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Faculty of Letters and Languages	كلية الآداب واللغات
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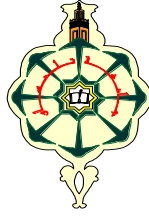
Literary Studies
A Handout for L2 Students

Second Year Licence

Dr Meryem MENGOUCHI

2023-2024

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OUTLINE

Introduction	7
Unit 1: The Age of Reason and the Rise of the English Novel.....	12
Lecture 1: The Enlightenment (The Age of Reason)	13
Unit 2: Method of Literary Analysis	20
Lecture 1: The Method of Literary Analysis.....	20
Unit 3: Romanticism in Great Britain.....	31
Lecture 1: Romanticism in Great Britain	33
Lecture 2: Frankenstein, or Modern Prometheus by Mary Shelley	38
Lecture 3: Selected Romantic Poetry.....	44
Unit 4: The Literature of the Nineteenth Century	48
Lecture 1: <i>Pride and Prejudice</i>	49
Lecture 2: Realism in Great Britain.....	57
Lecture 3: <i>Hard Times</i> by Charles Dickens	59
SEMESTER TWO.....	64
UNIT 1: The Literature of Colonial America	65
Lecture 1: Overview of the Colonial Literature in America.....	65
Lecture 2: The literature of Revolution: “Common Sense”, A Pamphlet by Thomas Paine.....	73
Unit 2: American Romanticism and Transcendentalism	77
Lecture 1 : American Romanticism and Transcendentalism	78
Lecture 2: "Rip Van Winkle" by Washington Irving	83
Lecture 3: Edgar Allan Poe “The Fall of the House of Usher”.....	90
Unit 4: Realism in America.....	93
Lecture 1: Realism in America.....	93

APPENDICES102

Introduction

This handout is dedicated to the students and teachers of literary studies second year EFL of the university of Tlemcen. The syllabus is designed for intermediate learners of English, enrolled in a Licence degree. It emphasizes the culture and literature of the target language to develop the reading skills and critical thinking of the students on the one side. On the other side, it seeks to familiarize them with famous cultural concepts that contribute in building their understanding and ability to analyze cultural phenomena of the target language. The syllabus is composed of two main sections, the first section : British Literature to be tackled through semester 3 and the second Section : American literature, is tackled in semester 4.

This work is the continuation of previously established syllabus by the teachers of literary studies in the department of English at the university of Tlemcen. The method of literary analysis is based on the method designed first by Dr Souad Baghli-Berber in her courses of L3 Study of Literary Texts. This course is based on the students' activity and interaction. The method of instruction is rather learner-centered than teacher-centered (with the exception of a few theoretical sessions). The learners are exposed to the teaching material, then they are invited to participate with their own thoughts and reflections on the texts under analysis. Through reflection, the learners build their own understanding of the text and of the literary concepts, which allows them to develop their ability to write about literary texts, to problematize, analyze, and criticize.

While the work conducted inside the classroom only covers the basics of a literary text and a general understanding of its elements, the students are invited to complete 80% of the work outside the classroom. There are pre-tasks that the students must complete before attending the lecture, embodied in a prior reading of the novel / story/poem under analysis and to prepare a technical document that details all the aspects of the novel. After the theoretical session that serves as an introduction to the literary text, the learners are provided with a passage extract from the novel or story scheduled for analysis, which they study and analyze at home. The collaborative work inside the classroom is only successful thanks to the work that is done by the learners

before the class. The work that is completed with the teacher inside the classroom serves to clarify inconsistencies and to teach L2 EFLs to read critically and write about a literary text.

Course Description

Unit: Fundamental

Credit: 2

Coefficient: 1

Yearly workload: 45 hours

Student yearly workload: 55 hours

The first unit covers the survey of British literature from the eighteenth century to the nineteenth century. It begins with an exploration of the age of reason and the Enlightenment as a cultural revolution. The main philosophical concepts are presented to students to familiarize them with the leading ideology of the age (zeitgeist) and to prepare them for the new cultural phenomenon in the eighteenth century, which is the rise of the novel as a new form of writing. The novel came as a revolution in the literary field because it represented the middle class, marking thus the first representation of this social group. This coincided with the rise of a new social class, the Bourgeois / High middle class which had a special lifestyle and habits and who needed a literature that reflects them. The study of the novel is followed by the study of its basic elements and method of analysis. The student is thus familiarized with the basic concepts and is trained on thinking and writing about them.

The next lecture in the first unit is an exploration of the Romantic movement in Great Britain. The student is exposed to the drives that have led to the rise of such movement, its basic principles, major figures, and literary works. The movement is tackled to raise the student's awareness of the different movements that build up the British literary canon as well as the literary forms they were expressed in. The syllabus covers the novel *Pride and Prejudice* intentionally to emphasize the shift from Romanticism to Realism and to push the students to reflect on the principles of each of the movements, thus learn to extract and speak about them.

The third lecture in the syllabus covers Realism as a literary movement, basic aspects and famous authors, as well as the power of realism in depicting the lifestyle of the nineteenth century England. This chapter covers the novel *Hard Times* by Charles Dickens, which is an example of social realism and the moralistic novel. The analysis includes a special focus on the ideology of the age and particular analysis of the language structures and style.

The syllabus of the second semester is based on American literature as a main field. It begins with what is known as the Colonial period of American literature, where texts were written by British settlers in the American continent. Some of these texts had a British belonging, like John Smith's account of exploration *Generall Historie of Virginia*, followed by a reading in puritan literature through William Bradford's religious diary "Common Sense", and the literature of revolution which denotes the beginning of America as a nation.

The second part of the syllabus explores American Romantic fiction as a reflection of the historical and cultural situation in America during the eighteenth century, merely the civil war and expansion. These are represented in a humorous and romantic narrative of Washington Irving, which also allows students to study the short story genre. The analysis also covers American gothic literature by Edgar Allan Poe. The semester ends in a study of Realism in America, merely Henry James' *Daisy Miller* as an example of the American expats in Europe during the late nineteenth century. When the two semesters are completed, the students will have had acquired the basics of both British and American literatures, leading figures, and key concepts in literary analysis, as well as their critical thinking.

Objectives

The first objective of this module is to study the culture and body of literary works of the target language. It includes:

- An exploration and knowledge of the different literary movements and periods of the eighteenth and nineteenth centuries.
- Study of the most famous literary works that represent every literary movement and period under scrutiny

- knowledge of the leading figures of British and American literatures
- Understanding of cultural concepts and phenomena through their representation in literary texts.
- Study and analysis of literary concepts

One indirect objective of this course is to target the learners' writing ability and to teach them to write with evidence and arguments, this goes through:

- Extraction of evidence and quotes from the text
- Written and verbal argumentation both during classroom discussions and in submitted assignments.
- Criticism and interpretation of textual references.

Pre-requisites

This course should be taken in L2 after a study of L1 syllabus and acquiring a prior knowledge of basic literary concepts and movements.

Semester 1

British Literature

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

Semester 3, Week 1

Section: British Literature

Unit 1: The Age of Reason

Time allotted: One Session

Weekly Workload : 1 hour 30 mn

Description

A general revision of the lecture previously covered in the second semester of L1 entitled “The Rise of the English Novel”, that covers the basic philosophical principles of the age of reason to facilitate understanding of the social changes that occurred in the period. By the end of the course the students have a good knowledge of the drives that have led to the rise of a new social class and how that has become an incentive for the creation of a new literary genre. The students are also exposed to a literary text from the period, Daniel Defoe’s *The Life and Adventures of Robinson Crusoe*.

Objectives

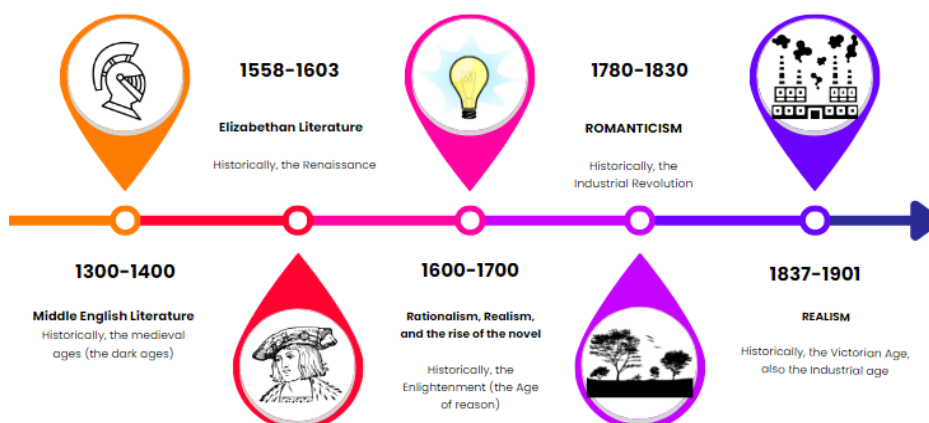
- To familiarize the learners with the principles of rationality.
- Highlighting the extent to which the cultural background influences and shapes the text in the eighteenth century realist novel.
- To explore the literariness of the text and prepare the students for literary analysis.

Pre-requisites A good knowledge of the basic literary movements and periods in the history of British literature. A reading of the novel *The Life and Adventures of Robinson Crusoe* prior to the lecture, and an understanding of the basic concepts in literary analysis, merely the themes, character, Settings, and figures of speech.

Lesson Plan

1. Introducing a timeline of literary movements and historical periods in Great Britain
2. Exposition of the prominent historical events that have led to the cultural change.
3. Focus on the principles of rationality.
4. Analysis of the main consequences of industrialization
5. Analysis of the social situation in the country that has led to the rise and spread of the new literary genre known as the Novel.
6. Definition of the novel, types, aspects, major figures.
7. Study of the novel *The Life and Adventures of Robinson Crusoe* by Daniel Defoe as a sample of the first English novel and practice of the method of literary analysis

Timeline of British Literary Movements:



Lecture 1: The Enlightenment (The Age of Reason)

The late sixteenth to the seventeenth century in Europe witnessed the Renaissance, which is a scientific, cultural and intellectual movement, considered as the birth of sciences in Europe. The next period in Europe, and England in particular is that of the Enlightenment, often referred to as the Age of Reason (and Modernity), is a consequence of the Renaissance. The birth of sciences enhanced the intellectual life in Europe, many philosophers and thinkers started to write about reason and scientific truth. The spirit of this age centered around science as the only truth man can be sure of, thus any knowledge which is not calculable, or scientifically proven, is not reasonable. Reason thus became synonym to truth, and science becoming a definition of truth.

For Emmanuel Kant, the Enlightenment is “Man’s emergence from one’s own self-imposed immaturity. Immaturity is the **inability** to use one’s own understanding **without the guidance** of another. This immaturity is self imposed if its cause is not lack of understanding, but lack of resolution and courage to use it without the guidance of another. The motto of the enlightenment is therefore: Sapere Aude! **Have courage to use your own understanding**”. (*Aufklärung* is the German translation of the word Enlightenment)

The Main Writers of the Enlightenment:

There have been many thinkers in the Enlightenment age who spoke and wrote about this movement. The literature of this period was rather rational and intellectual instead of fictional. The first thinkers to define the Enlightenment are French, German, and English philosophers and scientists, who together formed a movement they called *Philosophes*.

This movement included Jean Jacques Rousseau (French), Renée Descartes (French), John Voltaire, Denis Diderot, and others. These philosophers defined the Enlightenment starting from Descartes’ principle (I think therefore I am), thus relating

man's existence to his ability to think for himself (which leads back to Kant's definition of the Enlightenment)

Other British thinkers like Locke, Isaac Newton, David Hume, related the Enlightenment to science and truth, having Newton's theory of the Gravity, and his essays about science, as an inspiration leading them to conclude that natural and human laws contribute in making things happen.

Some thinkers approached the Enlightenment from a more spiritual viewpoint, thus meditating about God and creation, without being superstitious. Society was becoming less religious and more rational. English poet Alexander Pope says: "know then thyself presume not god to scan the proper study of mankind is man".

Principles of the Enlightenment

- Individualism: Unlike previous ideologies, the enlightenment puts man in the centre of the universe. Knowledge is supposed to serve man and to improve his life. Man is thus the most important creature in the universe
- Humanitarianism: all human beings should be helpful to each other regardless of their status or class.
- The separation of the church and the state: Secularism. The enlightenment came as a reaction against the corrupted authority of the church, thus it has put an end to the power of the church in politics and other fields of life.
- The rational thinking stipulates that human reason can understand the natural laws of the universe and determine the natural rights of mankind.
- Human beings, based on reason, can provide unending progress in knowledge, technical achievement, and moral values
- The human self is conscious, rational, autonomous, and universal.
- The human self is the only objective form of reasoning.
- The only knowledge obtained by rational thinking is science.
- The knowledge produced by science is "truth," and is eternal.
- The knowledge/truth produced by science (by the rational objective knowing self) will always lead toward progress and perfection.

- All human institutions and practices can be analyzed by science (reason/objectivity) and improved.
- Reason is the ultimate judge of what is true.
- If what is rational is true, what is true is also right and indisputable.

The Consequences of the Age of Reason (also factors of the rise of a new literary genre: the novel)

1. The rise of a new social class, the Bourgeois class, composed of tradesmen of the middle class, with limited education and great wealth
2. The spread of intellectual cafés which enhanced political and intellectual debates
3. The invention of the printing machine and the translation of the bible
4. Higher education rate among the commons
5. The need of a literature that represents the middle class to entertain them

The Rise of the English Novel

The eighteenth century developments in economy and culture led to the rise of new forms of expression and interests in British society. The emphasis of the rational thinking on truth extended to literary expression, which had to be truthful and rational instead of fictional and fantasist. Moreover, the spread of a growing reading public who was becoming more literate increased the number of its audience. The literacy of the eighteenth century society meant limited culture and the ability to read and write, which was difficult to the laymen and middle class in general to read and understand poetry. This social group also enhanced the rise of the new genre with their growing demand for a literature that reflects their lives.

Unlike the upper classes, the middle class culture was different and sometimes considered alien by the aristocracies. This latter caused the novel to be rejected by the upper classes, reason for which writers remained within the realist tendency to preserve the aspect of rationalism. Thus, the novel of the eighteenth century particularly represented the everyday life and experiences of the middle classes based on the criteria of verisimilitude (very similar to the real) as an attempt to faithfully render their lives and to preserve its sustainability.

The realist tendency of the novel was further emphasized by the attempt to reflect the truth of the middle class individual. The British critic and scholar Ian Watt reports that the term Realism itself came as a reaction to the term Idealism which told very little truth of the condition of the human being. In this case, realism as a movement permits the novelist to portray the individualistic aspect of society. The novel concerned itself with the life, emotions, the psychology, and the condition of the middle class individual. The personal experiences and struggles of this character are reflected with more depth and complexity by the novel than by any other genre.

Novel Defined

The novel as a genre has been changing its characteristics and focus through time. It is thus difficult to fix a definition for it, yet, it can be described as a long prose narrative about characters and events acting in a plot that is inspired from the real life. It is distinguished by its length to be thus distanced from the form of a short story. One of the characteristics of the eighteenth century novel is the idea of verisimilitude, (the faithful imitation of the real life), yet, starting from the nineteenth century, this criterion became disputable as the novel became less representative and more fictitious. The word novel is taken from Italian *novella* and French *Nouvelle* which mean new.

Different critics defined the novel in relation to its characteristics. The most important elements that define it as the existence of **characters** (more precisely common individuals), a **plot**, a scene (or **setting**), and the representation of personal experiences. The novel emphasizes man's struggles which are depicted in four different types of conflicts:

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

The leading figures of the novel are: Daniel Defoe author of *The Life and Adventures of Robinson Crusoe* (1719), Samuel Richardson, author of *Clarissa, or History of a Young Lady* (1748), Henry Fielding author of *Tom Jones* (1749), Tobias Smollet

author of *The Adventures of Roderick Random* (1748), Laurence Stern author of *The Life and Opinions of Tristram Shandy, Gentleman.*(1759), and John Bunyan author of *The Pilgrim's Progress* (1678). They are the fathers of the English novel

The Types of Novels

There are different types of novels, among them:

- The Detective novel: a novel about mystery and crime stories, usually including a character doing the work of a detective to solve a crime.
- The sentimental Novel: a novel characterized by its expression of emotions, sensitivity, and moral sentiment.
- The comic novel: a humorous novel that includes laughter often to criticize.
- The adventure novel: a novel that presents dangerous and exciting journeys for the main character. The plot in this novel is built on suspense and thrill. with heroic protagonists and exotic settings
- The picaresque novel: originating from Spain in the sixteenth century, Picaresque is derived from *Picaro* with means rascal and rogue. It is about an anti-hero who would often throw himself in misadventure and survives through wit and deception.
- The epistolary novel: a novel written in letters that are exchanged between the characters and the protagonist or different characters in the novel.
- The Gothic novel: a novel of darkness and fear, including stories about supernatural creatures, ghosts, ghoulish brides, anxiety, death, and pessimism
- Moralistic novel: a didactic novel that takes as objective to teach morality to its audience. It is usually written for social reform like the works of Charles Dickens.
- Satire: a novel that includes irony; anger, and sarcasm and which depicts political and social criticism.

**More information about the novel can be found in the handout of Prof. Kheladi Mohamed via*

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Assignment

Read your notes from the novel *The Life and Adventures of Robinson Crusoe* by Daniel Defoe, then read the text below and extract the following:

1. The general ideas
2. The figures of Speech
3. The message of the author
4. The general feeling in the text

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

Chapter3:Wrecked On a Desert Island

Afterwehadrowed, or ratherdriven about a league and a half, as wereckonedit, a ragingwave, mountain-like, came rollingastern of us, and plainly bade us expect the coup de grace. It took us withsuch a fury, thatitoverset the boat at once; and separating us as wellfrom the boat as from one another, gave us no time to say, "O God!" for wewere all swallowed up in a moment.

Nothing can describe the confusion of thoughtwhich I feltwhen I sankinto the water; for though I swamverywell, yet I could not delivermyselffrom the wavesso as to drawbreath, till thatwavehavingdriven me, or rathercarried me, a vastway on towards the shore, and havingspentitself, went back, and left me upon the land almost dry, but halfdeadwith the water I took in. I hadsomuchpresence of mind, as well as breathleft, that seeing myselfnearer the mainlandthan I expected, I gotuponmyfeet, and endeavoured to make on towards the land as fast as I couldbeforeanotherwaveshould return and take me up again; but I soonfounditwas impossible to avoidit; for I saw the sea come after me as high as a greathill, and as furious as an enemy, which I had no means or strength to contendwith: my business was to holdmybreath, and raisemyselfupon the water if I could; and so, by swimming, to preservemybreathing, and pilot myselftowards the shore, if possible, mygreatestconcernnowbeingthat the sea, as itwould carry me a greatwaytowards the shore whenit came on, might not carry me back againwithitwhenit gave back towards the sea.

The wavethat came upon me againburied me at once twenty or thirtyfeetdeep in itsown body, and I couldfeelmyselfcarriedwith a mighty force and swiftnesstowards the shore - a verygreatway; but I heldmybreath, and assistedmyself to swimstillforwardwith all mymight. I wasready to burstwith holding mybreath, when, as I feltmyselfrising up, so, to myimmediate relief, I foundmyhead 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 these two had 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 wherein 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: Method of Literary Analysis

Semester 3, Week 2, 3, 4

Section: British Literature

Unit 2: Method of Literary Analysis

Time allotted: Three sessions

Weekly Workload : 1 hour 30 mn

Description

Detailed study and practice of the method of literary analysis which is based on the aspects of the novel

Objectives

- To familiarize the learners with the differences between the content and the form of the text
- Teaching EFLs to read and extract implicit meanings in literary texts
- To teach the elements of the novel and training students on writing about them
- Introducing the students to literary criticism through simple analysis
- Enhancing the students' critical thinking.

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.

Lesson Plan

1. Students are asked to provide a description of the excerpt in their hands
2. The method of identification of a literary text
3. Students are asked to identify the text according to the method provided to them
4. Gradual discussion of the different parts of the analysis and practice after each step
5. Assignment: Students must write an essay in which they follow all the steps provided to them

Lecture 1: The Method of Literary Analysis

A literary text can be studied from two different perspectives that are sometimes dissociated but also often complementary; they are the form and the content of the text. The text has a structure and style as well as meaning. The importance of the structure directly influences the meaning as a literary style shapes affects and

intentions. In a literary analysis, all the aspects of the text that participate into shaping meaning, interpretation, and perspective are put into light and analyzed.

1. **The Introduction:** The introduction of your essay must include all the possible bibliographical information that is provided with the text. The identification serves to situate readers and provide them with the necessary information they must be aware of. The identification includes the following:

- Author's full name and their origin.
- The complete title: the title must not be lacking any words, must be changed or paraphrased, nor summarized, and it must be underlined.
- The chapter, page, volume, year of publication, all other bibliographical information.
- **The Literary Genre:** There are three literary genres: Prose, Poetry, and Drama. Yet each of them is subjected to types and movements. The literary genre is an identification of the type of text under analysis and the movement to which it belongs. The genre can be one of the following:

Prose: short story, legend, myth, letter, report, pamphlet, religious book, journal, diary, account, novel, etc.

There are different types of novels, so if the text is extracted from a novel, the type of the novel must also be identified: Detective, sensitive, picaresque, adventure, comic, satire, novel of manners, moralistic (didactic), gothic, epistolary, psychological, etc.

Poetry: There are different types of poetry: 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 genre, it is important to state the literary movement to which the text belongs to. There are different literary movements, namely: **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.

- A very brief idea of the text or of the novel: in just one line or two, the student must explain very briefly what the text under analysis is about or the entire novel. The objective in this part is to show the student's understanding of the text.

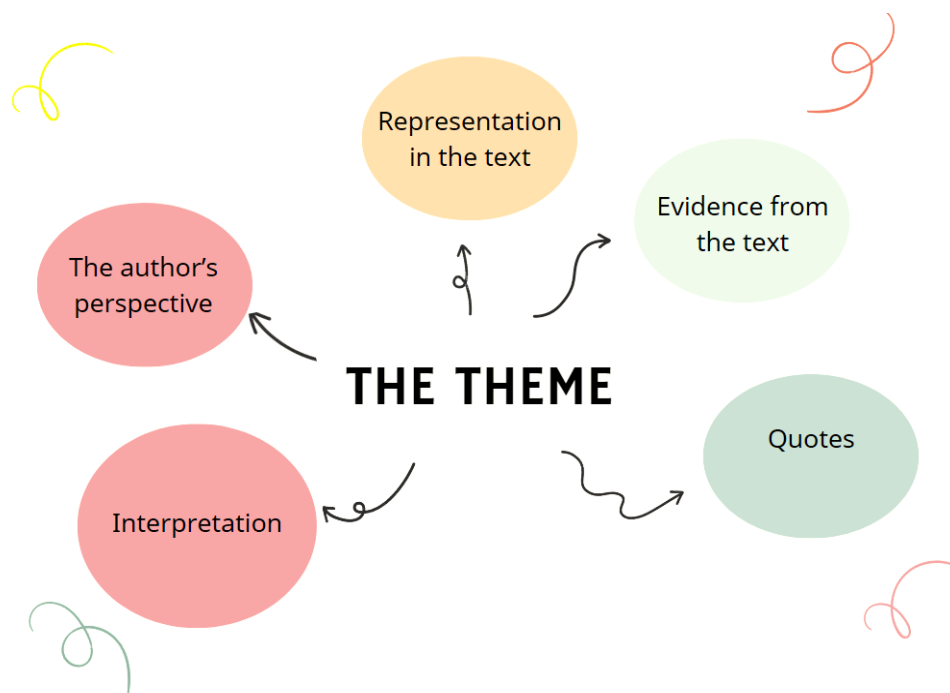
EXAMPLES:

- This text is taken from Frankenstein, written by Mary Shelley, Chapter 5.
(INCOMPLETE)
- This excerpt was taken from the Gothic Romantic novel Frankenstein, or Modern Prometheus, written by the British author Mary Shelley in 1818, chapter Five, which shows Frankenstein's anxiety after his creature woke up.
(COMPLETE)

2. **The Analysis:** The body of the essay includes the different parts of the analysis. This includes a study of the different elements of the novel as well as interpretations, namely:

- **The General ideas:** this part covers the main ideas that are stated in the text under analysis. the goal in this part is to show understanding of the excerpt and the novel. It must detail the main events, names and roles of the characters, and clarify the prominent incidents. This analysis must not include interpretations as these are discussed later in the themes.
- **The settings:** The time and the place of the narration. They usually have a certain significance in the development of the narration. They can be related to the main themes, they may include symbolism, or simply signify major change in the events and lives of the characters. They are the time and the place of the novel or the narrated events, they are not related to the author of the text.
- **The Audience:** The targeted audience is the population that the author tries to influence and impact through the text under analysis. They can be scientists, politicians, women, a certain social class, or other. The targeted audience is easily inferred from the themes extracted from the text.

- **The Themes:** Every text has a particular topic, an objective, or simply a general theme. The theme is the general topic of discussion in the text and the intended meaning by the author, yet, sometimes, some themes occur unintentionally when authors are not aware of the impact of their ideologies on their writing. While some texts have a didactic or moralistic objective like the works of Charles Dickens, others are written for a purely artistic purpose (Art for Art's Sake) like the works of Edgar Allan Poe. The study of the theme thus analyzes the general topic in a text; its exposition, author's perspective, and its interpretation. A proper study of the themes



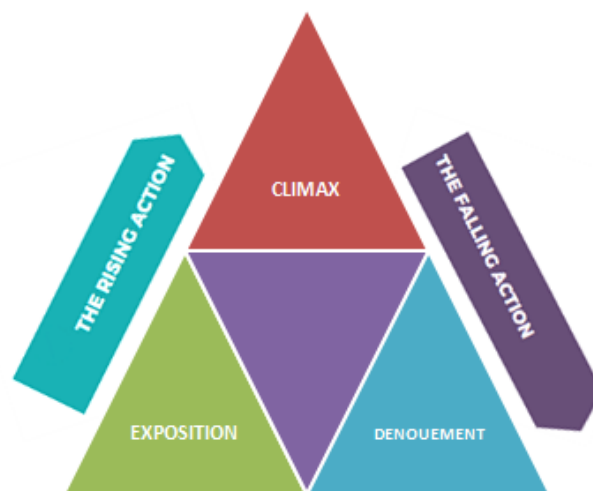
includes the following:

The analysis of the theme must include **the topic** that is addressed by the author or in the narration, the way it **is represented in the text**, **the author's perspective** regarding the topic, **examples** from the text that serve as evidence, and **interpretation**.

- **Example:** There is the theme of racism in this text (**topic**). The author unintentionally devalues Friday by considering him a slave to Robinson (**representation and perspective**). Robinson chose to be called Master instead of his real name by Friday, he only taught Friday to say Yes and No instead of trying to understand him, and gave him the name "Friday" instead of trying to learn to pronounce his real name (**evidence**). The author's social background never considered

a man of color equal to the white man and by giving Friday the status of a slave, Defoe was unaware that his representation was racist. (**interpretation**)

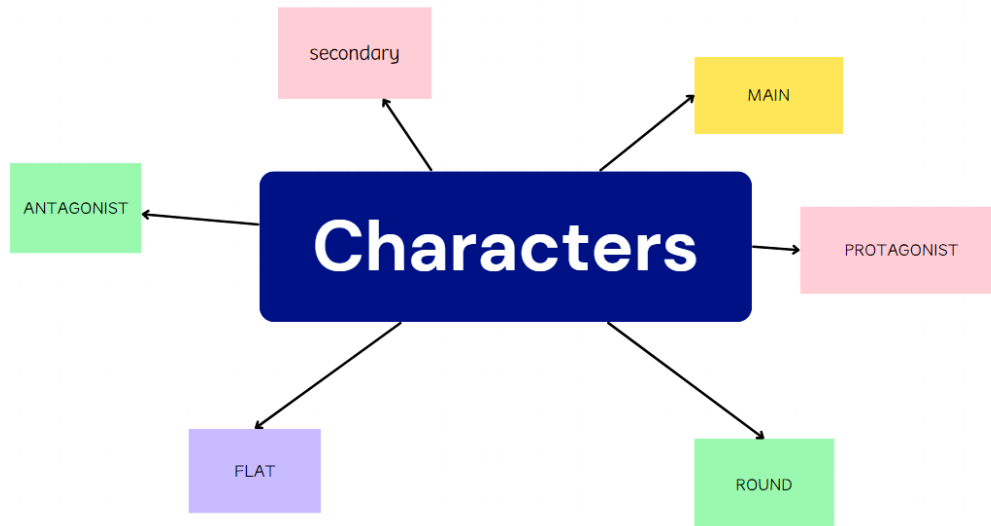
- **The Plot:** The plot is the exposition of events in the novel. It is the act of narration. It is presented in a sequence of connected events that shape together the narration in a text. The events in a traditional plot are characterized by a cause-effect relationship wherein one event leads to the next. It is composed of: **exposition** (introduction of characters and setting), **rising action** (development of the central conflict), **climax** (the turning point or highest point of tension), **falling action**



(events following the climax), **and resolution** (the final outcome or conclusion).

The diagram above (Freytag's Pyramid) describes a traditional plot. Yet, plots in contemporary literature tend to be "non-linear", which means the narration does not necessarily begin with an exposition but is characterized by a time disruption. It may begin with the climax then switches back to the exposition and shifts back and forth between the events. This is called the **flashbacks**. In postmodern writing the ending is rather open which gives the freedom to the reader to make their own interpretations. While in a short story there is only one plot, the novel may have different plots, and a series of sub-plots.

- **The Characterization:** the characterization is the study of characters in a narrative text. Every character in a novel must do something, at least one small action. They can be humans as well as animals, sometimes objects, or even natural elements. The study of characterization includes the following:



The characters in the novel are rather life-like and realistic (unlike the short story wherein they are supernatural or very heroic). Thus, the term hero is used less often in the novel, to be replaced by the term **protagonist**. There are types of characters:

- **The protagonist:** the central character around whom all the events of the narration revolve. The protagonist is the most important character in the text.
- **The antagonist,** the villain. The antagonist is someone who attempts to hurt the protagonist. It is not always a human being, sometimes it can be a natural element or an animal.
- **Main (Major):** the major characters are the most important ones.
- **Minor (secondary)** the secondary characters have a very small contribution in the novel and usually do not change the course of actions.

The analysis of characters extends to their personality traits and roles in the narration, which split into **Round** and **Flat** characters:

The round character is a character that is life-like and that shows complexity and depth. He/she is a character that has multidimensionality. He/She grows through the narrative and develops. Usually this character goes through a journey of maturity through the narration so that by the end of the novel it is possible to trace his/her alterity.

The flat character is rather simple and static. He/she does not change through the narration but fulfills a representative job. He/she is a mouthpiece of social phenomena or class, a symbol, or a representative of an idea, philosophy, or a religious thought. Usually the flat character is a secondary character.

- **The point of view:** it is defined by Henry James in *The Wings of the Dove* as “the aspects from which the events of the story are regarded or narrated” (qtd. in Rawlings 56). It is the perspective from which the events are narrated. The shift in voice of the speaker/ narrator changes the representation of events and the impact on the reader. The point of view concerns the narrator’s voice only, it does not concerns the characters nor the author, unless if these are doing the narration by themselves.

The point of view can be **first person** or **third person**.

- **The First person** point of view is used by a narrator that is directly concerned by the events which are narrated. In such case the speaker uses the first person pronoun “I” or “We”. In this case, the reader has direct access to the affects and feelings of the character / speaker. The first person point of view can be **central** or **peripheral**. It is **central** if the narrator / speaker is the protagonist of the novel / story, and is **peripheral** if the speaker is using the first person pronoun and is directly concerned with the events, but is not the protagonist.

- **The third Person point of view:** The third person point of view is used by a narrator who only reports events that happened in front of him/her but has not taken part in them directly. This narrator can be reporting dialogues or other characters’ lines, and adds his / her own comment in the narration. This perspective gives less access to the psychology of the characters and gives the narrator complete control of the reader’s reactions to the text. In this perspective, the narrator uses the third person pronouns “He” / “She” / “It” / “They”.

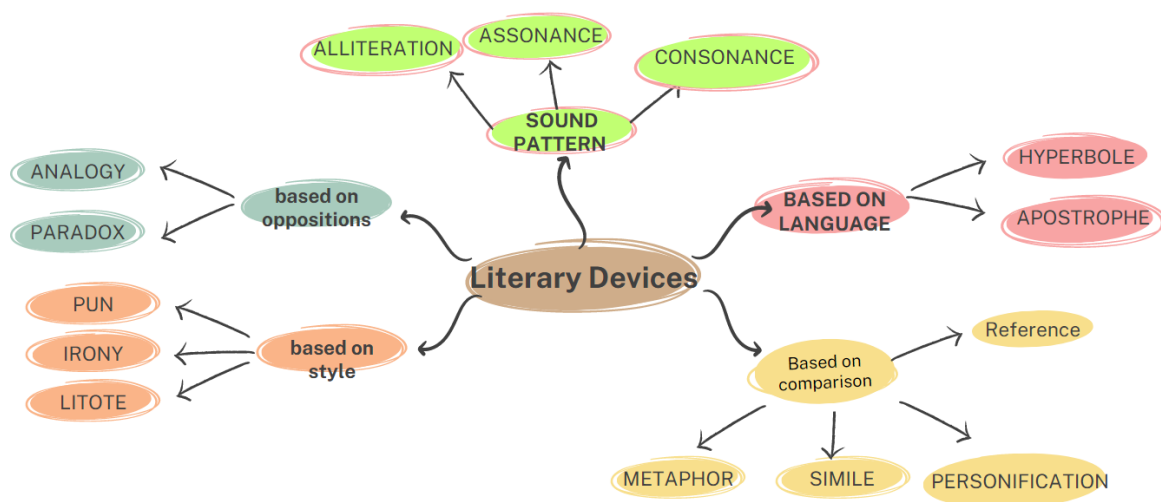
There are two types of third person point of view: **Omniscient** which concerns a narrator who knows everything about every character. This kind of narrator knows the past and the future and even the secrets of the characters. The second type if the **limited** narrator, this narrator knows only the things he/she sees and would often

switch the narration to the voice of another character in the novel/ story. This is called the “unreliable narrator” (Kuiper 10).

- **Tone:** the feeling and voice of the author. It can be felt from the author's choice of words and decisions about the characters. To understand the tone, the reader must ask himself the question: if I was the author, how do I feel (about the characters and the narrative), example: the author seems to feel sympathy and pity towards the protagonist as he uses the term "poor" to refer to him. He also saves him from the blame of his wife as he makes her die before Rip's return to the village.

- **Atmosphere:** the general mood of the text that surrounds the characters. To understand the atmosphere, the reader must ask himself the question: if I was the protagonist/character, how do I feel (about the characters and the narrative) ? Example: the general mood in the text extracted from the novel Hard Times is darkness and violence as the learners are subjected to the authoritative decisions of Mr Gradgrind's philosophy, which is destructive of their innocence.

- **The Literary Devices:** also known as figures of speech, rhetorical devices, or aesthetic devices, they are used to give the text the aspect of literariness. The figures of speech are alternatives used in language to give it a certain style and impact that is made intentionally by the author. The different references used in a text reflect the author's intentions and ideologies. They are metaphors, references, and stylistic devices, each with its own function.



- **Simile:** it is a direct comparison that includes the tool of comparison "as" or "like", example: He was violent as thunder.
- **Metaphor:** a comparison that is not indicated (no tool of comparison), example: He is a fierce lion.
- **Personification:** a comparison wherein a human attribute is given to an animal or object. It is the act of personifying. Example: The anger of the waves.
- **Hyperbole:** an exaggeration in speech, example: I walked a million miles to reach home.
- **Apostrophe:** to address someone who is not in front of the speaker, example: although you are gone, my lad, I will always be your loyal friend.
- **Pun:** two meanings in one expression, the first is literal and the second is metaphorical, example: the town was cold and dark. The first meaning is that the town was literally cold and dark, but it also signifies sadness and hopelessness.
- **Irony:** to say something opposite to the intended meaning, irony includes laughter and satire, the goal of which is criticism. Example: It is a truth universally acknowledged that a man with a large fortune must be in want of a wife.
- **Litote:** an understatement wherein something positive is expressed using the negative. The litote is considered an ironic statement, example: I've met her after the funeral and she was not a little sad.
- **Reference (allusion):** to refer to a historical event or famous place to emphasize a quality that belongs to it. Example: this freezer's brand is Alaska, it has to be cold!
- **Analogy:** an opposition of two words, example: she was dressed in black and white
- **Paradox:** an opposition of two situations, example: yesterday I was ill and tired, today I am healthy and dynamic.
- **Structure:** the length, special punctuation and symbols in the text and their function in shaping the theme. Example: chapter 5 "The Keynote" in *Hard Times* is written in a rhythmical way to refer to the boring routine of the industrial city Coketown, the structure of its paragraphs reflects the title of the chapter: the Keynote!

3. **The conclusion:** the conclusion of the essay must state conclusions and personal interpretations of the text in general and the themes identified by the learner.

The learner must not use any personal pronouns in drafting the conclusion and must not address the reader.

Things to avoid in an essay:

1. Never use personal pronouns: I, me, my, you, your, our, etc.
2. Respect the capitalization and use capital letters where necessary only, especially for titles of books, chapters, stories, poems, and names.
3. Refer to an author using their full name the first time, then their last name only during the analysis.
4. Use the conjunction "and" only once in a sentence, if it occurs more than once that means you need to use a full stop or rewrite the sentence. Use clauses and connectors.
5. Use only one tense in a sentence and a paragraph. Do not switch back and forth in tenses. Use the present simple for narration and analysis.
6. Use the complete title of a novel
7. Do not use contracted forms like: “don't”, “19th C”, you should rather use the complete and correct forms: do not, nineteenth century.
8. Discuss only one idea in a paragraph and only one element in a sentence.
9. Use transitions between paragraphs and to shift from one idea to another.
10. Avoid long sentences, a sentence must not exceed 3 lines.
11. A paragraph should not be shorter than 4 lines.

Suggestions for Further Reading

Baghli Berbar, Souad. Introduction to Literary Analysis. *ResearchGate*. Work in Progress. RR10.13140/RG.2.2.33968.94725. (2024)

Gardner, John. *The Art of Fiction*. New York: Vintage Books. 1983

Kuiper, Kathleen. *Prose, Literary Terms and Concepts*. New York: Britannica. 2012

Hunter, Adrian. *The Cambridge Introduction to the Short Story in English*. New York: Cambridge U. Press. 2007

You can access the complete method of literary analysis explained via this link:

<https://www.youtube.com/watch?v=bx0swpJO8cw&t=3s>

Unit 3: Romanticism in Great Britain

Semester 3 - Weeks: 5 to 8

Section 1: British Literature

Unit 3: Romanticism in Great Britain

Time allotted: 4 sessions

Weekly Workload : 1 hour 30 mn

Description

The lecture introduces Romanticism as a new literary movement as well as its principles. Through the theoretical lecture, the students learn the importance of the movement in opposition to the prevalent culture of rationalism and its implications on society. The lecture includes a thorough study of the basic influences, leading figures of Romanticism in Great Britain with focus on the writing style of each. The theoretical lecture is followed by a study of romantic selected poems covering different themes all belonging to the romantic drive. The lecture also covers a study and analysis of the novel *Frankenstein, or Modern Prometheus* by Mary Shelley as an example of Gothic literature.

Objectives

1. Understanding the principles of the Romantic movement
2. Teaching students to differentiate a realist text from a Romantic text.
3. Analysis of diverse romantic texts tackling divergent themes.
4. Apply critical thinking skills to analyze the connections between the forms and themes of Romantic writing

Pre-requisites

A good knowledge of the principles of rationality, industrialization, and the Enlightenment age. A reading and analysis of the poems previously mentioned in the syllabus, and the novel *Frankenstein, or Modern Prometheus* prior to the lecture. A good understanding of the complete method of literary analysis is needed.

Lesson Plan

The theoretical session:

1. A teacher-centered lecture wherein the principles of romanticism are explored quickly with a short description of each.
2. Analysis of the historical events that have led to the rise of the movement
3. Exploration of the first generation and second generation authors
4. Recap of the five Is of Romanticism: Intuition, Innocence, Imagination, Individualism, Inspiration.
5. Overview of the gothic writing

The Poem Analysis:

1. A Silent reading of the poems: “I Wandered Lonely as a Cloud” by William Wordsworth, “The Chimney Sweeper” by William Blake, “Love’s Philosophy” by Percy Bysshe Shelley.

2. Analysis of the ideas of each poem with focus on the principles of Romanticism which are extracted by the learners themselves. The learners relate each theme to a principle.
3. Analysis of the structure and literary devices.

The Text Analysis

1. An overview of the main events of the novel is discussed with the students as warm-up in. The students show their knowledge and understanding of the plot of the novel then of the characters.
2. Students describe the general atmosphere of the novel and of the excerpt under analysis to extract the key elements of gothic literature and compose a definition of the genre on their own.
3. Analysis of the main character in the novel: The students' comment on the character's alteration and analyze the concept of the Promethean Hero.
4. A thorough reading of the excerpt, discussion, and interpretation of the main ideas and themes, then analysis of the literary devices. Through the session the students are asked to reflect on how each event and detail reveal the principles of romanticism, both aesthetic and ideological.

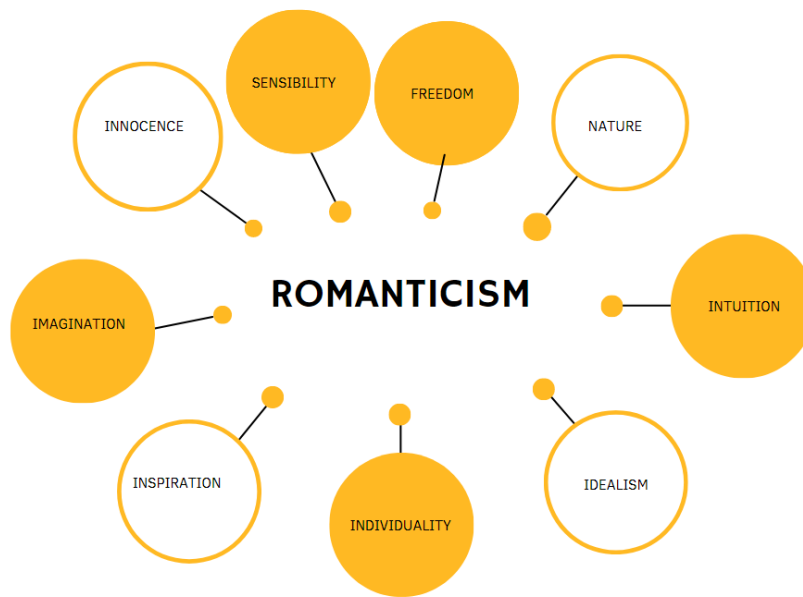
Lecture 1: Romanticism in Great Britain

Introduction

Romanticism is a philosophical and artistic movement that appeared in the early eighteenth century in Europe and which has come as a reaction against rationalism. It rejected the technology-oriented world of the enlightenment and the industrial age because it destroyed the primitive, simplistic lifestyle that Man could enjoy before. Moreover, the obsession with rationalism made it impossible for individuals to express their emotions and sensitivity, based on the argument that abstract things and feelings are superstitious and irrational. Reason's concern with calculability and concrete concepts had led society to become selfish and inhumane, especially with the spread of poverty and crime in industrial cities as a consequence of the creation of the machine.

Romanticism sought to give freedom and value to emotions, sensitivity, and imagination. It revolted against the power and hegemony of the rational thought, which imposed prose writing over the poem, rational thinking, even in marriage, instead of emotion.

Main Concepts



Main Influences

The ideas of the French philosophers before and during the French revolution influenced the British poets who later attempted to take the revolution to Britain. The first philosopher they were influenced by was Jean Jacques Rousseau who argued that, unlike the rational Cogito thinking, feeling precedes thought in human life, and to feel is to exist. The Romantics believed in the importance of intuition and the purity of the human soul. Thus, by following feeling and intuition, man is able to make the right choices (without the interference of external ideological influence which is man-made).

The American Revolution inspired new ideas of equality and liberty in Europe and they are values the Romantics wanted to spread in Great Britain as well because Romanticism was a revolution against authority and hierarchy. Denis Diderot and Rousseau believed that control and authority are repressive and thought that man needs freedom. Rousseau argued that Man is born free but everywhere he is in the chains of civilization. The Civilized man is born and dies a slave of authority, civilization, and the rational world which obliges him to conform to man-made rules. Civilization is approached as wicked because it is taunted by the power of science and of rationality.

Romanticism revolted against Industry, commerce, rationality, science, the new technology-oriented world, and the repressive organized lifestyle of the modern world.

Major Figures : There are **two** generations. They co-lived within the same period of time, yet, each had their own interests and thoughts:

First Generation Romantics: They are known as the Lake poets because they originate from Lake District. They were against change, wanted a return to poetry, imagination and legend. (Nostalgia for the past) They wanted a return to the magical and Mysterious.

- **William Blake:** Imagination is the source of art. He sought freedom: he thought the system enslaved him. He chose poetry and painting to express his uncommon ideas. He had a grief for children who had to work . Blake wrote *The Chimney Sweeper*, He thought that spontaneous childhood visions are the source of adult Inspiration, Innocence is a source of creativity and genius
- **William Wordsworth** (7 April 1770 – 23 April 1850): He was a poet of freedom. He thought that the revolution promised freedom for the future of humanity. After the French revolution he commented: “Human nature seems born again”. He became wanderer in search of peace. Landscape restored his faith in **human nature**. He wrote Poetry about human passions, Celebrated nature (daffodils, oak trees, rivers, butterflies...). Hated anything mechanical and industrial. Preferred simplicity and nature rather than industry. In Bristol he wrote poetry with Samuel Taylor Coleridge
- **Wordsworth and Coleridge** wrote together *The Lyrical Ballads* 1798-1800, A collection of poems considered as the bible of Romanticism for it contains its main principles. They wrote with the same purposes of the French revolution. People cease to be subjects and become citizens . Topics were the same as earlier poetry (rural poor, beggars, deserted mothers) but what made it different was its depth of moral and psychological complexity
- **Samuel Taylor Coleridge:** He gave lectures on Revolution after the French Revolution. He wrote *The Rime of the Ancient Mariner* in which a voyager shoots an Albatross and his ship is followed by ghosts, a warning that man should respect other

creatures. Through this poem, the search of freedom led Romantics to the Natural world. Coleridge explored the limits of human imagination which inspired him *Kubla Khan* (1797) the experience of the exotic –Opium— For Coleridge, Mind is a mystery discovered through imagination

The Second Generation Romantics: They defied the standards of society, revolted against and transgressed the laws. They sought to give meaning to life . They were self-sufficient and individualistic. Their poetry was self regarding and subjective. They were enveloped in passion and emotion, incorporating so much more intuitive thought, the supernatural, the exotic. Sought satisfaction and made it unreachable.

- **John Keats:** Wrote people's pain in poetry . A poet is a sage, humanist physician to all men. (words are medicine). H
- **P. B. Shelley:** Sought the meaning of life and claimed that it was found in Atheism. Had different love affairs, sought self gratification. By violating social conventions, Shelley pioneered a notion of Free Love. He was driven by Individual will and feeling
- **Lord Byron:** The great object of life is sensation. In 1812 he wrote *Childe Harold's Pilgrimage* a poem of a wanderer looking for an exotic experience. Impossibility of satisfaction. The Desire for extreme experience, Heightened sensation
- **Mary Shelley :** She was a poet and Novelist, daughter of philosopher and feminist Mary Wollstonecraft and politician William Godwin. She Wrote *Frankenstein, or Modern Prometheus*. She wrote Gothic stories of ghosts and beasts, supernatural, mystery, antiquity, and the Fear of the supernatural

The Five Is of Romanticism

- Innocence and youth: youth is not corrupted thus free from the evils of society
- Imagination: a source of information which deserves exploration
- Inspiration: by nature. Nature is more valuable than towns and cities. People are free from judgement and from negative influences
- Intuition: inner voice
- Individualism: there is a divine spark in every human being

Suggestions for Further Reading

Wordsworth, William, Coleridge, Samuel Taylor. *Lyrical Ballads and Other Poems*. London: Wordsworth Editions, 2003. Print.

BBC. "The Romantics – Nature (BBC documentary)" *Youtube*, Uploaded by Philosophical Mindz 05 Avril 2014

<https://www.youtube.com/watch?v=liVQ21KZfOI&t=1s>

BBC. "The Romantics – Liberty (BBC documentary)" *Youtube*, Uploaded by Philosophical Mindz 09 Avril 2014

<https://www.youtube.com/watch?v=oLwRXISgiSQ>

BBC. "The Romantics – Eternity (BBC documentary)" *Youtube*, Uploaded by Philosophical Mindz 05 Avril 2014

<https://www.youtube.com/watch?v=R6mefXs5h9o>

"History of Romanticism" *Youtube*, Uploaded by The School of Life 13 February 2015 <https://www.youtube.com/watch?v=OiRWBI0JTYQ>

Assignments

1. Read the novel *Frankenstein, or Modern Prometheus* by Mary Shelley and prepare the complete literary analysis as already shown to you.
2. Read the poems "Chimney Sweeper" by William Blake, "I Wandered Lonely as a Cloud" by William Wordsworth, "Love's Philosophy" by Percy Bysshe Shelley, and extract the principles of Romanticism that you can find in each of them

Lecture 2: Frankenstein, or Modern Prometheus by Mary Shelley

Warm-up

Watch this video and comment on the atmosphere and voice of the speaker:



<https://www.youtube.com/watch?v=T8Mm5ypkYf0>

What affects do you see in the illustration?

What do you think of the depiction of the monster?

In what terms would you describe the creature's physical appearance?

What do you think of Victor's mental condition when the creature wakes up?

What other aspects characterize the animation? What is the general mood of the animation?

- **Gothic literature** Gothic writing is a form of romantic literature that is characterized by pessimism, mystery, and macabre. While the term originally refers to a medieval Germanic tribe, it is often connected to everything that is archaic and old. In architecture it refers to "revival" of old styles that were trendy during the eighteenth and nineteenth centuries. In the gothic text, there are constant references to the old and archaic past. It emerged as a writing style in the mid-eighteenth century with the rise of the romantic belief that the Enlightenment was unable to reflect human complexity through rationalism. It was used by authors like S.T Coleridge, Keats, Shelley, and Byron to show how irrationality could criticize the rational experience because

feelings of fear and transgression affect humans more than optimistic situations (Smith 3).

The gothic text includes special settings, like castles, monasteries, and ruins. The characters are also peculiar too, they are often religious (nuns, monks), and aristocratic. They represent evil, terror, and are anti-enlightenment themes (Smith 4). Other aspects of the gothic text include grotesque and ugly figures, disgust, and the supernatural.

Mary Shelley's Novel and Gothicism

The novel *Frankenstein, or Modern Prometheus* is a gothic Romantic novel. This genre covers narratives about strange and supernatural creatures, including pessimist stories of ghosts, beasts, ghoulish brides, and monsters. These narratives share the elements of fear, horror, and darkness, in addition to the reflection of the evil side of the human being and depictions of disgusting and grotesque figures and details.

As a gothic novel, *Frankenstein, Or Modern Prometheus* reflects the fears and warnings of the nineteenth century romantics to the advocates of rationality about the danger of glorifying science. Science was thought to be very powerful and to be able to replace God. The author acts upon her drives as a romantic writer and as an agent whose mission is to warn society, stages a conflict of man against God wherein the scientific experiment ends in a failure and agony as a punishment to the man who run the experiment. His punishment included total anxiety until his death (as a response from God for his defiance).

The novel was classified as a science-fiction novel because it includes a scientific experiment and traumatic results. Yet, the term science fiction (scientifiction) was only coined in 1920 while the novel was written in 1818. The novelist's tendency was romantic and may have common themes that merge with the modern age science fiction themes, like the defiance of God, the definition and power of science during the nineteenth century, and the fear of the future of humanity.

Themes and Atmosphere

The novel explores themes of scientific discovery, creation, and the consequences of playing god. The protagonist faces different conflicts in this novel. The first is an ethical conflict towards Man and towards God. He attempts to play God by creating life and consequently his creation murders his relatives causing him to despair and anxiety. He feels a moral responsibility towards what may happen to other innocents as long as his creature was free in the wilderness. Other themes related to the **Promethan hero** figure of Victor are depicted in his anxiety, darkness, agony, fear, horror, and disgust.

Plot

The novel is narrated in a series of letters told in the voice of Victor Frankenstein to Robert Walton. The narration begins in the ocean as Walton recounts the difficulties of traveling in the Arctic to his sister in a letter. The exposition in Robert's letter is crowned by his encounter with Victor. The conflict in Victor's story is marked by his curiosity towards the secret of life and death during his childhood. As a medical student he goes to Ingolstadt, and becomes obsessed with the idea of creating life to give more complexity to the conflict. His pursuit is met by his professors' warnings which he ignores and decides to read more about the secrets of animating an inanimate body, and run the experiment.

The events continue into a rising action when the creature wakes up and Victor realizes that it is a monster. He rejects the beast and shows anger and hostility to the creature who only demands company. Victor begins to work on a second experiment to fulfill the creature's request but it restrained by moral implications. He aborts the experiment which triggers the monster's anger. This latter decides to take his revenge. The events continue to escalate as the monster starts murdering Victor's loved ones. The plot reaches its climax when Victor decides to pursue the beast to kill it. The two confront each other in a heated conversation in the Arctic, wherein the beast points Victor's self-centeredness and the extent to which it had hurt the creature and other people that surrounded him. Victor then succumbs to his illnesses in the harsh conditions of the Arctic and dies marking thus the end of the plot.

Characterization

- **Victor Frankenstein:** He is the protagonist in the novel. He is an ambitious scientist who goes through different stages of maturity as a character. In the beginning he is depicted as a child who wants to be spoiled and who thinks that his mother and Elizabeth were his belongings. As a child his character reflects a certain sense of obsession which developed into the scientist who made the beast a few years later. As a medical student, he has a strong desire for knowledge and discovery.

Victor attempts to find the secret of life and through experimentation, which leads him to his creation, marking the beginning of the third stage in his character. In the third stage, Victor realizes that the failure of his experiment will have tremendous consequences on his surroundings. His rejection of the beast creates violence and throws him into deep agony. He is the **Promethean character** (as a reference to the title of the novel) because he lives and dies of agony for the well-being of humanity. He is compared to the Greek god Prometheus who lives in pain because he loves human beings. Just like Prometheus, Victor is thrown into agony when he realizes how dangerous his creature can be. These character alterations make him a round character.

- **The Creature (Frankenstein's Monster):** There is debate as to whether the monster is antagonist or not. The creature is a initially kind-hearted and seeks companionship, which he requests directly from Victor. yet after Victor aborts the second experiment, the monster starts hurting his surroundings intentionally and becomes a source of stress and agony to the protagonist. At this level, the monster is an antagonist.

- **Elizabeth Lavenza:** She is Victor's adopted sister and later his wife. She is one of the main characters. She represents beauty and care in the novel. She is murdered by the creature as part of his revenge.

- **Henry Clerval:** Main character, he is Victor's closest friend and is also murdered by the beast.

- **Robert Walton:** Main character, he is an arctic explorer who provides help to Victor then narrates his story in a letter he writes to his sister.

- **Justine Moritz:** A young girl that is adopted by Victor's parents. She is falsely accused of the killing of Victor's brother.

- **William Frankenstein:** He is Victor's younger brother. He was murdered by the beast and his death sets off a chain of tragic events in the novel.
- **De Lacey Family:** The monster observes them for a while to learn human habits and language. He learns kindness from them but they are scared of him when he reveals himself to them.

Settings: The settings of the text are selected purposefully to reflect event and emphasize its effect. The moment the creature wakes up is depicted as a rainy "dreary night of November". The description of the night includes darkness, coldness, and loneliness, which create a terrifying atmosphere for the plot.

Suggestions for Further Reading

Childs Peter and Roger Fowler. *Routledge Dictionary of Literary Terms*. Routledge 2009.

Crimmins, Jonathan. "Mediation's Sleight of Hand: The Two Vectors of the Gothic in Mary Shelley's 'Frankenstein.'" *Studies in Romanticism*, vol. 52, no. 4, 2013, pp. 561–83. *JSTOR*, <http://www.jstor.org/stable/24247264>. Accessed 20 Jan. 2024.

Smith Andrew. *Gothic Literature*. Second ed. Edinburgh University Press 2013.

Assignment

Read the excerpt below and write an essay where you analyze every aspect of the text.

**Mary Shelley (1797- 1851). *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!”*

Find the complete analysis here

<https://www.youtube.com/watch?v=Z8I4squoFoVA&t=9s>

Lecture 3: Selected Romantic Poetry

The Analysis of William Wordsworth's "I Wandered Lonely as a Cloud" (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.*

The poem under analysis is an expression of admiration to nature. It includes a number of references to principles of Romanticism, which are depicted as follows:

In the first stanza the speaker compares himself to a cloud and indicates that his position is in the sky, on top of all other creatures. He creates a bond with nature wherein he proclaims his belonging to it (by identifying with the cloud) and asserts his individualist aspect as he distances himself of all other human beings and of culture. At the end of the stanza he mentions the daffodils to which he is attracted, he describes them as a "host" which is significant of a company.

In the second stanza the speaker describes the daffodils along the bay of the lake. He compares them to stars that shine and twinkle and marvels at their large number, which he says is "never-unending", then he makes the second personification where he considers them as human beings that are dancing and "tossing their heads".

In the third stanza the speaker muses at the beauty of the daffodils, which are more glittering than the waves of the lake, then he expresses his extreme happiness to be in "such a jocund company", which makes the third personification of the flowers. The speaker clearly identifies with the natural world as the only company and refuge he needs. He first refers to the daffodils as a host like human beings, then describes them as having heads, and third as a company of friends. Clearly the natural world represents a better friend to the speaker than the civilized world. The principles of Romanticism that can be identified in this poem are individualism and isolation, refuge in nature, nature as a mirror of human nature, and the rejection of the world of organized social structures in favor of the natural world.

The final stanza includes the elements of imagination and inspiration. The speaker returns to his couch but his mind still "wanders" in the sky over the daffodils. He refers to imagination when he says "they flash upon that inward eye" and shows that it makes him happy "my heart with pleasure fills". This stanza shows that imagination as a main aspect of romantic writing is a key to escapism towards a beautiful world of nature.

Suggestions for Further Reading:

Mortad-Serir, Ilhem. *Romantic Poetry for Analysis*. Algeria, Alqarii. 2017

Wordsworth, William, Coleridge, Samuel Taylor. *Lyrical Ballads and Other Poems*. London: Wordsworth Editions, 2003. Print.

Analysis of William Blake's "The Chimney Sweeper"

*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.*

William Blake wrote poetry against child labour. He thought that this phenomenon was one of the biggest atrocities of industrialization. For him, a child who has to work grows into a corrupted adult. The poem in hand is presented in the voice of a little boy who cleans chimneys with other children.

In the first stanza the speaker explains the tragic living conditions he has to experience as a young child hardly able to speak and who is sold by his father because he was an orphan. In the next stanza he soothes his friend Tom Dacre whose hair was shaved against his will. The two stanzas show the struggles and pains of the children who were living away from their families, often orphans and exploited.

The third stanza highlights the principle of imagination using the dream to compare the chimney to a black coffin that brings death to the children. The coffin is opened by an angel that sends the children to paradise where they are happy. Paradise is presented in a plain and mountain and sky (the landscape). After the dream Tom wakes up happy and warm and is ready to go to work. Apart from the initial theme which is child labor, the poem in hand includes the principle of childhood innocence and the reflection of human nature in the natural world. The children find peace and happiness and the innocence of the angel in heaven. The landscape also represents freedom and escape from the industrial city where the children have to clean chimneys. Finally, the poem also includes the aspect of imagination which is the key to freedom in this dream.

Assignment

Read the poem entitled "Love's Philosophy" by Percy Bysshe Shelley and write an essay on the depiction of the principles of Romanticism in this poem.

Unit 4: The Literature of the Nineteenth Century

Semester 3 - Weeks: 9 to 13

Section 1: British Literature

Unit 4: The Literature of the Victorian Age

Time allotted: 5 sessions

Weekly Workload : 1 hour 30 mn

Description:

This unit is composed of two different texts belonging to the same period historically but with different tendencies. They were both written during the nineteenth century, so through the analysis, references to the historical background become key elements. The first text *Pride and Prejudice* by Jane Austen marks the shift from the Romantic movement to Realism. The second text *Hard Times* by Charles Dickens is a reflection of social realism, the most accurate movement to depict life in the nineteenth century England.

Objectives:

1. A thorough understanding of Realism as a literary movement and social realism as a concept in particular.
2. The importance of realism as a movement in reflecting the industrial lifestyle of the nineteenth century.
3. Exploration of the social problems of the nineteenth century London and the role of the realist author as a social reformer

Pre-requisites: A reading of the novels *Pride and Prejudice* by Jane Austen and *Hard Times* by Charles Dickens. The students must also be aware of the historical background of the period (the Victorian Age).

A good knowledge of the principles of the enlightenment is also required.

Lesson Plan

Lecture 5: *Pride and Prejudice*

- A study of the general ideas and themes of the novel *Pride and Prejudice*.
- Analysis of different excerpts from the novel *Pride and Prejudice* discussing merely social standards, the condition of women, marriage, and judgement.
- Discussion of the romantic aspects and the realist aspects in the novel
- **Lecture 6: Realism in Great Britain**
- Overview of the realist movement and basic principles.
- Study of the concept of Social Realism
- Overview of the most famous works and authors as well as their themes
- **Lecture 7: *Hard Times* by Charles Dickens**
- Study of the general themes and ideas of the novel *Hard Times*.
- Analysis of the characters of Mr Gradgrind and Sissy Jupe from different excerpts.

- Discussion of the setting represented in the city of Coketown "city of red brick"
- Discussion of the symbols, references, and author's style
- analysis and discussion of the basic themes and intended meaning

Lecture 1: *Pride and Prejudice*

Jane Austen born 16 December 1775 and died on 18 July 1817 was an English novelist known for her sensitive novels about the British middle class and gentry. Her works explore British social values related to women, merely their definition of marriage as the only financial security to women in the nineteenth century England. Her style includes social commentary, irony, and realism. Her novels are part of the transition from romanticism to nineteenth century realism. She published her works first anonymously because of the difficulty of women to engage in the public sphere. It is also reported that the period witnessed a gender bias against women in publishing which obliged female authors to use male names to get the publishers to notice their works. Some of her works are the following: *Sense and Sensibility* (1811), *Pride and Prejudice* (1813), *Mansfield Park* (1814), *Emma* (1815), *Persuasion* (1817).

Pride and Prejudice, Analysis

Written in 1813, *Pride and Prejudice* is a Romantic novel of manners. It uses humor, comedy, and emotion to tackle social standards and expectations as well as sensitive matters. It discusses the Bennet family and their big dilemma of finding husbands to their daughters. It opens 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 iconic line in modern culture. The use of the free indirect style permits the author to mock her society in the voice of her narrator, showing the absurd motivations of the women of the nineteenth century and their conception of marriage. The novel is told in the third person point of view in a way as to allow the author to show different situations and interfere in the voice of the narrator to add personal commentary on the social phenomena under discussion.

Yet, in its ironic style, the novel touches an important issue in the nineteenth century society, which is the position of women (among other themes). Even though the position of women is not the main issue in the novel, their appearances and their status do shape one important part of its plot. The definition of marriage and its approach as the only financial security in the novel originates from the fact that women were deprived of heritage and the only escape for them was marriage. Practicing science was considered harmful to women, whilst young men could still go to college, all the females had to leave school after the age of fourteen, leaving them thus with a lot of spare time and good energy. Jobs were not acceptable for women as well, the only job that was considered decent for a woman was the position of governess.

The novel shows the five Bennet daughters, each in her own character and personality. Jane being the eldest and the most beautiful was her mother's favourite. She is kind, polite, and smart. She meets Mr Bingley, a man of a large fortune who becomes the prey of all the women of the neighbourhood. Jane and Mr Bingley fall in love with each other but are faced by Mr Darcy who thinks that Jane was trying to use Mr Bingley and attempts to separate them to protect his friend before he falls in love with her younger sister Elizabeth. Elizabeth Bennet, often referred to as Lizzy was her father's favourite. She is the most intelligent of the five Bennet daughters and represents an obstacle to her mother who wants her to marry her cousin who is meant to inherit the entire Bennet estate. Elizabeth is the protagonist of the novel. Along with Mr Darcy, both characters embody the representations of pride and of prejudice in the novel.

Themes

The themes that are discussed in the novel include Prejudice, social appearances, social standards, and class inequalities. These themes are represented in each of the characters. Mr Darcy and Elizabeth represent prejudices and self worth. The two characters mid-judge each other from the beginning of the novel. Mr Darcy's words about Elizabeth and her sisters irritate her which leads her to have a very negative

opinion of him for a long time, which is her expression of pride. The two characters switch roles as the narration develops, Mr Darcy shows pride towards Elizabeth and her family multiple times, he thinks that they are not a good match for Mr Bingley as they originate from a different social class, yet, as he learns that Mr Wickham was trying to seduce Elizabeth he rushes to protect her from him, despite her anger, Elizabeth expresses her thankfulness to his deed. The most prevalent theme in the novel is that of love. Elizabeth and Mr Darcy discover their love for each other little by little as they meet in different incidents. Mr Darcy attempts to propose to Elizabeth once but he formulates his demand so badly that she is offended and rejects him out of pride. She expects him to renew the proposal but he is retained by his pride and does not renew the proposal until the end of the novel, after Lady Catherine's visit.

The theme of class difference is depicted in the character and bothering behaviours of Lady Catherine, who is presented in the novel as **antagonist**. She is judgmental and elitist, which makes her disrespect Elizabeth and her entire family during her visit to the Bennet residency. She starts by devaluing their porch, the garden, the living room, which Mrs Bennet attempts to justify. This latter asserts her position as mediocre and futile in the eyes of Lady Catherine, which shows her weak personality. Lady Catherine offends Elizabeth by attacking her on the basis that the gossip of Mr Darcy's proposal to Elizabeth was demeaning to him. Unlike Mrs Bennet, Elizabeth shows character and a strong identity by responding to Lady Catherine.

One more theme is that of marriage, depicted in Mrs Bennet and the Lucas family. From the beginning of the narrative, Mrs Bennet gets excited for the news of the arrival of the rich Mr Bingley to the neighborhood and obliges her husband to visit him for the purpose of introducing their daughters. The ironic statement that opens the novel, which states that a rich man is in want of a wife seems to be the opinion of an entire neighbourhood, for which the inhabitants had also made the acquaintance of Mr Bingley for their daughters. This theme is approached with Sarcasm and irony, which are depicted in the character of Mr Bennet, who teases his wife because of her "mean understanding".

***Pride and Prejudice* as a Romantic Novel**

The novel represents the shift from Romanticism to Realism and includes the principles of both movements. While it depicts all the details per se, the novel shows depth of characterization and concerns itself with the middle class individual. It also emphasizes sensitivity over rationality and explores extreme emotions in the different relationships depicted in the narrative. The characters also find escape in nature every

Character Analysis

1. **Elizabeth Bennet:** The second Bennet daughter, she is the protagonist of the narration. She is smart and independent. In the beginning she is judgmental to Mr Darcy and holds a negative opinion of him, yet, her character develops through the narrative as she discovers different truths about many people that surrounded her and which made her feelings and thoughts about Mr Darcy grow and mature. She is thus a round character.
2. **Mr. Darcy:** He is a main character. He shares the themes of pride and of prejudice with Elizabeth as the two judge and act condescendingly towards each other. His character experiences alteration too. He shows a mysterious character in the beginning of someone that is self-righteous and arrogant. His character shows more complexity and emotion as he falls in love with Elizabeth and attempts to understand his feelings. He is a round character too.
3. **Jane Bennet:** A main character, she is the eldest of the Bennet daughters. She is beautiful and sweet-natured. She represents a contrast to Elizabeth's character in her quietness and calm character.
4. **Mr. Bingley:** Main character, he loves Jane and decides to marry but is interrupted by Mr Darcy's prejudice. He marries Jane at the end of the novel
5. **Mrs. Bennet:** Main character. The mother of the Bennet daughters, she is excited about marriage and gossiping and new. She is described as nervous and limited, she never understands her husband's humour. She is a flat character that stands for the

social practices that Jane Austen criticizes in the novel, merely society's definition of marriage.

Suggestions for Further Reading

Zimmerman, Everett. "Pride and Prejudice in Pride and Prejudice." *Nineteenth-Century Fiction*, vol. 23, no. 1, 1968, pp. 64–73. *JSTOR*, <https://doi.org/10.2307/2932317>. Accessed 15 Jan. 2024.

Assignment

Write an essay where you analyse the following excerpt.

From Chapter 36

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.”

Lecture 2: Realism in Great Britain

Literature During the Victorian Age

The literature of the Victorian age refers to the body of works written during the reign of Queen Victoria from 1837 to 1901. It was a period of significant social change and economic prosperity in the country. The literary works of the period depicted issues like industrialization, class struggle, technological advancement, and the role of women. The reflection of struggles during the time of rapid industrialization required a journalistic style to allow the author to detail every aspect of the lives of the middle classes, which made realism the best movement to represent the period. The growing rate of literacy also led to the rise of a large number of male and female authors who best represented their thoughts in novel writing, like Charlotte Brontë, Emily Brontë, Thomas Hardy, and others.

Such realities were depicted by authors like Charles Dickens who, using satire, focused his works on moral issues, social inequalities and phenomena like crime, poverty, child labor, materialism, the impact of industrialization on workers, in his different novels *Hard Times*, *Oliver Twist*, *David Copperfield*, and *Great Expectations*. This form of realism is known as **Social Realism**.

The Realist Novel

Realism as a term was first used as an opposition to the idea of idealism. It is a form of writing that represents "low life", related to poverty and greed. This tradition had started earlier in literature but marked its climax with the novelists of the eighteenth century led by Defoe, Richardson, and Fielding. Yet, by reflecting the low life, realism obscures the most interesting feature of the novel, which is its ability to represent all the forms of human experience, good and bad. Thus, the beauty of the realist novel does not reside in its ability to show harsh realities, but the way it represents life (faithful rendition) (Watt 9-10).

The principles of the realist novel are:

- A detailed representation of events
- Faithful representation and imitation of reality
- Emphasis on reporting events rather than commentary. The novel's function is to report what happened rather than laying opinion about the events.
- Depth and complexity of characterization, the realist novel devotes special attention the inner thoughts and conflicts of the character.

Social realism

It is a movement that appeared in the nineteenth century as a result of the rapidly changing lifestyle of the industrialization age. It concerned itself with the representation of the everyday lives of ordinary people, with focus on their hardships, in an attempt to depict a truthful account of their conditions. The goal of such writing is to raise awareness and to create change in society. Social realism included: social critiques, poverty, labor exploitation, humanistic values, empathy, political engagement, class struggle.

Suggestions for Further Reading

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Watt, Ian. *The Rise of the Novel*, Los Angeles, University of California Press, 1957.

British Literature Wiki, "The Realistic Novel in the Victorian Era". *University of Delaware*. Date: N/A <https://sites.udel.edu/britlitwiki/the-realistic-novel-in-the-victorian-era/>

Lecture 3: *Hard Times* by Charles Dickens

Charles DICKENS born on February 7, 1812 in Portsmouth, England, and died on June 9, 1870, was a British author, social reformer and satirist. He grew up in a poor family which obliged him to go through the experience of child labor. The latter deeply influenced his writing as most of his protagonists were young orphans who struggled for survival. He began writing as a journalist where he published short stories. His works were published in a serialized form, which allowed him to understand his audience and adapt to their demands. His first successful work was *The Pickwick Papers* (1837), after which he engaged in novel writing. His novels are expressions of satire and social criticism, depicting themes related to the lives of the working class, poverty, industrialization, education, and inequality. His use of irony and humor in his social satire contributed in attracting a higher audience for his works. He crafts his characters in a creative way that they became iconic figures in the literary scene, like Oliver Twist, Fagin as the villain figure, Ebenezer Scrooge (from *A Christmas Carol*), and David Copperfield.

Major Works

1. *Oliver Twist* (1838)
2. *David Copperfield* (1850)
3. *Great Expectations* (1860)
4. *Bleak House* (1853)
5. *A Tale of Two Cities* (1859)
6. *Hard Times* (1854)

Hard Times, (plot, themes, characters)

This Realist Moralistic novel, published in 1854, is about England during the Industrial revolution. It opposes the two philosophies of rationalism (depicted as fact) and emotion (depicted as Fancy) in the two characters Mr Thomas Gradgrind (schoolmaster belonging to the upper class) and Sissy Jupe, a young girl belonging to the working class. It shows a number of characters inspired from the Victorian society and belonging to different social classes, set in the fictional city of "Coketown", described as the "triumph of fact".

The novel attacks the Enlightenment philosophy which has created social inequalities and its direct consequences, merely Utilitarianism. It shows the relationships between the rich and the poor, and highlights the different ways in which industrialization allowed exploitation and dishonesty to prevail. The toxic atmosphere is also depicted in the description of the city Coketown, which creates a dystopian environment with its coloured and ill-smelling river, black brick that was originally red, pollution, and routine.

Mr Gradgrind, the most prominent figure in the novel, believes in the philosophy of fact and utilitarianism, upon which he raises his children Louisa and Tom, and which he imposes in his school. He is described as a man of "realities, ... fact and calculation". He only believes in rational thinking and in rational terms and never doubts his principle nor accepts any other ideology. Mr Gradgrind is convinced with this principle and does not see any harm in his approach, although it makes his behavior towards other people inhumane and mechanical. He instructs the teacher in his school to teach children only fact and to replace everything else they have learnt before.

The author uses the title "Murdering the Innocents" for chapter two, because he wants to attract the reader's attention to the impact of erasing every childhood memory and replacing it with fact. Other references to violence are made within the same chapter, wherein the children are referred to as "pitchers", and "vessels" that are ready to be filled with "Gallons of fact". Mr Gradgrind is described as a "Canon loaded to the muzzle ready to blow them out of the regions of childhood at one discharge", showing thus that imposing fact on these children is an erasure of their innocence and a metaphorical murder, by which they make insensitive adults (to return to the romantic belief of William Blake and Jean Jacque Rousseau that childhood innocence leads to creative adult but child labor and industrialization lead to corrupt adult).

Mr Gradgrind considers anything emotional irrational and ridiculous. His encounter with Sissy Jupe (his opponent in ideology) leaves a traumatizing impact on her. Mr Gradgrind mocks the little girl when she says that she had hope to see her father again, because hope was inexistent to him. Consequently he decides to raise her

in his own house with his children to teach her fact yet she managed to show the contrast between her thoughts and those of his children by living with them.

Mr Gradgrind's closest friend, Mr Bounderby, marries his daughter Louiza and hires his son Tom Gradgrind to work in his bank. This latter is a representation of the utilitarian philosophy in his management policy in his bank. He also serves to show Mr Gradgrind his mistakes in raising his children as both of them come to the most difficult time of their lives when they meet Mr Bounderby. Louiza realizes that she loves someone from the working class even though she is married to Bounderby (who is older than her). Her affair, then heartbreak, with James Harthouse leads her to realize that her entire life was senseless and inhumane. She confronts her father about his philosophy and blames him for destroying her life and that of her brother.

Tom Gradgrind robs a bank and lays the blame on Stephen Blackpool, a worker whose life reflects the difficulties of the working class during the nineteenth century. Stephen is said to look old despite his young age. He is accused of greediness by Mr Bounderby when he approaches him to speak about the workers' rights (the Hands), then is put in jail instead of Tom.

At the end Mr Gradgrind realizes that his philosophy was wrong and starts working to recover for his mistakes. Sissy spreads happiness around the people who surround her; she marries and takes care of Louisa. Tom escapes the country and Mr Bounderby dies alone.

Text Analysis

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

Semester 4 - Week 1

Section 2: American Literature

Unit 1: The Literature of Colonial America

Time allotted: 1 to 2 sessions

Weekly Workload : 1 hour 30 mn

Description:

This unit seeks to study the body of works written in America from the period of its discovery to its independence. The study covers accounts of exploration, religious Diaries, and pamphlets written by soldiers, religious figures, and political men.

Objectives:

1. To describe the situation in America during the period of the settlements
2. Analysis of different forms of writing (other than novels)
3. Literary analysis of non-fiction and historical texts
4. Study of the basic principles of life in America which later became the centre of the American Dream

Pre-requisites: A good knowledge of the history of America, merely the period of its discovery, the settlements, the puritan experience, the war, and the independence

Lesson Plan

- Study of a few excerpts from the accounts of exploration with focus on the language and its implications
- analysis of the soldiers discourse and comparison with historical facts
- emphasis on the idea of propaganda
- Study of the discourse of the religious diary
- Study of the pamphlet and implicit meanings in "Common Sense"

Lecture 1: Overview of the Colonial Literature in America

Colonial Literature as a term refers to the body of works written in America during the colonial period. These were not works of fiction but **reports of exploration and settlement** written by soldiers and explorers to describe the situation in America to the monarchs who sponsored their expeditions and to attract more immigrants to move from Europe to the New Land. Such texts had a European belonging rather than

American because their authors were colonists who were still British in origin. The only thing American about such reports was the location.

In the year 1606 the first expedition towards America started from Britain under the name of King Jame I, the expedition included adventurers and explorers whose mission was to discover the country and to build settlements. They landed in Virginia and established the first permanent English settlement at Jamestown.

The colony faced a number of hardships and was then led by Captain John Smith (1580 – 1631) who became a figure in what is known as **Captivity narratives**. He was named president of the colony in 1608. His reports of exploration are the first American literary texts to be written in English.

Smith's first work was a letter sent from Virginia titled "A True Relation of Occurrences and Accidents in Virginia". He also wrote *A Description of New England* and *The General History of Virginia*, where he depicted an attractive image of America to attract more settlers. He described it as the land of plenty and wealth, and a paradise which attracted thousands of settlers, including the Puritans who travelled to the continent in search for religious freedom. His reports might have been one of the first texts to build the idea of the American Dream.

The **Settlers' reports** were written:

- To justify the expeditions and settlements
- These reports were propagandas to attract future immigrants to the continent
- To officially claim the newly discovered territories on behalf of the monarchs who supported their journeys
- To outline the geographical and economic circumstances for future settlers and serve them as guides

Other forms of literature included the **Captivity Narratives**, such as Mary Rowlandson's "A Narrative of the Captivity and Restoration of Mrs. Mary Rowlandson". These accounts described the experiences of colonists by Native Americans during conflicts.

Analysis of an excerpt from The General History of Virginia by Captain John Smith

From The General History of Virginia by Captain John Smith

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

Religious writing is also an important part of the colonial literature in America. It is represented in the writings of the puritans who traveled and settled in America seeking for religious freedom.

Pilgrims and Puritans initially belonged to the Anglican Church, but they were radical reformers seeking further purification and a return to the Church's original "pure and unspotted" state. They opposed the ornate rituals of the Church of England, reminiscent of Roman Catholicism, including the veneration of images and relics, choirs, bells, music, decorated robes, and crosses. These embellishments, they believed, diverted attention from the sermon and the word of God. Additionally, they objected to the hierarchical structure of the Church, rejecting the authority of the Pope and bishops, as they found no biblical justification for such a hierarchy. Embracing Martin Luther's concept of "the priesthood of all men," they asserted that any individual could serve as a priest. These individuals, devoted to the Bible as the word of God, believed in its governance over their lives, dismissing the authority of kings or popes.

The Puritans who settled in the American colonies were led by a group of English Separatists known as the Pilgrims. The Pilgrims were seeking religious freedom and wanted to separate from the Church of England, which they considered corrupt and in need of further purification. In 1620, a group of Pilgrims, known for the Mayflower Compact, sailed across the Atlantic Ocean aboard the Mayflower. They arrived at what is now Plymouth, Massachusetts, and established the Plymouth Colony. The most prominent leaders among the Pilgrims were William Bradford, who later became the governor of Plymouth Colony, and religious leaders like William Brewster and John Robinson. These early Puritan settlers played a significant role in the foundation of the New England colonies and contributed to the shaping of American history and culture.

The Puritans has a set of beliefs that they represented in their writing and which characterizes their style. They thought of themselves as God's chosen people so they referred to themselves as the **elect**. They believed that they were saints, that they had

salvation, which can only be obtained by God. They thought America was the **promised land**, and everything in the world is predestined by God. Puritan literature was written in the form of diaries, religious journals, poetry, and annals. Some very prominent figures are William Bradford (1540-1657) and Anne Bradstreet (1612-1672).

William Bradford wrote **Of Plymouth Plantation** in 1647. It is an account that details the experience of the Puritans while traveling to the New world, their arrival at Cape Cod, and their hardships. The first thing that can be noticed through a reading of his account is the religious aspect of the text and of the beliefs of the Puritans. The author believed that the Puritan texts will become holy books for the future generations and thought that every detail had to be scripted. Thus, many biblical references are made through the narrative wherein the Puritans are themselves sanctified. He uses a very elevated language in a highly formal style and makes references to God and to scripture in almost every line. At moments he introduces some preaching in the text as when 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, " 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.

By doing so, the author is instructing the reader to follow the Puritan experience because it enlightens the path to the next believers in the next generations.

Assignment: Write an essay in which you analyse the excerpt below

From Of Plymouth Plantation by William Bradford

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."

Lecture 2: The literature of Revolution: “Common Sense”, A Pamphlet by Thomas Paine

The Pamphlet: is a brief booklet containing a speech written usually by an influential person about a political or religious topic, meant to teach people and raise their awareness. It is particularly characterized by the use of the rhetorical style and poetic language.

Thomas Paine: Thomas Paine was born in Thetford, England, in 1737, to a Quaker father and an Anglican mother. Paine received little formal education but did learn to read, write and perform arithmetic. At the age of 13, he began working with his father as stay maker (the thick rope stays used on sailing ships) in Thetford, a shipbuilding town. Some sources state he and his father were corset makers, but most historians cite this as an example of slanders spread by his enemies. Thomas Paine was an influential 18th-century writer of essays and pamphlets. Among them were "The Age of Reason," regarding the place of religion in society; "Rights of Man," a piece defending the French Revolution; and "Common Sense," which was published during the American Revolution. "Common Sense," Paine's most influential piece, brought his ideas to a vast audience, swaying the otherwise undecided public opinion to the view that independence from the British was a necessity. He died on June 8, 1809.

COMMON SENSE

Common Sense is a pamphlet composed of 47 pages written by Thomas Paine. It was originally published anonymously in January 1776. The ideals and values defended in this pamphlet were influenced by the principles of the Enlightenment, which were also direct factors in the American revolution and Independence later. In this pamphlet, Thomas Paine argued against the British tyranny, scorned the monarch for being careless about his citizens in the colonies, and called for the American Independence. The American revolution was led merely to fight for the rights of property and liberty of the colonists in America, because the British monarch (King Georges III back then) imposed very high taxes on them. The rejection of the taxes led to protests and bloody incidents which increased the tensions between the two parties.

The text in hand begins with an invitation to the reader that they will read the text without any judgement in order to decide for themselves what is right to do for their country. In the introduction the author explains that by writing this call for revolution he is not led by motives of revenge. Through the text the readers learns that there have been attempts at settling the quarrel between the colonists in America and the British Monarch in peaceful ways different times before and that Thomas Paine was himself one of the people who called for peaceful solutions. Yet, when the British monarch decided to use violence against his people all attempts at peace were rejected and America was ready to fight “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”.

The author chose his words carefully to make everyone in America feel concerned about the fight. Using the statement “’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.”, the author makes everyone in American feel like they belong to the fight and must take part of it. The author emphasizes the theme of universality and multiculturalism by stating that one-eight part of the habitable globe is concerned by the cause. The reference to the continent (instead of city or province) is also meant to stress the aspect of plurality. The revolution began with the boycott on British products, which could only be successful by the devotion of all the inhabitants of the country. In the same pamphlet Thomas Paine mentions that ““Europe, and not England, is the parent country of America” to insist on the aspects of plurality and the idea that America actually belongs to everyone and England had no right to exercise so much tyranny over a people who have themselves escaped persecution when they left Europe.

This pamphlet made more than 120000 sales and was printed both in Europe and America. It was read in town meetings throughout the colony and served as one of the most influencive texts that have led to the American independence. The language of this pamphlet was made simple to be understood by the people of different origins who lived in America.

Assignment: Follow the method of literary analysis and analyze the text below

From Common Sense

By Thomas Paine

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

Semester 4 - Week 3

Section 2: American Literature

Unit 2: American Romanticism

Time allotted: 4 to 5 sessions

Weekly Workload : 1 hour 30 mn

Description:

This unit studies the earliest forms of fiction in America written during the nineteenth century. The study covers an overview of American romanticism and its historical background, then a study of two short stories: Washington Irving's "Rip Van Winkle" and Edgar Allan Poe's "The Fall of the House of Usher".

Objectives:

1. Study of the short Story genre and its relationship to life in America
2. Exploration of the type of imagination prevalent during the earliest years of American independence then the civil war
3. Exploration of the real beginning of American fiction (compared to the earliest texts tackled in class which were non-fictional)

Pre-requisites: A reading of 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 that happened in the earliest part of American history (the independence, the expansion, the civil war)

Lesson Plan

- Overview of the Romantic movement and revision of its basic concepts
- Exploration of the historical situation in America during the nineteenth century
- Study of the important Romantic concepts in American Literature and the extent to which they are different from their definition in British Romanticism
- Study of the short story as a distinct genre
- Study and analysis of the main ideas and themes of the short story "Rip Van Winkle"
- Analysis of an excerpt from "Rip Van Winkle"
- Study of an excerpt from Edgar Allan Poe's "The Fall of the House of Usher"
- Overview of American gothic literature

Lecture 1 : American Romanticism and Transcendentalism

The Characteristics of American Romanticism

The expansion westwards and the discovery of new territories encouraged a feeling of optimism and hope for a better life. For Irving and Cooper the frontier was an invitation for adventure (it even continued with Mark Twain).

The rise of the self-made man (the American dream)

Emphasis on humanitarianism, noble savage, return to primitive nature for Transcendentalists like R.W Emerson and H. Thoreau.(transcendentalism has been defined philosophically as “the recognition in man of the capacity of knowing truth intuitively, or attaining knowledge transcending the reach of senses”). Delight in the big and the mighty (large scale) deriving from the mystery of nature in the unexplored continent. As a result, novels, short stories and poems replaced sermons and pamphlets as America’s principal literary forms.

Transcendentalism

Transcendentalist philosophy started in the United States as a religious and political movement and as a branch of Romanticism that emphasized individualism, isolation, intuition, and idealism as basic principles. Yet, transcendentalism is built upon a certain radical idealism that is deeply connected to the construction of the true American identity and self. This philosophy was developed by Ralph Waldo Emerson, in his vision of the idealistic lifestyle of the common American. His philosophy emphasized self-reliance as a key concept and as the American’s most important concern.

The American philosopher and author Ralph Waldo Emerson was born in 1803 and died in 1882, was famous for his works in the fields of philosophy, religion, and in literature. He is the father of the Transcendentalist philosophy which stems from Romanticism (Goodman). Unlike its parent philosophy, Transcendentalism dwells on a meditation on life which connects man to God. He published his ideas in a series of essays and books, merely *Nature* (1836), "Self-Reliance" (1841a) published in his *Essays*, an essay that englobes the most important principles of his philosophy, and "The American Scholar" (1837), which describes the roles and expectations of a true

intellectual. His ideas centre around the use of personal experience in judgement rather than knowledge of previous facts, individualism and the emphasis on the oversoul, the ability to overcome oneself, as well as self-reliance in opposition to conformity in all the fields of life.

Thus Transcendentalism is defined as man's ability to think for himself intuitively and without external influence. Intuition allows him to reflect on what is true, and gaining knowledge "transcending the reach of senses" (Campbell, 1841, p.484). This philosophy became highly connected to the American Dream in its conception of the ideal American individual. This idealist philosophy advocates that all men share goodness with nature (Brooks, 2012). It brought change to the different fields of life including politics, religion, and the arts. This movement affected the American cultural and political scene, deeply influencing the definition of the American Dream (Brooks, 2012, p.1).

Transcendentalism preached the principles of nobility in total isolation and individualism against conformity which it considered a corruption of the mind. The philosophy creates a line between intuition which is the only guide to man during his isolation to reach an elevated level of isolation (the noble savage), and social conformity which it considered a source of evil.

Transcendentalism became the main philosophy that represented the American ideology during the nineteenth century. The period of the search of identity and the dream of wealth and prosperity, as well as the motivations to move west and to create a life of dignity were best combined in the ideal of self-reliance. The concept emphasized man's ability to survive on his own without external help or interference (also individualistic), which has led them into a life of adventure and pursuit of success. Emerson considered society as a disruption in the life of man, he comments on conformism saying: "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, 2007, p.3). For example, the character Jay Gatsby in Scott Fitzgerald's novel *The Great Gatsby* embodies this character who is in search of wealth as a self-made man but whose ambitions fail because of the modern world

(as a point of difference from the Romantic age during which the Transcendental thought appeared).

The philosophy of Transcendentalism preaches a strong faith in the values of individualism as the key in the quest for selfhood. It is thus through total isolation from outside influences and through finding a deep understanding of the true self that man reaches his highest level of nobility, and purity. Emerson (2003) states that the purity of thought can only be reached through nonconformity "Whoso 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" (p. 4). The latter is an idealist principle that refers to a man living in total isolation in his quest for the meaning of the self, and finally connects with the purest part of the soul through intuition (as opposed to outside influences and culture).

The past is considered as an experience to learn from but not something to dwell in. Emerson considers the past as

The other terror that scares us from self-trust is our consistency; a reverence for our past act or word, because the eyes of others have no other data for computing our orbit than our past acts, and we are loath to disappoint them. [...] Speak what you think now in hard words, and to-morrow speak what to-morrow thinks in hard words again, though it contradict every thing you said to-day. — 'Ah, so you shall be sure to be misunderstood.' — Is it so bad, then, to be misunderstood? ... To be great is to be misunderstood (Emerson 1841a, p. 6-7).

What matters the most in life for the transcendentalist is the here and now, that is the actual moment, even if this includes misunderstanding or changing one's views through time.

Thus, the main principles of Transcendentalism can be summarized in the following lines:

- Intuition is the source of goodness and purity in man. Man-made systems will not teach individuals to be good, they can find the right path if they meditate on nature and creation then figure out the right way to behave.
- Self-Reliance : life in the civilized environment is corrupting to the mind, yet nobility can be reached in total isolation where intuition is the only guide.
- The value of nature: The omnipresence of God allows man to be closer to him. By meditating in nature man is approaching God.
- Man is made close to God. He is sacred and innately pure which connects him to God.
- The rejection of materialism and of technology in favour of the natural world.
- The past is a source of knowledge, only the present matters.

The Differences between Romanticism and Transcendentalism

- Transcendentalists believed that God was omnipresent, and could be experienced through the intuition.
- Their goal was to “transcend” ordinary life to **experience the symbolic and spiritual** world around them
- Romanticists thought that religion was something that had to be worked out on a personal level, and one should not subscribe to preconceived religious structures
- Romanticism had a high dependence on feelings, emotions and observations
- Transcendentalists depend on intuition and the guidance of the inner light.
- In romanticism: The natural world was good, while humans were corruptible. The closer human beings could get to their natural state the more pure they would be.
- In transcendentalism: there is an inner goodness in all human beings. The more an individual could tap into their inner light, the closer to God they would become.

In writing, the romanticists often wrote about moral issues, promoting individualism, emotion, freedom and creativity while rejecting reason and tradition. Writers were grouped together based on the similar content of their writing rather than

their style. Those within the transcendentalist movement also frequently disagreed with each other over main points of philosophy.

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Lecture 2: "Rip Van Winkle" by Washington Irving

The Short Story Genre

It is a brief imaginative narrative, unfolding a single predominating incident and a single chief character; it contains a plot, the details of which are so compressed, and the whole treatment so organized as to produce a single impression.

The short story is the best suited literary form to the American life and character.

American Romanticism

- The Romantic Period in the history of American literature stretches from the end of the 18th century to the outbreak of the Civil War, which started with the publication of Washington Irving's *The Sketch Book* and ended with Whitman's *Leaves of Grass*.
- In this period, a new emphasis was placed upon the imaginative and emotional qualities of literature, a liking for the picturesque, the exotic, the sensuous, the sensational, the supernatural and remote past was fostered, and an increasing attention to the psychic states of their characters was paid, and above all, the individual and the common man was exalted.
- Dr. F. H. Hedge, an American transcendentalist, thought the essence of romanticism was aspiration, having its origin in wonder and mystery.
- Among the aspects of the "romantic" movement in England may be listed as a) sensibility; b) primitivism; c) love of nature; d) sympathetic interest in the past, especially the medieval; e) mysticism; and f) individualism.

Washington Irving, (born April 3, 1783, New York, New York, U.S.—died November 28, 1859, Tarrytown, New York), writer called the “first American man of letters.” He is best known for the short stories “The Legend of Sleepy Hollow” and “Rip Van Winkle.”

He wrote a series of whimsically satirical essays over the signature of Jonathan Oldstyle, Gent., published in Peter Irving’s newspaper, the *Morning Chronicle*, in 1802–03. He made several trips up the Hudson, another into Canada for his health, and took an extended tour of Europe in 1804–06.

His *The History of New York from the Beginning of the World to the End of the Dutch Dynasty*, by Diedrich Knickerbocker by Diedrich Knickerbocker (1809) was a comic history of the Dutch regime in New York, prefaced by a mock-pedantic account of the world from creation onward.

The Sketch Book of Geoffrey Crayon, Gent (1819–20), is a collection of stories and essays that mix satire and whimsicality with fact and fiction. Most of the book's 30-odd pieces concern Irving's impressions of England, but six chapters deal with American subjects. Of these, the tales "The Legend of Sleepy Hollow" and "Rip Van Winkle" have been called the first American short stories. They are both Americanized versions of German folktales. The main character of "Rip Van Winkle" is a henpecked husband who sleeps for 20 years and awakes as an old man to find his wife dead, his daughter happily married, and America now an independent country. The tremendous success of *The Sketch Book* in both England and the United States assured Irving that he could live by his pen. In 1822 he produced *Bracebridge Hall*, a sequel to *The Sketch Book*. He traveled in Germany, Austria, France, Spain, the British Isles, and later in his own country.

The major themes of the story have to do with the status of America as a free nation. Before he fell asleep America was a colony under the control of the tyrannical rule of Great Britain. The period of his sleep was the period of the revolution and during the post-revolution period he went back to his country and his people to find his wife dead (who could be read as a symbol of the British control) and talks of freedom and democracy which were new to him. The descriptions of nature reveal the ideals of escapism and isolation which are favoured by the romantic authors. Rip found happiness and peace in nature, he felt safe from the clamours of his wife and could explore the beauty of the supernatural when he met the little elves. The Hudson river is also a reference to legend and to the past, when it's referred to as "majestic" and "silent", qualities of the great leader Henry Hudson.

- **Assignment:** Analyze the text below following the full method of literary analysis and extract the aspects of Romanticism.

"Rip Van Winkle", From *The Sketch Book of Geoffrey Crayon, Gent.* (1820)**Washington Irving (April 3, 1783 – November 28, 1859)**

"... 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)

Washington Irving's Rip Van Winkle Worksheet**Semester 2, L2, 2022**

Group:

Name:

Answer the following questions:

- To which extent does the text reflect the Romantic literary movement? Extract examples and explain them

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- Look back at the characteristics of American Romanticism sheet previously provided to you and explain the representation of the Hudson River as "Majestic" (and justify your answer)

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- Based on the story in hand, describe the Character Rip Van Winkle, then state his role in the text

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- What is the point of view of the text (who does the act of narration and what is their perspective?)

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- Extract from the text 4 figures of speech, explain them, and mention their types

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- In a few lines, explain the themes of the above excerpt

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Lecture 3: Edgar Allan Poe “The Fall of the House of Usher”

Gothic Literature:

Gothic refers to the pseudo-medieval buildings and lifestyle.

It embodies the Romanticists’ lust for the **exotic** and the **supernatural**, as well as **extreme experiences**.

The first gothic novel is Horace Walpole’s *The Castle of Ortanto* (1764), being written in the age of reason, it was dubbed by the advocates of the novel of the age of reason as unacceptable because it was **superstitious** and lacked didactical intention. (as opposed to the novel of the 18th century, rational and realistic)

There **is horror and terror** in the gothic novel. It speaks of ghosts, ghoulish brides, grotesque images of beasts and monsters and images related to **death**. S. T. Coleridge’s *The Rime of the Ancient Mariner* for example introduces daemonic images in poetry.

The gothic introduces the weird in formal literature.

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.

ANALYSIS

The text in hand discusses the arrival of the unnamed narrator to the Usher family residency (which is actually a dark mansion). In the beginning he thinks that his friend's hospitality was overdone then he realizes how desperate for company Roderick actually was. He describes his countenance as unrecognizable and far from anything human, which denotes the element of the disgust and mystery for how a person could change so much in such a short time. The text also includes some humour and some irony which shows that Poe not only uses elements of the grotesque and the disgust in his Gothicism but he keeps the reader connected by his mastery of irony. One of the things that characterize this story the most is the depth of characterization and the levels of the self that are well reflected in the narration. The plot is equally intriguing and the main themes are related to the Darkness, disgust, horror, which are also the normal themes of a usual gothic text.

Edgar Allan Poe: (Born in 1809, died in 1849)an American writer, poet, critic and editor best known for evocative short stories and poems that captured the imagination and interest of readers around the world. His imaginative storytelling and tales of mystery and horror gave birth to the modern detective story.

Many of Poe's works, including “The Tell-Tale Heart” and “The Fall of the House of Usher,” became literary classics. Some aspects of Poe's life, like his literature, is

shrouded in mystery, and the lines between fact and fiction have been blurred substantially since his death. His most famous poem is the Raven, a ironic gothic poem in which a raven mocks the speaker who spends an entire night seeing ghosts around him.

Suggestions for Further Reading:

Supernatural Horror in Literature 1927, 1933- 1938 by H. P. Lovecraft

<http://members.upc.ie/innsmouth/Bibliography/EBOOK%20H.P.LOVECRAFT%20-SUPERNATURAL%20HORROR%20IN%20LITERATURE.PDF>

Unit 4: Realism in America

Semester 4 - Week 3

Section 2: American Literature

Unit 2: American Realism

Time allotted: 2 to 3 sessions

Weekly Workload : 1 hour 30 mn

Description:

Late eighteenth century, American Realism, Genteel tradition, *Daisy Miller*.

Objectives:

1. The novella and the genre

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

Lesson Plan

A Study of American Realism

A Study of an Excerpt from the novel *Daisy Miller*

Lecture 1: Realism in America

American Realism began in the late nineteenth century and continued through the early twentieth century and came as a reaction against Romanticism. It sought to depict the real life in its smallest details, with particular emphasis on the common man and idle class society with their struggles and experiences.

Just like the British novel, the American novel includes the same aspects, with particular focus on the individual's thoughts and reflections. This has led to the rise of a type of novel in America known as the psychological novel, which concerns itself with the exploration of the psychology and thoughts of the character. Henry James, author of *Daisy Miller*, is known as the father of the psychological novel as he pioneered in this form of writing. By the advent of the modernist movement in the twentieth century, the psychological novel became the most famous.

One of the characteristics of realism that is specific to America is the depiction of regionalism and local colour. American realism deals merely with two main cultures in America, the first is known as the genteel tradition, the second is the Local Colour movement, each represented by authors like Henry James from the east and Mark Twain in the west respectively.

The genteel tradition was a term coined by George Santayana, to refer to a literature that shows a side of America that lives by the same traditions and culture of Europe. It reflects an elitist culture that criticizes popular culture and refers to a social class of poets and intellectuals who claim to be the only intellectual elite of America (*Encyclopedia.com*).

In American literature, the genteel tradition came to refer to the unconditional championing of idealism over realism. Reproducing a more or less platonic version. The Good and the Beautiful was to be the goal of the literary artist, faithful representations of the realities of life were to be avoided (Cox 214)

The representatives of such literature considered the Victorian Tradition as the most accurate reference to turn to, and considered that literature should be written to serve only two purposes, the first is to represent an ideal world (that does not necessarily exist, which is why the culture depicted in the realist text does not tell all the truth), the second purpose is to teach *proper* manners to the middle class individual (*Encyclopedia.com*).

Realism in America preserved some of the common characteristics between east and west despite the differences of perspective, including **rationalism and rejection of the romantic and the sensitive**. The most important characteristic of realism is its rationality and emphasis on truthfulness (as opposed to sensitivity and the fantasy of romanticism which are linked to irrationality), thus the **Faithful representation of life** becomes one basic aspect of this movement. The most important characteristic of realism is the faithful rendering of the real life with all its experiences, details, and a particular focus on the social tensions in society. By doing so, realism fulfills its second characteristic, which is **the centrality of the common and the ordinary**. This genre centers the common man and ordinary individual, by emphasizing their struggles and conflicts. It depicts the psychology and thoughts of the common individual, thus ensuring **Character and psychological depth**.

This feature leads to **social critique** as one more aspect of the movement. Realism reflects social injustices and class struggle in its representation of the common

individual. Most of the nineteenth century novels are considered as novels of manners because their goals are didactic, based on criticism of one social problem or another.

Reference to **regionalism and local colour** is also one important characteristic. Realism tends to represent social and cultural environments with their differences and particularities in its faithful rendering of life. His emphasis includes language, dialects, landscape, cultural icons, among other.

American Realist Leading Figures

Mark Twain 1835-1910 (Samuel Langhorne Clemens): Mark Twain is a literary figure created by Samuel Langhorne Clemens by which the author separated his private life and life as a man of letters. He was a journalist, a humorist, and a satirist, known for works like *The Adventures of Huckleberry Finn*, *The Adventures of Tom Sawyer*, and *The Prince and the Pauper* (Robinson 14-15). He criticizes the romantics writing style for its sentimentality and "sloppiness", and even some realist authors who engage in deep psychological analysis of their characters, which he considered "labored and tedious" (Twain qtd. in Bell 44). He pioneered in Local Colour writing as he represented the American West during the civil war in *Huckleberry Finn*, slavery, and social dishonesty, which were the subject of his criticism.

Henry James (1843- 1916): Famous for novels such as *The Portrait of a Lady*, *Daisy Miller*, and his literary criticism "The Portrait of the Artist as a Young Man". He was a representative of the genteel tradition in writing and explored a psychological approach in writing. He was the father of the psychological novel which later became specific to the Modernist novel. He was an expat, he grew up in a rich family which allowed him to receive a European education, who thus became representative of the international theme which he depicted in his *The American* and in *Daisy Miller*. In 1915 he became legally British citizen which triggered anger towards his representations of the American individual and woman (as in *Daisy Miller*), and became criticized as anti-American. His artistic influence was stronger on Modernist writing which came after realism than on realism itself. His international theme depicts the common individual facing hardships and difficulties coping with European society in general and struggling in conflicts against society (Baghli 2-3).

Daisy Miller

This American realist novella was published in 1878. It talks about a young American girl, Daisy, who travels to Geneva with her mother and younger brother Randolph where they meet Mr Winterbourne, an American who lives with his aunt and studies in Geneva. The novella exposes part of the life of Henry James himself as an American expat. In the narration, Daisy and her family are depicted as very inappropriate individuals inside the European social environment. Daisy travels to Rome where she builds a doubtful friendship with an Italian young man, Mr Giovanelli, which triggers Mr Winterbourne's jealousy and false judgment, as well as anger and disdain by the women who compose the American circle. At the end of the novel Daisy dies of Roman fever leaving behind her judgment and stereotypes which are clarified by Mr Giovanelli.

Charatcterization

Protagonist Daisy Miller, a young beautiful American who travels to Europe. She is judged for her spontaneity and playfulness which she presents as innocence.

Mr Winterbourne a main character, the narrator of the novella. The events are told from his perspective which takes the reader into a psychological discovery of his character. He is about 27 years old, he seems to love Daisy but is unable to resist judgment of her behavior. He realizes her innocence after her death at the end of the novel.

Mrs Castello, Mrs Walker American Europeanized women who live in Europe. They represent the social environment that judges Daisy and despises her for her spontaneous behaviours. Along with social norms and conventions they can be considered the protagonists of the novella.

Mr Giovanelli, main character, he becomes a close friend to Daisy. They spend a lot of time together especially late night at the colosseum and the park, reason for which she gets a very bad reputation. She catches Malaria at the colosseum. R

Giovanelli is blamed by Mr Winterbourne for not taking care of Daisy and putting her life into danger.

Themes

The International theme is the main theme in the novella, it highlights the cultural differences between the two contexts and the tension they may create.

American innocence Vs European experience and maturity in the novella American innocence is represented in Daisy's spontaneous behaviours and thoughts while European maturity is represented in the social conventions of the older women and their harsh judgment.

Newly-rich/upstart Vs old fortune One of the reasons Daisy and her family are despised in the novel is their financial belonging. While her family is considered the *newly rich*, the older women in the novella belong to the old fortune, who consider themselves purer and more valuable in blood and in social ranking. This opposition creates a tension that is similar of class differences and inequalities. This theme also covers the theme of **simplicity Vs sophistication** as well as **egalitarianism Vs social rank** which are represented in the different characters of the novella. (From the courses of Dr Souad Baghli-Berber)

Symbolism

From the course of Dr Souad Baghli-Berber " Literary Analysis of Henry James' "Daisy Miller"

Characters' names are symbolic of their personality, settings are also symbolic of the author's themes. In addition, James suffuses the novella with symbolic hints: "pretty novel of Cherbulieux's — Paule Méré" requested by Mrs Costello from her nephew is a parallel to Daisy's story. Published in 1865, its heroine Paule is innocent but her reputation is destroyed by the gossiping Genevan society. The hero loves her and tries to ignore the gossip but it finally ruins their relationship. At the Doria palace gallery, Winterbourne's friend talked about "the superb portrait of Innocent X by Valazquez"

and mentions another “picture”, that of Daisy and Giovanelli in a corner, symbolically associating innocence with their behaviour.

Students' Analysis of the Excerpt from *Daisy Miller*

The excerpt in hand is extracted from the American Realist novella belonging to the Genteel Tradition entitled *Daisy Miller* written by Henry James in 1878 who was an American expat. The story is set in Europe, and follows the adventure of an American young woman named Daisy Miller, as she challenges the social conventions of the old world.

The novella is about an American seventeen year old girl, characterized by her beauty, named Daisy Miller. She travels from America to different places around Europe, and settles in Vevey, Switzerland, where the narration of the novella begins. At the hotel garden; Daisy met another American expat, Mr Winterbourne, who was conversing with her younger brother Randolph. After multiple encounters, Mr Winterbourne is attracted to Daisy’s beauty and wishes to see her again. Daisy travels to Rome where she meets Mr Winterbourne again. Yet, he discovers that she already made friends in Rome including a young good-looking gentleman named Giovanelli. Daisy makes the acquaintance of a group of Americans living in Rome and who identified more as European aristocrats than American citizens.

Daisy was not accepted inside the American circle, because her behaviours were common, and did not conform to the European social norms. Daisy met her male friend late at night in public places, like the garden where Mrs Walker tried to advise her to change her habits yet she ignores her warning. The next day Daisy is rejected in Mrs Walker’s party and is shunned from the American circle in Rome. Later, different encounters with Mr Winterbourne make him think that her relationship with Mr Giovanelli was romantic. Daisy was trying to make Mr Winterbourne jealous while pretending she was engaged to the Italian young man.

One evening, Daisy went to the Colosseum with Mr Giovanelli near midnight to see the moon at the historical site. Mr Winterbourne arrives and over-hears Daisy saying wicked things about him, comparing him to a lion ready to attack and devour

them. He feels deceit in Daisy and decides not to respect her anymore. Mr Winterbourne decides to address her and Mr Giovanelli to warn them against the danger of staying in the Colosseum at night because of the Malaria/Roman fever. Daisy, as stubborn as she is, rejects his warning and thinks that she will be safe if she leaves the place before midnight.

The conversation between Daisy and Mr Winterbourne is cold and tense as she learns from him that he has no longer any interest in her. She thus states that she does not care if she dies because she lost his interest in her. A few days later, Mr Winterbourne learns that Daisy was ill and that her presence in the Colosseum at midnight was known by every American in her circle even though he did not mention that to anyone. Daisy passed away to let Giovanelli reveal that their relationship was purely friendly.

Daisy is a wealthy young American, who did not belong to the upper class, which made her subject of criticism by the European society. Her family was classified among what was referred to as the Newly-rich. Her name represents a flower that has a short life, and is common thus reflects her behaviours. She was seen as cheap and available to anyone that surrounded her despite her beauty and wealth. She is the protagonist of the novella, and round because she shows truthfulness of character and multi-dimensionality especially when she converses with Mr Winterbourne revealing multiple emotions including love and anger.

Mr Winterbourne is a main character, he was twenty seven years old. He was American studying in Europe. He lived with his aunt Mrs Castello who obliged him to conform to the European values as an American expat. Unlike the other characters, Mr Winterbourne is the only one who shows psychological depth. His thoughts are exposed to the reader, the entire narration is done from his own point of view and his intimate side is explored by the author, which makes this novel a first attempt in what is known as the psychological novel. He is round because of the psychological depth that is revealed about him.

Mrs Constello and Mrs Walker are two American ladies living in Europe and who represent European mindset and values. They are judgemental to Daisy and contribute in her rebuke.

The main themes that are discussed in this novella are social class, prejudice, and innocence. Daisy's innocence is representative of the young American character that breaks with everything European and which is approached by the Europeans as immature, irresponsible and low culture.

The point of view in this novella is third person limited as the narration is done from the perspective of Mr Winterbourne who was more judgemental to Daisy in representing her. The plot begins when Daisy and Mr Winterbourne meet in Vevey, and complicates as they explore different historical sites which triggers attraction between them. The plot rises as they meet again in Rome and the relationship of Daisy and Giovanelli is discovered by Mr Winterbourne and the other ladies of the American Circle. It reaches the climax when Daisy is first rebuked by Mrs Walker then is discovered at the Colosseum with Mr Giovanelli. The climax is particularly influential because Mr Winterbourne decides to quit on his feelings for her at this moment. The plot resolves as Daisy dies of Malaria and Mr Winterbourne realizes that she was innocent and was never engaged to Mr Giovanelli.

The diction is Latin-origin because of Henry James' European background and upbringing, and the register is formal for the traditional that is represented in the text (the genteel tradition). Literary devices in the novel include Daisy's name which is an indirect metaphor that refers to her beauty, youth and spontaneity. There is a simile in the line "he looks at us as one of the old lions or tigers may have looked at the Christian martyrs!" which means that Mr Winterbourne looked angry and violent as if he was planning to attack and hurt Daisy.

The atmosphere in the novel varies from attraction, to anger, judgement, stress, sometimes enjoyment then deceit. The tone includes disappointment, low esteem to the character and to all American young girls represented in Daisy's spontaneity referred to in the novel as frivolous and flirt.

The novel presents a juxtaposition between the old world represented in the ladies who mis-judged Daisy and sometimes Mr Winterbourne too, and on the other side America represented in Daisy's innocence and spontaneity. The international theme as a main theme in the novel depicts the cultural values and lack of tolerance in the European camp.

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APPENDICES

APPENDIX 1

Analysis of the Excerpt from *Hard Times*

This excerpt is **extracted/ taken from** the realist moralist novel entitled *Hard Times* written by English author Charles Dickens in 1854, Book the First, Sowing, Chapter 1: “The One Thing Needful”, Chapter 2: “Murdering the Innocents”, and Chapter 5: “The Keynote”. The novel criticizes the societal impact of utilitarianism and industrialization on the middle class individuals.

The excerpt from chapter 1 “The One thing Needful” refers to fact as the only thing needful in life. The speaker, Mr Gradgrind, explains in the excerpt that he only cares about fact as the only thing that matters in life and which should be taught to the children in his school. Mr Gradgrind only sees human beings as reasoning creatures and is careless about their humane side, as he says: “You can only form the minds of reasoning animals upon Facts: nothing else will ever be of any service to them”. The "reasoning animals" is an expression that is used by Mr Gradgrind to refer to the children in his school. The school is described as boring and monotonous which shows that there is no diversity and no freedom yet all the children are subjected to his philosophy of fact. They are compared to vessels that are ready to be filled with fact, which is a reference to the violence of industrialization, factories, and technology. The children are depicted as empty entities that are there to be filled and manipulated by fact.

The second excerpt entitled “Murdering the Innocents” shows the terms in which Mr Gradgrind mentally introduces himself to his surroundings. He introduces himself with authority and assertiveness stating that he is a “man of realities” only. Yet, his introduction seems to be entirely based on calculation. Mr Gradgrind sees himself as a matter of arithmetics, and defines other individuals based on their weight and measures instead of their personalities. Through his description, Mr Gradgrind turns out to be a self-centred, strict, and senseless person.

Mr Gradgrind, by imposing his strict rules, and considering the children as pitchers to be filled by fact and rational thinking, is compared to a weapon that is ready to bomb the children and “prepared to blow them clean out of the regions of childhood at one discharge”. He thus prevents them from fancy, and kills their

innocence referring back to the title of the chapter which is “Murdering the innocents”. Mr Gradgrind is described as a machine because of his mechanical and rational personality. Mr Gradgrind’s behavior towards the little girl Sissy Jupe in the novel was traumatizing to her as she was unable to provide the requested definition of a horse. Yet his satisfaction with Bitzer’s definition shows that his only interest is calculation and scientific definition and nothing else.

The third excerpt is extracted from chapter 5 entitled “The Keynote”. This latter discusses the city of Coketown where the events of the novel happen. It is a city that influenced by industrialization, and is described by the narrator as “a triumph of fact”. It has a dark and monotonous atmosphere as a result of its pollution. The city is described as having unnatural colours of red and black as results of ashes, and “ill-smelling dye” in the river to emphasize the scary and grotesque aspect of the city. The lifestyle of the city is trapped in an unending routine which is described in the movements of the machines and behaviours of its inhabitants. Coketown seems to be a dystopia by its lifestyle and its look.

The place settings that are mentioned in the excerpt are Coketown, where the industrialization is most significant (and which is also a fictional city), and Mr Gradgrind’s school, where he addresses the children and their teacher to instruct them to deal with only fact and nothing else. The excerpts are told in mixed voices. The first excerpt opens with the voice of Mr Grandgrind who speaks of his own view of the philosophy of fact. So in the beginning of the narrative, the situation is depicted from the perspective of Mr Gradgrind who shows his fascination with rationality. As the narrative develops the narration / point of view switches from Gradgrind’s voice (first person, peripheral) to the narrator’s voice (third person) who shows a totally different perspective. While Mr Grandgrind’s calls for Fact, the narrator’s voice seems to disagree with such a philosophy and thinks that it is totalitarian and a crime committed towards the children that are subjected to it. The point of view here is third person, omniscient.

The three excerpts show the themes of fact, violence as a result of industrialization, and to a certain extent, dehumanism and self-centeredness. The novel is a depiction of the struggles of the middle classes during the Victorian period, especially during the age of economic prosperity. The first and second excerpts relate

industrialization and rationalism to violence and dehumanism in the character and philosophy of Mr Gradgrind. As the latter instructs the teachers in his school to focus only on fact, he decides to sweep away everything related to the childhood innocence and memories of the pupils in his school. His character is also presented as mechanical and senseless, yet, also ready to firebomb the children which emphasizes the violence of his character.

The plot of the novel begins in the monotonous vault of the schoolroom where fact is presented as a way to murder innocence rather than a form of knowledge that is meant to serve human beings as the original goal of the enlightenment. The moment fact becomes a weapon is a conflict because it raises the narrative to a certain number of complications. The narrative becomes more complicated as the events develop in the life of Sissy Jupe, the main protagonist in the novel, who is subjected to Mr Gradgrind's philosophy of fact (who is presented as an antagonist as he hurts the children's innocence).

The events become more complicated as explorations of sub-plots are presented in the narrative in the lives of the Hands led by Stephen who asks for the workers' rights and is considered as a greedy ungrateful by his employer Mr Bounderby. The novel reaches a climax when the two social classes meet, that is the upper class represented in Louisa, Mr Gradgrind's daughter, and Stephen, representing the working class. Among the working class, Louisa discovers feelings, and emotion, then realizes that her marriage was a total failure because of her father's philosophy of fact. She then realizes that her entire life was destroyed, while her brother Tom turns into a criminal who robs the bank and escapes leaving someone to take the blame for him. The events of the novel resolve as Mr Gradgrind faces his daughter's deceit and blame and realizes that his philosophy in life was wrong. The resolution of the novel is further emphasized by the happiness of Sissy Jupe and the working class individuals who show that even without rationality and without wealth, they could be happy and emotional.

The characters in these excerpts are Mr Grandgrind, Mr Bounderby, and Sissy Jupe as main characters. The school master and Bitzer are secondary characters. Mr Gradgrind is depicted as a senseless, self-regarding, and strict person who only believes in calculations and arithmetics, to the extent that he disregards the human side

of every human being. He is an advocate of the utilitarian principle which he teaches to his children. He is flat during most of the novel, until he reaches the end of the novel to become a round character. He stands for one fixed philosophy which is the ideology of fact, yet at the end he changes his definition of life and realizes that his beliefs in life were wrong. This character was categorized both as protagonist and antagonist. The novel does not have one protagonist but a group of protagonists who share the same struggle in life which is reflected in the title "Hard Times". Among all the characters, Mr Gradgrind is the most prominent with his philosophy of fact. He seems a victim of this philosophy in his conviction with its truthfulness and uniqueness. Yet, his representation as a canon that is ready to blow the children and kill their innocence, he is an antagonist who contributes in raising senseless and selfish adults.

Sissy Jupe is the representation of fancy, or imagination and creativity in the novel. She is described as shy and polite. She loses her father who is put in jail and is thus taken by Mr Gradgrind who decides to raise her with his children. In his household, Sissy Jupe is the only one who has feelings and is distinguished by her behaviours and interests, that influence his younger daughter at the end. Sissy Jupe is a protagonist, she is round because she shows real-life characteristics in her reactions to Mr Grandgrind at school and her belief in life and hope.

The text includes a number of literary devices among which a hyperbole in "Impreial Gallons of fact poured into them until they were full to the brim", which means huge amount of rational thinking to be imposed on the children. There is a simile in the line "the piston of the steam-engine worked monotonously up and down, like the head of an elephant in a state of melancholy madness" to mean that the movements of the steam-engine were sad and unending as they had to move continuously.

The text has a dark and depressing and authoritarian atmosphere. The author describes a dystopian life in the fictional city of Coketown where children have no freedom of learning to be humanist, rather they are under the obligation of leaving their childhood behind. The city also has a traumatizing aspect on the unconscious inhabitants who fit within its routine and accept to live in its polluted atmosphere, unaware that their lives are the ones that are polluted. The tone is critical and angry, it

shows disapproval in his choice of references and allusions while describing Coketown and the school of Mr Gradgrind. The author also shows hostility to industrialization and particularly to the idea of child labor which is depicted in his description of Mr Gradgrind as a cannon and a weapon.

Finally, the novel is a reflection of the author's childhood struggles especially with the obligation of living and surviving without a father by his side, which drove him to fight for his survival with his family in industrial London. The juxtaposition of Fact and Fancy is meant by Charles Dickens to show that extreme Utilitarian thoughts would only lead to greed, evil, and harshness in life.

Appendix 2

Sample analysis written by the students of L2

Clarissa or History of a Young Lady by Samuel Richardson, Sample Analysis

Written by LMD2 students, 2020-2021

University of Tlemcen

This excerpt is taken from the epistolary realist novel *Clarissa or History of a Young Lady*, written by Samuel Richardson in 1748, Letter XXI, From Miss Clarissa Harlowe to Miss Howe, pages 937-938. In this letter Clarissa is speaking about Mr Lovelace's attempt to rape her by plotting to fire the house, who then extorted a promise from her that she would forgive him and not think about it the next day. Clarissa could not live with such a supposition and escaped him the next morning.

Clarissa thought it was preferable that she leaves the country because her decision to marry Lovelace had proved to be a wrong thing to do, since he revealed himself to be a bad man, and she had nobody to go to around her since her family, brother, and cousins were all turned against her. She decided to give away her fortune and find a ship to travel to the English colonies.

The characters in this excerpt are, Clarissa who is an ideal woman, virtuous, and well-mannered. She is the protagonist, a round character because she is life-like and reflects true human feelings. The different sides of her personality are reflected as she is anxious and regretful at moments, she becomes ambitious to have a better life in the future overseas, and she expresses her pessimism when she talks about her punishment. Mr Lovelace is referred to as a villain and wretch, he is the antagonist. He is a round merely because he is life-like, he was presented as a good brave man who later tricked Clarissa.

The targeted audience is the eighteenth century middle class young women, to whom the author is saying that appearances are deceiving which is shown in Lovelace's bad behavior and his greed towards Clarissa, which took him to attempt rape to oblige her to marry him. Another theme is that of purity and honour. Through the passage Clarissa shows that she is a virtuous person, very innocent and that her honour was very important for her, she used the words "vanity" and "vilest dishonor" to show her true intention. One more message by Richardson is that any woman who's give any chance to a bad person or who would choose emotion over rationality would have a bad ending.

The plot in this excerpt begins when Lovelace plotted the fire and made Clarissa believe there was danger in the house to push her into his arms in the middle of the night, Clarissa was saved from the rape so the climax can be considered the moment in which the fire was in the house. The plot resolved when Clarissa escaped and hid in Mrs. Moore's house although she knew it was temporary, it was not the end of the general plot of the novel.

The text is narrated from a first person point of view because the incidents happened directly to the speaker, Clarissa. The point of view is central because the speaker, Clarissa, is herself the protagonist. The time setting is June 8, in which Clarissa wrote the letter. The place settings are the English colonies the place to which she wanted to go to escape her family and Lovelace, Hampstead where she hid in Mrs Moore's house.

The register of the text is very formal since the text was narrated by an eighteenth century high middle class lady, the diction is mostly latin-origin because of the use of formal language. There is an analogy in the first line of the letter "after my last so full hopes..." In which Clarissa is trying to inform her friend Anna that she will be transmitting bad news. There is a simile in "hunt me as a stray" which means that Mr Lovelace will be after her until he reaches her. There is an interrogation in "for whom have I to protect me from him", which is a way of saying that she had nobody to protect her from Mr Lovelace. There is a personification in "guilty impatience" in which Clarissa expresses her sense of guilt. There is another personification in "inconsideration threw me" which means that she was being irresponsible in causing herself the trouble, and a simile in "strewed as it is with briers and thorns" which means that the evils she had to experience were very harmful, just like thorns.

The atmosphere of the text is full of fear, loss, and danger because of the conditions she had to live in. The tone includes some anger towards Clarissa since the author made her feel guilty about her deeds. There is also some fascination about the good manners and good education of Clarissa, who felt proud of her vanity after she escaped the rape.

To conclude, the author succeeded in presenting the rational thoughts of the eighteenth century, clearly expressed in this passage. Only the rationalist thought should be rewarded. Yet, Richardson was talented in showing that relationships cannot be built based on rationalism alone, otherwise a mess will emerge between the societal thoughts and the peoples' inner feelings, which may lead them either to rebel against the orthodoxies or to make bad choices at the expense of what they really feel and believe in.

Appendix 3

UNIVERSITY OF TLEMCEN

Exam Samples

THE FACULTY OF LETTERS AND LANGUAGES

DEPARTMENT OF ENGLISH

FIRST TERM EXAM OF LITERARY STUDIES – 2023/2024

(JANUARY 2024)

Choose only **ONE** topic:**TOPIC 1:**

Charles Dickens's *Hard Times* accurately depicts the disastrous and undesirable effects of the Industrial logic on the life of Victorian people. Explain and illustrate.

TOPIC 2:

‘When younger,’ said Victor, ‘I believed myself destined for some great enterprise. My feelings are profound, but I possessed a coolness of judgment that fitted me for illustrious achievements. This sentiment of the worth of my nature supported me when others would have been oppressed, for I deemed it criminal to throw away in useless grief those talents that might be useful to my fellow creatures. When I reflected on the work I had completed, no less a one than the creation of a sensitive and rational animal, I could not rank myself with the herd of common projectors. But this thought, which supported me in the commencement of my career, now serves only to plunge me lower in the dust. All my speculations and hopes are as nothing, and like the archangel who aspired to omnipotence, I am chained in an eternal hell. My imagination was vivid, yet my powers of analysis and application were intense; by the union of these qualities I conceived the idea and executed the creation of a man.

Even now I cannot recollect without passion my reveries while the work was incomplete. I trod heaven in my thoughts, now exulting in my powers, now burning with the idea of their effects. From my infancy I was imbued with high hopes and a lofty ambition; but how am I sunk!

Oh! My friend, if you had known me as I once was, you would not recognize me in this state of degradation. Despondency rarely visited my heart; a high destiny seemed to bear me on, until I fell, never, never again to rise.’

Must I then lose this admirable being? I have longed for a friend; I have sought one who would sympathize with and love me. Behold, on these desert seas I have found such a one, but I fear I have gained him only to know his value and lose him. I would reconcile him to life, but he repulses the idea.

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