Darl has, in fact, experienced a split in his personality. Gresset observes, "Darl falls a victim to the tyranny of his own, divided glance having become literally his own voyeur the voyeur who spies on himself he ends a victim of schizophrenia". This voyeurism finds a linguistic home in the clear distinction of personal pronouns.

Deictics according to Traugott and Pratt is “the part of the language involved in locating what is talked about relative to the speaker’s point of view, whether in space, time, discourse or social relations”. Keith Green in “Deixis and the Poetic Persona” also provides a working definition: “A deictic term is part of a grammatically closed set which includes the personal and demonstrative pronouns, certain adverbials, definite referring expressions and the vocative particle”. There are three clear linguistic manifestations in Darl’s language. References to self, clearly absent in monologue one, play an integral role in monologue nineteen. In monologue 19, the role of question-answer adjacency pairs firmly establishes the self-questioning that reflects Darl’s dissolving mental state. Finally, the use of repetition in both monologues is purposeful. Faulkner uses the repetition of the word *Chuck* as an onomatopoeic device to remind the reader of the adze Cash uses to build the coffin, the novel’s central symbol. The conclusion of the monologue with the repetition and strategic placement of *Chuck* provides phonological cohesion. The final monologue has no onomatopoeic devices, but rather uses repetition in the affirmation *yes*-phrase and the phrase *our brother Darl*, which illustrates Darl’s diminishing connection to himself.

As far as personal pronoun references, in monologue one, Darl uses *I* 7 times to refer to himself, *we* 3 times to refer to him and his brother Jewel, and *he/him* 8 times to refer to either Jewel or Cash. By monologue 19, all *he/him* references are of Darl referring to himself in the third person. He is the detached, separated Darl. His use of first person pronouns by the last monologue is relegated to the constructions, “*I said*,” “*I know*,” and “*I don’t know*.” There is no separate recognition of Darl united with any family member as in monologue one. Gone are the references to *we*. These occurrences can be interpreted as a result of the objectification and disassociation that has occurred in his persona. This schizophrenic

split is also confirmed by the addition of the pronoun *you*. In monologue one, Darl does not make use of any second person personal pronouns. Consequently during that monologue, there appears an even balance of first and third person pronoun use which alternates between references to himself and to his brothers. Monologue one also has Darl's use of first person *I* to distinguish his own thoughts.

By comparison, monologue 19 offers a startling contrast in the use of referential expressions. In the balance of monologue 19, the reader notes an even mix of first, second and third person references. The irony here is Darl's narration is using all three of these persons to refer to himself and his position. This mixture of indistinguishable person variation goes so far as to include the use of the proper noun Darl as the onlooker, indeed almost without person. By monologue 19, Darl is unable to clarify himself and his distinctness as a character. Bloom comments on, "the psychic splitting, the doubling, that has taken place in Darl's personality. This doubling is clear from the start of the section in which Darl describes his departure for the asylum, for Darl talks about himself in the third person, and then the first-person Darl carries on a dialogue with himself". Gresset offers:

What Darl embodies in the overall structure of the novel as a work of fiction is the symbolic function of the glance in any literary text. Without this, there would be no "fiction" in Faulkner's work. Whether it is Darl the voyeur or Darl the *voyant*, who is given a privileged place is relatively unimportant. Technically, Darl is both, because his role is essentially that of an onlooker – a kind of *Ur-anschauer* or primordial peeping Tom.

Faulkner also has Darl assert himself as both onlooker and participant through the use of a question and answer structure. There are six variations of the question, "Is that why you are laughing, Darl?" throughout the final monologue. Each question concerns the source of laughter, which has become central to Darl's madness.



This question leads to a series of *yes* affirmations. Beginning one paragraph into monologue 19, *yes* is repeated five times. Two paragraphs later, it is repeated with six *yes* responses. The final use of the *yes* marker is an entire line composed of seven *yes* affirmations. Patrick O'Donnell's article, "Metaphors of Transference in *As I Lay Dying*," notes:

Darl has been too concerned about forward movement. He is obsessed with having to go somewhere, designated and specific, despite his insights about the failure of this desire, hence, his despairing act of giving the journey a contrived ending by burning the barn in which Addie's coffin rests. The failure of completion, connection, and signification is represented by his final doomed words, "Yes yes yes yes yes yes" ... Thus Darl's road ends in this paradoxical, static, and perverse vision of ceaseless flux and repetition.

Additionally, by examining the sentence structure Darl uses in the two monologues, the reader recognizes the shift that occurs. Although Faulkner punctuated his writing inconsistently, for the purposes of a linguistic examination, the punctuated breaks in thought can be considered units for study. Monologue one is comprised of 22 sentences, which feature multiple layering and subordination. The third sentence with its 12 prepositional phrases shows the level of detail that Darl elucidates in his narrative. He uses embedding with its deep layering and co-ordination which expands the sentence through listing. James Mellard remarks about this famous opening:

It is fairly plain, from the beginning of the novel, that Faulkner is at least laying down a realistic base. We see that in the paragraph that opens the novel... we see Faulkner eschewing figurative eloquence; we see the particularization of character and background; we see the use of naming, the invocation of temporality, the reliance on causation, and the precise evocation of a physical environment... The opening of *As I Lay Dying*, in short, names characters, moves

them through time, and presumes an external world available to representation through description, nominalization, and spatial extension.

Monologue 19 reveals a stylistic shift in clause construction. Its 26 sentences contain a variety of structures, but all the narrative viewpoint reflects Darl's commentary on the surroundings without regard to his immediate situation. Sentences here reflect this objective and removed voice that represents the split in Darl's psyche. This last monologue contains less than half the adjectives of monologue one. The rich description of "green rows," "laidby cotton," and "soft, right angles," disappears as the structure of 19 offers fewer modifiers to color the landscape of the fading speaker. He no longer connects with his environment, and as his world becomes an interior one, so his diction turns inward. Here phrases, "to Jackson," "at the war," and "on the train," are notably absent the depth of color and description. He looks to his grim future, a "cage in Jackson where, his grimed hands lying light in the quiet interstices, looking out, he foams." Darl's grim fate is echoed by the few adjectives chosen to detail it.

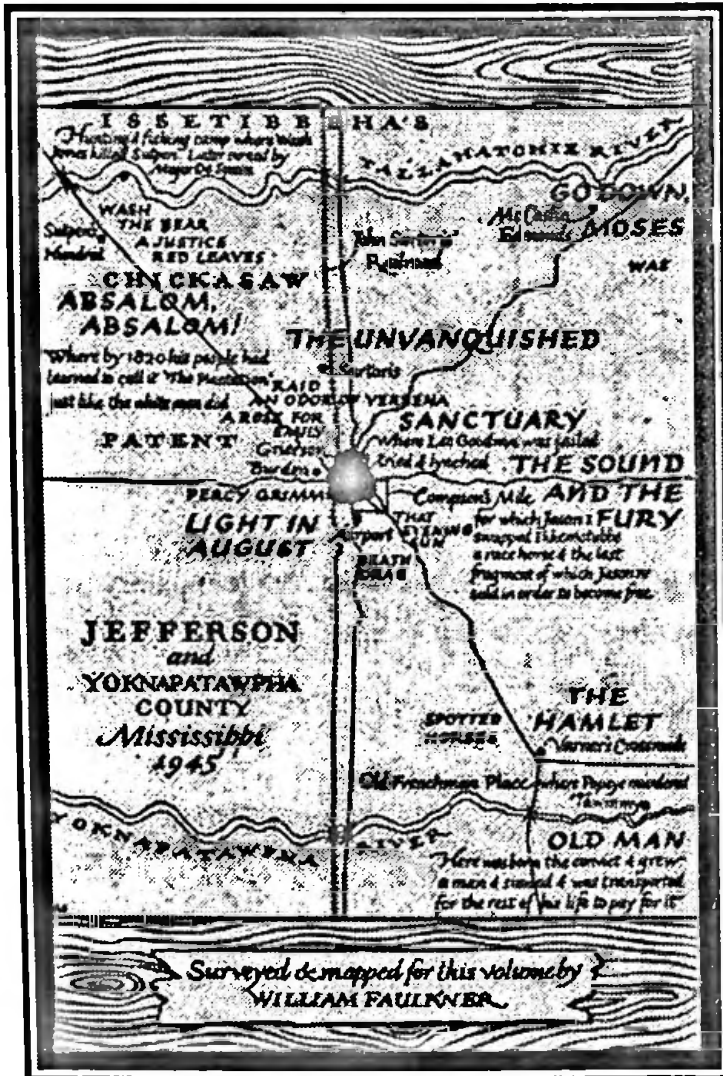
### **Handout 1**

No matter what one thinks of Bolshevism, it is undeniable that the Russian Revolution is one of the great events of human history, and the rise of the Bolsheviki a phenomenon of world-wide importance. Just as historians search the records for the minutest details of the story of the Paris Commune, so they will want to know what happened in Petrograd in November, 1917, the spirit which animated the people, and how the leaders looked, talked and acted. It is with this in view that I have written this book.

In the struggle my sympathies were not neutral. But in telling the story of those great days I have tried to see events with the eye of a conscientious reporter, interested in setting down the truth.

Points to ponder

4. What's the author's attitude to the events of Russian Revolution
5. What is Bolshevism in your understanding?
6. Try to identify main heroes of this book



# Unit 7

## Lesson Plan

**Course title:** American literature

**Theme:** Lost Generation

**Level:** B1 and B2

**Time:** 60 min

**Materials:** Laptop, Worksheets, Marker or chalk, sheets of paper, handouts, cards, student's book

**Aim:** To make students get acquainted with the literary features of Lost Generation in American literature

### Objectives:

- to study the specific features of “Lost generation” literature and learn how to reveal them,
- to make students get acquainted with important writers as E. Hemingway, F.S. Fitzgerald, S. Anderson, J. Dos Passos and their works
- To explain the notion of the post WWI literature in the USA

Task/Activity	Procedure	Objectives	Mode of interaction	Time	Materials
Pre-teach Warm-up activity 1	Work with a whole group: picture of G. Stein by Picasso	Pre-teaching: To make students memorize the most important events and people of post WWI world	Brain-storming	5 min	Projector, laptop, black-board, markers, pencils Handout 1
Video	Perform video about Lost Generation literature and make students fill in the table in ex 1A	To enlarge knowledge about modernism in literature and its features	Group work	10 min	Projector Laptop, Students' book

<b>Activity 2</b>	Case study ex3d	To make students read 3 variants of "The Old Man and the Sea" in English Russian and Uzbek. Make students find the realias and do their own translation	Individual	10 min	Student's book, whiteboard, marker, Projector
<b>Presentation</b>	Student shows the presentation about "F. S. Fitzgerald and Jazz Age"	To analyze the performed presentation	Groupwork	5 min	Projector Laptop
<b>Activity 3</b>	Reading	To make students read the interesting facts about the novel "The Great Gatsby"	Work in groups	10 min	Handout 2
<b>Activity 4</b>	Poster presentation	To make students present the poster about the main themes in "Manhattan Transfer"			Handout 2 whiteboard, markers, 4 broadshcets
<b>Summarizing</b>	Ask some questions to consolidate the topic.	To check how the information was learnt	Individual	3 min	
<b>Hometask</b>	Get ready for the theme "Literature of Great Depression period"	To search information for self-study	Individual	-	-

*Before the lesson started, a teacher puts the videos and audios connected with Russian October Revolution and Parade ballet by Diaghilev*

## 1A. Answers

No	Question	Answer
1.	Who introduced the term "lost generation"?	Gertrude Stein
2.	Who made this concept popular?	Ernest Hemingway
3.	What is "lost generation" in literature?	Group of writers who rejected the post WWI values of America, believed in a general loss of morals, the idea of hope was lost
4.	Who are expatriates?	People who temporarily or permanently <u>residing</u> in a country other (France, Paris) than their native country. (The USA) because they thought that the home they knew and the life could never be repaired
5.	Name the main representatives of this movement	Sherwood Anderson, Gertrude Stein, Ernest Hemingway, F. Scott Fitzgerald, John Dos Passos, T. S. Eliot

### Activity 1. Who is She?

*Show the picture of G. Stein by Picasso and ask them questions.*

1. Who is this?
2. Who is the author?
3. Where is this picture exhibited?
4. What influence did G.Stein and make on the art?
5. What do you know about P.Picasso?

### Answers:

1. Gertrude Stein
2. Pablo Picasso
3. Metropolitan Museum of Art, NY City, USA
4. In *The Guardian*, Jonathan Jones argued, "Ever since the Renaissance, the portrayal of women had been shaped by ideals

of beauty and constrained social roles. Picasso's *Portrait of Gertrude Stein* turns all that upside down. Stein has escaped from the confining categories with which western art previously ensnared women. She is neither old nor young, sexual nor submissive – her stone face makes her something new on Earth. She is in command of her identity.”

5. *Gertrude Stein* was an American novelist, poet, playwright, and art collector. Born in the Allegheny West neighborhood of Pittsburgh, and raised in Oakland, California, Stein moved to Paris in 1903, and made France her home for the remainder of her life.

*Pablo Picasso* was a Spanish painter, sculptor, printmaker, ceramicist, stage designer, poet and playwright who spent most of his adult life in France. Regarded as one of the most influential artists of the 20th century, he is known for co-founding the Cubist movement, the invention of constructed sculpture.

## **2A. Summary**

### Prologue: Analysis

Anderson originally planned to title his collection “The Book of the Grotesque” until the publisher suggested Winesburg, Ohio to which Anderson agreed. Still, the theme of the grotesque is the focus of his writing. The tone which is set forth in the prologue was established purposely by Anderson in order to lead the reader toward the type of mood he wanted to be adopted. His characters were flawed, all ineffectual and incomplete. His theory that their ruined being came from their collection of truth was an interesting philosophy about which he meant to make no pretenses. Anderson believed that one should keep separate the worlds of realism and fantasy. He did not believe that an author could not write about both or about the collision of these worlds but he feared that authors would become stuck on realism or naturalism and forget about the importance of dreams, idealism, surrealism, and fantasy.

Nevertheless, many have understood Anderson as a naturalistic writer, one of the earliest post World War I avant garde writers,

because of his exploration of the grotesque and of the failings of the modern man in modern society. In almost every story in *Winesburg, Ohio* the protagonist becomes engrossed in a moment. The moment is highly significant and pivotal in the life of the protagonist and appears as if it will spur him on to life changing action. However, it never does. The moment slips away and so does the vivacity of the figure which Anderson has chosen to highlight.

In this manner, we can better understand the character of the old writer established in the prologue, "The Book of the Grotesque." The old writer is inspired one night while thinking about the possibility of his having a heart attack. At this point, he experiences the thing inside of him which feels like a young woman. This image will strike the reader as quite bizarre but it is a rather creative way of describing the type of moments, or even personal quirks, to which Anderson will introduce us with his other characters. A young woman's most identifiable, albeit stereotypical, characteristic would be fertility and to create this image within the body of the old writer gives us a symbol of life within death. This is one of the Anderson's favorite themes. The moment of clarity which the old writer experiences allows him to give birth, in a sense, to the figures which he imagines and then sets to paper.

The following pages of the text, it is implied, document the clarifying moments in the lives of the figures he has conceived. The carpenter is the first example of a grotesque given by the narrator in the prologue, though the old writer comes glaringly close himself. The narrator justifies his escape from this form by pointing to the young thing which remains inside of the writer. We can thus determine that the grotesques will experience a clarifying moment similar to the old writer's which will then be extinguished. This attribute makes them grotesque: they have grasped a truth but cannot sustain it because they view it as an absolute. Similar to *Cane*, the collection of literature written by Jean Toomer four years after Anderson's text, each character's hope for truth and life



goes unfulfilled and works as a commentary on the disillusionment experienced by modern man combating the industrial materiality of society following World War I

### **2B Key to Test**

**1A, 2D, 3D, 4B, 5B, 6C, 7C, 8D,9D, 10C, 11B, 12C, 13A, 14A, 15A, 16D, 17D, 18C, 19B, 20C, 21D, 22D, 23A, 24D, 25B**

### **2C Main themes in Anderson's "Winesburgh, Ohio".**

#### **Life in death**

Most of the figures share the similar history of a failed passion in life, of some kind or another. Many are lonely introverts who struggle with a burning fire which still smolders inside of them. The moments described by the short stories are usually the moments when the passion tries to resurface but no longer has the strength. The stories are brief glimpses of people failing.

#### **The pastoral**

The narrator often employs a theme of mock sentimentality toward the old, colloquial farmland that Winesburgh represents as small town. More largely, it provides a background for examining the breakdown of the archetypal patterns of human existence: sacrifice, initiation, and rebirth.

#### **Failure of absolute truth**

Anderson believed that one should keep separate the worlds of realism and fantasy. He did not believe that an author could not write about both or about the collision of these worlds but he feared that authors would become stuck on realism or naturalism and forget about the importance of dreams, idealism, surrealism, and fantasy. Each of his figures grasped at least one truth as absolute and made it their mantra. The decision to base all of one's existence on an absolute truth transformed the figure into a grotesque and the truth into a lie.

#### **Rebellion against values dominating American culture**

The degeneration of communal bonds between people – sexual, familial, friendship, ritual modes of religion – was a common theme

first traced by Anderson and then by many of the next generation (Hemingway, Fitzgerald, T.S. Eliot). It originated after World War I because of a disillusionment toward a modern society which was materialistic and business/industry oriented. The senses of modern men were anesthetized and they lacked personal identity. The isolated human of modernity was unfit for the love of men or community.

### **Winesburgh as a microcosm of the universal**

The figures of Winesburgh were forced to handle issues and events which people universally underwent. Many common threads between man and between the self in relation to the world exist which the grotesque figures deal with in a manner to which any reader could relate. Winesburgh then becomes Any Town, USA and the characters symbolize flaws and struggles in the universal human experience. Winesburgh functions synecdochally for the typical human community.

### **3A Answers to questions**

The answers may be found in the text of a short story. The task is for students with poor language.

### **3B Literary analysis of the short story "Cat in the Rain"**

#### **1. Symbols (cat)**

Hemingway is an author who takes the material world very seriously. So before we get all crazy-analytical with things, stop and consider this for a second: that the cat in the rain is perhaps just a cringing, drippy, unhappy cat under a table.

Let's imagine this soaking wet cat for a minute. It has to be pretty pitiful. A horse or a dog in the rain is one thing, but there's something really wretched about a wet cat. It's basically trapped, too, beneath its little table-shelter in the plaza. The rain is pouring down so hard that it's trying to make itself as "tight" and small as possible to stay dry. As the American wife so perceptively says:

*"It isn't any fun to be a poor kitty out in the rain" (30).*

Hold up – did you catch that part where the cat was described as “tight”? A bit later in the story, Hemingway uses the same word to describe the way the wife feels around the padrone: “tight” Also with the silly quote above, we hear the wife sympathize with the cat. If we match this sympathetic statement alongside the shared adjective “tight,” we’d say we have enough evidence to consider the cat as a symbol for the wife – or at least for some aspect of her.

There’s something in the cat that the wife both wants and identifies with, which means that it’s a symbol that works in at least two ways. Think about the cat’s isolation, pitifulness, its lack of protection, and also the hostility of its surroundings.

All of these things remind us of the wife’s own situation with her husband. She, too, is in an environment that’s far from ideal, which explains why she might sympathize with the cat. The word that she uses in her statement about the kitty – “fun” – is also echoed later when she tells her husband that if she can’t “have any fun,” she should at least have a cat. When you’re dealing with a writer who is as choosy with his adjectives as Hemingway, the repetition of a word is a *big huge deal*.

So, if the wife identifies with the cat’s dire straits, what might she want from it? Well, think back to that adjective that they share: “tight.” The cat’s tightness and the “small, tight” feeling that the wife has before the padrone, are both instances of them being or feeling diminutive. It’s the protection of the table that makes the cat tighten up and the largeness of the padrone that causes this in the wife. The protectiveness and respectfulness she sees in the padrone makes the wife want to tighten and draw towards him. She’s experiencing her own sensitivity and vulnerability.

Amazing isn’t it? The wet kitty doesn’t get more than two sentences of face-time in the story, yet it’s important to our understanding of the wife in two completely different ways. And never will you feel the same about wet cats again ...

## 2. Setting: An Italian Seaside Town on a Rainy Day

This story is set in a small, coastal Italian village. This town may have been familiar to Hemingway, as he was stationed in Italy during World War I. The Great War happens to be tremendously present in this story, too. Remember the War Monument in the public garden? It's one of the things the wife sees from her perch at the window.

If you've ever been to Europe, you may have noticed that these sorts of monuments are in pretty much every town, commemorating the citizens of that particular town who were lost to the violence. The fact that the story was written in 1925 hints to us that the story must take place pretty near 1918, the year the war ended.

The sheer scope of World War I's tragedy and destruction across Europe was immense and unprecedented. It wiped out nearly an entire generation of young men and left the landscape scarred with trenches, craters from bombs, and half-populated towns. The fact that the war *was* over, however, also meant a period of relief and celebration amid the mourning. In the opening paragraph, Hemingway juxtaposes the painters and colors in the public garden with the war memorial. This is a pretty good representation of the dueling sorrow and celebration in the years following the armistice. The town in the story is on the seaside, too, which suggests it's as a place for vacationers, for people wanting to get away and forget.

Still, Hemingway doesn't set this story on your typical sunny day on vacation. The relentless rain and the way it envelops the whole scene – gardens, sea, square – conveys a feeling of imprisonment. No one's going out, there's no moving around, no distraction. Rainy days in vacation towns also have a more disappointing feeling to them than rainy days elsewhere. It sort of hints that things aren't what they're supposed to be, or they're not what people hoped for when they set out on holiday.

## 3. Genre: Short Story

“Cat in the Rain” is the epitome of its genre. It is slim, thoughtfully written, and full of more suggestions than it has words. You might think of it like a sculpture, where each sentence is three-dimensional – it carries has multiple meanings. There is nothing wasted in Hemingway’s descriptions or his dialogue. Each word earns its keep.

#### 4. Tone: Controlled

You might be hard-pressed to find a more controlled writer than Hemingway. The word “control” generally implies that there is something that needs to *be* controlled, right? There’s a conflict between restraint and rebellion present in this story, but Hemingway only suggests it. The husband and wife are at odds and discontent with one another, but they don’t talk about it. Instead, the tension lies in their *lack* of real interaction. There’s an unhappiness that they are studiously avoiding, but trapped as they are in their room on this rainy day, as each other’s only company and as the only Americans at the hotel, the awkwardness becomes pretty concentrated. Hemingway’s sentences, both in the dialogue and the descriptions, are terse. It’s so clipped that you know that there’s something being excluded.

### 3 C Literary analysis of the chapter

The Parisian literary and artistic crowd revered and feared Gertrude Stein’s judgments; her remarks could enhance or destroy a writer’s reputation. Ernest Hemingway portrays her as wary of anyone whose talent might threaten her own. For example, she praises Sherwood Anderson’s work after he has “cracked up” and is no longer a threat, and she won’t discuss James Joyce at all. (Anderson was an American writer, most famous for his portrait of small-town life in *Winesburg, Ohio*, published in 1919.) Hemingway shows how writers curry favor with Stein, who only speaks well of friends who review her work positively. He may even suspect she gave Ezra Pound a too-small chair on purpose to have a grievance against him when he breaks it.

Stein does, however, broaden Hemingway's literary world through introductions and recommendations. Hemingway encounters several new writers in this section. The English Marie Belloc Lowndes became famous for her psychological suspense novel *The Lodger*. Georges Simenon was a Belgian writer and former crime reporter who wrote mystery novels featuring the detective Jules Maigret. (In "Scott Fitzgerald," Hemingway mentions his fascination with the crime section of the French newspaper.) Janet Flanner, an American, was the famous long-term Paris correspondent for the *New Yorker* magazine.

The "lost generation" remark clearly resonates with Hemingway, at first because it makes him reflect on the war and then because it makes him angry. The young garage employee insulted for negligence was a veteran, someone with whom Hemingway shares a life-changing experience. Stein's hypocritical attitude toward Anderson seems like "egotism and mental laziness" to Hemingway. She never fought in the war, he thinks, and she has no right to call veterans "lost," which is an easy and false generalization. What redeems Stein for him is her championship of the arts. Her support of French poet Guillaume Apollinaire, an advocate for invention in poetry – and a World War I veteran who never recovered from a war wound – makes Hemingway think Stein is on the side of the Lost Generation after all. Hemingway identifies with veterans as well as with writers and poets. The war gave writers the sense not only of being lost but of having lost something, a characteristic Hemingway thinks applies to all generations.

Hemingway and Stein's relationship is simultaneously deeply serious and rather light-hearted. Both figures take themselves, their work, and the arts in general very seriously. At the same time, Stein's unusual way of thinking can be rather comic, which coheres with her preference for only wanting to talk about "strange and comic things." Much of Stein's advice to Hemingway seems to de-

liberately distort or subvert conventional ways of thinking (for example, when she tells him not to read Huxley because he is a “dead man”). Hemingway, meanwhile, seems to think in a more rational and practical way, as is made clear by his rules for writing

*“She did not like to hear really bad nor tragic things, but no one does, and having seen them I did not care to talk about them unless she wanted to know how the world was going. She wanted to know the gay part of how the world was going; never the real, never the bad.”*

Hemingway’s portrayal of Gertrude Stein suggests she is the product of contradictory attributes. She is a loyal and generous mentor to Hemingway, but seems to have a fickle and competitive attitude to other writers like Joyce and Pound. She prides herself on her taste in art and literature, but at times she appears to favor and disfavor particular writers at random. And while her entire life revolves around the production and critique of art, she often prefers to discuss artists as people rather than discussing their work.

*“She was angry at Ezra Pound because he had sat down too quickly on a small, fragile and, doubtless, uncomfortable chair, that it is quite possible he had been given on purpose, and had either cracked or broken it. That finished Ezra at 27 rue de Fleurus. That he was a great poet and a gentle and generous man and could have accommodated himself in a normal-size chair was not considered. The reasons for her dislike of Ezra, skillfully and maliciously put, were invented years later.”*

*“In the three or four years that we were good friends I can not remember Gertrude Stein ever speaking well of any writer who had not written favorably about her work or done something to advance her career except for Ronald Firbank and, later, Scott Fitzgerald. When I first met her she did not speak of Sherwood Anderson as a writer but spoke glowingly of him as a man and of his great, beautiful, warm Italian eyes and of his kindness and his charm. I did not*

*care about his great beautiful warm Italian eyes but I liked some of his short stories very much."*

The phrase "lost generation" has long been accepted as the definitive term to describe Hemingway and his peers; it is thus a surprising twist to learn that Gertrude Stein first heard it from an anonymous garage keeper. In the present, the term generally has positive connotations, as it describes a group of artists and writers who turned the trauma of the First World War into innovative acts of creation. However, it is clear that Hemingway is somewhat offended by Stein's use of the term. He seems to interpret "lost" to mean hopeless, aimless, and destructive. This passage emphasizes the fact that Hemingway is very sensitive to Stein's words, even though he dismisses them as "a lot of rot."

*"All of you young people who served in the war. You are a lost generation..."*

*"Really?" I said.*

*"You are," she insisted. "you have no respect for anything. You drink yourselves to death. . ."*

*"Was the young mechanic drunk?" I asked.*

*"Of course not."*

*"Have you ever seen me drunk?"*

*"No. But your friends are drunk."*

*"I've been drunk" I said. "But I don't come here drunk."*

*"Of course not. I didn't say that."*

*"The boy's patron was probably drunk by eleven o'clock in the morning." I said. "That's why he makes such lovely phrases".*

*"Don't argue with me, Hemingway," Miss Stein said. "It does no good at all. You're all a lost generation, exactly as the garage keeper said."*

**3D: Activity 2** *Compare the 3 translations and reveal the untranslated words. Make your own translation.*



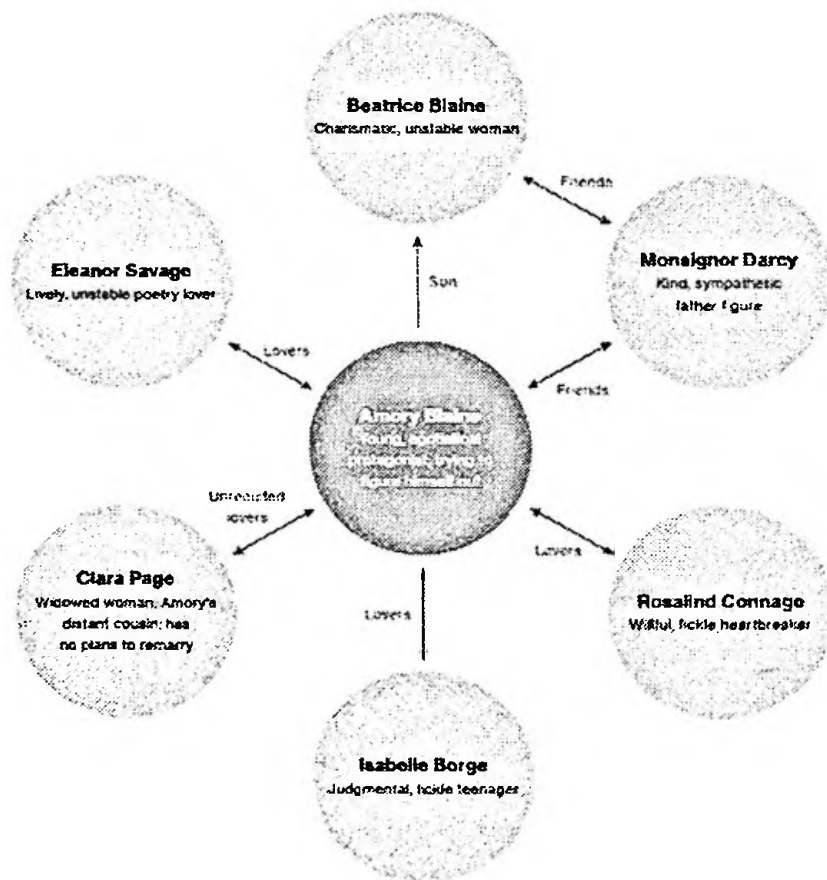
Ernest Hemingway's "The Old Man and the Sea" 1952

Golysheva E. Izakov V. "Старик и Море" 1960

G'ofurov I. "Chol va Dengiz" 1986

Other answers may vary because of the differences in students' opinions.

#### 4A The main heroes and their features.



### **Amory Blaine**

Amory Blaine, the son of a wealthy family, is introduced at the beginning of the novel as deeply influenced by his relationship with his mother, Beatrice: a charming, intelligent, but unstable woman. As a result, he considers himself an “aristocratic egotist,” acting with a self-involved superior attitude; the name Amory means “brave, powerful leader.” Amory has difficulty being liked by his peers and sustaining emotional relationships with girls. Despite his air of confidence, he hungers for social status and popularity and assumes whatever characteristics he believes will help him attain acceptance. At Princeton University, he eventually makes more friends and has many romantic partners, but he still fails to develop much emotional intimacy or self-awareness. Amory enlists as a soldier in World War I. After he returns, he suffers romantic heartbreak, the loss of his family’s wealth, and the death of his close friend and father figure, Monsignor Darcy. These events cause Amory to develop a somewhat more mature view of the world and his place in it.

### **Beatrice Blaine**

Beatrice, whose name means “blessing,” has a close and formative relationship with her son, Amory, in his early childhood, but they grow apart as he grows older, and she sends him away to be educated elsewhere. Their relationship influences the kinds of relationships Amory will have with women as he gets older; Beatrice can be fickle and dramatic, characteristics Amory’s lovers often share.

### **Monsignor Darcy**

Monsignor Darcy sees Amory as a reflection of himself, and considers Amory to be the son he never had. He offers Amory a great deal of guidance and understanding throughout his young adulthood, and is the person to whom Amory seems to be closest.

Amory takes his advice seriously and aims to impress him. Monsignor Darcy's death marks a turning point in Amory's view of himself and his place in the world.

### **Isabelle Borge**

Isabelle, whose name means "devoted to God," is Amory's first love, a girl who he knew from his schoolboy years and is reunited with during his first year at Princeton University. Isabelle is characterized by her judgmental attitude toward Amory. Their love affair is intense but short-lived. Amory is quick to realize he doesn't truly care for Isabelle, while she criticizes him for being egotistical.

### **Rosalind Connage**

Rosalind, whose name means "beautiful rose," seems to affect Amory in a way that none of his lovers before or after her do. Rather than see her as a mirror of himself, Amory feels true love and affection for her. Rosalind is a free-spirited young woman, but she ultimately marries for money, breaking Amory's heart in the process.

### **Eleanor Savage**

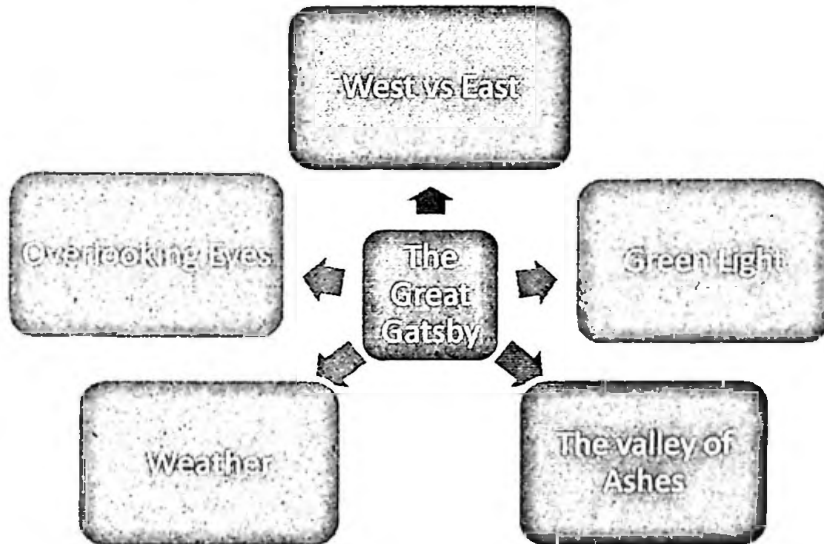
Although Amory seems incapable of loving Eleanor (whose name means "bright, shining one") as purely as he loved Rosalind, they are bonded by a shared love of poetry and literature. Yet their romance is also fleeting. Eleanor is high-spirited but ultimately proves dangerously unstable. Their magical summer romance ends when she threatens to ride her horse over a cliff. Amory finds himself ultimately repulsed by her in the same way he has been by other women in the past.

### **Clara Page**

Clara, whose name means "bright or clear," remains an unattainable woman in Amory's life because his charms fail to impress her and she rejects the possibility of a romance with or marriage to him. An intelligent woman, as well as a widow and a mother of two, she radiates empathy and maturity, characteristics the egotistical Amory lacks. Of all the women that Amory has loved, he realizes that she is the only one who truly sees him for who he is.

## 4B Symbolism in “The Great Gatsby”

Show students the video and presentation and ask them fill in the graphic organizer



### Activity 3 Make students get acquainted with 10 facts

*Give each pair 1 fact and ask them prepare it like news in an interesting way. Watch handout 2*

#### **The Great Gatsby | 10 Things You Didn't Know**

Published in 1925, F. Scott Fitzgerald's third novel, *The Great Gatsby*, provides a glimpse into American high society during the Jazz Age – a term the author himself coined. It's often called one of the great American novels, but it didn't start off that way.

*The Great Gatsby* received mediocre reviews and experienced lackluster sales in Fitzgerald's lifetime, and before his death at age 44, Fitzgerald believed his work would be forgotten. It wasn't until after his death that *The Great Gatsby* began to receive critical praise.

Since its publication, *The Great Gatsby* has sold more than 25 million copies worldwide and has inspired countless film adaptations and stage productions (including ballets and an opera) – and even a video game.

#### **4C Literary analysis of the short story *Last Decade*.**

This excellent and very short story gives an evocative portrayal of a man's loss of time. In just a few pages, we are introduced to a mystery and see it solved. In the process, both Orrison and the reader are taught to better appreciate their ability to experience the world around them.

The story gives a sensual lesson in the effects of alcohol, in emphasizing how much Trimble has lost in his decade of drunkenness. Orrison has several theories of Trimble's absence, but does not suspect the truth. Trimble appears to have been out of civilization completely, as the things he wishes to observe are stunningly normal. Trimble is an ordinary man, made extraordinary by his absence from his own consciousness.

Notable is Orrison's tact in not directly asking how Trimble spent the last decade. Much of the pacing and drama of the short story is gleaned from this tact, as Orrison speculates and alludes rather than prying into Trimble's affairs. To a modern reader, accustomed to a lower level of privacy in daily life, Orrison's unwillingness to question Trimble is even more remarkable.

The story is poignant when it becomes obvious that Trimble has seen and done some of the things he does with Orrison, but he has not experienced them. He inspires Orrison, and hopefully the reader, to appreciate more closely the detail and sensations of everyday life. Most notably, the sense of touch is highlighted in the story, which adds richness to the description beyond the obvious aural and visual detail.

"The Lost Decade" isn't one of F. Scott Fitzgerald's best short stories – but it may be one of his most poignant. It was published in

1939 one year before a heart attack killed him (his heart damaged by years of chronic alcoholism). "The Lost Decade" is short both in length and scope – it takes place in a couple of hours in New York City. This is unusual for Fitzgerald who had the rare gift of creating a sense of epic grandness with his short stories.

"The Lost Decade" is so small, even delicate, that it reads like Fitzgerald wrote it for himself, not a broader audience. But he sends a message here: that despite the outward appearance of sickness, shaken confidence, and a literary career looking like a wrecked automobile – that he was back. Unfortunately, the excesses of his youth caught up with his fragile heart and he died at the age of 44.

The story features two primary characters at opposite ends of the career spectrum. Orrison Brown is a young, Dartmouth graduate beginning a writing career as an entry level reporter at a weekly news magazine. He's the rookie stuck with all the busy work – from editing copy to playing call boy. Then there is Louis Trimble (a name that not only signifies the shaky standing of his reputation, but the shaky hands of a hard-core drinker). Trimble was once a somebody. We're told: "The name on his card, Louis Trimble, evoked some vague memory, but having nothing to start on, Orrison did not puzzle over it." A forgotten somebody.

Trimble faces the indignity of his former colleague, Brown's boss, pawing him off on the young editorial assistant. "Nobody knew this place like you did once," the boss tells Trimble in front of Brown. The boss adds that Trimble's been gone for a decade and feels "there're lots of things he hasn't seen." He tells Brown to take him out to an expansive lunch. Talk about a kick in the teeth.

Trimble is aloof, distracted as they stroll along the sidewalk. Brown can sense the man's alienation and wonders if he spent the last decade in jail or in an insane asylum. But even so, he can sense the remnants of greatness in Trimble. "Orrison attempted to con-

nect the name with Admiral Byrd's hideout at the South Pole or flyers lost in Brazilian jungles. He was, or had been, quite a fellow – that was obvious.

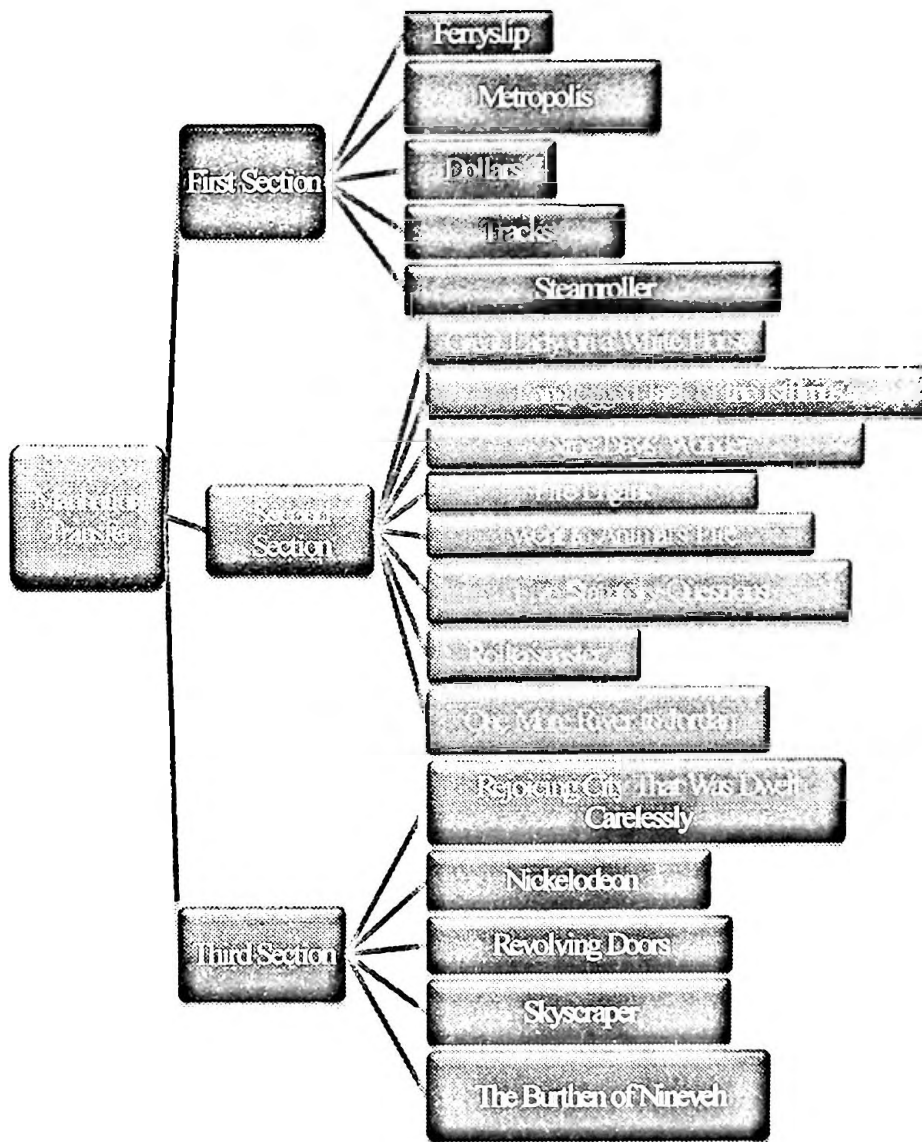
"They bypass the expensive restaurant, Trimble requesting a place with young people. A place where he can watch people, see the way they communicate. We now know that Trimble is an observer of human behavior, a chronicler. He notices the details and revels in them. We also find out that Trimble has been to this restaurant before – recently. When the waiter seems to recognize Trimble after they have eaten, Brown comments that ten years is a long time. Trimble slips that he ate in the place last May.

That's when it comes to roost for the young reporter. He realizes that Trimble hasn't been away physically, only mentally, incapacitated by his private demons. When they talk about a building Trimble designed, but has never seen before, he admits: "But I was taken drunk that year – every-which-way drunk. So I never saw it before now." Brown asks him if he wants to go inside and Trimble said he's been inside it many times, but "I've never seen it." Another reference to the alcoholic state he's been trapped in for a decade.

Brown and Trimble shake hands and depart. And here's where we get the glimmer of hope – Fitzgerald telling himself and us – that he's going to make it. Brown expects Trimble to dart into the nearest bar for a drink. "But there was nothing about him that suggested or ever had suggested drink. 'Jesus,' he said to himself. 'Drunk for ten years.'"

It's unfortunate for us all that Trimble, the fictional Fitzgerald, wasn't the real one.

**5A Fill in the graphic organizer with the structure of Manhattan Transfer by J. Dos Passos**





## **5B Analysis and summary of “Ferry Slip” chapter from “Manhattan Transfer”.**

A nurse carries a baby in a basket into a “big dry hot room with greenish distempered walls.”

Bud Korpenning, a young man looking for work, sits on the deck of a ferry coming into Manhattan. As soon as he is on land, he orders some food at a nearby lunchwagon. The man behind the counter suggests to Bud that he get a haircut and a shave if he wants to get a job in New York. “It’s looks that count in this city,” he explains.

Ed Thatcher, an accountant anticipating certification, waits nervously in a hospital while his wife Susie gives birth to their first child – Ellen. After the baby is born, Ed tries to calm down his delirious wife, who claims that the child is not hers and that the nurse has stolen her true baby.

A bearded man in a derby notices an advertisement on the window of a drugstore on Canal St. It is an image of a clean-shaven, proper-looking gentleman, accompanied by the text: “King C. Gillette” and “No Stopping No Honing.” The man buys a Gillette razor at the store, and at home gives himself a shave.

### **Activity 4 Main themes in “Manhattan Transfer”**

Divide students into 4 groups and distribute the Handouts 3. Each group will have 2 themes for explanation. Students should be instructed clearly. Each group consists of 10 students max, i.e. that each member of the group has to make his/her own contribution. One pair has to Find the appropriate quotes from the novel which prove their ideas, the second has to find suitable pictures for performance, third pair make the speech, the fourth reveals the key points, the fifth has to present.

### **Capitalism**

Perhaps more than anything else, *Manhattan Transfer* can be read as a fervent critique – and, in places, denunciation – of

American capitalism. Though Dos Passos would later renege on the more radical implications of this novel, and many of his other works of the time, in 1925 he was a full-fledged leftist, and here he lets out a cry of anger. From Blackhead's corruption to Gus McNeil's turning his back on the class of which he was once a part; from Bud Korpenning's inability to carve out a life for himself to Stan's demise under the pressure of too much wealth; from returning soldier Dutch Robertson's twenty years in prison for stealing money to Ed Thatcher's shattered hopes of reaching beyond what he perceives as his lower middle-class mediocrity, Dos Passos's novel is replete with examples of capitalism's excesses, crimes, and oversights – so much so that when Jimmy Herf finally calls it quits to his job and New York, one is likely to agree with his decision.

### Love

Most of the characters in the novel are searching, in one way or another, for love. In this respect, Ellen floats through the narrative, the object of desire of so many men, like a Hollywood screen siren – seemingly untouchable, statuesque, yet troubled and insecure within. She drives Goldweiser to offer her a career, Baldwin to pull out a gun, and Jimmy to pound on her door in desperation. Never does she seem to actively instigate any of this behavior; rather, it is an already existent need for love which finds in Ellen the perfect reflection. There is also Anna Cohen, dreaming of a life with Elmer; Pearline, running to her husband's defense; Florence, reminiscing about a youth spent with Jack; Emile, trying to stoke Madame Rigaud's jealousy so that she will love him; and countless other examples. Dos Passos suggests, through his writing, that what unifies the disparate characters of his vast tapestry is, above all else, a need to love and be loved – a need which, even for Ellen (who loses her one true love to a deadly fire), is seldom satisfied.

## War

World War I obviously plays a major role in *Manhattan Transfer*, just as it deeply marked Dos Passos's own life. That said, we remain confined to New York. We never see the carnage of the war firsthand. Nor do we observe the experience of the shellshocked veteran, an experience which Virginia Woolf treats in detail in *Mrs. Dalloway*, another seminal work in which the Great War looms in the distance. The returning soldiers in Dos Passos's novel are not so much haunted by memories of the war – indeed, James Merivale makes a habit of calling it “a great war while it lasted” – as dismayed at their homecoming. Jobs remain scarce; the gap between rich and poor has not been bridged by a war that is often interpreted as having spelt the death-knell for aristocracy. In many ways, New York *remains* a feudal society, an aristocracy of capitalism, and the war continues – as Elmer argues to Anna in the ice cream shop. The battle that really matters is not between nations but between classes.

## The Press

When one considers just how many major historical events are communicated through newspaper headlines in *Manhattan Transfer* – such as the assassination of the Archduke Franz Ferdinand and the economic depression following the War (a small panic which helped pave the way for the Great Depression years later) – it becomes clear that the issue of the press and its role in society is one very important to Dos Passos. Not coincidentally, Jimmy Herf is a journalist himself, one who finds increasing difficulty in publishing his leftist-leaning articles. Newspapers are one of the ways in which characters in the novel and inhabitants of the city are connected: Jimmy sees Ellen's photo in the paper Joe Harland drops and is lost in reverie for a moment; Dutch Robertson reads of a successful hold-up in a journal, while Jimmy later reads of Dutch's arrest in another; James Merivale's narrative meets Phineas Black-

head's when the former reads of the latter's financial scandal. Just as Dos Passos uses words to paint his portrait of New York, the text of the various newspapers – *The Wall Street Journal* and *The Times* figure most prominently – creates a conglomerate network that connects one moment to another, unifying the characters, historical events, and subplots into a cohesive whole. Language spans time and space in Dos Passos's world, and the printed word offers the means by which the totality of a complex universe can be perceived and perhaps understood.

### **Death**

Two major deaths punctuate *Manhattan Transfer*, and they are both suicides: Bud's and Stan's. Paired together, these deaths point to a larger tragedy. New York, in its heedless rush toward modernization, leaves scores of victims, casualties of a war without a name – a war that, in Dos Passos' writing, seems even more devastating than World War I. Stan's death prefigures Anna Cohen's near-fatal accident, just as Uncle Jeff's deadly case of influenza echoes Lily Herf's stroke. One need only point to the numerous instances of tenement buildings set afire, car crashes, and reports of murders to argue that death occupies a central position in Dos Passos's vision of New York – sometimes hovering in the dark, as the young Ellen and Martin imagine it when alone in their beds at night, and other times leaping into the foreground and claiming yet another victim.

### **The Stage**

It is not insignificant that so much of *Manhattan Transfer* deals with the theater and the lives of its performers. Cassandra, Nevada, Ruth, Ellen, and Goldweiser all have ties to the stage. Like journalism, the field itself seems to function as a metaphor for larger societal issues. The way Dos Passos often describes it, New York is a kind of stage, showered with various colors, pools of light and pits of darkness, in which the skyscrapers and bridges often seem more like painted backdrops than edifices of stone. There is indeed

a phantasmagoric quality to the writing, rendering the great city a dreamy, fantastical entity – a wintry kingdom to Ellen's young, vivid imagination and a nightmarish cesspool of crime, poverty, and desperation in later years. The theater is a site of illusions, and thus offers both an escape from and an amplification of the reality of New York.

### **Time**

Dos Passos's narrative spans a considerable stretch of time. Early passages offer glimmers of the pre-twentieth-century city; soon enough, the Gilded Age and the era of the skyscrapers and the movie hall are in full swing; World War I appears on the stage, ushering in Prohibition and the Jazz Age, the time at which Dos Passos wrote the book. History is often compressed into telling moments; in other instances, time is suspended, as when Phil Sandbourne sees the girl in the cab or Jimmy sees Ellen's photo in the paper. Dos Passos bends and plays with time at will, projecting his characters' emotions and his own political convictions onto the fabric of his (hi)story.

### **The City**

The city is a character in itself, perhaps the hero of Dos Passos's novel – though by necessity a *tragic* hero. We never leave New York or its environs. World War I occurs offstage; Jimmy and Ellen's marriage is skipped. The novel more or less begins with Bud entering the city. It ends with Jimmy leaving it. The last line, "Pretty far," directs our attention beyond New York's bounds and the end of the narrative, to a world outside the island – a world which Dos Passos would later exhaustively describe in his great *U.S.A.* trilogy.

**Handout 1**



## Handout 2

1. Fitzgerald rewrote parts of the novel to suit the cover artwork.

The iconic original book cover for *The Great Gatsby* – two sad eyes and bright red lips floating in the night sky above a cityscape – was designed before the manuscript was finished. The artwork inspired F. Scott Fitzgerald so much that he rewrote parts of the novel to better suit the artwork. For example, the description of Daisy as the “girl whose disembodied face floated along the dark cornices and blinding signs” of New York seems awfully reminiscent of the cover.

2. “The Great Gatsby” was a commercial flop in Fitzgerald’s lifetime.

In addition to its lackluster reviews, “The Great Gatsby” sold only 21,000 copies in its first year – less than half the first-year sales for his previous books. It did not achieve commercial success or wide critical acclaim until after Fitzgerald’s death in 1940. By 1960 it was selling 50,000 copies each year.

3. Fitzgerald walked out of the theater when watching the first movie version.

The first movie adaptation of “The Great Gatsby” was released in 1926, and F. Scott and Zelda Fitzgerald were unimpressed. Zelda wrote in a letter to their daughter: “We saw ‘The Great Gatsby’ in the movies. It’s ROTTEN and awful and terrible and we left.”

4. The character Daisy Buchanan was based on Fitzgerald’s first love.

Daisy Buchanan was based on F. Scott Fitzgerald’s first love, Ginevra King. King was a wealthy debutante whom Fitzgerald dated from 1915 to 1917, when he was 18 to 20 and a student at Princeton University. One of his journal entries in January 1915 read simply: “Met Ginevra.” King broke Fitzgerald’s heart by spurning him and marrying a rich man.

5. The name Jordan Baker was designed to make you think fast.

Jordan Baker, Daisy’s friend in “The Great Gatsby”, was named after two of the biggest car companies of the 1920s, the Jordan Motor Car Company and the Baker Motor Vehicle, as a play on her free spirit and “fast” reputation.

6. F. Scott Fitzgerald wasn’t the only successful writer in the family.

F. Scott Fitzgerald was actually named after his second cousin, Francis Scott Key. Key didn’t write novels, but he did write the lyrics to a pretty famous song, “The Star-Spangled Banner,” that went on to become the national anthem of the United States.

7. Hunter S. Thompson liked to retype pages from “The Great Gatsby”. The famous “gonzo journalist” Hunter S. Thompson apparently would type out pages from “The Great Gatsby” “just to get the feeling of what it was like to write that way.” He also said that “The Great Gatsby” was continually on his mind while he was working on Fear and Loathing in Las Vegas.

8. Fitzgerald was a terrible speller. All of Fitzgerald’s friends knew he was a poor student and a horrible speller. In fact, when he showed a draft of one of his early novels to his Princeton classmate, Edmund Wilson, Wilson called it, “one of the most illiterate books of any merit ever published.”

9. 123,000 copies of “The Great Gatsby” were sent to World War II soldiers. During World War II, a group of publishers, editors, and librarians in New York decided that American soldiers serving abroad needed something to read. They chose several novels, including “The Great Gatsby”, to be “Armed Services Editions” and sent more than a million copies – including 123,000 copies of The Great Gatsby – to sailors and soldiers overseas.

10. Fitzgerald kept a diary that spanned his entire life. In a large, leather-bound binder, Fitzgerald kept a detailed account of his career ... and his entire life. He documented month-by-month accounts of what he did and who he met – complete with summaries and section titles. He even documented his first word as a tot: up.

**Handout 3**  
**CAPITALISM**  
**LOVE**  
**WAR**  
**THE PRESS**  
**DEATH**  
**THE STAGE**  
**TIME**  
**THE CITY**



# Unit 8

## Lesson Plan

**Course title:** American literature

**Theme:** Harlem Renaissance and Great Depression period

**Level:** B1 and B2

**Time:** 60 min

**Materials:** Laptop, Worksheets, Marker or chalk, sheets of paper, handouts, cards, student's book

**Aim:** To make students get acquainted with the literary features of Harlem Renaissance and Great Depression period in American literature

**Objectives:**

- to study the specific features of “Harlem Renaissance” literature and learn how to reveal them,
- to make students get acquainted with important writers of Great Depression period as Z.N. Hurston , W.E.B. Du Bois, J. Steinbeck, E. Caldwell and their works
- to explain the notion of the *great depression period* in literature of the USA

Task/ Activity	Procedure	Objectives	Mode of interaction	Time	Materials
Pre-teach Warm-up activity 1	Work with a whole group: Harlem	Pre-teaching: To make students memorize what is Harlem	Brain-storming	5 min	Projector, laptop, blackboard, markers, pencils
Video	Perform a video speech of Martin Luther King and make students fill in the table in ex 1A	To enlarge knowledge of speech art literature and its features	Group work	10 min	Projector Laptop, Students' book

Activity 2	Context of the poem	To make students understand how to reveal the context in the poem	Pair work	10 min	Student's book, whiteboard, marker, Projector
Presentation	Student shows the presentation about "Their Eyes Were Watching God"	To analyze the performed presentation	Groupwork	5 min	Projector Laptop
Activity 3	Writing (ex 6c)	To make students write an opinion essay 200 words limit	individual	10 min	Student's book
Summarizing	Ask some questions to consolidate the topic.	To check how the information was learnt	Individual	3 min	
Homework	Get ready for the theme "Literature written after WWII"	To search information for self-study	Individual	-	-

*Before the lesson started, a teacher puts the videos and audios connected with Jazz Age and Great Depression*

### **1A. Answers**

*Put the video "I have a dream" speech by M.L. King Jr. for students and let them make its analysis. (ex 1a)*

Anaphora (repeating words at the beginning of neighbouring clauses) is a commonly used rhetorical device. Repeating the words twice sets the pattern, and further repetitions emphasize the pattern and increase the rhetorical effect.

"*I have a dream*" is repeated in eight successive sentences, and is one of the most often cited examples of anaphora in modern rhetoric. But this is just one of eight occurrences of anaphora in this speech. By order of introduction, here are the key phrases:

- "*One hundred years later...*" [paragraph 3]
- "*Now is the time...*" [paragraph 6]

- “*We must...*” [paragraph 8]
- “*We can never (cannot) be satisfied...*” [paragraph 13]
- “*Go back to...*” [paragraph 14]
- “*I Have a Dream...*” [paragraphs 16 through 24]
- “*With this faith, ...*” [paragraph 26]
- “*Let freedom ring (from) ...*” [paragraphs 27 through 41]

**Read those repeated phrases in sequence.** Even in the absence of the remainder of the speech, these key phrases tell much of *King’s story*. Emphasis through repetition makes these phrases more memorable, and, by extension, make *King’s story* more memorable.

Repetition in forms like anaphora is quite *obvious*, but there are more *subtle* ways to use repetition as well. One way is to repeat key “theme” words throughout the body of your speech.

If you count the frequency of words used in King’s “I Have a Dream”, very interesting patterns emerge. The most commonly used noun is *freedom*, which is used **twenty times** in the speech. This makes sense, since freedom is one of the **primary themes** of the speech.

Other key themes? Consider these commonly repeated words:

- freedom (20 times)
- we (30 times), our (17 times), you (8 times)
- nation (10 times), america (5 times), american (4 times)
- justice (8 times) and injustice (3 times)
- dream (11 times)

“I Have a Dream” can be summarized in the view below, which associates the size of the word with its frequency.

Evoking historic and literary references is a powerful speech-writing technique which can be executed explicitly (a direct quotation) or implicitly (allusion).

You can improve the credibility of your arguments by referring to the (appropriate) words of credible speakers/writers in your speech. Consider the allusions used by Martin Luther King Jr.:

- *“Five score years ago...”* [paragraph 2] refers to Lincoln’s famous Gettysburg Address speech which began *“Four score and seven years ago...”* This allusion is particularly poignant given that King was speaking in front of the Lincoln Memorial.

- *“Life, Liberty, and the Pursuit of Happiness”* [and the rest of paragraph 4] is a reference to the United States Declaration of Independence.

- Numerous Biblical allusions provide the moral basis for King’s arguments:

- *“It came as a joyous daybreak to end the long night of their captivity.”* [paragraph 2] alludes to Psalms 30:5 *“For his anger is but for a moment; his favor is for a lifetime. Weeping may linger for the night, but joy comes with the morning.”*

- *“Let us not seek to satisfy our thirst for freedom by drinking from the cup of bitterness and hatred.”* [paragraph 8] evokes Jeremiah 2:13 *“for my people have committed two evils: they have forsaken me, the fountain of living water, and dug out cisterns for themselves, cracked cisterns that can hold no water.”*

- Other biblical allusions from King’s “I Have a Dream” speech:

- *No, no, we are not satisfied, and we will not be satisfied until justice rolls down like waters, and righteousness like a mighty stream.*

- Amos 5:24 *“But let judgment run down as waters, and righteousness as a mighty stream.”*

- *I have a dream that one day every valley shall be exalted, and every hill and mountain shall be made low, the rough places will be made plain, and the crooked places will be made straight; and the glory of the Lord shall be revealed and all flesh shall see it together.*

- Isaiah 40:4-5 *“Every valley shall be exalted, and every mountain and hill shall be made low: and the crooked shall be made*

straight, and the rough places plain: and the glory of the LORD shall be revealed, and all flesh shall see it together: for the mouth of the LORD hath spoken it.”

- ***It came as a joyous daybreak to end the long night of their captivity.***

- Psalm 30:5 “... weeping may endure for a night, but joy cometh in the morning.”

- ***And when this happens, . . . we will be able to speed up that day when all of God’s children, black men and white men, Jews and Gentiles, Protestants and Catholics, will be able to join hands and sing in the words of the old Negro spiritual:***

- Galatians 3:28 “There is neither Jew nor Greek, there is neither bond nor free, there is neither male nor female: for ye are all one in Christ Jesus.”

Your speech is greatly improved when you provide specific examples which illustrate your logical (and perhaps theoretical) arguments.

One way that Martin Luther King Jr. accomplishes this is to make numerous geographic references throughout the speech:

- Mississippi, New York [paragraph 13]
- Mississippi, Alabama, South Carolina, Georgia, Louisiana [14]
- Georgia [18]
- Mississippi [19]
- Alabama [22]
- New Hampshire [32], New York [33], Pennsylvania [34], Colorado [35], California [36], Georgia [37], Tennessee [38], Mississippi [39]

Note that Mississippi is mentioned on four separate occasions. This is not accidental; mentioning Mississippi would evoke some of the strongest emotions and images for his audience.

Additionally, King uses relatively generic geographic references to make his message more inclusive:

- *“slums and ghettos of our northern cities”* [paragraph 14]
- *“the South”* [25]
- *“From every mountainside”* [40]
- *“from every village and every hamlet”* [41]

Metaphors allow you to associate your speech concepts with concrete images and emotions.

To highlight the contrast between two abstract concepts, consider associating them with contrasting concrete metaphors. For example, to contrast segregation with racial justice, King evokes the contrasting metaphors of dark and desolate valley (of segregation) and sunlit path (of racial justice.)

- *“joyous daybreak to end the long night of their captivity”* [paragraph 2]

- *“the Negro lives on a lonely island of poverty in the midst of a vast ocean of material prosperity”* [3]

- *“rise from the dark and desolate valley of segregation to the sunlit path of racial justice”* [6]

- *“This sweltering summer of the Negro’s legitimate discontent will not pass until there is an invigorating autumn of freedom and equality.”* [7]

- *“sweltering with the heat of oppression, will be transformed into an oasis of freedom and justice.”* [19]

### **Speech with transcription**

[1] I am happy to join with you today in what will go down in history as the greatest demonstration for freedom in the history of our nation.

[2] **Five score years ago**, a great American, in whose symbolic shadow we stand today, signed the Emancipation Proclamation. This momentous decree came as a great beacon light of hope to millions of Negro slaves who had been seared in the flames of withering injustice. It came as a joyous daybreak to end the long night of their captivity.

[3] But **one hundred years later**, the Negro still is not free. **One hundred years later**, the life of the Negro is still sadly crippled by the manacles of segregation and the chains of discrimination. **One hundred years later**, the Negro lives on a lonely island of poverty in the midst of a vast ocean of material prosperity. **One hundred years later**, the Negro is still languished in the corners of American society and finds himself an exile in his own land. And so we've come here today to dramatize a shameful condition.

[4] In a sense we've come to our nation's capital to cash a check. When the architects of our republic wrote the magnificent words of the Constitution and the Declaration of Independence, they were signing a promissory note to which every American was to fall heir. This note was a promise that all men, yes, black men as well as white men, would be guaranteed the "unalienable Rights" of "Life, Liberty and the pursuit of Happiness." It is obvious today that America has defaulted on this promissory note, insofar as her citizens of color are concerned. Instead of honoring this sacred obligation, America has given the Negro people a bad check, a check which has come back marked "insufficient funds."

[5] But we refuse to believe that the bank of justice is bankrupt. We refuse to believe that there are insufficient funds in the great vaults of opportunity of this nation. And so, we've come to cash this check, a check that will give us upon demand the riches of freedom and the security of justice.

[6] We have also come to this hallowed spot to remind America of the fierce urgency of Now. This is no time to engage in the luxury of cooling off or to take the tranquilizing drug of gradualism. **Now is the time** to make real the promises of democracy. **Now is the time** to rise from the dark and desolate valley of segregation to the sunlit path of racial justice. **Now is the time** to lift our nation from the quicksands of racial injustice to the solid rock of brotherhood. **Now is the time** to make justice a reality for all of God's children.

[7] It would be fatal for the nation to overlook the urgency of the moment. This sweltering summer of the Negro's legitimate discontent will not pass until there is an invigorating autumn of freedom and equality. **Nineteen sixty-three is not an end, but a beginning.** And those who hope that the Negro needed to blow off steam and will now be content will have a rude awakening if the nation returns to business as usual. And there will be neither rest nor tranquility in America until the Negro is granted his citizenship rights. The whirlwinds of revolt will continue to shake the foundations of our nation until the bright day of justice emerges.

[8] But there is something that I must say to my people, who stand on the warm threshold which leads into the palace of justice: In the process of gaining our rightful place, **we must** not be guilty of wrongful deeds. Let us not seek to satisfy our thirst for freedom by drinking from the cup of bitterness and hatred. **We must** forever conduct our struggle on the high plane of dignity and discipline. **We must** not allow our creative protest to degenerate into physical violence. Again and again, **we must** rise to the majestic heights of meeting physical force with soul force.

[9] The marvelous new militancy which has engulfed the Negro community must not lead us to a distrust of all white people, for many of our white brothers, as evidenced by their presence here today, have come to realize that their destiny is tied up with our destiny. And they have come to realize that their freedom is inextricably bound to our freedom.

[10] We cannot walk alone.

[11] And as we walk, we must make the pledge that we shall always march ahead.

[12] We cannot turn back.

[13] There are those who are asking the devotees of civil rights, "When will you be satisfied?" **We can never be satisfied** as long as the Negro is the victim of the unspeakable horrors of police brutality.



**We can never be satisfied** as long as our bodies, heavy with the fatigue of travel, cannot gain lodging in the motels of the highways and the hotels of the cities. **We cannot be satisfied** as long as the negro's basic mobility is from a smaller ghetto to a larger one. **We can never be satisfied** as long as our children are stripped of their self-hood and robbed of their dignity by signs stating: "For Whites Only." **We cannot be satisfied** as long as a Negro in Mississippi cannot vote and a Negro in New York believes he has nothing for which to vote. No, no, **we are not satisfied, and we will not be satisfied** until "justice rolls down like waters, and righteousness like a mighty stream."

[14] I am not unmindful that some of you have come here out of great trials and tribulations. Some of you have come fresh from narrow jail cells. And some of you have come from areas where your quest – quest for freedom left you battered by the storms of persecution and staggered by the winds of police brutality. You have been the veterans of creative suffering. Continue to work with the faith that unearned suffering is redemptive. **Go back to Mississippi, go back to Alabama, go back to South Carolina, go back to Georgia, go back to Louisiana, go back to the slums and ghettos of our northern cities,** knowing that somehow this situation can and will be changed.

[15] Let us not wallow in the valley of despair, I say to you today, my friends.

[16] And so even though we face the difficulties of today and tomorrow, **I still have a dream.** It is a dream deeply rooted in the American dream.

[17] **I have a dream** that one day this nation will rise up and live out the true meaning of its creed: "We hold these truths to be self-evident, that all men are created equal."

[18] **I have a dream** that one day on the red hills of Georgia, the sons of former slaves and the sons of former slave owners will be able to sit down together at the table of brotherhood.

[19] **I have a dream** that one day even the state of Mississippi, a state sweltering with the heat of injustice, sweltering with the heat of oppression, will be transformed into an oasis of freedom and justice.

[20] **I have a dream** that my four little children will one day live in a nation where they will not be judged by the color of their skin but by the content of their character.

[21] **I have a dream** today!

[22] **I have a dream** that one day, down in Alabama, with its vicious racists, with its governor having his lips dripping with the words of “interposition” and “nullification” – one day right there in Alabama little black boys and black girls will be able to join hands with little white boys and white girls as sisters and brothers.

[23] **I have a dream** today!

[24] **I have a dream** that one day every valley shall be exalted, and every hill and mountain shall be made low, the rough places will be made plain, and the crooked places will be made straight; “and the glory of the Lord shall be revealed and all flesh shall see it together.”

[25] This is our hope, and this is the faith that I go back to the South with.

[26] **With this faith**, we will be able to hew out of the mountain of despair a stone of hope. **With this faith**, we will be able to transform the jangling discords of our nation into a beautiful symphony of brotherhood. **With this faith**, we will be able to work together, to pray together, to struggle together, to go to jail together, to stand up for freedom together, knowing that we will be free one day.

[27] And this will be the day – this will be the day when all of God’s children will be able to sing with new meaning:

[28] My country ’tis of thee, sweet land of liberty, of thee I sing.

[29] Land where my fathers died, land of the Pilgrim’s pride,

[30] From every mountainside, **let freedom ring!**

[31] And if America is to be a great nation, this must become true.

[32] And so **let freedom ring** from the prodigious hilltops of New Hampshire.

[33] **Let freedom ring** from the mighty mountains of New York.

[34] **Let freedom ring** from the heightening Alleghenies of Pennsylvania.

[35] **Let freedom ring** from the snow-capped Rockies of Colorado.

[36] **Let freedom ring** from the curvaceous slopes of California.

[37] But not only that. **Let freedom ring** from Stone Mountain of Georgia.

[38] **Let freedom ring** from Lookout Mountain of Tennessee.

[39] **Let freedom ring** from every hill and molehill of Mississippi.

[40] From every mountainside, **let freedom ring**.

[41] And when this happens, when we allow **freedom ring**, **when we let it ring** from every village and every hamlet, from every state and every city, we will be able to speed up that day when all of God's children, black men and white men, Jews and Gentiles, Protestants and Catholics, will be able to join hands and sing in the words of the old Negro spiritual:

[42] Free at last! Free at last!

[43] Thank God Almighty, we are free at last!

## **2A. Poem Analysis**

### **The Negro Mother Summary**

"The Negro Mother" is the title poem in the collection of poetry that Hughes wrote to reach the masses of black people. The twenty-page book and the poem were such an instant success that Hughes told his friend Carl Van Vechten that in Birmingham, Alabama, the book "sold like reefers on 131st Street."

The voice in the poem is that of the black mothers through the ages. In the opening line, the narrator addresses her children. In the narrative that follows, “the Negro mother” depicts the capture and hardship of black slaves and speaks of the will to endure that kept them going. The voice of the Negro mother urges the children to transform the future so that they may live in dignity and freedom from white oppression.

The poem, often referred to as a heritage poem, is highly lyrical, employing both a regular rhyme scheme (couplets) and meter. It was Hughes’s intention, he said, that the poems be pleasant to recite and easy to remember. “The Negro Mother” and the success of the volume show how keenly in tune Hughes was with his audience.

### **2B Comparative Analysis**

In “I, Too,” Langston Hughes is obviously in conversation with the earlier poem, Walt Whitman’s “I Hear America Singing.” Both poems explore the idea of American identity – who and what is an American? What characterizes the people of this nation? The two poets, however, reach somewhat different conclusions in response to these questions.

Whitman is known as the quintessential American poet, in part due to poems like this one. Whitman’s “Song of Myself” positions the individual at the center, and the individual (at least Whitman as the individual) is a multi-faceted, inclusive being. In “I Hear America Singing,” Whitman refers to “the varied carols” of different workers (“mechanics” [2]), “the carpenter” [3], “the mason” [4], “the boatman” and “the deckman” [5], “the shoemaker” and “the hatter” [6], “the wood-cutter” and “the ploughboy” [7]). Whitman includes workers of both genders, listing “the mother,” “the young wife at work,” and “the girl sewing or washing” in line 8. These Americans at work are “singing what belongs to him or her and to none else,” according to line 9. Whitman identifies each person with his or her task; the work is what defines the person here. He then

briefly mentions “the party of young fellows” at night, presumably after work, who also sing “strong melodious songs” (11-12). Whitman’s various examples seem to be meant to cover many professions and both genders. The lines of Whitman’s poem are long and full of descriptive detail. There is no rhyme scheme or attempt to break lines into stanzas. The poem flows freely, a stylistic reflection of Whitman’s central theme – the freedom of the individual.

Hughes’s “I, Too,” however, seeks to point out at least one blind spot in Whitman’s ideal vision of America. Hughes begins by saying, “I, too, sing America,” which is an immediately recognizable allusion to Whitman’s poem and also implies that Whitman did not speak for Hughes. As Hughes’s poem progresses, the speaker describes himself as “the darker brother” (2). Here, in claiming a voice for “the darker brother,” Hughes suggests that this segment of the American population was not covered in Whitman’s vision. Hughes’s speaker does not believe he was spoken for in “I Hear America Singing” and must now speak up for himself. The speaker refers to being sent “to eat in the kitchen,” a form of racial segregation. Despite the shame implicit in such an order, Hughes’s speaker sees his time in the kitchen as a time to prepare (“I laugh,/ And eat well,/ And grow strong” [5-7]) for “Tomorrow” (8). Hughes’s speaker recognizes his current oppression but intends to overcome it in the future. He envisions not the present, as Whitman does, but a better future, one in which “Nobody’ll dare/ Say to me, ‘Eat in the kitchen,’” (11-13). The speaker further argues that it is not he who will be ashamed but those who oppressed him, once they “see how beautiful [he is]” (16). In the final line of the poem, Hughes revises slightly the phrasing of the opening line: “I, too, am America” (18). This simple change of verb, from “sing” to “am” expands Hughes’s vision to a more inclusive one, one that more strongly asserts his identity as an American. Stylistically, Hughes’s poem is strikingly different than Whitman’s. The lines are short and are read in a stac-

cato style. There are more stops and starts, and the rhythm is more abrupt (not free-flowing like Whitman's). Hughes's speaker's vision is, perhaps, as ambitious as Whitman's, but he is more realistic and he makes his point with fewer words. This choice reflects the content of the poem in the sense that the speaker, in the present at least, is not permitted the freedom to speak, to sing, or to be in the way that Whitman's speaker is.

While both poems meditate on the American identity, different historical contexts and different facets of identity (namely, race) result in different ideas about who is an American. Whitman's vision is broad, and Hughes's is more specific; Hughes's poem suggests, though, that even in its broadness, Whitman's vision is limited.

The most striking difference in these two poems is the contrast between Whitman's expansive sense of inclusiveness and Hughes' sense of isolation and exclusion.

While Hughes' poem depicts a situation where near-future will allow for greater inclusion when "Nobody'll dare/Say to me,/"Eat in the kitchen," the poem's essential commentary is one of current exclusion. The narrator portrays a social divide and social policy of discrimination.

Whitman's poem, arguably, depicts the same America yet Whitman's approach and intention is rather contrary to that of Langston Hughes in "I, Too, Sing America."

In "I Hear America Singing," Whitman recognizes the differences between various types of people in America, noting that the voices he hears are "[e]ach singing what belongs to him or her and to none else," yet the ethos of the poem is one of social togetherness and inclusion. Despite difference, America stands as a single tapestry of peoples for Whitman.

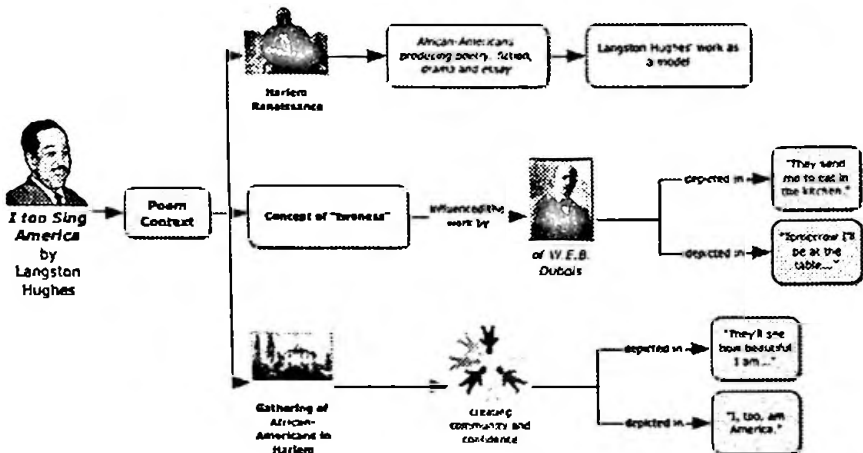
There is no bitterness in Whitman's poem, but instead an energized, embracing emotion that might be characterized as joy. Hughes' poem is humorous, but only in an ironic way. He too cele-

brates a beauty, but his central effort is not to depict that beauty (as it is for Whitman in his poem).

The central effort in Hughes' poem is to articulate the emotional results of the social divide (bitterness and resentment and frustrated pride), even as he looks to a promise of improvement and of increased respect in the future.

### Activity 1

Make students reveal the context in "I, too" by L. Hughes.



*While this activity a teacher explains students what does "CONTEXT OF THE POEM" is.*

#### Definition of Context

Context is the background, environment, setting, framework, or surroundings of events or occurrences. Simply, context means circumstances forming a background of an event, idea or statement, in such a way as to enable readers to understand the narrative or a literary piece. It is necessary in writing to provide information, new concepts, and words to develop thoughts.

Whenever writers use a quote or a fact from some source, it becomes necessary to provide their readers some information about the source, to give context to its use. This piece of information is called context. Context illuminates the meaning and relevance of the text, and may be something cultural, historical, social, or political.

#### Function of a context

Context is all about providing a background or picture of the situation, and of who is involved. Context is an essential part of a literary text, which helps to engage the audience. If writers ignore context, they may overlook a critical aspect of the story's intent. Without context, readers may not see the true picture of a literary work. Context helps readers understand the cultural, social, philosophical, and political ideas and movements prevalent in society at the time of the writing.

#### **3A Answers to questions**

*The answers may be found in the text of the chapter.*

1. Tea Cake thinks that the guards wouldn't bother him because he had money in his pocket and couldn't be mistaken for a tramp.

2. The white men call him Jim.

3. Tea Cake meets up with Stew Beef, Ed Dockery, Sop-de-Bottom, 'Lias, Coodemay, Bootyny, and Motor Boat when he returns to the Everglades. He also finds out that Sterrett died in the flood.

4. Tea Cake is so sick that he refuses a big pot of baked beans from Janie.

5. Janie meets Sop-de-Bottom and Dockery along the road as she goes to see the doctor.

6. There was no serum in Palm Beach, but the doctor has already wired Miami for the medicine.

7. Tea Cake wants to keep an eye on Janie.



8. Janie thanks him for giving her the chance to love somebody.

9. Janie is not afraid of death, but she is afraid of being found guilty of murder, because that would mean that no one believed that she loved Tea Cake.

10. The other workers tried to hurt her because they loved Tea Cake so much.

#### Analysis

In the wake of the flood, everything seems more or less fine. There are bed bugs in the room Tea Cake and Janie have rented, and they squabble over whether or not to head back upstate, but they appear healthy, at least, and that's something. Tea Cake is recruited to help clear up the debris left behind by the storm. He's told to check if the bodies are white or black before dumping them in a communal grave. Officials are making coffins for the white people, it seems. Tea Cake hates this job and convinces Janie to return to the muck.

When they arrive, they find out that many of their friends survived the hurricane. Things go back to normal for three weeks, and then Tea Cake comes home one day complaining of a headache. It isn't clear yet, but he has contracted rabies from the dog who bit him during the flood. His illness makes it hard for him to drink water. Frightened, Janie calls for a doctor, who realizes that he has contracted rabies. The doctor tells Janie to put Tea Cake in the hospital, but Tea Cake hates being in hospitals, so she keeps him at home, taking care not to sleep in the same bed as him.

His friends Dockery and Sop-de-Bottom come to visit one day. While they're there, Janie goes to get the doctor again, but can't find him. Tea Cake gets suspicious because he thinks that she went out to meet Mrs. Turner's brother, who is back in town for some reason. While Tea Cake is using the outhouse, Janie finds their pistol and takes out some of the bullets, reasoning that if Tea Cake

does fire on her, the chamber will be empty and he'll have time to come to his senses. He doesn't, though, and she's forced to shoot him with the rifle.

Janie is arrested and subsequently put on trial for Tea Cake's murder. There's some tension in the courtroom because Janie is being tried in front of an all-white jury, but after hearing the doctor's testimony and listening to Janie's side of the story, the jury only takes five minutes to deliberate. Janie's found not guilty, and she's free to go bury Tea Cake in peace. She pays for a funeral vault in Palm Beach, where she holds a funeral attended by all of Tea Cake's friends.

### **Personification**

Hurston personifies death when she writes, "Death had found them watching."

### **Simile**

There are many similes in this chapter, including one where Tea Cake rides into the afterlife "like a Pharaoh to his tomb."

### **Themes**

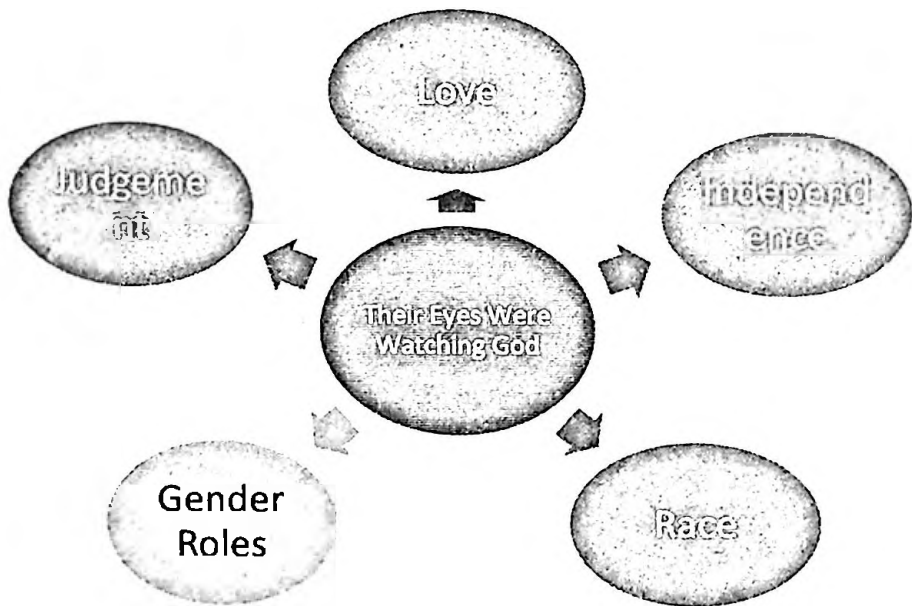
**Death.** Tea Cake's death has been a given since the first chapter of the novel, which makes Janie's whole narrative function as a long, slow reveal, not just of the manner of Tea Cake's death but of how it affects Janie and why she returns to Eatonville after she buries Tea Cake. It's very important that Tea Cake's death takes place in the second to last chapter, rather than the last, because this makes his death a secondary narrative that informs the primary narrative (that of Janie's life story). This doesn't diminish Tea Cake's death in any way, but does put it into perspective.

**Mourning.** Janie previously stated in Chapter 9 that mourning shouldn't last longer than grief. This comment suggests that grief is a kind of performance, something we do both in private for ourselves and in public for an audience. When Janie is "too busy feeling grief to dress like grief," she is, in effect, refusing to perform

her grief, repudiating the idea that she has to wear black and make a show of crying in front of other people. She simply grieves, and that's enough.

**Race.** For the most part, Janie has lived in all-African American communities, and there has been little interaction between whites and blacks, especially in comparison to today's world. In this chapter, the extreme racism of the Deep South upsets Tea Cake, who is forced to discriminate against his own race when officials demand that blacks be buried in communal graves instead of coffins. It's bad enough that Tea Cake and Janie decide to return to the muck.

**3B. Reveal the themes in the novel "Their Eyes Were Watching God".**



### **Love**

In her childhood Janie dreams of a loving marriage, but it takes many years to achieve that goal. Her first two marriages, one

loveless and the other disappointing, do not destroy her capacity for love. Even when she does find love with an equal, she cannot hold that desired reality for long, as tragic events take Tea Cake from her. Yet as a result of finding true love with Tea Cake, Janie comes to know herself and to express herself more fully.

The relationship of Nanny and Janie highlights another aspect of the love theme – the nurturing love of a parent. Nanny's devotion to Janie is proved by years of care, attention, and direction. Even when she forces Janie to marry Logan Killicks, an action Janie agrees to only reluctantly, Nanny is trying to care for Janie. With little regard for married love, with a pragmatic concern for survival, and with a strong sense of her own dwindling time on earth, she wants to make sure that Janie is cared for after she dies.

### **Independence**

Janie searches for freedom so that she can be the person she wants to be. One issue in her first two marriages to Logan Killicks and Joe Starks is that she cannot do as she wishes; both of her husbands control and manipulate her. Janie tries to assert her independence in leaving Logan, but her situation with Joe is not much better – and lasts much longer. In addition Joe Starks and Nanny seek economic and social freedom despite the limitations of race, class, or gender that they face. Joe carries this desire to an extreme degree, imposing his will on Janie as a way of trying to control his world. His ambition is admirable; his desire for power is understandable. His manipulation of Janie, however, makes her miserable.

In the end Janie achieves independence, but at a cost. She must lose the deep, mature love she always sought before she can do so. In fact she must act to kill her love, choosing life alone over dying with him. She will always cherish her life with Tea Cake, however.

## **Race**

Racial identity appears early in Janie's account of her life, as she reveals her shock the day when, at 6 years old, she first realizes that she is not white.

Hurston pulls no punches in depicting white racism against blacks. The wife of the slave owner who fathered Nanny's baby threatens to whip her and sell her baby; she clearly blames Nanny, not her husband, for the child he gives her, a graphic example of the power of whites over blacks. That lesson is underscored by the rape of Leafy by a white teacher. While much of the novel takes place within Eatonville and other African American communities, racial inequality is always looming nearby. That is evident as early as Chapter 2, when Nanny explains to Janie her view that whites "throw down de load" and tell the black man to pick it up. It recurs toward the end, in the episode of the hurricane, when Tea Cake is pressed into service by whites in the unwelcome task of locating the bodies of those who drowned.

Hurston also explores the attitudes within the black community both toward members of their group and other races. Mrs. Turner prefers light-skinned to dark-skinned blacks. African Americans hold racist attitudes toward other groups, such as Native Americans, as evidenced by comments about the Seminoles in the Everglades.

## **Gender Roles**

Hurston explores the theme of gender roles in her novel through male-female relationships and the comments of characters on them. Males and females are just as unequal as whites and blacks. As Nanny points out, while the white man tells the black man to pick up the load, he picks it up "but he don't tote it." That remains for the black woman to do. And black women have no one they can pass the load on to; they must shoulder it and do the work, as Nanny has shouldered the load left by the fleeing Leafy of raising Janie. Nanny can no more imagine a world in which "colored women [are] sittin'

on high” preaching sermons than she can that remote place across the ocean where black men have power.

Janie’s husbands control, constrain, and abuse her. Throughout the novel, males have the power to inflict punishment; females do not, although Janie, more independent than most women, strikes Tea Cake as well. Only in Tea Cake does Janie find a partner who treats her as an equal. That equality is one reason their relationship blossoms into love.

### Judgment

From an early age, Janie is exposed to the judgments of others based on her appearance and actions. Like a Greek chorus, the porch sitters who are customers at Joe Starks’s store comment on Janie’s behavior and decisions at the beginning of the book. In addition Joe Starks keeps a constant and judging eye on Janie’s behavior throughout their 20 years of marriage, and Janie’s wrenching decision to shoot Tea Cake in order to save herself is not left to stand without comment; she is tried in a court of law.

### 4A The analysis of the chapter.

<p>“If Thou wouldst show Thy power, then do it with those who are free from sin, and who stand in Thy eter- nal home! Send out Thy immortal spirits, insensate, and who do not cry! But not the gentle maiden, This tender soul of the shepherds.”</p>	<p>Willst Du Deine Macht verkünden, Wähle sie die frei von Sünden, Steh'n in Deinem ew'gen Haus! Deine Geister sende aus! Die Unsterblichen, die Reinen, Die nicht fühlen, die nicht weinen! Nicht die zarte Jungfrau wähle, Nicht der Hirtin weiche Seele!</p>
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The play *Die Jungfrau von Orleans* (*The Maid of Orleans*) by Friedrich Schiller is the source of this chapter’s epigraph. Du Bois chose lines spoken by Johanna (Joan of Arc), at a moment in the play when she feels burdened by her conflicted soul because she finds herself inclined to go against her mission and spare the life of

an English knight. The faithful heroism and kindheartedness of Johanna echoes in what Du Bois writes of Josie, the tragic heroine of his essay: "She seemed to be the center of the family: always busy at service ... faithful ... like her father. She had about her a certain fineness, the shadow of an unconscious moral heroism that would willingly give all of life to make life broader, deeper, and fuller for her and hers." Johanna's self-sacrifice is also echoed in the fact that Josie, once so full of love and life and promise, dies heartbroken and alone after giving everything to her family.

Du Bois tells us that the music accompanying this epigraph is from the spiritual "My Way's Cloudy," which he describes as "a song of groping." Its refrain speaks to the difficulty for African Americans to follow a clear path to their goals or destinations, littered as that path often is with obstacles of poverty, misfortune, and discrimination: "Oh brethren my way,/My way's cloudy my way./ Go send them angels down." What should have been a path to success, paved for Josie by the learning Du Bois made possible for her, ended up being another sad story of a black family beaten down by unfair laws and circumstance stacked against them. Even Du Bois himself, after visiting the town in which he had once been a school-teacher, finds himself "sadly musing" as he "rode to Nashville in the Jim Crow car."

His descriptions of the people he came to know and love in rural are observant and compassionate, and demonstrate Du Bois's deft intermingling of his personal voice with his sociologist's perspective. Here and in other essays, Du Bois uses this powerful rhetorical approach to draw the (white) reader in to the lives of black people.

№	Summary	Analysis	Themes
1.	<p>The chapter begins with a verse by German writer Friedrich Schiller. Du Bois opens with the phrase "Once upon a time," and goes on to recall a time 17 years before the time of writing, when he was a student at Fisk and spent a summer teaching in rural Tennessee. He describes the Teacher Institute he attended, in which white teachers had their classes in the morning, and black teachers at night. After training, the teachers went out "hunting" for schools, journeying across the land and asking each school individually whether they needed a teacher.</p>	<p>Although Du Bois led a much more privileged life compared to poor black people in the South, his experiences are still very much affected by racism. The segregation of the Teacher Institute highlights the fact that racism is not only unjust but impractical. Similarly, the fact that Du Bois and the other new teachers had to find a school on foot portrays the Southern infrastructure as old-fashioned and disorganized.</p>	<p>Education, Leadership, Exclusion vs belonging</p>
2.	<p><u>Du Bois</u> found a school through Josie, "a thin, homely girl of twenty," whom he met while walking. Du Bois describes Josie's family: her father was "a simple soul, calmly ignorant," her mother was ambitious and energetic, and she had many siblings, some of whom had already moved away. Du Bois liked the family, finding them to be hard-working and honest. Some time after finding a school to teach at, Du Bois rode with a white teacher to the Commissioner's house. At first he was pleased to be invited to dinner, however, the "awful shadow of the Veil" fell when Du Bois realized the white men would eat first, "then I - alone."</p>	<p>Throughout the book, Du Bois describes positive aspects of negative situations. Josie's family are poor and have a difficult life, but Du Bois is careful to illustrate their admirable qualities as well. On the other hand, Du Bois also frequently features moments of tainted joy and crushed optimism. For example, his own happiness at being invited to dinner at the Commissioner's house turns to bitter disappointment when he is forced to eat after the white people.</p>	<p>Education, Leadership, Material vs psychological racism, exclusion vs belonging</p>



3.	<p>Du Bois describes the school where he chose to teach as run-down and poorly furnished. Josie attended the school along with her siblings, and Du Bois mentions that she dreamed of studying at "the great school in Nashville." Du Bois describes the rest of the students, recounting them by name and noting that some were beautiful, some plain, some smart, some lazy, and so on. Du Bois admits: "I loved my school," and describes the time he spent teaching in idyllic terms. However, he explains that some of the elder members of the community were suspicious of "book-learning," and that some children were taken out of school to perform agricultural work.</p>	<p>In this passage Du Bois again mixes positive and negative recollections about his time teaching at the school. One effect of this is to remind the reader how frequently black people's success and happiness was marred by the ongoing consequences of slavery and the continuing problems of racism and poverty. Du Bois shows that even while the education of black children is vital, it is often met with resistance from both white and black people</p>	<p>Slavery vs freedom, education, leadership</p>
4.	<p>Du Bois recalls that on Friday nights he would stay with a farmer called Doc Burke and his family, in a home that was modest but "scrupulously neat" and welcoming. Du Bois goes on to describe other families who hosted him, as well as his time spent having conversations with Josie. Although Josie dreamed of going away to school in Nashville, it seemed unlikely that this would be possible. Josie was hard-working and resourceful, but the jobs available to her paid far too little money.</p>	<p>The black people Du Bois describes are dedicated and hard-working, with dreams of self-improvement. The neatness of Doc Burke's home highlights the morally upstanding nature of his family and others like them. However, as Du Bois shows, these good qualities are not enough for poor black people to succeed in a racist world.</p>	<p>Education, Leadership, Material vs psychological racism</p>

## 4B Matching

*Numbers of chapters are given in brackets*

1c (1)	3f (8)	5b (2)	7d (6)
2g (1)	4h (5)	6a(11)	8E (3)

## 5A Reasons of Great Depression

No	Reason	Explanation
1.	Black Tuesday	a major fall in stock prices that began around September 4, 1929, and became worldwide news with the stock market crash of October 29, 1929
2.	Overproduction and under consumption	Factories and farms were producing more goods than the people could afford to buy. As a result, prices fell, factories closed and workers were laid off.
3.	Unequal distribution of income	By 1929, 1% of Americans controlled 40% of the wealth in this country". Only a very small percentage of Americans which were the wealthy actually had control of the money that the United States' economy was in desperate need.
4.	Stock market speculation - -buying on margin	Before the Great Depression investors were able to speculate wildly and buy stocks on margin or using borrowed money. But when the stock market began to falter before the October 29 crash, the speculative investors could not make their margin calls. This prompted a massive sell-off sparked by investor fear with some \$16 billion lost during the month of October 1929.
5.	Excessive use of credit	This over-extension by banks caused an unnatural disequilibrium in the money markets that initially caused a boom then a bust. Booms are sure signs of impending busts when fueled by interest rates that were too low.

## 5B Main works about Great Depression.

1. John Steinbeck "Of Mice and Men"
2. John Steinbeck "Great Depression"
3. Erskine Caldwell "Tobacco Road"
4. Valerie Tripp "American Girl" series
5. Harper Lee "To Kill a Mockingbird"

**6A. Students should write the answers to the questions or answer them orally.**

1. Students should understand the relations between 2 friends and explain the reasons of George's responsibility for the sake of Lennie

2. Show students the excerpt from the novella where the conflict between Lennie and Curly starts.

3. *Lennie said craftily – "Tell me like you done before."*

*"Tell you what?"*

*"'Bout the other guys an' about us."*

*George said, "Guys like us got no fambly. They make a little stake an' then they blow it in. They ain't got nobody in the worl' that gives a hoot in hell about 'em – "*

*"But not us," Lennie cried happily. "Tell about us now."*

*George was quiet for a moment. "But not us," he said.*

*"Because – "*

*"Because I got you an' – "*

*"An' I got you. We got each other, that's what, that gives a hoot in hell about us," Lennie cried in triumph.*

4. Here students should understand what the author wanted to say by means of this novella. If they are not able to reveal the symbols, make them identify the main heroes of the novella and try to compare them with events during the "great depression period" Lennie – people, Curly – power.

5. Help students find all the quotes with wrong spelling and make them rewrite them. For example:

He been doin' nice things for you alla time. When he got a piece of pie you always got half or more'n half. An' if they was any ketchup, why he'd give it all to you	He has been doing nice things for you all the time. When he had got a piece of pie you always had got half or more than half. And if there was any ketchup why he had given it all to you?
--	--

**6B The given summary is about “Grapes of Wrath” by J. Steinbeck. It is possible to reveal it because of the names of the main heroes.**

**6C Make students write an opinion essay. It would be interesting to divide class into 3 groups and give them 20 minutes for writing opinion essay (no more than 200 words)**

**6D.**

- Tom Joad – Protagonist of the story. The Joad family’s second son. He takes leadership of the family even though he is young

- Ma-Joad – Practical and warm spirited, she tries to hold the family together. Her given name is never learned, it is suggested that her maiden name was Hazlett

- Pa-Joad-also named Tom; age 50. Hardworking sharecropper and family-man. Pa becomes a broken man losing his livelihood and means of supporting his family; forcing Ma-to assume-leadership

- Uncle John Joad – Older brother of Pa Joad (Tom describes him as “a fella about 60”, but in narrative he is described as 50). He felt guilty about the death of his young wife years before, and has been prone to binges involving alcohol and prostitutes, but is generous with his goods.

- Jim Casy – A former preacher who lost his faith. He is a Christ-like figure and is based on Ed Ricketts.

- Al Joad – The second youngest son, a “smart-aleck sixteen-year-old” who cares mainly for cars and girls; looks up to Tom, but begins to find his own way.

- Rose of Sharon Joad Rivers – Childish and dreamy teenage daughter (18) who develops into a mature woman. She symbolizes regrowth when she helps the starving stranger (see also *Roman Charity*, **works of art based on the legend of a daughter as wet nurse to her dying father**). Pregnant in the beginning of the novel, she delivers a stillborn baby, suggested as due to malnutrition.

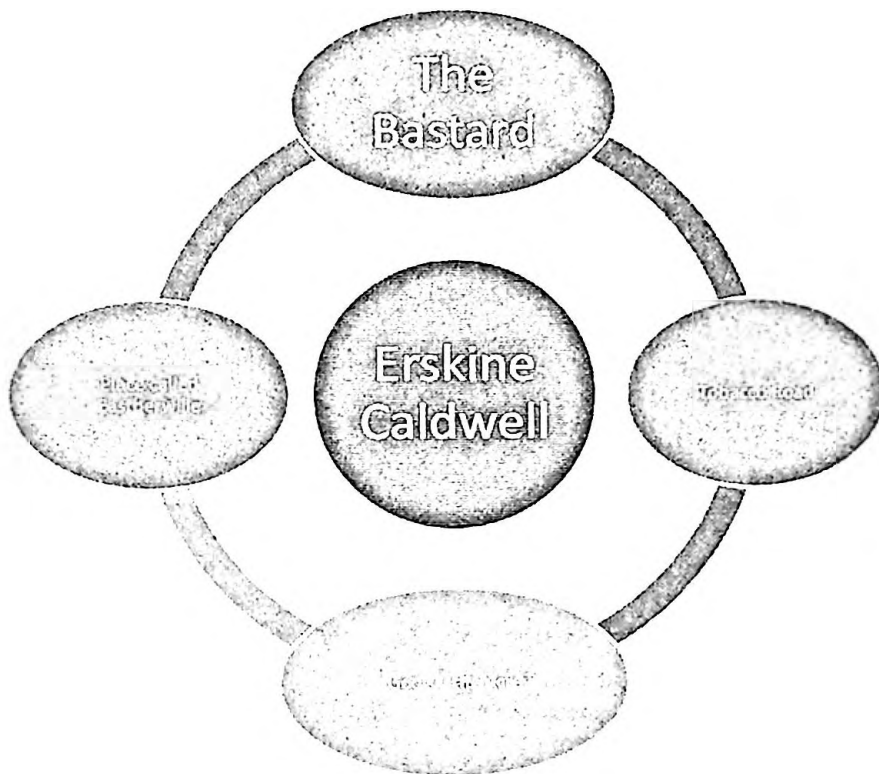
- Connie Rivers – Rose of Sharon’s husband. Nineteen years old and naïve, he is overwhelmed by marriage and impending fatherhood; he abandons her shortly after they arrive in California
- Noah Joad – The oldest son, he is the first to leave the family, planning to live off fishing in Colorado. Injured at birth, described as “strange”, he may have slight learning difficulties.
- Grampa Joad – Tom’s grandfather, who expresses his strong desire to stay in Oklahoma. His full name is given as *William James Joad*. Grampa is drugged by his family with “soothin’\_syrup” to force him to leave, but dies in the evening of the first day on the road. Casy attributes his death to a stroke, but says that Grampa is “jus’ stayin’ with the lan’. He couldn’ leave it.”
- Granma Joad – The religious wife of Grampa Joad, she loses her will to live after his death. She dies while the family is crossing the desert in New Mexico and Arizona.
- Ruthie Joad – The youngest daughter, age twelve. She is shown to be reckless and childish. Quarreling with another child, she reveals Tom in hiding.
- Winfield Joad – The youngest male in the family, age ten, “kid-wild and calfish”.
- Jim Rawley – Manages the camp at Weed patch, he shows the Joads surprising favor.
- Muley Graves – A neighbor of the Joads, he is invited to come along to California with them but refuses.

**7A Test**

**1. A 2. A 3. C 4. C 5. B 6. B 7. D 8. E 9. B 10. B**

**7B fill in the in blanks**

Caldwell wrote 25 novels, 150 short stories, twelve nonfiction collections, two autobiographies, and two books for young readers. He also edited the influential American Folkways series, a 28-volume series of books about different regions of the United States



# Unit 9

## Lesson Plan

**Course title:** American literature

**Theme:** American Literature after WWII

**Level:** B1 and B2

**Time:** 60 min

**Materials:** Laptop, Worksheets, Marker or chalk, sheets of paper, handouts, cards, student's book

**Aim:** To make students get acquainted with the literary features of Antimilitary literature, Beat Generation and 60-s, 70-s, 80-s tendencies in American literature

**Objectives:**

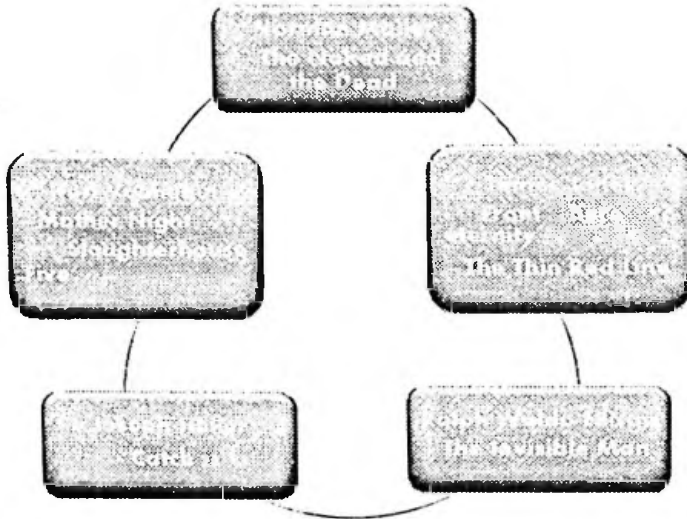
- To study the specific features of “war literature” and learn how to reveal them
- To make students get acquainted with creative work of Joseph Heller, Kurt Vonnegut, J. D. Salinger, R. W. Ellison, T. Capote and their works
- To explain the notion of post WWII literature in the USA

Task/ Activity	Procedure	Objectives	Mode of interac- tion	Time	Materials
Pre-teach Warm-up activity 1	Work with a whole group: WWII	Pre-teaching: To make students memorize the most important events and people of WWII	Brain-storming	5 min	Projector, laptop, black- board, markers, pencils Handout 1

<b>Video</b>	Perform video about literature after WWII and make students fill in the graphic organizer in ex IA	To enlarge knowledge about war literature and its features	Group work	10 min	Projector Laptop, Students' book
<b>Activity 2</b>	Case study	To make students read the handout carefully and then answer points to ponder	Individual	10 min	Handout 1, white-board, marker, Projector
<b>Presentation</b>	Student shows the presentation about "R.P. Warren "All the King's Men""	Analyze of the performed presentation	Group-work	5 min	Projector Laptop
<b>Activity 3</b>	Reading	Make students read the handouts with symbols in the novel "The Catcher in the Rye"	Work in groups	10 min	Handout 2
<b>Summarizing</b>	Ask some questions to consolidate the topic.	Check how the information was learnt	Individual	3 min	
<b>Hometask</b>	Get ready for the theme: "female literature in the USA"	Search information for self-study	Individual	-	-



## 1A. Answers



### 1B The themes revealed in the novel

*The excerpts are taken from "The Naked and the Dead" by Norman Mailer*

1. One of themes is **the dehumanization of soldiers**. The soldiers are continuously referred to as machines within the novel. At one point, Mailer describes this dehumanization stating, "When a man was harnessed into a pack and web belt and carried a rifle and two bandoliers and several grenades, a bayonet and a helmet, he felt as if he had a tourniquet over both shoulders and across his chest. It was hard to breathe and his limbs kept falling asleep." Thus, in this instance, the soldier is losing grasp of his bodily functions and simply going through the motions of being a "soldier".

2. Another theme, **brotherhood**, is a positive feature of war. In feeling that they may not make it out alive, the soldiers develop strong friendships which are not relatable to people at home. Croft expresses his feelings of brotherhood and tells his comrades,

“You’re all good guys. You’re all chicken, and you’re all yellow, but you’re good guys. They ain’t a goddam thing wrong with you.” This idea of brotherhood is again expressed within Part III when Brown, Goldstein, Ridges, and Stanley attempt to carry the wounded Wilson back to camp.

3. The theme of **loneliness** also reoccurs within the novel. Away from their family and friends at home, the soldiers are constantly lonely. The men in their ranks are of different social classes, races, and religions. Often, the men struggle finding commonalities between them. They long for women and deeper friendships. At one point, Roth wishes to have someone whom he “could talk to seriously.” He realizes that he doesn’t know his own comrades very well, since everyone he had met when he initially entered the Army was either killed or reassigned somewhere else.

4. A larger theme, **power**, is best exemplified through General Cummings himself. Cummings compares himself to the “chief monk” and God throughout the book. He also openly supports the class system within the military, ordering Hearn that as an officer he must accept the “emotional prejudices of his class.” People of higher ranks like Hearn and Cummings, after all, enjoy a better quality of life than the other foot soldiers. They sleep in larger staterooms while the soldiers share small rooms and are jammed into cots. This power system is reinforced within the missions themselves. After Hearn dies, Croft takes over leading the platoon up the mountain. While the other soldiers clearly want to stop and give up, they continue hiking the mountain simply because their authority figure, Croft, demands that they not give up. Thus, this is another instance where the undemocratic nature of the Army is apparent.

5. **Misogyny** also occurs within the novel. Like Mailer’s other works, *The Naked and the Dead* constantly portrays women as sexual objects who are unequal to men. Many men, especially Brown, fear that their wives are cheating on them while they fight

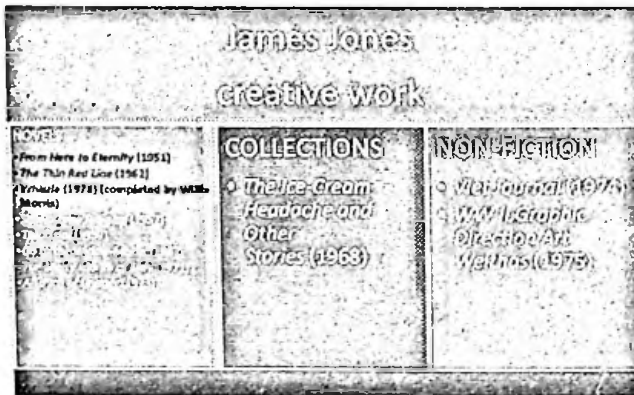
in the war. This only causes them to have more hatred towards women. Brown tells Stanley that if he finds out his wife has cheated on him, he will beat her then throw her out. Later, in the Chorus “Women,” Polack insists that “there ain’t a fuggin woman is any good” and Brown agrees. Women are especially emphasized within Time Machine segments. Here the men’s romantic relationships and sexual experiences are described in detail. In many of the Time Machines, such as Martinez, women are portrayed as simply sexual objects.

**1C Matching**

*The characters are taken from “Catch-22” by Joseph Heller*

*1 e 2g 3a 4i 5c 6d 7h 8b 9j 10 f*

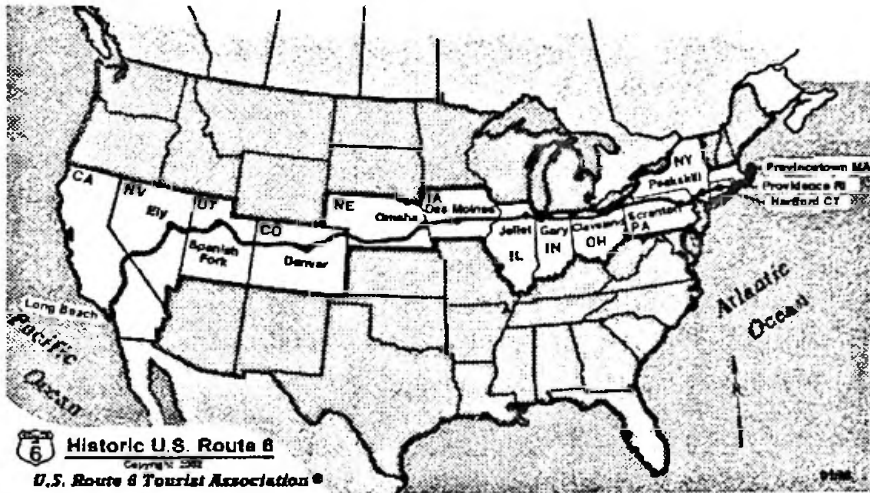
**1D Fill in the graphic organizer**



**1E The Answers to the questions**

No	Year	Event
	1922	C
	1944	A
	1945	E
	1948	G
	1948	B
	1967	H
	1968	D
	1968	F

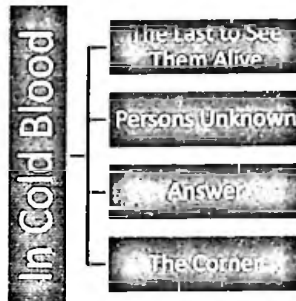
**2A. Show students the map in the presentation and let them find the places on the map**



**2B Key**

Real Name	Character in the novel
Jack Kerouac	Sal Paradise
Neal Cassady	Dean Moriarty
Allen Ginsberg	Carlo
Carolyn Cassady	Marylou
William S. Burroughs	Ed

**3A Answer**



### **3B Literary analysis of the short story**

#### **The Theme of Freedom vs Security**

Holly craves two things: the freedom to live her life the way she wants and the feeling of security that comes from financial and emotional stability. These two ideas aren't mutually exclusive, but Holly finds it difficult to achieve both at the same time. She wants to see things and do things beyond the limits of her Texas upbringing, but past relationships, particularly her marriage to Doc, prevented her from experiencing everything the world has to offer. Relationships, even platonic ones, come with a certain amount of responsibility for another person, which Holly thinks inhibits her ability to make truly independent decisions. She dislikes the feeling of being tied down so much that she even refuses to give her cat a name, a practice that in her eyes only makes one more attached. Yet freedom is difficult to attain while simultaneously seeking the income needed for survival. Because Holly has no interest in getting a traditional job, she has to rely on the gifts of others. She can't be financially secure unless she ties herself to someone else, which automatically hinders her freedom. Her pursuit of freedom and security results in neither.

The narrator has the opposite experience. His idea of freedom is to escape from his hometown and pursue his dream of becoming a published author. His approach differs from Holly's in key ways. He is willing to build a financial cushion by taking on a tedious day job. He pursues his passion in his free time, honing his skills and allowing his work to be published without compensation. He isn't banking on overnight success or a huge windfall to drop in his lap. Holly, on the other hand, is always looking for the quickest road to personal and financial freedom, and she makes bad choices along the way. Like Holly, the narrator has left his oppressive hometown – but he isn't attempting to free himself from who he really is. He

can be himself in the big city. Holly, on the other hand, feels she has to hide her true self behind a perfectly styled facade. She will never be free until she can accept herself for who she is.

### **Travel motif**

Popular from the 17th through early 20th centuries, calling cards were used primarily by women to introduce themselves or to leave word that they had visited when the recipient wasn't home. Early calling cards were often ornately decorated with designs, symbols, and tactile flourishes such as fringe and fabric that represented the bearer's personality. By the early 1940s, cards were more modern in design and strongly resembled the business cards of today. Yet they still said a lot about the card's owner. Holly Golightly's calling cards, which read "Holly Golightly, Traveling," are sleek and sophisticated, bearing only a "Cartier-formal" script. They are the cards of a woman with refined, elegant taste, which is how Holly wishes to present herself.

The narrator initially finds "Traveling" to be a curious inclusion on the cards, and Holly herself seems embarrassed to have chosen that particular word. Yet "Traveling" is an apt descriptor of Holly. She never stays in one place too long – Doc's house for a year, California for a year – and she plans on leaving New York as soon as possible. Her search for a "place where [she] and things belong together" is never-ending. Not satisfied with her lot in life, she is likely destined to be traveling for a long time to come.

### **Cages Motif**

Holly can't stand cages of any kind. To her they represent captivity and the inability to live life freely. Because of this dislike, she even avoids the zoo. Yet when she finds out the narrator covets an antique store's ornate palatial birdcage, she buys it for him. At \$350 the cage is prohibitively expensive (at least a few months' worth of rent), but the true grandness of the gesture is in its meaning. She

is giving him something which, despite its beauty, she herself abhors. She wants him to be happy, even if she doesn't understand the source of happiness. On a broader scale, she is showing her approval of the narrator's desire for security at the cost of freedom, even though she herself is pursuing the exact opposite thing.

### **Love Theme**

*Breakfast at Tiffany's* explores nearly every type of love except sexual romance. There is familial love, such as the love between Holly and her brother Fred. There is platonic love, such as the love the narrator and Joe Bell independently have for Holly, as well as the love Holly has for Doc and the narrator. There is also romantic love, which is the love Doc feels for Holly and the love Holly forces herself to feel for her many suitors.

### **Familial Love Motif**

Familial love proves to be the most unbreakable type of bond in the novella. Holly has little difficulty walking away from Doc and her other former lovers, but she is heartbroken upon hearing of Fred's death. Her connection to Fred is both that of a sister and a mother – his "slowness" stirred something maternal inside Holly, which is why she is compelled to search the city for peanut butter to send to him overseas. Fred is the only real family Holly has, and he's the only person she truly trusts. He has seen her at her very worst, and there is the sense she feels free to be herself around him. His death signals the loss of the only unconditional love Holly has ever experienced and reciprocated.

### **Platonic Love Motif**

Platonic love is the next strongest type of affection. It manifests itself in a few different ways. In Joe Bell, it is shown as a paternal desire to protect. Even though Joe has no interest in "touching" Holly, he would do anything for her. The narrator, too, would do

anything for Holly, but he shows his love by supporting her desires instead of protecting her from them. Though Joe and the narrator are willing to give Holly everything, they expect nothing in return. Holly basks in the narrator's affection and returns it in kind, with thoughtful acts and gifts.

### **Romantic Love Motif**

Romantic love in *Breakfast at Tiffany's* is fragile and oftentimes forced. Holly tries to believe she loves the men she dates so she doesn't feel like a "whore" like Mag Wildwood and Honey Tucker, and any success just leads to more heartbreak when the relationships end. She is truly saddened when José Ybarra-Jaegar leaves, but she also isn't surprised. In Holly's world, romantic love has very little to do with actual affection.

### **Identity Theme**

Who is Holly Golightly? That's the overarching question the narrator wrestles with in *Breakfast at Tiffany's*, and it's something Holly questions herself. Is she a semifamous socialite, a humble housewife, or rural orphan on the run? More importantly, which does she want to be? The answer depends on the day. Over a few short years, Holly has constructed several personas she can call up at will for whatever the situation demands. She's a game party girl with soldiers on leave, a dutiful homemaker for José Ybarra-Jaegar, and a stern taskmistress for Rusty Trawler. Each of these personalities is a mask that covers who Holly really is: a scared young woman trying to survive on her own.

Holly goes to great lengths to hide the "Lulamae" part of herself. Lulamae is young, vulnerable, and ashamed of where she comes from. There is nothing glamorous or, she feels, anything enviable about her country lifestyle. Occasional hints – abusive relatives, sexual partners prior to the age of 13 – indicate a past filled



with pain. Wanting to forget all that, she flees to California at 15 and reinvents herself as Holly. Holly is a confident, independent architect of her own future. Yet the longer she is Holly, the more she realizes changing her exterior has no effect on her inner self. Years after leaving Texas, she is “still stealing turkey eggs and running through a brier patch.” No matter how much she reinvents herself, she will always be that girl. Through Holly, Truman Capote shows how easy it is to change the public’s perception of a person, but how difficult it is to change that person’s perception of herself.

### **Masks Motif**

Holly Golightly wears literal and figurative masks to conceal her true identity, which is that of a rural runaway orphan and child bride. Yet with some makeup, a little black dress, and stylish prescription sunglasses, she turns herself into someone completely different: Holly Golightly, New York City socialite. It is when she takes off these masks – removes the makeup, loses her glasses in a fit of grief – that she reveals her true, vulnerable nature. A coat of lipstick and mascara, such as she puts on before reading José Ybarra-Jaegar’s farewell letter, may make her feel braver, but they don’t change who she is.

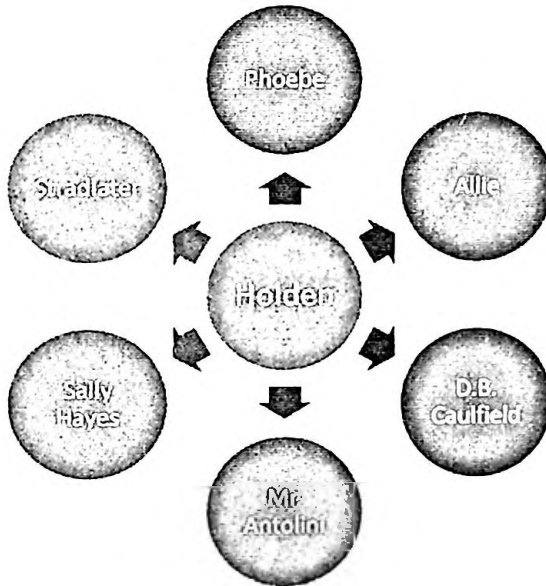
Cat Holly purposefully doesn’t name her pet cat because she doesn’t want to get too attached to him. Giving him a name would make him a more permanent fixture in her life, and she doesn’t like to be tied to particular individuals or places. Yet when she boots the cat out of the limo and out of her life, she realizes they actually did belong to each other. The cat represents the feeling of security and home Holly searches for throughout the novel and the self-sabotage she engages in time and time again.

## Activity 2 Case Study See handout 1

3C Fill in the table with the titles of John Updike's series about Harry Angstrom

Nº	Title	Genre	Year
1.	Rabbit, Run	Novel	1960
2.	Rabbit Redux	Novel	1971
3.	Rabbit is Rich	Novel	1981
4.	Rabbit at Rest	Novel	1990
5.	Rabbit Remembered	Novella	2000

4A The main heroes and their features.



### Holden Caulfield

Holden Caulfield is 17 when he recounts the events of a few “madman” days but was 16 when they happened. He is a thoughtful, sensitive teen from a well-off family. Holden is drawn to narrative and uses stories, true and false, to make sense of his life. Holden has flunked out of several schools because he refuses to study what doesn’t interest him or to participate in the “phony” world of adult work and play. By turns insightful beyond his years and childish in his confusion, Holden is a relatable but unreliable narrator. Readers grasp that emotional traumas have hurt Holden deeply; many sympathize with, identify with, and are frustrated by this discontented and judgmental narrator as he describes the world he perceives.

### Phoebe Caulfield

Phoebe is Holden’s adored 10-year-old sister. Holden speaks often of Phoebe’s quirky, creative traits. She doesn’t like her middle name, so she keeps making up new ones. She writes diaries, dances seriously, and embodies the joy of childhood as Holden imagines it. He calls her “old Phoebe” and says that her endearing ways “kill” him, and she is the only person he trusts. Yet Phoebe, despite being younger than Holden, is less naive about childhood than he is. She rejects his discontent and forces him to confront his traumas rather than flee them.

### Allie Caulfield

Allie was Holden’s younger brother. When Holden was 13, Allie died of leukemia. Allie’s red hair may be one reason Holden likes the red hunting hat. Remembering Allie’s intelligence and sweetness comforts Holden, despite his unhealed grief. Holden’s memories of Allie become a lifeline when he is exhausted, ill, and terrified.

### D.B. Caulfield

D.B. is Holden's older brother, a writer who served in the army during World War II and who now writes screenplays in Hollywood. Because movies strike Holden as "phony," he considers his brother a sellout who trades his talent for cash. Readers don't get to know D.B. well, but Holden does briefly describe the trauma D.B. suffered during the war.

### Mr. Antolini

Mr. Antolini is Holden's former English teacher and perhaps the only adult whom Holden perceives as not "phony." He accepts Holden rather than judges him for his failures. Mr. Antolini doesn't order Holden to obediently do his homework. Instead, he explains how education, and especially reading, can help him grow into meaningful adulthood.

### Sally Hayes

Sally is a conventional teenager adept at playing the roles that help teens find their place in the adult world. She and Holden have dated in the past, but Holden sees her, through his veil of bitter discontent, as "quite the little phony."

### Stradlater

Stradlater, Holden's roommate at Pencey, is the most influential of Holden's peers. Good-looking and confident, Stradlater is successfully moving into the adult world. He acts as a foil for the younger Holden, who distrusts his roommate's adoption of adult behaviors. Yet Holden wants the older teen's approval.

### 4B Quotes of Holden in "Catcher in the Rye"

Quote	Chapter	Explanation
<i>If you really want to hear about it, the first thing you'll probably want to know is where I was born... and all that David Copperfield kind of crap.</i>	1	The novel's first sentence establishes "The Catcher in the Rye" as a fictional autobiography, in which a narrator tells about his life, and rejects that genre's rules. Immediately Holden Caulfield presents himself as in control of his story.
<i>I'm the most terrific liar you ever saw in your life. It's awful.</i>	3	This speech reveals Holden's love of narrative and warns readers that he is an unreliable narrator.
<i>You take a very handsome guy... and they're always asking you to do them a big favor.</i>	4	Holden is describing Stradlater. His assessment of the quid pro quo nature of adult life is not incorrect, and his observation about Stradlater shows he understands that some people feel entitled to take more than their share. Holden considers such behavior phony.
<i>People always clap for the wrong things.</i>	12	The crowd's mad applause for Ernie's embellished piano style is further evidence for Holden that the phony adult world values the wrong things.
<i>The thing is, it's really hard to be roommates with people if your suitcases are much better than theirs.</i>	15	One phony aspect of the adult world is class distinctions, which are manifested by how people dress and what they own. Wealth shouldn't matter, but it does. Intelligence and wit should matter, but they don't. This depresses Holden.
<i>Don't ever tell anybody anything. If you do, you start missing everybody.</i>	26	Holden's final lines are evidence that the alienated and lonely young man was, in fact, seeking and finding human connection. The people who cross paths with him during the madman days shape him, and he feels their absence now that he is a continent away from them.

### **Activity 3 Make students get acquainted with symbols**

*Give each group 1 symbol and ask them prepare it like news in an interesting way. Watch handout 2. It would be interesting if teacher brings this symbols or pictures of them in order each group to choose it by chance.*

### **The Catcher in the Rye | Symbols in the novel**

The quintessential novel of teenage angst and rebellion, *The Catcher in the Rye* has sold more than 65 million copies since its release in 1951.

One of the most banned and censored novels of the 20th century, *The Catcher in the Rye* has been controversial due to its use of vulgar language, references to sex, smoking, and alcohol, and encouragement of rebellion.

Holden Caulfield, the novel's protagonist, is the poster child for disaffected youth; he has been said to have given voice to what every adolescent is secretly thinking. Although Holden would now be quite old – were he a real person – many teenagers today still find it easy to relate to him and his distrust of the adult world.

### **Handout 1**

“Never love a wild thing, Mr. Bell,” Holly advised him. “That was Doc’s mistake. He was always lugging home wild things. A hawk with a hurt wing. One time it was a full-grown bobcat with a broken leg. But you can’t give your heart to a wild thing: the more you do, the stronger they get. Until they’re strong enough to run into the woods. Or fly into a tree. Then a taller tree. Then the sky. That’s how you’ll end up, Mr. Bell. If you let yourself love a wild thing. You’ll end up looking at the sky.”

“She’s drunk,” Joe Bell informed me.

“Moderately,” Holly confessed....Holly lifted her martini. “Let’s wish the Doc luck, too,” she said, touching her glass against mine. “Good luck: and believe me, dearest Doc – it’s better to look at the sky than live there. Such an empty place; so vague. Just a country where the thunder goes and things disappear.”

— Truman Capote, *Breakfast at Tiffany’s*

## Handout 2

### Holden's Red Hunting Hat

Holden's cap is a symbol of his insecurities and his creative personality. The bright red color appeals to his desire to be someone distinct and to have meaning and significance. He also likes how it looks, even if it's a little silly. Holden wears the hat when he feels confident, but he removes it and even hides it when he feels insecure. His giving the hat to Phoebe is a sign of his appreciation for her strong character, and when she puts it on his head after the carousel ride, he knows that she loves and accepts him as he is.

### The "Catcher in the Rye"

Holden's journey toward adulthood causes him to want to protect children. The phrase "catcher in the rye" comes from Holden's misinterpretation of Robert Burns's poem "Comin' Thro' the Rye." In the poem, two people happen to meet in a field of tall rye. The poem asks whether it is okay for this random meeting to result in a sexual encounter and whether anyone else needs know about the encounter. It is ironic, then, given how conflicted about sex Holden is, that he misinterprets the poem as a call to protect children from the loss of innocence and specifically from too-early knowledge about sex. It is why he wishes he could rub out all the obscene graffiti, a task he admits is "hopeless."

### Allie's Baseball Glove

Holden's fear of change and his desire to protect children stem partly from the love he feels for his younger siblings, and their love protects him in turn. Allie's glove, covered in poetry written in green ink, acts as a talisman for Holden. He lovingly describes the glove and his brother in the composition he writes, and he is enraged when Stradlater so casually dismisses what is, to Holden, nearly a sacred object. The glove also represents the importance of language to Holden. Stories and poems help him make sense of the confusing things that happen to him, which is perhaps why he speaks to Allie, the young poetry lover, when he is in emotional distress.

### Museum of Natural History

The museum's displays are frozen and unchanging and represent the world that Holden wishes he could live in. Change frightens Holden, as it does many people. In the cool, hushed halls of the museum, everything is comfortably still and solid. The stone floors and walls are sturdy and resist change, and the exhibits are all in the same place every time he goes. Flashes of beauty and history are caught mid-moment and fixed in forms Holden has known since he was a young child. However, in the museum, all is old and dead as well. No new developments can happen in that sterile environment, which is both a refuge and a trap for Holden.

### The Ducks in the Central Park Lagoon

Holden's obsession with where the ducks in Central Park go in the winter when their water freezes over is symbolic of his anxiety about impermanence. Some things in the park are permanent features, such as the exhibits in the museum. Others change, however, with the seasons. The pond where the ducks live sustains them in summer but becomes hostile to them in winter, driving them to other habitats in the same way that the passage of time is driving Holden away from the familiar realm of childhood and into adulthood. The ducks migrate to warmer places during winter, flying away from their troubles, much as Holden fantasizes about fleeing to the west, where it's sunny and warm, to start a new life.



# Unit 10

## Lesson Plan

**Course title:** American literature

**Theme:** Women-writers in American Literature (The theme of Feminism)

**Level:** B1 and B2

**Time:** 60 min

**Materials:** Laptop, Worksheets, Marker or chalk, sheets of paper, handouts, cards, student's book

**Aim:** To make students get acquainted with the literary features of feminine *novel* notion, the main she-representatives of feminism in American literature and the genesis of feminine literature in the USA

### Objectives:

- To study the specific features of a “feminine novel” and learn how to reveal them
- To make students get acquainted with important writers as Kate Chopin, Toni Morrison , Alice Walker, Eudora Welty and their works
- To explain the notion of feminist literature in the USA

Task/ Activity	Procedure	Objectives	Mode of interaction	Time	Materials
Pre-teach Warm-up activity 1	Work with a whole group: feminine novel	Pre-teaching: To make students clarify the most important features of female literature	Brain-storming	5 min	Projector, laptop, blackboard, markers, pencils

<b>Video</b>	Perform video about female writers of the USA	To enlarge knowledge about war literature and its features	Group work	10 min	Projector Laptop, Students' book
<b>Activity 2</b>	<i>What if</i> game Ex 1B p. 196	Discuss with students 3 main characters of <i>Awakening</i> by K. Chopin which of them is closer to them	Individual	10 min	Projector, Student's book
<b>Presentation</b>	Student shows the presentation about Eudora Welty <i>The Optimist's Daughter</i>	To analyze of the performed presentation	Group-work	5 min	Projector Laptop
<b>Activity 3</b>	Definition discussion	To make students read the definition and find the given features in the novels "Beloved" "Optimist's Daughter" and "Awakening"	Work in 3 groups	10 min	Handout 1
<b>Summarizing</b>	Ask some questions to consolidate the topic.	To check how the information was learnt	Individual	3 min	

Hometask	Get ready for role play: <i>Desire under the Elmes</i> by Eugene O'Neill, <i>Streetcar named Desire</i> by T. Williams, <i>Death of a Salesman</i> by A. Miller (see the student's book Unit 11)	To search information for self-study	Individual	-	-
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## 1A. Analysis

### 1. Setting

#### One Hour at the Mallards' Home

Granted, the scope and length of this story is super limited. The story takes place within an hour, so there's only so much time the characters have to go anywhere or do anything. Still, it's striking that the women are always inside the Mallards' house, while the men can come and go as they please. This means the primary action of the story takes place within the Mallards' home, which is barely described: there's more than one floor, because there's a staircase inside; the internal doors have locks; and Mrs. Mallard has her own room. In that room, there's "a comfortable, roomy armchair" (4), but we don't know what color it is, what material it's made of, or whether it matches the wallpaper.

Mrs. Mallard seems to be pretty confined to the house, because of her medical condition. We're not sure about her sister, Josephine, but she seems pretty comfortable there. It may be that Mrs. Mallard is afraid of the outside world. Significantly, when Mrs. Mallard wants to be alone and process her husband's death, she goes deep into the house, retreating to her own room and locking the door.

It's all Josephine can do to get her sister to come out of the room; forget trying to go down the block. As for Richards, he chooses to go to the Mallards' house, but before that he's out and about in newspaper offices. Notice, too, that during the story nobody leaves the house. Men come in, but no one goes out.

Turns out, of course, that while the world outside initially seems more dangerous – it's where Mr. Mallard supposedly gets killed in a railway accident – it might actually be safer. Mr. Mallard wasn't in that accident, so while the outside world is dangerous for some people, the implication seems that it isn't dangerous for people we care about. But there's no escaping death when it comes for you in a domestic space. Even though Mrs. Mallard is in her familiar home, because of her delicate heart she ends up being in danger wherever she goes, or stays.

## **2. Characterization**

Louise Mallard is a young married woman, who feels trapped in her home and her marriage. Ellen Harrington states "It's not as if her husband is mean or abusive, but she is trapped in a relationship that limits her freedoms as an individual." She discovers that her husband has died and she feels liberated; but soon after, her husband walks through the door, unharmed and alive, and his wife dies from shock. Lawrence Berkove argues: "As we look at the character of Mrs. Mallard, we can take into account that, while she is happy her husband has died, she's not involved in a loveless marriage. She was not abused or oppressed by her husband either." In fact Chopin states in her story, "She did love him. Sometimes."

Mrs. Mallard wished no ill on her husband and is even sad when she first hears the news. However, upon reflection, she decides this is a good thing. She is free to live her own life again and decides she is happy her husband has died. This offers us a glimpse into the dark side of her personality. Is this a mere expression of freedom, or is she excited to be free of this man who she believes has held her

back? The story is vague on that particular topic. Mahmoud Sabbaugh states "It is more or less up to the reader to decide if Louise Mallard is a feminist champion, or a monster who wished death upon her husband."

### **3. Plot and Structure**

#### **Initial Situation**

Mrs. Mallard has a weak heart.

This is the setup we need to know for all the events to come, as well as being a piece of characterization. The fact that Mrs. Mallard has a weak heart changes the way everybody has to behave to her. She has to be handled gently so that her heart doesn't get a shock. Just in case we forget, should she get a shock at any point, she could die. This results in instant and constant dramatic tension.

#### **Conflict**

Mr. Mallard dies and Mrs. Mallard's friends have to break the news to her gently.

Not only has her husband died, Mrs. Mallard could very well die too upon hearing the news. His death puts them both in danger. Mrs. Mallard's friends have to take special care in letting her know what happened so that she doesn't die also.

#### **Complication**

Mrs. Mallard mourns and tries to deal with her unusual feelings.

In the case of this story, the complication stage itself embodies the idea of complicated. We'll explain: Mrs. Mallard complicates the traditional or expected reaction of a widow to a husband's death by reacting in a totally unusual way. Instead of refusing to believe the news or take it in, she instantly grasps it and cries her eyes out, before going off to be alone. All this is meant to show us that she's an unusual widow, and it prepares us for the climax to follow.

#### **Climax**

Mrs. Mallard declares that she is free.

Mrs. Mallard struggles with her grief, and then also struggles with a piece of new knowledge coming at her. She tries to avoid

it, but can't completely push it off. Finally, she succumbs to the realization that she is free, and that she's glad. After the tragedy of hearing such bad news, and managing such changing emotions of grief and abandonment, Mrs. Mallard is so overwhelmed by her feeling of freedom that she can barely whisper.

#### Suspense

Mrs. Mallard comes out of her room, meets her sister, and starts to go down the stairs.

Mrs. Mallard floats out of her room on the crest of Victory, feeling like she's conquered her sadness, her non-sadness, and her new desire for freedom. She sweeps out of her room like a new person, stronger for her grief, and excited about her life ahead. She's almost high with all the emotion and adrenaline floating about her as she keeps fixating on the idea that she's free at last.

#### Denouement

Mr. Mallard walks in, far from dead, shocking everyone.

Suddenly, a totally unexpected thing happens: Mr. Mallard comes home. Everyone's shocked, except Mr. Mallard, who has no idea of what's been going on. Even though Josephine and Richards are surprised too, they try to keep Mrs. Mallard from receiving the shock. But they can't. As if getting a shock wouldn't be hard enough on her heart, she's got all these emotions and excitement about freedom running through her body.

#### Conclusion

Doctors say Mrs. Mallard died of joy.

We readers have to piece together the fact that Mrs. Mallard has died based on what we know about her (the weak heart), her shock on seeing Mr. Mallard, and the narrator's dry statement that Richards couldn't prevent her new shock. Between that and the doctors' explanation for her death, we realize that Mrs. Mallard has passed away. Unlike her husband's death in the train accident, there's no room for error or miscommunication there. She can't return. The events foreshadowed in the "Initial Situation" have come true.

#### 4. Narrator

**Who is the narrator, can she or he read minds, and, more importantly, can we trust her or him?**

##### **Third Person (Omniscient)**

The use of an omniscient third-person narrator enables Chopin to tell a complete story that's not limited to the protagonist's point of view. This is key because the opening of the story begins with us readers knowing something Mrs. Mallard doesn't, and because the story ends after Mrs. Mallard has already died. If Mrs. Mallard were telling the story in first person, readers would be exposed to a whole different explanation of her weak heart, and the story would end very differently – and somewhat earlier.

The use of third-person omniscient narrative voice also keeps Mrs. Mallard more sympathetic and understandable. The narrator seems to be excusing her behavior and thought process, or at least providing reasoning for it. For example, look at this description, stated by the narrator, of how Mrs. Mallard cringes away from the approaching feeling of freedom:

*There was something coming to her and she was waiting for it, fearfully. What was it? She did not know; it was too subtle and elusive to name. But she felt it, creeping out of the sky, reaching toward her through the sounds, the scents, the color that filled the air. (9)*

This makes it seem like it's not Mrs. Mallard's fault she has these feelings – they chase her down. She's helpless to resist them, passive and powerless. Mrs. Mallard is on the verge of thinking something complicated and not very nice – the short version of that would be, she's kind of glad her husband's dead because she gets to be free. Even though freedom's scary at first she's excited about it by the end. If that were related to us in first person, we might think Mrs. Mallard to be selfish or believe that she didn't love her husband. As told by the narrator, though, it seems like Mrs. Mallard is helpless under the greater weight of human truths.

## 5. Themes

1. In “The Story of an Hour,” *how* you tell someone what happened is almost more important than *what* actually happened. The biggest concern isn’t whether someone lives or dies, it’s how you tell a person with a weak heart bad news without killing her. In other words, communication or news can be lethal. Surprising information doesn’t just have the power to shock – it can actually kill someone. In this case, the surprise that a husband isn’t dead after all is more deadly than a railroad accident. Ideas have to be communicated carefully, with preparation and delicacy. Otherwise, the listener may very well end up dead.

### Questions About Language and Communication

Do you think if Josephine and Richards hadn’t been so careful in how they told Mrs. Mallard her husband had died, that Mrs. Mallard would have died of shock at the beginning of the story?

Why does Josephine “whisper” at Mrs. Mallard’s door instead of yelling?

Why do bearers of bad news often end up being blamed for the news itself?

We never hear Mr. Mallard speak during the story. What do you think the significance of that is?

2. At first, freedom seems like a terrible thing to Mrs. Mallard, who’s restricted in lots of ways: through her marriage, by her bad heart, and even inside her home, which she doesn’t leave during “The Story of an Hour.” On the other hand, though, she has considerable freedoms as an upper-class, married lady. She can tell freedom’s coming for her, and she dreads it. Once it arrives, though, it fills her with an overpowering joy. Yet, she experiences this mental and emotional freedom while being confined to a room. As soon as she leaves that room, the freedom she’d only just barely begun to understand is taken away from her.



### **Questions About Freedom and Confinement**

Do you think the narrator supports Mrs. Mallard's thought process and desire for freedom? Is the narrator biased against it, or too eager to support Mrs. Mallard in her decision?

How "free" was Mrs. Mallard before she knew about the train accident?

What kinds of freedoms do each of the characters in the story have? In what ways are they confined or limited?

What should we make of the fact that Mrs. Mallard locks herself up – purposefully confines herself? Why is it only when she's confined to a room, but liberated from a marriage, that she discovers herself to be free?

What do you think of Chopin's strategy of placing the entire story's action within a single house?

3. The events in "The Story of an Hour" happen quickly, and the author herself does not mince words in relaying them. Yet it seems like life can change drastically, and a person can change dramatically, in under an hour. Mrs. Mallard spends less than an hour processing the news that her husband has died. In doing so, she moves rapidly through her grief to arrive at a "dream" or "story" of what life by herself will be like. In less than an hour, she's gotten used to the idea of a whole different future – a future she's excited about, instead of a future that she dreads. But the work of a few seconds – seeing her husband alive and well – proves her wrong and blows up that new dream of a possible future path.

### **Questions About Time**

Besides the idea of an hour passing, what other references to time can you find in the story? How are those significant?

How long would you say Mr. and Mrs. Mallard had been married? What evidence would you use to support your assessment?

How can we connect the idea of a short period of time to the story's subject main subject, death? What do you think Chopin might

be trying to say about the importance of time in one's life by setting the story in such a limited timeframe?

4. Death is so powerful in "The Story of an Hour" that even news of someone else's death, if told the wrong way, can be lethal. Finding out someone hasn't died can be almost as powerful, and deadly, too. This story is unusual in that it allows a character to explore the feelings beyond grief or loss that one might have if a loved one died. Mrs. Mallard's complex reaction to the news of her husband's death speaks to the terrible, almost welcome freedom a tragedy can bring. Ultimately, the fact that death is coming seems certain. It's the question of who gets taken away by death, though, that changes so drastically.

#### **Questions About Mortality**

Can "joy" really "kill" (23)? Is that what Mrs. Mallard dies from?

How many clues can you find throughout the story that hint at Mrs. Mallard's coming death?

Do you think Mr. Mallard's grieving process will be similar to or different from Mrs. Mallard's? How so?

How do you think Josephine and Richards' focus on gently breaking the news to Mrs. Mallard helped them deal with their own grief and shock?

#### **6. Style**

**Ironic, Withholding**

The story's very structure is built on ironic juxtapositions. The elements that will later destroy Mrs. Mallard can all be found in the very first paragraph:

*Knowing that Mrs. Mallard was afflicted with a heart trouble, great care was taken to break to her as gently as possible the news of her husband's death.*

Her health, the corresponding condition of delicacy, and the danger of unexpected news are all highlighted. In a twisted way,

Mrs. Mallard becomes prepared for her husband's death, but not his life. You might notice that this sentence is written in the passive voice: "great care was taken" to tell Mrs. Mallard the news. The people who take care of Mrs. Mallard this way, though, aren't mentioned until the next paragraph.

Plus, Chopin's whole writing style in this story is kind of a tease. She forces the reader to fill in the blanks. Consider, for example, the way she describes the end of the story. Mrs. Mallard is coming down the stairs when her husband, who is supposed to be dead, walks in; the couple's friend Richards tries to move between them to keep her from sustaining a potentially deadly shock. The narrator simply says, "But Richards was too late". What Richards is "too late" to do, precisely, is left to the reader's imagination.

The next paragraph simply reads, "When the doctors came they said she had died of heart disease – of joy that kills". Between "too late" and "When the doctors came," Mrs. Mallard has died. Yet the precise details of her death go unmentioned; the feelings she might have had go undescribed. This is ironic considering how detailed the narrator has been in sharing with readers the feelings Mrs. Mallard had been experiencing alone in her room. Now, in the most shocking moment of her life, nobody knows what Mrs. Mallard feels.

### **Activity 2: 1B The main heroines of the novel**

#### **Edna Pontellier**

Edna Pontellier is a wife and mother who begins to feel oppressed by those roles. Although she presents the outward appearance of marital commitment, she has little emotional attachment to her husband, preferring the company of Robert Lebrun. Edna lacks a maternal closeness to her children, though she feels deep affection for them at times. In contrast to Madame Ratignolle, Edna says she would give up her life for her children, but she would not give up her self. As the novel progresses Edna goes through a series

of “awakenings”—moments that reveal what she wants and needs. These moments come in various forms: sometimes she has insight into her own thoughts, and sometimes she simply gives in to her feelings without analyzing them. Increasingly she does what she wants rather than what others tell her to do.

#### Madame Ratignolle

Madame Adèle Ratignolle is everything society would ask of a woman in her position. She is a devoted wife and mother, glad to sacrifice her own desires and comforts for her family. She provides a contrast to Edna, who does not fit comfortably into this role. However, for all their personality differences, Madame Ratignolle is a devoted friend to Edna. Sometimes this means giving Edna (or Robert) advice to prevent trouble. Sometimes this means providing a listening ear as Edna works through her emerging ideas about herself.

#### Mademoiselle Reisz

The novel introduces Mademoiselle Reisz through her music’s effects on Edna. Mademoiselle Reisz is known on Grand Isle as a rather unpleasant woman but an accomplished pianist. When she plays piano for the assembled guests at Madame Lebrun’s house, Edna is overwhelmed by emotion and breaks down weeping. Back in New Orleans, Edna and Mademoiselle Reisz develop an odd friendship, and Mademoiselle Reisz gives her friend advice about what it means to be an artist. It is clear the two differ in one important way: Edna desires romance and passion, but Mademoiselle Reisz devotes all her energy to her music, living the solitary life of an independent woman. Her presence highlights Edna’s inability to fully embrace such solitude.

#### **2A. Ask questions which will help students find appropriate epithets for the description of two different reactions**

Another theme in the novel is the process of grief and how people react to loss in different ways. What are the different characters’ reactions? What do you find most true to your own experience?

- Fay—hysterical, screaming, putting on a show because she thinks it shows feeling. Does not seem to truly have grief over the judge’s death. She is only concerned about how it affects her

- Laurel—reserved, wants her grief to be private—partly because this is appropriate to her social class, partly because she has not fully come to terms with it yet

### **3A Answer**

1. Toni Morrison.

2. The Bluest Eye.

3. The Main characters:

**Pecola Breedlove** – The protagonist of the novel, an eleven-year-old black girl who believes that she is ugly and that having blue eyes would make her beautiful. Sensitive and delicate, she passively suffers the abuse of her mother, father, and classmates. She is lonely and imaginative.

**Claudia MacTeer** – The narrator of parts of the novel. An independent and strong-minded nine-year-old, Claudia is a fighter and rebels against adults’ tyranny over children and against the black community’s idealization of white beauty standards. She has not yet learned the self-hatred that plagues her peers.

**Cholly Breedlove** – Pecola’s father, who is impulsive and violent—free, but in a dangerous way. Having suffered early humiliations, he takes out his frustration on the women in his life. He is capable of both tenderness and rage, but as the story unfolds, rage increasingly dominates.

**Pauline (Polly) Breedlove** – Pecola’s mother, who believes that she is ugly; this belief has made her lonely and cold. She has a deformed foot and sees herself as the martyr of a terrible marriage. She finds meaning not in her own family but in romantic movies and in her work caring for a well-to-do white family.

**Frieda MacTeer** – Claudia’s ten-year-old sister, who shares Claudia’s independence and stubbornness. Because she is closer to adolescence, Frieda is more vulnerable to her community’s

equation of whiteness with beauty. Frieda is more knowledgeable about the adult world and sometimes braver than Claudia.

**Mrs. MacTeer** – Claudia's mother, an authoritarian and sometimes callous woman who nonetheless steadfastly loves and protects her children. She is given to fussing aloud and to singing the blues.

**Mr. MacTeer** – Claudia's father, who works hard to keep the family fed and clothed. He is fiercely protective of his daughters.

**Henry Washington** – The MacTeers' boarder, who has a reputation for being a steady worker and a quiet man. Middle-aged, he has never married and has a lecherous side.

**Sammy Breedlove** – Pecola's fourteen-year-old brother, who copes with his family's problems by running away from home. His active response contrasts with Pecola's passivity.

**China, Poland, Miss Marie** – The local whores, Miss Marie (also known as the Maginot Line) is fat and affectionate, China is skinny and sarcastic, and Poland is quiet. They live above the Breedlove apartment and befriend Pecola.

**Mr. Yacobowski** – The local grocer, a middle-aged white immigrant. He has a gruff manner toward little black girls.

**Rosemary Villanucci** – A white, comparatively wealthy girl who lives next door to the MacTeers. She makes fun of Claudia and Frieda and tries to get them into trouble, and they sometimes beat her up.

**Maureen Peal** – A light-skinned, wealthy black girl who is new at the local school. She accepts everyone else's assumption that she is superior and is capable of both generosity and cruelty.

**Geraldine** – A middle-class black woman who, though she keeps house flawlessly and diligently cares for the physical appearances of herself and her family (including her husband, Louis, and her son, Junior), is essentially cold. She feels real affection only for her cat.

**Junior** – Geraldine’s son, who, in the absence of genuine affection from his mother, becomes cruel and sadistic. He tortures the family cat and harasses children who come to the nearby playground.

**Soaphead Church** – Born Elihue Micah Whitcomb, he is a light-skinned West Indian misanthrope and self-declared “Reader, Adviser, and Interpreter of Dreams.” He hates all kinds of human touch, with the exception of the bodies of young girls. He is a religious hypocrite.

**Aunt Jimmy** – The elderly woman who raises Cholly. She is affectionate but physically in decay.

**Samson Fuller** – Cholly’s father, who abandoned Cholly’s mother when she got pregnant. He lives in Macon, Georgia, and is short, balding, and mean.

**Blue Jack** – A co-worker and friend of Cholly’s during his boyhood. He is a kind man and excellent storyteller.

**M’Dear** – A quiet, elderly woman who serves as a doctor in the community where Cholly grows up. She is tall and impressive, and she carries a hickory stick.

**Darlene** – The first girl that Cholly likes. She is pretty, playful and affectionate.

4. The characters within *The Bluest Eye*, by Toni Morrison, all attempt to conform to a standard of beauty in some way. This standard of beauty is established by the society in which they live, and then supported by members of the community. Beauty is also linked with respect and happiness. Both people who reach the standard of beauty, and those who try, are never really satisfied with who they are. This never-ending race to become beautiful has devastating effects on their relationships and their own self-esteem. Geraldine, a respected woman living in the community, does conform to the standard of beauty, and she feels that anyone else is greatly inferior. So as to retain the beauty, Geraldine loses her culture and her

individuality. Pecola Breedlove, a young girl, also feels that she must be aesthetically beautiful. She, on the other hand, believes that beauty is the only way for her and her family to be happy. When Pecola finally thinks that she has this beauty, she becomes temporarily happy, but is not really satisfied with what she has. Eventually, Pecola becomes obsessed with being more and more beautiful, a state that she can never truly reach because she is black. The fact that a rigid standard of beauty is established, and all of the members of the community are pressured to conform to it, causes overwhelming effects on those who do fit it, and those who merely try.

5. Themes:

- Whiteness as the Standard of Beauty
- Seeing versus Being Seen
- The Power of Stories
- Sexual Initiation and Abuse
- Self-Loathing
- Dangers of Love

**3B Key**

1	2	3	4	5	6	7	8	9	10
B	C	C	B	A	C	C	D	B	C
11	12	13	14	15	16	17	18	19	20
A	C	A	D	B	D	A	C	B	D

**3C Fill in the table with the number of the chapter in which the given quotes are written. Reveal the title of the novel which these quotes were taken from**



№	Quote	Part/ Chapter	Hero
1.	<p><i>Freeing yourself was one thing; claiming ownership of that freed self was another.</i></p> <p>Sethe recalls the other black people she had known in the Clearing and in 124 and how, like her, they had claimed themselves. This was a difficult process, as the only life she knew was that of a slave. It was difficult for her at first to be her own person. But, with the help of others, she has learned how to be free. She now realizes that she is in control of her own life; no one else gets to tell her what to do</p>	1/9	Sethe
2.	<p><i>To Sethe, the future was a matter of keeping the past at bay.</i></p> <p>The life that Sethe and Denver are living is better than the one they lived at Sweet Home under school-teacher. She has no other plans. She constantly fights the memories of that life in order to stay sane.</p>	1/3	Narrator
3.	<p><i>To love anything that much was dangerous, especially if it was her children.</i></p> <p>Paul D believes love is risky, especially for slaves. Children were a commodity to slave owners, and no regard was given to family love. Paul D feels it is better not to love at all because then there is nothing to lose.</p>	1/4	Paul D.
4.	<p><i>Sethe was trying to make up for the handsaw; Beloved was making her pay for it.</i></p> <p>Life at 124 has deteriorated. Beloved takes up all of Sethe's time. She has become unpredictable, constantly needing to be soothed with sweets. With this thought Denver realizes the connection between her mother and Beloved. Sethe was doing everything she could to redeem herself for murdering her baby, while Beloved was slowly sucking the life out of her for doing so.</p>	3/26	Denver

### **Activity 3 (see Handout 1)**

Divide the students into 3 groups and let them choose one novel out of three given: *Beloved*, *Awakening* and *The Optimist's Daughter*. Distribute the Handout 1 with the definition and main features of Feminist Literature, let them prove that the novel which was given to them refers to feminist literature.

**4A. Read the letter written by a girl and analyze it. Reveal the author, title of the novel, who is the narrator and the order number of this letter. Why did the author make so many grammar mistakes?**

1. **Alice Walker**
2. **The Color Purple**
3. **Celie 14 –year girl**
4. **4<sup>th</sup> letter**
5. **Analysis**

Celie writes that Pa has taken her other child, the boy, from her. But Celie does not believe he has taken this child out to the woods to kill it. Instead, Celie thinks Pa has sold the child to a man and woman in the nearby town of Monticello. Celie worries that her father will soon have sexual designs on her younger sister, Nettie. Celie vows to protect her sister from harm, “with God’s help.” It seems that Pa does not have designs specifically on Celie – Celie comments that she herself is not especially pretty, and her skin is dark. Rather, Pa seems to want simply to abuse his own daughters. Celie recognizes this impulse in Pa, and does her absolute best to make sure that Nettie escapes his sexual abuse.

### **Handout 1**

#### **Feminist Literature Defined**

According to Annette Kolodny, noted feminist literary critic, feminist literature, or feminist criticism as it is often referred to, is any material written by a woman, any female criticism of any

material written by a man, or female criticism of literary content produced by another woman.

More often than not, feminist literature addresses relevant political issues, current attitudes toward women in society, or attempts to break down gender-specific misconceptions. It is not restricted across culture or religion, so topics span a broad range, from politics to race, religion, and the institution of marriage, among others. These topics have contributed to a rich patchwork quilt of literary masterpieces that is part of our heritage and history.

### **Characteristics**

There are specific characteristics that identify this literary field or genre. Feminist literature portrays characters or ideas that attempt to change gender norms. It tends to examine, question, and argue for change against established and antiquated gender roles through the written word. Feminist literature strives to alter inequalities between genders across societal and political arenas. Finally, it seeks to add a unique and often overlooked feminine-specific voice and tone to gender, societal and political issues, as well as social inequalities where a feminine voice is needed to make an impact

## **Handout 2**

**Beloved**

**The Optimist's Daughter**

**The Awakening**

# Unit 11

## Lesson Plan

**Course title:** American literature

**Theme:** American Literature of the XX century (Poetry and Drama)

**Level:** B1 and B2

**Time:** 60 min

**Materials:** Laptop, Worksheets, Marker or chalk, sheets of paper, handouts, cards, student's book

**Aim:** To make students get acquainted with the literary features of imagism and surrealism notions and the main representatives of American drama

### Objectives:

- to study the specific features of “modernistic poetry” and learn how to reveal them
- to make students get acquainted with important playwrights as Eugene O’Neill, Tennessee Williams, Arthur Miller, Sam Shepard, Marsha Norman and their works
- to explain the changes in American drama and poetry of the XX century

Task/ Activity	Procedure	Objectives	Mode of interaction	Time	Materials
Pre-teach Warm-up activity I	Work with a whole group: imagism	Pre-teaching: To make students clar- ify the most important features of imagism	Brain-storming	5 min	Projector, laptop, blackboard, markers, pencils

<b>Video</b>	Perform video about American poetry of the XX century	To enlarge knowledge about American poetry and its features	Group work	10 min	Projector Laptop, Students' book
<b>Activity 2</b>	<i>Anti-Fascism poetry</i>	To discuss with students the main peculiarities of military poetry on the example of R. Frost's <i>Stopping by Woods</i>	Individual	10 min	Projector, Student's book
<b>Presentation</b>	Student shows the presentation about American Drama	To analyze the performed presentation	Group work	5 min	Projector Laptop
<b>Activity 3</b>	Role play (ex 2a,2b,2c)	To make students read the excerpt from plays	Work in groups (hometask)	10 min	Handout 1
<b>Summarizing</b>	Ask some questions to consolidate the topic.	To check how the information was learnt	Individual	3 min	
<b>Hometask</b>	Get ready for the theme: "Science fiction literature in the USA"	To search information for self-study	Individual	-	-

**1A. Read the poems and compare them. Reveal the specificity of haiku poetry in these pieces. How did Ezra Pound manage to reflect the ideas of Matsuo Bashō?**

A typical example is Pound's "In a Station of the Metro" (1913), inspired by an experience on the Paris Underground, about which he wrote, "I got out of a train at, I think, La Concorde, and in the jostle I saw a beautiful face, and then, turning suddenly, another and another, and then a beautiful child's face, and then another beautiful face. All that day I tried to find words for what this made me feel." He worked on the poem for a year, reducing it to its essence in the style of a Japanese haiku.

Like other modernist artists of the period, Pound was inspired by Japanese art, but the aim was to re-make – or as Pound said, "make it new" – and blend cultural styles, instead of copying directly or slavishly. He may have been inspired by a Suzuki Harunobu print he almost certainly saw in the British Library (Richard Aldington mentions the specific prints he matched to verse), and probably attempted to write haiku-like verse during this period.

**1B. Read the poem and identify the theme of fascism in it? Why the author describes April in such a way? What is the main idea of the poem?**

*The Waste Land* is arguably the single most influential modernist poem. When it first appeared in October 1922 some hailed it as the breakthrough poem of the age; others hated it for its classical approach and academic appeal.

Reading through this iconic poem is anything but straightforward (there are many references and quotations and footnotes); some lines are in French, others in German or Italian. Sanskrit is used in the final part. There are 434 lines in total.

- The best approach it could be said is to slowly go through the whole poem, all five sections, to get a feel for the rhythms and

syntax, and then return to pick it apart using the footnotes and explanations as a guide.

- Only then can the poem be appreciated as an entity, despite the ‘collage effect’, seemingly haphazard shifts in time and the ‘melting’ of characters.

But why did the poet need so many notes and references? Well, Eliot wanted his poem to be modern but to do that he felt he had to incorporate past historical, mythological and literary ideas in a new form.

- Gone were the neat iambic rhyming lines and straightforward narratives of the past. Newly arrived were experimental free verse, varying line length, fragmentation and urban mythology.

The first-time readers certainly need references if they are to fully understand each and every line and the language used. It’s the nature of the beast – *The Waste Land* is full of direct and indirect cultural influences and the reader cannot remain ignorant of such.

Eliot himself was acutely aware of the quotations, which he insisted were there for the critics, who in some earlier poems, had accused him of plagiarism.

At this time, between the end of the first world war and the early 1920s, several poets were attempting to capture the cultural crisis in one long creation.

For Eliot, recovering in Switzerland from a nervous breakdown, the time was ripe. Out of his personal trauma came the impersonal art. He returned to England with 19 pages of a new poem which he showed to none other than fellow American Ezra Pound, the spark and energy behind the modernist movement.

- Pound edited Eliot’s poem, cutting bits out, sharpening it up, effectively halving it. Eliot dedicated the poem to Pound who he called the better craftsman (IL MIGLIOR FABBRO)

Ezra Pound knew he had a winner:

*‘Eliot’s Waste Land is I think the justification of the movement, of our modern experiment, since 1900.’*

It was published in 1922 at a time when the western world was in flux following the disaster of the first world war, in which tens of millions were killed. The scale of destruction truly shocked in what was the first industrial war.

T.S. Eliot's poem, with its shifting scenarios, multiple voices and changes in form seemed to sum up the state of modern consciousness. Uncertainty ruled. The old pre-industrial life had gone forever and in its place was the war machine.

Where was the world going? What did the future hold? What price had life now that masses beyond compare had perished so easily in the great war? And, importantly for Eliot, where was God in all this mayhem and alienation?

*The Waste Land* conjures up no magical answer to this question but instead takes the reader on a long journey full of swift changes, through bleak environments to a possible redemption.

Underpinning it however are two crucial themes:

- Fertility – the wasted land must be renewed. Eliot took inspiration from ancient vegetation rituals as described in the book *From Ritual to Romance* which highlights the progression from primitive pagan festivals through to spiritual quests for the Holy Grail and the healing of the Fisher King.

- Healing – for the land, and humanity, to experience rebirth, man and woman must come to terms with fear, sex and religion within their own relationships.

Eliot's poem could be a search for a new spirituality in a world gone mad. It is full of allusions to mythology, religion and the occult. It frequently contrasts the plight of the individual in society and in nature and contrasts the relationships between male and female. But don't forget the poem also includes an Austrian Countess, a London pub landlord, Cockneys (east end Londoners with special accents and their own language), a typist with suspect underwear, a scruffy young clerk and a Phoenician sailor.



It isn't an easy read. At all. There are many references and quotations, along with bits of German, French, Italian and Sanskrit. You may need an encyclopedia at your side before attempting it.

However, it is an essential poem because it brought the modern world kicking and screaming and despondent and spiritually withered out of the dark morass of cultural dismay into the light of new hope and form.

*The Waste Land* combines the old with the new, history with the present, mythology and real life, symbolism and psychic fragmentation. It directly influenced writers such as Ernest Hemingway "The Sun Also Rises", F. Scott Fitzgerald "The Great Gatsby" and Allen Ginsberg "Howl".

**1C. Read the poem and its Russian translation. What did you like in it and what you did not? Write your own translation.**

**Robert Lee Frost** (March 26, 1874 – January 29, 1963) was an American poet. His work was initially published in England before it was published in America. He is highly regarded for his realistic depictions of rural life and his command of American colloquial speech. His work frequently employed settings from rural life in New England in the early twentieth century, using them to examine complex social and philosophical themes. One of the most popular and critically respected American poets of the twentieth century, Frost was honored frequently during his lifetime, receiving four Pulitzer Prizes for Poetry. He became one of America's rare "public literary figures, almost an artistic institution." He was awarded the Congressional Gold Medal in 1960 for his poetic works. On July 22, 1961, Frost was named poet laureate of Vermont.

The poet/critic Randall Jarrell often praised Frost's poetry and wrote, "Robert Frost, along with Stevens and Eliot, seems to me the greatest of the American poets of this century. Frost's virtues are extraordinary. No other living poet has written so well about the actions of ordinary men; his wonderful dramatic monologues or

dramatic scenes come out of a knowledge of people that few poets have had, and they are written in a verse that uses, sometimes with absolute mastery, the rhythms of actual speech.” He also praised “Frost’s seriousness and honesty,” stating that Frost was particularly skilled at representing a wide range of human experience in his poems.

**G. Dashevskiy** is a translator, laureate of Andrey Beliy’s “Translation” award.

Specialist in the Latin language and translator of British and German poetry.

**1D. Read the poem and clarify who is its author. Identify the title of the collection and other poems which were included into this collection.**

1. **Charles Wright**
2. **Six Poems from Sestets**
3. *Down the Mines,*  
*Flannery’s Angel,*  
*Future Tense,*  
*The Gospel According to Somebody Else,*  
*In Praise of What Is Missing.*

Charles Wright is often ranked as one of the best American poets of his generation. Born in 1935 in Pickwick Dam, Tennessee, Wright attended Davidson College and the Iowa Writers’ Workshop; he also served four years in the U.S. Army, and it was while stationed in Italy that Wright began to read and write poetry. He is the author of over 20 books of poetry. In 2014, he was named Poet Laureate of the United States.

### **Activity 3**

*A teacher should explain his/her students that not all of them should play roles. One will be the compere, some of them will be responsible for costumes, and others for sound, music and decoration, the rest should organize the action.*

**2A Read the excerpt from “Desire under the Elms” by Eugene O’Neill. Take your character and make him/her sound real. Act 1 Scene 4**

### **Summary**

The three brothers are eating breakfast. Eben looks glum and says he can feel their father approaching. He gets up to go work, but the other two remain, and stick to their plan to not work. Eben is excited that they are considering his offer, exulting that the farm will be his again.

Simeon and Peter drink a bit, and realize they want fresh air. Simeon looks at the ground and muses at his “blood an’ bone an’ sweat-rotted away – fertilizin’ ye-richin’ yer soul” (23). They can’t resist, and decide they should work just a little bit to help out.

Eben runs toward them and breathlessly says the old mule and his bride are on their way.

Simeon tells Peter they should get ready to go now, as he never wants to step inside the house once the old man is back.

They go upstairs and Eben lifts a strip of flooring near the stove to get his money out. When the brothers return with their carpet-bags he counts out their money and they sign. They awkwardly say goodbye and walk out to the gate.

They wonder if they should wait and see their new maw. Simeon comments that all he wants to do is laugh because for once in his life he is finally free. They ebulliently jest and laugh.

Ephraim Cabot and Abbie Putnam come near. He is seventy-five, tall and strong but wizened. Abbie is thirty-five, buxom and languorous, stubborn and untamed.

Cabot announces that they are arrived, and Abbie gloats that this is all hers now. Cabot sees his sons and wonders why they are not working.

Drawing near, Simeon and Peter look at Abbie contemptuously. Abbie goes inside, and the brothers tell Cabot that Eben is just like

him, and that he'll eat him and spit him out. They boldly criticize Abbie and Cabot is amazed. They laugh that they are free and heading for the gold fields.

Laughing and whooping, the brothers dance around. Cabot backs up, shaking his head that they are lured by the "sinful, easy gold o'California," which has made them mad (29). Cabot finally grows angry and threatens to put them in an insane asylum.

They gambol away and pick up rocks, throwing them and breaking glass of the parlor window. Cabot rages that he will beat them. They head down the road, singing a merry tune.

Abbie looks out the window and down to Cabot, asking if this is her room. He replies that it is their room.

Abbie goes downstairs and enters the kitchen, where she sees Eben before he notices her; she is filled with desire for him. She seductively tells him she is his new maw, and he explodes that she is not. She says she wants to be friends, that she understands why he is upset, that she is not the worst and he will grow to like her.

He derisively says his father bought her like a harlot and that the farm is his. She scornfully laughs and says they will see; she can have Eben driven off the land. She softly tells him they ought to be friends, and for a moment he is confused, torn by his anger and his desire. He snaps out of his confusion and yells that she is a witch and he hates her. He leaves in frenzy.

Abbie smiles to herself and washes dishes.

Outside, Eben approaches his father, who is talking to God. He mocks the old man, who retorts that he ought to be working.

The brothers' song is heard in the distance.

### **Analysis**

Simeon and Peter free themselves from the shackles of their family and the land, and while this seems to be a good thing, they are merely exchanging one obsession for another. It is unlikely that they will strike it rich in the gold fields, as most did not and ended

up wasting their time and what small capital they had in the elusive quest to strike it rich. Meanwhile, two members of the perhaps-incestuous triangle that will be Abbie-Cabot-Eben arrive. Cabot is an old man but one who possesses great physical strength. Only his eyes fail him, which is a metaphor for his inability to see the relationship that Abbie and Eben begin. He is a hard man, quick to lose his temper but full of passion and a desire to be known and understood.

Abbie is a complicated character. She is just as lonely as Cabot and Eben and is thus worthy of our sympathy. On the other hand, O'Neill paints her a rather coarse seductress, fleshy and flirtatious. She immediately zeroes in on Eben's weakness – his love for his Maw –and makes that her seduction technique. She is depicted as utterly beguiling and dangerous.

There will be hints of the myth of Oedipus, the man who kills his father and marries his mother, in the relationship between Abbie and Eben. This is seen in not only the fact that Abbie is actually Eben's stepmother, but because of that language of seduction she employs that suggests she wishes to take his mother's place. In Part II, the lovers consummate their relationship after the presence of Maw supposedly gives her tacit blessing and vacates her seat of power, the parlor.

Now that we are several scenes into the play, it is notable that not once since the prefatory remarks about the set are the elms mentioned in detail, sat on, looked at, etc. They are merely there, standing next to and drooping over the house. Critic Timothy Dugan looks at these elms in an article, written to address the elimination of the elms from the set in the 2009 revival. He calls them "silent sentinels –keepers of unspeakable sex and murder – O'Neill's Praetorian Guard." They are initially described as rather mysterious. Abbie refers to them in the context of her growing a child within her, referring to them as part of her attempt to seduce Eben. Through

referencing the trees in this way, O'Neill "was attempting to create shared meaning –reciprocal sexual conduct – between Mother and Son. Hence, Abbie's first allusion to the 'elms' is an incestuous, feminized, *visual* cue that she is deprived of."

As the play continues, the characters speak at length about the stone walls, the land, the rocks, the house, the barn, the cows, and more, but "Weirdly, the trees are left alone. They are not defined, explained, or contextualized by any of the characters." O'Neill described them in beautiful, poetic terms but then left them alone. Dugan suggests that this actually makes them more ominous. For the audience of a staging with the elms, they remain there, silent and threatening as the events onstage start to spiral out of control. They are anonymous, spooky, and judgmental. Of course, they are also tied to the maternal spirit in the house – Maw – and offer some foreshadowing for the deaths and drama to come.

**2B Read the excerpt from "A Streetcar named Desire" by T. Williams. Fill in the blanks. Take your character and make him/her sound real.**

#### SCENE ELEVEN

It is some weeks later. Stella is packing Blanche's things. Sounds of water can be heard running in the bathroom. The portieres are partly open on the poker players--Stanley, Steve, Mitch and Pablo--who sit around the table in the kitchen. The atmosphere of the kitchen is now the same raw, lurid one of the disastrous poker night. The building is framed by the sky of turquoise. Stella has been crying as she arranges the flowery dresses in the open trunk. Eunice comes down the steps from her flat above and enters the kitchen. There is an outburst from the poker table.

STANLEY: Drew to an inside straight and made it, by God.

PABLO: Maldita sea to suerte!

STANLEY: Put it in English, greaseball!

PABLO: I am cursing your rutting luck.

STANLEY [prodigiously elated]: You know what luck is? Luck is believing you're lucky. Take at Salerno. I believed I was lucky. I figured that 4 out of 5 would not come through but I would... and I did. I put that down as a rule. To hold front position in this rat-race you've got to believe you are lucky.

MITCH: You... you... you... Brag... brag... bull... bull.

[Stella goes into the bedroom and starts folding a dress.]

STANLEY: What's the matter with him?

EUNICE [walking past the table]: I always did say that men are callous things with no feelings, but this does beat anything. Making pigs of yourselves.

[She comes through the portieres into the bedroom.]

STANLEY: What's the matter with her?

STELLA: How is my baby?

EUNICE: Sleeping like a little angel. Brought you some grapes.

[She puts them on a stool and lowers her voice.] Blanche?

STELLA: Bathing.

EUNICE: How is she?

STELLA: She wouldn't eat anything but asked for a drink.

EUNICE: What did you tell her?

STELLA: I--just told her that--we'd made arrangements for her to rest in the country. She's got it mixed in her mind with Shep Huntleigh.

[Blanche opens the bathroom door slightly.]

BLANCHE: Stella.

STELLA: Yes, Blanche?

BLANCHE: If anyone calls while I'm bathing take the number and tell them I'll call right back.

STELLA: Yes.

BLANCHE: That cool yellow silk--the boucle. See if it's crushed. If it's not too crushed I'll wear it and on the lapel that silver and turquoise pin in the shape of a seahorse. You will find them in the heart-shaped box I keep my accessories in. And Stella... Try and locate a bunch of artificial violets in that box, too, to pin with the seahorse on the lapel of the jacket.

[She closes the door. Stella turns to Eunice.]

STELLA: I don't know if I did the right thing.

EUNICE: What else could you do?

STELLA: I couldn't believe her story and go on living with Stanley.

EUNICE: Don't ever believe it. Life has got to go on. No matter what happens, you've got to keep on going.

[The bathroom door opens a little.]

BLANCHE [looking out]: Is the coast clear?

STELLA: Yes, Blanche.

[To Eunice]

Tell her how well she's looking.

BLANCHE: Please close the curtains before I come out.

STELLA: They're closed.

STANLEY:--How many for you?

PABLO: Two.

STEVE: Three.

[Blanche appears in the amber light of the door. She has a tragic radiance in her red satin robe following the sculptural lines of her body. The "Varsouviana" rises audibly as Blanche enters the bedroom.]

BLANCHE [with faintly hysterical vivacity]: I have just washed my hair.

STELLA: Did you?

BLANCHE: I'm not sure I got the soap out.

EUNICE: Such fine hair!



BLANCHE [accepting the compliment]: It's a problem. Didn't I get a call?

STELLA: Who from, Blanche?

BLANCHE: Shep Huntleigh....

STELLA: Why, not yet, honey!

BLANCHE: How strange! I--

[At the sound of Blanche's voice Mitch's arm supporting his cards has sagged and his gaze is dissolved into space. Stanley slaps him on the shoulder.]

STANLEY: Hey, Mitch, come to!

[The sound of this new voice shocks Blanche. She makes a shocked gesture, forming his name with her lips. Stella nods and looks quickly away. Blanche stands quite still for some moments--the silver-backed mirror in her hand and a look of sorrowful perplexity as though all human experience shows on her face. Blanche finally speaks but with sudden hysteria.]

BLANCHE: What's going on here?

[She turns from Stella to Eunice and back to Stella. Her rising voice penetrates the concentration of the game. Mitch ducks his head lower but Stanley shoves back his chair as if about to rise. Steve places a restraining hand on his arm.]

BLANCHE [continuing]: What's happened here? I want an explanation of what's happened here.

STELLA [agonizingly]: Hush! Hush!

EUNICE: Hush! Hush! Honey.

STELLA: Please, Blanche.

BLANCHE: Why are you looking at me like that? Is something wrong with me?

EUNICE: You look wonderful. Blanche. Don't she look wonderful?

STELLA: Yes.

EUNICE: I understand you are going on a trip.

STELLA: Yes, Blanche is. She's going on a vacation.

EUNICE: I'm green with envy.

BLANCHE: Help me, help me get dressed!

STELLA [handing her dress]: Is this what you--

BLANCHE: Yes, it will do! I'm anxious to get out of here--this place is a trap!

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.

STELLA: Ask him to wait outside.

BLANCHE: I...

[Eunice goes back to the portieres. Drums sound very softly.]

STELLA: Everything packed?

BLANCHE: My silver toilet articles are still out.

STELLA: Ah!

EUNICE [returning]: They're waiting in front of the house.

BLANCHE: They! Who's "they"?

[The "Varsouviana" is playing distantly.]

[Stella stares back at Blanche. Eunice is holding Stella's arm. There is a moment of silence--no sound but that of Stanley steadily shuffling the cards.]

[Blanche catches her breath again and slips back into the flat with a peculiar smile, her eyes wide and brilliant. As soon as her sister goes past her, Stella closes her eyes and clenches her hands. Eunice throws her arms comforting about her. Then she starts up to her flat. Blanche stops just inside the door. Mitch keeps staring down at his hands on the table, but the other men look at her curiously. At last she starts around the table toward the bedroom. As she does, Stanley suddenly pushes back his chair and rises as if to block her way. The Matron follows her into the flat.]

STANLEY: Did you forget something?

BLANCHE [shrilly]: Yes! Yes, I forgot something!

[She rushes past him into the bedroom. Lurid reflections appear on the walls in odd, sinuous shapes. The "Varsouviana" is filtered into a weird distortion, accompanied by the cries and noises of the jungle. Blanche seizes the back of a chair as if to defend herself.]

STANLEY [sotto voice]: Doc, you better go in.

DOCTOR [sotto voce, motioning to the Matron]: Nurse, bring her out

[The Matron advances on one side, Stanley on the other, Divested of all the softer properties of womanhood, the Matron is a

peculiarly sinister figure in her severe dress. Her voice is bold and toneless as a firebell.]

MATRON: Hello, Blanche.

[The greeting is echoed and re-echoed by other mysterious voices behind the walls, as if reverberated through a canyon of rock.]

STANLEY: She says that she forgot something. [The echo sounds in threatening whispers.]

MATRON: That's all right.

STANLEY: What did you forget, Blanche?

BLANCHE: \_

MATRON: It don't matter. We can pick it up later.

STANLEY: Sure. We can send it along with the trunk.

BLANCHE [retreating in panic]: I don't know you--I don't know you. I want to be--left alone--please!

MATRON: Now, Blanche!

ECHOES [rising and falling]: Now, Blanche--now, Blanche--now, Blanche!

STANLEY: You left nothing here but spilt talcum and old empty perfume bottles--unless it's the paper lantern you want to take with you. You want the lantern?

[He crosses to dressing table and seizes the paper lantern, tearing it off the light bulb, and extends it toward her. She cries out as if the lantern was herself. The Matron steps boldly toward her. She screams and tries to break past the Matron. All the men spring to their feet. Stella runs out to the porch, with Eunice following to comfort her, simultaneously with the confused voices of the men in the kitchen. Stella rushes into Eunice's embrace on the porch.]

STELLA: Oh, my God, Eunice help me! Don't let them do that to her, don't let them hurt her! Oh, God, oh, please God, don't hurt her! What are they doing to her? What are they doing?

[She tries to break from Eunice's arms.]

EUNICE: No, honey, no, no, honey. Stay here. Don't go back in there. Stay with me and don't look.

STELLA: What have I done to my sister? Oh, God, what have I done to my sister?

EUNICE: You done the right thing, the only thing you could do. She couldn't stay here; there wasn't no other place for her to go.

[While Stella and Eunice are speaking on the porch the voices of the men in the kitchen overlap them. Mitch has started toward the bedroom. Stanley crosses to block him. Stanley pushes him aside. Mitch lunges and strikes at Stanley. Stanley pushes Mitch back. Mitch collapses at the table, sobbing.]

[During the preceding scenes, the Matron catches hold of Blanche's arm and prevents her flight. Blanche turns wildly and scratches at the Matron. The heavy woman pinions her arms. Blanche cries out hoarsely and slips to her knees.]

MATRON: These fingernails have to be trimmed.

[The Doctor comes into the room and she looks at him.]

Jacket, Doctor?

DOCTOR: Not unless necessary.

[He takes off his hat and now he becomes personalized. The un-human quality goes. His voice is gentle and reassuring as he crosses to Blanche and crouches in front of her. As he speaks her name, her terror subsides a little. The lurid reflections fade from the walls, the inhuman cries and noises die out and her own hoarse crying is calmed.]

DOCTOR: Miss DuBois.

[She turns her face to him and stares at him with desperate pleading. He smiles; then he speaks to the Matron.]

It won't be necessary.

BLANCHE [faintly]: Ask her to let go of me.

DOCTOR [to the Matron]: Let go.

[The Matron releases her. Blanche extends her hands toward the Doctor. He draws her up gently and supports her with his arm and leads her through the portieres.]

BLANCHE [holding tight to his arm]: Whoever you are--I have always depended on the kindness of strangers.

[The poker players stand back as Blanche and the Doctor cross the kitchen to the front door. She allows him to lead her as if she were blind. As they go out on the porch, Stella cries out her sister's name from where she is crouched a few steps up on the stairs.]

[Blanche walks on without turning, followed by the Doctor and the Matron. They go around the corner of the building.]

[Eunice descends to Stella and places the child in her arms. It is wrapped in a pale blue blanket. Stella accepts the child, sobbingly. Eunice continues downstairs and enters the kitchen where the men, except for Stanley, are returning silently to their places about the table. Stanley has gone out on the porch and stands at the foot of the steps looking at Stella.]

STANLEY [a bit uncertainly]: Stella?

[She sobs with inhuman abandon. There is something luxurious in her complete surrender to crying now that her sister is gone.]

STANLEY [voluptuously, soothingly]: Now, honey. Now, love. Now, now, love.

[He kneels beside her and his fingers find the opening of her blouse] Now, now, love. Now, love....

[The luxurious sobbing, the sensual murmur fade away under the swelling music of the "blue piano" and the muted trumpet.]

STEVE: This game is seven-card stud.

The End

### **Summary**

#### Scene 11

Some weeks later, Stanley is hosting another poker game. This time, he is winning.

The conversation in this scene is almost entirely small talk. Stella's baby is sleeping in the other room. Stella tells Eunice that Blanche is bathing, and that she'd been told that they made arrangements for her to rest in the country. She's gotten this mixed up in her mind with Shep Huntleigh.

Blanche emerges briefly and asks Stella to lay out her clothes. Stella admits to Eunice that she doesn't know if she did the right thing, but she "couldn't believe her story and go on living with Stanley." Eunice tells her to not ever believe it, and that life must go on.

Blanche comes out. Over at the poker game, Mitch droops at the sound of her voice, and when Stanley chastises Mitch, Blanche starts at the sound of his name. She begins to realize something is going on, but she puts it out of mind as she continues getting dressed for her trip. She talks about how she hopes she dies of eating an unwashed grape and gets buried at sea.

A doctor and a matron appear, in exaggerated institutional garb. Blanche goes to the door, expecting Shep Huntleigh, and is fearful when it isn't him. She backs into the apartment. Mitch won't look at her. The matron follows her in, and approaches sinisterly. The staging becomes less realistic as lurid shadows play on the walls and voices echo against the Varsouviana. Blanche tries to run away but the matron catches her. Stella tries to stop them but Eunice holds her back. Mitch and Stanley fight, and Mitch collapses in sobs.

The matron pinions Blanche's arms and asks the doctor if she should just a straitjacket. The doctor says only if necessary, and then removes his hat, humanizing him. He addresses Blanche directly and politely, and tells the matron to unhand her. Now calmed, Blanche allows the doctor to help her up and lead her outside. Holding on tight, she says "Whoever you are – I have always depended on the kindness of strangers." They exit.



Stella cries her sister's name as she goes. Stanley approaches his wife uncertainly, and she sobs in his arms. The poker game begins again. Curtain.

#### Analysis

Almost a coda, this finale is more straightforward than anything in the play. Blanche's artifice has now been entirely stripped away – she is cut down to nothing. The whole cast has gathered to witness her demise, cruelly, a going-away party to which the guest of honor has not been invited. Indeed, Blanche begins the scene off stage, once again in the bath. But now, instead of the cleansing of her own sins that the bath used to symbolize, it has become a desperate attempt to wash off the horror of Stanley's act.

This scene could easily slip into melodrama, but Williams prevents that by writing only functional and mundane dialogue. The scene is packed with small-talk – the real action occurs only in the stage directions. Even Blanche's one speech is mostly meaningless, a bit more of Blanche's poetic babble for everyone to remember her by. The speech is even conscious of its own meaninglessness – she speaks of how she wants to die from eating an unwashed grape, as unheroic and meaningless a death as one can imagine, just a bit more fluff to tide her through to the end.

The famous line in this scene is, of course, "I have always depended on the kindness of strangers." It is an ironic note. Blanche has been forced to depend on strangers – for security, for love, for comfort, for money – because her actual family could not provide. She could not have sex with her husband, so she turned to strangers. She could not support herself, as a single woman in her imaginary Old South mentality, so she turned to strangers. And when in trouble in Laurel, she first turned to her sister – and her sister turned her away. In the end, Blanche is once again sent off from her family, subject to the kindness and the mercy of persons unknown.

The real drama doesn't lie with Blanche or Stanley in this scene – their stories are complete. We have only left to see their logical conclusion. Mitch's reactions provide some fresh context – it is clear that he really did care about Blanche, and he is shamed and hurt by what transpires in this scene. He cannot bring himself to look at her, but he also can't bear to see her hurt.

But what is really of interest in the finale is Stella. She is torn between her husband and her sister, and she is very aware of the decision she has to make. If she believes that Stanley raped Blanche, then she would have to leave Stanley. If she believes that Blanche is crazy, then she has to send Blanche away. Stella seems to know, deep down, that Blanche was telling the truth. But it is finally Stella who is forced to choose magic over realism, shadow over light – desire over cemeteries. She chooses Stanley.

And so Blanche is sent off, half aware of what's happening and half willfully believing in the kindness of strangers, and Stella and Stanley are left to start their life together a new.

**2C Read the excerpt from “Death of a Salesman” by A. Miller. Take your character and make him/her sound real. Do its literary analysis.**

### **Summary**

*In the present, Linda, Charley, Biff, Happy, and Bernard attend Willy's funeral.*

A few days later, Linda, Charley, Biff, Happy, and Bernard gather around Willy's grave; they are the only mourners. Linda wonders whether the poor attendance is because people blame Willy for committing suicide, but Charley reassures her that people understand “it's a rough world.” Biff and Happy disagree over their father's dreams. Biff argues that Willy had the wrong dreams; Happy adopts his father's dream of material success. A mourning Linda stays alone at the grave to weep as she tells Willy that they have just paid the last installment on the house and are debt-free.

## **Analysis**

The meaninglessness of Willy's preoccupations with social appearance and recognition can be seen in the poor attendance at his funeral. The man who spent his adult life seeking approval from people has none.

Biff's reminiscence of his father is poignant, as Biff seems best able to assess his father's life. Biff recalls the nonfinancial features of his father, such as the effort he put into building their front stoop. "He had the wrong dreams," Biff says, and then, "He never knew who he was." In this analysis, Biff may finally reconcile the differences between his father and himself. This recognition may empower Biff to grow beyond the limitations of his father.

Happy is unable to accept that verdict, however, defending Willy's pursuit of the American Dream. Happy commits himself to the same dream, promising that "Willy Loman did not die in vain." Biff and Happy represent contrasting views of Willy and of the American Dream. Yet the play seems to favor Biff's view, as Biff is the only character whose understanding grows throughout the play, and Happy seems condemned to repeat Willy's mistakes.

In the end, Willy's family is financially better off—"free," as Linda puts it in the final lines of the play. However, the question of freedom lingers. Do the remaining family members have the needed skills to live truthfully? It seems that Biff may now have these skills, but Linda and Happy continue to reside in Willy's delusions. One symbol of these delusions, the flute, continues its melody at the play's end.

### **2D Fill in PRES-formula table on Curse of the Starving Class by Sam Shepard**

*What is the reason of putting the empty refrigerator in the left side of the kitchen?*

P (point)	I think, that the role of the refrigerator here is very symbolic. The kitchen for an ordinary family is a place where they gather together and may discuss everything, this place is not so official as the parlour, and empty refrigerator standing in the left side is like an empty heart of the house cursed because of the members of this unhappy All-American family
R (reason)	...it is because all he members of the family through over the play are coming to the fridge, opening it , not finding anything there become more and more angry. They are searching for something they've lost.
E (example)	...for example Ella is slamming refrigerator door in act1, than she stares at fridge in the next scene, opens and closes it for several times. So does Wesley, but when they find corn there something changes.
S (Summary)	That's why I think that the fridge, the location of which is symbolic as well, plays here a mutual role of a passive hero, which shows not only circle run of main characters but also their transformation from Ella and Wesley into their parents Emma and Weston.

# Unit 12

## Lesson Plan

**Course title:** American literature

**Theme:** American Literature at turn of the centuries (XX-XXI)

**Level:** B1 and B2

**Time:** 60 min

**Materials:** Laptop, Worksheets, Marker or chalk, sheets of paper, handouts, cards, student's book

**Aim:** To make students get acquainted with the literary features of Science Fiction and main representatives of so called Multicultural literature

**Objectives:**

- to study the specific features of "Science Fiction" and learn how to reveal them
- to make students get acquainted with important writers of Multicultural American literature such as Saul Bellow, Khaled Hosseini, Amy Tan, Sherman Alexie, Gloria Anzaldua, Sylvia Nasar, Vladimir Nabokov and their works.
- to explain the tendencies in modern American literature

Task/Activity	Procedure	Objectives	Mode of interaction	Time	Materials
Pre-teach Warm-up activity 1	Work with a whole group: science fiction	Pre-teaching: To make students clarify the most important features of imagism	Brain-storming	5 min	Projector, laptop, blackboard, markers, pencils
Video	Perform video about Science Fiction in America	To enlarge knowledge about American science fiction novels and their features	Group work	10 min	Projector Laptop, Students' book

<b>Activity 2</b>	<i>Labyrinth</i>	To distribute handouts with labyrinths for student. The first five students should make their own labyrinth Students should memorize the work where labyrinths were important	Individual,	8 min	Projector, Student's book
<b>Presentation</b>	Student shows the presentation about "Humboldt's Gift" by S. Bellow	To analyze the performed presentation	Groupwork	5 min	Projector Laptop
<b>Activity 3</b>	Noble – prize authors	Students should find the laureate according to the Noble Committee	Work in group (homctask)	10 min	Handout I
<b>Summarizing</b>	Ask some questions to consolidate the topic.	To check how the information was learnt	Individual	3 min	
<b>Homework</b>	Get ready for final test	To search information for self-study	Individual	-	-

**1A. Compare Science Fiction and Fantasy Literature in line with the following criteria.**

## **SCIENCE FICTION VERSUS FANTASY**

Science Fiction is a genre based on imagined future scientific or technological advances

Science Fiction has its base in science.

Science Fiction describes improbable possibilities.

Science Fiction deals with scientific concepts.

Fantasy is a genre that uses supernatural elements as a main plot element, theme, or setting.

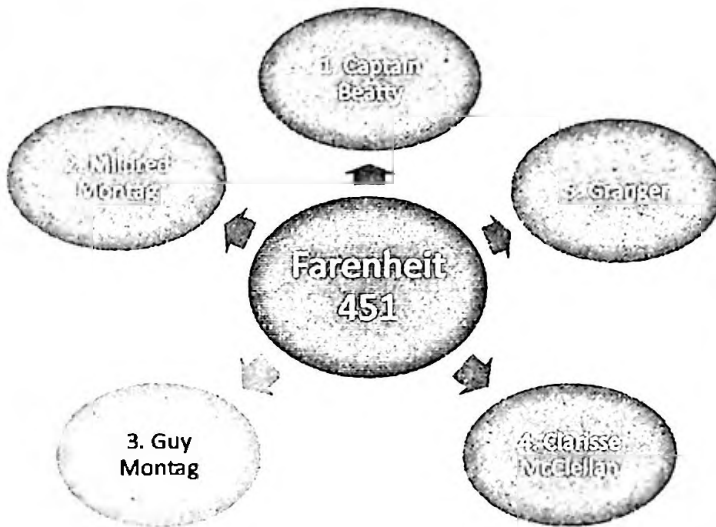
Fantasy is not based on science or reality.

Fantasy describes plausible impossibilities.

Fantasy deals with imaginary concepts.

[Pediaa.com](http://Pediaa.com)

**1B. Fill in the graphic organizer with the names of main heroes according to their description.**



**1C. Fill in the blanks with appropriate words. Who is the author of these three laws? Which works of this author were dedicated to Robots?**

**First Law**

A robot may not injure a human being or, through inaction, allow a human being to come to harm.

**Second Law**

A robot must obey the orders given it by human beings except where such orders would conflict with the First Law.

**Third Law**

A robot must protect its own existence as long as such protection does not conflict with the First or Second Laws.

- Asimov, Isaac (1954). *The Caves of Steel*.
- Asimov, Isaac (1957). *The Naked Sun*.
- Asimov, Isaac (1983). *The Robots of Dawn*.



- Asimov, Isaac (1985). *Robots and Empire*.
- Asimov, Isaac *The Positronic Man* (1992) \*, with Robert Silverberg
  - Asimov, Isaac (1950). *I, Robot*.
  - Asimov, Isaac (1976.) *The Bicentennial Man and Other Stories*.

*The Positronic Man* (1992)

In the twenty-first century the creation of the positronic brain leads to the development of robot laborers and revolutionizes life on Earth. Yet to the Martin family, their household robot NDR-113 is more than a mechanical servant. “Andrew” has become a trusted friend, a confidant, and a member of the Martin family.

The story is told from the perspective of Andrew (later known as Andrew Martin), an NDR-series robot owned by the Martin family, a departure from the usual practice by U.S. Robots and Mechanical Men of leasing robots.

Andrew’s initial experiences with the Martin family are replete with awkward moments which demonstrate his lack of socialization. However, he is much better with inanimate objects and animals and begins to display sentient characteristics (such as creativity; emotion; self-awareness) traditionally the province of humans. He is taken off his mundane household duties, for which he was intended, and allowed to pursue his creativity, making a fortune by selling his creations.

Andrew seeks legal protection stemming from his initial creative output and eventual full recognition as a human, by gradually replacing his robotic components with synthetic organs, and citing the process as a transformation from robot to human. Succeeding generations of the Martin family assist him in his quest for humanity, but each is limited to what degree they are prepared to acknowledge Andrew’s humanity.

In *The Positronic Man*, the trends of fictional robotics in Asimov's *Robot* series (as outlined in the book *I, Robot*) are detailed as background events, with an indication that they are influenced by Andrew's story. No more robots in Andrew's line are developed. There is also a movement towards centralized processing, including centralized control of robots, which would avoid any more self-reflecting robots such as Andrew.

Only when Andrew allows his positronic brain to "decay", thereby willfully abandoning his immortality, is he declared a human being. This event takes place on the two-hundredth anniversary of his creation, hence the title of the novella and film.

**1D. Read the excerpt from the short Story 1408 by S. King and analyze it. What elements of Horror fiction have you revealed? What other works about hotels written by S. King do you know?**

When horror fans think of a haunted hotel story by Stephen King, *The Shining* is usually the first thing that comes to mind. But decades later, King wrote another tale about a sinister hotel room: one of my favourite short stories of all time, *1408*.

Released in 1999, *1408* follows Mike Enslin, a paranormal skeptic who travels the United States debunking various hauntings – until he checks into room 1408 at the Dolphin Hotel. In just a few pages, I was taken through a surreal nightmare that powerfully portrays the effects of trauma on the human mind and body.

Building suspense and tension is one of the most important aspects of a horror story, and *1408* does this masterfully. For instance, the position of the door in the frame is slightly different every time Mike looks at it. This kept me on edge and established the room's ominous mind-bending abilities. King also drops little details about the aftermath, like how the edges of the tape recorder end up melted.

I found it a bit heavy-handed, but still, it was effective. These two techniques combined made the slightest change in the room's details sinister and kept me wondering what was coming next.

But then the room starts to get into Mike's mind itself and that's when the story kicks into high gear. Seemingly on his own, Mike comes up with increasingly morbid mental images and descriptors for his surroundings. Death was constantly pushed to the forefront of my mind, making the story much creepier. Ordinary features of the environment go from strange to downright ghastly. The colours orange and yellow carry especially deep symbolism, becoming harbingers of decay, poison, and heat. Before long, the room seems like a claustrophobic oven, with an unseen cook slowly preparing Mike for dinner. I felt every bit as trapped as Mike as the room threatened to consume him.

Besides being a gripping short story that appeals to the senses marvelously, *1408* is also a disturbing account of the lasting effects of trauma. Those who enter the room often experience physical and emotional damage for years afterward. While ordinary traumatic events aren't supernatural, they can and often do have similar effects on the body and mind long after the traumatic event itself has passed. The world can look just as scary to someone with PTSD as the hotel room looks to Mike and the realistic portrayal of mental scarring was something I really appreciated about the ending.

Stephen King often uses elements of the supernatural to play on more grounded, real-world fears, and *1408* is one of the strongest examples of this. If you're looking for a short story that will make you think twice about checking into a hotel, this is the one for you.

• **Plot:** The story's plot is a gripping one; it starts when Mike enters the Dolphin Hotel and starts the rise from there, when he is constantly being suggested by Mr. Olin that he shouldn't go into the room and definitely shouldn't stay the night, but being the writer (and human) that he is, he says that he will not be swayed and is

handed the keys to the room. The rising action starts as soon as he enters the elevator and continues to rise as he gets to the door of room 1408 and starts tripping. The climax (which can be different for everyone) for me was when he started going really crazy and picked up the phone and it said "We have killed your friends!" that was the most epic point in the story for me. Then you have the falling action when he lights himself and the room on fire and runs out of the room screaming and on fire only to be doused out by Mr. Dearborn. Then the conclusion where the after effects of 1408 are talked about.

• **Atmosphere/Mood:** The story's general mood all throughout is one of sinister and evil nature with the occasional bit of dark humor thrown in to shake things up a bit because it's Stephen King and that is to be expected. It starts when you hear about the 40 (or so) deaths that have occurred in that one room alone. Mr. Olin is quoted in saying "I know every hotel has a suicide every now and again, but no one had heard of a hotel that has had 12 suicides in the same room!" The dark, evil nature continues into the point when he gets up to the door, inside the room, with the phone and ends when he finally sets himself and the room on fire.

• **Characters:** In 1408 there are really only 3 characters (I'm being serious);

I. Mike Enslin; The protagonist in this story is a horror author and writes books about his experiences in scary places and is hoping for a jackpot with his book called 10 Nights in 10 Haunted Hotel Rooms.

II. Mr. Olin; He is the Dolphin Hotel's manager and is the go between for Mike and the room and is rather pessimistic because since he had come on to the job in 1978 no one has ever gone slept in room 1408 and he hoped that Mike wouldn't go through with it.  
AND

III. Mr. Dearborn; He is a Typewriter salesman and is on the fast track to a promotion, he is the character that saves the life of

Mike Enslin and also ends the horror that is 1408 by pulling the fire alarm.

· **Theme:** The main idea (or theme as some would say) from what I can get is to never back down until you are beaten. Mike doesn't back down until he realizes that the room has him beat in the end. By the fact of him going crazy and putting the room up in flames.

· **Setting:** Finally we have setting and that is the easy one, there are six settings (two major and four minor). These are; Major ones are Mr. Olin's office and Room 1408 where most of the action happens, along with the most character and story development happens. Then we have the minor ones; Lower foyer, elevator, upper hallway and in front of the door to Room 1408, these places have one or two events that happen and they just advance the story (in a nice way don't get me wrong) and allow the action to flow.

### Activity 1 (See Handout 1)

**1E. Read the excerpt from *Flowers for Algernon* and answer the questions.**

The short story and the novel share many similar plot points, but the novel expands significantly on Charlie's developing emotional state as well as his intelligence, his memories of childhood, and the relationship with his family and Miss Kinnian.

#### Short story

The story is told through a series of journal entries written by the story's protagonist, Charlie Gordon, a man with a low IQ of 68 who works a menial job as a janitor in a bakery. He is selected to undergo an experimental surgical technique to increase his intelligence. The technique had already been successfully tested on Algernon, a laboratory mouse. The surgery on Charlie is also a success, and his IQ triples.

Charlie falls in love with his former teacher, Miss Kinnian, but as his intelligence increases, he surpasses her intellectually, and they become unable to relate to each other. He also realizes that his co-workers at the factory, whom he thought were his friends, only liked him to be around so that they could make fun of him. His new intelligence scares his co-workers, and they start a petition to have him fired, but when Charlie finds out about the petition, he quits. As Charlie's intelligence peaks, Algernon's suddenly declines—he loses his increased intelligence and mental age, and dies shortly afterward, to be buried in a cheese box in the backyard of the lab where Charlie was tested. Charlie discovers that his intelligence increase is also only temporary. He starts to experiment to find out the cause of the flaw in the experiment, which he calls the “Algernon-Gordon Effect”. Just when he finishes his experiments, his intelligence begins to regress to its state prior to the operation. Charlie is aware of, and pained by what is happening to him as he loses his knowledge and his ability to read and write. He tries to get his old job as a janitor back, and tries to revert to normal, but he cannot stand the pity from his co-workers, landlady, and Ms. Kinnian. Charlie states he plans to “go away” from New York and move to a new place. His last wish is that someone put flowers on Algernon's grave.

### **Novel**

The novel opens with an epigraph discouraging people from laughing at those who are perplexed or weak of vision. The epigraph is taken from Plato's *The Republic*, part of which reads:

Any one who has common sense will remember that the bewilderments of the eye are of two kinds, and arise from two causes, either from coming out of the light or from going into the light, which is true of the mind's eye, quite as much as of the bodily eye.

—Plato, *The Republic*

Charlie Gordon, 37 years of age, suffers from phenylketonuria and has an IQ of 68. He holds a menial job at a bakery which his uncle had secured for him so that Charlie would not have to be sent

to a state institution. Wanting to improve himself, Charlie attends reading and writing classes at the Beekman College Center for Retarded Adults; his teacher is Alice Kinnian, a young, attractive woman. Two researchers at Beekman, Prof. Nemur and Dr. Strauss, are looking for a human test subject on whom to try a new surgical technique intended to increase intelligence. They have already performed the surgery on a mouse named Algernon, dramatically improving his mental performance. Based on Alice's recommendation and his own peerless motivation to improve, Charlie is chosen over smarter pupils to undergo the procedure.

The operation is a success, and within the next three months Charlie's IQ reaches an astonishing 185. However, as his intelligence, education, and understanding of the world around him increase, his relationships with people deteriorate. His co-workers at the bakery, who used to amuse themselves at his expense, are now scared and resentful of his increased intelligence and persuade his boss to fire him. One night at a cocktail party, a drunken Charlie angrily confronts his scientific mentors about their condescending attitude toward him, particularly Nemur because Charlie believed that more than anyone Nemur considered him as nothing more than another laboratory subject and not fully human before the surgical operation. Charlie also embarks on a troubled romance with Alice. Unable to become intimate with the object of his affection, Charlie later starts a purely sexual relationship with Fay Lillman, a vivacious and promiscuous artist in the neighboring apartment.

When not drinking at night, Charlie spends intense weeks continuing his mentors' research on his own and writing reports which include observations of Algernon, whom he keeps at his apartment. Charlie's research discovers a flaw in the theory behind Nemur's and Strauss's intelligence-enhancing procedure, one that could eventually cause him to revert to his original mental state. His conclusions prove true when Algernon starts behaving erratically, loses his own enhanced intelligence, and dies.

Charlie tries to mend the long-broken relationships with his parents but without success. He remembered that as a boy his mother had insisted on his institutionalization, overruling his father's wish to keep him in the household. Charlie returns after many years to his family's Brooklyn home, and finds his mother now suffers from dementia and, although she recognizes him, is mentally confused. Charlie's father, who had broken off contact with the family many years before, does not recognize him when visited at his worksite, a barbershop. Charlie is only able to reconnect with his now-friendly younger sister, Norma, who had hated him for his mental disability when they were growing up, and who is now caring for their mother in their newly-depressed neighborhood. When Norma asks Charlie to stay with his family, he refuses, but promises to send her money.

As Charlie regresses intellectually, Fay becomes scared by the change and stops talking to him. However, Charlie finally attains sufficient emotional maturity to have a brief but fulfilling relationship with Alice, who cohabits with him until the extent of his mental deterioration causes him to finally order her to leave. Despite regressing to his former self, he still remembers that he was once a genius. He cannot bear to have his friends and co-workers feel sorry for him. Consequently, he decides to go away to live at the State-sponsored Warren Home School, where nobody knows about the operation. In a final postscript to his writings, ostensibly addressed to Alice Kinnian, he requests that she put some flowers on Algernon's grave in Charlie's former backyard.

**2A Read the short story "Signs and Symbols" by Vladimir Nabokov and reveal the literary specificity of this story.**

The beauty and power of this story, which may be Nabokov's best, is conveyed through scrupulously refined and repetitive images, details, and motifs. These are intricately designed and fashioned so that reading the text is also an experience of working through an interlocking network of signs and symbols.



The dominant point of view is the wife's, who is fully aware that she presents "a naked white countenance to the fault-finding light of spring days." Her and her husband's experiences are uniformly hostile: the stalled subway train, his brown-spotted (cancerous?) hands, the boy's acne-blotched face, the half-dead bird, her concept of people as comparable to beautiful weeds who "helplessly have to watch the shadow of [the farmer's] simian swoop leave mangled flowers in its wake, as the monstrous darkness approaches." This darkness destroys her aunt's, her son's, and the couple's lives.

The story constructs an elaborate referential system to pit the realm of creative imagination against the threatening pattern of realistic experience. Nabokov uses incidental details to form an active synergy of designation. Thus, Aunt Rosa's world is destroyed, as the baby bird's is: brutally, irrationally, fatally. The boy avoids squirrels as he does people. When six years old, he draws birds with human hands and feet, reminding the reader of the dying bird's spasms and the husband's twitching hands. Slowly, detail by detail, the trappings of life accumulate, only to be annihilated.

Thus, from the intricate and circuitous structure of "Signs and Symbols," Nabokov goes on to incandescent, imaginative compositions that establish mirror-image relationships between the physical, tangible world and the shadowy, shaped, invented world.

Artistically, "Signs and Symbols" is nearly flawless: It is intricately patterned, densely textured, and remarkably intense in tone and feeling. For once, Nabokov the literary jeweler cuts more deeply than his usual surfaces, forsaking gamesmanship and mirror-play and other gambits of verbal artifice to enter the frightening woods of inassuageable, tragic grief.

Some critics argue that Nabokov, planting patterned, symbolically charged details, deliberately entraps the reader of "Signs and Symbols" into a sort of over-interpretation similar to the "referential mania" of the insane character, making us read the story as if

everything in it were a cipher. Yet the idea of seeing a model for the reader's response in the boy's pan-semiotic approach to reality, however tempting, should be rejected from the very start for several simple reasons. First, "referential mania" is limited to natural phenomena (clouds, trees, sun flecks, pools, air, mountains) and random artifacts (glass surfaces, coats in store windows) but "excludes real people from the conspiracy," while the story deals with human beings in the urban setting and focuses upon cultural systems of communication and transportation: the underground train, the bus, the Russian-language newspaper, the photographs, the cards, the telephone, the labels on the jelly jars. The only exception is the image of "a tiny half-dead unfledged bird" helplessly twitching in a puddle "under a swaying and dripping tree"--a symbolic parallel to the sick boy's situation and his parents' perception of him.

Second, the boy's reading of the world is auto-referential and egocentric (every alleged signifier refers only to the boy himself), while the story concerns three major characters and a dozen minor ones, whether named or unnamed.

The sequence of three cards and two photographs, however, brings us to the last potential code suggested by the text – to numerical cryptography and numerology. From the very start the narration in "Signs and Symbols" registers and emphasizes numbers (cf.: "For the fourth time in as many years," "a basket with ten different fruit jellies in ten little jars," "a score of years," "of forty years standing"); all the major incidents, images and motives in the text are arranged into well ordered patterns or series. There are allusions to and short sequences of three based on the universal paradigm of birth/life/death and corresponding to the three sections of the story. The couple lives on the third floor; they go through three misfortunes on their way to the hospital (Underground, bus, rain) and encounter three bad omens on their way back (a bird, a crying girl, and misplaced keys); the name of Soloveichik (from the Rus-

sian for nightingale) the old woman's friend, is echoed twice in the truncated, Americanized versions Solov and Sol; as we have seen, three cards fall to the floor and, of course, there are three telephone calls in the finale.

Even more prominent are sequences of five, some of which result from addition (three cards + two photos; three "nightingale names" + two images of birds). The story begins on Friday, the fifth day of the week; the life of the couple has passed through five locations (Minsk, Leipzig, Berlin, Leipzig, New York); the woman looks at five photographs of her son that represent five stages of his descent into madness – from a sweet baby to a sour insane boy of ten, "inaccessible to normal minds"; in the end the father reads five "eloquent labels" on the fruit jelly jars--apricot, grape, beech plum, quince, and crab apple: a series that mimics the deterioration of the boy from the sweetest to the sourest.

At last, there is the longest and singular sequence of "ten different fruit jellies in ten little jars", which is connected to a theme of birth (after all, it is the birthday present) and is mentioned five times in the text. Critics have noted that the recurrence of the motif and its conspicuous placement at the most marked points of the text – in the first paragraph, in the beginning of section two, and in the finale – suggest some symbolic significance, but so far have offered mostly vague and sometimes preposterous interpretations. Only Gene Barabtarlo, who was the first to notice that the five named flavors of the jellies "are arranged in the order of rising astringency and somehow answer the five photographs of her son that the woman examined an hour earlier," has ingeniously suggested that the set of ten jellies serves as "the key to an invisible over-plot" of the story, though he stopped short of using the master key to unlock a hidden fabula:

*"Can I speak to Charlie," said a girl's dull little voice.*

*"What number you want? No. That is not the right number."*

<...>

*The telephone rang for a second time. The same toneless anxious young voice asked for Charlie.*

*"You have the incorrect number. I will tell you what you are doing; you are turning the letter O instead of the zero."*

The very word "number" repeated three times by the old woman indicates that the reader should give more consideration to her seemingly casual remarks than it has been done in previous criticism. What is most amazing about the old woman's response is that she confronts the nuisance as a kind of a numerical riddle. The woman actually subjects Charlie's number misdialed by the girl to scrutiny and notices that it differs from their own only by the presence of zero in it (in Arabic, by the way, zero means cipher). So she comes to the conclusion that the cause of the mistake is the replacement of the needed numeral by the letter O – or, in other words, a substitution of a sign for a symbol as, according to dictionary definitions, letters or alphabetical characters are signs while figures and numerals (ciphers) are symbols.

### **Money, Success, and Happiness**

Money is a significant entity in Humboldt's Gift. At the time this story is told, Charlie has been a successful writer and rich from his successes, but his wealth is drying up due to poor financial management and exploitations he has suffered by friends, family, and strangers. Numb and unhappy, Charlie is at a loss for how to transform his life. He trusts everyone so much that other people have repeatedly made off with his money and property.

By contrast, in the first part of the book, Charlie reflects on an earlier period in his life, when he was poor and happy. At that time, he was filled with ideas, energy, literature, conversation, rhetoric, and the love of beautiful Demmie Vongel. But just as Charlie's Von Trenck is becoming a wildly successful Broadway show, his friendship with Humboldt crumbles, and his girlfriend dies in a plane wreck. Over and over again, Bellow's commentary, via the character of

Humboldt, is that money and success are not tied to happiness and may, in fact, be the antithesis of happiness.

Thaxter, for example, obsessively wastes other people's money, and although he seems jolly, he is a fair-weather friend. Renata is also fair-weather, concerned only with marrying a rich man. Although she never learns of Charlie's destitute finances, she grows impatient with him and quickly marries someone else. Denise, Charlie's ex-wife, got everything in their divorce—the house, the children, and a lot of his money. But it is not enough because, as Urbanovich and others point out, Charlie has an excellent potential for making more money so long as he does some work. By way of his money, Charlie has attracted a pack of jackals, none of whom has Charlie's interests in mind. He can only be rid of them by giving up his money.

Humboldt's message is lost on Charlie until the end of the book. Charlie comes into a great deal of money via Humboldt's legacy but focuses instead on finally leading the life that interests him rather than pursuing greater riches. Money is blinding to creativity, which is partly why Humboldt is so angry with Charlie and his flashy success with the play. Charlie was not being true to his artistry; he was just being popular.

### **Insanity and Artistry**

It is a long-held assumption in Western culture that artists are eccentric and passionate because their creativity and talent stems from their abandonment of societal norms. Sometimes this behavior adds up to unconventionality, but popular perception of artists emphasizes their destructive traits, such as alcoholism, drug abuse, and mental illness. This theme is explored in Humboldt's Gift, in which the eponymous Humboldt struggles with manic depression, paranoia, and drug and alcohol abuse. The picture Bellow paints for the reader shows a troubled man whose afflictions derail his ability to be creative and produce new work. The one big success of

Humboldt's lifetime is his first book, *Harlequin Ballads*, which he wrote as a young man. Later, he is distracted by his wife, schemes for various jobs, and suffers from substance abuse and mental and financial problems. As a result, Humboldt produces no work of significance until late in his life and even those works are not recognized until ten years after his death. There are, of course, many creative individuals who do not have destructive lifestyles. Charlie appears to have no vices, and he is quite capable of producing creative work when he applies himself. His eccentricity, if any, is his distracted air—he lives inside his thoughts so much and is so often disconnected from real-world concerns that many people call him a snob.

### **Friendship**

The greatest friendship in Humboldt's *Gift* is between Charlie and Humboldt. Like Humboldt's manic depression, the friendship of these two men goes through extreme highs and lows, and together they talk about subjects that few people have the patience to discuss with Charlie, when he is older. Despite the estrangement that develops between Humboldt and Charlie, their affection for each other persists, as seen in Charlie's dreams about Humboldt and in Humboldt's posthumous gift to Charlie.

Amidst the tumult of girlfriends, marriages, and divorce, it is Charlie's true friends who help hold him together and get through the rough parts. His real friends are George, Szathmar, Kathleen, Humboldt, and Demmie. But no one Charlie has met since he and Humboldt were estranged has proven to be a real friend to Charlie. On the contrary, Cantabile, Thaxter, Renata, and Denise, among others, have taken far more than they are willing to give, both financially and emotionally, to support this person they supposedly care about. In his novel, Bellow underlines the significance of friendship beyond material possessions. Friendship is not measured solely by a show of affection but also by how one's friends weather the good and the bad experiences.

## **Materialism**

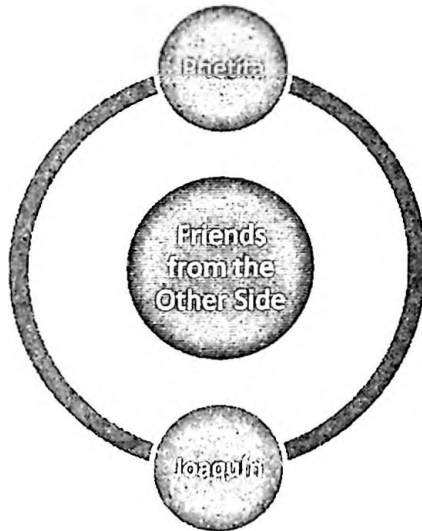
Materialism is obsession about money and/or possessions. Charlie seeks over the course of the novel to free himself from materialistic concerns. In the courthouse, he declares to his lawyers that he wants to take a vow of poverty, and by the end of the book, having earned enough money to devote himself to studying anthropology, he turns down a lucrative scriptwriting offer. Before his Broadway hit, Von Trenck, Charlie's means are modest—he borrows money from his girlfriend to buy a bus ticket to New York City, and fourteen years later, when he and Humboldt exchange blood-brother checks, Charlie has only eight dollars in his bank account. A year later, Von Trenck is a success, and Charlie is bankrolling more money than he ever dreamed of having. With that money comes its baggage. Charlie marries Denise and is swallowed up with her elite ideas of who his friends should be, how his house should be decorated, and what assignments he should take. Even after they are divorced, Denise continues to harangue Charlie for more money. He also falls in with people, such as Thaxter, Renata, and Cantabile, whose lives revolve around money. Thaxter borrows heavily and abandons his debts. Renata wants to marry into wealth. Cantabile is a thug who wants to have control over Charlie and an ability to tap into his income.

Charlie is most concerned with his meditation. He sees how Americans are consumed with materialism and ignore their inner lives. He hopes through his meditations to come up with a way to help people—no small feat since first one must convince people that there is a problem. Charlie has the most difficulty with communication. Many of his friends and family find Charlie's meditations ridiculous, boring, and circuitous. Humboldt's Gift may thus be seen as Bellow's wake up call to Americans about the evils of materialism.

## Spirituality

Spirituality is a sense of connection to something greater than oneself. Spirituality differs from religion, although they can and often do overlap. Charlie is concerned about spirituality because of the distinct lack of it that he sees in the world. His meditation is his deepest concern throughout the book. He is fixated on anthroposophy, a spiritual science created by Dr. Rudolph Steiner in the nineteenth century. Charlie attempts to understand spiritual phenomena (such as communication with the dead) with his methodical meditations on aspects of anthroposophy. His spirituality, instead of connecting him to something greater, distances him from those who are nearby.

**2C Read the excerpt underline the unknown words. Who is the author? Reveal the main characters of the book and fill in the graphic organizer. What languages is the book written in? Why?**

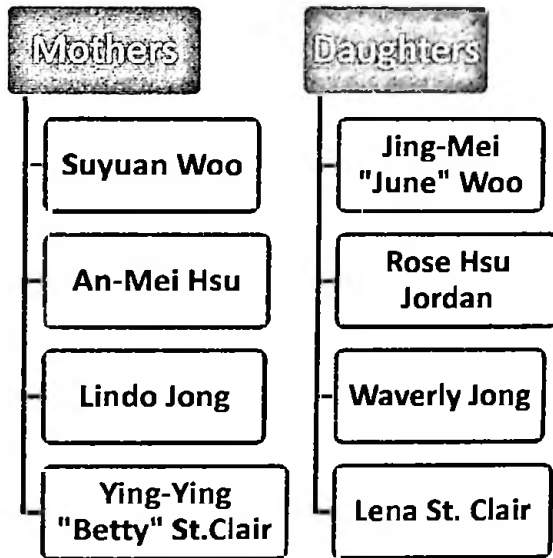




In the United States in the 1990s there was a rise in bilingual books for children and young adults which began with the publication of translated stories originally written in English, but then an increase in books that “deal with young people’s questions about living in two cultures simultaneously and the process of developing a personal identity in that situation.” Taran C. Johnston included *Friends from the Other Side/ Amigos del Otro Lado* in an article he wrote on transculturation (which describe the phenomenon of merging and converging cultures) in bilingual children’s literature as a form of resistance literature. In publishing bilingual children’s books that combine two cultures in a process of transculturation and telling the stories of marginalized groups, these books may be seen as resistance to the dominant culture. According to Johnston, “...children’s stories are frequently the channel through which an imperial power exerts its cultural influence.”

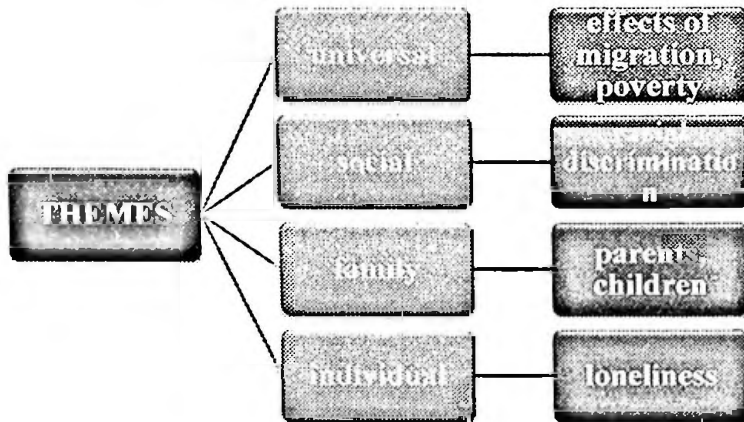
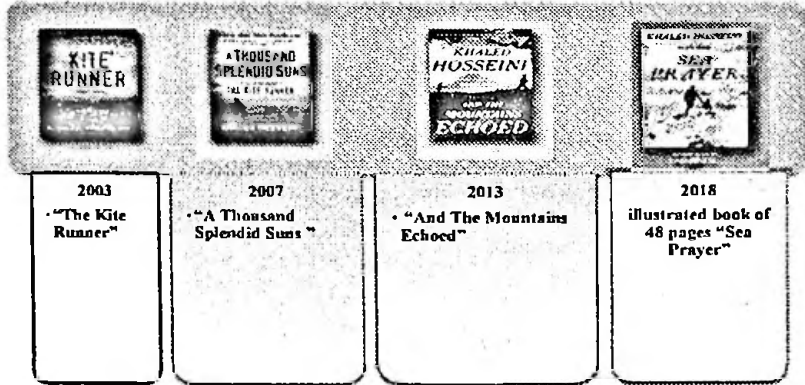
Frances Ann Day, in *Latina and Latino Voices in Literature: Lives and Works* discusses several issues which are raised in *Friends from the Other Side/ Amigos del Otro Lado*. These include the poverty that Joaquín and his mother experience, the creation of the protagonist as a courageous, strong, young Latina girl, which challenges the dominant stereotypes often imposed on Latinas, and bullying – “By Prietita’s example, the reader learns how to resist peer pressure and take a stand against prejudice and cruelty.

**2D What was the game womem played in Amy Tan’s “The Joy Luck Club”? Fill in the table with the names of the main heroines. Clarify the structure of the novel.**



The Joy Luck Club consists of **sixteen interlocking stories** about the lives of **four Chinese immigrant mothers and their four American-born daughters**. In 1949, the four mothers meet at the First Chinese Baptist Church in San Francisco and agree to continue to meet to play **mahjong**. They call their **mahjong** group the Joy Luck Club. The stories told in this novel revolve around the Joy Luck Club women and their daughters. Structurally, the novel is divided into four major sections, with two sections focusing on the stories of the mothers and two sections on the stories of the daughters. The novel consists of 4 sections each of which has its own themes and ideas: Feathers from a Thousand Li Away, Twenty-Six Malignant Gates, American Translation, Queen Mother of the Western Skies

**2D Study the graphic organizers given in this exercise and find the information about one novel from this list *The Kite Runner*. Reveal the main themes rised by Kh. Hosseini in it.**



**2D Read the excerpt from a short story. What do you know about Sherman Alexie? What culture did the author show in this story? How is the story collection called? What other stories were included into it?**

**Sherman Joseph Alexie Jr.** (born October 7, 1966) is a Spokane-Coeur d'Alene-American novelist, short story writer, poet, and filmmaker. His writings draw on his experiences as an Indigenous American with ancestry from several tribes. He grew up on the Spokane Indian Reservation and now lives in Seattle, Washington.

**Ten Little Indians** is a 2004 short story collection by Sherman Alexie. The collection contains nine stories all of which focus on the Spokane tribe of Native Americans in Washington state.

Stories

**The Search Engine**

Lawyer's League

Can I Get a Witness?

Do Not Go Gentle

Flight Patterns

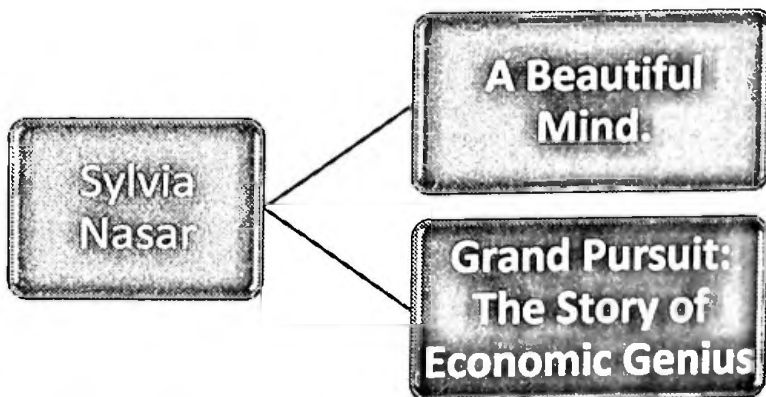
The Life and Times of Estelle Walks Above

Do You Know Where I Am?

What You Pawn I Will Redeem

Whatever Happened to Frank Snake Church

**2E. Fill in the graphic organizer with main works written by Uzbek-American writer Sylvia Nasar. Give a brief overview of the novels.**



Sylvia Nasar (born 17 August 1947) is an Uzbek German-born American journalist, best known for her biography of John Forbes Nash Jr., *A Beautiful Mind*. She received the National Book Critics Circle Award for biography.

### **“A Beautiful Mind”. The Life of Mathematical Genius and Nobel Laureate John Nash**

“A Beautiful Mind” (1998) is a biography of Nobel Prize-winning economist and mathematician John Forbes Nash, Jr. by Sylvia Nasar, professor of journalism at Columbia University. An unauthorized work, it won the National Book Critics Circle Award in 1998 and was nominated for the Pulitzer Prize in biography. It inspired the 2001 film by the same name.

### **Grand Pursuit: The Story of Economic Genius**

Nasar’s second book, “Grand Pursuit”, was published in 2011. It is a historical narrative which sets forth Nasar’s view that economics rescued mankind from squalor and deprivation by placing its material circumstances in its own hands rather than in Fate. It won the Los Angeles Times Book Prize, Science and technology.

## Glossary of Literary Terms

### A

#### **Adnomination**

Repetition of words with the same root. The difference lies in one sound or letter. A nice euphony can be achieved by using this poetic device.

Examples: "Nobody loves no one." (Chris Isaak). Someone, somewhere, wants something.

#### **Allegory**

Representation of ideas through a certain form (character, event, etc.). Allegory can convey hidden meanings through symbolic figures, actions, and imagery.

Example: *Animal Farm* by George Orwell is all about the Russian Revolution. And characters stand for working and upper classes, military forces, and political leaders.

#### **Alliteration**

The repeated sound of the first consonant in a series of words, or the repetition of the same sounds of the same kind at the beginning of words or in stressed syllables of a phrase.

Examples: A lazy lying lion. Peter picked a peck of pickled peppers. Sally sells seashells by the seashore.

#### **Allusion**

Reference to a myth, character, literary work, work of art, or an event.

Example: I feel like I'm going down the rabbit hole (an allusion to Alice's *Adventures in Wonderland* by Lewis Carroll).

#### **Anaphora**

Word repetition at the beginnings of sentences in order to give emphasis to them.

Example: "Let freedom ring from the mighty mountains of New York. Let freedom ring from the heightening Alleghenies of Pennsylvania. Let freedom ring from the snow-capped Rockies of Col-

orado. Let freedom ring from the curvaceous slopes of California.”  
(Martin Luther King)

Opposite: **Epiphora**. Word repetition at the end of sentences.

Example: “And that government of the people, by the people, for the people, shall not perish from the earth.” (Abraham Lincoln)

### **Anti-war novel**

Has explicit anti-war messages or have been described as having significant anti-war themes or sentiments. Not all of these books have a direct connection to any particular anti-war movement. The list includes fiction and non-fiction, and books for children and younger readers.

### **Antithesis**

Emphasizing contrast between two things or fictional characters.

Example: “Love is an ideal thing, marriage a real thing; a confusion of the real with the ideal never goes unpunished.” (Johann Wolfgang von Goethe)

### **Apostrophe**

Directed speech to someone who is not present or to an object.

Example: “Work on, my medicine, work! Thus credulous fools are caught.” (William Shakespeare)

### **Assonance**

Repetition of vowels in order to create internal rhyming.

Example: “Hear the mellow wedding bells.” (Edgar Allan Poe)

Related: **Consonance**. Repetition of consonants.

## **B**

### **Bestseller**

A book that is included on a list of top-selling or frequently-borrowed titles, normally based on publishing industry and book trade figures and library circulation statistics; such lists may be published by newspapers, magazines, or book store chains. Some lists are broken down into classifications and specialties (number one best sell-

ing new novel, nonfiction book, cookbook, etc.). The New York Times Best Seller list is one of the best-known bestseller lists for the US. This list tracks national and independent book stores, as well as sales from major Internet retailers such as Amazon.com and Barnes & Noble. Other well-known lists are published by Publishers Weekly, USA Today and the Washington Post.

### **Biography**

A biography is simply an account or detailed description about the life of a person. It entails basic facts, such as childhood, education, career, relationships, family, and death. Biography is a literary genre that portrays the experiences of all these events occurring in the life of a person, mostly in a chronological order. Unlike a resume or profile, a biography provides a life story of a subject, highlighting different aspects of his or her life. A person who writes biographies, is called as a “biographer.”

## **C**

### **Cataphora**

Mentioning of the person or object further in the discourse.

Examples: I met him yesterday, your boyfriend who was wearing the cool hat. If you want some, here’s some cheese. After he had received his orders, the soldier left the barracks.

### **Climax**

Arranging text in such a manner that tension gradually ascends.

Example. He was a not bad listener, a good speaker and an amazing performer. Opposite: **Anticlimax**. Tension descends.

### **Charactonym (or Speaking Name)**

Giving fictional characters names that describe them.

Example: Scrooge, Snow White.

### **Crime fiction**

The literary genre that fictionalizes crimes, their detection, criminals, and their motives. It is usually distinguished from mainstream fiction and other genres such as historical fiction or science



fiction, but the boundaries are indistinct. Crime fiction has several subgenres, including detective fiction (such as the whodunit), courtroom drama, hard-boiled fiction, and legal thrillers.

## **D**

**Dark Romanticism** (often conflated with Gothicism or called American romanticism)

A literary subgenre centered on the writers Edgar Allan Poe, Nathaniel Hawthorne, and Herman Melville. As opposed to the perfectionist beliefs of Transcendentalism, the Dark Romantics emphasized human fallibility and proneness to sin and self-destruction, as well as the difficulties inherent in attempts at social reform.

### **Detective story**

The traditional elements of the detective story are: (1) the seemingly perfect crime; (2) the wrongly accused suspect at whom circumstantial evidence points; (3) the bungling of dim-witted police; (4) the greater powers of observation and superior mind of the detective; and (5) the startling and unexpected denouement, in which the detective reveals how the identity of the culprit was ascertained. Detective stories frequently operate on the principle that superficially convincing evidence is ultimately irrelevant. Usually it is also axiomatic that the clues from which a logical solution to the problem can be reached be fairly presented to the reader at exactly the same time that the sleuth receives them and that the sleuth deduce the solution to the puzzle from a logical interpretation of these clues.

### **Drama**

A piece of writing that tells a story and is performed on a stage

### **Documentary novel**

True event + real people told in a narrative format. (plot, dialogue, characterization)

### **Dystopia (See Utopian literature)**

## **E**

### **Ellipsis**

Word or phrase omission.

Example: I speak lots of languages, but you only speak two (languages).

### **Enlightenment**

A period of intellectual ferment in the thirteen American colonies in the period 1714–1818, which led to the American Revolution, and the creation of the American Republic. Influenced by the 18th-century European Enlightenment, and its own native American Philosophy, the American Enlightenment applied scientific reasoning to politics, science, and religion, promoted religious tolerance, and restored literature, the arts, and music as important disciplines and professions worthy of study in colleges. The “new-model” American style colleges of King’s College New York (now Columbia University), and the College of Philadelphia (now Penn) were founded, Yale College and the College of William & Mary were reformed, and a non-denominational moral philosophy replaced theology in many college curricula; even Puritan colleges such as the College of New Jersey (now Princeton) and Harvard reformed their curricula to include natural philosophy (science), modern astronomy, and math. The foremost representatives of the American Enlightenment included men who were presidents of colleges: Puritan religious leaders Jonathan Edwards, Thomas Clap, and Ezra Stiles, and Anglican moral philosophers Samuel Johnson and William Smith. The leading Enlightenment political thinkers were John Adams, James Madison, George Mason, James Wilson, and Alexander Hamilton, and polymaths Benjamin Franklin and Thomas Jefferson.

### **Epic**

The word epic is derived from the Ancient Greek adjective, “epikos”, which means a poetic story. In literature, an epic is a long narrative poem, which is usually related to heroic deeds of a person

of an unusual courage and unparalleled bravery. In order to depict this bravery and courage, the epic uses grandiose style.

### **Euphemism**

Replacing offensive or combinations of words with lighter equivalents.

Example: Visually challenged (blind); meet one's maker (die).

Opposite: **Dysphemism**. Replacing a neutral word with a harsher word.

### **Epigram**

Memorable and brief saying, usually satirical.

Example: "For most of history, Anonymous was a woman."  
(Virginia Woolf)

## **F**

### **Fantasy**

Fantasy is a form of literary genre in which a plot cannot occur in the real world. Its plot usually involves witchcraft or magic, taking place on an undiscovered planet of an unknown world. Its overall theme and setting involve a combination of technology, architecture, and language, which sometimes resemble European medieval ages. The most interesting thing about fantasies is that their plot involves witches, sorcerers, mythical and animal creatures talking like humans, and other things that never happen in real life.

### **Feministic literature**

Fiction or nonfiction which supports the feminist goals of defining, establishing and defending equal civil, political, economic and social rights for women. It often identifies women's roles as unequal to those of men – particularly as regards status, privilege and power – and generally portrays the consequences to women, men, families, communities and societies as undesirable.

### **Folklore**

Folklore is a collection of fictional stories about animals and people, of cultural myths, jokes, songs, tales, and even quotes. It is

a description of culture, which has been passed down verbally from generation to generation, though many are now in written form. Folklore is also known as “folk literature,” or “oral traditions.”

## **G**

### **Genre**

Genre means a type of art, literature, or music characterized by a specific form, content, and style. For example, literature has four main genres: poetry, drama, fiction, and non-fiction. All of these genres have particular features and functions that distinguish them from one another. Hence, it is necessary on the part of readers to know which category of genre they are reading in order to understand the message it conveys, as they may have certain expectations prior to the reading concerned.

## **H**

### **Happening**

A performance, event or situation meant to be considered art, usually as performance art. Happenings occur anywhere and are often multi-disciplinary, with a nonlinear narrative and the active participation of the audience. Key elements of happenings are planned but artists sometimes retain room for improvisation. This new media art aspect to happenings eliminates the boundary between the artwork and its viewer. In the late 1960s, perhaps due to the depiction in films of hippie culture, the term was used much less specifically to mean any gathering of interest from a pool hall meetup or a jamming of a few young people to a beer blast or fancy formal party.

### **Horror**

A genre of science fiction which is intended to frighten, scare, disgust, or startle its readers by inducing feelings of horror and terror. Literary historian J. A. Cuddon defined the horror story as “a piece of fiction in prose of variable length... which shocks, or even

frightens the reader, or perhaps induces a feeling of repulsion or loathing”.

### **Hyperbole**

Exaggeration of the statement.

Example: If I’ve told you once, I’ve told you a thousand times.

Opposite: **Litotes**. Understatement.

### **Hypophora**

Asking a question and answering it right away.

Example: Are you going to leave now? I don’t think so.

## **I**

### **Imagism**

A movement in early 20th-century Anglo-American poetry that favored precision of imagery and clear, sharp language. It has been described as the most influential movement in English poetry since the activity of the Pre-Raphaelites. As a poetic style it gave Modernism its start in the early 20th century, and is considered to be the first organized Modernist literary movement in the English language. Imagism is sometimes viewed as ‘a succession of creative moments’ rather than any continuous or sustained period of development. René Taupin remarked that ‘It is more accurate to consider Imagism not as a doctrine, nor even as a poetic school, but as the association of a few poets who were for a certain time in agreement on a small number of important principles’.

### **Irony**

There are three types of irony:

- *Verbal* (Antiphrasis) – using words to express something different from their literal meaning for ironic effect (“I’m so excited to burn the midnight oil and write my academic paper all week long”).
- *Situational* – result differs from the expectation (Bruce Robertson, a character of *Filth*, is a policeman. Nonetheless, he does drugs, resorts to violence and abuse, and so on).

- *Dramatic* – situation is understandable for the audience but not the fictional character/actor (audience sees that the fictional characters/actors will be killed now, though the characters don't expect it).

## **J**

### **Juxtaposition**

Juxtaposition is a literary technique in which two or more ideas, places, characters, and their actions are placed side by side in a narrative or a poem, for the purpose of developing comparisons and contrasts.

In literature, juxtaposition is a useful device for writers to portray their characters in great detail, to create suspense, and to achieve a rhetorical effect. It is a human quality to comprehend one thing easily by comparing it to another. Therefore, a writer can make readers sense “goodness” in a particular character by placing him or her side-by-side with a character that is predominantly “evil.” Consequently, goodness in one character is highlighted by evil in the other character. Juxtaposition in this case is useful in the development of characters.

## **K**

### **Kenning**

A kenning, which is derived from Norse and Anglo-Saxon poetry, is a stylistic device defined as a two-word phrase that describes an object through metaphors. A Kenning poem is also defined a riddle that consists of a few lines of kennings, which describe someone or something in confusing detail. It is also described as a “compressed metaphor,” which means meanings illustrated in a few words. For example, a two-word phrase “whale-road” represents the sea.

The Seafarer (By Ezra Pound)

“May I for my own self song’s truth reckon,

Journey's jargon, how I in harsh days  
Hardship endured oft.  
Bitter **breast-cares** have I abided,  
Known on my keel many a care's hold,  
And dire **sea-surge**, and there I oft spent.

That he on dry land loveliest liveth,  
List how I, **care-wretched, on ice-cold sea**,  
Deprived of my kinsmen;  
Over the **whale's acre**, would wander wide  
Eager and ready, the crying **lone-flyer**,  
Whets for the **whale-path** the heart irresistibly."

## L

### **Lost Generation**

The generation that came of age during World War I. The term was popularized by Ernest Hemingway, who used it as one of two contrasting epigraphs for his novel, *The Sun Also Rises*. In that volume Hemingway credits the phrase to Gertrude Stein, who was then his mentor and patron. This generation included distinguished artists such as F. Scott Fitzgerald, T. S. Eliot, John Dos Passos, John Steinbeck, Waldo Peirce, Isadora Duncan, Abraham Walkowitz, Alan Seeger, Franz Kafka, Erich Maria Remarque and the composers Sergei Prokofiev, Paul Hindemith, George Gershwin, and Aaron Copland.

## M

### **Merism**

Describing people/objects by enumerating their traits.

Example: Lock, stock, and barrel (gun); heart and soul (entirety)

### **Metalepsis**

Referencing one thing through the means of another thing, which is related to the first one.

Example: "Stop judging people so strictly—you live in a glass house too." (A hint at the proverb: people who live in glass houses should not throw stones.)

### **Metaphor**

Comparing two different things that have some characteristics in common.

Example: "Love is clockworks and cold steel." (Bono)

### **Metonymy**

Giving a thing another name that is associated with it.

Example: The heir to the crown was Richard. (The crown stands for authority)

### **Modernism**

A philosophical movement that, along with cultural trends and changes, arose from wide-scale and far-reaching transformations in Western society in the late 19th and early 20th centuries. Among the factors that shaped Modernism were the development of modern industrial societies and the rapid growth of cities, followed then by the horror of World War I. Modernism also rejected the certainty of Enlightenment thinking, and many modernists rejected religious belief. A notable characteristic of Modernism is self-consciousness, which often led to experiments with form, along with the use of techniques that drew attention to the processes and materials used in creating a painting, poem, building, etc. Modernism explicitly rejected the ideology of realism and makes use of the works of the past by the employment of reprise, incorporation, rewriting, recapitulation, revision and parody.

## **N**

### **Naturalism**

A literary movement or tendency from the 1880s to 1930s that used detailed realism to suggest that social conditions, heredity, and environment had inescapable force in shaping human character. It was a mainly unorganized literary movement that sought to de-



pict believable everyday reality, as opposed to such movements as Romanticism or Surrealism, in which subjects may receive highly symbolic, idealistic or even supernatural treatment.

### **Nobel Prize for Literature**

Since 1901, the Nobel Prize in Literature (Swedish: Nobelpriset i litteratur) has been awarded annually to an author from any country who has, in the words of the will of Alfred Nobel, produced "in the field of literature the most outstanding work in an ideal direction" Though individual works are sometimes cited as being particularly noteworthy, here "work" refers to an author's work as a whole. The Swedish Academy decides who, if anyone, will receive the prize in any given year. The academy announces the name of the chosen laureate in early October. It is one of the five Nobel Prizes established by the will of Alfred Nobel in 1895; the others are the Nobel Prize in Chemistry, Nobel Prize in Physics, Nobel Peace Prize, and Nobel Prize in Physiology or Medicine.

## **O**

### **Obscurantism**

The practice of deliberately preventing the facts or the full details of some matter from becoming known. There are two common historical and intellectual denotations to Obscurantism: deliberately restricting knowledge—opposition to the spread of knowledge, a policy of withholding knowledge from the public; and, deliberate obscurity—an abstruse style (as in literature and art) characterized by deliberate vagueness. The name comes from French: obscurantisme, from the Latin *obscurans*, "darkening"

### **Onomatopoeia**

Imitating sounds in writing. Example: oink, ticktock, tweet tweet

### **Oxymoron**

Combining contradictory traits.

Example: Living dead; terribly good; real magic

## **P**

### **Parallelism**

Arranging a sentence in such a manner that it has parallel structure. Example: "Tell me and I forget. Teach me and I may remember. Involve me and I will learn." (Benjamin Franklin)

Opposite: **Chiasmus**. An inverted parallelism.

Examples: "To stop, too fearful, and too faint to go." (Oliver Goldsmith); "My job is not to represent Washington to you but to represent you to Washington." (Barack Obama)

### **Parenthesis**

Interrupting a sentence by inserting extra information enclosed in brackets, commas, or dashes.

Example: Our family (my mother, sister, and grandfather) had a barbeque this past weekend.

### **Personification**

Attributing human characteristics to nonhumans.

Example: Practically all animals in fairy tales act like human beings. They speak and have traits that are typical of people.

### **Playwright**

Also known as a dramatist, is a person who writes dramatic literature or drama. These works may be written specifically to be performed by actors, or they may be closet dramas – simple literary works – written using dramatic forms, but not meant for performance.

### **Postmodernism**

a late-20th-century movement in the arts, architecture, and criticism that was a departure from modernism. Postmodernism includes skeptical interpretations of culture, literature, art, philosophy, history, economics, architecture, fiction, and literary criticism. It is often associated with deconstruction and post-structuralism because its usage as a term gained significant popularity at the same time as twentieth-century post-structural thought.

### **Psychological novel**

A work of prose fiction which places more than the usual amount of emphasis on interior characterization, and on the motives, circumstances, and internal action which springs from, and develops, external action. The psychological novel is not content to state what happens but goes on to explain the motivation of this action. In this type of writing character and characterization are more important than usual, and they often delve deeper into the mind of a character than novels of other genres. The psychological novel can be called a novel of the “inner man,” so to say. In some cases, the stream of consciousness technique, as well as interior monologues, may be employed to better illustrate the inner workings of the human mind at work. Flashbacks may also be featured. While these three textual techniques are also prevalent in “modernism,” there is no deliberate effort to fragment the prose or compel the reader to interpret the text.

### **Pseudonym**

A name that a person or group assumes for a particular purpose, which differs from his or her original or true name (orthonym). Pseudonyms include stage names, screen names, ring names, pen names, nicknames, aliases, superhero identities and code names, gamer identifications, and regnal names of emperors, popes and other monarchs. Historically they have often taken the form of anagrams, Graecisms, and Latinisations, although there are many other methods of choosing a pseudonym.

### **Pun**

A kind of word play. Here are a few types of puns:

- *Antanaclasis* – repetition of the same word or phrase, but with a different meaning (“Cats like Felix like Felix.”–“Felix” catfood slogan).
- *Malapropism* – usage of the incorrect word instead of the word with a similar sound (“optical delusion” instead of “optical illusion”).

- *Paradox* – self-contradictory fact; however, it can be partially true (“I can resist anything but temptation.”—Oscar Wilde).
- *Paraprosdokian* – arranging a sentence in such a manner so the last part is unexpected (You’re never too old to learn something stupid).
- *Polyptoton* – repetition of the words with the same root (“The things you *own* end up *owning* you.”—Chuck Palahniuk).

## Q

### Quatrain

A quatrain is a verse with four lines, or even a full poem containing four lines, having an independent and separate theme. Often one line consists of alternating rhyme, existing in a variety of forms. We can trace back quatrains in poetic traditions of various ancient civilizations, such as China, Ancient Rome, and Ancient Greece; and they continue to appear in the twenty-first century.

## R

### Realism

Broadly defined as “the faithful representation of reality” or “verisimilitude,” realism is a literary technique practiced by many schools of writing. Although strictly speaking, realism is a technique, it also denotes a particular kind of subject matter, especially the representation of middle-class life. A reaction against romanticism, an interest in scientific method, the systematizing of the study of documentary history, and the influence of rational philosophy all affected the rise of realism. According to William Harmon and Hugh Holman, “Where romanticists transcend the immediate to find the ideal, and naturalists plumb the actual or superficial to find the scientific laws that control its actions, realists center their attention to a remarkable degree on the immediate, the here and now, the specific action, and the verifiable consequence” (A Handbook to Literature 428).

### Rhetorical question

Questioning without expecting the answer. Example: Why not?  
Are you kidding me?

### **Romanticism**

An artistic, literary, and intellectual movement that originated in Europe toward the end of the 18th century and in most areas was at its peak in the approximate period from 1800 to 1850. It was partly a reaction to the Industrial Revolution, the aristocratic social and political norms of the Age of Enlightenment, and the scientific rationalization of nature. The movement emphasized intense emotion as an authentic source of aesthetic experience, placing new emphasis on such emotions as apprehension, horror and terror, and awe—especially that which is experienced in confronting the new aesthetic categories of the sublimity and beauty of nature. It considered folk art and ancient custom to be noble statuses, but also valued spontaneity, as in the musical impromptu. In contrast to the rational and Classicist ideal models, Romanticism revived medievalism and elements of art and narrative perceived to be authentically medieval in an attempt to escape population growth, urban sprawl, and industrialism

### **S**

#### **Satire**

A genre of literature, and sometimes graphic and performing arts, in which vices, follies, abuses, and shortcomings are held up to ridicule, ideally with the intent of shaming individuals, corporations, government or society itself, into improvement. Although satire is usually meant to be humorous, its greater purpose is often constructive social criticism, using wit to draw attention to both particular and wider issues in society.

#### **Simile**

Direct comparison.

Example: "Your heart is like an ocean, mysterious and dark."  
(Bob Dylan)

#### **Science fiction**

A genre of fiction dealing with imaginative content such as futuristic settings, futuristic science and technology, space travel, time travel, faster than light travel, parallel universes and extraterrestrial life. It usually eschews the supernatural, and unlike the related genre of fantasy, its imaginary elements are largely plausible within the scientifically established context of the story. Science fiction often explores the potential consequences of scientific and other innovations, and has been called a "literature of ideas."

### **Social Realism**

An international art movement, refers to the work of painters, printmakers, photographers and filmmakers who draw attention to the everyday conditions of the working class and the poor; social realists are critical of the social structures which maintain these conditions. While the movement's characteristics vary from nation to nation, it almost always utilizes a form of descriptive or critical realism.

### **Synecdoche**

Generalization or specification based on a definite part/trait of the object.

Example: He just got new wheels. (car)

## **T**

### **Tautology**

Saying the same thing twice in different ways.

Example: first priority; I personally; repeat again

### **Thriller**

A genre of literature, film, videogame stories and television programming that uses suspense, tension, and excitement as its main elements Thrillers heavily stimulate the viewer's moods, giving them a high level of anticipation, ultra-heightened expectation, uncertainty, surprise, anxiety and terror. Films of this genre tend to be adrenaline-rushing, gritty, rousing and fast-paced.

### **Trilogy**

A set of three works of art that are connected, and that can be seen either as a single work or as three individual works. They are commonly found in literature, film, or video games. Three-part works that are considered components of a larger work also exist, such as the triptych or the three-movement sonata, but they are not commonly referred to with the term “trilogy.”

## **U**

### **Utopian and dystopian fiction**

Genres of literature that explore social and political structures. Utopian fiction is the creation of an ideal society, or utopia, as the setting for a novel. Dystopian fiction (sometimes referred to as apocalyptic literature) is the opposite: creation of an utterly horrible or degraded society that is generally headed to an irreversible oblivion, or dystopia. Many novels combine both, often as a metaphor for the different directions humanity can take in its choices, ending up with one of two possible futures. Both utopias and dystopias are commonly found in science fiction and other speculative fiction genres, and arguably are by definition a type of speculative fiction.

## **V**

### **Verse**

The literary device verse denotes a single line of poetry. The term can also be used to refer to a stanza or other parts of poetry.

Generally, the device is stated to encompass three possible meanings, namely a line of metrical writing, a stanza, or a piece written in meter. It is important to note here that the term “verse” is often incorrectly used for referring to “poetry” in order to differentiate it from prose.

## **W**

### **Wit**

Wit has originated from an old English term wit, which means "to know." It is a literary device used to make the readers laugh. Over the years, its meanings have kept changing. Today, it is associated with laughter and comedy. It is, in fact, a clever expression of thought; whether harmless or aggressive, with or without any disparaging intent toward something or someone.

### **Writer's voice**

The individual writing style of an author, a combination of their common usage of syntax, diction, punctuation, character development, dialogue, etc., within a given body of text (or across several works). Voice can be thought of in terms of the uniqueness of a vocal voice machine. As a trumpet has a different voice than a tuba or a violin has a different voice than a viola, so the words of one author have a different sound than the words of another.

## **Z**

### **Zeugma (or Syllepsis)**

Applying a word to a few other words in the sentence in order to give different meaning.

Example: Give neither counsel nor salt till you are asked for it.