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Study of Literary Texts
A Pedagogical Book for L2 Students

Second Year Licence

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PREFACE

This pedagogical book is devoted to the students and teachers of literary studies in the second year of EFL at the University of Ibn Khaldoun - Tiaret. The course outline is intended for intermediate learners of English registered in a Licence degree. It focuses on the culture and literature of English to enhance the reading skills and critical thinking of the students on the one hand. On the other hand, it aims to acquaint them with useful cultural concepts that help in constructing their comprehension and facilitate the analysis of cultural aspects of English and writing critical essays on different literary texts. The syllabus comprises two major sections: the first section, British Literature, is tackled through semester 3, and the second section, American Literature, is tackled in semester 4.

This work is a continuation of the previously established syllabus by the teachers of literary studies and certified by the Ministry of Higher Education and Scientific Research. This book focuses on student activity and interaction. The method of teaching is rather learner-centered than teacher-centered (with theoretical sessions). The students are given the instructional material; then, they are requested to contribute their own views and expressions on the texts under analysis. Through reflection, the learners are able to understand the text and the literary concepts involved. This reflection allows them to increase their aptitude to write, problematize, analyze, and criticize the literary texts.

Since the work carried out during the classes only covers the fundamentals of a literary text and a broad understanding of its basics, the students are asked to continue most of the work after class. Some activities are assigned to students before attending the lectures, which comprise prior reading of the target literary work, be it a novel, a story, or a poem under analysis, and preparing a practical document that presents all the aspects of the work. After introducing the literary text theoretically, the learners are given an excerpt from the literary work scheduled for study, which they read and scrutinize at home. The success of collaborative work in the classroom depends solely on the work done by the learners before class. The activities completed with the

teacher in the classroom help identify discrepancies and instruct L2 EFL learners on how to read and write critically about a literary piece.

Level: Second Year Licence Degree (LMD2)

Course Title: Study of Literary Texts

Schedule: 1.5 Hours per Week during Both Semesters.

COURSE DESCRIPTION

This book includes eight units; four are devoted to the literature produced in Britain between the 18th and 19th centuries, and four to the literature composed in America during the same era. The first unit covers the survey of British literature from the eighteenth century through the nineteenth century. It starts with a study of the Age of Reason and the Enlightenment as a cultural upheaval. The major philosophical notions are introduced to students to familiarize them with the prevailing ideologies of the era and to clear the ground for them regarding the emerging cultural phenomenon in the eighteenth century, namely, the emergence of the novel as a fresh writing form. The novel rose as a response to the emerging middle-class demands for a new genre in literature; thus, the novel served as the first literary genre that portrayed this social class.

This literary novelty emerged alongside the development of this new social class, the Bourgeois or Upper Middle Class, distinguished by unique lifestyles and practices, which necessitated literature that mirrored their lifestyle and met their literary needs. The scrutiny of the novel entails a study of its fundamental rudiments and major types, as well as approaches to its analysis. Therefore, the learners are acquainted with the primary ideas and are trained to think and write about them. In this unit, a text from the first English novel written by Daniel Defoe, *The Life and Adventures of Robinson Crusoe* is assigned to the students for analysis in order to assess their prior knowledge of literary analysis. In doing so, the teacher paves the way for the upcoming session, Methods of Literary Analysis, which provides the ABCs of analyzing an excerpt or full work of literature.

Preface

The second part of the initial unit explores the Romantic Movement in Great Britain, in which the students are taught about the factors that led to the rise of this movement. It also deals with its main concepts, prominent men of letters and authors, and key literary pieces. The main aims behind addressing this movement are to enhance students' understanding of the diverse movements that form the British literary canon and the literary genres in which they were articulated. The syllabus incorporates the study of some poetry, like William Wordsworth's "I Wander Lonely as a Cloud" and William Blake's "Chimney Sweeper," and the analysis of Mary Shelley's romantic gothic novel, *Frankenstein*. Finally, Jane Austen's *Pride and Prejudice* is also examined and analyzed to draw attention to the transition of the English novel from Romanticism to Realism and to encourage students to think about and compare the tenets of both movements, which facilitate their study and expression of ideas about them.

The upcoming lecture in the syllabus tackles the Realistic Movement in literature along with its fundamental characteristics and its famous literary figures and their works. It also covers the ability of realism to portray the lifestyle of 18th-century England. This lecture deals with Charles Dickens' novel *Hard Times*, which exemplifies social realism and the moralistic novel. The study comprises a particular emphasis on the principles of the era with a focus on examining its language structures and its novelistic style.

The first part of the syllabus of the second semester mainly deals with American literature. It starts with what is historically identified as the Colonial Period of American literature, during which texts were composed by British settlers in North America. The study includes texts that presented British power, such as John Smith's journeying account, *Generall Historie of Virginia*, and a study of Puritan literature, which is tackled through William Bradford's religious diaries like *Of Plymouth Plantation*, recounting the Puritans' divine trip and survival. Finally, the study ends with an analysis of revolutionary literature such as Thomas Paine's "Common Sense," which indicates America's emergence as a nation.

Preface

The upcoming part of the syllabus investigates American Romantic fiction as an expression of the American historical and cultural conditions during the 18th century, mainly the American Civil War and territorial westward expansion. It focuses on the emergence of the American short story genre and its leading men of letters. Washington Irving's literature is taken as a sample study through the analysis of his short story *Rip Van Winkle*, which narrates an important period in American history in both humorous and romantic styles. This investigation leads the students to encounter and study the short story genre through Edgar Allan Poe's American gothic literature, with an analysis of *The Fall of the House of Usher*.

The second part of the syllabus concludes with an exploration of Realism in America, in which Mark Twain's novel *The Adventures of Huckleberry Finn* is analyzed as an example of American realism representing people's experiences with slaveholding and social discrepancies. Henry James's novella *Daisy Miller* is also examined as an illustration of American expatriates in Europe during the late 19th century. As both semesters are completed, the students will have learned and understood the major elements and primary genres that prevailed in the literary scenes of Britain and America, including main authors and key concepts they will need for literary analysis and to develop their critical thinking.

Each lecture in this book is preceded by an introduction, followed by the objectives intended by the teacher and the pre-requisite knowledge. The content is accessible to the teachers and students as it is covered in straightforward language and an organized structure. Furthermore, the sections are concluded with a classroom oral debate through comprehension-based questions to check the students' understanding of the lecture and can be used as self-assessment activities. It also contains assigned homework to assess their writing skills and mastery of literary analysis previously covered. Each unit is backed up with a list of references for further reading and sources for other research. Ultimately, this book ends with a set of analyses of other literary texts drawn from various works to elevate the students' writing and critical skills

OBJECTIVES

The primary objective of this book is to put students in direct contact with literary texts originally written in English to study the history of culture and of literary expression's evolution. Other objectives may include:

- A study and understanding of the various literary eras and movements in Britain and America during the 18th and 19th centuries.
- An examination of the most well-known literary works that represent each literary movement and era being scrutinized.
- Acquainting students with the main figures of British and American literature.
- Identifying the cultural notions and elements through their depiction in the literary texts being analyzed.
- Analyzing the literary concepts that represent the literary movements under study.

The book also implies other objectives, as it targets the learners' writing skills by teaching them to write using logical arguments and evidence from the text being studied, and providing them with sample analyses to refine their style and enhance their accuracy. Critical reflection is also a subject matter in this book, which involves:

- Drawing evidence and quotes from the text.
- Oral and written arguments during classroom debates and in submitted assignments.
- Analyzing and interpreting textual references.

PRE-REQUISITES

This course is intended to be undertaken in L2 following the study of an L1 syllabus that presents the main genres, concepts, and periods of English literature, which help students acquire prior knowledge of the basics of artistic creation.

Time Allocation: 1.5 Hours per week, 13 weeks each the semester

Teaching Materials: selected literary text (poems, novels, short stories and a novella), audio visual materials (videos, poetry audios), Articles in the domain of literary studies and criticism.

Semester 1
British Literature

Unit 1: The Age of Reason and the Rise of the English Novel

Objectives

- Introduce the Enlightenment and explain its key philosophical principles.
- Identify major Enlightenment thinkers and their contributions.
- Understand the influence of Enlightenment thought on the Industrial Revolution.
- Trace the rise of the English novel and link it to Enlightenment values and social change.
- Distinguish between different types of novels with examples.

Pre-requisites

Before teaching this lesson the student must have a basic understanding for the following:

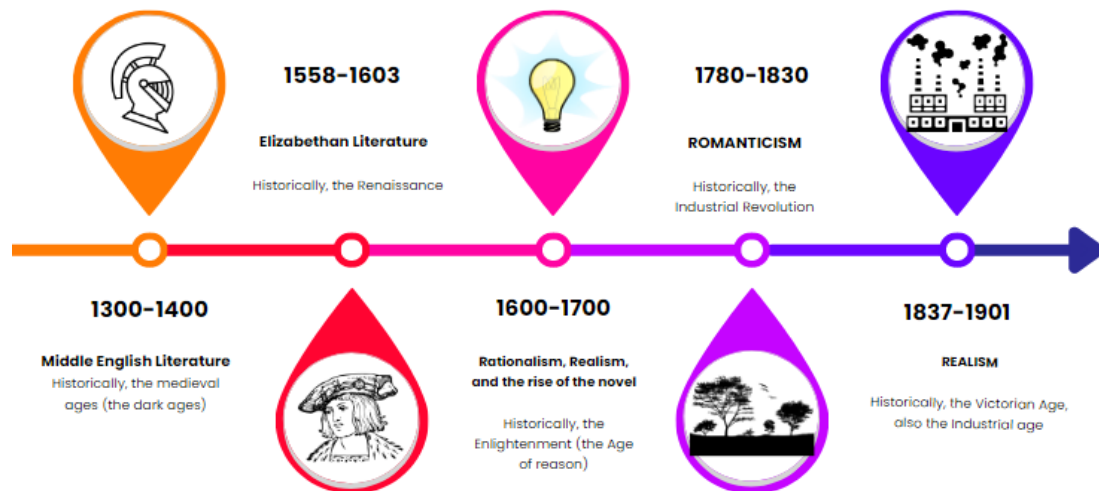
- Basic understanding of the Renaissance period and its influence on science and humanism.
- General knowledge of major historical shifts in Europe (decline of feudalism, rise of the middle class, weakening of the Church).
- Some literary terms (e.g., prose, plot, character, setting).
- Pre-Enlightenment literature, especially poetry and drama.
- Reading of the novel *The Life and Adventures of Robinson Crusoe* before the lecture, and understanding the main elements in literary analysis, particularly themes, character, Settings, and figures of speech

Outline

1. Presenting the timeline of literary movements and historical periods in Great Britain with brief explanations
2. Introducing the Age of Reason and its prominent figures.
3. Displaying the historical background of important events that have led to the cultural change.

4. Emphasizing the principles of rationality.
5. Analyzing the main results of industrialization on the society and its culture
6. Exploring the social conditions in the country that had accompanied the rise and spread of the new literary genre known as the Novel.
7. Defining the novel, its types, aspects, major authors.
8. Reading Daniel Defoe's novel *The Life and Adventures of Robinson Crusoe* as an illustration of the first English novel and practicing the method of literary analysis

Timeline of British Literary Movements



The Enlightenment (17TH -18TH c.)

Introduction

During the late sixteenth to the seventeenth century, Europe experienced the Renaissance, which symbolized the rebirth of science, culture, and the arts led by intellectuals who sought to rid themselves of former assumptions and traditional conventions, relying on the revival of science and artistic creations. The subsequent historical phase in European countries is a clear herald of the Enlightenment, which is often known as the Age of Reason, through which modern thoughts and science were revealed as an outcome of the Renaissance movement. The emergence of scientific ideas and writings advanced intellectual production in Europe; a rising group of

philosophers and thinkers began to theorize and explain the functions of reason and scientific facts. The force of enlightenment revolved around science as the sole truth that humanity could be certain about. Furthermore, information that is not calculated or scientifically endorsed is not rational. Thereby, reason equaled truth, and science is the description of the latter.

Immanuel Kant viewed the Enlightenment as "Man's emergence from his own self-imposed immaturity." Immaturity is the incapacity to exploit one's own perception without the direction of another. It is self-created if the reason is not a lack of comprehension but rather a lack of determination and bravery to apply it independently. The slogan of the Age of Reason is "Sapere Aude" or dare to know and to be wise. Or it is simply having the courage to use your own understanding, which calls for the autonomy of the individual to free himself from others' thoughts and guidance.

The Major Figures of the Enlightenment

The Enlightenment witnessed the rise of a considerable number of philosophers and scientists whose main concern was to write and defend the tenets of the movement. Literature produced during this age was primarily based on reason and intellect rather than fiction. The Enlightenment was defined by French, German, and English thinkers, known as the Philosophes.

On one hand, the Age of Reason included French thinkers such as Jean-Jacques Rousseau, René Descartes, John Locke, Voltaire, Denis Diderot, and others. These intellectuals introduced Descartes' theory "I think, therefore I am," which connected man's existence to his ability to think freely, relating to Kant's meaning of the Enlightenment.

On the other hand, British intellectuals and philosophers like John Locke, Isaac Newton, and David Hume believed that the Enlightenment is the embodiment of scientific facts. They relied on Newton's theory of gravity and his writings about science, which inspired their conclusion that natural and human laws dictate occurrences.

The Enlightenment was also viewed from a spiritual perspective, where meditating on God and creation, without being superstitious, is also a pathway to truth. Therefore, European societies limited the religious impacts on people and strengthened rationality. English poet Alexander Pope asserts that: “Know then thyself; presume not God to scan; the proper study of mankind is man.” This assertion neither excludes God’s presence nor diminishes humanity’s ability to think freely.

Ideals of the Enlightenment

- Individualism: as opposed to other beliefs, the Enlightenment considers man as the heart of the universe, and cognizance is supposed to facilitate and develop man's life. Man is thus the central being in the universe.
- Humanitarianism: this calls for mutual human assistance regardless of their positions or social classes.
- Secularism: it disunites the church and the state. The age of reason is primarily a reaction against the distortion of religions led by the corrupted church and its clergymen. Therefore, it encouraged restrictions on the church's power over human life in general and an end to the church’s influence in politics and other areas of life.
- Rationality: teaching reason and displaying its centrality to the knowledge and comprehension of natural laws to establish the natural rights of humanity.
- Man's life, based on reason, leads to the development of knowledge, scientific proliferation, and morality.
- The encouragement of liberties, consciousness, and rationality to display human universality.
- The human self is the only objective form of reasoning.
- Rationality results in scientific knowledge.
- Truth or facts are the everlasting knowledge created by science.
- Progress and perfection of knowledge created by science are achieved through rationality and the objective self.
- Scientific and objective analysis can improve human institutions and practices.

- Truth can be judged only by reason.
- When rationality is true, then what is true is also correct and undeniable.

Major Effects

Among the direct consequences of the Age of Reason, the industrial revolution stood at the center having a straightforward impact on the rise of a new literary genre: the novel. These factors can be summarized as follows:

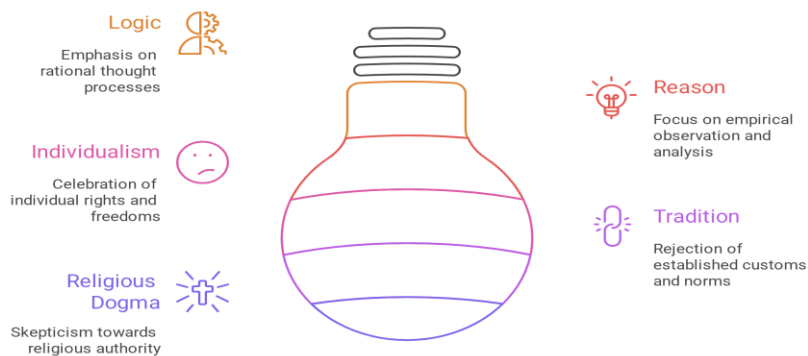
- The spread of intellectual cafés, in which political and intellectual issues were debated.
- The invention of the printing press and the translation of the Bible. A higher education rate among the commons.
- The 18th century in England witnessed scientific and technological changes that transformed the country's way of life; this was the Industrial Revolution. It was a peaceful revolution in its objectives but cruel in its results. It was one of the direct effects of the Enlightenment, which enhanced scientific research that was followed by a scientific revolution in all fields. It started in England and then moved to America. Many inventions of machines and devices, like the spinning jenny and the steam engine, accelerated the expansion of industrial cities with a remarkable influx of rural people to these cities looking for job opportunities in factories, which also led to the growth of shantytowns inhabited by a poor working population. The factory system resulted in a very wealthy middle class and a very poor lower class. The Industrial Revolution and its double-edged results spanned their influence to the intellectual and cultural life of England, among which literature had its share. The literary principles and objectives did not suit the requirements of the era; thus, they were swept aside. The change in literature was in poetry, fiction, essays, and literary criticism. Fiction carried more emotional, imaginative, and reflective qualities in styles and representations. Furthermore, the rise of a new social class, the bourgeois class, composed of tradesmen of the middle class, with limited education and great wealth imitating the lifestyle of the aristocracy and wanted to read literature that was easier and simpler than

that of the Augustan and Elizabethan eras. They needed literature that represents the middle class to entertain them. They avoided the complexity of poetry and drama and opted for stories written in prose that were first published in magazines and periodicals. Thus, the contemporary writers responded and created a new fiction known as the Novel.

Check Your Understanding (debate)

1. What is the central thought behind the Enlightenment motto "Sapere Aude"?
2. How did thinkers like Descartes and Newton change how people thought about knowledge, religion and truth?
3. What does "separation of church and state" mean, and why was it important during the Enlightenment?
4. What are the conditions of British people's life during the Industrial Revolution?
5. How did Enlightenment influence literature, and why was the novel different from previous types?

The Enlightenment's Influence on Literature



Made with Napkin

The Rise of the English Novel

Introduction

The eighteenth-century cultural and economic developments helped the emergence of new forms of literary creation and concerns in Britain. The reliance on rationality vis-à-vis the truth reached literature, which tended to be more true to life and rational rather than mere creative fiction and imagination. Besides, the rise of the reading audience due to the spread of education expanded its eagerness for literature as the main leisure activity of the time. Yet, the reading public of eighteenth-century society, which was mainly from the growing middle class, had limited cultural knowledge that hindered its ability to read and comprehend poetry written in a very high style with difficult language and philosophy. This new social class also encouraged the rise of a new literary genre that met their growing demand for literature that reflected their lives.

The Rise of the English Novel

The middle-class cultural knowledge and education were different and often distinguished and deemed strange by the higher classes. The aristocracy rejected the novel and saw it as a simple and unrefined genre compared to poetry and drama previously composed. The novelists of the era, generally from the middle class, stick to the realistic and rational penchants of their writing to preserve their exceptional literary novelty and maintained their new readership. Moreover, the eighteenth century novel depicted the daily life and experiences of the middle classes that is mainly focused on the principles of verisimilitude “comparable to reality” and an authentic depiction of their lives and to conserve their continuity to read their works.

The novel true to life rendering of events, characters and settings was further strengthened by the reflection of the facts of the middle-class individual features, practices and morals. The British critic and academic Ian Watt reports that the notion of Realism itself emerged as a response to that of Idealism, which did not transmit facts about the circumstance of the human being in his society. Therefore, realism is the sole movement that permitted the novelist to portray the very personal aspects of

society. The novelist depictions stressed life, feelings, perceptions, aspirations, the psyche, and life of the middle-class people. Through the novel, the individual real conditions and strife of the middle class characters are rendered deeply with all its complexities.

Definition of the Novel

The term “novel” originates from the Italian “novella” and French “nouvelle”, meaning new. As a literary genre, the novel is a dynamic expression that develops and changes constantly. It is quite hard to pin down a static definition for it, but it can be introduced as a lengthy prose narrative about characters and events animating a plot that is created from a true-to-life story. It is noted for its length, diverse characters, and complex plot to distance it from the short story. Furthermore, the eighteenth-century novel revolved around the idea of verisimilitude, or the authentic representation of real-life events and characters; however, this aspect became debatable in the nineteenth century, since the novel gradually lost its representativeness and tended to be more fictitious.

Following its features and aspects, the novel is identified by some critics according to its characters, which resemble ordinary people, its plot, which is more complex and rich with events, settings that are inspired by real ones, such as the names of cities, countries, and a precise timeframe, and finally by its portrayal of individual experiences. The novel focuses on man's struggles, which are rendered in four special types of conflicts:

- Man against himself
- Man against society
- Man against nature
- Man against God

The main novelists of the eighteenth-century English novel are: Daniel Defoe, the first recognized novelist, with his work *The Life and Adventures of Robinson Crusoe* (1719), followed by other novelists with a set of novels such as Samuel Richardson's *Clarissa, or History of a Young Lady* (1748), Henry Fielding, writer of *Tom Jones* (1749), Tobias Smollett's *The Adventures of Roderick Random* (1748), Laurence

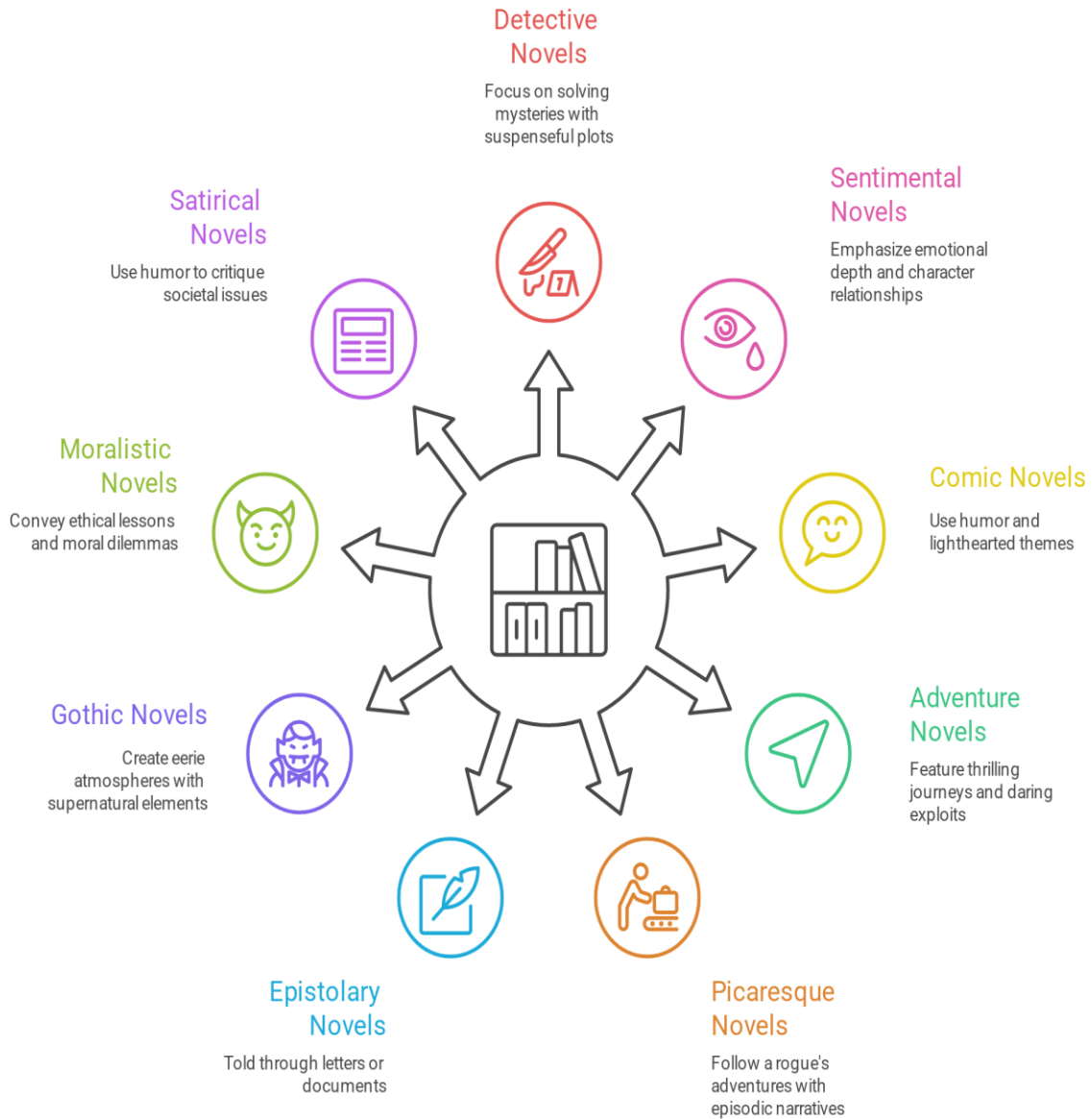
Sterne's *The Life and Opinions of Tristram Shandy, Gentleman* (1759), and John Bunyan's *The Pilgrim's Progress* (1678). These authors are the pioneers of the English novel.

Novelistic Types

Novelistic writing includes various types that can be summarized as follows:

- **The detective novel:** tells the story of a mysterious crime that is often investigated and solved by a character playing the role of a detective.
- **The sentimental novel:** a story characterized by its expression of characters' feelings, sensibility, and moral attitudes.
- **The comic novel:** tells a funny story and includes laughter, usually to denounce and criticize the vices of society and the deeds of individuals.
- **The adventure novel:** a novel that narrates the hazardous and thrilling adventures of the main character. Its plot is generally structured around suspense, excitement, and heroic and daring protagonists in unfamiliar settings.
- **The picaresque novel:** this type existed earlier in Spanish literature during the sixteenth century; "picaresque" is rooted in the Spanish term "pícaro," which means "rascal" or "rogue." It revolves around an anti-hero who often finds himself in misfortune and disasters and survives through humor and trickery.
- **The epistolary novel:** tells a story derived from a set of letters exchanged between the protagonist and various characters in the novel.
- **The Gothic novel:** narrates stories filled with gloominess, fear, and pessimism, with tales about supernatural creatures, ghosts, deathly brides, fretfulness, and death.
- **The moralistic novel:** an instructive novel that intends to teach morals and goodness to the readership. It is usually written for social reform and criticism; Charles Dickens is one of the famous moralistic novelists.
- **Satirical novel:** a novel that employs irony, humor, anger, and sarcasm to criticize society and politics. Its mood is light, yet its objective is serious.

Novel Genre Characteristics



Made with  Napkin

Daniel Defoe's The Life and Adventures of Robinson Crusoe
(1719): A Brief Critical Analysis

Daniel Defoe's novel sought radical change, economic individualism, social mobility, trade, and freedom of consciousness. It is certainly the first novel, as it represents the first fictional narrative in which the common individual's actions are the center of its constant literary concern. The novel covers the main points of Western civilization, such as trade, mercantilism, and capitalism, following the trend of the British Empire's expansion overseas, spreading its power, culture, and values, and viewing other communities as backward and uncivilized. These are illustrated in Robinson's attempts to convert Friday to Christian beliefs, considering him a savage.

The novel was written within a colonial background that was widely structured and practiced worldwide. Besides, the 18th-century slave trade, which was the main support of the British economy that made Defoe an eyewitness to such activity, led him to denounce it in his novel. This criticism is revealed through Robinson's treatment of Friday as his slave. Yet, Crusoe was able to acknowledge his humanity while he does not consider his enslavement an opposition to his humanity.

Additionally, materialism is a symbol of superiority and authority in Crusoe's mentality, which he frequently displays while keeping count of his possessions such as land and coins. His belief in his supremacy leads him to call his house a *castle* and himself a *king*. Hence, the novel exposes material power as a significant factor, alongside religious belief. Though Robinson's adventurous trip was taken without the consent of his father and against his religious advice, and his shipwreck can be read as a moral penalty for adventure and wealth, he finally succeeded in living and becoming rich.

Robinson is a Puritan who does not abandon his faith and attempts to Christianize Friday. The former thinks that his religion is the righteous one, reflecting the self-centeredness and self-righteousness of Western people over others. The story also reveals the economic and capitalist sides of European thought when Robinson makes Friday his slave and has him work the land. Robinson Crusoe is told from a first-

person singular point of view that mystifies Friday's opinion on the story's events. The reader doubts the reliability of the protagonist's descriptions and narration. If Friday's opinion were exposed, the reader might construct another view of the story and the protagonist.

The novel is an excellent exploration story filled with various aspects of narrative fiction such as anticipation, individuality, imagination, frightening adversity, and ultimate success, which grant it a status of the first English novel; a genre that is completely different from the previous ones in terms of content, form and perspective.

Check your understanding (classroom debate)

1. Why did middle-class audience prefer novels over poetry in the 18th century?
2. What are the main aspects and topics of the early English novel?
3. What the origin of the term “novel” means?
4. What are the kinds of conflicts often displayed in novels?
5. Name two famous early English novelists and one novel they wrote.
7. What is a “sentimental novel”?
8. How does an “epistolary novel” differ from other novel’s types?
9. What type of novel tells a funny story and often criticizes people or society?
10. Which type of novel includes ghosts, fear, and supernatural events?

Assignment One

Revise your remarks on Daniel Defoe’s novel *The Life and Adventures of Robinson Crusoe*. Then, read this excerpt and answer the subsequent questions:

1. What are the most important ideas addressed in the text?
2. Extract the figures of speech (metaphors, similes, personification, etc.) used in the excerpt
3. What is the main message the author is trying to convey?
4. What is the overall mood or feeling expressed in the excerpt?

From *The Life and Adventures of Robinson Crusoe*, by Daniel Defoe

Chapter3: Wrecked On a Desert Island

After we had rowed, or rather driven about a league and a half, as we reckoned it, a raging wave, mountain-like, came rolling a stern of us, and plainly bade us expect the coup de grace. It took us with such a fury, that it overset the boat at once; and separating us as well from the boat as from one another, gave us no time to say, "O God!" for we were all swallowed up in a moment.

Nothing can describe the confusion of thought which I felt when I sank into the water; for though I swam very well, yet I could not deliver myself from the waves so as to draw breath, till that wave having driven me, or rather carried me, a vast way on towards the shore, and having spent itself, went back, and left me upon the land almost dry, but half dead with the water I took in. I had so much presence of mind, as well as breath left, that seeing myself nearer the mainland than I expected, I got up on my feet, and endeavoured to make on towards the land as fast as I could before another wave should return and take me up again; but I soon found it was impossible to avoid it; for I saw the sea come after me as high as a great hill, and as furious as an enemy, which I had no means or strength to contend with: my business was to hold my breath, and raise myself upon the water if I could; and so, by swimming, to preserve my breathing, and pilot myself towards the shore, if possible, my greatest concern now being that the sea, as it would carry me a great way towards the shore when it came on, might not carry me back again with it when it gave back towards the sea.

The wave that came upon me again buried me at once twenty or thirty feet deep in its own body, and I could feel myself carried with a mighty force and swiftness towards the shore - a very great way; but I held my breath, and assisted myself to swim still forward with all my might. I was ready to burst with holding my breath, when, as I felt myself rising up, so, to my immediate relief, I found my head and hands shoot out above the surface of the water; and though it was not two seconds of time that I could keep myself so, yet it relieved me greatly, gave me breath, and new courage. I was covered again with water a good while, but not so long but I held it out; and finding the water had spent itself, and began to return, I struck forward against the return of the waves, and felt ground again with my feet. I stood still a few moments to recover breath, and till the waters went from me, and then took to my heels and ran with what strength I had further towards the shore. But neither would this deliver me from the fury of the sea, which came pouring in after me again; and twice more I was lifted up by the waves and carried forward as before, the shore being very flat.

The last time of the set wohad well-nigh been fatal to me, for the sea having hurried me along as before, landed me, or rather dashed me, against a piece of rock, and

that with such force, that it left me senseless, and indeed helpless, as to my own deliverance; for the blow taking my side and breast, beat the breath as it were quite out of my body; and had it returned again immediately, I must have been strangled in the water; but I recovered a little before the return of the waves, and seeing I should be covered again with the water, I resolved to hold fast by a piece of the rock, and so to hold my breath, if possible, till the wave went back.

Now, as the waves were not so high as at first, being nearer land, I held my hold till the wave abated, and then fetched another run, which brought me so near the shore that the next wave, though it went over me, yet did not so swallow me up as to carry me away; and the next run I took, I got to the mainland, where, to my great comfort, I clambered up the cliffs of the shore and sat me down upon the grass, free from danger and quite out of the reach of the water I was now landed and safe on shore, and began to look up and thank God that my life was saved, in a case where in there was some minutes before scarce any room to hope. I believe it is impossible to express, to the life, what the ecstasies and transports of the soul are, when it is so saved, as I may say, out of the very grave: and I do not wonder now at the custom, when a malefactor, who has the halter about his neck, is tied up, and just going to be turned off, and has a reprieve brought to him - I say, I do not wonder that they bring a surgeon with it, to let him bleed that very moment they tell him of it, that the surprise may not drive the animal spirits from the heart and overwhelm him.

"For sudden joys, like griefs, confound at first."

Unit 2: Techniques of Literary Analysis

Objectives

- At the end of this lesson the student are able to
- differentiate between the content and the form of the text
- Read and extract implicit meanings in literary texts (reading between lines)
- Identify the elements of the novel and training students to write about them
- Comment on and discuss a literary text critically through simple analysis
- Enhance critical thinking.
- Write a critical essay about a literary text

Pre-requisites

Learners must have a good knowledge and understanding of the novel *The Life and Adventures of Robinson Crusoe* as an example of a literary text. The learners must also have an excerpt on which the analysis can be practiced.

Outline

1. Asking the students to provide a description of the excerpt in their hands
2. Teaching them how to identify a literary text (form and content)
3. Asking the students to identify the text according to the prior taught method
4. Discussing Gradually the different parts of the analysis and practicing after each step
5. Assignment: Students are required to choose an excerpt from a literary text and write an essay in which they follow all the steps provided to them

Techniques of Literary Analysis

Introduction

A literary text can be investigated from two different angles that are sometimes detached but often balanced; these are the form and the content of the text. The text includes a structure, style, and meaning. While the type of structure openly impacts the meaning, the literary style outlines, influences, and expresses objectives. When analyzing a literary text, all its features that contribute to shaping meanings, understanding, and perceptions are explored and analyzed. The analysis is commonly

shaped in an essay that includes an introduction, an analysis, elaborative sections, and finally a conclusion.

1. The Introduction

The introduction of the essay should identify all the present bibliographical pieces of information in the text. This identification puts the reader in the light of the text's origin, type, author, movement, and other important details to make them aware of its literary identity. The identification covers the following details:

Author's full name and his/her origin should be mentioned.

The full title: it should be copied down as it is; no changes, paraphrasing, or summaries are allowed, and it must be underlined.

The chapter number, title, page, volume, date of publication, and any other bibliographical elements should be mentioned.

The Literary Genre: literature includes three literary genres - Prose, Poetry, and Drama. Each is subject to subtypes and literary movements. The literary type is a credential of the text at hand and the movement to which it belongs. The genre can be one of the following:

Prose: it may be one of the following: short story, legend, myth, tale, letter, novella, pamphlet, religious book, journal, diary, account, novel, etc.

There are different subtypes of novels, for example ; thus, if the text is taken from a novel, it must be introduced through the type of the novel: social, epistolary, sensitive, picaresque, comic, gothic, novel of manners, moralistic, psychological, etc.

Poetry: There are several poetic types: lyrical, narrative, and dramatic, which include other classifications in terms of content and forms like Epic, Lyric, Ballad, Ode, Elegy, Satire, Limerick, Pastoral, Sonnet, Haiku.

Drama: It can be Tragedy, Comedy, Farce, Opera, Melodrama, Historical Drama, Musical, etc.

After the identification of the literary type, it is significant to report the literary movement that the text belongs to. There are various literary movements that belong to specific historical periods: Old English, Middle English, Elizabethan Drama,

Metaphysical poetry, Realism, Romanticism, Naturalism, Symbolism, Modernism, Postmodernism, Post-colonialism, etc. The text can also be religious or political.

The general idea of the text should be stated in a few words; it is a brief explanation of the main topic covered in the text or the novel as a whole. The aim behind this explanation is to show the student's understanding of the text.

Examples:

This text is taken from *The Adventures of Huckleberry Finn* written by Mark Twain, chapter II (incomplete answer).

This passage is extracted from the realistic novel *The Adventures of Huckleberry Finn*, written by the American author Mark Twain, 1885, Chapter II, which discusses Huck and Jim after he escapes from his slaveholder and Huck's dilemma between revealing Jim's location and following his humanity and honesty (complete answer).

2. The Analysis (the body of the essay)

The elaborative body of the essay comprises various sections of the analysis. It studies the present elements of the novel and interprets them. This includes a study of the different elements of the novel as well as interpretations; these elements may include:

- **The General Ideas of the Text at Hand:**

This section conveys the main ideas discussed in the text. It aims at showing the student's comprehension of the passage and the novel. It should be revealed in detail, covering the main events, names and roles of the characters, and a lucid explanation of the major incidents. This section is neither interpretive nor a commentary since these will be enclosed afterward within the themes section.

- **The Settings:**

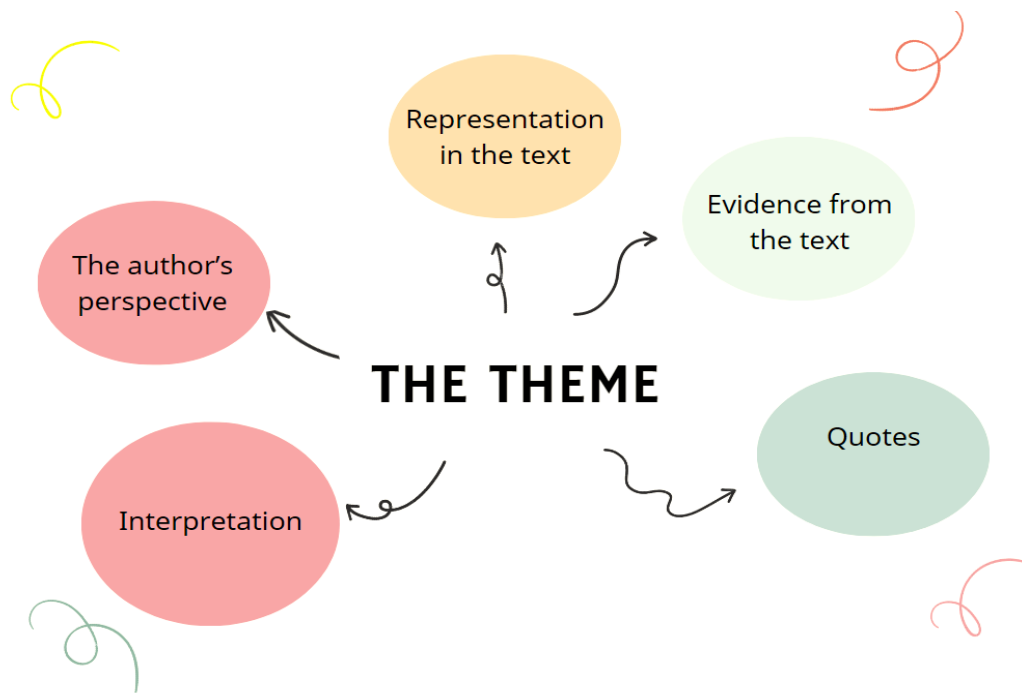
These include the time and place of the narration. They usually have a specific implication in the expansion of the narration. They can be connected to the central themes addressed in the work; they can be symbolic as well, or may merely indicate an important change in the events of the story and the lives of the characters. They are the time and the place of the narrative work, e.g., York in 1889, the autumn of 1999, at the Usher house, etc.; they may or may not relate to the author of the text. If related, the reader finds hints of this relation.

- **The Audience:**

It is the anticipated readership or the population that the author tries to address and influence through the text at hand. They can be ordinary people, adults, children, young adults, a social class, a specific ethnic group (Black, White, Indians, and Asians etc). The intended audience can be easily traced from the themes deduced from the text.

- **The Themes:**

Each text conveys a specific message, purpose, or merely a general topic. The theme represents the subject through which the author communicates his ideas and the meaning anticipated by the writer. However, at times, some themes emerge accidentally when writers do not realize the influence of their beliefs and ideas on their works. Some texts have an instructive or moral goal, like those of Charles Dickens and Henry James, whereas others are composed solely for artistic reasons, purely entertaining, with the intention to convey artistic value only. Edgar Allan Poe's writings are a good example of this idea. To analyze the theme, the student should examine the main subject in a text, its presentation, the author's perspective and prospects, and its understanding. An adequate examination of the themes encompasses the subsequent:



The study of the themes covers the subject that is tackled and narrated by the author, its approach in the text, and the writer's perception of this subject. To achieve an ideal analysis, the students should provide quotes and examples as proof of their analysis and back them up with an explanation.

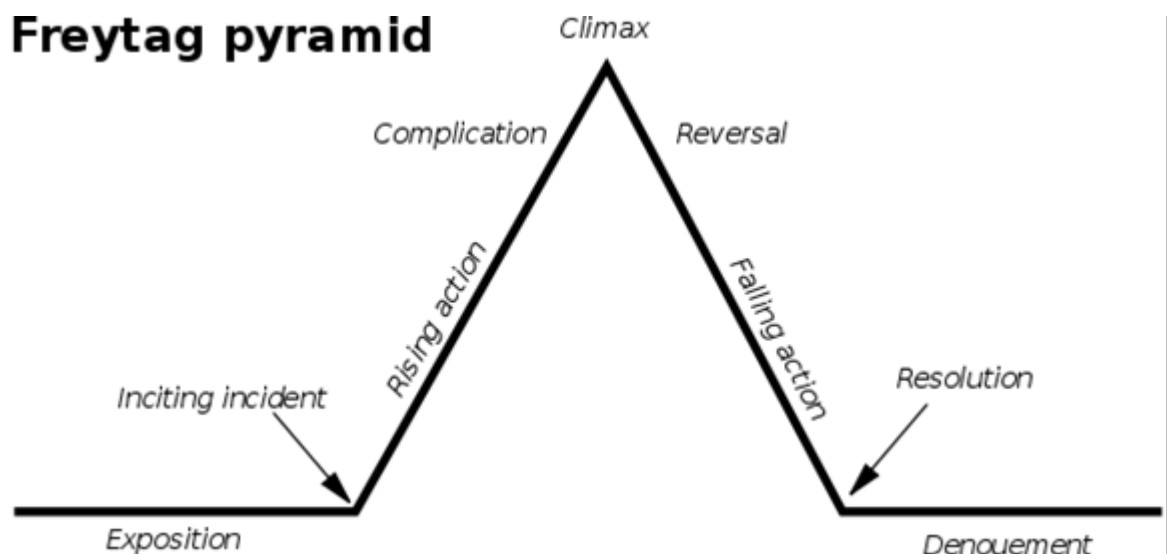
Example:

There is the theme of racial discrimination in this text taken from *The Adventures of Huckleberry Finn* Mark Twain involuntarily diminishes "Jim" by portraying him as an ignorant and backward slave to Huck (depiction and perception). Huck lies to Jim to make him at ease; instead of telling him the truth, he tells Jim that the incident of their separation in the river was only a dream that Jim saw while sleeping (evidence). The author's social environment did not consider a black person a grown-up but an adult with a childish intellect. Mark Twain depicted the social opinion on the slaves through the behavior of Huck and renders the blacks' awareness through Jim's anger at Huck.

This representation displays the racial discrimination and the corruption of southern society (Explanation).

- **The Plot:**

The plot displays the events in the novel or the dramatic representation of its actions as they occur in the text. It is the narration itself. It is presented in a series of interrelated events that altogether form the narration in a text. The events in a conventional plot are distinguished by a cause-effect correlation through which one action entails the next. The plot is composed of: exposition (the initial opening of the story where the characters and settings are introduced), rising action (which reveals the main conflict and the complications that lead to the climax or the apex of the crisis in the story), climax (the apex of the story or the turning action and the ultimate phase of the crisis), falling action (the series of ensuing events resultant from the climax), and resolution or conclusion (the concluding effect or the end of the story).



Freytag's Pyramid

This figure created by Freytag displays the conventional plot that encompasses the traditional flow of events in a story, which tends to be linear or follow the chronological order of the narrative. Yet, plots in modern literary narratives are more "non-linear," meaning the narration does not follow a chronological order starting with an exposition. It is characterized by time breaks like flashbacks. It does not respect the

order of events; it may start with the falling action, then return to the inciting incident, and move back and forth between the actions. In other instances, the end of the story may be unresolved, left to the imagination and interpretation of the readers. Short stories, for example, include one plot with condensed events; however, novels may have more than one plot, known as subplots, to convey all the details of the narration and the multiplicity of themes.

- **The Characterization:**

It is the analysis of each character in the story. Every character in a novel, short story, or any narrative text has a role and a function, whether it is a minor or major action. Characters are diverse in quality and kind; they can be humans, animals (fables), sometimes objects, or even natural elements (thunder, rain, a mountain, or a tree), or supernatural (demons, angels). The analysis of characters must cover different aspects, such as:

The novel's characters seem true to real people and familiar; their common function is to populate the story and drive the actions. Unlike those in the short story, they are supernatural or very heroic, and the whole story revolves around their actions and fate. Consequently, the term protagonist is often used in the novel to replace the term hero, which is the property of the short story. A story may be animated by various types of characters that can be categorized as follows:

The protagonist: it is the principal character who drives the central events of the narration. It is the most significant character in the story. The central conflict of the plot is directly conveyed through its actions (it symbolizes the good). The protagonist changes throughout the story.

The antagonist: it is the villain. The antagonist is the character who rivals and acts to hurt the protagonist. It is not always a human being ; sometimes it can be a natural element, an animal , or the self, depending on the type of conflict addressed in the story.

Main (primary): the major characters are those that fulfill actions related directly to the protagonist.

• Minor (secondary): they have minor actions, and they contribute a little to the events,

yet they are important to fill in all the social gaps in the story but do not transform the lines of action.

Characterization examines deeply the characters' personality features (social, physical, psychological, etc.) and functions in the narration. This profound examination is followed by two types of characters: Round and Flat.

The round character: it is generally a main character. It is realistic and exhibits depth and vigor. He or she may show a multidimensional profile. He or she changes throughout the story and develops as the events unfold. Generally, this character reaches maturity along the narration, and by the conclusion of the story, his or her changes are visible to the reader.

The flat character: it is generally a minor character. It is rather simple and unchangeable. Although this type of character does not change, he or she plays a role that is representative in the story. He or she is an agent of social occurrences, a class, a figure, or a representative of a manner, a doctrine, or a religious creed.

- **The point of view:**

The point of view is described by Henry James in *The Wings of the Dove* as the aspect through which the narration is seen or recounted (Qtd. in Rawlings 56). It is the perspective or the opinion from which the events are told. The change in the narrator's voice alters the representation of events and the effect on the reader. The main concern of the point of view is the narrator's voice, not the other characters or the author, except when they share the narration (sometimes the author narrates with other narrators). The point of view can be first person (it can be detected through the use of personal pronouns I or we) or third person (it can be detected through the use of third person pronouns).

- The first person point of view is employed by a narrator who is openly part of the narrated events. In this case, the narrator uses the first person pronouns "I" or "we." Therefore, the reader is in direct contact with the effects and feelings of the narrator. The first person point of view can be central or peripheral. It is central when the narrator is the protagonist of the story and is peripheral when

the narrator uses the first person pronoun and is openly concerned with the actions but is not the protagonist of the story.

- The third person point of view is used by a narrator who only informs the reader about the events that happen in front of him or her (eyewitness); however, he or she is not part of them. This type of narrator reports conversations or other characters' traits and comments on them. This point of view does not provide full access to or details about the psychology of the characters and makes the narrator the sole dominator of the readers' understanding and interpretation of the text. We can identify this narrator through the use of the third person pronouns " he, " " she, " " it, " and " they ."

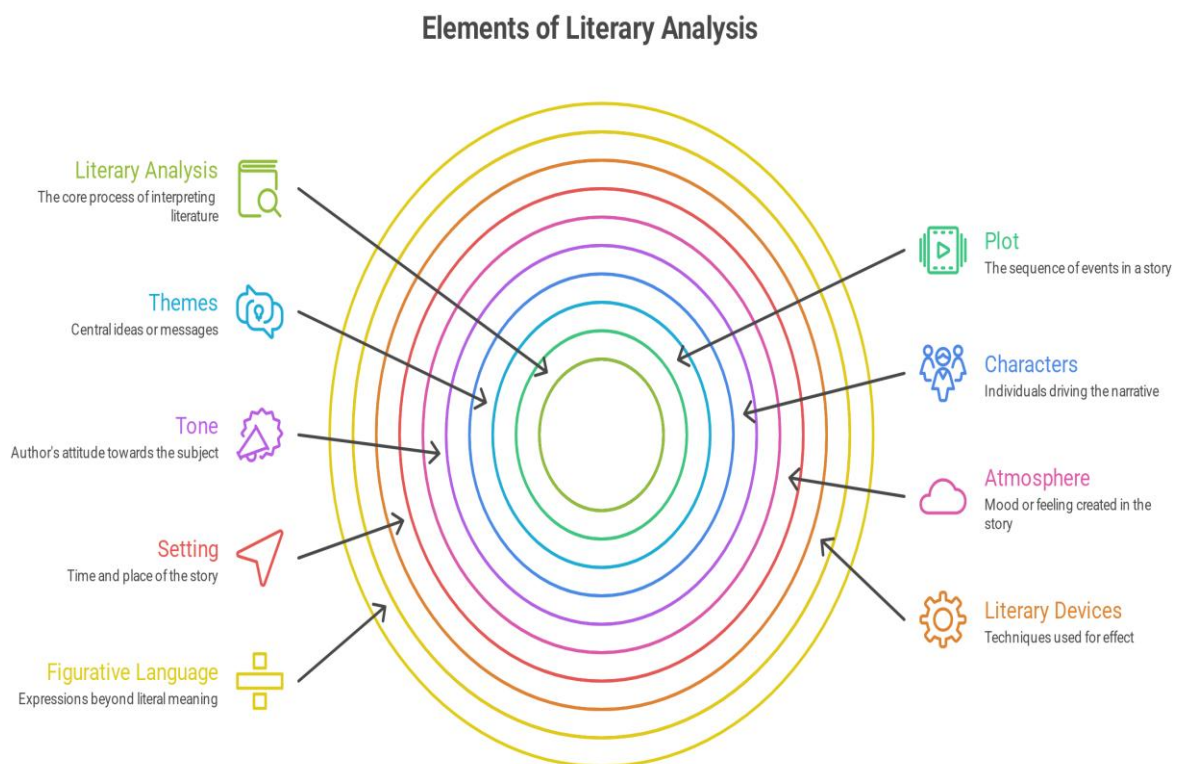
The third person point of view may be omniscient when he knows everything about every character. This type of narrator is informed by the past and the present and even the undisclosed secrets (dreams) of the characters. Moreover, the third person point may also be limited when the narrator is informed only by the things that he or she sees and witnesses. This narrator's limited information leaves the narration of deeper events to another character because he or she is an unreliable narrator (Kuiper 10).

- **Tone:**

The tone is the attitude and the voice of the author. It can be deduced from the author's style, choice of diction and language, and from his choice of words, as well as his judgment about the characters. To understand the tone, the reader should put himself in the position of the author and consult his feelings and attitudes toward a character or an event. For example, the author seems to feel sympathy and pity for the protagonist, as he uses the term "poor" to refer to him. He can also use words like "vulgar" and "frightening people" to show his disdain and contempt for them. He can lead a character to death, as in *Daisy Miller*; Henry James represents the social punishment in Daisy's death. He can also save Jim from slavery to express sympathy for the slaves in general, as Mark Twain did. Washington Irving spares Rip the atrocities of the Civil War and his wife's infinite blaming by allowing him to sleep for 20 years and having her die before he wakes up and comes back to the village.

- **Atmosphere:**

It is the overall mood of the text that influences the characters. To grasp the atmosphere in a piece of literature, the reader should question himself: If I were the main character, how would I feel regarding the other characters and the storyline? The overall mood in the excerpt from *Hard Times* by Charles Dickens conveys sadness, harshness, and injustice; it depicts the students' suffering from the authoritarian behaviors of Mr. Gradgrind's and his detrimental and deleterious mindset, which adversely corrupt the students' purity. Edgar Allan Poe portrays the House of Usher's members in a dark, sad, and fearful mood to convey their disastrous state of mind and insanity.



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Literary devices, each with its own function

- **The Literary Devices:**

They are figures of speech or rhetorical devices, which include the artistic tools employed to give the text features of literariness and embellishment. This figurative language and sound patterns encompass the stylistic touch deliberately created by the author to leave an impact on the reader's appreciation of the text. It contains various references used in a text that echo the author's aims and thoughts. They include comparisons, allusions and analogies, and other stylistic aspects.

- **Figures of Speech:**

Simile: It is a clear comparison between two things that are similar in characteristics but different in kind. It includes the tool of comparison, a conjunction “as” or “like”.

Example: He was violent as thunder; she is like a flower.

Metaphor: An indirect comparison between two things similar in characteristics but different in kind, where it is not indicated (no tool of comparison). Example: He is a wild tiger.

Personification: It is also a comparison through which a human feature is attributed to an animal or object, or the act of personifying an animal or object. Example: The anger of the waves; the tears of the candles.

Hyperbole: It is a figure used to express the gravity or the height of something in an exaggerated manner. Example: I waited an eternity for her; I cried him a river.

Apostrophe: To address or speak to someone who is dead or absent. Example: O dear Dad, despite your absence, you will always be my dearest man.

Pun: When the author uses two meanings in one expression, one is implicit or figurative and the other is explicit or literal. Example: Her face is cold and shady. It means that she was literally cold and shady, but it may also mean sad, despair, and illness.

Irony: In this figure of speech, the author says the opposite of the anticipated meaning. It is humorous and satirical, generally used to criticize and create an opinion

about someone or something in a humorous and discreet manner. Example: It is a recognized fact that colonialism serves the colonized.

Litote: It is another way to ironically understate something positive in a negative expression. Example: I've discussed his opinion, and he was not a little shy.

Reference (allusion): Through alluding, the author refers to a historical or religious event or a famous figure to convey a feature that belongs to it. Example: These people are pilgrims. This example refers to Moses' pilgrims and their divine journey. Example: This room is an oven; it is hot!

Analogy: It is an opposition of two words. Example: She wore a black-and-white scarf.

Paradox: It is an opposition of two situations or conditions. Example: Last year, my work was easy and exciting; this year, it is difficult and boring.

- **Structure:**

It includes commenting on the length, special punctuation, and symbols in the text and their role in determining the themes. Example: Hard Times' chapter 5, "The Keynote," is composed in a rhythmical way to refer to the tiresome and tedious regime of the industrial city Coketown; the arrangement of the chapter's sections mirrors the title of the chapter.

3. The Conclusion

In the conclusion of a literary analysis, the students should mention their concluding remarks and personal interpretations of the text in general and on each aspect they have already examined, such as characterization, themes, language, and plot. Personal pronouns and value judgments are not allowed, except when they are asked to comment or express their perspective. Furthermore, the student is not supposed to speak or address the reader directly.

Figures of Speech Overview



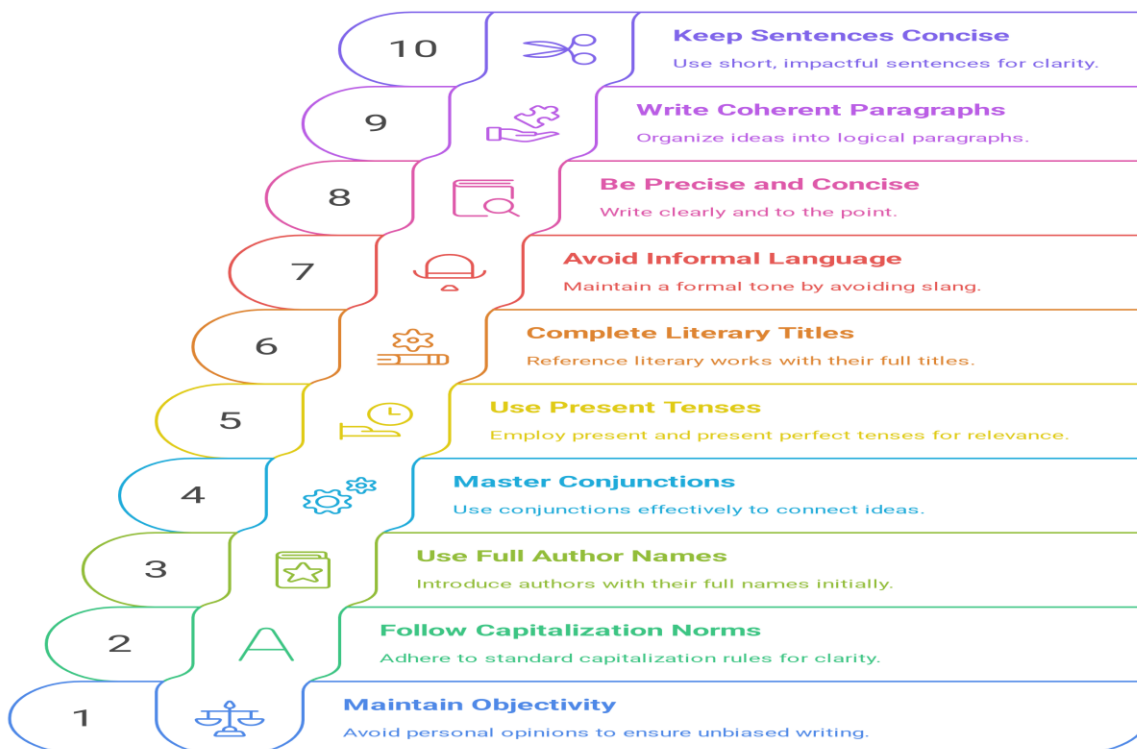
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Tips to Write Academic and Successful Essays

- 1 . Do not use personal pronouns: I, me, my, you, your, our, etc.; stay objective.
2. Follow the norms of capitalization and capitalize words where needed, such as titles of books, chapters, stories, poems, authors, characters, and place names.
3. An author's full name should be mentioned the first time; after that, the student can mention his last name only throughout the essay to avoid repetition and redundancy.
4. Mastery of conjunctions and linking words is important to maintain the coherence and cohesion of the essay.

5. When analyzing, the simple present and the present perfect are the only appropriate tenses in a sentence and a paragraph. Do not change the tense unless you use a time indicator.
6. Use the complete title of the literary work being analyzed, whether it is a novel, a short story, or others.
7. Avoid using informal, dialectal, and contractions like "doesn't," "17th C.," "she ain't," or "he gonna." Instead, use formal forms like "does not," "seventeenth century," "she is not," and "he is going to." However, when quoting a conversation or dialogue from the text, do not change its.
8. Be precise and concise in the analysis by discussing one idea in a paragraph and one aspect in a sentence.
9. Write coherent paragraphs and ideas using conjunctions and transition words.
10. For more clarity, stay away from long sentences; a sentence should not surpass three lines.

Steps to Effective Essay Writing



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Check Your Understanding (classroom debate)

1. What are the two main parts we study in a literary text?
2. How can you identify a text in a literary analysis essay?
3. What does the word “verisimilitude” mean in literature?
4. What are the three main literary genres?
5. What do “setting” and “plot” mean in a story?
6. Who is the protagonist in a story?
7. What is the difference between first person and third person point of view?
8. What is the theme of a literary text?
9. What is a metaphor? Give a short example.
10. What should be avoided when writing a literary analysis essay?

Assignment Two

Read carefully the lecture of The Techniques of Literary Analysis. Then read this passage from *From Clarissa or History of a Young Lady*, written by Samuel Richardson (1748), Letter XXI, and *From Miss Clarissa Harlowe to Miss Howe*, pages 937-938. Try to analyze it through these directions and questions:

1. Identify the text
2. What are the most important ideas addressed in the text?
3. Identify the characters, outline the plot and mentioned the point of view then speak about the prevailing atmosphere in the text.
4. Who is the target audience of this text?

From Samuel Richardson’s *Clarissa or History of a Young Lady* (1748)

Letter XXXII, and *From Mr. Lovelace to his friend Mr. Jack Belford*

It is much better, Jack, to tell your own story, when it must be known, than to have an adversary tell it for you. Conscious of this, I gave them a particular account, how

urgent I had been with her to fix upon the Thursday after I left her (it being her uncle Harlowe's anniversary birth-day, and named to oblige her) for the private celebration; having some days before actually procured a Licence, which still remained with her.

That, not being able to prevail upon her to promise anything, while under a supposed restraint; I offered to leave her at full liberty, if she would give me the least hope for that day. But neither did this offer avail me.

That this inflexibleness making me desperate, I resolved to add to my former fault, by giving directions, that she should not either go, or correspond, out of the house, till I returned from M. Hall; well knowing, that, if she were at full liberty, I must for ever lose her.

That this constraint had so much incensed her, that altho' I wrote no less than four different letters, I could not procure a single word in answer; tho' I pressed her but for four words to signify the day and the church.

I referred to my two cousins to vouch for me the extraordinary methods I took to send messengers to town, tho' they knew not the occasion: Which now I told them, was this.

I acquainted them, that I even had wrote to you, Jack, and to another gentleman, of whom I thought she had a good opinion, to attend her, in order to press for her compliance; holding myself in readiness the last day, at Salt-hill, to meet the messenger they should send, and proceed to London, if his message were favourable: But that, before they could attend her, she had found means to fly away once more: And is now, said I, perch'd perhaps, somewhere under Lady Betty's window at Glenham Hall; and there, like the sweet Philomela, a thorn in her breast, warbles forth her melancholy complaints against her barbarous Tereus.

Lady Betty declared, That she was not with her; nor did she know where she was. She should be, she added, the most welcome guest to her, that she ever received.

In truth, I had a suspicion, that she was already in their knowlege, and taken into their protection; for Lady Sarah I imagin'd incapable of being roused to this spirit by a letter only from Miss Harlowe, and that not directed to herself; she being a very indolent and

melancholy woman. But her sister, I find, had wrought her up to it: For Lady Betty is as officious and managing a woman as Mrs. Howe; but of a much more generous and noble disposition. She is my aunt, Jack.

I supposed, I said, that her Ladyship might have a private direction where to send to her. I spoke, as I wish'd: I would have given the world, to have heard, that she was inclined to cultivate the interest of any of my family.

Lady Betty answer'd, that she had no direction but what was in the letter; which she had scratched out, and which, it was probable, was only a temporary one, in order to avoid me: Otherwise she would hardly have directed an answer to be left at an inn. And she was of opinion, that to apply to Miss Howe would be the only certain way to succeed in any application for forgiveness, would I enable that young lady to interest herself in procuring it.

Miss Charlotte. Permit me to make a proposal. Since we are all of one mind in relation to the justice due to Miss Harlowe, if Mr. Lovelace will oblige himself to marry her, I will make Miss Howe a visit, little as I am acquainted with her; and endeavour to engage her interest to forward the desired reconciliation. And if this can be done, I make no question but all may be happily accommodated; for every-body knows the love there is between Miss Harlowe and Miss Howe.

MARRIAGE, with these women, thou seest, Jack, is an atonement for all we can do to them. A true dramatic recompence!

This motion was highly approved of; and I gave my honour, as desired, in the fullest manner they could wish.

Lady Sarah. Well then, cousin Charlotte, begin your treaty with Miss Howe, out of hand.

Lady Betty. Pray do. And let Miss Harlowe be told, that I am ready to receive her, as the welcomest of guests: And I will not have her out of my sight till the knot is tied.

Lady Sarah. Tell her from me, That she shall be my daughter!

Instead of my poor Betsey! And shed a tear in remembrance of her lost daughter.

Lord M. What say you, Sir, to this?

Lovel. Content, my Lord. I speak in the language of your house.

Lord M. We are not to be fooled, nephew. No quibbling. We will have no slur put upon us.

Lovel. You shall not. And yet, I did not intend to marry, if she exceeded the appointed Thursday. But, I think, according to her own notions, that I have injured her beyond reparation, altho' I were to make her the best of husbands; as I am resolved to be, if she will condescend, as I will call it, to have me. And be This cousin Charlotte, my part of your commission to say.

This pleased them all.

Lord M. Give thy hand, Bob! –Thou talkest like a man of honour at last. I hope we may depend upon what thou sayest?

The Ladies eyes put the same question to me.

Lovel. You may, my Lord. You may, Ladies. Absolutely you may. Then was the personal character of the lady, as well as her more extraordinary talents and endowments, again expatiated upon: And Miss Patty, who had once seen her, launched out more than all the rest in her praise. These were followed by Family–cogencies; what never are forgotten to be inquired after in marriage–treaties, the principal inducements to the Sages of a family, and the least to be mentioned by the Parties themselves, altho' even by them, perhaps, the first thought of: That is to say, inquisition into the lady's fortune; into the particulars of the grandfather's estate; and what her father, and her single–soul'd uncles, will probably do for her, if a reconciliation be effected; as, by their means, they make no doubt but it will, between both families, if it be not my fault. The two Venerables [No longer Tabbies with me now] hinted at rich presents on their own parts; and my Lord declared, that he would make such overtures in my behalf, as should render my marriage with Miss Harlowe the best day's work I ever made; and what, he doubted not, but would be as agreeable to that family, as to myself.

Thus, at present, by a single hair, hangs over my head the matrimonial sword.

And thus ended my tryal. And thus are we all friends; and Cousin and Cousin, and Nephew and Nephew, at every word.

Did ever Comedy end more happily, than this long tryal?

Unit 3: Romanticism in Great Britain.

Objectives

By the end of this unit the student are able to:

4. Understand the ideologies of the Romanticism
5. Differentiate between realist texts and Romantic ones.
6. Study different romantic texts addressing diverse themes.
7. Put into function critical thinking skills to investigate the links between the forms and themes of Romantic literature.

Pre-requisites

1. Having ideas and an understanding of the principles of rationality, industrialization, and the Enlightenment age is necessary.
2. A pre-reading and analysis of the poems previously mentioned in the syllabus, as well as the novel *Frankenstein or Modern Prometheus*, are also needed.
3. A good understanding of the complete techniques of literary analysis is crucial to the practical part of the lectures.

Outline

The theoretical session

1. The principles of Romanticism are investigated briefly with a short description of each in a teacher-centered method.
2. Examination of the historical background that has led to the emergence of the movement.
3. Investigation of the different generations of Romantic authors.
4. Summary of the five 'Is' of Romanticism.
5. Review of Gothic writing, its definition and principles.

The practical session

The learners are invited to read silently the poems: William Wordsworth's "I Wandered Lonely as a Cloud," William Blake's "The Chimney Sweeper," and Percy Bysshe Shelley's "Love's Philosophy."

1. They analyze the ideas discussed in each poem along with the principles of Romanticism, which are identified by the learners themselves.
2. They also relate each theme in the poems to a principle.
3. Finally, together, the teacher and learners analyze the form and literary devices found in the poems.

Text Analysis

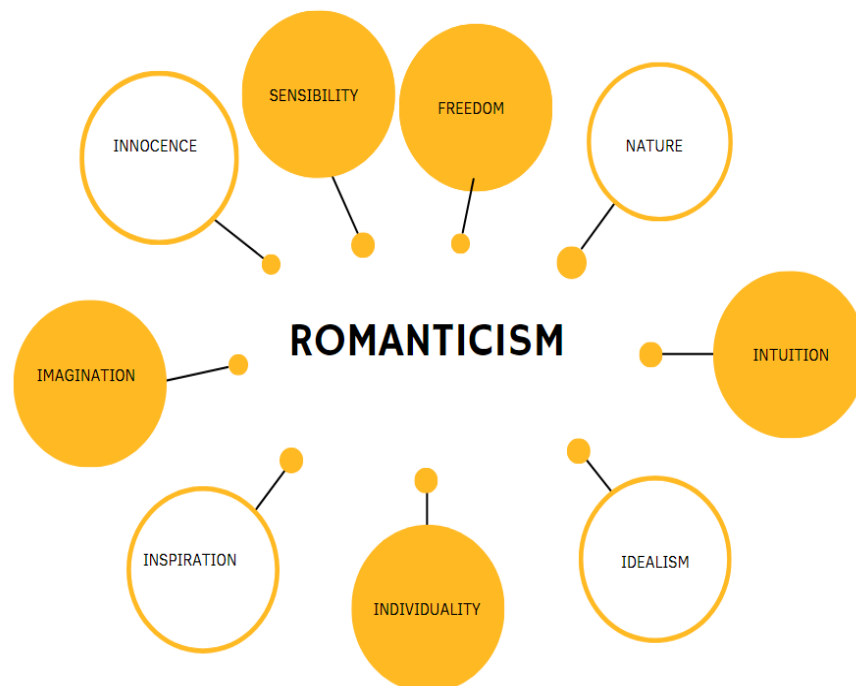
1. As a warm-up, a discussion is held by the learners and the teacher to provide an overview of the main events of the novel. The students demonstrate their awareness and understanding of the plot and the characters' traits and roles in the novel.
2. . They are invited to give a description of the general mood of the novel and of the excerpt under scrutiny to identify the main aspects of the gothic novel. They are also asked to define the genre using their own words.
3. The analysis of the main character in the novel is conducted by the students. Besides their commentary on the character's change and development, they provide a short analysis of the notion of the Promethean Hero.
4. Finally, they read the excerpt, discuss, and interpret the main ideas and themes, then extract the literary devices found in it. Through this lecture, the students are constantly invited to think about each event and detail and how they represent the romantic style and thoughts.

Romanticism in Great Britain

Introduction

During the early eighteenth century, Europe witnessed a new philosophical and artistic movement known as Romanticism, which emerged as a reaction to the rigid rationalism prevailing in European societies. Romanticism did not adhere to the materialistic world of the Enlightenment and the Industrial Age because it undermined the primitive, unsophisticated lifestyle that people had before. Additionally, the fascination with rationality deprived individuals of expressing their emotions and

sensitivity. This deprivation was based on the argument that abstract things and feelings are illogical and foolish; thus, trivial. The interest in reason, along with calculability and concrete concepts, drove society to become more selfish and less humane, primarily due to the impoverishment of people and the spread of crime in industrial cities as a result of the invention of machines. Romanticism in literary production sought to free and value emotions, sensitivity, and imagination. It stood against the power and hegemony of rationalism, which imposed prose literature over poetry. It also privileged rational thinking rather than emotions in social relations, especially in marriage.



Main Concepts in Romantic literature

Literature, prose, and poetry of the romantics deal with some notions that celebrate the romantic spirit and trace a clear distinction between it and other ideologies. These concepts are: imagination, intuition, idealism, inspiration, individuality, innocence, sensibility, supernaturalism, utopian ideals, freedom, and nature. The language of the romantics is the everyday language spoken by common people. As mentioned in his preface to *Lyrical Ballads*, William Wordsworth outlined four critical ideologies of

romantic poetry that are incorporated in his collection. He also conveys the rationale behind this type of literature:

- Themes are inspired by everyday life subjects, generally rural life.
- They are articulated in the ordinary language of common people.
- Language is colored by imagination, to tint these common themes in a new, deep, and striking manner.
- Language reveals the universal and primary rules of human nature.

Main Causes of Romantic Literature

The influence of the ideologies of the French philosophers before and during the French Revolution on British poets pushed them to attempt to bring the revolution to Britain. Jean-Jacques Rousseau was the first philosopher they were influenced by; they argued that, unlike the rational Cogito thinking "I think, therefore I am, " feeling comes before thought in human life, and to feel is to exist. The Romantics assumed the meaning of intuition, the transparency of the human soul, and his innocence. Therefore, by following their feelings and intuition, people can choose rightly without the intrusion of man-made ideologies.

In addition, the American Revolution inspired new ideas that supported equality and liberty in Europe, which encouraged the Romantics to spread them in Britain since Romanticism was a revolution against domination and tyranny. Denis Diderot and Rousseau noted that authoritative power is exploitive and believed that human beings need freedom. Rousseau claimed that human beings are born free, yet they are restricted by the tangles of civilization everywhere. The civilized man lives and dies as a servant of civilization, authority, and rationality, which forces him to adhere to man-made regulations. Hence, civilization is considered devilish because it is corrupted by the power of science and reason. Romanticism stood against industry, commerce, rationality, science, the new technology that dominated the world, and the rigid way of life that modernity imposed on people.

Major Figures of Romanticism

Romanticism includes two generations of authors. They lived within the same era; yet, each had his own concerns and beliefs: First Generation Romantics: These are called the Lake Poets because they came from the Lake District. Their writings were nostalgic for the past as they rejected the contemporary changes led by rationalism and industry. They longed for a return to poetry, imagination, and legend and sought a return to the mysterious and unexplained world of literary creation.

William Blake (28 November 1758 - 12 August 1827):

He believed that imagination is the basis of art. He wanted freedom since he saw that the government and industrialization confined him and limited his creativity. He opted for poetry and painting to express his unique ideas. He felt sorrow for children who had to work at an early age in factories. Blake wrote his famous poem "The Chimney Sweeper," believing that natural and innocent childhood ideas are the source of adult inspiration. For him, innocence is a source of creativity and brilliance.

William Wordsworth (7 April 1770 - 23 April 1850):

Liberty was the main concern of Wordsworth's poetry. He believed that the revolution promised freedom for human beings all over the world. By the end of the French Revolution, he declared, "Human nature seems born again." He was constantly wandering in search of peace and nature. The landscape restored his faith in human nature and the serenity that lacked in the industrialized cities. He promoted and celebrated human passions in his poetry; he rejoiced in nature through his verses, where we find daffodils, oak trees, rivers, butterflies, etc. He hated anything related to industry, anything that lacked a soul. He preferred simplicity, cleanliness, and nature rather than industry and its dirty smoke. In Bristol, he composed his Lyrical Ballads in collaboration with his contemporary Samuel Taylor Coleridge.

Wordsworth and Coleridge:

Lyrical Ballads was planned with Coleridge in 1797 when Wordsworth was living at Racedown with his sister. The volume appeared the following year, with four poems

by Samuel Taylor Coleridge (including “The Rime of the Ancient Mariner”) and nineteen poems by William Wordsworth. This collection of poems is considered the bible of Romanticism as it contains its main principles. They wrote with the same purposes as the French Revolution, which ceased to consider people as subjects and instead recognized them as citizens. The topics were the same as earlier poetry (the rural poor, beggars, deserted mothers, etc.), but what made it different was the depth of morals and psychological complexities. Wordsworth confirmed that the materials of poetry can be found " in every subject which can interest the human mind " (Wordsworth, Preface) and explained that these poems were experiments written chiefly " to ascertain how far the language of conversation in the middle and lower classes of society is adapted to the purposes of poetic pleasure" (Wordsworth, Preface). Wordsworth was Britain's Poet Laureate from 1843 until his death in 1850.

Samuel Taylor Coleridge (1772-1835):

He was the lecturer on the French Revolution. He wrote “The Rime of the Ancient Mariner,” in which a sailor shoots an albatross, the blessed bird that follows the mariner's ship. The punishment of nature is depicted in the ghosts that followed the ship. This was a warning to the seamen, who should respect and care for other beings and nature. Through this poem, the search for freedom leads the Romantics to the natural world. Coleridge experienced and investigated the limits of human imagination and wrote his poem “Kubla Khan” (1797), in which he revealed his experience with the extraordinary substance, opium. To Coleridge, the mind is an unknown space that can be explored through imagination. Although all the Romantics were preoccupied with imagination, it was Samuel Taylor Coleridge who tried to theorize and critically discuss imagination in his book of criticism titled *Biographia Literaria*, published in 1817, in which he made a distinction between thinking and imagination.

The Second Generation Romantics: They revolted against the conventions of society, defying and transgressing its rules. They sought life's real meaning. They were self-sufficient, individualistic, and simplistic. Moreover, they promoted subjectivity and self-regard in their poetry. They were overwhelmed by passion and emotion and

incorporated more spontaneous thoughts as well as supernatural and exotic elements. Besides, they sought satisfaction and described it as hard to find.

These authors represented the perfect model of the poet as a disobedient and called for rebellion against the standards. They also celebrated the immortality and the moral value of art. They were more politically engaged, and they focused on themes of revolt and freedom from subjugation. Furthermore, they explored the confines of art and language, and often died at a young age, unlike the first generation.

John Keats (1795-1821): He expresses people's pain in his verses. Keats is a sage, a humanist poet. To him, words are medicine. He sought the ideal or the utopian in his work. This search for the ideal or utopia is also the main theme of Keats' odes. In one of his letters to his brother George, Keats wrote: "I am straining at the particles of light in the midst of darkness" (Keats , February 14th to May 3rd, 1819). This line from his letters aptly serves to describe the theme of Keats' poetry, which is the search for beauty and meaning through pain. While Wordsworth and Shelley saw nature as an inspiring force, the Keatsian concept was that "nature is fine, but human nature is finer." Keats' work showed a little romantic taste reflected in his awe-inspiring manifestations of nature. The distinct quality of individualism of the solitary artist at odds with society was, however, very much a part of Keats' sensibility and romantic spirit. From this isolation, Keats gained a vision of life, which embodied a negative capability: where a man is capable of being in uncertainties, mysteries, and doubts without any irritable reaching after fact and reason.

P. B. Shelley (1792-1822): This author searched for the significance of life and asserted that it initiated in atheism. He had several love affairs and wanted self-satisfaction. By transgressing social traditions, Shelley initiated the conception of free love. He was driven by individual will and feeling. P. B. Shelley championed the spirit of Prometheus in "Prometheus Unbound" and celebrated the individual, which is one of the dominant themes and their rebellious temperament of the age. In "Ode to the West Wind," he tries to celebrate the rebellious spirit of the poet when he personifies the spirit in the nature of the West Wind. Donald H. Reiman notes that the ode

represents the differing themes of the poet's personal anguish and his aspirations for social rebirth in the images inspired by the cycle of seasons.

Lord Byron (1788-1824): He promoted passionate self-projection and self-dramatization. For him, the most important aim of life is sensation. In 1812, he wrote *Childe Harold's Pilgrimage*, a poem of a traveler searching for an unusual experience. He also expressed the impossibility of satisfaction, the desire for farthest experience, and sharp feeling.

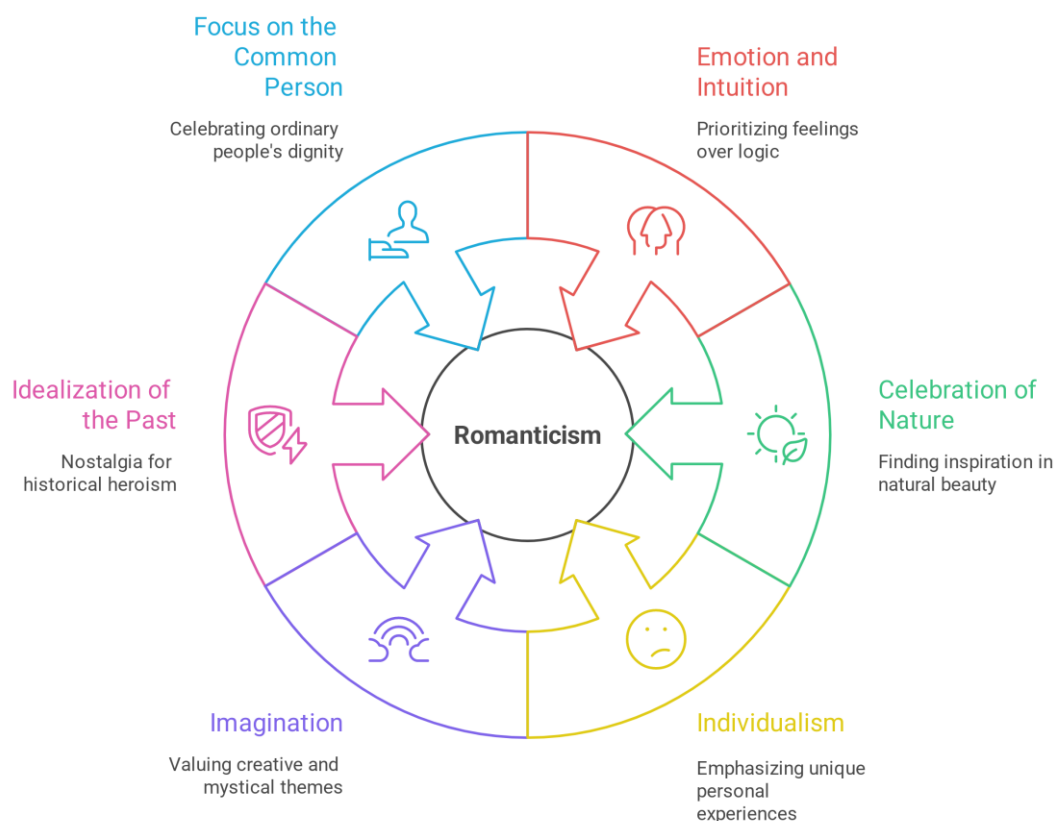
Mary Shelley (1797-1851): She was a poet and novelist, daughter of the famous author, philosopher, and feminist Mary Wollstonecraft, and the politician, novelist William Godwin. On a particular rainy day in 1816, many eminent intellectuals gathered at Lord Byron's house and decided that they would compete in writing ghost stories. Mary Shelley was one of the intellectuals present, and she was the only one who took up the challenge seriously and worked toward winning this competition. *Frankenstein*, subtitled *Modern Prometheus*, is her only novel, and it is the product of her serious attempt. She wrote Gothic stories of ghosts and beasts, the supernatural, mystery, antiquity, and the fear of the supernatural. Mary Shelley very cleverly infused within that a critique of humanity and also emphasized the dark side of the human psyche, with its Gothic essence. Gothic writers are interested in the breakdown of boundaries and the exploration of forbidden desires that should neither be spoken of nor acted upon. They are concerned above all with excess and transgression. By treating *Frankenstein* as a Gothic novel, we see that Victor's breaking of the laws of nature and crossing forbidden boundaries unleashes disruptions and distractions in society, which point out the dark recesses of mankind.

There are no decaying monasteries, no decadent monks, no terrifying castles, and no supernatural ghostly events in *Frankenstein*. None of the conventional Gothic trappings, yet Mary Shelley managed to instill horror in the reader's mind because the horror is within the psyche, not outside. Thus, "Frankenstein" emerges as the precursor of the modern Gothic that insists on forbidden desires and familiar yet untold aspects of the darker side of the human mind.

The Five Is of Romanticism

- Purity and childhood: rigorous youth is not corrupted which spares it from the ills and wickedness of society.
- Imagination: it is the origin of information that is worthy of discovery.
- Inspiration by nature: nature is more precious, safer and cleaner than towns and cities. When in nature, man is free from others' opinions and from harmful impacts.
- Intuition: for the romantics the inner voice must be trusted.
- Individualism: the romantics promoted man above everything and believed that there is a heavenly glow in all people.

Principles of Romanticism



Made with Napkin

Check Your Understanding (classroom debate)

1. Why did Romanticism emerge in Britain?
2. Why did Romantic poets reject the Industrial Age?

3. Did the Romantics have interest in: emotion or reason?
4. Who said, "I think, therefore I am"?
5. How did the idea "to feel is to exist" influence the poets?
6. What are the "Five I's" of Romanticism? Just list them
7. What is the main message in William Blake's poem "The Chimney Sweeper"?
8. How did Wordsworth's consider nature?
9. What book did Wordsworth and Coleridge publish together?
10. What is the message in Coleridge's poem "The Rime of the Ancient Mariner"?
11. Which poet believed that "words are medicine"?
12. Who wrote "Ode to the West Wind" and supported rebellion and freedom?
13. Who was known for writing about sharp sensations and strong emotions?
14. What is the title of Mary Shelley's famous novel?
15. Why is Frankenstein considered a Gothic novel?

Assignments Three

Read the poems "*Chimney Sweeper*" by William Blake, "*I Wandered Lonely as a Cloud*" by William Wordsworth, and extract the principles of Romanticism that you can find in each of them.

"Chimney Sweeper" by William Blake (1789)

*When my mother died I was very young,
And my father sold me while yet my tongue
Could scarcely cry " 'weep! 'weep! 'weep! 'weep!"
So your chimneys I sweep & in soot I sleep.*

*There's little Tom Dacre, who cried when his head
That curled like a lamb's back, was shaved, so I said,
"Hush, Tom! never mind it, for when your head's bare,
You know that the soot cannot spoil your white hair."*

And so he was quiet, & that very night,

*As Tom was a-sleeping he had such a sight!
That thousands of sweepers, Dick, Joe, Ned, & Jack,
Were all of them locked up in coffins of black;*

*And by came an Angel who had a bright key,
And he opened the coffins & set them all free;
Then down a green plain, leaping, laughing they run,
And wash in a river and shine in the Sun.*

*Then naked & white, all their bags left behind,
They rise upon clouds, and sport in the wind.
And the Angel told Tom, if he'd be a good boy,
He'd have God for his father & never want joy.*

*And so Tom awoke; and we rose in the dark
And got with our bags & our brushes to work.
Though the morning was cold, Tom was happy & warm;
So if all do their duty, they need not fear harm.*

"I Wandered Lonely as a Cloud" by William Wordsworth (1807)

*I wandered lonely as a cloud
That floats on high o'er vales and hills,
When all at once I saw a crowd,
A host, of golden daffodils;
Beside the lake, beneath the trees,
Fluttering and dancing in the breeze.*

*Continuous as the stars that shine
And twinkle on the milky way,
They stretched in never-ending line
Along the margin of a bay:*

*Ten thousand saw I at a glance,
Tossing their heads in sprightly dance.*

*The waves beside them danced; but they
Out-did the sparkling waves in glee:
A poet could not but be gay,
In such a jocund company:
I gazed—and gazed—but little thought
What wealth the show to me had brought:*

*For oft, when on my couch I lie
In vacant or in pensive mood,
They flash upon that inward eye
Which is the bliss of solitude;
And then my heart with pleasure fills,
And dances with the daffodils*

Mary Shelley's *Frankenstein, or Modern Prometheus* (1818)

Gothic literature

Gothic text is a variety of romantic literature characterized by pessimism, glumness, mystery, and chills. Since the term originally refers to a medieval Germanic tribe, it is frequently associated with old-fashioned and ancient things. The term is also used to describe old architecture and refers to the "restoration" of building styles that were fashionable during the eighteenth and nineteenth centuries. In gothic literature, there is a continuous allusion to the old and antiquated past. It emerged as a writing mode in the mid-eighteenth century with the rise of romantic beliefs that the Age of Reason distorted human complexity through rationalism. This style was adopted by authors like S. T. Coleridge, Keats, Mary Shelley, P. B. Shelley, and Lord Byron to illustrate how irrationality could critique the rational experience, as feelings of fright and disobedience influence mankind more than positive and cheerful situations (Smith 3).

Gothic writers are interested in the breakdown of boundaries, in the exploration of what is forbidden, and in desires that should neither be spoken of nor acted upon. They are primarily concerned with excess and transgression. Moreover, the gothic text includes unusual settings, such as castles, monasteries, and ruins. The characters are also peculiar; they are often clergymen (nuns, priests) and nobles. They symbolize evil and horror and embody anti-enlightenment themes (Smith 4). Gothic text includes other features of the grotesque, dreadful, loathsome, and ghostly figures.

Mary Shelley's Novel and Gothicism

The novel *Frankenstein or Modern Prometheus* is a Gothic Romantic novel authored by Mary Shelley. This genre includes storytelling about extraordinary and supernatural creatures, featuring gloomy tales of ghosts, fiends, gruesome brides, and monstrous beings. This type of narrative commonly shares elements of terror, disgust, and darkness, along with a reflection of the wicked side of human nature and a depiction of repulsive, ugly figures and grotesque elements.

Shelley's novel *Frankenstein* mirrors the fears and warnings of nineteenth-century Romantic writers to the supporters of rationalism about the dangers of worshipping science and neglecting human feelings. Science was seen as very powerful and capable of altering divinity. The author reflects her motives as a Romantic writer and as a mediator who notifies society. She stages a conflict between man and God, showing the pessimistic outcome of the scientific experiment through disappointment and suffering as a consequence for the man who conducts the experiment. The punishment is God's reaction to Victor's disobedience, which is embodied in overall agony until his death.

The novel was also recognized as a science fiction work because it includes a scientific experiment and shocking outcomes. However, the concept of science fiction was first used in 1920, whereas *Frankenstein* was written a century before. Shelley's penchant was Romantic, yet it may share some frequent themes of science fiction, such as the disobedience of God, the power of science, and their frightening effects on human beings in the future.

Themes and Atmosphere

The novel investigates themes of scientific invention, creation, and the cost of disobeying God. The protagonist encounters many struggles in this novel. The first is a moral conflict with Man and God. Victor tries to perform God's ability to create life, consequently, the creature he manufactured kills murders his family members and a friend, leading him to anguish and pain. He finds himself part of the crime and morally responsible for the disastrous outcome for other innocents as long as his beast is alive and free outside. The novel includes other themes of the promethean hero, a character who defies God, transgresses limits, and sacrifices himself. They are represented in Victor's defiance, anxiety, gloom, suffering, terror, shock, and repulsion.

The exciting themes and ethical ideas of *Frankenstein* are transmitted in a mechanical mode. Its concerns are cultural, ethical, philosophical, and psychological. It displays a frightening alienation, a romantic critique of the leading intellect that Shelley depended on, and a serious critique of Faustian, daring reliance on natural knowledge.

Plot

The novel is an epistolary narration told through a set of letters written by Victor Frankenstein and sent to Robert Walton. The story is narrated by three narrators : the English Arctic traveler Captain Walton, the German scientist Victor Frankenstein, and the unnamed 'beast' that Victor 'creates' out of human body parts through electrical experimentation. Robert starts the narration in a letter sent to his sister, telling her about the harsh trip in the Arctic Ocean. The introductory scene in Robert's letter concludes with his meeting with Victor. The first struggle in Victor's story manifests in his interest in the disclosed meanings of life and death when he was a child. As a student of medicine, he moves to Ingolstadt and becomes passionate about life and its mysterious creation; this heightens the tension of the conflict. His quest and curiosity collide with his professors' advice, which he disregards, driven by determination to learn more about the animation of a dead body; ultimately, he conducts the experiment.

After he completes his creation, the rising action begins with the dead body waking up, and Victor's realization that it is a monster. He discards it and shows annoyance and enmity toward the beast, which only requested company. Driven by his fear, Victor starts working on a second experiment to fulfill the creature's demand, but he is stopped by ethical implications. He abandons the experiment, which causes the monster's fury and leads it to seek revenge. The events continue to develop as the monster kills Victor's relatives. The plot reaches its apex as Victor decides to chase the creature to kill it. The two characters meet each other at sea and angrily converse. The beast blames Victor for his self-centered thoughts and deeds and exhibits their harmful effects on the creature and Victor's relatives. The resolution is marked by Victor's ailment due to the unkind conditions of the ocean, and he dies.

Characterization

Victor Frankenstein: the novel's round protagonist character and the motivated scientist whose maturity as a character takes various phases. At the very beginning, he is represented as a child whose spoiled nature leads him to think that his mother and

Elizabeth are his property. In this phase, his character exhibits a sense of passion that drives him to be a man of science, who creates a strange creature in the coming years. As a student of medicine, he is obsessed with knowledge and the exploration of the dark sides of science. Victor endeavors to explore the secret of life through experimentation, which is crowned by his creation marks the beginning of the third phase of his character's development. In this phase, Victor recognizes that the malfunction of his experiment will have terrible consequences on his environment. His denial of the beast leads to violence and causes him deep pain. He is the Promethean character, as indicated in the novel's title, because he existed and perished in pain for the safety of humanity. His fate refers to the Greek god Prometheus, who suffered because he loved human beings. Similarly to Prometheus, Victor agonizes when he acknowledges the dangers of his thoughtless creation.

The Monster (Victor's creature): It is difficult to decide whether the monster is a real antagonist or not as he can be seen as a victim of Victor and his revenge is legitimate. It is initially portrayed as a sympathetic creature that longs for company and compassion, which it openly requests from Victor. However, when Victor destroys the second creature he assembles, the beast starts murdering his family members and a friend. In response, Victor tries to kill the creature, but it flees to the Arctic. Finally, the creature becomes a cause of anxiety and suffering for the protagonist; thus, at this level, the monster becomes an antagonist that is forced to become one.

Elizabeth Lavenza: The parents of Victor adopted her, and she becomes his wife afterward. She is one of the novel's major characters. She embodies loveliness with her beautiful face and care with her thoughtful behavior. When the enraged monster starts his revenge, he kills her to punish Victor.

Henry Clerval: He is a major character as well; he is Victor's dearest companion and is also killed by the monster.

Robert Walton: Or Captain Walton, he is a main character in the novel and one of its narrators. He works as an explorer of the Arctic Ocean. He provides help to Victor

when he chases the fleeing creature. Afterwards, he narrates Victor's story in a letter he sends to his sister.

Justine Moritz: A minor character in the novel. She is also an adopted younger sister of Victor. She is mistakenly reproached for murdering Victor's brother William. William Frankenstein: Another minor character and Victor's younger brother. He was killed by Victor's furious creature, and his death ends a series of terrible events in the novel.

De Lacey Family: A group of minor characters whom the monster secretly watches for a while to learn human behavior and language. He learns sympathy from them, but they are frightened of him when he shows himself to them.

Settings

The settings of the text are intentionally selected to echo the events and highlight their impacts. The first awakening of Victor's creature is presented as a rainy "dreary night of November." The depiction of the night symbolizes gloom, coldness, and isolation, which reveals the frightening mood of the story.

Check your Understanding (debate)

1. Mention some characteristics of Gothic literature.
2. How does Gothic literature differ from Enlightenment literature?
3. Why is the past (archaic elements) important in Gothic writing?
4. How do Gothic writers use horror in their stories?
5. What types of characters and settings are often found in Gothic texts?
6. Why *Frankenstein* is considered a Gothic novel?
7. What warning does Frankenstein give about the worship of science?
8. Why Victor *Frankenstein* is called a "Promethean" character?
9. What are the moral conflicts that Victor faces after creating the creature?
10. Mention a few Gothic elements found in the character of the creature.
11. Why does Victor abandon his second experiment?
12. What role does Robert Walton play among the other characters in novel?
13. How does Mary Shelley use setting to enhance the mood of the novel?
14. Why *Frankenstein* is sometimes considered a precursor to modern science fiction?

15. How do the themes in *Frankenstein* reflect the concerns of Romantic writers?

Assignment Four

Read the following excerpt from *Frankenstein* by Mary Shelley and write an essay, in which you analyse it following the literary analysis form we had dealt with and extract the aspects of romanticism.

**From Mary Shelley's *Frankenstein, or Modern Prometheus* (1818)
Chapter 5: pp 55-56**

"It was on a dreary night of November that I beheld the accomplishment of my toils. With an anxiety that almost amounted to agony, I collected the instruments of life around me, that I might infuse a spark of being into the lifeless thing that lay at my feet. It was already one in the morning; the rain pattered dismally against the panes, and my candle was nearly burnt out, when, by the glimmer of the half-extinguished light, I saw the dull yellow eye of the creature open; it breathed hard, and a convulsive motion agitated its limbs.

"How can I describe my emotions at this catastrophe, or how delineate the wretch whom with such infinite pains and care I had endeavoured to form? His limbs were in proportion, and I had selected his features as beautiful. Beautiful! Great God! His yellow skin scarcely covered the work of muscles and arteries beneath; his hair was of a lustrous black, and flowing; his teeth of a pearly whiteness; but these luxuriances only formed a more horrid contrast with his watery eyes, (disgusting) that seemed almost of the same colour as the dun-white sockets (SIMILE) in which they were set, his shrivelled complexion and straight black lips; (grotesque is an ugly creature)

The different accidents of life are not so changeable as the feelings of human nature. I had worked hard for nearly two years, for the sole purpose of infusing life into an inanimate body. For this I had deprived myself of rest and health. I had desired it with an ardour that far exceeded moderation; but now that I had finished, the beauty of the dream vanished (PERSONIFICATION), and breathless horror and disgust filled my heart. (ANALOGY)

Unable to endure the aspect of the being I had created, I rushed out of the room and continued a long time traversing my bed-chamber, unable to compose my mind to sleep. At length lassitude succeeded to the tumult I had before endured, and I threw myself on the bed in my clothes, endeavouring to seek a few moments of forgetfulness. But it was in vain; I slept, indeed, but I was disturbed by the wildest dreams (PERSONIFICATION). I thought I saw Elizabeth, in the bloom of health (METAPHOR), walking in the streets of Ingolstadt. Delighted and surprised, I embraced her, but as I imprinted the first kiss on her lips, they became livid with the hue of death METAPHOR; her features appeared to change, and I thought that I held the corpse of my dead mother in my arms; a shroud enveloped her form, and I saw the

graveworms crawling in the folds of the flannel. (Disgust, horror, fear) I started from my sleep with horror; a cold dew covered my forehead, my teeth chattered, and every limb became convulsed; when, by the dim and yellow light of the moon, as it forced its way through the window shutters, I beheld the wretch—the miserable monster whom I had created.

He held up the curtain of the bed; and his eyes, if eyes they may be called, were fixed on me. His jaws opened, and he muttered some inarticulate sounds, while a grin wrinkled his cheeks. He might have spoken, but I did not hear; one hand was stretched out, seemingly to detain me, but I escaped and rushed downstairs. I took refuge in the courtyard belonging to the house which I inhabited, where I remained during the rest of the night, walking up and down in the greatest agitation, listening attentively, catching and fearing each sound as if it were to announce the approach of the demoniacal corpse to which I had so miserably given life.

“Oh! No mortal could support the horror of that countenance (physical appearance). A mummy again endued with animation could not be so hideous as that wretch. I had gazed on him while unfinished; he was ugly then, but when those muscles and joints were rendered capable of motion, it became a thing such as even Dante could not have conceived.

“I passed the night wretchedly. Sometimes my pulse beat so quickly and hardly that I felt the palpitation of every artery; at others, I nearly sank to the ground through languor and extreme weakness. Mingled with this horror, I felt the bitterness of disappointment; dreams that had been my food and pleasant rest (metaphor) for so long a space were now become a hell to me (ANALOGY) ; and the change was so rapid, the overthrow so complete!”

Selected Romantic Poetry Analysis

William Wordsworth's "I Wandered Lonely as a Cloud" (1807)

**"I Wandered Lonely As a Cloud" By William Wordsworth
(1807)**

*I wandered lonely as a cloud
That floats on high o'er vales and hills,
When all at once I saw a crowd,
A host, of golden daffodils;
Beside the lake, beneath the trees,
Fluttering and dancing in the breeze.*

*Continuous as the stars that shine
And twinkle on the milky way,
They stretched in never-ending line
Along the margin of a bay:
Ten thousand saw I at a glance,
Tossing their heads in sprightly dance.*

*The waves beside them danced; but they
Out-did the sparkling waves in glee:
A poet could not but be gay,
In such a jocund company:
I gazed—and gazed—but little thought
What wealth the show to me had brought:*

*For oft, when on my couch I lie
In vacant or in pensive mood,
They flash upon that inward eye
Which is the bliss of solitude;
And then my heart with pleasure fills,
And dances with the daffodils.*

An overview on Wordsworth's Poetic Stance

William Wordsworth, as a poet, is generally recognized as the 'high priest of nature'. For him, nature is the center of all. Disappointed by the French Revolution, he turned to the 'remedial force' of nature, seeking relief. Throughout his entire life, Wordsworth constantly altered his perception of nature. Wordsworth's poetic career began with animalistic and sensual delight, ultimately ending with a spiritual tone. In his view, God and nature were connected to each other. He saw that nature is transformed into a Universal Spirit ready to lead anyone showing even a tiny readiness to be led by it. The rustic characters his poetry depicts are typically pure, mainly due to their close union with nature.

Poem Analysis

William Wordsworth's "I Wandered Lonely as a Cloud" (1807) is lyric poem expresses the poet's appreciation of nature. It comprises a set of references to the values of Romanticism, which are depicted all along the poems stanzas.

The first stanza presents the speaker's comparison of himself to a solitary cloud, indicating his position in the sky, higher above all other creatures (subjectivity). He creates a connection with nature in which he proclaims his belonging (by identifying himself with the cloud). He also asserts his loneliness and individualistic aspect as he removes himself from all other human beings and from culture. By the end of the first stanza, he refers to a patch of daffodils, which fascinates him; he describes them as a "host," meaning that the speaker finds company in nature.

The poet continues his description of the daffodils along the bay of the lake through the voice of the speaker in the second stanza. He compares them to stars, shining and twinkling, waving in their large number, which he says is "never- ending," and then he personifies them as dancing human beings in "tossing their heads."

In the third stanza, the speaker reflects on the splendor of the daffodils, which are more sparkling than the waves of the lake. He then expresses his great delight in being in "such a jocund company, "which represents the third personification of the flowers.

The speaker clearly recognizes that the natural world is the only companion and safe haven he needs. He first considers the daffodils as a host like human beings, and then depicts them as having heads and dancing, and third as a cheerful company or friends. For the speaker, nature represents a better friend than the civilized world; i.e., the countryside and its serenity are better than the city and its turmoil.

The main principles of Romanticism celebrated in this poem are individualism and isolation, refuge in nature, nature as a reflection of human nature and their undeniable relationship, and the denial of organized social structures in favor of the pure natural world, which is essential to human happiness.

The last stanza covers the elements of imagination and inspiration. The speaker lies on his couch, but his mind remains thoughtful and "wanders" in the sky over the daffodils. When he is alone, he alludes to imagination by bringing back the image of the daffodils to his mind, saying that "they flash upon that inward eye," and also refers to them as a source of happiness, saying: "my heart with pleasure fills." This stanza displays imagination as a main aspect of romantic poetry and serves as a key to escapism towards a beautiful world of nature and the avoidance of the civilized one.

Check your Understanding (classroom debate)

1. Why William Wordsworth is often referred to as the "high priest of nature"?
2. How did Wordsworth's perception of nature develop throughout his life?
3. How did Wordsworth respond to his disappointment with the French Revolution in his poetry?
4. What characteristics make rustic characters in Wordsworth's poetry appear pure?
5. In "I Wandered Lonely as a Cloud," what does the speaker compare himself to in the first stanza, and what does it symbolize?
6. How are the daffodils described in the second stanza?
7. What does the speaker mean by the "a jocund company"?
8. How are individualism and the refuge in nature reflected in the poem?
9. How does imagination interfere in the final stanza of the poem?
10. How does Wordsworth's poem compare the nature to the civilized world?

William Blake's "The Chimney Sweeper" (1789)

"The Chimney Sweeper" By William Blake (1789)

*When my mother died I was very young,
And my father sold me while yet my tongue
Could scarcely cry " 'weep! 'weep! 'weep! 'weep!"
So your chimneys I sweep & in soot I sleep.*

*There's little Tom Dacre, who cried when his head
That curled like a lamb's back, was shaved, so I said,
"Hush, Tom! never mind it, for when your head's bare,
You know that the soot cannot spoil your white hair."*

*And so he was quiet, & that very night,
As Tom was a-sleeping he had such a sight!
That thousands of sweepers, Dick, Joe, Ned, & Jack,
Were all of them locked up in coffins of black;*

*And by came an Angel who had a bright key,
And he opened the coffins & set them all free;
Then down a green plain, leaping, laughing they run,
And wash in a river and shine in the Sun.*

*Then naked & white, all their bags left behind,
They rise upon clouds, and sport in the wind.
And the Angel told Tom, if he'd be a good boy,
He'd have God for his father & never want joy.*

*And so Tom awoke; and we rose in the dark
And got with our bags & our brushes to work.
Though the morning was cold, Tom was happy and warm; So if all do
their duty, they need not fear harm.*

William Blake's Literary Advocacy

William Blake wrote revolting poetry to critique child labor; he shows his advocacy for innocence that was corrupted by the industrialized cities and their immoral atrocities. He also illustrates the inevitable deformation and misery that regulated empirical philosophy inflicted on British life. He believed that this phenomenon was one of the major violences of industrialization. For him, a child who is forced to work grows into a degraded adult. Blake is the only Romantic who consolidates his vision on the political and social distortions caused by industrialization.

Poem Analysis

The poem at hand is expressed in the voice of a little boy who works as a chimney cleaner with other young boys. In the initial stanza, the speaker explains the sad living circumstances he has to endure as a young orphan child, who is unable to speak when he was sold by his father because of poverty. In the second stanza, he tries to comfort the sad heart of his friend Tom Dacre, whose hair was forcibly shaved. The two stanzas plainly depict the hardships and agony of the children, who were torn from their families, often abandoned orphans, and abused by their masters.

The next stanza highlights the aspects of imagination, employing the dream to compare the chimney to a black closed coffin that symbolizes the inevitable death of the children due to their confinement in hard labor. The coffin is unlocked by an angel that takes the children to paradise, where they discover happiness and release. Paradise is depicted in a plain, a mountain, and a sky (nature). After the dream ends, Tom gets up joyful and warm and is ready to return to work.

Besides the general theme, which is child labor, the poem at hand implies the principles of youth innocence, purity, and the expression of human nature in the natural world. The children find peace, happiness, and their innocence with the angel and in heaven. The landscape also symbolizes freedom and serves as a refuge from the cruelties of the industrial city, where the children are obliged to work hard. Finally, the poem also includes the element of imagination, which is the only access to freedom

and escapism found in the dream that fueled their hope and gave them instant happiness.

Check your Understanding (debate)

1. What social issue is William Blake criticizing in “The Chimney Sweeper”?
2. How does Blake render the influence of industrialization on children?
3. Who narrates poem?
4. What emotions are expressed in the first stanza of the poem?
5. What does Dacre’s hair being shaved symbolize?
6. What image is presented in “coffin of black”?
7. What role does the angel play in Tom’s dream, and what does it represent?
8. How is the landscape in the dream in contrast with the setting of the children's real lives?
9. What Romantic themes are reflected in the poem?
10. How does the poem suggest that imagination and innocence offer hope or escape from suffering?

Samuel Taylor Coleridge's "The Rime of the Ancient Mariner"
(1798)

From "The Rime of the Ancient Mariner" by S.E. Coleridge (1798)

Part I

*It is an ancient Mariner,
And he **stoppeth** one of three.
'By thy long grey beard and glittering eye,
Now wherefore stopp'st **thou** me?*

*The Bridegroom's doors are opened wide,
And I am next of kin;
The guests are met, the feast is set:
May'st hear the merry din.'*

*He holds him with his skinny hand,
'There was a ship,' **quoth** he.
'Hold off! unhand me, grey-beard loon!'
Eftsoons his hand dropt he.*

*He holds him with his glittering eye—
The Wedding-Guest stood still,
And listens like a three years' child:
The Mariner **hath** his will.*

*The Wedding-Guest sat on a stone:
He cannot choose but hear;
And thus spake on that ancient man,
The bright-eyed Mariner.*

*The ship was cheered, the harbour cleared,
Merrily did we drop*

*Below the kirk, below the hill,
Below the lighthouse top.*

*The Sun came up upon the left,
Out of the sea came he!
And he shone bright, and on the right
Went down into the sea.*

*Higher and higher every day,
Till over the mast at noon—'
The Wedding-Guest here beat his breast,
For he heard the loud bassoon.*

*The bride hath paced into the hall,
Red as a rose is she;
Nodding their heads before her goes
The merry minstrelsy.*

*The Wedding-Guest he beat his breast,
Yet he cannot choose but hear;
And thus spake on that ancient man,
The bright-eyed Mariner.*

*And now the STORM-BLAST came, and he
Was tyrannous and strong:
He struck with his o'ertaking wings,
And chased us south along.*

*With sloping masts and dipping prow,
As who pursued with yell and blow
Still treads the shadow of his foe,
And forward bends his head,*

*The ship drove fast, loud roared the blast,
And southward aye we fled.*

*And now there came both mist and snow,
And it grew wondrous cold:
And ice, mast-high, came floating by,
As green as emerald.*

*And through the drifts the snowy clifts
Did send a dismal sheen:
Nor shapes of men nor beasts we ken—
The ice was all between.*

*The ice was here, the ice was there,
The ice was all around:
It cracked and growled, and roared and howled,
Like noises in a swound!*

*At length did cross an **Albatross**,
Thorough the fog it came;
As if it had been a Christian soul,
We hailed it in God's name.*

*It ate the food it **ne'er** had eat,
And round and round it flew.
The ice did split with a thunder-fit;
The helmsman steered us through!*

*And a good south wind sprung up behind;
The Albatross did follow,
And every day, for food or play,
Came to the mariner's hollo!*

*In mist or cloud, on mast or shroud,
It perched for vespers nine;
Whiles all the night, through fog-smoke white,
Glimmered the white Moon-shine.'*

*'God save thee, ancient Mariner!
From the fiends, that plague thee thus!—
Why look'st thou so?'—With my cross-bow
I shot the ALBATROSS.*

Summary

“The Rime of the Ancient Mariner” is a narrative poem composed by S. E. Coleridge in 1798; it contains seven parts, which recount the story of an old mariner and his unfortunate fate. This man has a strange-looking 'long grey beard and glittering eye' and tells his story to a wedding guest against his will. The latter is one of the groom's relatives. The Wedding Guest is charmed and immersed in his telling of the story.

The Ancient Mariner describes the clear and sunny day when he started sailing smoothly with other joyful sailors until they arrived at the equator. Though the wedding guest was impatient to go to the wedding, he listened carefully to the mariner. While the ship arrived at the equator, a terrible storm disoriented the ship, forcing it to move southwards. The wind was so violent that the ship was leaning down into the waves. After that, the ship reached a cool area of sea that was very cold, snowy, with shiny green and big icebergs surrounding the ship. It seemed the seamen were the only living creatures, which was something frightening, as they heard strange sounds everywhere. Suddenly, an Albatross appeared through the mist; it was a symbol of good luck for the seamen, as if it were a 'Christian soul' a savior from God.

When they fed the Albatross, the ice cracked and allowed them to escape the icy world. The wind blew more and more for nine days. The Albatross continued the trip with the seamen, eating and playing along the sail. The mariner recounts the story in a serious and insane tone, prompting the guest to ask him:

'God save thee, ancient Mariner!

From the fiends that plague thee thus!-

Why lookest thou so?'

The mariner answers that he killed the Albatross with his crossbow unwillingly. Analysis of the Poem's Part One From the opening lines of the poem, the poet produces a supernatural mood with his description of the old mariner's glittering eyes and long beard that lead the guest to be charmed, forget the wedding, and listen to his unusual story. The eerie traits of the mariner increase the readers' curiosity to continue his telling, as there is already a sign that an extraordinary story is about to be disclosed. Likewise, the poet plainly distinguishes between the ordinary and the supernatural world through his characters. While the noise of the celebrations at the wedding party tempts the guest to the ordinary temporal world, he is powerless to depart from the spiritual and supernatural one that the story of the mariner offers.

When the Ancient Mariner recounts his story, the physical and the supernatural worlds are mystified as the sailors go beyond the equator, finding themselves lost because of the storm, which throws the ship into an icy and misty world, 'the land of mist and snow.' 'The word 'rime' in the poem's title can signify 'ice,' referring to the icy supernatural setting of the poem, or suggest 'rhyme,' meaning a poem of the ancient mariner.

Vocabulary explanation

- Stoppeth: stopped
- Thou: old English version of "you"
- May'st: an old English version of "may" to express possibility or desire
- Quoth: quoted
- Eftsoons: soon after or immediately. Eft means again or after.
- Hath: had O 'ertaking: overtaking
- Swound : dialectal word meaning a fainting fit or a swoon (disappears in the context of the poem)
- Ne 'er: never

- Albatross: a big white bird found in the oceans of the Southern Hemisphere.

The Supernatural in the Poem

Besides Coleridge's will to delight us with supernatural incidents, the supernatural is a device used by the author to teach us a morality regarding our reckless mistakes and sins that drive us to corruption and immorality. Moreover, he shows us that only through prayer and suffering can we save ourselves from the darkness of damnation and despair.

This theme can be analyzed from a Christian point of view, in which the themes of sin, damnation, distress, and salvation are rendered. Thus, it is a religious poem in which the supernatural is used by Coleridge for a specific purpose. Coleridge uses the supernatural as a device that serves a specific end, like truth, not simply for the sake of it.

This poem is often understood as an allegory of man's relationship with the religious world (Christianity). The albatross is closely connected to the spiritual realm; its shooting by the Ancient Mariner sparks the spiritual world's manifestation through nature's power and anger seeking vengeance: the sea, the stormy weather, the lack of friendly winds, and the sun all contributed to the punishment of the seamen. The author focuses on the religious power through nature to stress man's bond to it. Thus, nature and supernatural elements are intentionally employed to teach and send a moral message.

Assignment Five

Read the Percy Bysshe Shelley's poem titled "Love's Philosophy" and write an essay in which you analyze the depiction of the principles of Romanticism in this poem as previously done in class.

Unit 4: The Literature of the Nineteenth Century (Victorian Age)

Description

This unit deals with two distinct texts that belong to the same historical era but have different literary penchants. The analysis focuses on their historical backgrounds as the key elements of their difference. The first text is Jane Austen's *Pride and Prejudice*, which marks the shift from the Romantic Movement to Realism at the turn of the century. The second text is Charles Dickens' *Hard Times*, which is an expression of social realism - the representative literary movement of the English social life and its conditions in nineteenth-century.

Objective

As this unit is achieved the students will be:

1. Introduced to Jane Austen life and works
2. Able to understand Realism as a literary movement in general and social realism as a concept in particular.
3. Informed about the importance of realism as a movement in depicting the industrial lifestyle of the nineteenth century England.
4. Explore of the social troubles faced by the nineteenth century's Londoner and the contribution of the realist authors as social reformers to solve them.
5. Introduced to Charles Dickens' life and work and his significance in the realist depictions
6. Analyse Dickens' *Hard times* from different angles

Pre-requisites

1. The students have already dealt with the Victorian Age with the teacher of Anglo-Saxon Culture and Civilization, which paves the way for their understanding of the texts under analysis and heightens their awareness of the social situation in England.
2. A prior reading of the novels Jane Austen's *Pride and Prejudice* and Charles Dickens' *Hard Times* facilitates the introduction to the lecture.

3. A good knowledge of the principles of the Enlightenment is also required.

Outline

Jane Austin's *Pride and Prejudice*

1. An investigation of the broad ideas and themes addressed in Jane Austen 's novel *Pride and Prejudice*.
2. Analyzing few excerpts from the novel *Pride and Prejudice* by discussing social standards, women's conditions, marriage and courtship, and social judgment.
3. Discussing the romantic and realist features in the novel.

Literature of the Nineteenth Century: Jane Austen's *Pride and Prejudice*

Jane Austen: A Short Biography

Jane Austen was born on 16 December 1775 in Steventon and died on 18 July 1817. She was an English novelist of manners, satirist, and moralist recognized for her sensitive novels that depict the British middle class and aristocracy. Her literature explores British social vices, and values and social traditions related to women, particularly their identification of marriage as the only financial security for women in nineteenth-century England. Her style incorporates social commentary, irony, and realistic depictions. Her novels mark the transition from Romanticism to nineteenth-century realism; that is why they include some aspects of Romanticism along with those of realism.

As opposed to the eighteenth-century novelists, Jane Austen does not conform to their standards in prose writing. She avoids the elements of mock-heroic and picaresque, which are the properties of the era's novels. The dominance of emotion, penchant for the marriage of love, advocacy for adventure, leaning towards the uncommon, and overall supremacy of feelings in Jane Austen's novels are certainly romantic qualities.

She published her first works under a pen name because women's engagement in the public sphere was unacceptable. Moreover, the period witnessed gender favoritism

towards men against women in publishing, which obliged female authors to use male names to gain the publishers' consent to notice and publish their works. Some of her works are the following: *Northanger Abbey* (1798), *Sense and Sensibility* (1811), *Pride and Prejudice* (1813), *Mansfield Park* (1814), *Emma* (1815), and *Persuasion* (1817). All these novels are animated by female protagonists, and their major concerns are the themes of love and marriage.

Jane Austen did not receive her eminence as an author in her lifetime, but her portrayal of the romantic lives of the middle class found outstanding fame five decades after her death, by 1869. Her standing as an author of merit developed more highly in the twentieth century. Her novels carry paramount importance as literary classics, bringing about a flawless unification of romance and realism of the Victorian Age.

***Pride and Prejudice*, Analysis**

Pride and Prejudice is a romantic novel of manners published in 1813. The author employs irony, comedy, and emotion to address social conventions and prospects, as well as sensitive issues. The novel narrates the story of the Bennet family and their significant problem of finding husbands for their daughters. It begins with an ironic statement saying, "It is a truth universally acknowledged that a single man in possession of a good fortune must be in want of a wife," which has become an influential saying in modern culture. Through her use of free indirect style, the author is allowed to ridicule her society through her narrator's voice, showing the ridiculous drives of the women in the nineteenth century and their notion of marriage. The novel is narrated in the third-person point of view, allowing the author to display different social phenomena and indirectly fuse her personal comments on the discussed topic using the voice of the narrator.

Though ironic, the novel's style discusses a crucial matter in nineteenth-century British society that is the position of women in society, along with other themes. Although the position of women is not the key question in the novel, their manifestation and status trace the lines of its plot to some extent. The conception of marriage and its approach as the sole financial security in the novel come from the

tradition that deprived women of inheritance, leaving them thinking that marriage is their only refuge. Being involved in scientific realm was considered dangerous for women, while young men were allowed college education; young women were prevented from education after the age of fourteen, leaving them with a lot of extra time and unexploited vigor. Moreover, working outside homes was unacceptable for women; the only acceptable and decent work for a woman was the position of educator, which was mainly done at home.

The novel represents the five Bennet daughters distinctly, in character and personality. Jane, the eldest and the prettiest of the Bennet's daughters, was her mother's preferred girl. She is gentle, gracious, and neat. She encounters Mr. Bingley, a wealthy gentleman who becomes the object of desire for all the women in the village. They fall in love, yet they are confronted by Mr. Darcy, who believes that Jane is trying to use Mr. Bingley to escape poverty. He attempts to separate them to protect his friend before falling in love with her younger sister, Elizabeth. Elizabeth Bennet, often called Lizzy, was her father's preferred girl. She is the most intelligent of the five Bennet daughters and refuses her mother's efforts to marry her cousin, who is supposed to be the heir to the Bennet fortune. Elizabeth is the protagonist of the novel along with Mr. Darcy; they symbolize pride and prejudice in the story.

Themes

The novel addresses a set of themes, including prejudice, pride, social judgments and conventions, and class disparities. These themes are represented through the characters. Mr. Darcy and Elizabeth stand for prejudices and self-merit. Both characters misjudge and underestimate each other from the beginning of the novel. Mr. Darcy's judgmental words about Elizabeth and her sisters infuriate her and drive her to have a negative stance towards him; this is how she expresses pride. The two characters exchange roles as the narration develops; Mr. Darcy behaves with pride towards Elizabeth and her family several times. He believes that the Bennets do not fit Mr. Bingley's class because they come from a lower social class. However, when he learns about Mr. Wickham's flirtatious behavior toward Elizabeth, he quickly acts to

protect her from him. Though angered toward him, Elizabeth expresses her gratitude for his efforts.

The dominant theme in the novel is love. Elizabeth and Mr. Darcy gradually notice their love for each other as they meet on various occasions. Mr. Darcy attempts to propose to Elizabeth once, but he formulates his demand so poorly that she feels insulted; consequently, her pride leads her to decline his proposal. She waits for a renewal of his proposal, but he is held back by his pride too and does not propose again until the end of the story.

The theme of class inequality is portrayed in Lady Catherine's character and annoying behaviors. She is the antagonist in the novel. She is critical and behaves with superiority. Her disrespectful behavior towards Elizabeth and her family during her visit to the Bennet residence is a sign of underestimation and negative judgment. She starts demeaning everything they possess: their porch, the garden, the living room. In response to her devaluation, Mrs. Bennet attempts to justify herself to gain her sympathy. The latter confirms her mediocrity and futility in the eyes of Lady Catherine and highlights her weak personality. Lady Catherine aggressively offends Elizabeth too because, in her view, Mr. Darcy's proposal to Elizabeth undignifies him. Contrary to Mrs. Bennet, Elizabeth shows a strong character and personality by responding to Lady Catherine in the same tone.

Marriage and courtship are also treated as themes in the novel. They are depicted through Mrs. Bennet and the Lucas family. Since the beginning of the story, Mrs. Bennet shows her excitement for the news of the visit of the rich Mr. Bingley to the neighborhood and urges her husband to pay a visit to him to introduce their daughters. The ironic statement that opens the novel, which states that a rich man is in want of a wife, reflects the attitude of the entire community, as the whole town has also made the acquaintance of Mr. Bingley for their daughters. This theme is approached with humor, which is depicted in the character of Mr. Bennet, who humorously taunts his wife because of her poor and limited understanding.

Romanticism vs. Realism in *Pride and Prejudice*

The novel displays the move from Romanticism to Realism and contains the ideals of each. It renders all the details in isolation while showing depth of characterization and interest in middle-class people and their inner worries and fears. It also promotes feeling over reason and examines intense emotions in the network of relationships exhibited in the novel. The novel depicts the natural landscape as the only refuge for the characters when they are troubled by society.

Jane Austen is also an utmost realist. Her stories, including *Pride and Prejudice*, are inspired by the life with which she is acquainted. She represents the English countryside landscape with talent and authenticity. She also provides a vivid and bright picture of the contemporary social manners and traditions of the eighteenth century. Ultimately, she shapes many realistic characters. Her depictions are closer to real life than those of any former novelists.

Characterization

Elizabeth Bennet: She is the second Bennet daughter and the protagonist of the story. She is neat and autonomous. At the start of the novel, she shows a negative, judgmental view of Mr. Darcy; however, her character changes throughout the narrative as some realities about the surrounding people are revealed to her. This revelation leads her emotions and opinions about Mr. Darcy to develop and mature. This makes her a round character who develops throughout the story.

Mr. Darcy: He is one of the main characters. He and Elizabeth represent the themes of pride and prejudice since each judges and acts scornfully toward the other. He is a dynamic character too. He initially displays traits of someone who is self-centered, proud, and overconfident. When he falls in love with Elizabeth, his character becomes more complex and emotional, which leads him to reflect on his new feelings for her. All these changes and complexities make him a round character.

3. Jane Bennet: Another principal character, she is the eldest daughter of the Bennet family. She is naturally gorgeous and attractive. Her personality is depicted as the complete opposite of her sister Elizabeth's personality, as her calmness and serenity are not qualities of Elizabeth.

4. Mr. Bingley: He is also a main character, who falls in love with Jane and decides to marry her; however, Mr. Darcy's prejudice and negative thoughts about Jane prevent him from doing so. The misunderstanding between Mr. Bingley and Jane is resolved by the end of the novel, and the reconciliation is crowned by their marriage.

5. Mrs. Bennet: A principal character, she is the mother of the Bennet girls. She represents the frivolity and naivety of countryside women. Her excitement about marriage and gossiping is depicted throughout the narrative. She is anxious with a very poor understanding her husband's jokes. Her character does not experience alteration, which makes her a flat character that aligns with the social standards and practices that Jane Austen implicitly denounces in the novel, particularly society's definition of marriage and the promotion of materialistic choices over love and emotions, which Jane Austen champions at the end of the story.

Check your Understanding (classroom debate)

1. How does Jane Austen's writing style mirror the transition from Romanticism to Realism?
2. Why did Jane Austen publish her novels anonymously in the beginning?
3. What are the social hopes women had in the 19th century and are displayed in *Pride and Prejudice*?
4. What are the narrative techniques Austen use to criticize societal rules?
5. How is the opening line of *Pride and Prejudice* ironic, and how it comments on society?
6. How are the characters of Elizabeth Bennet and Mr. Darcy used to explore the themes of pride and prejudice?
7. How does Lady Catherine embody class prejudice and social hierarchy in the novel?
8. What role does Mrs. Bennet play in highlighting the pressures of marriage in 19th-century England?
9. How does nature function symbolically in the novel, especially in contrast to the social environment?
10. How does Elizabeth Bennet's character develop the narrative, and what does this suggest about Austen's view of personal growth?

Assignment Six

Follow the instructions and write an essay, in which you analyse the following excerpt.

1. Identify the passage
2. Discuss the themes available in the excerpt
3. Analyze the character of the excerpt
4. Examine the mood or the general atmosphere
5. Mention and explain the point of view
6. Identify the aspect of romanticism and realism found in the excerpt

From *Pride and Prejudice* by Jane Austen

From Chapter 56

If Elizabeth, when Mr. Darcy gave her the letter, did not expect it to contain a renewal of his offers, she had formed no expectation at all of its contents. But such as they were, it may be well supposed how eagerly she went through them, and what a contrariety of emotion they excited. Her feelings as she read were scarcely to be defined. With amazement did she first understand that he believed any apology to be in his power; and steadfastly was she persuaded that he could have no explanation to give, which a just sense of shame would not conceal. With a strong prejudice against everything he might say, she began his account of what had happened at Netherfield. She read, with an eagerness which hardly left her power of comprehension, and from impatience of knowing what the next sentence might bring, was incapable of attending to the sense of the one before her eyes. His belief of her sister's insensibility, she instantly resolved to be false, and his account of the real, the worst objections to the match, made her too angry to have any wish of doing him justice. He expressed no regret for what he had done which satisfied her; his style was not penitent, but haughty. It was all pride and insolence.

But when this subject was succeeded by his account of Mr. Wickham, when she read with somewhat clearer attention, a relation of events, which, if true, must overthrow every cherished opinion of his worth, and which bore so alarming an affinity to his own history of himself, her feelings were yet more acutely painful and more difficult of definition.

Astonishment, apprehension, and even horror, oppressed her. She wished to discredit it entirely, repeatedly exclaiming, "This must be false! This cannot be! This must be the grossest falsehood!"—and when she had gone through the whole letter, though scarcely knowing anything of the last page or two, put it hastily away, protesting that she would not regard it, that she would never look at it again.

From Chapter 56

The door was thrown open and their visitor entered. It was Lady Catherine de Bourgh.

They were of course all intending to be surprised; but their astonishment was beyond their expectation; and on the part of Mrs. Bennet and Kitty, though she was perfectly unknown to them, even inferior to what Elizabeth felt. "I hope you are well, Miss Bennet. That lady, I suppose, is your mother." Elizabeth replied very concisely that she was. "And that I suppose is one of your sisters." "Yes, madam," said Mrs. Bennet, delighted to speak to a Lady Catherine. "She is my youngest girl but one. My youngest of all is lately married, and my eldest is somewhere about the grounds, walking with a young man who, I believe, will soon become a part of the family." "You have a very small park here," returned Lady Catherine after a short silence. "It is nothing in comparison of Rosings, my lady, I dare say; but I assure you it is much larger than Sir William Lucas's." "This must be a most inconvenient sitting room for the evening, in summer; the windows are full west." Mrs. Bennet assured her that they never sat there after dinner

... "You can be at no loss, Miss Bennet, to understand the reason of my journey hither. Your own heart, your own conscience, must tell you why I come." Elizabeth looked with unaffected astonishment. "Indeed, you are mistaken, Madam. I have not been at all able to account for the honour of seeing you here." "Miss Bennet," replied her ladyship, in an angry tone, "you ought to know, that I am not to be trifled with. But however insincere you may choose to be, you shall not find me so. My character has ever been celebrated for its sincerity and frankness, and in a cause of such moment as this, I shall certainly not depart from it. A report of a most alarming nature reached me two days ago. I was told that not only your sister was on the point of being most advantageously married, but that you, that Miss Elizabeth Bennet, would, in all likelihood, be soon afterwards united to my

nephew, my own nephew, Mr. Darcy. Though I know it must be a scandalous falsehood, though I would not injure him so much as to suppose the truth of it possible, I instantly resolved on setting off for this place, that I might make my sentiments known to you."

"If you believed it impossible to be true," said Elizabeth, colouring with astonishment and disdain, "I wonder you took the trouble of coming so far. What could your ladyship propose by it?" "At once to insist upon having such a report universally contradicted." "Your coming to Longbourn, to see me and my family," said Elizabeth coolly, "will be rather a confirmation of it; if, indeed, such a report is in existence." "If! Do you then pretend to be ignorant of it? Has it not been industriously circulated by yourselves? Do you not know that such a report is spread abroad?" "I never heard that it was." "And can you likewise declare, that there is no foundation for it?" "I do not pretend to possess equal frankness with your ladyship. You may ask questions which I shall not choose to answer." "This is not to be borne. Miss Bennet, I insist on being satisfied. Has he, has my nephew, made you an offer of marriage?"

"Your ladyship has declared it to be impossible.", "It ought to be so; it must be so, while he retains the use of his reason. But your arts and allurements may, in a moment of infatuation, have made him forget what he owes to himself and to all his family. You may have drawn him in.", "If I have, I shall be the last person to confess it."

"Miss Bennet, ...Let me be rightly understood. This match, to which you have the presumption to aspire, can never take place. No, never. Mr. Darcy is engaged to my daughter. Now what have you to say?" "Only this; that if he is so, you can have no reason to suppose he will make an offer to me."

Lady Catherine hesitated for a moment, and then replied,

"The engagement between them is of a peculiar kind. From their infancy, they have been intended for each other. It was the favourite wish of his mother, as well as of her's. While in their cradles, we planned the union: and now, at the moment when the wishes of both sisters would be accomplished in their marriage, to be prevented by a young woman of inferior birth, of no importance in the world, and wholly unallied to the family! Do you pay no regard to the wishes of his friends? To his tacit engagement with Miss De Bourgh?"

Are you lost to every feeling of propriety and delicacy? Have you not heard me say that from his earliest hours he was destined for his cousin?"

"Yes, and I had heard it before. But what is that to me? If there is no other objection to my marrying your nephew, I shall certainly not be kept from it by knowing that his mother and aunt wished him to marry Miss De Bourgh. You both did as much as you could in planning the marriage. Its completion depended on others. If Mr. Darcy is neither by honour nor inclination confined to his cousin, why is not he to make another choice? And if I am that choice, why may not I accept him?"

"Because honour, decorum, prudence, nay, interest, forbid it. Yes, Miss Bennet, interest; for do not expect to be noticed by his family or friends, if you wilfully act against the inclinations of all. You will be censured, slighted, and despised, by every one connected with him. Your alliance will be a disgrace; your name will never even be mentioned by any of us."

"These are heavy misfortunes," replied Elizabeth. "But the wife of Mr. Darcy must have such extraordinary sources of happiness necessarily attached to her situation, that she could, upon the whole, have no cause to repine."

"Obstinate, headstrong girl! I am ashamed of you! Is this your gratitude for my attentions to you last spring? Is nothing due to me on that score? Let us sit down. You are to understand, Miss Bennet, that I came here with the determined resolution of carrying my purpose; nor will I be dissuaded from it. I have not been used to submit to any person's whims. I have not been in the habit of brooking disappointment."

"That will make your ladyship's situation at present more pitiable; but it will have no effect on me."

"I will not be interrupted. Hear me in silence. My daughter and my nephew are formed for each other. They are descended, on the maternal side, from the same noble line; and, on the father's, from respectable, honourable, and ancient -- though untitled -- families. Their fortune on both sides is splendid. They are destined for each other by the voice of every member of their respective houses; and what is to divide them? The upstart pretensions of a young woman without family, connections, or fortune. Is this to be

endured! But it must not, shall not be. If you were sensible of your own good, you would not wish to quit the sphere in which you have been brought up."

"In marrying your nephew, I should not consider myself as quitting that sphere. He is a gentleman; I am a gentleman's daughter; so far we are equal."

"True. You are a gentleman's daughter. But who was your mother? Who are your uncles and aunts? Do not imagine me ignorant of their condition."

"Whatever my connections may be," said Elizabeth, "if your nephew does not object to them, they can be nothing to you."

"Tell me once for all, are you engaged to him?"

Though Elizabeth would not, for the mere purpose of obliging Lady Catherine, have answered this question, she could not but say, after a moment's deliberation,

"I am not."

Lady Catherine seemed pleased.

"And will you promise me, never to enter into such an engagement?"

"I will make no promise of the kind."

"Miss Bennet I am shocked and astonished. I expected to find a more reasonable young woman. But do not deceive yourself into a belief that I will ever recede. I shall not go away till you have given me the assurance I require."

"And I certainly never shall give it. I am not to be intimidated into anything so wholly unreasonable. Your ladyship wants Mr. Darcy to marry your daughter; but would my giving you the wished-for promise make their marriage at all more probable? Supposing him to be attached to me, would my refusing to accept his hand make him wish to bestow it on his cousin? Allow me to say, Lady Catherine, that the arguments with which you have supported this extraordinary application have been as frivolous as the application was ill-judged. You have widely mistaken my character, if you think I can be worked on by such persuasions as these. How far your nephew might approve of your interference in his affairs, I cannot tell; but you have certainly no right to concern yourself in mine. I must beg, therefore, to be importuned no farther on the subject."

"Not so hasty, if you please. I have by no means done. To all the objections I have already urged, I have still another to add. I am no stranger to the particulars of your

youngest sister's infamous elopement. I know it all; that the young man's marrying her was a patched-up business, at the expence of your father and uncles. And is such a girl to be my nephew's sister? Is her husband, is the son of his late father's steward, to be his brother? Heaven and earth! -- of what are you thinking? Are the shades of Pemberley to be thus polluted?"

"You can now have nothing farther to say," she resentfully answered. "You have insulted me in every possible method. I must beg to return to the house."

Realism in Great Britain

Outline

4. Introduction to the realist movement and its central principles.
5. Study of the concept of Social Realism.
6. A general view of the most famous works and authors with the themes they addressed.
7. Exploration of the common themes and ideas of the novel *Hard Times*.
8. Study of the characters like Mr. Gradgrind and Sissy Jupe from the selected passages.
9. Debate of the settings represented in the city of Coketown, "city of red brick."
10. Discussion of the symbols, references, and author's style.
11. Analysis and discussion of the central themes and anticipated meanings and morals.

Victorian Age Historical background and Literature

After winning the political fight over the aristocracy, the bourgeoisie deceived the working class regarding their main concerns. The Reform Bill of 1832 deprived factory workers and agricultural laborers of the right to vote, however the merchants, bankers, and manufacturers benefited from it. The bourgeoisie attempted to solve social challenges and to exclude the workers from the political struggle, but this failed. The latter strived for their rights and expressed their political queries through the People's Charter of 1833. The Chartists were a group of revolutionary English workers. The Chartist movement destabilized the foundations of capitalist England. The 19th century in England was marked by clear contradictions.

England progressed technologically, with all industries flourishing and bringing considerable wealth; education even became accessible to a wider mass. However, society recorded unprecedented social instability due to the impoverishment of the lower classes, social injustice, and the exploitation of the upper classes against the poor. Scientific development facilitated industry and enriched the upper classes at the

expense of the lower ones. The working class lived in a very difficult situation both inside factories and outside: polluted factories, long working hours, child labor, and inhumane abuse of men, women, and children; low wages; dirty and uninhabitable shantytowns.

During the third decade of the 19th century, England developed further, making it a leading industrial capitalist country. At that time, the Chartist ideals fascinated many intellectuals and famous authors. The latter were conscious of the unfair social conditions and tried to depict them in their literature. Therefore, the brutal class inequities were vividly and critically portrayed in literature through what is known as Critical Realism.

Victorian literature represents the body of works written during the reign of Queen Victoria from 1837 to 1901, a period of great economic development and remarkable social change. Literature of the period portrayed actual matters like industrialization, class inequalities, technological expansion, child labor, and women's status.

Writers of the period opted for the novel as a means to object to the ills of their social and economic life and to depict the world with all its cruelties realistically. The realists animated their stories with new types of characters; they portrayed the working class as a new social force. They expressed profound compassion for working people through descriptions of the intolerable conditions of their lives and work. Moreover, they voiced a fervent struggle against exploitation and advocated for constant resistance to gain their human, social, and political rights.

To reflect the struggles during the time of rapid industrialization, a journalistic style and ordinary language were required. This allowed authors to depict all the details and aspects of middle-class lives, making realism the best literary movement to report the period's peculiarities. The spread of education contributed to the emergence of numerous authors who found the novel to be the best means to express their thoughts. The greatest novelists of the age include Charles Dickens, William Makepeace Thackeray, and the Brontë sisters, Charlotte and Emily, Thomas Hardy, among others. These famous authors contributed enormously to world literature. They fashioned a

broad landscape of social life, disagreed with, and denounced the evils of aristocratic and bourgeois society, committing their pens to the common people, helping them protest against the intolerance and cruelties of capitalists by expressing their hopes for a better life.

In a realistic manner, Charles Dickens portrayed social truths in a true-to-life style using satire. In a humorous way, he focused his works on moral issues, social discrimination, and ills such as crime, poverty, child labor, and materialism-the effects of industrialization on workers, which harmed their families and their health-in his various novels: *Hard Times* (1854), *David Copperfield* (1850), *Great Expectations* (1861), *Sketches by Boz* (1833-1836), *The Posthumous Papers of the Pickwick Club* (1837), *Oliver Twist* (1838), *Nicholas Nickleby* (1839), *Barnaby Rudge* (1840), and *The Old Curiosity Shop* (1841). This type of realism is known as Social Realism or Social Criticism. Dickens depicted 19th-century English society in a holistic image. He unveiled the irrational and the ugly, and through his wit, people saw their time and environment through new lenses.

The Realist Novel

The concept of Realism was first used as an antagonism to the thought of Idealism. In literary writing, Realism depicts “low life and common people,” reflecting poverty and voracity. The realistic tradition had begun previously in literary writings, but its zenith is marked by the novelists of the eighteenth century, led by Defoe, Richardson, and Fielding. Yet, when Realism reflects low life, it overshadows the most central aspect of the novel, which is its ability to depict all forms of human life, both poor and rich, high and low. Therefore, the genius of the realist novel does not lie solely in its aptitude to show cruel realities but in the way it authentically and faithfully represents life (Watt 9-10).

The realist novel includes some principles that are as follows:

- It provides a detailed illustration of events.
- Authentic portrayal and reproduction of reality.

- It focuses on reporting events rather than making comments. The novel's purpose is to recount what happened rather than to present plain points of view about the events.
- It creates deep and complex characters with well-defined traits; their internal mind states and conflicts receive special attention.

Social Realism

Social Realism is a literary movement that emerged during the nineteenth century in response to the rapid changes in people's lifestyles due to industrialization. It seeks to portray the everyday lives of ordinary people, stressing their hardships in an attempt to honestly and truthfully depict their life circumstances. The purpose of this type of literature is to raise awareness and create change in society. Social Realism includes social criticism of poverty, labor abuse, humanistic morals, empathy, political commitment, and class clashes.

Check Your Understanding (classroom debate)

1. Who benefited most from the Reform Bill of 1832?
2. Who were the Chartists, and what role did they play in 19th-century England?
3. How did industrial progress in Victorian England create a split in society?
4. What were working and living conditions of the lower classes during the Victorian era?
5. What is Critical Realism and how did it reflect the social issues of the Victorian period?
6. How does the novel help Victorian writers to critique social injustices?
7. What stylistic elements characterized Victorian realist novel?
8. How did Charles Dickens use humor and satire to address social problems in his works?
9. What distinguishes Social Realism from general literary realism?
10. Identify and explain two defining principles of the realist novel as a genre.

***Hard Times* by Charles Dickens**

Charles Dickens (1812-1870): A Short Biography

In the southern coast of Portsmouth, England, on February 7, 1812, Charles Dickens was born. He was a British novelist, social reformer, and satirist of high recognition. He spent his early life with his poor family; he endured child labor as his father was imprisoned because of his debts. Before he turned ten, he was enrolled in a school where he was taught by a man from Oxford, who influenced him and increased his love for books and novels like those of Fielding and Smollett.

In 1822, they moved to a poor area in London, and he did not go to school anymore. The family possessions were sold, even Charles' beloved books, and the child was forced to work at a factory. The long hours of work, the meager food, the violent boys, and their bad behavior toward him were memories he recalled all his life and portrayed in his novel *David Copperfield* later. These circumstances deeply influenced his writing, as most of his protagonists were young orphans who struggled for survival.

After his family paid its heir debts, Dickens went to school until he was 12. After that, his family could not afford his studies that is way he self-educated himself. He was sent to a lawyer's office and learned the manners of the educated middle class, which he reflected in his literature. After that, he became the Parliament's reporter and discovered many things about politics and its deviations.

His work as a journalist allowed him to publish short stories in *Morning Chronicle*, as funny street sketches about the ordinary people of London, in a sequential form using a penname Boz. His interaction with his audience helped him to understand them, and he opted for writings that aligned with their demands. His first booming novel was *The Pickwick Papers* (1837), which is followed by other novels. His novels expressed satire and social criticism, mainly portraying themes dealing with the lives and issues of the poor working class, industrialization, fact-based education, and social discrimination and class disparity.

The employment of irony, humor, and satirical style in denouncing social inequalities and the political neglect of poor people attracted a higher audience to his works. His characters are modeled creatively, becoming iconic figures in the literary landscape. *Oliver Twist* the young orphan, Fagin as the bad character, Ebenezer Scrooge the character from *A Christmas Carol*, and *David Copperfield* are famous instances of his rich characterization. He was socially engaged like in charity activities by giving the incomes of his amateur theatrical acting to the poor people. He also organized readings of his works to the audience; it is reported that his voice was very nice and expressive. Charles Dickens died on June 9, 1870, leaving a rich legacy for the world of literature, creating a new genre of novels that is the social novel.

Dickens' Major Novels

Charles Dickens wrote a plethora of novels that are distributed throughout his career. Here are some of them:

Oliver Twist (1838)

David Copperfield (1850)

Great Expectations (1860)

Bleak House (1853)

A Tale of Two Cities (1859)

Hard Times (1854)

Little Dorrit (1857)

Our Mutual Friend (1864-1865).

American Notes (1842),

Martin Chuzzlewit (1844),

The Christmas Books (1843-1848),

Dombey and Son (1846-1848).

***Hard Times*: Analysis**

Hard Times, or *Hard Times for These Times*, a novel published in 1854, portrays England during the Industrial Revolution. Its title alludes to the complexities of life due to industrialized England in the 19th century and the restrictions of severe,

structured education that occurred alongside it, seeking to boost materialistic incomes and manipulate people's lives and ideas. It is considered a Realist Moralistic novel. It is a satire upon the unemotional systems prevailing during the industrial years in northern Coketown (a fictitious name for the city where *Hard Times* is set, denoting a polluted area with coke); yet, it is depicted as the "triumph of fact." Coketown is described as an extremely utilitarian city where nothing is useless, yet very little is pleasant.

The novel is the clearest of Dickens's works, opposing the two philosophies of rationalism, presented as facts and emotions in the two characters, Mr. Thomas Gradgrind, an upper-class schoolmaster, and Sissy Jupe, a working-class young girl. The novel displays a set of characters inspired by Victorian society, adhering to diverse social classes. Furthermore, the surroundings of this fictional industrialized town in England imitate the originals in the rising towns such as Manchester, Sheffield, and Liverpool. The poor housing and the proliferation of smokestacks are precisely described in *Hard Times*.

The novel denounces the philosophies of Enlightenment, which have caused social inequalities and their direct results on people. The utilitarian form drove Dickens to ridicule and overstate both Mr. Bounderby's and Mr. Gradgrind's harsh dependence on facts and reason to judge and decide in specific situations. Mr. Gradgrind, particularly, is obliged to confront the results of such severe pedagogy when he sees emotional emptiness in Louisa's submissiveness and failure to deal with emotions, in Tom's separate logic of privilege and revolt against the lack of enjoyment, and in Bitzer's rigid inflexibility and soullessness, as he behaves only as he was educated to. The novel shows the relationships between the rich and the poor and stresses the ways in which industrialization permitted abuse and corruption to triumph. The toxicity of the atmosphere is also represented in Coketown's descriptions, which reveal a dystopian setting with its bleak and ill-smelling river, black brick houses, and factories that were originally red; it showcases pollution and people's monotonous habits of work and life.

Mr. Gradgrind, the major figure in the novel, trusts in the philosophy of fact and utilitarianism upon which his children Louisa and Tom were raised, and which he forced his schoolteachers and students to follow. He is introduced as a man of “realities...fact and calculation” He considers only logic and rationality and never mistrusts his ideals nor admits any other ideology. Mr. Gradgrind is certain about his principles and sees his approach as safe, although it makes his treatment of other people inhumane and mechanical. He trains the teachers in his school to instruct children only in facts and to forget everything they have learned earlier, thereby exercising brainwashing on the young learners.

“Murdering the Innocents” is a subtitle given to chapter two because the author sought the reader's consideration of the impact of deleting people's childhood memories and substituting them with facts, which are the only things that matter to the system. Allusions to the brutality of the system are contained in the same chapter; for instance, the children are referred to as “pitchers” and “vessels” that are ready to be stuffed with “gallons of facts.” Besides, Mr. Gradgrind is pictured as a “cannon loaded to the muzzle ready to blow them out of the regions of childhood at one discharge.” This description alludes to Mr. Gradgrind’s readiness to impose facts on the young learners as a figurative murdering of their innocence and childhood to create insensitive and thoughtless adults. Here, Dickens shares William Blake and Jean-Jacques Rousseau’s romantic belief that childhood purity creates resourceful and ingenious adults; however, child abuse in an industrialized environment results in damaged and dishonest adults.

Mr. Gradgrind believes that anything emotional is illogical and foolish, which is the opposite of Sissy Jupe’s ideas. Sissy Jupe is the daughter of a poor circus performer who wishes for a better life and an education. Sissy becomes one of Mr. Gradgrind’s students in a facts-and-reason-based school. However, she has an advanced wisdom that recognizes facts are not the only source of knowledge. Sissy's perception and understanding of problems are explained through a different lens. This type of understanding, combined with her good heart, assists the Gradgrinds in hard times when facts fail to do so.

When he meets her for the first time, he leaves a shocking effect on her. He cruelly mocks her hopes of seeing her father again, as hope does not exist for the Gradgrinds. Accordingly, Mr. Gradgrind decides to give her shelter in his house with his children and to educate her with facts and rationality. However, while she lives there, she endeavors to show the disparity between her thoughts and those of his children. Mr. Gradgrind's closest friend, Josiah Bounderby, often proclaims in a proud and arrogant manner that he was born in a canal, where he was abandoned by his mother and saved by his grandmother, who had constantly abused him. He declares that he became a rich and respected man in Coketown by means of his own effort and venture, surmounting mistreatment and poverty along the way. He hates his workers because he thinks they are allowed to have what he considers comfort; yet, actually, it is vital to the requirements of survival. After his marriage to Mr. Gradgrind's daughter Louisa fails, the reality about his family is revealed to others. They learn that he is the son of an affectionate middle-class widow; this information about his lies leads to the degradation of his social status.

Mr. Bounderby hires Mr. Gradgrind's son Tom at his bank. The former symbolizes utilitarianism in the running policy of his bank. He regularly shows Mr. Gradgrind his faults in raising his children since both of them had experienced the hardest times of their lives when they first meet. Mr. Bounderby's wife Louisa, who is younger than him, falls in love with a younger working-class man. Her love affair and calamity with James Harthouse make her understand that her life is absurd and inhumane. She confronts her father and criticizes his philosophy, reproaching him for ruining their lives-her brother Tom's and hers.

Tom Gradgrind resents his father's philosophies and hates his own work. Referred to as a whelp, Tom is often negligent, unrestrained, egocentric, dishonest, and corrupt. When he stands against the limitations of his education, Tom becomes a drunkard and an indebted gambler. As his sister Louisa is unable to help him pay his debts, he steals from the bank and tries to accuse Stephen Blackpool of the theft. When the reality is revealed, he is helped by his family to flee from England; he finally realizes that he loves them only when he is dying alone.

Stephen Blackpool, a worker whose life conditions mirror the hardships of the working class during the nineteenth century. Although Stephen is young, he looks old. Mr. Bounderby reproaches him for greed and meanness when he calls for the workers' rights. He is also accused of theft and sentenced to jail instead of Tom. All the events in *Hard Times* are an imitation of the lives of the poor vs. the rich during that era.

By the end of the novel, Mr. Gradgrind recognizes the harm he has caused to his family and his environment, opting to change his philosophy from facts to human emotion. This transformation comes at the expense of his position in Parliament. Tom also acknowledges his mistakes and wishes to return to see his sister but dies from his illness on his way to England. Louisa remains unmarried, yet she finds love and happiness with Sissy's children. Finally, she dedicates her life to spreading happiness and positive emotions in her city, Coketown. Sissy continues to spread joy, loving and caring for the people around her; she marries and takes care of Louisa. Mr. Bounderby dies in isolation and loneliness.

Check your Understanding (debate)

1. How did Charles Dickens's early experiences with child labor and poverty shape the themes and characters of his novels?
2. Why did Dickens write under the pen name "Boz"?
3. *Hard Times* is often described as a Realist Moralistic novel. What features of the novel support this classification?
4. What does the fictional city of Coketown reflect in the real life of industrial cities in 19th-century England?
5. In what ways does the character Mr. Gradgrind embody the philosophy of Utilitarianism, and what is the cost of his beliefs?
6. Why did Dickens title a chapter "Murdering the Innocents," and how does it reflect Dickens's views on Victorian education?
7. Compare Sissy Jupe and Mr. Gradgrind in terms of their beliefs about knowledge and education.

8. What role does Josiah Bounderby play in the novel, and how is he eventually exposed as corrupt?
9. How does Louisa Gradgrind's love failure serve as a critique of emotional repression and utilitarian values?
10. What does Stephen Blackpool present in the novel, and how does his fate reflect the condition of the working class during the Victorian era?

Assignment Seven

Follow the instructions and write an essay where you analyse the following excerpt.

1. Identify the passage
2. Discuss the themes available in the excerpt
3. Analyze the character of the excerpt
4. Examine the mood or the general atmosphere
5. Mention and explain the point of view
6. Discuss the elements of realism
7. Tell what does circus and bank symbolize in the novel as whole

From Charles Dickens, *Hard Times* (1854)

BOOK THE FIRST "SOWING"

Chapter 1 "The One Thing Needful"

'NOW, what I want is, Facts. Teach these boys and girls nothing but Facts. Facts alone are wanted in life. Plant nothing else, and root out everything else. You can only form the minds of reasoning animals upon Facts: nothing else will ever be of any service to them. This is the principle on which I bring up my own children, and this is the principle on which I bring up these children. Stick to Facts, sir!'

The scene was a plain, bare, monotonous vault of a school-room, and the speaker's square forefinger emphasized his observations by underscoring every sentence with a line on the schoolmaster's sleeve...The speaker, and the schoolmaster, and the third grown person present, all backed a little, and swept with their eyes the

inclined plane of little vessels then and there arranged in order, ready to have imperial gallons of facts poured into them until they were full to the brim.

Chapter 2 “Murdering The Innocents”

THOMAS GRADGRIND, sir. A man of realities. A man of facts and calculations. A man who proceeds up on the principle that two and two are four, and nothing over, and who is not to be talked into allowing for anything over. Thomas Gradgrind, sir - peremptorily Thomas - Thomas Gradgrind. With a rule and a pair of scales, and the multiplication table always in his pocket, sir, ready to weigh and measure any parcel of human nature, and tell you exactly what it comes to. It is a mere question of figures, a case of simple arithmetic. You might hope to get some other nonsensical belief into the head of George Gradgrind, or Augustus Gradgrind, or John Gradgrind, or Joseph Gradgrind (all supposititious, non-existent persons), but into the head of Thomas Gradgrind - no, sir! In such terms Mr. Gradgrind always mentally introduced himself, whether to his private circle of acquaintance, or to the public in general. In such terms, no doubt, substituting the words ‘boys and girls,’ for ‘sir,’ Thomas Gradgrind now presented Thomas Gradgrind to the little pitchers before him, who were to be filled so full of facts.

Indeed, as he eagerly sparkled at them from the cellarage before mentioned, he seemed a kind of cannon loaded to the muzzle with facts, and prepared to blow them clean out of the regions of childhood at one discharge. He seemed a galvanizing apparatus, too, charged with a grim mechanical substitute for the tender young imaginations that were to be stormed away.

‘Girl number twenty,’ said Mr. Gradgrind, squarely pointing with his square forefinger, ‘I don’t know that girl. Who is that girl?’

‘Sissy Jupe, sir,’ explained number twenty, blushing, standing up, and curtsying. ‘Sissy is not a name,’ said Mr. Gradgrind. ‘Don’t call yourself Sissy. Call yourself Cecilia.’

Give me your definition of a horse.’

(Sissy Jupe thrown into the greatest alarm by this demand.)

'Girl number twenty unable to define a horse!' said Mr. Gradgrind, for the general behoof of all the little pitchers. 'Girl number twenty possessed of no facts, in reference to one of the commonest of animals! Some boy's definition of a horse. Bitzer, yours.'

... 'Quadruped. Graminivorous. Forty teeth, namely twenty-four grinders, four eye-teeth, and twelve incisive. Sheds coat in the spring; in marshy countries, sheds hoofs, too. Hoofs hard, but requiring to be shod with iron. Age known by marks in mouth.'
Thus (and much more) Bitzer.

'Now girl number twenty,' said Mr. Gradgrind. 'You know what a horse is.'

Chapter 5 "The Keynote"

COKETOWN, to which Messrs. Bounderby and Gradgrind now walked, was a triumph of fact; it had no greater taint of fancy in it than Mrs. Gradgrind herself. Let us strike the key-note, Coketown, before pursuing our tune.

It was a town of red brick, or of brick that would have been red if the smoke and ashes had allowed it; but as matters stood, it was a town of unnatural red and black like the painted face of a savage. It was a town of machinery and tall chimneys, out of which interminable serpents of smoke trailed themselves for ever and ever, and never got uncoiled. It had a black canal in it, and a river that ran purple with ill-smelling dye, and vast piles of building full of windows where there was a rattling and a trembling all day long, and where the piston of the steam-engine worked monotonously up and down, like the head of an elephant in a state of melancholy madness. It contained several large streets all very like one another, and many small streets still more like one another, inhabited by people equally like one another, who all went in and out at the same hours, with the same sound upon the same pavements, to do the same work, and to whom every day was the same as yesterday and tomorrow, and every year the counterpart of the last and the next.

SEMESTER TWO:

AMERICAN LITERATURE

UNIT 1: The Literature of Colonial America

Description

This unit addresses the body of literature written in America during the period between its discovery and its independence. The study includes narratives of exploration, religious diaries, and pamphlets written by the first English settlers, such as soldiers, clergymen, and politicians.

Objectives

1. Introducing the conditions in America during the settlements.
2. Analyzing diverse genres of literary writing.
3. Investigating non-fiction and historical texts.
4. Studying the main values of life in America reported in the studied literary works, and showing how they represented the root of the American Dream.

Pre-requisites

This lecture requires a good knowledge of the history of America that is already tackled in the module of civilization in L1 and L2 programs, merely the periods of exploration, the settlements, the puritan life, the revolution and independence.

Outline

1. An overview of the colonial literature in America (1606-1750)
2. A reading and analysis of passages from the accounts of exploration with special emphasis on the language used and its connotations.
3. Exploring the soldiers' reports and their discourse and relevance to history.
4. A focus on the idea of propaganda that dominated the soldiers discourse.
5. Analyzing the religious discourse of the diaries.
6. Introducing the pamphlet and studying Thomas Paine's "Common Sense" and its revolutionary connotations.

Historical Background of Colonial Literature in America

(1606-1750)

Colonial literature, as an expression, alludes to the first written accounts of life in America during the early settlements and the colonial period. They are not fictional writings; instead, they are factual reports of exploration and settlement, mainly written by soldiers and explorers primarily to explain the circumstances in the newly settled America to their royalties who funded their expeditions. They wrote to explain their needs and, after all, to encourage more people to travel from Europe to the New Land. These reports had a more European identity than American because they were authored by colonists who were still British citizens and loyal to the British monarchs and did not consider themselves Americans until the mid-eighteenth century. The only thing that relates these reports to America was geography.

The literature created in that area of America known as the United States was not independent, as the first colonists were Englishmen who carried their own language, books, and ideas. In the year 1606, the British started the first expedition sponsored by King James I toward America. This expedition was led by adventurers, explorers, and some military leaders whose first mission was to discover the country and construct settlements. They reached Virginia and founded the first stable English colony at Jamestown.

Captain John Smith (1580-1631) was the leader and protector of the Jamestown colony. Along with his companions, Smith confronted many difficulties. Captain John Smith became a prominent figure in what is called captivity narratives. He was designated president of the Jamestown colony in 1608. His reports about the settlement and his experiences are acknowledged as the first American literary works in English. His first traceable literary production is a letter sent from Virginia, entitled "A True Relation of Occurrences and Accidents in Virginia." His last literary work in America is entitled *A Map of Virginia, with a Description of the Country, the Commodities, People, Government, and Religion*. In this work, he described the traits of the Indians and portrayed a striking image of America, seeking more settlers. He

depicted and expressed its abundance of wealth and pictured it as a paradise, which encouraged many people to move there, among them the persecuted Puritans who sailed across the ocean searching for religious liberty. His reports might have been at the origin of the doctrine of the American Dream that later brought millions of people from all over the world in search of their dreams.

Literature produced in the colonial period was a useful means of spreading information and news from the colonies. The authors were not professional writers but either soldiers or men of religion, whose writings were either instructive, with a simple or direct style, or with an advertising style with a literary tint. The main creations were sermons, diaries, or personal narratives.

The main drives behind the settlers' reports were:

- Justification of the expeditions and settlements
- Attraction of more future immigrants to the continent and propagation of the idea of the land of dreams
- Claiming the newly discovered territories as British ones on behalf of their royalties who funded and facilitated their trips
- Guiding future settlers through an outline of the geographical and economic circumstances (including all the possible dangers and risks and how to avoid them)

Other forms of literature included captivity narratives, generally narrating the experience of being captured by the Indians. In 1676, Mary White Rowlandson, her children, and many neighbors were detained by some Indians, while others were killed. When she was released, she returned to her husband, and a few years later, she published an account of her experiences with the Indians entitled *A Narrative of the Captivity and Restoration of Mrs. Mary Rowlandson*. These types of accounts narrate and describe the colonists' experiences with the natives during their clash over the settlement in the Indian territories. Other writers of the period include Jonathan Edwards, who wrote sermons.

Check your Understanding (classroom debate)

1. What was the primary aim of the earliest colonial literature in America?
2. Why does Captain John Smith acquire a good consideration as a significant figure in early American literature?
3. What are captivity narratives, and what was their function in colonial literature?
4. Why were colonial writings having a “more European identity” than an American one?
5. Who was Mary Rowlandson, and what experience did she write about in her famous captivity narrative?

Assignment One

Read and analyse in an essay this passage from *The Generall Historie of Virginia* by Captain John Smith answering the following questions:

- What representation of Virginia is being reported? Is it realistic?
- How does Smith build his legacy? Is he portraying himself as a hero, a martyr, a savior, or a survivor?
- How does Smith portray the Native Americans?
- How does language serve the goals of Smith? (Is he persuading readers or defending the colony, etc.?)
- What does this excerpt reveal about English colonial beliefs, particularly ideas of land appropriation, domination, and civilization?

From “*The Generall Historie of Virginia*” by Captain John Smith (1624)

The Third Book Chapter I

It might well be thought a country so fair (as Virginia is) and a people so tractable (as the Indians are) would long ere this have been quietly possessed, to the satisfaction of the adventurers and the eternizing of the memory of those that effected it. But because the world does see a default, this following treatise shall give satisfaction to all

indifferent readers how the business has been carried whereby no doubt they will easily understand an answer to their question...

Captain Bartolomeo Gosnold, one of the first movers of this plantation, having many years solicited many of his friends but found small assistance, at last prevailed with some gentlemen, as Captain John Smith, Master Edward Maria Wingfield, Master Robert Hunt, and divers others, who depended a year upon his projects; but nothing could be effected till by their great charge and industry it came to be apprehended by certain of the nobility, gentry and merchants, so that his Majesty by his letter patent gave commission for establishing councils to direct here, and to govern and to execute there.

On the 19th of December, 1606 we set sail from Blackwall ...

We watered at the Canaries; we traded with the savages at Dominica; three weeks we spent in refreshing ourselves among these West India isles; in Guadaloupe we found a bath so hot as in it we boiled pork as well as over the fire. And at a little isle called Monito, we took from the bushes with our hands nearly two hogsheads full of birds in three or four hours. In Nevis, Mona and the Virgin isles, we spent some time, where, with a loathsome beast like a crocodile, called an iguana, tortoises, pelicans, parrots and fishes, we daily feasted.

Gone from thence in search of Virginia ... the first land they made they called Cape Henry, where thirty of them recreating themselves on shore were assaulted by five savages who hurt two of the English very dangerously.

Newport, Smith and twenty others were sent to discover the head of the river. By divers small habitations they passed; in six days they arrived at a town called Powhatan, consisting of some twelve houses pleasantly seated on a hill, before it three fertile isles, about it many of their cornfields; the place is very pleasant and strong by nature; of this place the prince is called Powhatan and his people Powhatans. To this place the river is navigable, but higher within a mile, by reason of the rocks and isles, there is not passage for a small boat; this they call the Falls. The people in all parts kindly entreated them, till being returned within twenty miles of Jamestown.

Chapter II

The new president and Martin, being little beloved, of weak judgement in dangers, and less industry in peace, committed the managing of all things abroad to Captain Smith, who, by his own example, good words, and fair promises, set some to mow, others to bind thatch, some to build houses, others to thatch them, himself always bearing the greatest task for his own share, so that in short time he provided most of them lodgings, neglecting any for himself.

The Spaniards never more greedily desired gold than he (Smith) victual, nor his soldiers more to abandon the country than he to keep it. But (he found) plenty of corn in the river of Chickahominy, where hundreds of savages in divers places stood with baskets expecting his coming. And now the winter approaching, the rivers became so covered with swans, geese, ducks, and cranes that we daily feasted with good bread, Virginia peas, pumpkins, and persimmons, fish, fowl, and divers sorts of wild beasts as fat as we could eat them, so that none of our tuftaffaty humorists desired to go for England.

The Puritan Literature (1620-1750)

Religious literary texts cover a significant section of colonial literature in America. This type of literature is found in the writings of the Puritans, who, after being persecuted by the Anglican Church, moved to and settled in America seeking religious tolerance and stability.

The Pilgrims and Puritans were originally Anglicans; however, they were calling for the reformation of the church to purify it from what they considered great distortions. They sought to recover the purity of the church. They opposed the elaborate practices of the Church of England that evoked Roman Catholic images, such as the reverence of pictures and relics, choral groups, bells, musical ceremonies, festooned robes, and crosses. These accompaniments, they thought, distanced the worshipers from the basic purpose of the sermon and the word of God. Furthermore, they were against the imposed hierarchy of the Church, which elevated the power of the Pope and bishops that no biblical instruction justified. They were influenced by Martin Luther's ideal of "the priesthood of all men," which affirmed that any individual could be a priest; thus, hierarchy is needless. The Puritans were dedicated to the Bible as the holy word of God and obeyed its control over their lives, which excluded the power of the Pope and bishops.

The first Puritans who traveled to the American colonies were led by a group of English Separatists identified as the Pilgrims. These emigrants were not driven by hope of prosperity or comfort; the reason behind their emigration to America was to set the foundations of a community led by their religious doctrine. The Pilgrims strove to rid themselves of the church's persecution and manipulation and managed to create a new, pure church free from corruption. In 1620, a group of Pilgrims, associated with the Mayflower Compact, navigated across the Atlantic Ocean aboard the Mayflower ship. They landed in Plymouth, Massachusetts, and established the Plymouth Colony. William Bradford, the leader of the Pilgrims, later became the governor of Plymouth Colony and shared the responsibility with other religious leaders like William Brewster and John Robinson. These first Puritans established the New England

colonies and contributed to structuring the American historical and cultural heritage. The Puritans wanted to reflect their beliefs in their writings, representing the peculiarity of their style. They considered themselves and their story of travel, survival, and settlement as God's chosen people (an allusion to Moses and his Israelite followers' story), so they identified themselves as the elect. They thought that they were saints and part of God's plan to rescue them; they believed that they were the elect group of believers predestined for everlasting salvation. They thought that their trip to America was the new exodus and that America was the Promised Land. Puritan literature was written in the form of diaries, religious journals, poetry, and annals. The first famous authors of this literature were William Bradford (1540-1657), who wrote his diaries reporting the Puritans' life in the colony, and Anne Bradstreet (1612-1672), who wrote poetry about the period.

William Bradford (1540 – 1657)

He was raised in a family practicing farming. At an early age, he departed from the Anglican Church to join a separatist group to study the Bible. Bradford escaped to the Netherlands, looking for religious freedom and evading British persecution. After spending some time there, he decided to leave the Netherlands because he was afraid of being absorbed by Dutch culture. Therefore, he and his congregation sailed to America with a royal charter in 1620 on the Mayflower.

William Bradford's *A History of Plymouth Plantation* (1647) is a meticulous narrative of the experiences of the Puritans while sailing to the New World, their arrival at Cape Cod, and all the hardships they faced along the trip and in the settlement. At the opening of Plymouth Plantation, Bradford pronounces that his writing will align with the Puritan simple style, with remarkable consideration of the straightforward truth in all things. A style that promises a tone of modesty and an account that adheres to concrete descriptions and facts. However, it permits Bradford to disclose the divine arrangement that he and his fellow Puritans witnessed at work in history. Of Plymouth Plantation is not just a simple, factual record of events in the colony over the years. It is a challenge to interpret and meditate on the significance of those events, like the providential salvation and all the plans behind it.

Bradford employs many biblical references in his narratives with a script of all details, believing that the Puritan texts will become sacred books for future generations. In these biblical references, the Puritans are portrayed as sacred people. His language is elevated and in a very formal style, with allusions to God and to the Bible in nearly every line. Several times, he includes sermons in his account. In one of the many instances, he says:

What could now sustain them but the Spirit of God and His grace? May not and ought not the children of these fathers rightly say: "Our fathers were Englishmen which came over this great ocean, and were ready to perish in this wilderness; but they cried unto the Lord, and He heard their voice and looked on their adversity..." "Let them therefore praise the Lord, because He is good; and His mercies endure for ever. Yea, let them which have been redeemed of the Lord, shew how He hath delivered them from the hand of the oppressor.

The endurance of the Puritans during their sail and after their landing on the shores of the New World, along with their survival, is depicted as part of the godly plan. For them, America was not sacred land; rather, their enlightening mission and their colony were to turn it into one, to make it evidence that they were chosen by God, whose unlimited power and benevolence guided them. With his words, Bradford is implicitly urging his readers to follow the Puritans' path to experience their blessing.

Bradford justifies the massacre of four hundred members of the Pequot tribe and the destruction of their village by the English. The battle is depicted as being conducted by God's elect and as part of the divine plan. He considers it completely right that, once the slaughter is over, the conquerors should give "the praise thereof to God, who had wrought so wonderfully for them." This tendency to interpret and justify such events through religious vocabulary has had a deep influence on American writing. Similarly, the inclination to moralize and the penchant for reality over fiction, such as "God's truth" over "men's lies," are also presented.

Check your Understanding (classroom debate)

1. Why did the Puritans oppose the Church of England's practices?
2. Why did the Pilgrims, led by William Bradford, immigrate to America, and what colony did they establish?

3. What is the title of William Bradford's most famous work, and what does it talk about?
4. How did Bradford employ biblical allusions in *Of Plymouth Plantation*, and why?
5. How did William Bradford justify the Indian massacre in his writing, and what does this reflect about Puritan beliefs?

Assignment One

Read the excerpt From William Bradford's *Of Plymouth Plantation* and write an essay in which you:

- Identify the passage
- Summarize the main ideas
- Spot the stylistic and thematic features of early Puritan writing.
- Analyze the relationship between faith, history, and survival in colonial narrative.
- Show how Bradford adopts a providential explanation of history.
- Comment on the ideological implicit statements in the portrayal of landscape, hardship, and the people (Native Americans).

From William Bradford's *History of Plymouth Plantation* (1647)

Chapter IX: ...Of Their Safe Arrival at Cape Cod

November 9.

... But to omit other things (that I may be brief) after long beating at sea they fell with that land which is called Cape Cod; the which being made and certainly known to be it, they were not a little joyful.

... Being thus arrived in a good harbour, and brought safe to land, they fell upon their knees and blessed the God of Heaven who had brought them over the vast and furious ocean, and delivered them from all the perils and miseries thereof, again to set their feet on firm and stable earth, their proper element. And no marvel they were thus joyful, seeing wise Seneca was so affected with sailing a few miles on the coast of his own Italy, as he affirmed, that he had rather remain twenty years on his way by land

than pass by sea to any place in a short time, so tedious and dreadful was the same unto him.

But here I cannot but stay and make a pause, and stand half amazed at this poor people's present condition; and so I think will the reader, too, when he well considers the same. Being thus passed the vast ocean, and a sea of trouble before in their preparation (as may be remembered by that which went before), they had now no friends to welcome them nor inns to entertain or refresh their weatherbeaten bodies; no houses or much less towns to repair to, to seek for succour. It is recorded in Scripture as a mercy to the Apostle and his shipwrecked company, that the barbarians showed them no small kindness in refreshing them, but these savage barbarians, when they met with them (as after will appear) were readier to fill their sides full of arrows than otherwise. And for the season it was winter, and they that know the winters of that country know them to be sharp and violent, and subject to cruel and fierce storms, dangerous to travel to known places, much more to search an unknown coast. Besides, what could they see but a hideous and desolate wilderness, full of wild beasts and wild men – and what multitudes there might be of them they knew not. Neither could they, as it were, go up to the top of Pisgah to view from this wilderness a more goodly country to feed their hopes; for which way soever they turned their eyes (save upward to the heavens) they could have little solace or content in respect of any outward objects. For summer being done, all things stand upon them with a weatherbeaten face, and the whole country, full of woods and thickets, represented a wild and savage hue. If they looked behind them, there was the mighty ocean which they had passed and was now as a main bar and gulf to separate them from all the civil parts of the world. If it be said they had a ship to succour them, it is true; but what heard they daily from the master and company? But that with speed they should look out a place (with their shallop) where they would be, at some near distance; for the season was such as he would not stir from thence till a safe harbour was discovered by them, where they would be, and he might go without danger; and that victuals consumed apace but he must and would keep sufficient for themselves and their return. Yea, it

was muttered by some that if they got not a place in time, they would turn them and their goods ashore and leave them.

... What could now sustain them but the Spirit of God and His grace? May not and ought not the children of these fathers rightly say: "Our fathers were Englishmen which came over this great ocean, and were ready to perish in this wilderness; but they cried unto the Lord, and He heard their voice and looked on their adversity, " etc. "Let them therefore praise the Lord, because He is good; and His mercies endure for ever. Yea, let them which have been redeemed of the Lord, shew how He hath delivered them from the hand of the oppressor. When they wandered in the desert wilderness out of the way, and found no city to dwell in, both hungry and thirsty, their soul was overwhelmed in them." "Let them confess before the Lord His loving kindness and His wonderful works before the sons of men."

The literature of Revolution (1750-1815): “Common Sense”, A Pamphlet by Thomas Paine

The literature of Revolution (1750-1815)

It is the body of writings published during and after the American War of Independence, also known as the Revolutionary War. The authors were more attentive to public opinion by illuminating and providing reasons for the war against British power. Writers focused on crystallizing American identity to persuade the colonists to take part in the war of liberation.

After 1812, when the last British army forces left North America, the writers became involved in nationalist and patriotic activism to confirm American identity. Literature of the period was characterized by stressing reason, reacting against the idea of faith alone championed by Puritan ideals of life. It was mainly instructive in values, with an elevated and elaborate writing style. It generally dealt with political and patriotic themes.

The Pamphlet: A Definition

The pamphlet symbolizes a leading type of literature that had a great influence on the American people during the War of Independence. As Harmsworth Encyclopedia asserts, the name is rooted in a Latin poem entitled “Pamphilus seu de Amore,” which emerged in the 12th century. However, The New Oxford Dictionary introduces the pamphlet as “a small treatise occupying fewer pages than would make a book, issued as a separate work, with or without paper covers.” The pamphlet is a short and practical piece of writing. It is a brief booklet enclosing a speech usually written by an influential figure about political or religious themes; it is mainly instructive, meant to raise people's awareness. It is chiefly regarded as rhetorical and poetic in its style and language.

Thomas Paine

Thomas Paine was born in Thetford, Norfolk, England, in 1737, the child of a Quaker and Anglican parents. Paine had minimal formal schooling but he acquired, from self-education, skills in reading, writing, and mathematics. At 13, he started working

alongside his father as a stay maker (the robust rope utilized on ship) in Thetford, a town where ships were constructed. Certain sources claim that he and his father were corset manufacturers, but the majority of historians view this as an instance of defamation propagated by his adversaries. Thomas Paine is recognized as one of the leading essayists and pamphleteers of the 18th century.

He wrote “The Age of Reason,” addressing the role of religion and supporting Deism in society; also “Rights of Man,” in support of the French Revolution and in reply to Burke's remarks on the French Revolution; and “Common Sense,” which was released during the American Revolution as a promotion of its causes. “Common Sense,” Paine's most famous work, presented ideas urging public sentiment and encouraging the American people to view the independence from Britain as a necessity. He passed away on June 8, 1809.

“Common Sense” (1776)

“Common Sense,” a 47-page pamphlet composed by Thomas Paine, was initially published anonymously in January 1776. The morals and principles advocated in this pamphlet were derived from the main beliefs of the Enlightenment, which directly influenced the American Revolution and the subsequent independence. In this pamphlet, Thomas Paine denounced British tyranny and absolutism, disdained the monarchs for their carelessness toward their citizens in the colonies, and shared their call for independence. He argued for American independence and the establishment of a republican government. In the early pages of his pamphlet, he stated that he is presenting clear facts, unadorned arguments, and common sense.

His ideology mirrored the current belief in the supremacy of reason, which Paine supported, and the prevailing change in political explanations from religious stances to more secular ones. Thomas had the aptitude to formulate arguments relevant to life, frequently using maxims (a maxim is a short statement that carries some wisdom, morality, or a general truth that is easy to memorize). He writes for example: “Society in every state is a blessing, but Government, even in its best state, is but a necessary evil” and “Society is produced by our wants, and government by our wickedness; the

former promotes our happiness positively by uniting our affections, the latter negatively by restraining our vices. The one encourages intercourse, the other creates distinctions. The first is a patron, the last a punisher.” (Paine 47)

The American Revolution broke out as the American colonists fought for the right to possess the land they populated and their political and economic liberties, as the British monarchs (from James I to King George III at the time) imposed excessive taxes on the Americans without real representation in the British Parliament. The public denunciation of these taxes led to protests and bloody incidents, which heightened the tension between the colonists and the king’s representatives in America.

The pamphlet begins by calling the reader to engage with the text without any judgment in order to freely determine what the right action for their country is. In the first lines of the pamphlet, the author declares that by composing this appeal for revolution, he is not driven by revenge or hate: “I am not induced by motives of pride, party, or resentment to espouse the doctrine of separation and independence; I am clearly, positively, and conscientiously persuaded that it is the true interest of this continent to be so; that everything short of that is mere patchwork, that it can afford no lasting felicity,-that it is leaving the sword to our children” (69).

Throughout the text, Paine informs his audience that there have been many attempts to resolve the tension between the colonists and the British monarch through peaceful means, but they faced total neglect from British authorities. Thomas Paine was one of those who longed for peaceful solutions. However, the British monarch resorted to violence against his people, which aborted all attempts at peace. Thus, America was ready to fight; Thomas Paine concludes: “the period of debate is closed. Arms, as the last resource, decide the contest: the appeal was the choice of the king, and the continent has accepted the challenge” (61).

The author’s cautious selection of words makes all Americans feel alarmed about the fight. By using the declaration, “’Tis not the affair of a city, a county, a province, or a kingdom; but of a continent - of at least one-eighth part of the habitable globe,” (62)

his words encourage every American to feel concerned about the fight and to participate in it. The author stresses the themes of universality and multiculturalism by stating that one-eighth of the habitable globe is affected by the cause. His allusion to the "American continent" instead of other labels like "colony" intends to emphasize the features of globality of the American Revolution.

The American Revolution began with a peaceful boycott of British goods in the American market, which succeeded thanks to the commitment of all Americans. Thomas Paine continues his argumentation by stating that "Europe, and not England, is the parent country of America," (64) thereby confirming aspects of plurality and emphasizing the idea that America, in fact, belongs to everyone but England. He argues against her tyranny over a people who once escaped persecution when they departed from it. He states: "Hither have they not from the tender embraces of the mother, but from the cruelty of the monster; and it is so far true of England, that the same tyranny which drove the first emigrants from home, pursues their descendants still" (64)

This pamphlet was sold in large quantities and was published several times in Europe and America. It was widely read everywhere, at city meetings and town churches throughout the colonies, and had an incredible influence on the American Revolution and independence. Paine crafted his pamphlet in simple and direct language; his rhetorical style was memorable and reached both the ordinary and the intellectual population. His arguments were delivered in an easygoing style to persuade people. He made an emotional appeal when he recalled the monarch's cruelties and established logical connections between the monarch and tyrants, he claims: "Tis a form of government which the word of God bears testimony against, and blood will attend it." (60) His language also conveyed the urgent state of America, which required a rapid reaction. Figurative language is also prominent through metaphors and analogies, as when he compares Britain to a parent who abuses his children and alludes to the Indians who protect their families. He says: "But Britain is the parent country, say some. Then the more shame upon her conduct. Even brutes do not devour their young, nor savages make war upon their families" (63).

Check your understanding (classroom debate)

1. What were the aims of revolutionary literature between 1750 and 1815?
2. In your own words, define the pamphlet.
3. To whom was Thomas Paine's *Common Sense* addressed?
4. Comment on his style. What was he trying to achieve?
5. What Enlightenment thoughts are reflected in *Common Sense*?
6. Paine believed that peaceful negotiations with Britain had come to a dead end; why?
7. In what way did Paine emphasize the necessity for all Americans to participate in the fight for independence?
8. Which literary techniques and rhetoric did Thomas Paine employ in *Common Sense* to convince his audience?
9. In his pamphlet, Paine argued that "Europe, and not England, is the parent country of America." Why?
10. How did *Common Sense* influence the American Revolution?
11. Why did Paine compare Britain to an abusive parent, and how did this support his arguments?

Assignment Two

Follow the method of literary analysis and write an essay in which you analyze this excerpt, following the subsequent questions:

- How does Paine use language, style, and feelings to persuade his audience?
- How does the text contribute to the American Revolution and independence?
- Mention and explain the literary and rhetorical techniques Paine uses to rally support.
- How does this passage capture the spirit of revolution along with Enlightenment ideologies?

From "*Common Sense*" by Thomas Paine (1776)

Part III: "Thoughts on the Present State of American Affairs"

In the following pages I offer nothing more than simple facts, plain arguments, and common sense; and have no other preliminaries to settle with the reader, than that he will divest himself of prejudice and prepossession, and suffer his reason and his feelings to determine for themselves; that he will put on, or rather that he will not put off, the true character of a man, and enlarge his views beyond the present day.

Volumes have been written on the subject of the struggle between England and America. Men of all ranks have embarked in the controversy, from different motives and with various designs; but all have been ineffectual, and the period of debate is closed. Arms as the last resource decide the contest: the appeal was the choice of the king, and the continent has accepted the challenge.

It has been reported of the late Mr Pelham (who though an able minister was not without his faults) that on his being attacked in the House of Commons on the score that his measures were only of a temporary kind, replied, "They will last my time." Should a thought so fatal and unmanly possess the colonies in the present contest, the name of Ancestors will be remembered by future generations with detestation.

The sun never shined on a cause of greater worth. 'Tis not the affair of a city, a county, a province, or a kingdom; but of a continent, – of at least one-eighth part of the habitable globe. 'Tis not the concern of a day, a year or an age; posterity are virtually involved in the contest, and will be more or less affected even to the end of time by the proceedings now. Now is the seedtime of continental union, faith and honor. the least fracture now will be like a name engraved with the point of a pin on the tender rind of a young oak; the wound would enlarge with the tree, and posterity read it in full grown characters.

By referring the matter from arguments to arms, a new era for politics is struck – a new method of thinking has arisen. All plans, proposals, etc. prior to the nineteenth of April, i.e. to the commencement of hostilities, are like the almanacks of the last year, which though proper then, are superseded and useless now.

...I am not induced by motives of pride, party, or resentment to espouse the doctrine of separatism and independence; I am clearly, positively, and conscientiously persuaded that 'tis the true interest of this continent to be so; that everything short of that is mere patchwork, that it can afford no lasting felicity – that it is leaving the sword to our children, and shrinking back at a time when a little more, a little further, would have rendered this continent the glory of the earth.

... No man was a warmer wisher for a reconciliation than myself, before that fatal nineteenth of April, 1775, but the moment the event of that day was made known, I rejected the hardened, sullen-tempered Pharaoh of England for ever; and disdain the wretch, that with the pretended title of FATHER OF HIS PEOPLE can unfeelingly hear of their slaughter, and composedly sleep with their blood upon his soul.

Unit 2: American Romanticism and Transcendentalism

Description

This unit tackles the earliest types of American fiction composed during the nineteenth century. The study outlined American Romanticism and Transcendentalism, their historical backgrounds, major values, and characteristics, along with an exploration of two short stories: Washington Irving's "Rip Van Winkle" and Edgar Allan Poe's "The Fall of the House of Usher."

Objectives

By the end of this unit the students will be acquainted with:

1. The Short Story genre and its relationship to life in America in earliest settlements.
2. The type of imagination prevalent during the earliest years of American Independence then the Civil War and covers the principles of American Romanticism
3. The creation of first American fiction (short stories)

Pre-requisites

The students are invited to read the two short stories "Rip Van Winkle" and "The Fall of the House of Usher" is necessary in this unit. The students must also be familiar with the main events in the earliest period of American history (the independence, the expansion, the civil war)

Lesson Plan

1. Reviewing the main ideas and principles of the Romantic movement and reconsideration of its basic notions
2. Exploring the historical atmosphere of America during the nineteenth century
3. Investigating the key Romantic concepts in American Literature and draw the distinction between the aspects of Transcendentalism and Romanticism
4. Tackling of the short story as a distinct fictional genre

5. Analyzing of the main ideas and themes that prevail the short story “Rip Van Winkle”
6. Reading and analyzing a passage from Washington Irving’s “Rip Van Winkle
7. Reading and analyzing of a passage from Edgar Allan Poe's “The Fall of the House of Usher”
8. Overview of American gothic literature American Romanticism and Transcendentalism

American Romanticism (1800-1865)

It is a literary, artistic, and philosophical movement that progressed in Europe by the end of the eighteenth century and saw its blooming during the nineteenth century. It is basically a response to the atrocities of the Industrial Revolution and the standards of the Enlightenment and its extreme rationality at the expense of human emotions and welfare. This movement maintained unparalleled focus on the individual, subjectivity, nature, imagination, irrationality, emotion, and the transcendental.

Moreover, Romanticism as an artistic trend dominated in Western Europe and was embraced by American men of letters in the early nineteenth century. In the American perspective, the romantic period is frequently noted as the first period of American literary creativity compared to the earliest periods. Historically, American Romanticism is commonly positioned within the Westward expansion, by which America enlarged its territories and explored vast areas of tremendous natural beauty, coinciding with the American Civil War, during which slavery and the abolitionist movement were the fundamental factors behind the conflict between the Northern and the Southern states.

Like European Romanticism, the American romantic strength was commonly a new approach to humanity, nature, and society. It was an approach that promoted individualism, imagination, and freedom. Still, it is important to mention that American Romantics were trying to build literature different in spirit from the British one, as they wanted to join their territorial independence with their cultural one. Their

concentration was on human nature, which they regarded as good, pure, and free. They believed that human nature is generally degraded by society, political totalitarianism, and contemporary civilization. Their primary aim was to reform society by elevating humanitarianism (valuing human life) and democracy instead of the Puritan theocracy. As a nation, America was young; undergoing a period of rapid and unrestrained expansion, and therefore new options proliferated. American Romantics sought an exclusive American voice, and the Romanticism Movement permitted such hope. Therefore, although foreign (European/British) influence was clearly felt, American Romanticism revealed distinct traits from its delivery, marking the birth of American literature-new, bold, and free from European conventions.

The Characteristics of American Romanticism

American romantics promoted individualism over conformity, nature and its beauty over the city and its ugliness, imagination and creativity over reason, and emotions and intuition over facts. In their literature, they commonly portrayed good triumphing over evil. Their concentration was on fantasy and the supernatural. Their writings can be inferred in two ways, both surface and depth. They wrote mainly short stories like the folktales of Washington Irving, novels like James Fenimore Cooper, and poetry like William Cullen Bryant's.

The westward expansion and the exploration of new land encouraged a feeling of confidence and anticipation of a better life. In Irving and Cooper's Western Myth, this includes a belief in movement, a worry about the future, and a certainty that, no matter what problems it may have, America is always a land of opportunity. For example, they saw the frontier as a temptation for adventure.

The emergence of the self-made man and the doctrine of the American Dream increased the focus on human interest, the noble savage, and the recovery of primitive nature for transcendentalists like R.W. Emerson and H. Thoreau. (Transcendentalism is philosophy that acknowledges man's intuitive capacity to know truth or to reach knowledge that transcends senses). Furthermore, the enjoyment found in the vastness and power of nature, derived from the mystery of nature in the new continent, also

influenced their literature. Subsequently, novels, short stories, and poems altered sermons and pamphlets as America's most important literary genres.

American Transcendentalism

Transcendentalist philosophy initiated in the United States as a spiritual and political movement derived from Romanticism. It stressed individualism, self-help, self-emancipation, isolation, intuition, nonconformity, and idealism as central ideologies. It also upheld nonconformity, which meant opposing the superficial orders of society and deviating from the kind of self-centeredness and egotism. Yet, transcendentalism revolved around a radical idealism that is deeply connected to the creation of a true American identity and self. This philosophy was developed by Ralph Waldo Emerson in his representation of the romantic lifestyle of the common American. His philosophy stressed self-reliance as a key concept and as the American's most important concern, as he entitled one of his writings "Self-Reliance" (1841). His poetry also represented the self, depicted as restoring the world and changing it into a fresh and completely newly discovered place.

Ralph Waldo Emerson (1803-1882), an American philosopher and author, is famous for his contributions in the fields of philosophy, religion, and literature. He is the father of Transcendentalist philosophy, whose ideas are rooted in Romanticism. Transcendentalism revolves around a meditation on life that attaches man to God. He published his ideas in poems and a series of essays entitled *Essays*, which includes "Nature" (1836) and "Self-Reliance" (1841). These essays enclose the significant principles of his philosophy. "The American Scholar" (1837) represents the roles and expectations of a true intellectual. His poetry includes a rich repertoire of works like "The Snow-Storm," "Uriel," and "Merlin," all published in 1847. His ideas revolve around the use of personal experience in judgment rather than knowledge of previous facts, individualism, and the emphasis on the Over-Soul, the ability to conquer oneself, as well as self-reliance in opposition to conformity in all areas of life. Thus, Transcendentalism reflects man's ability to reflect upon himself intuitively, released from the external influence of society. Intuition allows him to consider the

truth and to acquire knowledge by himself, “transcending the reach of the senses” (Campbell 484). This philosophy was closely related to the American Dream in its approach to the model American individual. It supported the idea that all men are as good as nature. This idealism contributed to the transformation of the American cultural and political scenes and the conception of the American Dream (Brooks 1).

Transcendentalism venerated the values of nobility in total isolation and individualism against conformity, which corrupts human good nature. Its philosophy promotes intuition that guides man during his isolation to attain a high level of existence that is referred to as the noble savage. It also denounces social conformity, which is referred to as the source of evil. Transcendentalism is the key philosophy that reflected the American ideology during the nineteenth century. The period of the hunt for identity and the dream of affluence and success, the impulse to move westward and establish a life of dignity, were best combined in the ideal of self-reliance.

Self-reliance encouraged man's ability to survive on his own without external assistance or intrusion, leading him to rush into a journey of adventure and pursuit of success. For Emerson, society disrupts man's life; he notes: “Society everywhere is in conspiracy against the manhood of every one of its members. Society is a joint-stock company, in which the members agree, for the better securing of his bread to each shareholder, to surrender the liberty and culture of the eater” (Emerson 3). In Scott Fitzgerald's novel *The Great Gatsby*, the character Jay Gatsby's ambition of self-making and wealth fails because of modern society.

The philosophy of Transcendentalism strongly believes in the values of individualism as the only way to selfhood, purity, and noblesse, which can be achieved through isolation from external influences. Emerson (2003) confirms that the clarity of thought can only be achieved through nonconformity: “Who so would be a man must be a nonconformist. He who would gather immortal palms must not be hindered by the name of goodness, but must explore if it be goodness. Nothing is at last sacred but the integrity of your own mind. Absolve you to yourself, and you shall have the suffrage of the world” (4). His words stem from an optimistic principle that alludes to man's

total isolation in his pursuit of the significance of the self and finally reaches the purest part of the soul through intuition, evading external influences and culture.

Emerson (1841) regards the past as an experience to learn from but not something to cling to. He states that the fear that discourages self-trust is the pressure to remain consistent, a deep respect for previous actions or words. This is because observers rely solely on past behavior to predict future direction, and there is hesitation to let them down. However, truth should be spoken boldly, even if today's truth contradicts yesterday's. Being misunderstood often follows such honesty. But is misunderstanding truly such a mistake? In fact, greatness often involves being misunderstood. What really counts in life for the transcendentalist is the present, or the actual moment, even if this involves being misunderstood or changing beliefs over time.

Ideals of Transcendentalism

The key ideals of Transcendentalism can be cited as follows:

- Intuition is the basis of man's kindness and purity. Human-made regimes will not show individuals goodness. Therefore, to reach the right path, they meditate on nature and divine creation, and then work out the accurate manner to act.
- Self-reliance and freedom from a civilized milieu, as it corrupts the mind; however, isolation, where intuition is the guiding light, can lead to nobility.
- The significance of nature: God can be approached through meditation in nature.
- Man is created close to God. He is sacred and naturally clean; that is his connection to God.
- The natural world is championed over materialism and man-made things.
- The past can be a foundation of knowledge only when the present is considered.

Romanticism vs. Transcendentalism

- Transcendentalists suppose that God is omnipresent, and this presence can be experienced through intuition.
- Their purpose is to "transcend" or go beyond the limits of usual life to know the divine and invisible world.

- Romanticists think that religion is a personal connection between man and God that should be elevated on a personal level without submission to a defined religious approach.
- Romanticism relies heavily on feelings, emotions, and observations.
- Transcendentalism relies on intuition and the direction of the individual's inner light.
- Romanticism believes that nature is pure, while humans are susceptible to corruption. Purity can be achieved as much as man approaches his naturalness.
- Transcendentalists believe that all humans have internal goodness. Their inner light guides them to approach God.
- In literary writings, romanticists often have interests in moral matters; they encourage individualism, emotion, free will, and imagination while declining reason and tradition. The romantics often agree on the similar content of their writing rather than their style. Instead, the transcendentalists often deviate from each other over the main ideas of philosophy.

Check Your Understanding (classroom debate)

1. What were the historical and cultural conditions that led to the rise of American Romanticism?
2. Why did American Romanticists' works differ from British ones?
3. List three major characteristics of American Romantic literature.
4. Why did westward expansion influence American Romantic writers like Washington Irving and James Fenimore Cooper?
5. In your own words, define Transcendentalism and show its relationship to Romanticism.
6. What is the role of society in limiting individual freedom and progress for Emerson?
7. What is the meaning of Emerson's saying, "To be great is to be misunderstood"?
8. Mention some principles of Transcendentalism and explain them briefly.
9. What is the difference between Transcendentalists' and Romanticists' views of human nature?

10. Compare the roles of emotion and intuition in Romanticism and Transcendentalism.

Short Story Genre

The Merriam-Webster dictionary defines it as "an invented prose narrative shorter than a novel, usually dealing with a few characters and aiming at unity of effect, and often concentrating on the creation of mood rather than plot. Or, it is simply "a fictional narrative shorter than a novel" (Burke 15).

A short story can also be defined as a piece of imaginative prose fiction that can normally be read in one sitting. It focuses on an independent incident or a series of connected incidents in a simple plot, aiming to suggest a "single effect" or temper. Its story revolves around one or two characters, rarely completely developed. Though it differs from other forms of prose like the novel in terms of length and plot complexity, it still obtains its mechanics from the same literary scheme.

The predecessors of the short story were legends, mythic tales, folk tales, fairy tales, fables, and anecdotes, which existed in various early societies all over the world. These short pieces were often part of folk oral traditions, initially spread through generations in oral forms. Later, a great number of such tales were recorded in ancient literature. In modern times, short stories developed in a similar tradition alongside the realistic novel.

Short Story in America

In the American context, the short story's evolution was influenced by geography and its historical atmosphere. Colonial America's isolation from Europe and its subsequent independence from Britain encouraged American authors to create their own forms of entertainment. Washington Irving's *The Sketch Book* (1820), and later Poe's, Hawthorne's, and Melville's prose narratives of individualism and the individual's bond with society and nature, represent American entertainment in an American

tradition. Thus, the short story is the best perfect literary form that fits the American life and character.

In *The Lonely Voice*, O'Connor (1963) points out that the short story is logically created in countries whose geography and cultural remoteness tend to produce people who recognize themselves as strangers and who focus on self-sufficiency, both nationally and individually, like America. In *Modern Fiction Studies*, A.W. Litz (1982) points out that the short story, rather than the extensive novel of manners, appeared to be the natural form for Americans' strong but isolated experiences. At that point, they were highly open to the progress of English and European Romanticism. This impact of limited and fragmented social experience was ideal for the development of the short story (Fulcher 12–13).

The short story emerged as one of the most important literary phenomena in twentieth-century world literature. Before this time frame, it was basically unrecognized as a distinct literary genre in comparison to the highly organized form of the novel; the Americans were not an exception in this matter.

In America, it took an important position in the literary scene, as Frank O'Connor noted that it became the American's "national art form." It is important to state that it was approximately during the 1820s–1830s that Americans first encountered what is known as the "short story" in its current label. Therefore, it holds a pivotal role in literary history. Alfred Bendixen (2010) confirms that "the short story is an American invention and arguably the most important literary genre to have emerged in the United States" (3).

It evolved in the early nineteenth century in the form of sketches and tales, from Washington Irving's *The Sketch-Book of Geoffrey Crayon, Gent* (1819–1820), which includes foundational principles and American conventional stories, to Nathaniel Hawthorne's *Legends of the Province House* (1851), in which he sharpened its form. Herman Melville did the same in his *Piazza Tales* (1856). Therefore, the short story steadily gained more admiration and acceptance.

American Romanticism: Revision

- The historical development of American romanticism spanned from the late 18th century to the beginning of the Civil War. It begun with Washington Irving's *The Sketch Book* and concluded with Whitman's *Leaves of Grass*.
- At this time, a fresh focus was directed toward imagination and emotion as the main aspects of literary creation. The American author headed towards the appreciation for the pictorial, the exotic, the sensory, the sensational, the supernatural, and towards the distant past; greater interest was given to the psychological states of characters; and ultimately, the individual and the ordinary people were promoted.
- American transcendentalists like Dr. F. H. Hedge, believed that the core of romanticism was hope, which lied in doubt and mystery.

Check your Understanding (classroom debate)

1. Define the short story and highlight its primary focus.
2. What are the differences and similarities between a short story and a novel?
3. What were the early narrative forms that influenced the development of the modern short story?
4. How did the geography and historical context of America contribute to the rise of the short story?
5. Why did Frank O'Connor consider the short story the "national art form" of America?
6. Who were the American authors who contributed significantly to determining the early form of the short story?
7. What role did the short story play in twentieth-century world literature, and how was it perceived before then?

Washington Irving's "Rip Van Winkle" (1820)

Washington Irving 1783–1859

Washington Irving is an American writer born in 1783 and died in 1859 in New York; is referred to the first American man of letters. He is famous for his short stories "The Legend of Sleepy Hollow" and "Rip Van Winkle." In his youth, he studied law, but he never practiced it sincerely. He started writing under the pseudonym Jonathan Oldstyle to write fancy satirical newspaper letters for the *Morning Chronicle*. After his two-year trip to Europe, he started his authorship career in a periodical called *Salmagundi* in 1807. His participation in this periodical paved the way for all that he wrote after.

In 1819, he wrote *The Sketch Book* in London. During his stay in Europe, he occupied several posts in the American government, and he simultaneously wrote a considerable number of literary works, namely *Bracebridge Hall*, *Tales of a Traveller*, *Life and Voyages of Christopher Columbus*, *The Conquest of Granada*, *The Companions of Columbus*, and *The Alhambra*, all crafted in 1832, and gave him an outstanding reputation as a writer.

He also wrote *The History of New York from the Beginning of the World to the End of the Dutch Dynasty*, which was published under the name of *Diedrich Knickerbocker* in 1809. The story is a witty chronicle of the Dutch administration in New York, introduced by a serious mocking narration of the history of the world from its inception.

The Sketch Book of Geoffrey Crayon, Gent (1819-20) is a compilation of stories and essays blending the comic and whimsical with reality and imagination. The majority of the book's stories are concerned with Irving's impressions of England, while six chapters deal with American subjects. Among them are the stories of "The Legend of Sleepy Hollow" and "Rip Van Winkle," which are referred to as the earliest American short stories. Irving's compositions were clearly a thorough literary endeavor, with lively characters and a carefully crafted plot and style. This form was an ideal match

for expressing democratic life in the newly formed nation. Although Irving's short stories did not represent the final stage of this literary form, they remain a testament to his contribution to the spread of American writing. Irving's stories were adapted from Germanic folktales, to which Irving himself noted: "Rip Van Winkle resembles Grimm's tale 'Peter Klaus the Goatherd,' and *The Legend of Sleepy Hollow* is inspired by Burger's 'The Wild Huntsman'" (Parui 11-12).

These Americanized adaptations of German folktales represent American myths with reference to an American historical period in which the stories are set. In "Rip Van Winkle," the principal character is an old, lazy man totally controlled by his wife, who wanders into the Catskill Mountains of New York State to find a group of Dutch playing at ninepins. After drinking many draughts of an odd drink they had prepared, he sleeps. When he wakes up and returns to his village, he is surprised by the new people he meets there, but he ultimately understands that twenty years have passed, a revolution has broken out and ended, and that the king is no longer the ruler, making him a free citizen of the United States. The most important aspect to him is the death of his wife and the happy marriage of his daughter.

This problem faced by the character after his awakening is a softly comic response to the disturbing change; it offers a pleasant indication of the confusing process of change that the whole nation has experienced and the probable reactions of its people. The tremendous success of *The Sketch Book* in both England and the United States confirmed Irving's literary talent and assured his livelihood. In 1822, he produced *Bracebridge Hall* as a continuation of *The Sketch Book*.

The major themes of *Rip Van Winkle* imply the freedom of America. Before Rip fell asleep, America was a colony under the power of the tyrannical rule of George the Third of Great Britain. He slept through the entire period of the revolution and woke up after it ended to return to his village and his people to discover his wife's death (the latter symbolizes British control, and her death signifies its demise). The news he hears about freedom and democracy is odd and new to him. Escapism and isolation, as ideals of romanticism, are revealed through his venturing into nature and his long sleep

away from his social environment. Rip enjoys happiness, peace, and safety in nature. He evades the yelling of his wife, which can also be seen as the tumult of the industrialized society, and experiences the wonders of the supernatural when meeting the little elves. The Hudson River is also an allusion to legend and the past, when it is referred to as “majestic” and “silent,” traits of the great leader Henry Hudson.

Check your Understanding (classroom oral debate)

1. Why is Washington Irving alluded to as the first American man of letters?
2. Which short stories by Irving are marked as the first American short stories?
3. What does Rip's 20-year sleep signify in "Rip Van Winkle" in terms of historical and symbolic meaning?
4. How did Irving's imitation of German folktales shape his American stories?
5. Mention a few Romantic ideals reflected in "Rip Van Winkle."
6. What does the death of Rip's wife symbolize in the story?
7. Why was *The Sketch Book* important for Irving's?

Assignment Three

Read the following passages carefully. Follow the full method of literary analysis and write a short essay, discuss how the story reveals the romantic aspects. In your answer, take these instructions into consideration:

1. Identify and explain the Romantic element used by the author in this passage.
2. Discuss the themes available in the text and how they are developed.
3. Discuss Irving's style, with his use of tone, imagery, or characterization.

“Rip Van Winkle”, From *The Sketch Book of Geoffrey Crayon, Gent.* (1820)

“... He inherited, however, but little of the martial character of his ancestors. I have observed that he was a simple good-natured man; he was, moreover, a kind neighbor, and an obedient hen-pecked husband.”

“Certain it is, that he was a great favorite among all the good wives of the village, who, as usual with the amiable sex, took his part in all family squabbles; and never

failed, whenever they talked those matters over in their evening gossipings, to lay all the blame on Dame Van Winkle. The children of the village, too, would shout with joy whenever he approached. He assisted at their sports, made their playthings, taught them to fly kites and shoot marbles, and told them long stories of ghosts, witches, and Indians. Whenever he went dodging about the village, he was surrounded by a troop of them, hanging on his skirts, clambering on his back, and playing a thousand tricks on him with impunity; and not a dog would bark at him throughout the neighborhood.”
(9-10)

... “Poor Rip was [...] reduced almost to despair; and his only alternative, to escape from the labor of the farm and the clamor of his wife, was to take gun in hand and stroll away into the woods. Here he would sometimes seat himself at the foot of a tree, and share the contents of his wallet with Wolf, with whom he sympathized as a fellow-sufferer in persecution. “Poor Wolf,” he would say, “thy mistress leads thee a dog’s life of it; but never mind, my lad, whilst I live thou shalt never want a friend to stand by thee!” Wolf would wag his tail, look wistfully in his master’s face, and if dogs can feel pity I verily believe he reciprocated the sentiment with all his heart. In a long ramble of the kind on a fine autumnal day, Rip had unconsciously scrambled to one of the highest parts of the Kaatskill mountains. He was after his favorite sport of squirrel shooting, and the still solitudes had echoed and re-echoed with the reports of his gun. Panting and fatigued, he threw himself, late in the afternoon, on a green knoll, covered with mountain herbage, that crowned the brow of a precipice. From an opening between the trees he could overlook all the lower country for many a mile of rich woodland. He saw at a distance the lordly Hudson, far, far below him, moving on its silent but majestic course, with the reflection of a purple cloud, or the sail of a lagging bark, here and there sleeping on its glassy bosom, and at last losing itself in the blue highlands. On the other side he looked down into a deep mountain glen, wild, lonely, and shagged, the bottom filled with fragments from the impending cliffs, and scarcely lighted by the reflected rays of the setting sun. For some time Rip lay musing on this scene; evening was gradually advancing; the mountains began to throw their long blue shadows over the valleys; he saw that it would be dark long before he could reach

the village, and he heaved a heavy sigh when he thought of encountering the terrors of Dame Van Winkle.” (13-14)

...“On entering the amphitheatre, new objects of wonder presented themselves. On a level spot in the centre was a company of odd-looking personages playing at nine-pins. They were dressed in quaint outlandish fashion; some wore short doublets, others jerkins, with long knives in their belts, and most of them had enormous breeches, of similar style with that of the guide’s. Their visages, too, were peculiar; one had a large head, broad face, and small piggish eyes; the face of another seemed to consist entirely of nose, and was surmounted by a white sugar-loaf hat, set off with a little red cock’s tail. They all had beards, of various shapes and colors. There was one who seemed to be the commander. He was a stout old gentleman, with a weather-beaten countenance; he wore a laced doublet, broad belt and hanger, high-crowned hat and feather, red stockings, and high-heeled shoes, with roses in them. The whole group reminded Rip of the figures in an old Flemish painting, in the parlor of Dominie Van Schaick, the village parson, and which had been brought over from Holland at the time of the settlement. What seemed particularly odd to Rip was, that though these folks were evidently amusing themselves, yet they maintained the gravest face, the most mysterious silence, and were, withal, the most melancholy party of pleasure he had ever witnessed. Nothing interrupted the stillness of the scene but the noise of the balls, which, whenever they were rolled, echoed along the mountains like rumbling peals of thunder.”

[Rip wakes up after 20 years but is still not aware of how long he slept]

...“At length he reached to where the ravine had opened through the cliffs to the amphitheatre; but no traces of such opening remained. The rocks presented a high impenetrable wall, over which the torrent came tumbling in a sheet of feathery foam, and fell into a broad deep basin, black from the shadows of the surrounding forest. Here, then, poor Rip was brought to a stand. He again called and whistled after his dog; he was only answered by the cawing of a flock of idle crows, sporting high in the air about a dry tree that overhung a sunny precipice; and who, secure in their

elevation, seemed to look down and scoff at the poor man's perplexities. What was to be done? the morning was passing away, and Rip felt famished for want of his breakfast. He grieved to give up his dog and gun; he dreaded to meet his wife; but it would not do to starve among the mountains. He shook his head, shouldered the rusty firelock, and, with a heart full of trouble and anxiety, turned his steps homeward." (16-17)

... "As he approached the village he met a number of people, but none whom he knew, which somewhat surprised him, for he had thought himself acquainted with every one in the country round. Their dress, too, was of a different fashion from that to which he was accustomed. They all stared at him with equal marks of surprise, and whenever they cast their eyes upon him, invariably stroked their chins. The constant recurrence of this gesture induced Rip, involuntarily, to do the same, when, to his astonishment, he found his beard had grown a foot long! He had now entered the skirts of the village. A troop of strange children ran at his heels, hooting after him, and pointing at his gray beard. The dogs, too, not one of which he recognized for an old acquaintance, barked at him as he passed. The very village was altered; it was larger and more populous. There were rows of houses which he had never seen before, and those which had been his familiar haunts had disappeared. Strange names were over the doors—strange faces at the windows—every thing was strange. His mind now misgave him; he began to doubt whether both he and the world around him were not bewitched. Surely this was his native village, which he had left but the day before. There stood the Kaatskill mountains—there ran the silver Hudson at a distance—there was every hill and dale precisely as it had always been—Rip was sorely perplexed—"That flagon last night," thought he, "has addled my poor head sadly!" (17-18)

... "Rip's heart died away at hearing of these sad changes in his home and friends, and finding himself thus alone in the world. Every answer puzzled him too, by treating of such enormous lapses of time, and of matters which he could not understand: war—Congress—Stony Point;—he had no courage to ask after any more friends, but cried out in despair, "Does nobody here know Rip Van Winkle?" "Oh, Rip Van Winkle!" exclaimed two or three, "Oh, to be sure! that's Rip Van Winkle yonder, leaning

against the tree.” Rip looked, and beheld a precise counterpart of himself, as he went up the mountain: apparently as lazy, and certainly as ragged. The poor fellow was now completely confounded. He doubted his own identity, and whether he was himself or another man. In the midst of his bewilderment, the man in the cocked hat demanded who he was, and what was his name? “God knows,” exclaimed he, at his wit’s end; “I’m not myself—I’m somebody else—that’s me yonder—no—that’s somebody else got into my shoes—I was myself last night, but I fell asleep on the mountain, and they’ve changed my gun, and every thing’s changed, and I’m changed, and I can’t tell what’s my name, or who I am!” (21)

Edgar Allan Poe's "The Fall of the House of Usher" (1840)

Gothic Literature

The word "gothic" came from the Goths, the Germans who conquered the Roman Empire. Gothic means strange and unusual; it first refers to the pseudo-medieval buildings, which are characterized by grotesque and gloomy Gothic architecture. They look highly artistic and over-ornamented compared to the strict classical ones. In literature, gothic unites the genres of romance and horror. It represents the Romanticists' intention to avoid monotony and long for the exotic and the supernatural, as well as great experiences.

The first novel classified as a gothic novel is Horace Walpole's *The Castle of Otranto* (1764). It was produced during the Age of Reason ; that is why it was deemed by the advocates of the novel of reason as unacceptable due to its superstitious aspects and absence of didactical objectives, which were the qualities of the 18th-century novel : rational and realistic. In attempting to avoid the old classic monotony, the Gothic school of fiction was distinguished by its abundant use of the bizarre, the mystifying, and the terrible. Besides, the necessity of resorting to the supernatural to solve an issue was a feature of this writing mode.

The sensations of horror, dread, and weirdness in gothic novels are achieved through the characterization of spirits, ghosts, eerie brides, grotesque depictions of creatures and monsters, and imagery related to mortality. S. T. Coleridge's poem "The Rime of the Ancient Mariner, " for example, contains devilish imagery. The most known authors of gothic romance include Charles Brockden Brown, Cooper, Hawthorne, and Poe, whose works are famous all over the world.

Edgar Allan Poe (1809-1849)

Edgar Allan Poe, an American poet, essayist, and short story writer. He is a descendant of a revolutionary and artistic family and was born in Boston. Orphaned at an early age and raised by the Allans of Richmond, he lived and had his schooling in London. In 1820, Poe came back to the USA for college and university studies, which he did not

complete. He started his literary career as a poet with * *Tamerlane and Other Poems* * (1827). This publication went unnoticed, and the job of a writer did not assure his livelihood, which pushed him to serve in the American army. However, his first poetry clearly stated his poetic intents, which he expressed in seminal essays titled “The Philosophy of Composition” (1846) and “The Poetic Principle” (1850). He continued his poetic production through “Poems by E. A. Poe” (1831) and “The Raven and Other Poems” (1845).

Poe asserted that poets should reflect on their own dreams and paradises, intending to induce deep emotions in their readers instead of seeking practical outcomes, as feelings are more important than words. This idea is evoked in his poem "Dream Land," in which the narrator finds a fantastic and unreal land. This land is the setting of his upcoming works. It is mysterious and can be accessed only through dreams, insanity, death, or through poetry. The frequent themes in Poe's literature incorporate life after death, which is found in poems like "Annabel Lee" and "The Sleeper." Poe set his stories in "the city in the sea" and "Eldorado" to portray death's vague attraction to instill extraordinary experiences in his readers.

He often introduces the world as obscure and temporary, considering that elements of apparent reality are only transient distractions for the readers. Poe continued his life as an editor and published his story "MS. Found in a Bottle" (1835), which won a prize. Other short stories gained more audience for their ghoulish themes, like “Tales of the Grotesque and Arabesque” (1840), which comprises a series of short stories, such as “Ligeia” and “Berenice,” as well as “The Pit and the Pendulum” and “The Tell-Tale Heart” (1845), exhibiting his narrative talent in short story writing. His gothic style was distinct from other conventional gothic stories because he focused on internal terror instead of the external.

The narrative voice Poe usually employed is unreliable, challenging the reader's comprehension through a mixture of rational and mad aspects. Moreover, he also explored themes of self-betrayal and irrationality in "The Tell-Tale Heart." In "The Fall of the House of Usher,” he creates instability in narration through an examination

of the protagonist's changing psyche. The narration sways between skepticism and fear, depicting an inner journey moving toward a climax where reality merges with the surreal, concluding with the fall of the Ushers and leaving the reader reflecting on its meaning. Finally, Poe's work is characterized by reflective themes and a bright imagination of the irrational.

Check Your Understanding (classroom oral debate)

1. What are the major aspects of Gothic literature, and how does it diverge from 18th-century rational novels?
2. Why is the style of Edgar Allan Poe seen as distinct within Gothic fiction?
3. How did Poe's life experiences drive his literary subjects?
4. How does the use of an unstable narrative voice in "The Fall of the House of Usher" display Poe's psychological terror?
5. Mention some of Poe's frequent themes or settings in his works.
6. What is the role of poetry, according to Poe's essays "The Poetic Principle" and "The Philosophy of Composition"?
7. How is symbolism in "The Fall of the House of Usher" employed to highlight the story's resolution?

A Text for Classroom Literary Analysis

From "The Fall of the House of Usher" (1840)

By Edgar Allan Poe

Upon my entrance, Usher arose from a sofa on which he had been lying at full length, and greeted me with a vivacious warmth which had much in it, I at first thought, of an overdone cordiality — of the constrained effort of the ennuyé man of the world. A glance, however, at his countenance, convinced me of his perfect sincerity. We sat down; and for some moments, while he spoke not, I gazed upon him with a feeling half of pity, half of awe. Surely, man had never before so terribly altered, in so brief a period, as had Roderick Usher! It was with difficulty that I could bring myself to admit the identity of the wan being before me with the companion of my early boyhood. Yet

the character of his face had been at all times remarkable. A cadaverousness of complexion; an eye large, liquid, and luminous beyond comparison; lips somewhat thin and very pallid, but of a surpassingly beautiful curve; a nose of a delicate Hebrew model, but with a breadth of nostril unusual in similar formations; a finely moulded chin, speaking, in its want of prominence, of a want of moral energy; hair of a more than web-like softness and tenuity; these features, with an inordinate expansion above the regions of the temple, made up altogether a countenance not easily to be forgotten. And now in the mere exaggeration of the prevailing character of these features, and of the expression they were wont to convey, lay so much of change that I doubted to whom I spoke. The now ghastly pallor of the skin, and the now miraculous lustre of the eye, above all things startled and even awed me. The silken hair, too, had been suffered to grow all unheeded, and as, in its wild gossamer texture, it floated rather than fell about the [page 69:] face, I could not, even with effort, connect its Arabesque expression with any idea of simple humanity.

Excerpt Analysis

This excerpt is from Edgar Allan Poe's short story "The Fall of the House of Usher," which is an American Gothic and Romantic story. It speaks about the narrator's first meeting with his childhood friend Roderick Usher when he visits the Usher mansion, which is a gloomy house. The narrator describes Roderick's changed physical appearance and behavior, creating the tone for the remaining parts of the story. He introduces themes of decay, insanity, and supernatural terror.

The passage is narrated from the first-person point of view; the author's selection of this type of narrator elevates the emotional strength and the sense of doubt. The narrator's perspective and emotions sway between pity, terror, and fear, revealing both the physical state of Usher and the narrator's psychological reaction to the situation. Ambiguity is also revealed through this narrator because the reader is restricted to the narrator's personal perception.

The excerpt represents various aspects typical of Romanticism, chiefly through its dark, Gothic features. The narrator seems to struggle to recognize his friend, whose

physical appearance is unrecognizable. His shocking, fearful, and confusing responses highlight the Romantic emphasis on inner experience. He describes Usher's frightful appearance in bizarre and eerie details, like "a cadaverousness of complexion," "miraculous lustre of the eye," "ghastly pallor of the skin," and the "Arabesque expression of his hair." These details reflect an attraction to the supernatural and the grotesque in death shades that transform Usher into an inhuman creature, frightening his friend. Poe employs rich and suggestive imagery to describe Usher's body, hair, and face, revealing the Romantic principle of beauty mixed with terror, an important feature of the inspiring.

The general ideas addressed in this excerpt include the theme of alteration and decay. Usher's total transformation causes fear and confusion for the narrator, who fails to reconcile his old appearance with the present one, which indicates a deep physical and psychological decline. Furthermore, Usher's deterioration introduces the idea of identity loss and the vulnerability of the human mind. It also signals a sense of alienation; the narrator's pity and awe, along with his inability to associate his memory of Usher with the present person in front of him. Poe's rendition of Usher's physical traits, mainly the "want of moral energy" in his chin, signifies the author's deeper comment on Usher's mental and spiritual downfall.

Roderick Usher is described as ghostly and physically fragile. His features are presented with aesthetic admiration yet seem unnatural. Emphasis on his large, luminous eyes, thin and beautifully shaped lips, and gossamer hair gives him an eerie, delicate appearance. These descriptions, blended with the narrator's emotional reaction, make Usher a symbol of decay as a deadly creature. His condition insinuates a deep madness or spiritual instability that reflects the fall of the House of Usher itself—both the people and the mansion.

To conclude, the passage represents Poe's mixture of psychological depth, rich symbolism, and Gothic mood. Through the use of first-person narration and Romantic descriptions, he renders a dramatic portrait of a man whose physical and mental collapse reflects themes of decay, loneliness, and the supernatural.

Assignment Four

Read the following excerpt and in a well-organized essay, examine how Edgar Allan Poe uses Gothic elements to generate an atmosphere of terror and to introduce themes such as madness, isolation, and death. Answer these questions and back up your answers with evidence from the text.

- How does Poe use setting, such as the house, the vault, and the storm, to portray a distinctive Gothic atmosphere?
- What are the supernatural elements that appear in the excerpt?
- How do darkness, isolation, and death contribute to the mood of the story?
- How does the narrator describe his feelings and physical responses to the house and to his friend Usher?
- How does Poe shape the line between reality and hallucination or madness?
- What is the role of madness in the story? How does Poe represent Usher's mental state?
- What is the significance of Madeline's death and return?

From “The Fall of the House of Usher” (1840)

By Edgar Allan Poe (Part Three)

I WAS VISITING AN OLD FRIEND of mine, Roderick Usher, in his old stone house, his palace, where a feeling of death hung on the air. I saw how fear was pressing on his heart and mind. Now his only sister, the lady Madeline, had died and we had put her body in its resting place, in a room inside the cold walls of the palace, a damp, dark vault, a fearful place. As we looked down upon her face, I saw that there was a strong likeness between the two. “Indeed,” said Usher, “we were born on the same day, and the tie between us has always been strong.”

We did not long look down at her, for fear and wonder filled our hearts. There was still a little color in her face and there seemed to be a smile on her lips. We closed the

heavy iron door and returned to the rooms above, which were hardly less gloomy than the vault.

And now a change came in the sickness of my friend's mind. He went from room to room with a hurried step. His face was, if possible, whiter and more ghastly than before, and the light in his eyes had gone. The trembling in his voice seemed to show the greatest fear. At times he sat looking at nothing for hours, as if listening to some sound I could not hear. I felt his condition, slowly but certainly, gaining power over me; I felt that his wild ideas were becoming fixed in my own mind.

As I was going to bed late in the night of the seventh or eighth day after we placed the lady Madeline within the vault, I experienced the full power of such feelings. Sleep did not come — while the hours passed. My mind fought against the nervousness. I tried to believe that much, if not all, of what I felt was due to the gloomy room, to the dark wall coverings, which in a rising wind moved on the walls. But my efforts were useless. A trembling I could not stop filled my body, and fear without reason caught my heart. I sat up, looking into the darkness of my room, listening — I do not know why — to certain low sounds which came when the storm was quiet. A feeling of horror lay upon me like a heavy weight. I put on my clothes and began walking nervously around the room.

I had been walking for a very short time when I heard a light step coming toward my door. I knew it was Usher. In a moment I saw him at my door, as usual very white, but there was a wild laugh in his eyes. Even so, I was glad to have his company. "And have you not seen it?" he said. He hurried to one of the windows and opened it to the storm.

The force of the entering wind nearly lifted us from our feet. It was, indeed, a stormy but beautiful night, and wildly strange. The heavy, low-hanging clouds which seemed to press down upon the house, flew from all directions against each other, always returning and never passing away in the distance. With their great thickness they cut off all light from the moon and the stars. But we could see them because they were

lighted from below by the air itself, which we could see, rising from the dark lake and from the stones of the house itself.

“You must not — you shall not look out at this!” I said to Usher, as I led him from the window to a seat. “This appearance which surprises you so has been seen in other places, too. Perhaps the lake is the cause. Let us close this window; the air is cold. Here is one of the stories you like best. I will read and you shall listen and thus we will live through this fearful night together.”

The old book which I had picked up was one written by a fool for fools to read, and it was not, in truth, one that Usher liked. It was, however, the only one within easy reach. He seemed to listen quietly. Then I came to a part of the story in which a man, a strong man full of wine, begins to break down a door, and the sound of the dry wood as it breaks can be heard through all the forest around him.

Here I stopped, for it seemed to me that from some very distant part of the house sounds came to my ears like those of which I had been reading. It must have been this likeness that had made me notice them, for the sounds themselves, with the storm still increasing, were nothing to stop or interest me.

I continued the story, and read how the man, now entering through the broken door, discovers a strange and terrible animal of the kind so often found in these old stories. He strikes it and it falls, with such a cry that he has to close his ears with his hands. Here again I stopped.

There could be no doubt. This time I did hear a distant sound, very much like the cry of the animal in the story. I tried to control myself so that my friend would see nothing of what I felt. I was not certain that he had heard the sound, although he had clearly changed in some way. He had slowly moved his chair so that I could not see him well. I did see that his lips were moving as if he were speaking to himself. His head had dropped forward, but I knew he was not asleep, for his eyes were open and he was moving his body from side to side.

I began reading again, and quickly came to a part of the story where a heavy piece of iron falls on a stone floor with a ringing sound. These words had just passed my lips

when I heard clearly, but from far away, a loud ringing sound — as if something of iron had indeed fallen heavily upon a stone floor, or as if an iron door had closed.

I lost control of myself completely, and jumped up from my chair. Usher still sat, moving a little from side to side. His eyes were turned to the floor. I rushed to his chair. As I placed my hand on his shoulder, I felt that his whole body was trembling; a sickly smile touched his lips; he spoke in a low, quick, and nervous voice as if he did not know I was there.

“Yes!” he said. “I heard it! Many minutes, many hours, many days have I heard it — but I did not dare to speak! We have put her living in the vault! Did I not say that my senses were too strong? I heard her first movements many days ago — yet I did not dare to speak! And now, that story — but the sounds were hers! Oh, where shall I run?! She is coming — coming to ask why I put her there too soon. I hear her footsteps on the stairs. I hear the heavy beating of her heart.” Here he jumped up and cried as if he were giving up his soul: “I TELL YOU, SHE NOW STANDS AT THE DOOR!!”

The great door to which he was pointing now slowly opened. It was the work of the rushing wind, perhaps — but no — outside that door a shape did stand, the tall figure, in its grave-clothes, of the lady Madeline of Usher. There was blood upon her white dress, and the signs of her terrible efforts to escape were upon every part of her thin form. For a moment she remained trembling at the door; then, with a low cry, she fell heavily in upon her brother; in her pain, as she died at last, she carried him down with her, down to the floor. He too was dead, killed by his own fear.

I rushed from the room; I rushed from the house. I ran. The storm was around me in all its strength as I crossed the bridge. Suddenly a wild light moved along the ground at my feet, and I turned to see where it could have come from, for only the great house and its darkness were behind me. The light was that of the full moon, of a bloodred moon, which was now shining through that break in the front wall, that crack which I thought I had seen when I first saw the palace. Then only a little crack, it now widened as I watched. A strong wind came rushing over me — the whole face of the moon

appeared. I saw the great walls falling apart. There was a long and stormy shouting sound — and the deep black lake closed darkly over all that remained of THE HOUSE OF USHER.

Unit 3: Realism in America

Description

This unit covers the late eighteenth century literature produced in America. It introduces American Realism, its principles and main figures in the American literary scene. It explores the Local Color movement along with Mark Twain's life and works and analyses of *The Adventures of Huckleberry Finn* as example of this American tradition. It also tackles the Genteel Tradition, with the analyses of Henry James' *Daisy Miller*, one of the most representative works of this tradition.

Objectives

As the student goes through this unit he will be able to:

1. Explore the American realism and its peculiarities.
2. Acquaint the a different literary traditions initiated in America
3. Study the novella as a literary the genre and differentiate between it and the previous types of fiction, the short story and the novel.

Pre-requisites: A reading of the novella *Daisy Miller*

Outline

4. Study of American Realism
5. Exploration of the local color movement and Mark Twain's life and works
6. Definition of the Novella
7. Exploration of the Genteel Tradition and Henry James's life and works
8. Analysis of an excerpt from the novel *The Adventures of Huckleberry Finn*
9. Analysis of the novella *Daisy Miller*

Realism in America: Local Color and the Genteel Tradition

American Realism started during the late nineteenth century and flourished through the early twentieth century; it came as a response to the Romantic Movement, in which most American fiction was written. Realism aimed to represent life as it is, in its tiniest

details without additions or distortions. Its depictions focus on ordinary people and social classes, reporting their struggles, interactions, and experiences. This representation is expressed through ordinary, simple language with descriptions of true-to-life characters and events. The two prominent leaders of the new school of realism in fiction are William D. Howells and Henry James. Both established in their essays the realist art of fiction. People's rising concern for democracy and social rights was the driving force behind realism.

The novel is the leading genre in American fiction, similar to the British one. The American novel comprises the same features, with an emphasis on individual ideas and expression. This distinction caused the creation of the psychological novel, whose primary concern is the exploration of the psyche and the views of its characters. Henry James is one of the pioneers of the psychological novel, as he initiated writing this form of fiction; he is also famous for his novella, *Daisy Miller*. The psychological novel reached its zenith of fame with the 20th-century modernist movement. One feature of American realism is the representation of regional and local color peculiarities. American realism generates two main literary traditions in America: the Genteel Tradition and the Local Color Movement.

Each of these traditions was introduced by authors like Henry James from the American Eastern area and Mark Twain from the Western one. The Genteel Tradition, a term first used by George Santayana, identifies literature that shows a portion of American society that still lives under and celebrates the European tradition and culture. It represents a superior culture that criticizes and denounces popular culture and centers on a social class of poets and intellectuals who consider themselves the sole and best intellects in America (Encyclopedia.com).

Cox (1993) defines the Genteel Tradition as literature that unconditionally champions idealism over realism and recreates a literature similar to Plato's; the authors' objective is to represent the Good and the Beautiful while evading the ugly and bad realities of life (214). The leaders of this literary tradition viewed the Victorian Tradition as the most authentic reference to resort to and argued that literature should be written to

achieve two aims: the first is to stand for an ideal world despite its non-existence; this is why the culture depicted in their texts is far from being real. The second aim is to instruct proper, decent, and accurate manners to middle-class people.

American realism maintains some similar characteristics between the East and the West, regardless of their disparities in perceptions. These characteristics include rationalism and the denial of romantic features (feelings, supernatural elements, ghosts, etc.), because realism concerns the honest treatment of material. The most significant feature of realism is its rationality and emphasis on truthfulness (as opposed to the sensitivity and fantasy of romanticism, which are linked to irrationality and the dream of a surreal world). Thus, the authentic representation of life, with a plain rejection of the exotic, ideal, sensational, and exaggeratedly dramatic stories, becomes a vital aspect of this movement. In brief, realism is the faithful rendering of life as it exists, with all its experiences, details, beauty, and ugliness, and a particular focus on the social tensions among classes and individuals. Therefore, realism realizes its second characteristic, which is the centrality of everyday individuals. It also renders the psychology and thoughts of these individuals, thus featuring the psychological side of the character.

Furthermore, realism develops another aspect known as social critique. Realism addresses social issues and class tensions in its depictions of ordinary people. The majority of the nineteenth-century novels are recognized as novels of manners because they teach manners by criticizing social vices and individual behaviors. It emphasizes the ethical struggles and social issues of real-life situations, expressed in everyday speech patterns to reveal class distinctions.

In addition, regionalism and local color depiction are also crucial features of American realism. It tends to render social and cultural environments and localities with their diversities and particularities, in authentic depictions in terms of language and the types of stories, settings, and characters. The local color tradition's main focus includes local and regional dialects, landscapes, cultural symbols, and more.

American Realist Leading Figures

Mark Twain 1835-1910 (Samuel Langhorne Clemens)

Mark Twain is a pen name used by Samuel Langhorne Clemens to trace a line between his personal life and his life as an author. He was born in Florida, Missouri. Mark Twain was a printer, pilot, soldier, miner, newspaper reporter, editor, and special correspondent, traveler around the world, lecturer, biographer, and writer of romances, historian, publisher, and philosopher. He was a novelist, humorist, and satirist, famous worldwide for his works *The Adventures of Huckleberry Finn*, *The Adventures of Tom Sawyer*, and *The Prince and the Pauper* (Robinson 14-15). His life, like his fiction, was populated by a set of characters that he encountered during his life course. Various types of people, landscapes, professions, and animals appear in his stories as they were in his real life.

His rich experiences and travels made him an exceptional man of letters of high caliber. The American West was still in the making when Mark Twain authored its scenes; therefore, his mission in literature was to maintain contemporary life. He fulfilled his task in capturing details and truth he perceived in his society realistically and faithfully.

He condemned the romantic literary style and themes for their “sentimentality” and “carelessness,” and even some realist authors who deeply detailed the psychology of their characters, which he viewed as “labored and tedious” (Twain qtd. in Bell 44). He pioneered in local color writing as he depicted the American South during the Civil War in *Huckleberry Finn*, slavery, and social dishonesty, which were subjects of his criticism. All the characters in *Huckleberry Finn* are represented speaking their own English dialects, which the author did intentionally to render people's classes authentically; in his explanatory page of *Huckleberry Finn* (1885), Twain notes:

In this book, a number of dialects are used, to wit: the Missouri Negro dialect; the extremest form of the backwoods Southwestern dialect; the ordinary “Pike County” dialect, and four modified varieties of this last. The shadings have not been done in a haphazard fashion or by guesswork, but painstakingly, and with the trustworthy guidance and support of personal familiarity with these several forms of speech (p.5).

Mark Twain's *The Adventures of Huckleberry Finn* (1885)

Huckleberry Finn (1885), or the *Odyssey of the Mississippi*, as it is labeled, portrays people and provides a glimpse into their lives in the 1840s. It is a story of life on and along the huge river in 1844. Huckleberry Finn, the town drunkard's son and the comrade of Tom Sawyer, is the protagonist of the novel. As the story progresses, the reader is concerned about the fate of Jim, the fugitive slave, who, together with Huck, goes down the river. Jim is constantly in hazardous flight, evading capture and being returned to enslavement by a random white man or his own master.

One of the most powerful scenes in the story occurs when Huck is struck with a dilemma, torn between telling Jim's owner the latter's location to capture Jim or helping him reach his freedom. As Huck is a child of the South, he knows the consequences and the punishment awaiting Jim if captured. He also knows he risks his own life by helping runaway slaves. Besides, Jim's master will offer eight hundred dollars to the one who captures him. After a long debate with himself, Huck does not wish to lose his humanity. This conclusion that Huck reaches is comprehensively characteristic of Mark Twain's position toward the weak.

This chapter of *Huckleberry Finn*, in which this event occurs, plainly renders Mark Twain's opinion about slavery and slaveholding in the American South. Another unique episode of the story is the remarkable dramatic description of the deadly feud between the families of the Shepherdsons and the Grangerfords, which alludes to the class struggles of the period. Mark Twain also depicts some remnants of previous colonists, two individuals calling themselves Duke and Dauphin; the latter is French, and the former is British. Both are escorted by a band of armed men. They are portrayed as two impostors and plunderers. One of these two men sold Jim, and Huck was set free from them.

He continues his search for Jim and reaches Tom Sawyer's Aunt Sally's house, where Tom and Huck free Jim. Then Tom discloses that Miss Watson has freed Jim before she died. By the end of the novel, Huck decides to venture westward before anyone tries to civilize him again. This refers to his escape from the hell of the South, where

civilized people enslave and mistreat blacks and attempt to transmit this behavior to others, like Huck.

Check your Understanding (classroom debate)

What are the central purposes of American Realism?

1. How does it differ from Romanticism?
2. How is "local color" distinct from other traditions in Realism?
3. What are the two main literary traditions within American Realism, and who are the first authors associated with them?
4. Define briefly the Genteel Tradition and explain its aim in American literature.
5. Explain why Henry James is considered the pioneer of the psychological novel.
6. In what ways did Mark Twain criticize Romanticism and extreme psychological realism?
7. What is the role of dialect in *The Adventures of Huckleberry Finn*?
8. Explain Huck Finn's ethical dilemma concerning Jim, and what does it reveal about Twain's view on slavery?
9. How does the argument between the Grangerfords and the Shepherdsons show social critique in the novel?
10. What is meant by Huck's choice to "light out for the territory" at the end of the novel?

Assignment Five

Following the literary analysis instructions, read carefully and write an essay about this excerpt from Mark Twain's *The Adventures of Huckleberry Finn*, in which examine the realistic depiction of characters and places, the themes present in the passage, and the distinctive language used by the narrator.

To help you shape your response, consider the following questions and back up your answer with examples for the excerpt at hand:

- How does Huck describe his life with the Widow Douglas and Miss Watson?
- What does this show about his character and his desires?
- What details in the passage contribute to a realistic setting and mood?
- What themes can you identify in Huck's attitudes toward, slavery, civilization, religion, and rules?
- What does Twain do to make Huck's voice believable and distinct?
- In what ways does Huck's point of view influence the reader's view of the other characters and the world around him?

Your essay may start as follows:

In the opening passage of *The Adventures of Huckleberry Finn*, Mark Twain introduces his audience to Huck's world through vivid descriptions. He employs realistic characters, detailed settings, and Huck's unique narration to draw readers into the time and place of the story.

From Mark Twain's *The Adventures of Huckleberry Finn* (1885)

Scene: The Mississippi Valley

Time: Forty to fifty years ago

*You don't know about me, without you have read a book by the name of *The Adventures of Tom Sawyer*; but that ain't no matter. That book was made by Mr. Mark Twain, and he told the truth, mainly. There was things which he stretched, but mainly he told the truth. That is nothing. I never seen anybody but lied one time or another, without it was Aunt Polly, or the widow, or maybe Mary. Aunt Polly—Tom's Aunt Polly, she is—and Mary, and the Widow Douglas is all told about in that book, which is mostly a true book, with some stretchers, as I said before.*

Now the way that the book winds up is this: Tom and me found the money that the robbers hid in the cave, and it made us rich. We got six thousand dollars apiece—all gold. It was an awful sight of money when it was piled up. Well, Judge Thatcher he took it and put it out at interest, and it fetched us a dollar a day apiece all the year round—more than a body could tell what to do with. The Widow Douglas she took me

for her son, and allowed she would sivilize me; but it was rough living in the house all the time, considering how dismal regular and decent the widow was in all her ways; and so when I couldn't stand it no longer I lit out. I got into my old rags and my sugar-hogshead again, and was free and satisfied. But Tom Sawyer he hunted me up and said he was going to start a band of robbers, and I might join if I would go back to the widow and be respectable. So I went back.

The widow she cried over me, and called me a poor lost lamb, and she called me a lot of other names, too, but she never meant no harm by it. She put me in them new clothes again, and I couldn't do nothing but sweat and sweat, and feel all cramped up. Well, then, the old thing commenced again. The widow rung a bell for supper, and you had to come to time. When you got to the table you couldn't go right to eating, but you had to wait for the widow to tuck down her head and grumble a little over the victuals, though there warn't really anything the matter with them,—that is, nothing only everything was cooked by itself. In a barrel of odds and ends it is different; things get mixed up, and the juice kind of swaps around, and the things go better.

After supper she got out her book and learned me about Moses and the Bulrushers, and I was in a sweat to find out all about him; but by and by she let it out that Moses had been dead a considerable long time; so then I didn't care no more about him, because I don't take no stock in dead people.

Pretty soon I wanted to smoke, and asked the widow to let me. But she wouldn't. She said it was a mean practice and wasn't clean, and I must try to not do it any more. That is just the way with some people. They get down on a thing when they don't know nothing about it. Here she was a-bothering about Moses, which was no kin to her, and no use to anybody, being gone, you see, yet finding a power of fault with me for doing a thing that had some good in it. And she took snuff, too; of course that was all right, because she done it herself.

Her sister, Miss Watson, a tolerable slim old maid, with goggles on, had just come to live with her, and took a set at me now with a spelling-book. She worked me

middling hard for about an hour, and then the widow made her ease up. I couldn't stood it much longer. Then for an hour it was deadly dull, and I was fidgety. Miss Watson would say, "Don't put your feet up there, Huckleberry;" and "Don't scrunch up like that, Huckleberry—set up straight;" and pretty soon she would say, "Don't gap and stretch like that, Huckleberry—why don't you try to behave?" Then she told me all about the bad place, and I said I wished I was there. She got mad then, but I didn't mean no harm. All I wanted was to go somewheres; all I wanted was a change, I warn't particular. She said it was wicked to say what I said; said she wouldn't say it for the whole world; she was going to live so as to go to the good place. Well, I couldn't see no advantage in going where she was going, so I made up my mind I wouldn't try for it. But I never said so, because it would only make trouble, and wouldn't do no good.

Now she had got a start, and she went on and told me all about the good place. She said all a body would have to do there was to go around all day long with a harp and sing, forever and ever. So I didn't think much of it. But I never said so. I asked her if she reckoned Tom Sawyer would go there, and she said not by a considerable sight. I was glad about that, because I wanted him and me to be together.

Miss Watson she kept pecking at me, and it got tiresome and lonesome. By and by they fetched the niggers in and had prayers, and then everybody was off to bed. I went up to my room with a piece of candle, and put it on the table. Then I set down in a chair by the window and tried to think of something cheerful, but it warn't no use. I felt so lonesome I most wished I was dead. The stars were shining, and the leaves rustled in the woods ever so mournful; and I heard an owl, away off, who-whooping about somebody that was dead, and a whippowill and a dog crying about somebody that was going to die; and the wind was trying to whisper something to me, and I couldn't make out what it was, and so it made the cold shivers run over me. Then away out in the woods I heard that kind of a sound that a ghost makes when it wants to tell about something that's on its mind and can't make itself understood, and so can't rest easy in its grave, and has to go about that way every night grieving. I got so down-hearted and scared I did wish I had some company. Pretty soon a spider went

crawling up my shoulder, and I flipped it off and it lit in the candle; and before I could budge it was all shriveled up. I didn't need anybody to tell me that that was an awful bad sign and would fetch me some bad luck, so I was scared and most shook the clothes off of me. I got up and turned around in my tracks three times and crossed my breast every time; and then I tied up a little lock of my hair with a thread to keep witches away. But I hadn't no confidence. You do that when you've lost a horseshoe that you've found, instead of nailing it up over the door, but I hadn't ever heard anybody say it was any way to keep off bad luck when you'd killed a spider.

I set down again, a-shaking all over, and got out my pipe for a smoke; for the house was all as still as death now, and so the widow wouldn't know. Well, after a long time I heard the clock away off in the town go boom—boom—boom—twelve licks; and all still again—stiller than ever. Pretty soon I heard a twig snap down in the dark amongst the trees—something was a stirring. I set still and listened. Directly I could just barely hear a “me-yow! me-yow!” down there. That was good! Says I, “me-yow! me-yow!” as soft as I could, and then I put out the light and scrambled out of the window on to the shed. Then I slipped down to the ground and crawled in among the trees, and, sure enough, there was Tom Sawyer waiting for me.

The Novella Genre

The novella is a piece of fiction that holds an important place in the history of European literature in general. It is commonly longer than a short story and shorter than a novel; however, various literary investigations disclose that the length of a literary composition has nothing to do with its definition. Instead, formal and thematic distinctions play a role in defining the novella. The term novella is rooted in the Italian word “novella” or “novelty,” which is derived from the ancient Provençal “novella.” This term refers to a prose narrative that recounts an odd new incident. In fact, the newness of a novella can be inferred from the story itself or from the novelty of its narrative technique and style. Therefore, a novella can be examined from three angles: the novelty of its events, the style and method of narration, and the silhouette, which is a sentence that can encapsulate the whole story (Beeler 45).

Henry James (1843-1916) Henry James was born in New York. He is famous for novels such as *Roderick Hudson* (1875), novellas like *Daisy Miller: A Study* (1878), *The Portrait of a Lady* (1881), and *The Princess Casamassima* (1886), and for his literary criticism like “The Portrait of the Artist as a Young Man.” He was a spokesperson for the Genteel Tradition in literary writing. He was interested in the psychological approach to writing. His works acknowledge the essence of modern realism. James explores the ordinary mind in unusual situations, environments, and groupings. That is why his characters are presented realistically; yet, they seldom seem recognizable and adhere to clear types.

The psychological novel was his forte, which he laid the principles and aspects for. It later became specific to the modernist novel. He was an expatriate who was raised in a wealthy family that afforded him a European education. He had compassion and fondness for British culture and tradition and considered them the true source of civilization. Henry James thus became a leader of the international theme, which he represented in his stories *The American* and *Daisy Miller*. One year before his death, in 1915, he acquired British citizenship, which prompted harsh criticism and heated debates on his depictions of the American persona. He ultimately, was perceived as an anti-American author whose fidelity was to European characters and culture.

His artistry is more influential on Modernist literature, which emerged after realism, and less on realism itself. His international theme depicts ordinary people who confront the adversity of European society, which they find difficult to align with (Baghli 2-3). As far as the dramatic representation of his stories is concerned, Henry James does not rely on a plot. His works contain few actions. He depends on the psychological side of his characters; thus, a casual word, an unexpected meeting, or simply a glance might change their minds and influence the entire conclusion (Halleck, 173).

Henry James’ *Daisy Miller* (1878)

Henry James' *Daisy Miller* is a realist novella published in 1878. It recounts the story of a youthful American girl, Daisy, who goes to Geneva with her mother and younger brother, Randolph. There they encounter another American, a young man called Mr. Winterbourne. This man lives with his aunt and studies in Geneva. The novella imitates moments from the life of Henry James himself as an American migrant in Europe. In some ways, the novella celebrates the soul of his deceased cousin Mary Temple, who was beautiful and dynamic yet died early. Daisy Miller, as well, is of an unusually free kind. She is attractive, honest, unique, but capricious, naïve, and stubborn.

Daisy and her family are described as very improperly different people within the European society, which heavily cares about manners, especially for young women. When in Rome, she makes a suspicious friendship with an Italian young man, Mr. Giovanelli, which causes Mr. Winterbourne's jealousy and prejudices, along with the annoyance and disregard of the women who represent the American circle in Europe. By the end of the novella, Daisy is very sick of Roman fever and dies. Though innocent and naïve, her reputation is ruined by people's judgment and stereotypes. Mr. Giovanelli tries to justify and clear Daisy's reputation, but it is too late since she no more present to enjoy her innocence.

Characters Analysis

Daisy Miller

She is the protagonist of the story, portrayed as a young, pretty American girl who travels to Europe and collides with its social standards and manners, which she is not accustomed to. Her innocence and spontaneity are misunderstood and thus misjudged.

Mr. Winterbourne

He is a principal character and the narrator of the story. The events and the descriptions of Daisy and her family are recounted from his viewpoint, which leads the reader into a psychological exploration of his character. He is about 27 years old and seems to love Daisy, but her behavior leaves him no chance to spare her his judgment. He recognizes her innocence after her death.

Mrs. Castello and Mrs. Walker

They are antagonists, two American women who have Europeanized their lives and cling to the social conventions of the epoch. They symbolize the social environment that harshly judges Daisy and condemns her for her spontaneous and open behaviors with people. Along with social standards and tradition, they are the indirect cause of Daisy's doom.

Mr. Giovanelli

He is also a principle character. He is Daisy's intimate Italian friend. They used to take a walk alone to visit Rome together at night at the Colosseum and in the park. They subverted social norms; consequently, Daisy acquired a very bad reputation and faced social rejection. She contracts Malaria at the Colosseum. To Mr. Winterbourne, Giovanelli is responsible of Daisy's illness and subsequent death, because he exposes her to danger both socially and physically.

Themes

The international Theme

It is the major theme in the novella, which it represents the cultural gaps and the differences between American and European societies. It highlights the tension they may create, and the possible consequences. It ranges from European limitations and decency to American recklessness and freedom. The distinct lifestyles of both countries are also presented to draw the lines between the conservative Europeans, as represented by Mr. Winterbourne, and the liberal Americans represented by the Millers.

Innocence vs. Maturity

Although all the characters in the novella are Americans, except for Mr. Giovanelli and Mrs. Costello, who are Europeans, Henry James renders them as Europeans because they have lived and adapted their lifestyles to European norms, revealing their maturity and prudence. However, the Millers are described as Americans - vulgar, reckless, and spontaneous - who do not align with European culture and conventions,

exposing their immaturity and fatal innocence. Both themes are illustrated by the end with Daisy's death and the continuity of life for Mr. Winterbourne.

Newly-rich vs. Old fortune

Among the reasons Daisy and her family are detested in the story is their wealth, which seems not fitting their social manners. Daisy's family is newly rich, unlike the older women who belong to old fortunes or aristocracy and identify themselves with pure and valuable people in lineage and social position. James depicts the Americans who live in Europe as limited and classy. They organize parties to communicate their friendships; however, the Americans who come to Europe as visitors organize parties to show their wealth and entertain themselves only thus they are vulgar and tasteless.

This opposition creates a tension that leads to cultural shock and, consequently, to the rejection of Daisy that is rendered in her death. It also resembles class differences and inequalities that create class struggles. This theme implies the theme of simplicity, naturalness, purity, and freedom vs. sophistication and limitation, along with egalitarianism vs. social order, which are represented in different characters of the novella.

Symbolism

Daisy Miller is filled with symbolism; even the characters' names are representative of their personalities. Settings also symbolically serve the author's themes. The Millers are given the name of a profession associated with someone who works in a mill, whose activity is to grind grains; the name is symbolic because the Millers grind all the European norms. Daisy's name stands for a wildflower that grows everywhere in nature, which alludes to her natural and reckless behavior. In addition, James permeates the novella with symbolic insinuations: "Pretty novel of Cherbuliez's - Paule Méré," requested by Mrs. Costello from her nephew, is French fiction published in 1864, which deals with a story similar to Daisy's story; its protagonist, Paule, is naïve and pure, yet her name is dirtied by the rumor of Genevan society. The lover attempts to pay no attention to the rumors, but it ultimately ends their love story.

At the Doria palace gallery, Winterbourne's friend talks about "The Superb Portrait of Innocent X" by Velazquez and mentions another "image," that of Daisy and Giovanelli, representatively connecting innocence with their behavior, saying, "And in the same cabinet, by the way, I had the pleasure of contemplating a picture of a different kind-the pretty American girl whom you pointed out to me last week." In another passage, Winterbourne's friends describe America as "*meilleur monde*" to mean "best world" to allude to its richness and the opportunities available in that country.

Check your Understanding (classroom debate)

1. How can we define the novella beyond its length?
2. How does Henry James render Daisy as a distinguished character from the other characters?
3. Explain how Mr. Winterbourne's narration shapes the reader's understanding of Daisy.
4. How does his point of view affect the portrayal of her character?
5. How do Daisy's behavior and background contradict the European social norms strictly followed by Mrs. Costello and Mrs. Walker?
6. Explain how the "international theme" is revealed in *Daisy Miller*.
7. What type of cultural conflict is implied at the heart of the story?
8. What is the role of social class in Daisy's rejection from the expat American community in Europe?
9. What are the symbolic features implied in Daisy and Winterbourne's names, and how do they contribute to their character development?
10. Examine the figurative and thematic significance of the Colosseum scene and its relation to culture and Daisy's social rejection.
11. Trace the development of Mr. Winterbourne's attitude toward Daisy and relate it to his opinion of her after her death.
12. What is the final message of the story?
13. How does Henry James use language and register to stress disparities in social classes and their cultural associations?

Assignment Six

Read the next passage and comment on the language used by the author.

1. The use of dialogue to convey the social class.
2. Level of formality and cultural differences.
3. What do these expressions mean in the conflict between bourgeoisie and newly-rich people in the context of the story “Hopelessly vulgar”, “vary dreadful people,” and “alone with her foreigners”.

From Henry James' *Daisy Miller* (1878)

Part II

In the natural course of events, Winterbourne, on arriving in Rome, would presently have ascertained Mrs. Miller's address at the American banker's and have gone to pay his compliments to Miss Daisy. "After what happened at Vevey, I think I may certainly call upon them," he said to Mrs. Costello.

"If, after what happens—at Vevey and everywhere—you desire to keep up the acquaintance, you are very welcome. Of course a man may know everyone. Men are welcome to the privilege!"

"Pray what is it that happens—here, for instance?" Winterbourne demanded.

"The girl goes about alone with her foreigners. As to what happens further, you must apply elsewhere for information. She has picked up half a dozen of the regular Roman fortune hunters, and she takes them about to people's houses. When she comes to a party she brings with her a gentleman with a good deal of manner and a wonderful mustache."

"And where is the mother?"

"I haven't the least idea. They are very dreadful people."

Winterbourne meditated a moment. "They are very ignorant—very innocent only. Depend upon it they are not bad."

"They are hopelessly vulgar," said Mrs. Costello. "Whether or no being hopelessly vulgar is being 'bad' is a question for the metaphysicians. They are bad enough to dislike, at any rate; and for this short life that is quite enough."

The news that Daisy Miller was surrounded by half a dozen wonderful mustaches checked Winterbourne's impulse to go straightway to see her. He had, perhaps, not definitely flattered himself that he had made an ineffaceable impression upon her heart, but he was annoyed at hearing of a state of affairs so little in harmony with an image that had lately flitted in and out of his own meditations; the image of a very pretty girl looking out of an old Roman window and asking herself urgently when Mr. Winterbourne would arrive. If, however, he determined to wait a little before reminding Miss Miller of his claims to her consideration, he went very soon to call upon two or three other friends. One of these friends was an American lady who had spent several winters at Geneva, where she had placed her children at school. She was a very accomplished woman, and she lived in the Via Gregoriana. Winterbourne found her in a little crimson drawing room on a third floor; the room was filled with southern sunshine. He had not been there ten minutes when the servant came in, announcing "Madame Mila!" This announcement was presently followed by the entrance of little Randolph Miller, who stopped in the middle of the room and stood staring at Winterbourne. An instant later his pretty sister crossed the threshold; and then, after a considerable interval, Mrs. Miller slowly advanced.

AFTERWORD

This pedagogical book has been intended as a complete guide for second-year EFL students joining the Licence program in literary studies at the University of Ibn Khaldoun - Tiaret. By following a cautiously structured syllabus, the students are acquainted with the initial notions, terms, movements, and excerpts drawn from some selected literary works that represent British and American literature of the 18th and 19th centuries. The course aims to expand and develop their reading comprehension and critical thinking skills and guide them to examine literary texts through a range of cultural, historical, and thematic lenses. In doing so, the students are able to read, reflect upon the texts at their hands, and write essays analyzing the different literary aspects available in these texts.

During the two semesters, learners discover key literary movements such as the Enlightenment, Romanticism, and Realism that emerged simultaneously in the eighteenth and nineteenth centuries on both sides of the Atlantic. Moreover, the close study of distinguished authors such as Daniel Defoe, William Blake, Mary Shelley, Charles Dickens, Washington Irving, Edgar Allan Poe, Mark Twain, and Henry James, leads the students to be trained to use the tools necessary to understand the development of literary expression and cultural depiction in English literature.

Besides the strengthening of the students' theoretical knowledge, this book provides a set of practical activities and assignments that range from pre-class preparation, classroom debates, to critical writing. It is shaped to empower the learner-centered approach, which promotes students' autonomy and encourages a deep involvement with the texts they study. This course is designed to lead our students to develop a firm foundation in literary analysis, genre awareness, and cultural interpretation; skills that are vital to any additional academic study in literature.

Besides, this book has dual functions: firstly, as a continuation of the literary knowledge achieved in the first year (L1) and a base for the upcoming literary study that is expected in the third year (L3). The future syllabus in L3 will expand more on

the literary history of Britain and America by investigating other literary movements such as Modernism and Postmodernism, as well as different timelines and critical approaches. It will confront the students with more complex texts and will lead them to improve their analytical and interpretive abilities; it also clears the path toward a more dedicated and thorough understanding of English literature.

This book is the result of a thorough research in a considerable range of academic sources, which are included at the end to acknowledge the help they offered during the preparation and writing of this course. These materials sustained the development of the lectures' content, thematic exploration, and textual analysis as they reflect an ample variety of academic stances on British and American literature. They are carefully selected for their simple language and straightforward content to encourage the students to read and expand their literary knowledge beyond the educational setting. Students are strongly encouraged to consult these references to deepen their understanding of the course and enhance their critical reflection on the literary texts.

Eventually, this book is proposed as a practical guide for novice teachers starting their teaching journey. It provides a simple, planned approach to conveying literary content as easily as possible through the combination of theory and practice, guided by the norms of learner-centered techniques and classroom activities. By presenting full lecture outlines, recommended texts, analysis strategies, and evaluation tools, this book offers novice teachers the pedagogical assistance needed to lead classroom debate, promote analytical thinking, and generate an interactive learning atmosphere with confidence. Thus, it serves as a student resource and as a helpful companion for teachers beginning their teaching careers in the field of literary studies.

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APPENDICES

APPENDIX 1

Assignment One: *The Adventures of Robinson Crusoe*

Answer

This passage is taken from *The Adventures of Robinson Crusoe*, which is part of the third chapter entitled “Wrecked on a Desert Island.” The narrator describes his traumatic experience after a terrible shipwreck caused by the wind and high waves; he struggles for survival to reach the land. The general ideas included in this passage are the devastating power of nature, the vulnerability of human life, and the deep gratefulness of being saved. The narrator reveals his capacity to swim, yet he finds himself powerless before the violent wind and the giant waves that constantly pull him underwater and throw him toward the shore. His conflicts are both physical and spiritual, as he has no time to call for God's help.

The author uses some figures of speech to depict the incident vividly. One can read metaphors like “a raging wave, mountain-like” and personifications such as the sea being “as furious as an enemy,” which turn the ocean into a violent, living force. In “did not so swallow me,” he attributes the act of swallowing to the sea. Similes also manifest in the passage, especially when the narrator compares his feelings to those of a criminal receiving a sudden reprieve. He also compares joy to grief in “For sudden joys, like griefs, confound at first.” Hyperbole is used to intensify the pressure and express the limits of the situation in an exaggerated way, such as in “buried twenty or thirty feet deep in water” and “ready to burst with holding my breath.”

The message intended by the author revolves around the unpredictable nature of life and the meaning of God's salvation from crisis. The narrator believes that his survival is a gift of destiny. His thoughts are driven by a spiritual awakening as he feels both modest and grateful for the second chance he has been granted to live. When he compares himself to a reprieved malefactor or criminal whose life is spared at the

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last moment, he emphasizes his psychological state of being saved before the sea takes him in.

The general feeling of the text sways between fear and hopelessness to relief and happiness. The first mood is chaotic and strong, as the narrator resists the sea waves and struggles for breath. When he finally escapes the sea to the shore, the tone changes to relief and emotional release. His ultimate reflections show his deep influence from the experience, driven by both physical tiredness and profound thankfulness.

APPENDIX 2

Assignment Two: *Clarissa or History of a Young Lady* by Samuel Richardson

Answer

The passage is taken from Letter XXXII in Samuel Richardson's novel *Clarissa, Or, The History of a Young Lady* (1748). The story is composed in the form of a personal letter from Lovelace to his friend Jack Belford. At this point in the novel, a significant turning point in the narrative is represented when Lovelace is compelled by his family to make an apology for the damage he has caused to Clarissa by offering her marriage. The letter portrays the mix of social drama, psychological insight, and ethical conflict that defines Richardson's work.

Some significant themes are discussed in this letter. The first is the notion of marriage, which is seen as social and moral compensation or as a means to recover a woman's honor and consolidate family reputation, despite prior abuses. These ideas represent 18th-century social norms and attitudes, where a woman's virtue was tied to her matrimonial status, and marriage was often a means of resolving disgrace. The second main theme is psychological manipulation, as Lovelace recounts his actions with planned self-awareness, positioning himself as both an offender and a savior. However, his tone is filled with irony and slight mockery, suggesting that his regret is obligatory rather than sincere.

The letter also includes familial pressure and collective reputation, mirroring the authority that society exerts on people's conventions. Moreover, Lovelace's family,

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especially Lady Betty and Lady Sarah, urge him to marry not for Clarissa's best interest but to maintain family esteem, preserve their reputation, and consolidate their beneficial social connections. This is further highlighted in the argument about Clarissa's fortune and inheritance, perceived as an essential concern in the intended reconciliation. Therefore, this letter indirectly questions the truthfulness of ethical compensation and the innocence of intentions when intertwined with social interests.

The characters in this excerpt are the major ones in the novel. Lovelace, the narrator of the letter, is a multifaceted character with remarkable charm and intelligence, yet morally dishonest. His words convey ambiguous meanings, simultaneously revealing apparent agreement and internal opposition. Clarissa Harlowe, the protagonist of the novel, though absent in this excerpt, is present in its meaning, as all discourse and actions revolve around her. She symbolizes virtue and truthfulness, continuously resisting Lovelace's vicious coercion.

Furthermore, the text includes other characters, Lady Betty and Lady Sarah, Lovelace's family members whose primary interest is to organize a quick marriage. Lord M and Lovelace's cousin Charlotte represent society's norms and family duties. Additionally, Miss Howe, Clarissa's close friend, is mentioned as a possible mediator who might help Lovelace persuade Clarissa to forgive him. The plot in this letter revolves around Lovelace's intended proposal of marriage after Clarissa's escape from his domination. The duality of thoughts between the reader and Lovelace's family is that his family enjoys his visible change, yet the reader knows he continues to be the vicious man implicitly.

The letter is narrated from Lovelace's point of view in the first person, allowing him to play a role that differs from reality. The use of letters to narrate a story enables Richardson to offer his readers direct contact with Lovelace's real face. This access allows them to see the multifaceted personality that Lovelace employs in public versus in private. The atmosphere throughout the excerpt is laden with pressure and irony. On the surface, it appears to be a scene of compromise and hopeful conclusion, yet internally, Lovelace's attitude destabilizes this optimism. His words, when he compares his situation to a "comedy that ends happily," declare his agreement with his

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family's suggestion of marriage to Clarissa as a trial, where "the matrimonial sword" hangs over his head by a single hair. To him, this marriage is a comic trial and a family game, not a sincere engagement.

The target audience of the text is educated people from the middle and upper classes of 18th-century England. The novel instructs moralities and investigates the psychological aspects of its characters. It invites the readership to empathize with Clarissa's troubles and consider issues of virtue, gender roles, and the limitations of social release. Lovelace's narrative voice, both intelligent and ironic, was expected to fascinate both the contemporary audience and the present one. In this passage, Richardson challenges his audience to question the genuineness of repentance and the social conventions that accept emotional manipulation veiled by marriage to preserve honor.

APPENDIX 3

Assignment Three: *Frankenstein, or the Modern Prometheus*

Answer

This excerpt is extracted from Chapter 5 of *Frankenstein, or the Modern Prometheus* (1818), written by Mary Shelley. It narrates an important moment in the novel where Victor Frankenstein achieves the animation of the creature he has gathered. This excerpt is significant in the impressive presentation of Frankenstein's creation and in the strong feelings and philosophical reflections that follow the animation of the creature. The author describes the scenes vividly through the depiction of the emotional power of the event and through the employment of figurative language. The passage includes many Romantic themes, like the dangers of uncontrolled ambition, the restrictions of scientific pursuit, the moving terror of nature, and the insecurity of human emotion.

This passage contains two principal characters: Victor Frankenstein and the creature. Victor, the protagonist, is a motivated scientist who is directly frightened by the creature he has brought to life. His chaotic feelings, which range from nervousness and hope to fear and shock, represent the main concern of the passage. The creature,

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though silent during the narration, is rendered as monstrous and supernatural, making him the antagonist. The author's description conveys not only his physical malformation but also serves as a personification of Victor's unsuccessful idealism.

The themes addressed in the excerpt are ambition and its fatal results, creation and responsibility, the grotesque, disappointment and depression, and the emotional limits of human knowledge. Victor's dream of creating life is depicted as a nightmare at the moment of its fulfillment. What he once considered "beautiful" is immediately changed into "awful." His scientific creation accentuates the Romantic idea that human ambition can be miserable and chaotic when it challenges natural borders.

As far as language is concerned, Mary Shelley uses many figures of speech to intensify the emotional and philosophical power of the passage. She employs a simile when she describes the creature's eyes: "his watery eyes... seemed almost of the same color as the dun-white sockets in which they were set." Here she emphasizes the grotesque and ugly features of his body. She also personifies the dream when she gives power and life to an abstract idea in "by the wildest dreams" and in "the beauty of the dream vanished." She shows how Victor's vision abandons the creature, which was his dream, when he realizes it.

Metaphors are used in abundance, especially in the dream part when "Elizabeth's lips turning livid with the hue of death" and her transformation into Victor's dead mother serve as metaphors for Victor's unconscious culpability and terror over interfering between life and death. Another metaphor appears when Victor compares dreams to "food and pleasant rest," showing the importance of dreams for him and for his ambition. Then an analogy manifests when his dreams, which were once a source of life and joy, now become "a hell," illustrating his deep misery and suffering.

Throughout this passage, Shelley renders the main aspects of Romanticism. First, she constantly focuses on emotions that triumph over reason when Victor is moved by feelings of fear, despair, and disgust, which control his rational ambition and scientific achievements. Second, the passage represents nature, particularly in "stormy November night," "the moonlight," and the supernatural in "demoniacal corpse," all of which evoke fear and horror. As a Romantic piece of writing, this passage values

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the mysterious and the supernatural through Victor's godlike act of creating life. Furthermore, the passage critiques scientific blind confidence, a frequent Romantic theme that displays how the pursuit of knowledge without moral responsibility can result in individual and existential disaster. Finally, Shelley refers to the poet Dante, who wrote epic visions of heaven and hell, to underline the Romantic attraction to imagination, inner pain, and moral thoughts.

Eventually, this passage from "Frankenstein" is loaded with emotions and symbolic connotations. Mary Shelley portrays the romantic terror of uncontrolled science, human aspirations stemming from it, and blurs the lines between a sweet dream and shocking nightmares through imagery, powerful emotional language, and carefully employed figures of speech. She captures the moment when creation twists to destruction, optimism to horror, and existence itself becomes a cause of fear. These are central conflicts rooted in the novel and Romantic idealism as well.

APPENDIX 4

Assignment Four: "Love's philosophy"

Answer

This poem is one of Percy Bysshe Shelley's works written in 1819. It is an argument that the poet tries to present about love, governed by a divine law that states that everything in the world is intertwined. The speaker in the poem is addressing another person, appealing to be connected by this same divine force. For the speaker, love is a bond mirrored in nature and in the supernatural world. The key thematic concerns in this poem are mostly similar to themes that govern Romanticism in his era: beauty, nature, freedom, obsession, inspiration, and imagination. Shelley's keen conviction about beauty and its connection to joy and nature is evident in this poem.

Love's philosophy is divided into two stanzas or two octaves with a rhyme scheme pattern of ababcdcd. As the word 'philosophy' literally stands for 'love of wisdom,' the poem presents a way of self-reflective questioning about the wisdom of 'love,' physically connecting it to nature and the substantial world. The central theme conveyed in this poem is that of 'connection,' generally maintained among living beings in the world, and particularly between the poet and his adored person. This

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emphasis can also be interpreted as a love that is unanswered, unfulfilled, or disappointed.

The poet perceives the natural world around him through love-tinted lenses. Nature is rendered as an advocate of love: it is a pleasant spring day, in which everything exists in agreement and ideal connection; the rivers run into the ocean, flowers pollinate each other and blossom, and the earth is illuminated by the sun, which embraces everything. The speaker is lonely with his feelings, wondering: “Why not I with thine?” and “If thou kiss not me?”

The entire poem is an allegory of unreturned love, and the poet employs numerous poetic devices that engage the physical senses, like the sense of touch, to convey his 'feelings' to the audience. The poet uses devices like personification in “Fountains mingle with the river;” “Winds of heaven mix forever with a sweet emotion;” “The mountains kiss high heaven;” “The waves clasp one another;” and “Moonbeams kiss the sea.” All these personifications are natural imagery used to convey the inherent connection between everything in nature and their harmonious coexistence. It also alludes to the poet's sense of love that he perceives everywhere.

The poet also uses metaphors like “No sister flower could be forgiven if it disdained its brother.” Here, he compares a flower to a human being in brotherhood and calls for the union between people, suggesting that love should be their natural alliance. Moving from a declarative tone in the first lines of each stanza to rhetorical questions like “If thou kiss not me?” and “Why not I with thine?” in the concluding lines of each stanza shows Shelley's philosophical vision and contemplation about love and relationships, displaying his hope for a prospective relationship that remains unrealized. The poem also includes allusions that are generally religious, using diction like “divine” and “heaven.”

APPENDIX 4

Assignment Five: *Pride and Prejudice*

Answer

The passage is part of Chapter 56 of *Pride and Prejudice*, written by Jane Austen. It

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was published in 1818. The novel is considered one of the most read novels in the history of English literature. Though composed during the realist movement, it is tinted with romantic features. This text speaks about the visit of Lady Catherine de Bourgh to Miss Elizabeth Bennet at Longbourn. During their conversation, the lady shows her anger over Mr. Darcy's proposal to Elizabeth. It is a dramatic and confrontational visit from Lady Catherine de Bourgh to Elizabeth Bennet. The discussion is tense between the two women as Elizabeth refuses to obey the lady's demands.

The text addresses some important themes, among which social class conflicts stand at the center. Lady Catherine represents the strict class differences of the upper class. The lady considers Elizabeth and her family inferior because they seek to marry their daughters to Darcy, who is an aristocrat. She repeatedly focuses on her roots and good manners to highlight the social perspective of the era. Other themes such as personal power and self-respect are also depicted in Elizabeth's rejection of Lady Catherine's intimidation with pride and self-respect. Elizabeth's personality plainly defies the social norms of submission imposed on women from the lower classes by the aristocracy. The text also discusses the theme of pride and prejudice, which is rendered through Catherine's denial of Elizabeth and through Elizabeth's blind prejudices toward Darcy. She also displays a lucid opinion and autonomy. The theme of marriage is also addressed, exposing the upper class's vision on it as a social engagement, while Elizabeth sees it as reciprocal love and respect. Her opinion opposes the notion of the utility of marriage.

Elizabeth Bennet's character is completely exposed in this part of the novel. She is calm, confident, and righteous. Her sense of humor and morality manifest in her responses to Lady Catherine's arguments, she rejects being forced to promise something against her convictions. She also defends her right to decide about her future. Although she is bothered by Lady Catherine's strong words, she remains calm and independent.

Lady Catherine embodies the dominant social class-self-centered and arrogant. She does not accept an individual from a lower class marrying into her noble class; it is

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unsuitable for her. She displays the aristocracy's privilege, supremacy, and neglect of people's feelings during the argument. The author employs Lady Catherine to expose the overconfidence and egotism of the upper class.

The mood of the scene is nervous, challenging, and filled with social conflict. Lady Catherine's surprising arrival and her insistent demands generate an aggressive impression. The conversation sways between Catherine's frustration and Elizabeth's serenity and wit. The pressure is sharpened by the social conventions surrounding reputation, class, and courtship. Though challenged by social norms, Austen empowers Elizabeth and shows her victory over the aristocracy and its selfish arguments. The novel is narrated by a third-person limited omniscient narrator, mainly from Elizabeth Bennet's viewpoint, which allows the reader to directly track Elizabeth's inner reactions and feelings and observe the other characters from a broader perspective.

The romantic principles are subtly introduced through Elizabeth's emotional and moral freedom. She rejects the pressure of wealth and class supremacy and obeys the call of love and personal dignity. Through love transcending class restrictions, Austen mirrors Elizabeth's resistance to pressure when rejecting Darcy's proposal merely because she is from a lower class. Furthermore, realism is also present in this text through Austen's portrayal of the realities of Regency England's class-conscious society, depicting how family origin, affluence, and reputation dominate social relations, especially marriage. The characters' portrayal is faithful to their time, particularly Lady Catherine, whose thoughts reflect real aristocratic stances.

This excerpt summarizes Jane Austen's vivid blending of social critique with character development, romantic principles with realistic surroundings, and humor with moral sincerity. Through the powerful confrontation between Elizabeth and Lady Catherine, Austen challenges class prejudices and the social status of women in her time. While Elizabeth represents women's intelligence, assertion, and moral independence, Lady Catherine embodies old aristocratic egotism.

APPENDIX 8

Assignment Six: *Hard Times*

Answer

Hard Times is a novel written by Charles Dickens; it is a realist moralist novel published in 1854. It provides a heated critique of utilitarianism and industrialization and their impacts that dehumanize the British people, mainly the middle class. This essay analyzes three key chapters: "The One Thing Needful," "Murdering the Innocents," and "The Keynote," and attempts to reveal the effects of the power of fact over feeling, which reduces human beings to mechanical tools - emotionless and uncreative. It also shows how this lifestyle reduces their individuality.

In the opening chapter, "The One Thing Needful," the character of Mr. Gradgrind is represented as the mouthpiece of utilitarian philosophy. He openly states that fact leads to the mind's construction. He considers human beings as "reasoning animals," and children are only empty vessels waiting to be filled with facts. This metaphor dehumanizes and strips children of their innocence and individuality and reduces them to submissive objects in a regime that reflects the automation of the industrial age. The classroom is compared to a factory, where consistency, order, and boredom reign. The school itself mirrors a bigger societal problem, where imagination is suppressed or even forbidden, and feelings are subdued in favor of mechanical rationalism. The figurative language used suggests the violent and dominant spirit of the schooling system, which does not teach knowledge but imposes rigid ideologies.

In the second chapter, "Murdering the Innocents," the novelist deepens this representation as he illustrates Mr. Gradgrind's internalization and projection of his utilitarian principles. The latter introduces himself with firm authority and claims to be a "man of realities." He evaluates people on their traits like weight, measure, and calculation-not on their personalities or emotions. This method of evaluation is senseless and adds to his role as a figure of repression. Dickens uses metaphors to describe Mr. Gradgrind as a weapon ready to destroy the innocence of childhood when he says he is "prepared to blow them clean out of the regions of childhood at one discharge." This aggressive metaphor renders the cruelty of his rigid educational

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philosophy. It is reflected in the difference between Sissy Jupe and Bitzer. When Sissy does not succeed in providing a factual definition of a horse, she is blamed ; however, Bitzer, who gives a lifeless scientific definition, is congratulated. This incident sums up Mr. Gradgrind's penchant for mechanical knowledge rather than emotional or imaginative understanding; it also shows how utilitarian thoughts distance children from their natural curiosity and emotional maturity.

In "The Keynote," Dickens reorients his attention to the city of Coketown, the fictional industrial setting of the novel. The narrator's attitude is more serious; he depicts the city as a dehumanized space, a "triumph of fact" where industry imposes and guides the rhythm of life. The city is covered with dirt and smoke, its colors change to unnatural shades of red and black, which symbolize pollution - both physical through the space and moral through people. The portrayal of the machinery, with "the piston of the steam-engine worked monotonously up and down, like the head of an elephant in a state of melancholy madness," evokes a sense of lifeless repetition and emotional death. Coketown's people embody the emotionless rhythm of the machines, their lives reduced to continuous hard work and compliance. The city itself is reflected as a character in the narrative; it symbolizes the consequences of unrestrained industrialism and a utilitarian attitude.

These excerpts are presented from two points of view: the voice of Mr. Gradgrind, representing the ideological obligation of fact, and the voice of the omniscient narrator, who evaluates this worldview. First, Gradgrind's viewpoint dominates the initial scenes; the narrator's critical voice quickly appears, revealing the oppressive and inhumane results of such a severe stance on education and society. This omniscient voice is used to provide an alternative opinion on the events and reveals the depressing implications of Gradgrind's ideas, positioning him not only as a misguided protagonist but also as an antagonist who leads to the decline of morals and emotions in his environment.

The major themes addressed in these chapters revolve around the domination of fact, the hostility of industrialization, and the dehumanization of people, especially children, who are deprived of their innocence and imagination. Mr. Gradgrind is the

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embodiment of the dangers of a severe utilitarian philosophy. His shift from a firm imposer of fact to a regretful father highlights the limitations and eventual failure of his philosophy. He is portrayed at the beginning of the novel as a flat character - cold, self-regarding, and senseless - but slowly changes to a more complex and human figure when he is stricken by the consequences of his actions, mainly in the lives of his children.

The narrative complication begins with the enforcement of fact as a means to destroy innocence, rather than to teach knowledge. The conflict develops through the experiences of Sissy Jupe, a sympathetic and imaginative girl who becomes a major character in the novel. She stands against Gradgrind's ideology by representing the values of feeling, imagination, and compassion. Her failure to conform to the rigid educational standards reveals the inhumanity of Gradgrind's regime; however, her humanity eventually influences and redeems the people around her. She remains committed to her ideology and leads Louisa Gradgrind, Mr. Gradgrind's daughter, to understand the emotional emptiness in her life caused by her father's teachings.

The plot becomes more complicated when the lives of the working-class characters intersect, mainly Stephen Blackpool, who strives against the abuse of industrial capitalism. Stephen embodies the moral conscience of the working class, which seeks self-respect and fair treatment. In response to his appeal, he is dismissed by his employer, Mr. Bounderby, who considers the workers to be ungrateful and greedy. The climactic meeting between Louisa and Stephen reveals the clash between two different social classes and ideologies. Eventually, Louisa realizes that her marriage and emotional indifference were the results of her father's philosophy. Her confrontation with her father accelerates his change. However, her brother Tom succumbs entirely to moral decay and becomes a criminal. This unchanged belief and behavior emphasize the dangers of a wrong upbringing that is devoid of emotional guidance.

The novel ends with a shift from utilitarianism to more humane guidance. Mr. Gradgrind acknowledges his failure in his beliefs, and Sissy Jupe is finally happy. She also maintains her emotional and imaginative life despite hardship. Her character

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offers a hopeful contrast to the moral collapse of other characters. Dickens intentionally crafted his characters to show that moral integrity and achievements do not lie in facts alone, but in the equilibrium between reason and emotion.

The author employs a set of literary devices to support his evaluation. He uses hyperbole in “Imperial gallons of fact poured into them until they were full to the brim”, this figure of speech suggests the overwhelming and unnatural force of Gradgrind’s knowledge. He also employs a simile in the comparison of the steam engine to an elephant in "the piston of the steam-engine worked monotonously up and down, like the head of an elephant in a state of melancholy madness." This figure evokes a mood of sorrow and merciless monotony. The dominant atmosphere of the text is both dark and authoritarian; it captures the dystopian nature of Coketown and the poignant oppression of its citizens. Dickens' tone is serious, critical, and at times angry, especially when he portrays child labor, industrial abuse, and emotional repression.

In a nutshell, *Hard Times* is not merely a social critique but also a personal one. The story reflects Dickens' own childhood experiences, particularly his struggle to survive in industrial London with his father's imprisonment and their financial hardship. His combination of fact and fancy serves as a warning to instruct his reader that rationality, in its exclusion, does not enlighten but leads to emotional impoverishment, cruelty, and alienation. Through this novel, Dickens promotes imagination, sympathy, and humanity as essential to counter the cold regimes of industrial progress and utilitarian philosophy.

APPENDIX 5

Assignment One (American literature): *Generall Historie of Virginia*

Answer

This text is taken from Captain John Smith's *The Generall Historie of Virginia* (1624); it provides a vivid, subjective, and sometimes proud narrative of the first English colonial experience. Virginia is depicted as a beautiful and rich land; “so fair” and full of natural resources like game, fruit, and fish. It is rendered as a paradisiacal land

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awaiting cultivation. Yet, the rendering tends to be more ideal than real. Smith recognizes his struggles and dangers, while at the same time emphasizes the abundance of food and good exchanges with Native Americans, without mentioning the devastating health issues, starvation, and fights with natives.

Smith forges his legacy by showing his heroism and leadership. His text presents him as the only responsible and burdened leader who organizes the settlers and protects them. He positions himself as both a savior and a survivor and a hero. He compares his strong deeds with the weak leadership of the president and Martin, insinuating that his efforts led to the colony's success.

Smith portrays the Native Americans in a contradictory way. He first records their hospitality and generosity during times of need; however, he also narrates the violence they represented to the settlers, such as the attack at Cape Henry. He describes the Powhatan's town, emphasizing their organization and productivity, yet they are eventually portrayed as a matter of English curiosity and, indirectly, future domination.

His language is persuasive in purpose. He uses a high and impressive style to justify the colonial English mission to the audience of England; he obviously advocates for the colony's significance and promotes his role in its success. He employs hyperbole, adventure, and vivid descriptions to emphasize the engagement and delicately approaches the narrative of colonial achievement.

This passage displays the colonial mentality of appropriating others' lands and exercising their supremacy over the natives. It contains an implicit belief that the land, though inhabited, should be improved, claimed, and governed by the civilized English. This reveals the major colonial principle about land stealing, civilizing missions, and domination; it justifies colonization, showing it as noble and expected. This excerpt demonstrates Smith's defense of the ideological basis of English colonialism in America.

APPENDIX 6

Assignment One (American literature): “Common Sense”

Answer

In this passage from “Common Sense,” Thomas Paine employs direct language, emotional requests, and logical argumentation to convince his readers of the obligation of American independence. His clear style, which promises only “simple facts, plain arguments, and common sense,” makes his message easy and popular for all colonists, regardless of their educational levels. He demands reason and emotion and asks the audience to “enlarge [their] views beyond the present day” and think about the moral and historical significance of the moment. He demonstrates a passionate tone and vivid imagery in contrasting the wounds of disunion to a scar on a growing oak, blending patriotic feeling with the urgent need to solve the situation.

The text contributes to the American Revolution and offers lucid and convincing arguments to free themselves from British dominance. Paine's words change reconciliation into sharp decision and action; he states: “the period of debate is closed,” and that the American people must respond to the king's brutality with arms. This call to action helped unify the public emotionally and empowered the quest for independence.

The author uses rhetorical techniques such as metaphor, allusion, and appeal to shared values in a way to unify people. He compares the British oppressive actions to Pharaoh's hardened heart; he also depicts King George III as a biblical villain and calls to mind the future judgment of their descendants to encourage the colonists to revolt. He repeats phrases like “’tis not” and “now” to reinforce urgency and clarity.

This passage reveals the spirit of revolution and the effects of Enlightenment principles. Paine's discourse focuses on reason, natural rights, and the people's ability to rule themselves, mirroring the values of the Age of Reason. His debate integrates politics and philosophy, encouraging the colonists to regain control of their destiny and establish justice and rationality in their society. Finally, Paine’s “Common Sense”

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is one of the most influential calls for liberty and patriotism in a bold, emotional, and persuasive voice.

APPENDIX 7

Assignment Six (American literature): *Daisy Miller*

Answer

In this excerpt from *Daisy Miller*, Henry James uses intentionally structured dialogue and language charged with social hints to display the conflict between aristocracy and the new class of wealthy Americans in Europe. To intensify the differences between these classes, he exposes the strict social norms of the Europeanized Americans and the cultural confusions that led to Daisy Miller's doom.

In the dialogue between Winterbourne and Mrs. Costello, the author shows the depth of class distinctions. Mrs. Costello's language and conceptions represent the conventional bourgeoisie and the unlikeliness of her judgment of the Millers when she calls them "very dreadful people" and "hopelessly vulgar." Her words reflect not only her personal stance but also reveal the general social opinions about class and propriety. Mrs. Costello's tone is concise and formal to suggest her education and social class. In contrast, Winterbourne shows a kinder view when he calls the Millers "ignorant" and "innocent." This understanding of their state indicates his struggle between societal prospect and individual judgment.

The author examines the cultural disparities through the level of formality in Mrs. Costello's speech, as she seems concerned over Daisy being "alone with her foreigners." This highlights the important European views on gender roles and social decency. To Americans like the Millers, this behavior may seem innocent and natural, but to the Europeanized elites, it is socially unacceptable, dangerous, and morally doubtful. Furthermore, the newly rich Americans are portrayed as reckless or indifferent to these cultural norms. This indifference widens the gap between them and the expatriate community.

The words Mrs. Costello employs in describing the Millers and Daisy, such as "hopelessly vulgar," "very dreadful people," and "alone with her foreigners," are

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loaded with social prejudices. “Hopelessly vulgar” implies unrefined taste and an unchangeable lack of elegance, which are unpardonable traits in high society. “Very dreadful people” serves as a full conviction that excludes them from the Europeanized social circle. Finally, “alone with her foreigners” indirectly accuses Daisy of indecency and a lack of the refined manner of a young lady and moral restraint, considering her a social threat. These phrases expose the conflict between the elite, who value lineage, good manners, and uniqueness, and the newly rich Americans, who are wealthy, yet do not align with conventional social polish.

APPENDIX 10

Exam Sample

First Term Exam of Studies of Literary Texts

Choose only one topic:

TOPIC 1:

Charles Dickens's *Hard Times* truthfully renders the catastrophic and unwanted effects of the Industrial logic on the Victorian people and their lives. Explain and illustrate.

TOPIC 2:

CHAPTER III.

MR. GRADGRIND walked homeward from the school, in a state of considerable satisfaction . It was his school, and he intended it to be a model. He intended every child in it to be a model—just as the young Gradgrinds were all models. There were five young Gradgrinds , and they were models every one . They had been lectured at, from their tenderest years; coursed, like little hares. Almost as soon as they could run alone, they had been made to run to the lecture -room. The first object with which they had an association, or of which they had a remembrance, was a large black board with a dry Ogre chalking ghastly white figures on it.

Not that they knew, by name or nature, anything about an Ogre . Fact forbid! I only use the word to express a monster in a lecturing castle, with Heaven knows how many

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heads manipulated into one, taking childhood captive, and dragging it into gloomy statistical dens by the hair. No little Gradgrind had ever seen a face in the moon; it was up in the moon before it could speak distinctly. No little Gradgrind had ever learnt the silly jingle, Twinkle, twinkle, little star; how I wonder what you are; it had never known wonder on the subject, having at five years old dissected the Great Bear like a Professor Owen, and driven Charles's Wain like a locomotive engine-driver.

No little Gradgrind had ever associated a cow in a field with that famous cow with the crumpled horn who tossed the dog who worried the cat who killed the rat who ate the malt, or with that yet more famous cow who swallowed Tom Thumb; it had never heard of those celebrities, and had only been introduced to a cow as a graminivorous ruminating quadruped with several stomachs.

Write an **essay** in which you: (8 pts form / 12 pts content)

1. Identify the passage and its genre
2. Analyze the character(s)
3. Extract two figures of speech and explain them
4. Identify the predominant point of view and its impact on the general mood of the text
5. Identify and explain the theme