LETTERA

LITERATURE

Language Through Literature From Old Days into Modern Times

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Teacher's Book

Irina Vasseva
Nellie Mladenova
Fannie Krispin

for the 11th grade

of English language schools

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Учебният комплект включва:

Student's book
Workbook
Reader
Teacher's book

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4000 Пловдив, пк 802, ул. „Родопи" № 62
тел.: (032) 600 930, 600 941; факс: (032) 600 940

1124 София, ул. „Св. Тертер" № 10
тел.: (02) 946 16 07, тел./факс: (02) 944 14 52

e-mail: lettera@plovdiv.techno-link.com

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INTRODUCTION

Why *Language Through Literature?*

- it is through literature that one can truly brush up one's English and improve one's skills in listening, speaking, reading, and writing.
- literature offers not only a whole universe of diversity as to vocabulary and grammar, but also a fascinating opportunity to see the world through the eyes of eminent men and women of letters.
- the study of literature gives one insights not only into the mentality and atmosphere of a particular people or country but also into the causes, ways and prospects of the occurring changes in the development of human civilisation in general. It offers one the unique opportunity to go through the hopes and troubles of people who lived ages ago.
- a number of skills, once regarded as purely literary such as recognising metaphor or irony, analysing and interpreting someone else's opinion, phrasing a plausible opinion of one's own and supporting it both orally and in writing, learning to be tactful with and tolerant to otherness through team research work or class discussion, have become indispensable skills for modern life.
- literature is the art which to the greatest extent offers the opportunity, drawing on one's knowledge in a number of other spheres of study such as philosophy, history, music, art, geography, and the sciences, to consider and rationalise human progress and nature.
- literary studies offer a challenging and at the same time flexible way of improving one's integrated skills of reading, speaking, listening and writing in a dynamic and creative atmosphere, stimulating critical and analytical thinking.

Only curious and intelligent students of advanced linguistic competence can study literature in a foreign language, which makes English language schools' 11th and 12th formers the ones who would benefit most from it.

The textbook *Language Through Literature* offers an approach to the study of English and American literature as a means of developing not only language proficiency skills, but also cultural studies and life ones. In terms of skill improvement it builds upon tenth form textbooks of the structure and aims of *Challenges*, which has already exposed students to authentic fiction texts and stimulated young learners to interpret and comment on them. *Language through Literature* suggests a further challenge to students by asking them even more actively to step into the shoes of interpreters, critics, scholars, research workers and explorers, bringing together all they have already learned after 10 years of schooling.

Language Through Literature consists of: a textbook, a reader, a teacher's book, an audio cassette.

The Textbook

Following the educational programme the textbook is structured chronologically in literary units, presenting excerpts from well-known pieces by prominent writers and poets, within the context of their historical period. The focus, however, is not so much on the very literary merits of one work or another, but on the students' own reading, interpretation and perception of them, based on their personal experience and knowledge.

Each unit consists of:

I. A historical timetable, followed by some literary evidence from or about the period, which aim primarily at encouraging students into discussing issues they have already studied in other subjects.

II. Literary excerpts suggested through:

1. Preview questions, inviting students to a personal reading of the particular text, relying either on something they supposedly have experienced or a problem, posed by the author, we find still important.

2. The very excerpt, in most cases, is presented with the linguistic peculiarities of the original.

3. Assignments to help students enrich their vocabulary, concentrating on lexical items of special importance for the proper understanding of the concrete text.

4. Comprehension and apprehension questions to help students properly understand the text itself and to infer the author's main idea and means of conveying it, leading the students out of the concrete piece into a broader discussion on problems posed by the excerpt.

5. Writing and research assignments.

III. Language section. The format of the tasks in this section is designed to help students gradually get used to the most often used kinds of examination assignments. Basically each section includes:

1. Focus on vocabulary: assignments based on vocabulary from or connected with the presented works. The tasks are designed to help students actively use their linguistic competence and to enrich their own means of expression through considering stylistic peculiarities of lexical items and grammatical structures. The types of tasks suggested are:

a) Spot the odd man out.
b) Differentiate the meaning of tricky words through examples.
c) Word formation, synonyms and antonyms.
d) Analogies.
e) Phrasal verbs.
f) A crossword puzzle for students to check their knowledge on some studied vocabulary or events,

connected with the period discussed in their leisure time.

2. Reading comprehension of different types.

3. Focus on grammar.
a) Fill in the blanks in a coherent text with articles or prepositions where necessary.
b) Multiple choice.
c) Spot and correct the mistake(s).
d) Transformations.

4. Translation.

5. Dictation.

6. Writing.

7. Texts from modern sources for further reading and discussing.

8. Suggestions for research work.

No assignment is fixed as classwork/homework or in terms of timing because at this stage we believe it is best to leave that to the teacher to decide, for it is the teacher who best knows what approach will be of greatest benefit to a particular group or class of students, bearing in mind that the examination standard is 1 minute per item. (For example, for a multiple choice task of 20 blanks, 20 minutes should be allotted.) Every colleague should feel free to rearrange the order of the suggested assignments to make them most useful to the students. (For example, one might decide to use the sentences with mistakes to be spotted and corrected from Language Section 1 as a starting point for the school year, as a follow up after the socio-historical texts, or as a language task, allowing a round up comment on issues already discussed, at the end of the unit.) Every teacher should also feel free to add new assignments to suggested texts. (For example, one might find the text *There is no Final Shakespeare* good not only for reading for general information but also as a starting point for a discussion or as a translation assignment.)

The most important is to make each and every text or assignment most beneficial to students. Thus practically any text, for example a dictation from the textbook (basically meant for students' self-checking or peer checking), could also be a good opportunity to discuss synonyms, antonyms, topical vocabulary, phrasal verbs, grammatical, stylistic and structural peculiarities or be used for translation.

When checking students' choices and suggestions, particularly on language exercises, the teacher should ask for and offer explanations as to what makes other options impossible.

Here are some suggestions as to how colleagues could encourage students' work on particular kinds of quite traditional assignments to the best benefit of English learners, as well as some suggestions as to evaluating students' progress:

1. The main aim of each lesson is to help students improve the skills required to meet the demands of school work and discover that good reading involves a systematic approach, whether they do it as a part of an academic course or not. To show students that reading books is fun for it encourages everyone to have his own reading and interpretation, while videos and films after books are secondary products, which suggest someone else's interpretation rather than stimulate one's own.

   The main objectives of each lesson are:

a) Improving essential reading skills: comprehension and retention; inference and conclusion.
b) Enrich students' vocabulary. Make sure that students are aware of the meaning and specific peculiarities (if any) of every word and phrase of the text.
c) Develop students speaking and listening skills through discussions, class readings, presentation of papers, and research work.
d) Develop students writing skills and provide practice in writing.

   The textbook offers a quite rich collection of excerpts. However, the literary pieces included in it (as well as those in the Reader) should be regarded as an opportunity for the teacher to decide whether to discuss them all in class or not. It is possible that some of them be given to students as individual assignments. The guiding principle should be that students become aware of some peculiarities of each period. The teacher should feel free to spend more time on more challenging or more provocative to the students texts even if that means to omit some others.

II. Language sections.

1. Focus on vocabulary. All lexical tasks should be viewed as an opportunity for more extensive work on vocabulary by requiring explanations from students for each choice they make, by asking them to do homework on expanding a group of synonyms, antonyms or derivatives. The assignments should not only help students to enrich and revise their vocabulary but also to make them aware of the connotative meaning, usage and stylistic peculiarities of words as no language features absolute synonymy. This will help their speaking and writing performance.

2. Focus on grammar. All exercises should be regarded as an opportunity for a grammar revision – use of tenses, specific sentence structures etc. Ask students to explain their choices. Use any opportunity to remind students things they obviously find difficult. For example, an "if" sentence in a multiple choice task or correct the mistakes exercise could be a good chance to remind them the various types of conditional sentences as well as different means of expressing conditions (word order, lexical means such as "in case", "provided", etc.).

3. Dictation.
   Dictations do not check merely the students' spelling. They are also indicative of their listening comprehension skills (their ability to decide, for example, which item from a group of homophones they would need, based on their first listening to the text), of their grammatical competence (while writing the text down – for example, is it *its* or *it's* they need?), as well as of their reading skills (while checking their texts during the third reading). Dictations also help students improve

their prediction skills based on their linguistic competence, as well as develop their skills in sound differentiation and matching a sound with its possible graphic presentation.

A dictation is read three times: at normal speed, at dictation speed (the teacher should repeat each dictated phrase twice mentally before proceeding to the next one) and again at normal speed, after which the students should be given about 5 minutes to go through their texts again. Peer checking could also be employed.

Basically every mistake is punished by 0.25 on a 6-mark evaluation scale. One might, however, decide on a more severe penalty for grammatical mistakes (for example, 0.50 for a mistake such as *he have)* or on a more lenient scale, if the text seems difficult, in order not to discourage students.

When self-checking their dictations at home, encourage students to use English-English and Thesaurus dictionaries and to go through all explanations of possible meanings, including the use of a word or phrase in a particular context. Though this requires time and effort, it will help students improve their linguistic knowledge and competence tremendously.

4. Translation.
   Translating a text from one language into another helps students not only enrich their own means of expression in both languages but also realise lexical and grammatical peculiarities, as well as structural patterns, typical of both languages and thus improve their competence, performance and not only their study but also their life skills. (For example, why do the English say *to strike a friendship* and in Bulgarian we say *да завържа приятелство?* What do phrases like *See you!* or *So long!* mean in Bulgarian? etc.) Translation also helps students improve their knowledge and skills in word-formation and word combination in phrases and sentence structures.

The teacher should warn the students in advance about some basic differences between English and Bulgarian (for example, in Bulgarian we do not need to repeat every pronoun-subject, we do not necessarily sequence the verbal tenses, there are word-forms and sentence structures we do not use as often as the English do, we do not render dialogue graphically in quotation marks, etc.). The teacher should also advise students not to render the text word for word, but to make it sound natural in the target language (yet, not forgetting that it is supposed to be a translation, not a personal story or essay), at the same time they should make their best to keep close to the original not only in terms of what the text says, but also how it says it – tone and style. The best way to learn to translate well is by translating. In the art of translation a dictionary of synonyms of the target language is always of great help.

It will be useful if the students are assigned to make translations at home, at ease. The teacher should encourage them first to read the text as many times as they need until they are sure they know what each part of the text means and how it is connected with the rest of the text, to decide on the basic verbal tense particularly if the text is in the past tense. It helps if, while reading the text, students manage to imagine the person, thing or situation described. Students should try to think in the target language. If the teacher has read the book from which the translation text comes, it will be useful particularly at the beginning, to tell the students more about it and about its author, thus providing larger context for the young learners.

When discussing the students' suggestions in class it is better to proceed sentence by sentence, however, never forgetting the whole text. Encourage students to share both their ideas and comments and finally sort out all suggestions into wrong, good, very good and brilliant, explaining why. Having gone through the whole text, it is useful to read its final version aloud to let students hear the result of their effort. The teacher might also decide to compare the students' final version of the translated text with its published version, if available. Often students come up with better ideas than even well-known translators of fiction.

The traditional criteria for examination translation evaluation are as follows:

- an omitted or wrongly translated word is penalised by 0.25;
- an imprecisely translated word, not fitting a phrase or the context, is penalised by 0.125;
- an omitted or wrongly translated phrase or simple sentence is penalised by 0.50;
- an omitted or wrongly translated composite sentence is penalised by 1.00.

The teacher should bear in mind, however, that the above scale will be applicable in evaluating students' translations by the time they graduate. We suggest that teachers apply half as lenient criteria, gradually making them stricter and stricter over time. It might be useful for students to know the generally accepted examination translation evaluation criteria, too, in order to know how well they manage with this kind of assignment.

5. Essay writing.
   The teacher should feel free to turn any question into a writing assignment, as well as to suggest other topics, as long as he or she thinks a topic is of interest, or is challenging to the students, which, particularly at the beginning, will help him or her motivate and encourage students into writing well-thought-out texts. Despite students' general reluctance to write essays on literary topics, they are actually a step toward mastering the skill of writing personal essays, since inferring the main idea of a ready text and commenting on it in terms of "for and against" (what is more, after the text has already been discussed in class) is easier than formulating an opinion of one's own, particularly in a foreign language.

The teacher should explain the most important requirements to good essay writing, such as:

- to phrase their opinion carefully on the corresponding topic (formulate a thesis);
- to select among all possible arguments in support of their thesis the ones which will help them to persuade the reader in the plausibility of their thesis;

- to put forth their arguments logically in view of the topic;
- to draw conclusions on the basis of their own findings or arguments;
- to show that they are aware of other possible interpretations of the problem stated in the topic (formulate an antithesis);
- to be careful with modality and particularly with the use of the verb "must";
- to use typically English phrases and phrase structures, etc.

The main aim of students should be, by means of all they have learned in their English classes, to structure a logical, cohesive, and persuasive text.

It might be a good idea at the beginning to suggest all essay writing assignments for homework, advising students to resort to all kinds of dictionaries, grammar books or textbooks they prefer for linguistic reference, as long as they produce their own texts. Decide carefully at what point to give students a class essay writing.

6. Suggestions about interweaving Language section tasks within some literary discussions.

Unit 1. If you decide to start by introducing the theme of the importance of language (as the main means of expression in literature) you could use Focus on vocabulary B and Focus on grammar E tasks.

The discussion on the general socio-historical background of the period could be matched with Focus on vocabulary F, Reading comprehension, Focus on grammar A, B, C, D.

The discussion on Arthurian legends could be matched with the dictation and translation assignments. Here you might include also the *Harry Potter*-based tasks from Language Section 6.

Before the discussion on Chaucer (or after it as a round-off) you might include Focus on grammar E (second text).

Unit 2. The discussion on the general socio-historical background of the period could be matched with Focus on grammar A, B, C.

Reading about drama could be matched with Focus on grammar D, the dictation and translation texts, Reading comprehension C.

The discussion on Marlowe could be matched with Focus on vocabulary B and Focus on grammar D.

The discussion on sonnets could be matched with Reading comprehension B.

The discussion on Shakespeare could be matched with Focus on vocabulary A (perhaps before the discussion) and tasks VI and VII after it.

Unit 3. The discussion on Milton could be matched with Focus on vocabulary B, C, D, Focus on grammar B, the translation assignment.

The discussion on Defoe could be matched with the dictation task.

The discussion on Swift could be matched with Focus on grammar A.

Unit 4. Both language sections include quite extensive additional sources for reading and discussion which might lead students to starting some cultural studies research.

Biographical notes about the authors.

Glossary of basic literary terms.

The Reader

The reader offers more excerpts by authors included in the textbook as well as by other important writers of their day for further reading. As the educational programme does not fix but only recommend authors and works to be studied in the 11th form, they could be either added to or discussed in place of some excerpt from the textbook. The pieces from the textbook could also be used for individual or team research work.

Excerpts are followed by comprehension and appreciation questions.

The Teacher's Book

The teacher's book offers:

- guiding, suggestive rather than prescriptive, commentaries on the literary excerpts based on their interpretations by established literary authorities;
- keys to language tasks;
- suggestions.

UNIT 1

Notes on the Period

The early history of the British Isles, like that of all lands at that time is a succession of battles, invasions, conquests and defeats of various tribes in search of new lands and means of subsistence, marked by the migration of the Indo-European peoples, the rise and decline of the Roman Empire, followed by new raids and invasions, by attempts to establish unity and peace, the spread of Christianity.

The mass conversion of the Anglo-Saxons to Christianity and the establishment of the Christian religion throughout their territories was a crucial event in the development of Anglo-Saxon culture as the Church brought contact with the Mediterranean world, as well as the essential skill of writing. Monasteries spread throughout the country and turned into centres of learning, schooling and knowledge. Anglo-Saxon culture reached its peak during the rule of the Mercian bretwaldas of the eighth century. It is from that era that most of Anglo-Saxon poetry as well as important works of prose have survived, for example *Beowulf*, Bede's *Ecclesiastical History of the English People*, the Exeter book, etc. The Anglo-Saxons provided their land its language, began its literature and established the first traditions in law, government and religion.

Like most of the world's great literatures, English literature began with the appearance of a long narrative verse describing the adventures and achievements of a hero from the distant past – an epic poem. These records of heroic deeds served warrior cultures by boosting tribal pride and by helping to teach later generations a code of values. Actually epic poems registered in an artistic form already legendary folk tales which had encouraged people for centuries in a world full of uncertainties and fear of both human and natural violence.

The oldest epic to survive from those days is *Beowulf* – originally a Scandinavian saga, shaped into a literary piece after the Anglo-Saxon alliterative verse tradition, which, like most folk legends, is a curious mixture of supernatural and historical elements, of new Christian ideas and age-old pagan beliefs. The story itself reads like a child's fairy-tale: a monster devastates the Danish kingdom and a brave hero, Beowulf, fights and kills the monster with a magic sword and chases his mother away. However it is actually a thrice-told tale because fifty years later a dragon starts attacks on Beowulf's kingdom. In the fight with the dragon Beowulf is victorious again but is badly wounded and dies but he dies happy, knowing he has saved his people from misery.

After 1066 William the Conqueror brought his French court to London and three languages came into use in England: French, spoken by the king's noblemen in which heroic stories, chivalrous romances, and minstrels were composed; Latin, used by the clergy in which religious and scholastic text were written and Old English (largely the Germanic dialect of the Anglo-Saxons), the vernacular of the natives, in which ballads, songs, folk tales, myths and legends were created.

Under the Plantagenets England saw Henry II's endeavours to limit the authority and power of both the feudal lords and the Church, his son's (Richard the Lionheart) fascination with and bravery in the Crusades, the first English Parliament during the reign of Edward I, two outbursts of the devastating Black Death, the beginning of the Hundred Years' War with France over the control of large parts of France and its defeat in 1453 partly due to the inspiration of Joan of Arc, as well as the development of trade and crafts, the appearance of the yeomen, marking the decline of feudalism, and the foundation of a number of schools and colleges.

With the gradual decline of feudalism the authority of the Church was shaken too. In 1381 John Wycliffe's translation of the Bible into English delivered a heavy blow on it.

In the course of time the upper classes began to adopt English as their language. From the point of view of grammar English is perhaps the leader among all European languages in simplification. Thus, for example, there is hardly any remnant of the typically German differentiation of noun gender (masculine, feminine, neuter) with four cases and separate plural forms but the possessive case and certain exceptions as to plural forms. However, the division of verbs into weak and strong still torments learners of English. The French made its contribution mainly in the sphere of vocabulary. A well-known joke from that time has it that those who bred and took care after a popular domestic animal called it by its German name "swine", while those who enjoyed its tasty meat called it "pork". Langland's *Piers the Ploughman*, Chaucer's *Canterbury tales*, the Arthurian romances and the folk ballads about Robin Hood did much to legitimise English as a literary language. The typically Anglo-Saxon alliterative verse gave way to the French end rhyme style.

Answers to the riddles: ice, plough.

CENTRAL IDEA

1. The Legends are a part of our heritage.

COMPREHENSION AND RETENTION

PLAN FOR APPROACHING THE STORY

1. The feast
2. Beheading Game
3. Gawain's Quest
4. Bargain with the host of the castle
5. Second meeting with the Green Knight
6. Morgan – tester of Arthur's Knights
7. Gawain's return to court. Arthur transforms Gawain's remorse, an item of shame into a badge of praise.

Check whether the students have followed the plan and understood the main idea.

Text is very long and can be very tiresome to work through from beginning to end. Split it up into shorter, more manageable parts. Make the students work in pairs on the plan. Ask them to make their own division. Compare versions.

TEXT VOCABULARY

Make the students mark the unknown words. Use a dictionary. Discuss difficult passages. Point out the Middle English influence.

COMMENTARY

The legends combine natural, supernatural and courtly details, that have made the figures of KING ARTHUR and THE GREEN KNIGHT on his green horse seem so completely without precedent.

King Arthur is the figure at the heart of the Arthurian legends. He is said to be the son of Uther Pendragon and Ygraine of Cornwall. The saga built over the centuries tells that he married Guinevere whose father gave him the ROUND TABLE as a dowry; it became the place where his knights sat, to avoid quarrels over precedence. The knights were men of courage, dignity and nobleness. They protected ladies and damsels, honoured and fought for kings, undertook dangerous quests (THE HOLY GRAIL). They symbolised equality, unity and oneness. At the heart of all of the Arthurian legends is the land– hills, valleys, trees, rivers.

The tale of Arthur is very old. People have been singing war songs in his honour for probably more than 1500 years. He was fighting against the encroachment of the Saxon settlers. The stories are a mixture of countless individuals who together with King Arthur have been used for centuries as symbols and vehicles for numerous cultures. They are an amalgamation of many different creative impulses. They are filled with exploits of great warriors and mighty kings. The Celts valued courage and skill at arms, so these tales burgeon with energy and vivacity.

One of the questions concerning King Arthur is whether or not he is a historical figure. Modern scholars have generally assumed that there was some actual person in the centre of the legends, though not of course a king with a band of knights in shining armour. Still his figure influenced literature, art, music and society from the Middle Ages to the present.

In the extract, as in many romances, chivalric identity – worship and honour – turns upon a hero's living up to his own established reputation, or to the general ideas of behaviour, such as courtesy.

Another central figure in the legends is MORGAN LE FAY, Arthur's half-sister. She is presented as Arthur's adversary: she gives EXCALIBUR, the beautiful, magical sword given to Arthur by the Lady of the Lake, to her lover so he can use it against Arthur. In the story of the Green Knight she is the instigator of the Green Knight's visit to Arthur's court. She is partly motivated by her desire to frighten Guinevere, as she bears her grudge over a long period of time partly to test the qualities of the knights. In the early Celtic mythology she is also a healer, taking Arthur in a barge to Avalon to be healed.

The legend opens with a short reference to the ancient city of Troy, situated in Asia manor, near the Hellespont. According to Homer, the city had been besieged by the Greeks for ten years and finally captured and destroyed. At the end of the Trojan War, Aeneas, king of Troy, escaped and sailed west to Carthage, Greece and Rome. One of the grandsons of Aeneas collected a remnant of the Trojan race and brought them to England. He was the progenitor of a line of British kings including Arthur.

INFERENCES AND CONCLUSIONS

Having answered the questions below text, move to the GLOBAL ones:

1. Discuss the advantages and disadvantages of a social system built on loyalty, honour and trust.
2. What qualities did King Arthur and his knights possess that would still make them heroes today?

RESEARCH

Ask the students to do research on what daily life in a medieval castle was like. Students can tell their stories as "A DAY IN THE LIFE OF..." Some should talk/write about a knight, a lady, a servant. They should give information about their dress, food, responsibilities, luxuries, or hardships. They should explain how their characters have developed. They may also infer details of the setting,

Analysis

Students should

- understand that conflicts may arise between people or groups, from competition of ideas, resources, power, status.
- understand about co-operation, interdependence among individuals.
- analyse the values held by specific groups of people who influenced history.
- make abstract connections between their own life and characters, events, motives, and causes of conflict.
- Understand the effects of tone, mood, irony, allusion. Dialogue, symbolism, point of view, style.

Focus on Language

Keys:

Ex. 2. (Suggestion) **gallant** – 1. timid, timorous, fearful, faint-hearted, chicken-hearted, cowardly, pusillanimous; 2. – impolite, uncivil, uncourteous, unmannerly, disrespectful, rude, boorish, etc.

revel – sadness, dejection, depression, despondency, melancholy, cheerlessness, low spirits

sunder – 1. connect, unite, couple, conjoin, link, combine; 2 consolidate, amalgamate, merge, fuse, attach, blend, weld

Ex. 3. happiness – joy, delight, pleasure, merriment, brightness, bliss, welfare

Ex. 4. (Suggestion) List of weapons: pistol, gun, submachine-gun, cannon, mortar, rifle, knife, tank, rocket, bomb, missile, grenade, bomber, warship, destroyer, axe, hatchet, sword, cutlass, club, rapier, dagger, stiletto, tomahawk, yataghan, bow, musket, arbalest, sling, lance, spear, javelin, boomerang, harpoon, dart

Geoffrey Chaucer (c. 1340–1400)

Canterbury Tales

Central Idea

1. To show students how the atmosphere of a literary piece is built.
2. To make students aware of the difference between ostensible claims and reality, opinion and fact in revealing a character
3. To make students aware of the degrees of the comic: humour, irony, satire, and how they work in a piece of literature.
4. Through analogy students to think on their own society, make comparisons, draw conclusions.

Commentary

The son of a wine-merchant, having travelled quite a lot both abroad and in England at a time when the English nation was born, Chaucer employs the rather common in his day framework types of the journey and of the story-within-a-story (for example, Boccaccio's *Decameron*) and suggests a thorough realistic sociological and psychological study of his society, showing not only the changes of the status of various social groups but also the changes in people's values. The idealistic "knight" type of mentality gives way to the more materialistic and worldly perceptions of the rising bourgeoisie, influencing the characters of even supposedly "holy" people, like the Friar.

The revival that spring brings in nature stirs people's emotions and spiritual strivings, too. When the world is awakened by the "sweet showers" of April and "Zephyrus with his sweet breath", when the young sun blesses all "tender shoots" and "small fowl" and invites them to join in the joy and happiness of living, man, himself part of the universe and Nature, cannot remain indifferent. However, starting on their journey to Canterbury, Chaucer's characters "seek the holy blissful martyr to give his help to them when they were sick", which in itself is a rather pragmatic purpose.

Chaucer's prevailing tone is that of irony, however often mingling with satire, sometimes giving way to good-natured humour or even admiration (the Ploughman, the Parson, the Student). It is achieved mainly through the paradoxical discrepancy between one's expectations of what a person should be like, judging from his or her social position or occupation, and what he or she actually turns out to be starting with the corresponding character's outer appearance and moving into his innermost strivings, interests, and views. Thus, for example, the Friar, supposedly a humble and unselfish person, who should be entirely devoted to holy and charitable deeds, is a "merry, very festive fellow, with gallant phrase and well-turned speech", well acquainted with "city dames of honour and possessions", "and every inn keeper and barmaid too", as well as "the rich and victual sellers", keen on gifts particularly silver. One of Chaucer's tricks of characterisation is to make a statement about a character and then present details that hint at the opposite. For example the Friar, "a noble pillar to his Order", is a wanton who finds husbands for all the girls he seduces; he knows the taverns well in every town; he is so eminent he will not deal with lepers or beggars; he gets money from poor people. Actually Chaucer repeats what the Friar has told him inserting his own sharp, satirical observations.

Within the framework of a pilgrimage Chaucer portrayed human nature as it is. He sought to expose hypocrisy and evil, as well as to show goodness and bravery. The first person singular narration implies on one hand personal opinion and, on the other – adds up to the plausibility of the story. Chaucer is not judgmental, even toward characters he scorns. He did not see his age as more corrupt than others; he simply saw that there is a great deal of corruption in human nature.

By filling in the form about the Friar students will not fail to discover the sources of Chaucer's irony and satire.

Suggestions

1. When discussing students' choices on what adjectives are basically positive, negative or neutral students might come up with different suggestions (for example, to some "gregarious" might be negative, to others neutral). It might be a good idea to use such cases to focus students' attention on the function of lexical items in context (or situation) and dwell a bit more on Chaucer's use of language in creating tone and atmosphere. Then you might ask them to pick up the adjectives they find best apply to the character of the Friar (or any other, using the Reader or whatever source available). The main aim of the assignments to this lesson is to make students experience the way language functions and help them with some language revision and word study for their writing task.
2. What traditional festivities do you associate the month of April with?
3. Think of Bulgarian writers, whose attitude to clergymen resembles that of Chaucer. For example Elin Pelin, Chudomir. Choose a character by one of them and compare it with Chaucer's, bearing in mind the literary means through which the corresponding authors reveal their attitudes. Compare and comment.

   Choose a description of a character and ask the students to translate it into English for homework.
4. In connection with the very excerpt as well as with question 4 discuss the theme of the journey – for the time being it could be limited to a discussion on particular places various people frequent.
5. What defines the social importance of a person or a group of people? What makes one a public figure – one's profession, family background, personal character?

UNIT 2

Notes on the Period

The Crusades and the Great Geographical discoveries brought different cultures close, opened to people new challenges and stirred new ideas about life and man. The Renaissance (of French origin meaning "rebirth"), by rediscovering ancient Greek and Roman philosophers and writers changed radically man's medieval outlook reordering man's values and focus of interest. Humanism (or "New Learning") taught that first in importance is the very human being, the Renaissance man, who was a person of strong character, numerous interest, unlimited abilities, great passion, and unsurpassable bravery. In short, the Renaissance brought a rebirth of the human spirit, a realisation of the human potential for development.

In religion the Renaissance Spirit brought about the Protestant reformation, including the founding of the Lutheran Church and the Church of England.

In England the Renaissance may be divided into three periods: its rise, under the early Tudor monarchs (1500–1558), its height, under Elizabeth I (1558–1603), and its decline, under the Stuart monarchs (1603–1649).

Though lightly and fleetingly the Renaissance spirit touched England during Chaucer's time. But external wars and internal strife (the War of the Roses) ravaged the country for almost a century and a half and delayed the spread of the new invigorating movement.

During the reign of Henry VIII England was ripe for the ideas of the Renaissance. The population had increased, towns and cities had grown in number and enlarged, various inventions and improvements were introduced, among which of major importance was the invention of printing and the printing press, as it made the spread of various books and scientific discoveries possible. New school and universities were founded. Thomas More wrote his *Utopia* ("No-place").

Elizabeth I stuck to a policy of middle-of-the-road Protestantism and managed to established a strong central power. She was very interested in education and established

one hundred free grammar schools, open to both sexes of all ranks. England gained supremacy on the seas – the pirate-patriot Sir Francis Drake; the defeat of the Invincible Armada of Philip II of Spain. To the Elizabethans the world was one of order in which everything had its place in a complex network of hierarchy and interrelations.

Elizabeth I was very interested in art and particularly literature. During her reign the English language reached supreme beauty and power and the period is often referred to as the Golden Age of English literature. New types of literature were imported – the sonnet – form Italy by Wyatt and Surrey; the essay – by Bacon from France, where it had been originated by Michele Montaigne. Miracle and morality plays, already known for more than a century in England became more and more popular and the interlude – a short play designed to be presented between the courses of a banquet – appeared as a new dramatic form. Surrey introduced blank verse (unrhymed iambic pentameter).

Christopher Marlowe (1564–1593)

The Tragical History of Doctor Faustus

Central Idea

1. Students to get insights into the nature of a typical Renaissance character.
2. Students to think on Faustus' values.
3. Students to analyse the causes for Faustus' tragedy.

Commentary

Faustus, a scholar at the University of Wittenberg, sells his soul to the Devil in exchange for twenty-four years of access to forbidden knowledge – magic and the occult arts. When the twenty-four-year period expires the Devil claims his soul at midnight.

Of ordinary family background, Faustus quite quickly masters all that human knowledge has attained. His intellectual perfection, however, brings him only disquiet for the only conclusion he draws from all he knows is that all spheres of studies are impotent to answer the numerous questions that haunt his restless mind. He feels confined within the powers of human knowledge and seeks a way to break himself free. Thus he decides to try magic. From the very first moment he thinks of it he already has an idea to what ends to use his new knowledge. He wants to find out the workings of the whole universe, to help his country. As a typical Renaissance character Faustus' ambitions are directed far beyond the powers of the common mortal. He rebels against any limitations and restrictions on the human mind, which is his unpardonable offence against God. He aspires absolute knowledge, for knowledge means the greatest possible power.

Faustus should not be regarded as some fanatical scientifically-minded hermit whose only obsession is to rule the universe. Besides that Fustus is a normal human being and needs love, fun and affection as much as anyone else. Actually his first two wishes are: first, to "have a wife", and he wants her to be very sensual, and second, "to see hell and return." Faustus marries Helen of Troy, travels around Europe, meets the seven deadly sins.

A basic idea of the play is that Faustus is at all times, even after he has signed the contract, free both to resist the temptation of evil and to repent, i.e. whatever happens with Faustus at any moment the choice is his.

In terms of structure Marlowe employs a number of elements and ideas from ancient tragedy. The chorus serves as a frame of the whole piece and as an objective commentator of the action. The monologues reveal the main character's innermost self – his aspirations, strivings, aims. Angels and creatures from beyond communicate personally with Faustus: Mephistopheles, Lucifer, the Good and the Bad Angles, which, similarly to Shakespeare's witches could be interpreted as physical embodiments of Faustus' bright and darker sides, as well as of his inner conflicts and hesitations at times.

In Marlowe's (Mephistopheles') words Lucifer is "Prince of the East," "arch-angel and commander of all spirits," once "most dearly loved of God." But by "aspiring pride and insolence God threw him from the face of heaven" and now he is "prince of devils in hell."

When discussing drama you might remind students that any drama is meant to be staged and watched rather than read to which it owes its specific peculiarities. You might do further into a discussion on what these peculiarities are.

Focus on Language

Keys:

excel – beat, eclipse, outdo, outclass, outrank, outstrip, stand out, surmount, surpass/lag behind, fall behind, drop behind, deteriorate, decay, degenerate, disintegrate, fade

self-conceited – arrogant, assuming, big-headed, complacent, stuck-up, swollen-headed/diffident, humble, meek, docile, self-effacing

odious – abhorrent, abominable, detestable, disgusting, execrable, foul, despicable, loathsome, repugnant, repulsive, revolting/amiable, charming, congenial, delightful, enjoyable, lovely, attractive, pleasing, fascinating, thrilling

petty – mean, small-minded, narrow-minded, bigoted, biased, opinionated, prejudiced, short-sighted/broad-minded, enlightened, free-thinking, liberal, open-minded, tolerant, unbiased

base – mean, contemptible, despicable, nasty, malicious, vicious, repellent/decent, becoming, competent, proper, respectable, suitable, adequate, appropriate

ravish – captivate, charm, delight, enchant, enrapture, entrance, fascinate, spellbind/repel, rebuff, nauseate, repulse, sicken

profit – advantage, avail, benefit, fruit, gain, acquisition, revenue, value, use/loss, depletion, deprivation, failure, misfortune, waste

delight – bliss, ecstasy, joy, jubilation, pleasure, rapture, transport/abhorrence, aversion, nausea, repugnance, repulsion, revulsion

omnipotence – infinite power, supreme control, limitless potential, absolute authority/bondage, captivity, enslavement, oppression, slavery, submission, subjugation

command – compel, control, direct, dominate, enjoin, govern, instruct, rule, reign over/obey, bow to, comply, observe, perform, submit, surrender, yield

ambiguity – ambivalence, dubiousness, equivocation, uncertainty, obscurity, vagueness/clarity, comprehensibility, explicitness, lucidity, transparency, unambiguousness

search – enquire, explore, examine, investigate, probe, test, scrutinise, analyse, research, survey/find out, disclose, discover, establish, learn, perceive, realise, reveal, uncover

Comprehension and Appreciation

9. Marlowe's tragedies feature larger-than-life protagonists who control the action around them. Faustus and Tamburlaine share one and the same enormous longing after unpermitted ends. Tamburlaine, however, dreams of stamping upon "the powers of heaven" and slaughtering all gods while Faustus, though also desiring power, wants to rule over the universe never even hinting at any bloodshed or war.
10. Goethe wrote his masterpiece about two centuries after Marlow. Goethe was one of the leading figures of German Romanticism. His Faustus is even more ardent a scholar and more passionate a man than Marlowe's character. The most important difference in the two treatments of the legend is that Goethe's Faust is not taken to hell by Mephistopheles, but joins the immortals for the heavenly powers in respect for his intellect and character take his soul with them. Thus Goethe's romantic scholar gains immortality.
11. (Suggestion) Марко Томев, Бай Ганьо

Dictation

A more unlikely person to have written something so commercially successful is hard to imagine. John Tolkien was born in South Africa in 1892. His parents died when he was a child. Brought up in England by his aunt, Tolkien and his cousins made up play languages, a hobby that led Tolkien's becoming proficient in Welsh, Greek, Gothic, Old Norse and Old English.

After graduating from Oxford, Tolkien served in World War One. In 1917, while recovering from trench fever, he began composing the mythology for *The Rings*. As a professor of Anglo-Saxon at Oxford in the 1930s, Tolkien was part of an informal discussion group that included several writers. The group was soon hearing chapters of his fantasy work *The Hobbit*.

Hobbit was a name Tolkien concocted for a race that could best be described as half-size members of the English rural class. Hobbits have shoeless furry feet and live in hillside holes. One of them is drafted to look for treasure with some dwarves. On the way he meets a twisted, pitiful creature from whom he acquires a golden ring that makes its bearer invisible.

When *The Ring* first appeared there was a hostile response from some in the literary establishment. The chief criticism was that it was an escapist fantasy. A number of eminent commentators, however, hailed it as one of the most remarkable works of literature in our, or any, time.

It has held readers – new and old – in thrall for decades. The scope of the story is vast, as the forces of cosmic and earthly good and evil approach a final conflict that has been millennia in preparation. In the legendary land of Middle-earth, the story wrestles, metaphorically, with such modern matters as addiction destruction of the environment and the perils of real politic. Tolkien created a world so astonishingly true to life that he included more than 100 pages of appendices filled with maps, calendars, genealogies and cultural anthropology. In fact, *The Lord of the Rings* established many of the symbols and archetypes that fantasy books and films would adapt over the next half-century.

The Sonnet

Central Idea

1. Students to get aware of the versatility of one of the most popular poetic genres throughout the ages.
2. Students to appreciate brevity as one of the characteristics of brilliant style.
3. Students to trace the way the thesis-antithesis principle works and its artistic effects.

Commentaries

Sonnet 91

The sonnet is built upon the traditional for sonnets thesis – antithesis principle. In the first four lines the poet lists things that people commonly take pride in, after which, in the following two lines he draws a general conclusion re-echoing the old saying "As many people, as many

tastes" (or rather a possible paraphrase of it "As many people, as many types of temperament and mentality."). The switch of theme and tone comes with the seventh line ("But"). It is accompanied by a switch of reference too. From a general rational observation of the ways of people, the sonnet switches to an emotional personal confession ("I"). By repeating basically all above mentioned sources of other people's pride the poet shows that his is by far "better, richer, of more delight". It has nothing to do with material riches and social rank. It is richer because it springs from his own heart – his love for his beloved. It makes him prouder than any man on earth. His source of pride is worthier than any other. Through his love the poet also suggests the character of his beloved. The concluding two lines emphasise the poet's love once more by introducing the sole fear of the lyrical character. It is only the loss of that love that can make him miserable and if it happens he will be the most miserable man on earth just as having it makes him the proudest one. Thus pride and love are bound together.

Sonnet 18

The sonnet is about love, beauty and art and their mutability or eternity. The poet's approach to it is quite traditional – through comparison. The opening question of the octet voices the poet's concern if summer is an appropriate enough season to compare his love to. Being a season of warmth, sunshine and passion it is. But considering it as lasting just a couple of months seems to render it unsuitable. His beloved is more beautiful than a summer day. It is stronger and more permanent than either "summer's lease," "fair day" or even the sun itself for all they are vulnerable to change while his passion is for good. Neither chance nor "nature's changing course" can influence it. The switch of tone comes with the first line of the sestet ("But"). It contrasts the changes that even nature undergoes to the unchangeability of the poet's feeling, i.e. his emotion is more permanent even than nature itself. The first three lines of the sestet might sound paradoxical for all beauty, human beauty perhaps most of all, is transient, while the sonneteer claims that even Death will be powerless to change his love. He gives the reason for this right away. His poem will grant his beloved immortality. The one truly immortal thing on earth is art. Though there is no detailed description of the poet's beloved (for the sonnet is about his feelings to her rather than about her) one can easily infer that she must be really very special if she deserves to be immortalised. As long as the sonnet dedicated to her appeals to people of times to come she will live – a perennial youth. Nature has control over the seasons, the weather and even the sun; with time everything changes; only art, if it is true art, remains immutable and passionate for ever.

Sonnet 130

This sonnet is a wonderful parody of all traditional cliché comparisons of love poetry. Describing his mistress Shakespeare lists all overexploited symbols of a woman's beauty: eyes, lips, breasts, hair, cheeks, breath, voice, gait. Instead of exaggerating their effect on him he openly and quite rationally states that she has nothing to do with what is generally regarded as a beauty for each feature of hers he dispatches as by far not unique. Thus he emphasises her unique character, which explains his rare love of her (he even implies that any other love is merely "false"). The basic idea of the sonnet is established with the sestet, which, though expounding on the idea of the foregoing octave, sounds more intimate. It focuses explicitly on the poet's "I". The emotion is by far not an overwhelming exuberant passion. It is a rationalised feeling but as deep and sincere as only true love can be.

The Cambridge Ladies

This sonnet is an exception to the traditional type in more than one aspect. In terms of theme, it describes the pseudo intellectual, pseudo liberal, pseudo emotional and caring upper class of Cambridge, Massachusetts. Those ladies, obviously pretending to be refined and noble, "live in furnished souls". This is a paradox introduced with the very first line, used as a title to the sonnet too. The paradox is expressed through a concise and quite unexpected combination of words: people "live in" houses, flats, cottages which usually are furnished but not "in" their souls. Moreover the implication of the phrase "furnished soul" is that everything that this soul has is established, order by some rule, more or less long ago already fixed. These ladies are not merely anonymous but lack whatever personality for they are neither nice nor even ugly but "unbeautiful". Their minds are "comfortable", filled with the protestant prescriptions of the church which grant them safety from whatever trouble, but robs them of any thought, desire or aspiration of their own. Their daughters, too are "shapeless" and impersonal but, ironically enough, it is they who have been sanctioned "with the church blessings". Their views are limited to Christ, which is generally considered a must for any good Christian, and Longfellow who is a notable American poet but also a native of their town and they seem to find it their duty to respect him rather out of a sense of propriety. But both Christ and Longfellow are "dead." So are the ladies' souls. They pretend they are inevitably busy with some charity cause to which they contribute with delight for it is prestigious even though they have not the slightest idea who the people in need are and do those people actually need knitted clothes. Their day is busy also because they "are invariably interested in so many things" such as the latest "scandal of Mrs. N and Professor D". Fashion has it that intelligent people should be well informed. So the ladies, the "permanent faces" are always on the alert for hot news. For an affair between a

married woman (Mrs.) and an important person (Professor) is something they cannot afford to miss. Anything outside their close circle (their native town), however, is outside their care. Even if the moon rattled "like a fragment of angry candy" they won't even know it. The final metaphor is a harsh conclusion of all said so far. Actually the ladies' interests are confined to personal prestige within a limited community and shallow gossiping. The remote, the non-material is too far and vague to them to embarrass their minds with.

In terms of rhyme, the sonnet experiments with a abcddcba eeffee pattern within the octave and the sestet. In matches perfectly the theme. Just as the ladies box themselves within the confines of their chosen life-style, the rhyme pattern boxes itself in.
In terms of punctuation the sonnet is an obvious exception from the traditional form but one should bear in mind that for the poet's style this is no exception at all.

Focus on Vocabulary

Keys:

1. glory – rejoice, exult; new-fangled – foppish, humour – disposition; adjunct – complementary; particulars; wretched – miserable

2. – accomplishment, aptitude, talent, skill, adeptness, dexterity, deftness, expertise

– riches, wealth, fortune, goods, dough, possessions, recourses, treasure

– vigour, vitality, might, power, potency, strength, force, stamina

– clothing, garb, attire, apparel, dress, costume, garments, outfit

– beat, outdo, exceed, excel, surpass, top, outstrip, better

Focus on Language

3.

lovely – ugly, hideous, unattractive, unsightly, disgusting, ghastly, repulsive, revolting
temperate – intemperate, excessive, extreme, immoderate, superfluous, exorbitant
fair – 1. see lovely; 2. dark, dim, cloudy, dingy, dusky, murky, overcast, gloomy
eternal – ephemeral, transient, transitory, temporary, momentary, fleeting, passing
darling – abhorred, hated, despised, detested
sunny – 1. see far; 2. dreary, cheerless, dismal, glum
dun – appealing, tempting, inviting (here)
wiry hair – straight, here also – wavy hair, curly hair, thick
rosy cheeks – pallid cheeks, pale cheeks; here also – hollow cheeks, lean cheeks, sunken cheeks
reek – aroma, scent, fragrance, perfume, balm
melodious – harsh, grating, discordant, croaking, rasping, strident
rare – widespread, common, plain, undistinguished

You might find the guidelines suggested in the lesson on poetry in Unit 4 useful.

William Shakespeare (1564–1616)

Macbeth

Central Idea

1. A person's destiny is determined in the stars or by fate.
2. Haste, lust and lack of wise forethought bring about disaster.
3. There is a close connection between the characters of men and the misfortunes they suffer.
4. The only way some people learn is through suffering.

The teacher could begin with Ben Jonson's words for Shakespeare: "He is not of an age, but for all times."

It is impossible to estimate Shakespeare's importance for the English language except to say that he is – as Dante is for the Italians or Goethe is for the Germans – an icon for speakers of his language throughout the world.

The facts of Shakespeare's life are scarce, so meagre indeed that the 18th century scholar George Steevens wrote, "All that is known with any degree of certainty concerning Shakespeare is that he was born in Stratford-upon-Avon, married and had children there, went to London where he commenced actor and wrote poems and plays, returned to Stratford, made his will, died, and was buried."

More is known now, but not much more. In the end, Shakespeare – the man escapes us. Of many epitaphs, none competes with the words of his own friend, Ben Jonson:

"I loved the man, and do honour his memory as much as any. He was honest, and of an open and free nature: had an excellent fantasy; brave notions, and gentle expressions; wherein he flowed with that facility, that sometime it was necessary he should be stopped... His wit was in his own power; would the rule of it had been so too....There was even more in him to be praised than to be pardoned."

It could be explained to the students that Shakespeare's work is divided into three periods, and *Macbeth* was probably first performed in 1606 in front of King James himself. The play was seriously altered in 1663 to bring it into line with the taste of the period; this operatic version with dances and songs survived into the 19th century.

In modern times the play has been adapted and used in many guises. There were many film versions and most of the famous actors and actresses of the modern theatre have tested themselves in the exacting parts of Macbeth and Lady Macbeth.

The first period covers the time between 1590 and 1600. It includes his chronicle plays: (*Henry VI*, *Henry IV*, *Henry V*, *Richard III* and *Richard II*, *King John* and *Julius Caesar*) and some of his comedies (*The Comedy of Errors*, *The Taming of the Shrew*, *A Midsummer Night's Dream*, *Much Ado about Nothing*, *The Merry Wives of Windsor*, *As You Like It*, *Twelfth Night* and others). These works are light and melodious, and full of optimism. The playwright trusted man and believed that his virtues would bring happiness to mankind. During this period he wrote his poems and his sonnets.

The second period is between 1600 and 1608. All the famous tragedies were written during this period. These are his mature works, in which he shows social injustice and suffers together with man from them. Something must be done to change the world, the laws of man and his morals. *Hamlet*, *Othello*, *King Lear*, *Macbeth*, *Antony and Cleopatra* are the great tragedies. At the same time some comedies were also written such as *All's Well That Ends Well*, *Measure for Measure*, *Coriolanus*.

Shakespeare's plays from the third period (1608–1612) are called romantic dramas; there is no tension in them, they are pessimistic and inferior to the works written before. The playwright plunges into a world of fantasy, allegorical allusions and mental confusion.

No poet and playwright in the history of English literature has a greater reputation than William Shakespeare. Elizabethan drama took an enormous stride in passing from the Morality play to the kind of drama Shakespeare was writing. Without throwing aside morality concerns, Shakespearean drama added to them flesh and blood, suspense and tension, awareness of the passage of time, ability to portray growth. The new plays handled human destiny as it had never been handled before.

John Danby in his work *Shakespeare's Doctrine of Nature* wrote: "Chaucer thought of nature as a kindly Queen-motherly dame. Since the mid-19th century we have come to think of Nature as a cruel and dangerous explosive force. The Elizabethans, for the most part, are nearer to Chaucer's view. We regard Nature as a source of raw power which we can use. If we are clever enough, we can make it serve our purposes. For the Elizabethans, Nature was an ordered and beautiful arrangement, to which people had to adjust themselves. It was always something normative for human beings. It had its pattern and laws which were its innermost expression. To this Nature Shakespeare contrasts another – malignant one, hidden behind a strength of mind, animal vigour, handsome appearance, instinctive appetite, impatience to progress. The pattern of this belief develops round the theme of Killing the King which began with the chronicle plays and continued in the great tragedies.

(*Hamlet*, *Julius Caesar*, *Macbeth* and *King Lear*). Up till Shakespeare's time the central and God-given position of the monarch was generally accepted. With the rise of radical Protestant thinking which had already usurped the power of the Pope, the formulation of new unscrupulous theories associated with Machiavelli, and the shift in real power from aristocrats to monetary capital in the hands of the merchant class, the framework of social order became open to the possibility of drastic change. The law of Nature was given to all by God and conscience is the faculty by which individual man acknowledges this law. The crime of murder was a crime against this law of Nature and regicide (the murder of a king) was the murder of God's appointed leader.

This information may be given in full or only in bits to the students depending on their interest, but it will help them to understand the epoch and hence the play itself.

For *Macbeth*, Shakespeare used the same source-book as he had used for the English history plays, *Holinshed's Chronicles of England, Scotland and Ireland*, reprinted in 1587. Shakespeare never followed the notes exactly but created plays based on material he had found there.

Macbeth is the third shortest play written by Shakespeare and it is striking with the speed at which the action occurs. The focus of attention is firmly fixed on Macbeth. Unlike many of the other plays, *Macbeth* has no sub-plot, or secondary action. Shakespeare uses no lesser characters to comment on the central theme. The play develops as a series of contrasts and parallels: Order and Health are opposed by Disorder and Sickness, Light and Grace by Darkness and Evil.

The play is written mostly in blank verse (iambic pentameter without a rhyming pattern). The tragedies make use of soliloquies and asides, in which the characters reveal their thoughts to the audience while alone on stage (soliloquy) or briefly tell the audience, or sometimes one other character and the audience, something that the other characters onstage are not supposed to hear (aside). It is a convention of Elizabethan drama that a character must tell the truth in a soliloquy.

It is recommendable that students be asked to read the play in advance or at least the synopsis. Go over the titles of the three extracts with them and ask them what they expect. Compare answers.

"Fair is foul and foul is fair"

This is the opening scene of the play. Three witches are gathered in an open place in a thunder storm. This scene is very important in establishing a mood or atmosphere in which the main action of the play will be seen by the audience. The weather is horrible, hostile to men, the "fog and filthy air" suggesting unusual darkness and unhealthiness. The conversation of the witches is removed from the interchange of ordinary men; the use of rhyme is a feature of the witches' speech and throughout the play it intensifies a sense of incantation, of magic charm. There are curious paradoxes in their words: "when the battle's lost and won," "fair is foul, and foul is fair." What are opposites to us are interchangeable to the witches. The appearance of the witches is traditional – ugly, barely human, often taking the shape of animals. The scene creates a premonition of danger and disorder, a confusion of the usual human order, a reverse of human values, a world of darkness and foulness. The strange creatures are there to meet with Macbeth. They seem to know the outcome of the battle before the battle is over.

The second meeting of the witches begins with a conversation which emphasises how evil and vindictive they can be. Their curse on the sea-captain can be read as a prediction of Macbeth's destiny. Macbeth and Banquo appear on their way home from their victorious battle. Then the world of men and the supernatural world meet.

Macbeth's first line in the play is a repetition of the words of the witches. The witches speak to them and tell them their prediction. Banquo remains calm and sceptical while Macbeth is perturbed and frightened. In his asides Macbeth reveals how deeply he is disturbed, something in himself seems to have been echoed in the witches' words and it is this exposure of his inner mind that gives him most concern.

On the other hand, Banquo realises that men are easily tempted by the "instruments of evil'.

The students can find all the references about the appearance, clothing, hobbies of the witches and may discuss their role in the play. Are they instruments of fate, or are they a fruit of the men's imagination, or the characters' inner voices? The students will not have difficulty to point out what they reveal about the two men. How does Macbeth come into the witches' plans?

"I have done the deed"

Having read the letter from Macbeth, Lady Macbeth already looks forward to the fulfilment of the witches' prophecy, but she feels that Macbeth is too weak to seize the throne. She starts planning the murder of the king. She appears as a ruthless, totally committed woman whose every effort is to strive for the greater glory of her husband. Macbeth is ambitious, a good general, courageous in battle, but "infirm of purpose'. He wavers, he is full of hesitation and doubt. His state of mind verges on the hysterical, he is unlike his wife who prepares the murder coolly and methodically.

The students must attempt to describe the murder scene: the weapons, the background, the sounds. They should pay particular attention to Macbeth's behaviour immediately after the murder. He says "Macbeth doth murder sleep!," "Macbeth shall sleep no more." These words will be repeated later by Lady Macbeth, when she gradually loses grip on her mind. His words about the essence of sleep remind the revengeful attitude of the witches. Lady Macbeth preserves her presence of mind, she tries to cover up the deed. She denounces her husband's qualms and repulsion before and after Duncan's murder as cowardice and foolishness.

The students should try to trace the relationship between Lady Macbeth and Macbeth in the murder scene.

"Sleep no more"

What has changed in the relationship between Macbeth and Lady Macbeth? What is her state of mind compared to that in the previous scene? Why has this happened? – these are the questions which the students have to understand.

Lady Macbeth has not appeared after Act III and her behaviour in this scene shows that her carefully contrived mask has slipped. In her sleep-walking she reveals the guilt and anxieties by which she is tortured. She re-enacts the first murder scene when she took the initiative and persuaded Macbeth. Now, when she is alone, she still remains loyal to her husband. Her behaviour is revealing and very moving. She has given all and now her present is overwhelmed by the past. "What is done cannot be undone'. A candle is no protection against murky Hell.

Macbeth is being gradually isolated. Even Lady Macbeth has collapsed under the pressure of her sin. As the besieging strengthens, Macbeth is left more and more on his own. He realises that he is coming to the end of his resources, nobody is freely loyal to him. He can now submit quietly or fight on, knowing the futility of his struggle. He raises himself to fight. The future has no real meaning for him: what lies ahead is a mere continuation of the present struggle.

Macbeth was motivated to kill Duncan only because of ambition and he was caught in a labyrinth of his own making. How is it, then, that we retain an interest in, possibly even a sympathy for him? Maybe, because we hear from his own heart of his ambition, his weakness, the wickedness of his behaviour, his deceits, and we are made aware of the intoxication he feels at his own evil. In this final scene Macbeth concedes to himself that his strutting and fretting are empty gestures but, chained as he is, he will not surrender and we cannot but admire his affirmation that he "will try the last." For him, his wife dead, his support deserting him, life has lost all rational meaning. He fights to death rather than accept defeat and we are moved by the helplessness of his final struggle. The play ends with the restoration of the order Macbeth had disrupted and a reassertion of the Christian values that Macbeth had overthrown.

Focus on Language

Keys:

Ex. 1. grow thinner; waste away; scold, correct with strong words; turn red; chew slowly; imaginary; supernatural; extensive; drunken servants; deadly; compassion; spoil things; deserted place; deceive people; bird announcing death

Ex. 2. filthy, foul; hurly-burly; raven; harbinger; crown; smother; garments; a person regarded as loathsome, contemptible (flatterer); heed; possets; aroint; ronyan; penthouse; bark; tempest; ere the set of sun; hover; heath; fie my lord; discharge

Ex. 3. If I must know my deed then it is better not to know myself; the man who rings the bell announcing the execution of a condemned criminal; whose sinister appearance makes my hair stand on end; to the last moment of my life; betray us as witnesses of the crime; Life and death fight over them; to doubt whether the words were true or false; she has a serious heart problem (she suffers deeply); I cannot help her (she needs a religious man); life is intangible; unnatural deeds cause unnatural problems; your firmness of character has left you (you are no longer constant and firm of purpose).

UNIT 3

Notes on the Period

James I, who succeeded Elizabeth I to the throne, was a firm Anglican, he started persecution of the Puritans which, partly, led to the founding of the Plymouth colony in 1620. There spread growing religious and political unrest in the country. In 1604 a group of Catholics conceived the idea of blowing up the Parliament while both Houses were assembled for the opening of Parliament, and King James and his family were in attendance and in November 1605 they tried to put their plan into action (the Gunpowder Plot, now November 5 celebrated as Guy Fawkes Day with fireworks and bonfires).

Both James and Charles believed in their right to rule as absolute monarchs. Charles I even dissolved the Parliament, the tried to impose his will on the church of Scotland. His rule aroused general discontent and in 1642 a civil war erupted. Led by Oliver Cromwell it resulted in the king's beheading and the proclamation of England as a republic, known as the Commonwealth under the jurisdiction of Parliament. In 1688, however, as a result of the Glorious (or Bloodless) revolution monarchy was restored, as a compromise between the royal power and the bourgeoisie. London suffered the Plague and the Great Fire,

At the beginning of the Stuart period poetry lost its exuberance and became more introspective and cynical than during the reign of Elizabeth I. Best known from that time are the metaphysical poets led by John Donne. The greatest among the Puritan poets, and the greatest among English poets, was John Milton, Latin Secretary to the Puritan Commonwealth.

Drama continued to flourish – Shakespeare wrote his great tragedies at that time. The theatre did remain a major popular entertainment until the Puritan government closed all playhouses in 1649.

The last years of the fifteenth century mark the end of the Middle English period and the beginning of what is called the early Modern English period. Regional dialects were still very vital but a movement to make the language more uniform. The concern of Elizabethans for elegance and style resulted in experimentation with vocabulary out of which new forms of expression grew out. New discoveries and inventions needed new terms and a number of borrowings appeared in English from Latin, Greek, French, Italian, Spanish: antipathy, emphasis, bigot, balcony, alligator, potato.

In Europe in the late seventeenth and eighteenth centuries, there was a general intellectual and literary movement known as the Enlightenment, characterised by rationalism – a philosophy that emphasised the role of reason rather than sensory experience or faith in answering basic questions of human existence. Because writers based much of their prose and poetry on classical models from ancient Greece and especially Rome, the period is also called the Neo-classical Age.

In England this movement is more commonly known as the Age of Reason. Many of the most important writers of the time gave an equal place to experience and reason in examining human nature and therefore were less strictly "rational" than, for example, the French.

It was an age in which people were concerned with manners and morals, with understanding themselves, their immediate world, and their relations with one another. It was a period greatly influence by John Locke and Isaac Newton, a period that advocated the use of scientific methods to test old theories and to develop new knowledge, an age of self-confidence.

With the restoration of Charles to the throne the Anglican Church regained its supremacy, though there was tolerance for Catholicism too. The theatres were reopened with a new genre – the comedy of manners, which quickly gained great popularity.

After the Great Fire London was rebuilt, the first coffee houses provided a place where men could meet, drink coffee, smoke and talk with friends. There middle class rubbed shoulders with writers and members of the upper class. In literature diaries and periodical appeared, satire became popular aiming at correcting individuals and society. Journalism and the novel appeared. The theme of city life came to the fore.

Two political parties emerged – the Tories and the Whigs. The middle class, which had already begun to merge with the landed gentry through intermarriage and common concerns for wealth and property, moved into a position of social dominance. With the increased opportunities for work in mines and factories cities, the working class grew, too.

With the growing social domination of the middle class they began to exercise greater and greater influence on art and literature. They could now afford the luxury of reading for pleasure and they preferred to read about people like themselves – thus tragedies gave way to realistic novels and periodicals, which aimed at entertaining the readers at the same time improving their morals and manners.

Perhaps the greatest moralist of the time was Jonathan Swift, who put his satirical pen to use in exposing and ridiculing individual and social evils of his day.

The desire for order and certainty that emerged amidst the turmoil of the seventeenth century was reflected in the development of the language. On the one hand, the English language was truly still in a muddle: words still had widely variant meanings, spellings and pronunciations and the general instability of language was a barrier to easy and clear communication. On the other hand, while there was

widespread agreement that the English language needed polishing, there was little agreement about how it should be done.

The Royal Society, founded in 1660, objected to the Elizabethan exuberant linguistic experimentation and demanded "a close, naked, natural way of speaking: positive expressions, clear senses, a native easiness, bringing as near the mathematical plainness" as possible. The urge to introduce order into the language brought about hundreds of projects at the time, the greatest of which was Johnson's two-volume Dictionary.

John Milton (1608–1674)

Paradise Lost

Central Idea

1. Students to get aware of the way age-old ideas are interpreted to give them new meaning and sounding.
2. Students to analyse the difference between "hero" and "antihero".
3. Students to think on the form – contents – effect relationship.
4. Students to think on the nature and results of rebelliousness, disobedience and defiance.

Commentary

Like all epic poems, Milton's *Paradise Lost* is a long narrative of events on a grand scale. Actually it is a Christian epic which takes its form from the "pagan" epics of Homer and Virgil. The poem has as its setting the entire universe. The theme is the fall of man as embodied in the biblical story of the temptation of Adam and Eve and their expulsion from Paradise, or as Milton puts it "of man's first disobedience, and the loss of Eden". But besides that it tells of the connection between Human time (from the creation of Adam and Eve) and the infinite universe that existed before the creation of Man. Thus, with its cosmic scale, *Paradise Lost* steps beyond the conventional concepts of time and space. The character who connects the prehuman universe with our own universe is Satan.

Satan, one of the archangels and presumably the most distinguished among the inhabitants of Heaven, desires the exalted seat of honour and power at God's right hand for himself and regards it as his due but God appoints His Son to it. Bitterly disappointed, Satan, with a third of the other angels wages war against God and His followers. God's forces prove superior. Satan and his rebel host are hurled down into Hell, the place that God has prepared for them, as far removed from Heaven as possible. How ever, even after his defeat Satan refuses to accept God's power and vows eternal vengeance. He has heard of God's plan to fashion a new creature called man and to place him in a new region called the world. So he decides to strike back at God through the corruption of this latest creature of His handiwork. Satan approaches Eve for her vanity makes her a vulnerable prey. Later, in her turn, she manages to tempt Adam into joining her in her fate, for he is desperately in love with her.

As if inspired by the earthly event of the Civil War in his own time and place, Milton creates Satan not merely as a disobedient angel punished for his pride – the deadliest sin, of all but as a capable and courageous leader, whose revolt goes beyond the general treatment of the biblical plot as misdirected against God's power, but a revolt against any unjust despotic authority. Though not the protagonist of *Paradise Lost*, Satan grasps the reader's imagination and sympathy for his strength and resolution. Thus lacking the conventional character traits of the hero he becomes an antihero. Disregarding any authority and power, Satan rebels against any form of tyranny and turns into a symbol of, sometimes considered even reckless, insatiable thirst for freedom and independence.

The epic is written in blank verse. The style is elevated. The text abounds in symbolic light contrasts: light and darkness, to emphasise the cosmic struggle between the forces of Heaven and Hell.

Keys to tasks:

Comprehension and Appreciation

4. A – f, B – g (h, i – relevant too), C – d

Suggestions:

You might ask the students to draw a comparison between Macbeth and Satan. Both are capable, strong of body and mind, to a particular point in their lives loyal servants to their masters, both are conscious of their deeds, but then something turns them into their own opposites: Macbeth's insatiable desire for power which he can attain in no other way but by becoming thrice a sinner by murdering his king; Satan's disappointment for not receiving what he considers his due.

Milton's Cosmography

The word cosmography comes from the Greek kosmographia (kosmos world + graphein write) *meaning* "description or view of the world or universe." Milton's cosmography, which is essentially the same as that of the Renaissance and the Middle Ages, is based on a combination of various ancient philosophies which were built around the theory that the earth was the fixed centre of the universe. It must be remembered that the system of Copernicus (1473–1543) and Galileo (1564–1642), which were based on the idea that the sun, not the earth, was the centre of the universe, had not received general acceptance

in Milton's time, and that Milton therefore had some warrant for clinging to the older theories.

According to the older view, the universe was composed of two hemispheres: Heaven or the Empyrean, below which Chaos, or infinite space, filled with atoms and warring elements in ceaseless flux. Below or far down in Chaos lay Hell, a vast continent which was cut off from Chaos by walls of enormous thickness. Hanging by a chain from the floor of the Empyrean within the Chaos and above Hell hung the World, or created universe, which was composed of nine concentric spheres through which the planets and fixed stars moved in their courses around the central earth.

Daniel Defoe (1660–1731)

Moll Flanders

Central Idea

1. Literature being an embodiment of various artistic, socio-historical and personal factors can reveal a great deal about the life, mentality, and habits of people from by-gone times and cultures. The excerpt from Moll Flanders can help students get an deeper view of the period and the people.
2. This early example of the genre can also help students trace the development of the novel to the present (examples from Western European literature and Bulgarian writers as well).

Commentary

The intellectual movement known as the Enlightenment had an international scope. In England it could be said to have began as early as 1660 with the founding of the Royal Society and continued beyond the 1770s. It was partly philosophical and scientific (Locke, Berkeley, Hume, Newton) partly literary (Pope, Johnson). What characterised it everywhere was a commitment to clarity and great faith in reason and empirical observation as a source of truth and a means to improve the physical and social environment. From the first, the Enlightenment philosophers showed a deep interest in human nature as the basis not only of morality but of perceived reality itself.

By far the largest literary counterpart of the Enlightenment could be regarded as the early novel as the empiricist climate was favourable for the development of realistic fiction. The rise of the novel is often connected with the individualism of the emergent bourgeois class though that emergence took place much earlier and could hardly serve as an immediate correlative.

The novel attempted to explore emotions of family life, relations between social groups, at a deeper level than previous realistic genres.

Though Defoe's stories are still defective in the three main qualities that go to make a good novel in the modern sense of the word – plot, characterisation, and psychological analysis – there are very few critics who contest the claim of their author to the title of "Father of the English Novel." Important antecedents for the make of the novel were satire – especially the satiric drama of the Restoration and early eighteenth century, – drama which had an obvious contribution in the rendering of dialogue, the romance, and other elements derived from other genres – individual histories, journals, memoirs, letters, spiritual allegory in the Puritan tradition. Two earlier kinds were especially valuable to Defoe – didactic fiction and picaresque.

Moll Flanders may be referred to as a picaresque novel, it tells the episodic story of a rogue's progress. The narrative is episodic in order to present a linear series of graded instances, usually of crime or sexual liaison. Though Moll Flanders seems to lack an obvious overall plot it is Defoe's moral urgency that gives the narrative momentum. The novel is related entirely from the rogue's aberrant point of view. The effacement of the authorial comment induces the reader to construct the author's story indirectly which is referred to as UNRELIABLE NARRATION. Though this method was not original with Defoe, he clearly grasped its moral and complex aesthetic potentiality.

Moll is a representative of the new society of opportunity, where people make themselves. But Defoe often goes back and forth between incompatible explanations: is Moll a born thief, destined to be like her mother? Or is she a typical product of society "Give me not poverty lest I steal."

The relentless economism in the novel is obvious – every human relation has an economic dimension, or is described in economic language. Personal identity and psychological condition are both determined by financial status. But psychological setbacks are only referred to rather than described, probably because this kind of experience lies outside of economic rationality and the Mandevillian profit/loss calculus.

Moll's first experience of love, leaves the reader wondering whether love is natural and spontaneous, or whether it is a response to external stimuli – above all economic ones. The elder brother is a rake who "baits his hook" so we have no way of judging his claim to Betty. What is certain is that he woos her on two levels simultaneously, the sexual and the financial.

It is important to understand how capital determines consciousness in the period before social security – each individual bears their own risk and depends on having capital to protect them against old age, sickness, etc. Your security is a very literal sum. You also have to constantly calculate how to "place" it for the least risk and best return. Sometimes you have to spend it on show – fine clothes and consumer goods – to make it seem as if you don't need it

(cf. Moll's Lancashire husband spent all his money to get Moll's 15000 Pounds which she didn't have).

This mobile capital contrasts with landed society, where security comes from being settled on a family estate.

Capital is fluid, (it moves constantly from one kind of asset to another) and variable (its value is always going up and down). Moll's identity has similar qualities; by implication, if her capital was reduced to zero her identity too would disappear.

By the early eighteenth century there existed one of the characteristic institutions of modern urban civilisation: a well defined criminal class, and a complex system of handling it

Anonymity and private acquisitiveness make property crimes possible and Moll's crimes are all against property.

Therefore, the philosophical problem of crime arises. Some of the time Moll claims that the "dreadful necessity of her circumstances" is the cause of her becoming a criminal. At other times she thinks of her crimes as caused by the devil: she has enough work to live on but the devil sends her out into the streets. When Moll steals the child's necklace it is the vanity of the mother that she blames for adorning her child with a necklace in the first place and then letting the little girl wander the streets unprotected. But this time Moll is not stealing to survive, but to have fine clothes and ornaments.

Eighteenth century society recognised the open-ended potential of property crimes, and responded with harsh punishment and the gallows. Moll sees it as the devil's work that she can't stop stealing even when she risks her life.

The novel ends optimistically – Moll's life has been spared and she is given yet another chance. Is this sign of forgiveness a compensation for her suffering or a reward for her struggle? Probably both, having in mind the striving of the age to reconcile the spiritual with the materialistic.

Focus on Language

Keys:

1 – d; 2 – c; 3 – a; 4 – d; 5 – b; 6 – d; 7 – a; 8 – b; 9 – c; 10 – a; 11 – b

Research

1. Students could be referred to other female characters in the textbook e.g. Catherine from ***Wuthering Heights***, Elizabeth from ***Pride and Prejudice***. Comparisons could be made as to character building, and elicit differences and similarities in the outlook of these female characters.
2. An important point which a teacher could make, with reference to Moll Flanders is motherhood. The teacher could give some background information as to the number of children Moll gave birth to and how they were always given into the care of someone else. These children are only briefly mentioned in the book. A woman's emotional involvement with her children was quite restrained. Some observers of the period ascribe this to the fact that due to decease the infant mortality rate was very high, therefore women gave birth to more children in order to have at least two or three who would survive. Their emotional reservation was a kind of self-preservation instinct.

Jonathan Swift (1667–1745)

Gulliver's Travels

Central Idea

1. Scientific advancement and man's moral values
2. Attitude towards scientific advancement (in the past and present).
3. Science-fiction – the harbinger of what is to be.
4. Distinguishing between the various humorous approaches: satire, humour, caricature, parody etc.

Commentary

Swift was born in Dublin to an English family, and brought and educated by his Uncle Godwin who sent him to Trinity College, Dublin. When his uncle died, Swift accepted the post of secretary to Sir William Temple, a distant relative of his, who lived in Surrey. Sir William was a well known man of letters and a diplomat. During his ten-year service as secretary to Sir William Swift had the invaluable opportunity of making the acquaintance of many important personages in the world of letters and politics. In 1694, having taken his MA at Oxford, he took holy orders and received a small parish at Kilroot near Belfast. When Sir William died Swift returned to Surrey, but still frequently visited Ireland.

Swift had developed a taste for politics and political intrigue, and like almost every literary man of the age became engaged in the struggle between the Whigs and Tories. At first he wrote on the Whig side but seeing that the party had allied with the Dissenters and was unable to take England out of its continental wars, he passed to the opposite side. He contributed some numbers to Addison and Steel's journals, *The Tattler* and *The Spectator*, and together with Alexander Pope found the Scriblerus Club.

Swift owes his place in literature to *Gulliver's Travells* which he began to write in 1720. It is without question the most famous prose work to emerge from the Tory Satiric tradition established by Alexander Pope, Samuel Johnson and Jonathan Swift. It is the strongest, funniest, and yet in

some ways most despairing cry for a halt to the trends initiated by seventeenth century philosophy. It is the best evidence that the rise of the new rationality did not occur unopposed.

Swift's Satiric Technique

If we consider that the main purpose of any satire is to invite the reader to laugh at a particular human vice or folly so as to further lead him to consider an important moral alternative, then the chief task facing the satirist is to present the target in such a way that the reader finds constant delight in the wit, humour, and surprises awaiting him.

The essence of good satire is not the complexity in the moral message coming across, but in the skilful style with which the writer seeks to demolish his target. One very important ingredient in satire is distortion or exaggeration – an invitation to see something very familiar, perhaps even something we ourselves do – in such a way that it becomes simultaneously ridiculous (or even disgusting) and yet funny, comical – a comic distortion which transforms the familiar into the ridiculous. Swift's main technique for achieving this is the basic plot of science fiction: the voyage by an average civilised human being into unknown territory and his return back home. This apparently simple plot opens up all sorts of possibilities, because it enables the writer to play off three different perspectives in order to give the reader a comic sense of what is very familiar. If the strange new country is recognisably similar to the reader's own culture, then comic distortions in the new world enable the writer to satirise the familiar in many different ways, providing a sort of cartoon style view of the readers own world. If the strange new country is some sort of an utopia – a perfectly realised vision of the ideals often proclaimed but generally violated in the readers own world – then the satirist can manipulate the discrepancy between the ideal new world of the fiction and the corrupt world of the reader to illustrate just how empty the pretensions to goodness really are in the reader's world. The key to this technique is generally the use of the traveller, the figure who is, in effect, the reader's contemporary and fellow countryman. How the figure reacts to the New World can be a constant source of amusement and pointed satiric comment, because, in effect, this figure represents the contact between the normal world of the reader and the strange New World of either caricatured ridiculousness or utopian perfection.

The above three perspectives are the basis of *Gulliver's Travels,* which is presented as the narrative of one **Lemuel Gulliver**, a surgeon on a merchant ship, who describes in four books his travels and adventures in strange countries. The first book contains the account of **Lilliput** and its diminutive people, while the second describes **Brobdingnag**, a country inhabited by giants. In the third book we are carried to **Laputa**, an island located in the Pacific, somewhere east of Japan, which is one of the locations visited by Gulliver during his third voyage, capital of a group of islands and dominions which include **Lindalino** "second city of the Kingdom" and **Balnibarbi** the largest island. **Laputa's** major distinction is that it floats or lies above the Earth's surface by the force of magnetic repulsion and attraction created by a large lodestone mounted on pivots at its centre. Another distinction is its population's obsession with science and mathematics, to the exclusion of any other subject and with no observable practical benefit. **Laputa** is often translated as "the whore" based on the Romance language root. From there he goes to **Lagado**, a city with an Academy of Projectors where all sorts of absurd inventions are made both in the scientific and social sphere. The name **Lagado** translates into "London". Then he continues to **Glubbdubdrib (**interpreted as the island of sorcerers and magicians) and to **Luggnagg,** an island where the people have lost the power to enjoy life and lead a miserable and cheerless existence. The fourth book is an account of Gulliver's life and observations in the country of the **Houyhnhnms,** a rational, horse-like race who are ruled by strict adherence to dispassionate reason and Gulliver becomes enthralled with their philosophy and way of life so much that he attempts to emulate them and desires to remain there, only leaving when he is banished by their assembly. The **Houyhnhnms** share the island with the **Yahoos (**repulsive and degraded human inhabitants) enslaved by the **Houyhnhnms.** The term **Yahoo** has come to refer to any kind of brut.

Focus on Language

Keys:
to grow waste – uninhabited
projector – developer
meager aspect – gaunt appearance
sooty – dirty
singed – burnt
raw (*for weather)* – damp and chilly
inclement (*for weather)* – stormy
ingenuity – inventiveness
dear – costly
to calcine – to heat
malleability – pliancy
contrive – devise
glutinous – sticky
illustrious – remarkable
tangible – solid
petrify – harden (ossify)
foundering – inflammation of the sensitive laminae of the hoofs
diminution – contraction (shrinking)
versed – knowledgeable
licentiousness – intemperance/dissipation
petulancy – peevishness
infallible – certain/veracious
saw off – cut

Research

Students could be asked to compare the excerpts from Gulliver with other excerpts in the textbook, dealing with scientific inventions e.g. Mary Shelley's Frankenstein.

UNIT 4

NOTES ON THE PERIOD

The Romantic Age was the product of a confused, uncertain age of great aspirations and bitter disappointment, marked mainly by the Industrial Revolution in England and the French Bourgeois Revolution, as well as the American Declaration of Independence. As its name suggests, the Romantic Age brought a more daring and imaginary approach to both literature and life. The Romantic vision focused on the individual rather than society. As champions of democratic ideals Romanticists sharply attacked all forms of tyranny and the spreading evils of industrialism. Whereas the writers of the Age of Reason tended to regard evil as a basic part of human nature, the Romantic writers generally saw humanity as naturally good, but corrupted by society and its institutions of religion, education, and government. The romantic spirit was characterised by simplicity and naturalness rather than artificiality and excess. The Romanticists were Pantheists in their views. Pantheism saw God and Nature as equally omnipotent powers. It definitely stated that man was good by nature and that man's inner world, his emotions and senses, not his mind, are the true path to the ultimate truths of existence.

As Romanticism arose as a reaction against Classicism in art here is a brief outline of the major differences between the two movements:

CLASSICISM	ROMANTICISM
1. A product of a settled age marked by self-confidence and rationalism.	1. A product of a turbulent age marked by Idealism. (In the course of time Romanticists were to develop the doctrine of Pantheism, raising it to the status of a philosophy.)
2. Rediscovery and imitation of Greek and Latin literature.	2. Seeking for personal inspiration in the mysticism of Oriental and Mediaeval myths, legends, ballads, fascinated by the far-off, mysterious, exotic. Alienation of the individual from society. The Byronic hero – a brave and defiant champion of liberty but moody and sensitive.
3. Super importance of style. Poetic diction. Strict rules and differentiation of genres.	3. Freedom and versatility of style and form. Simple, everyday language.
4. Social matters. Dominance of the theme of city life.	4. Focus on one's personal perceptions. Return to Nature. A new attitude to man and man's nature. A new lyrical character – the child, the peasant, the noble savage.

In England Romanticism found its most profound expression mainly in poetry. The poems of the Romantic Age are predominantly lyrics. In ancient Greece, a lyric was a song rendered to the accompaniment of a lyre. In modern times the term is used to describe a short poem that expresses intense thought and feeling.

Romanticists produced also wonderful ballads, odes, narrative poems.

Literary historians divide English Romanticists into two generations:

The First Generation (The Lake Poets): Blake, Wordsworth, Coleridge. In their preface to *Lyrical Ballads* Wordsworth and Coleridge laid the main principles of romantic poetry: to be written in the simple language of ordinary men, the poet is not a messenger of ideas but a prophet of truths looking for the hidden mysteries of the heart and life itself.

The Second Generation (often regarded as the more radical and revolutionary): Byron, Shelley, Keats. They openly pronounced their love of freedom and hatred of oppression, their political verse sounded like a trumpet calling on all progressive people to rise against tyranny and despotism.

The Romantic mood influenced enormously the intellectual life and the arts all over Europe. In England, apart from literature, its great influence was most obvious in art. John Constable was known for his landscapes, which greatly influenced both the Romanticists and Impressionists. Joseph Mallord William Turner was most famous for his pictures of the sea, ships, storms and tempests.

Here is a text which you might use either for information or for some kind of language assignment (traditional dictation, dictation for key words and phrases, multiple choice or add questions to it and make it a listening comprehension exercise) after your discussions on English Romanticism as a starting point for a final comment.

To many the Romantic poets are synonymous with "nature poets".

In the works of the Romantic writers nature is far more than just pretty scenery, it is a primary poetic subject. It is the ideal environment for human happiness and inner harmony. The countryside is closely observed, sensuously depicted, lavishly praised, and frequently personified.

Wordsworth lived the greater part of his life in the English Lake District and logged miles of walking to store up sensations and "powerful feelings" that could later be recollected and spontaneously "overflow" into his poetry.

In Coleridge's *The Rime of the Ancient Mariner*, the Mariner's sins are finally forgiven not by a churchman in a cathedral, but by a "hermit good [who] lives in that wood."

The role of the countryside in fostering inner harmony and personal happiness is equally apparent in Mary Shelley's *Frankenstein*. Throughout the novel, the countryside is used to mirror the polarities of Dr. Frankenstein's personality. During his brief periods of "peaceful happiness," of feeling in harmony with himself and the world, Frankenstein dwells amidst pleasant landscapes, dotted with inviting human habitations. But during the years he labours to create the monster, seasons come and go without his taking time to "watch the blossom or the expanding leaves." And when creating the monster's mate, Frankenstein chooses for his workplace a singularly miserable hovel on one of the most remote, rocky and barren islands of the Orkneys, alienated from both nature and humanity.

In the summer of 1818 Keats undertook a strenuous walking trip expressly, as he wrote in a letter to a friend, to "identify finer scenes, load me with grander Mountains, and strengthen more my reach in Poetry." And in *Ode to the West Wind*, Shelley equates the poetic inspiration he seeks to attain with the fierce energy and dynamic force of the West Wind.

The countryside provides a stimulus to apprehension of ideal beauty and spiritual truth. In revolt from the mechanistic conception of the world as composed of physical particles in motion, the Romantics portrayed the landscape as sublime and often invested natural objects with significance beyond themselves. Thus, as portrayed by the Romantics, the countryside is a stimulus to thought and visionary power, emblematic also of the divine in man and nature.

__1_ (About most, To many, About many, To the most) the Romantic poets are __2_ (synonym to, synonymous for, synonymous with, synonymous to) "nature poets".

In the works of the Romantic writers nature is far more than just pretty scenery, it is a __3_ (prime, primeval, primer, primary) poetic subject. It is the ideal environment for human happiness and inner harmony. The countryside is closely observed, __4_ (sensuously, sensually, sensibly, sensitively) depicted, lavishly praised, and frequently personified.

Wordsworth lived the greater part of his life in the English Lake District and logged miles of walking to store up sensations and "powerful feelings" that __5_ (would of late, should lately, ought belatedly, could later) be recollected and spontaneously "overflow" into his poetry.

In Coleridge's *The Rime of the Ancient Mariner*, the Mariner's sins are finally forgiven not by a churchman in a cathedral, __6_ (however, but, too, as well as) by a "hermit good [who] lives in that wood."

The role of the countryside __7_ (to fostering, into foster, in fostering, to be fostering) inner harmony and personal happiness is equally __8 _ (apparent, seeming, ostensible, noted) in Mary Shelley's *Frankenstein*. Throughout the novel, the countryside is used __9 _ (as mirror, for mirroring, like a mirror, to mirror) the polarities of Dr. Frankenstein's personality. During his brief periods of "peaceful happiness," of feeling in harmony with himself and the world, Frankenstein dwells amidst pleasant landscapes, dotted with inviting human __ 10_ (habitations, habitat, locality, allocations). But during the years he labours to create the monster, seasons come and go without __ 11_ (he to take, he taking, he's to take, his taking) time to "watch the blossom or the expanding leaves." And when creating the monster's mate, Frankenstein __ 12_ (selects, collects, elects, chooses) for his workplace a singularly miserable hovel on one of the most remote, rocky and barren islands of the Orkneys, __13 _ (distanced, remoted, abducted, alienated) from both nature and humanity.

In the summer of 1818 Keats undertook a __ 14_ (straining, strenuous, exhaustive, earnest) walking trip expressly, __15 _ (like he has written, as he has written, like he wrote, as he wrote) in a letter to a friend, to "identify finer scenes, load me with grander Mountains, and strengthen more my reach in Poetry." And in *Ode to the West Wind*, Shelley equates the poetic inspiration he seeks to __16 _ (accomplish, attain, procure, secure) with the fierce energy and dynamic force of the West Wind.

The countryside provides a stimulus to apprehension of ideal beauty and spiritual truth. __17 _ (By revolt, On revolting, From a revolt, In revolt) from the mechanistic conception of the world as composed of physical particles in motion, the Romantics portrayed the landscape as sublime and often __ 18_ (inferred, implied, inverted, invested) natural objects with significance __19 _ (beyond, behind, over, above) themselves. Thus, as portrayed by the Romantics, the countryside is a stimulus to thought and visionary power, __20 _ (insignia, an omen, marking, emblematic) also of the divine in man and nature.

The Americans

Over two centuries after the discovery of America one could still not define what type of people the new-settlers were. Any attempt to describe the colonists in terms of a national identity would be limiting and misleading, given the extremes imposed by various religions, different geographical areas, and contrasting lifestyles. The colonists were as diverse as were their reasons for coming to the New World. Three basic colonial regions were established: New England (Maine, New Hampshire, Massachusetts, Rhode Islands, Connecticut), the Southern Colonies (New York,

Pennsylvania, New Jersey, Delaware) and the Middle Colonies (Maryland, Virginia, North Carolina, South Carolina, Georgia).

The 18th century was a time of great changes in America: the spirit of liberty and independence was kindled, schools were established, commerce throve, the population increased rapidly, preachers and theologians were replaced by philosophers and statesmen.

Most American writers borrowed their forms and standards from Europe but struck a distinctively American note in their works. The major writers of this period were Benjamin Franklin and Thomas Jefferson. Their writings echoed people's aspirations for independence, their optimism and common sense.

To understand American literature we should note the recurring themes that appear from earliest times to the present. One of them, the American Dream, is an original blend of the spirit of enterprise, the longing for an ideal, the passion for liberty that led to the founding and settling of the country. Adapted and refined throughout the ages, appearing in fantasy versions such as science fiction or turning into its dark opposite, the American Nightmare, it bears its strong appeal even nowadays. Other themes that reappear in different dress during different periods are: the Search for Identity, Individualism, Freedom, the Journey, Initiation, the Frontier, Moral Struggle, Rebellion versus Conformity.

The westward expansion of 1800–1840 brought about the rise of literary nationalism in the New World. The first typically American writers appeared: Washington Irving (*The Sketch Book*) and Lames Fenimore Cooper (*The Spy*, *The Leatherstocking Tales*). They offered good-humoured presentation of American eccentricities as well as a romanticised vision of the "noble savage", the heroic frontiersman and the unsurpassed beauty of the American wilderness. Some of the best-known poets of the time (Longfellow, Lowell, Whittier, Holmes) got to be called the "Fireside Poets". They celebrated the virtues of home, family, and democracy. Very different from them was Edgar Allan Poe, who wrote poems noted for their otherworldly atmosphere and haunting musical effects, as well as the first detective stories in world literature.

It was only during the period 1840–1870, however, that the first truly American writers appeared: Emerson, Hawthorne, Melville, Thoreau, Whitman. The period was dominated by a peculiar philosophy of the time – Transcendentalism. It is a philosophy of individualism and self-reliance, implying a belief that it is the transcendent (or spiritual) reality rather than the material world, that is the ultimate reality. This transcendental reality as a type of superior knowledge is open to everyone and it can be known not by man's rational faculties or logic, but only by intuition or mystical insight. Transcendentalism was an offshot of the Romantic movement and was closest to Idealism, withholding the idea of the integrity of the individual, the inherent good of man worthy of the respect of others, capable not only of making rational decisions but by contemplating the material world, thanks to his intuition, to transcend it and discover union with God and the Ideal. The essay, together with speeches, stood out as a particularly effective and popular literary form of the time, for example Thoreau's *Walden*, *On Civil Disobedience,* etc.

Transcendentalism

During the 1830s in New England transcendentalism, a philosophy deriving from the Romantic ideas became popular. Actually it opposed the prevailing rationalistic tendencies of the age. Both Romanticists and Transcendentalists upheld the natural goodness of mat, the glories of nature, and the importance of free individual expression. Both emphasised the importance of man's intuition, not reason and logic, in reaching an awareness of reality or a sense of truth. The very name shows the basic idea of Transcendentalism – to see beyond the material and physically perceptible. It is closest to Idealism, which held that material objects do not have an existence of their own. Rather these objects are diffused parts or aspects of God, the Over-Soul. As the ultimate spiritual force, the Over-Soul encompasses all existence and reconciles all opposing forces. Material objects therefore only reflect or mirror an ideal world. By contemplating objects in nature the individual can transcend this world and discover union with God and the Ideal.

William Blake (1757–1827)

Songs of Innocence and of Experience
The Marriage of Heaven And Hell

Central Idea

1. Students to realise the importance of the coexistence of opposites.
2. Students to analyse the dialectical nature of existence and draw conclusions.
3. Students to think on proverbs and decide on their relevance to modern times.

Before the students read the poems you might offer them some synonyms of innocent and of experienced to help them.

For example:
innocent – blameless, chaste, guileless, gullible, ignorant, incorruptible, naive, righteous, unsophisticated, virgin.
experienced – capable, competent, expert, mature, professional, qualified, skilful, trained, tried, wise.

Commentary

Students will not find it difficult to find out the two central images in the poems *The Lamb* and *The Tiger* not only because the poems are entitled after them, but also because of rhythmic pattern of the pieces, which will help them and also because they already know they should think about two animals, symbolising correspondingly innocence and experience.

A poet and a painter Blake, as all prominent artists, is a philosopher too. The suggested excerpts show his views not merely on life, but on the whole universe. If *Songs of Innocence and of Experience* are focused primarily on the nature and essence of life on Earth, *The Marriage of Heaven and Hell* reaches far beyond, showing how similar the laws of existence are.

Songs of Innocence and *Songs of Experience* represent two collections of poetry each with a poem-counterpart to a poem from the other. In this respect *The Lamb* and *The Tiger* are a pair. By contrasting innocence and experience Blake does not envisage age differences (i.e. the young are innocent, the grown up are experienced) but a far more complex comparison of different types of man's mentality and perceptions. Moreover it is impossible to claim that the poet is in favour of the one, rejecting the other for his poetry is not a for-or-against art, viewing the world in black or white only but an artistic analysis of the complexity of things.

True, among his poems there are a number featuring a strong social aspect. For example, *The Chimney Sweeper* (often compared with Christo Smirnensky's „Брамчемама на Гаврош"), *London*, etc. It is also true that Blake made the child a popular main character of art and that he never subscribed to the Augustan praise of towns and city life for to him the city was a synonym of man's degradation as a result of industrialisation, not a symbol of industrial progress. However, even in his socially provoked writings, Blake was always interested in what brought injustice, misery and inhumanity rather than merely in registering them.

On the whole both poems (*The Lamb* and *The Tiger*) are monologues raising questions. In the first one it is most probably a child talking to a lamb, in the second – the bard talking to himself, though the poem opens with a twice repeated direct address to the tiger. Both poems raise one basic question – who is the creator of so opposite in nature and temperament creatures? In the first poem there is an answer implied, for it is suggested in a riddle-like form. In the second – the questions themselves sound rather rhetoric, or at least the whole piece suggests that hardly any answer is expected. In tone *The Lamb* sounds calm, relaxed, its rhyming and rhythmical patterns (dominated by trochees) much resembling those of nursery rhymes. One can easily imagine a child and a lamb somewhere in the fields or in a yard. The child asks the lamb a question in the simple language of small infants, repeating the question and then offers an elaborate but not direct answer. In the *The Tiger*, the series of never answered questions provokes tension and dismay. It is as if the small lamb, being naïve and gullible, needs to know the answer, while the tiger is strong and mature enough not to need any. The lamb's creator is even named by one of his names, the Lamb, i.e. God who for the sake of humankind "became a little child". The answer itself reveals Blake's perception of life and the universe: a fusion of the divine (God), the natural (the lamb) and the human (the child). Of course the tiger is God's creation too, though the poem suggests only the poet's dismay at the chances of it because Blake does not pose factual but philosophical questions looking for truths in the realms of the physically imperceptible. To this points also the capitalisation of the names of the two animals (for though the capitalisation of the Lamb could be explained by its reference to Christ the Redeemer, this can hardly apply to the Tiger – in a number of editions spelled also *Tyger*), as well as his referring to them by "thee" and "thou", thus showing that these otherwise quite common images of good and evil are actually complex symbols of something far more essential.

The two images are opposed through their descriptions. The lamb has "clothing of delight, Softest clothing, wooly, bright", "a tender voice" making it similar in temper to its creator, who is "meek" and "mild". The tiger (rather his eyes) is "burning bright", he is characterised by his "fearful symmetry" (a quite unusual phrase in itself, however twice repeated) and a rich set of associations with fire and forging iron in blaming furnaces. The poet states that it must have been an immortal hand that has framed tiger, obviously excluding any possibility that it might be

within the ability and skills of any mortal man. But by literally repeating the first and the last stanza with one single word changed ("Could" to "Dare") he implies that even that immortal hand needed to be truly daring.

In spite of the delightful bright image of the lamb and the rather fearsome presentation of the tiger Blake does not perceive them as mutually excluding each other opposites but two sides of a whole not only because they do share the same creator but also because he sees in the evil belligerent beast something admirable in a similar way as in the meek, peaceful, tame, domestic animal he sees no zest, no vitality. The lamb, apart from other things, is a sacrificial animal, while the tiger is an animal of the wilds and is full of energy and life: he must be strong and vigilant in order to survive, for if he is not the victimiser he will easily become the victim.

In his views Blake closely reminds of John Milton and his presentation of Satan as the character to be admired for his individuality, persistence, daring, strength.

Keys to Tasks:

Focus on Language

Poetry

1. **A.** a – fleece, b – sheared, c – ram, d – bleat; vertically – lamb

B. a – stripes, b – lair, c – tigress, d – feline, e – roar; vertically – tiger

Proverbs (Suggestion)

1 and 9 – All things should be accomplished in their due season.

2 and 7 – Human progress is irreversible even if it needs some sacrifice.

6 and 8 and 11 – Truthfulness and friendship are paramount values.

3 and 4 and 5 and 10 – The life of the spirit is primary and its powers are limitless but man needs daring courage to fulfil his potentialities.

William Wordsworth (1770–1850)

The Daffodils

Central Idea

1. Students to analyse information from different sources and compare the impact of different styles on the reader.
2. Students to think on the effect of nature on people – judging from the texts, drawing on their personal experience, analysing the meaning implied in flowers as an aspect of nature.

Commentary

Among all English Romanticists William Wordsworth is perhaps THE poet of Nature. Older than Byron, Shelley and Keats, he was truly fascinated by the French Bourgeois Revolution and its claims. As he wrote in *The Prelude*

"Europe at that time was thrilled with joy,

France standing at the top of golden hours,
And human nature seeming born again."

However its end disappointed him so bitterly that he withdrew in the Lake District and spent the greater part of his life there. He was a man of thought rather than of spontaneity, a proof of which is his creed that poetry is "an emotion recollected in tranquillity". That, however, should not mean he was not emotional or sensitive. Just the opposite. Wordsworth had a truly keen eye for the beautiful in all its forms. He could readily spot and admire it even in the minutest forms of Nature as his poem *I Wandered Lonely as a Cloud* shows.

Though his sister, Dorothy, was no less emotional, and though the excerpt from her diary is both detailed and sincere (diaries, being personal and generally not meant for publication, are considered reliable sources of information) it needs a poet's perception to appreciate the wondrous beauty of the daffodils. Wordsworth does not even mention where exactly he saw the flowers, nor who was with him. He does not ponder how they had happened to grow there. He does not mention anything about the day and the weather. Dorothy's is a shared experience (we), William Wordsworth's is a personal one (I). In his poem he is all alone with his meditations. It is as if nothing else but the daffodils and their dance, which brought him rejoice matters, nothing else exists. He is in perfect communion with Nature.

The little knots of flowers, which Dorothy mentions, grow in the poem into "a crowd, a host." By still further multiplying them in number ("continuous as the stars," "in never-ending line," "ten thousand") the poet seems to show that with time their beauty and grace spread further and further, that they know no end.

In their "glee" they outdo even "the sparking waves." Wordsworth broadens also the scope of their fascinating charm by placing them on the background of the whole universe. They stand out not merely on some beach in some park but among everything there is between "the stars that shine and twinkle on the milky way" and "the sparkling waves." It is in their company, not man's, that the poet loses even himself deep in thought. It is in his memory of them (not God) that he finds "the bliss of solitude". It is the sight of "the golden daffodils" that are his "wealth." And all that wealth will last a life-time for the memory of the daffodils will always stay with the poet to calm his soul and mind ("that inward eye") whenever he is "in vacant or in pensive mood" and fill his heart with heavenly pleasure.

Though the whole poem is a piece of recollection, it opens with a description of the daffodils, which moves to meditation on what their significance and influence on the poet is in the last stanza. In the first three stanzas the poets piles up details to describe not only the flowers themselves but also their influence on all around them (their "sprightly dance" stirs even "the waves beside them"). The poem is built on a number of binaries (pairs of opposite associations) which create the impression of the overwhelming irresistible power of the beauty of natural things. Some of these binaries are: the poet is lonely – the flowers are numerous, the poet feels as a cloud (associated with free motion) – the daffodils are stuck to the ground, still it is the daffodils that move and dance while the poet stands motionless and gazes at them hardly even thinking, in their presence the poet is transfixed by their sight (which is outward to him)– in their absence he is filled with pleasure and dances with them (in the picture his "inward eye" has retained).

The whole poem comprises of just four declarative sentences (each stanza is a sentence). Here, however, in contrast, say, to Shelley's sonnet, the sentences do not sound merely as a statement of some truth but rather as an expression of the poet's quiet, but everlasting rejoice in an experience he has had two years before. The poem features a fixed rhyme pattern – ababcc – which not only contributes to its melodious sounding but also adds up to the impression of the unchangeability of the poet's perception, as it is not the flowers themselves that the poem focuses on but the emotion the sight of them has aroused in Wordsworth.

The Daffodils is a proof of Wordsworth's theory of poetry – an expression of a recollection of an emotion, which arouses a new emotion, as well as of his firm belief as a Pantheist that Nature only, even in its tiniest forms, is the great moral teacher of man and his sole truly inexhaustible source of happiness.

Keys to the language tasks:

1. a. swarming, b. sink, c. intermittent, d. shrink, e. fleeting, f. sluggish, g. tediousness, h. gloomy, i. need (barrenness), j. carefree, k. damnation

2. (Suggestion) a belt of trees/chastity, a knot of wood/students, a crowd of people/books, a host of angels/difficulties/friends, a bliss of God

7. England – the rose, Scotland – the thistle, Ireland – shamrock, on Remembrance Day – the poppy

Listening Comprehension

Photocopy the answers and hand out copies to the students. Ask them to go through them in about three or four minutes and then to sit back, not looking at them any more. Read the text to the students once. Then ask them to check as true (T) or false (F) each sentence from a pair in twenty minutes. Read the text again for students' self-checking. Discuss the correct answers with the class.

You may think that a torrential August in Cumbria – when the country might just as well have been a boat out at sea, Keswick topping the rain-charts every day – would be, well, a wash-out. Not like Dorothy Wordsworth's experiences in her *Journals*: "Went for a walk – soaked: came back to poddish and rum." "Went for the post – soaked – came back and resolved to live in Provence." The fells were under cloud, the lakes all but joined up, rivers burst their banks, outside our cottage the track became a substantial mountain stream; the roof leaked, the anoraks had to be renewed; but the waterfalls were astounding.

That was my one half-good idea this August. To the waterfalls! Usually they dash and tumble; a little plashing here, a show of spurting spuming there; a swift side-step around a rock: an unexciting sight. I had always thought that those who wrote of the district in the late eighteenth century – and those who painted it – exaggerated the "terror", the "horror", the dreaded grandeur of it all. Partly, it was the fashion; by such hyperbole you proved your sensibility; partly, it was because it was good old hack 'em along journalism; and partly, I now know, especially with regard to the waterfalls, it was because they must have had weather like we have had this August.

We went to the waterfalls and came away, drenched as trout. The Cataract of Lodore is possibly the most painted, and thanks to Southey's poem, the best known waterfall:

How does the water
Come down the Lodore?
My little boy asked me
Thus, once on a time;

His description of it, over scores of lines, had never matched my own experience:

Rising and leaping
Sinking and creeping
Swelling and sweeping
Showering and spraying.

Or,

And whizzing and hissing,
And dripping and skipping
And hitting and splitting
And shining and turning.

Still less,

And bubbling and trembling
And grumbling and rumbling and tumbling
And clattering and battering and shattering.

And not at all,

And rushing and flushing and brushing and gushing
And flapping and rapping and clapping and slapping.

And so on: I need quote no more – you probably have it by heart.

Well, it was even better than that.

I have to admit that we drove there. I had wanted to walk but the children had already been skin-saturated twice that day; I then suggested we row up the lake from Friar's Crag to the Lodore landing-stage, but there were no volunteers for bailing duty. The car had it. By the time we had walked across the road, up the path – money in the honesty box – and into the wood which rears sheer up the Borrowdale volcanic road, we were sodden.

The cataract made up for everything. The water, though mainly white, was brown-tinged, and it seemed to hurl itself out of the mountain in what, at the first impression,

felt like a solid mass; more like a rush of rock than a fall of water. We went to the foot of it by the stream and looked up into a fuming gorge of force which would have cowed and impressed to "terror" anyone – Romantic, realist or sceptic – because what it made you was fearful. As we started to climb up the side of the fall, the slippery rocks meant that the others decided to go back. And yes, I went on alone.

It was tremendous, Southey was right, Constable was right, Farrington was right, Gray was right – what power it had. About a third of the way up I, foolishly, went out into the middle of it, where there was a bare rock, and looked directly into the eye of the pounding of water. The roar of it sounded as if the volcanic mountain had opened its jaws; the fury of the pelting water was frightening; the rock was very cold. You could understand, though, how minds as extraordinary as that of Coleridge could have delighted in the extreme sensations brought on by the wildness of the display. Water, dark rocks, overhanging trees, a mountain staring up like some ancient beast ready to pound down its hooves on you, and above that a turbulence of clouds which – I swear – then collided into thunder and flashed out lightning.

(*Raindrops Keep Falling*, Melvyn Braggs, The Punch Book of Utterly British Humour)

1. a) Usually in August Cumbria has more rainfalls than any other place.
   b) It was our bad luck that when we went to Cumbria torrential rains nearly washed the country out.
2. a) It seemed that just like Dorothy Wordsworth the author's family had gone there to soak.
   b) The author's family felt very much like Dorothy Wordsworth after a similar experience.
3. a) They were stuck with the rain and had no other choice but to rent a house in Cumbria.
   b) In spite of the heavy rains they decided to settle in Cumbria for good.
4. a) The falls made up for all mishaps and hardships.
   b) Everything there, the fells, the rivers, the house, the falls, seemed to have joined against them.
5. a) Going to the waterfalls was the author's single brilliant idea that August.
   b) The author suggested that all go to the waterfalls, which, however turned out not so great an idea.
6. a) The thought of seeing the falls excited the author tremendously.
   b) The author wanted merely to see if the falls would meet his expectations.
7. a) The author knew that all pictures of the falls were mere exaggerations.
   b) The author expected to see a thrilling, but still hardly so dreadfully grand a sight as poets and painters had described.
8. a) The author was sure it was merely out of vanity that late eighteenth century artists praised the falls so highly.
   b) The author felt there must have been more than one reason for all eighteenth century descriptions of the falls to sound so hyperbolic.
9. a) The family went to the falls and came back with a basketful of trout.
   b) On their way to and from the falls they got soaked to the skin.
10. a) The Cataract of Lodore owed its fame primarily to Southey.
    b) Of all falls in the country Southey painted most often the well-known Cataract of Lodore.
11. a) Southey's description of the waterfalls had always seemed far too long for the author.
    b) The author found Southey's description of the falls by far not true to life.
12. a) Finally Southey rather than the author turned right.
    b) Finally the author turned absolutely right.
13. a) The family reached the falls by car.
    b) The family went there first by car, then by boat.
14. a) When they reached the falls they were so sodden that the cataract seemed to them rather a white rush of rock than a fall of water.
    b) When they reached the falls they felt cowed and impressed to terror by the fuming waters.
15. a) The sight of the falls would transfix only a Romantic.
    b) One doesn't need to be a Romantic to be transfixed by the sight of the falls.
16. a) Though the climb up the side of the falls was slippery the author went on.
    b) The path along the side of the falls was very slippery but they went on.
17. a) Foolishly, on his way up the author stepped off the path and, looking at the fall, stood frozen with fear.
    b) On his way up the author glanced at the falling waters and stood frozen with fearful awe.
18. a) One could easily imagine how eccentric people like Coleridge could have delighted in that wilderness.
    b) One could easily imagine how Coleridge with his exquisite sensitivity could have delighted in that sight.
19. a) The falls, the rocks, the trees, the clouds, even the sky seemed to unite into a majestic harmony.
    b) The falls, the rocks, the trees, the clouds, even the sky seemed adverse to the author.
20. The text is taken from
    a) a diary.
    b) a tourist guide-book.
    c) a collection of critiques Romantic art.

d) a collection of prose works.

21. The prevailing tone is

a) pathetic.

b) self-ironical.

c) tragic.

d) self-effacing.

Keys to the true answers:
1 – a, 2 – b, 3 – b, 4 – a, 5 – b, 6 – a, 7 – b, 8 – b, 9 – b, 10 – a, 11 – b, 12 – a, 13 – a, 14 – b, 15 – b, 16 – a, 17 – b, 18 – b, 19 – a, 20 – d, 21 – b

Dictation

The old Drovers' Road beckoned to me irresistibly. The broad green path wound beguilingly over the moor top between its crumbling walls and almost before I knew, I was out of the car and treading the wiry grass.

The wall skirted the hill's edge and as I looked across and away to where Darrowby huddled far below between its folding green fells the wind thundered in my ears; but when I squatted in the shelter of the grey stones the wind was only a whisper and the spring sunshine hot on my face. The best kind of sunshine – not heavy or cloying but clear and bright and clean as you find it down behind a wall in Yorkshire with the wind singing over the top.

I slid lower till I was stretched on the turf, gazing with half-closed eyes into the bright sky, luxuriating in the sensation of being detached from the world and its problems.

This form of self-indulgence had become part of my life and still is; a reluctance to come down from the high country;; a penchant for stepping out of the stream of life and loitering on the brink for a few minutes as an uninvolved spectator.

And it was easy to escape, lying up there quite alone with no sound but the wind sighing and gusting over the empty miles and, far up in the wide blue, the endless brave thrilling of the larks.

Now you might ask the students what they think about the author of the text – a man or a woman, approximately when the text was written. Ask them to state their arguments.

(The excerpt is from *Let Sleeping Vets Lie*, James Harriot, 1973.)

Henry Wadsworth Longfellow (1807–1882)

The Song of Hiawatha

Commentary

H.W. Longfellow was the most widely read and loved of American poets of his day. He was the bard of the American people not because he spoke the truth about life, but because he made clear and memorable the simple dreams of average humanity. His major work includes three narrative poems *Evangeline*, *The Courtship of Miles Standish* and *The Song of Hiawatha*. The last recorded some of the legends of colonial times. Hiawatha, an Ojibway Indian is reared by his grandmother, Nokomis, daughter of the Moon. He learns the language of the birds and animals, secures magic mittens that will crush rocks and magic moccasins that enable him to take mile-long strides. After giving details about the hero's accumulation of wisdom, the poet recounts the deeds of Hiawatha in revenging his mother against his father, the West Wind. The fight between the two ends in a reconciliation, and Hiawatha returns as the defender and civilizer of his people, teaching peace with the white man. The youth then marries Minnehaha, the lovely daughter of an arrow-maker of the once hostile Dakota tribe. The wedding feast and the Song of the Evening Star inaugurate an idyllic time of peace and culture, over which Hiawatha rules until the death of his friends – the musician and the strong man. Famine and fever visit the people and claim his wife. Golden swarms of bees appear as forerunners of the white men, whose coming Hiawatha prophesied. Telling his people to heed a missionary offering a new religion, he departs for the Isles of the Blessed to rule the kingdom of the Northwest Wind. The poem follows the life of the Indian hero from his childhood to his death.

To stimulate the interest of the students and make them aware of the beauty of the old legends the teacher may give them an additional short extract from the beginning of the poem. This piece will further illustrate the link between the Indians and Nature and their great love for all plants and animals.

"By the shores of Gitche Gumee,
By the shining Big-Sea-Water,
Stood the wigwam of Nokomis,
Daughter of the Moon, Nokomis.
Dark behind it rose the forest,
Rose the black and gloomy pine-trees,
Rose the firs with cones upon them;
Bright before it beat the water,
Beat the clear and shiny water,
Beat the shining Big-Sea-Water.
There the wrinkled old Nokomis
Nursed the little Hiawatha,
Rocked him in his linden cradle,
Bedded soft in moss and rushes,
Safely bound with reindeer sinews;
Stilled his fretful wail...
* * *
Then the little Hiawatha
Learned of every bird its language,
Learned their names and their secrets,
How they build their nest in summer,

Where they his themselves in winter,
Talked with them whene'er he met them,
Called them "Hiawatha's Chickens."
Of all beasts he learned the language,
Learned their names and all their secrets,
How the beavers built their lodges,
Where the squirrels hid their acorns,
How the reindeer ran so swiftly,
Why the rabbit was so timid,
Talked with them whene'er he met them,
Called them "Hiawatha's Brothers."

Ask the students to analyse the language of the poet: rhymes, repetition, choice of words, rhythm (do the lines sound like: a) whispering of the wind, b) buzzing of bees, c) Indian drums or d) war cries?)

The poem glorifies the hero's great feats in a manner unparalleled in American literature. This Indian poem is founded, in the words of Longfellow himself, "on a tradition, prevalent among the North American Indians, of a personage of miraculous birth, who was sent among them to clear their rivers, forests and fishing-grounds, and to teach them the arts of peace." Into this old tradition the poet had woven other curious Indian legends drawn from various sources. The scene of the poem is a region between the Pictured Rocks and the Grand Sable on the shores of Lake Superior, chosen for its wonderful and almost unique character.

The poem is a detailed description of the life and customs of the Indian people. It provides ample knowledge of their food, clothing, occupations, such as harvesting, game-hunting, fishing, etc. their relations and their superstitions, beliefs and rituals.

Ask the students to trace the romantic features in the two extracts and to compare them.

Focus on Vocabulary

Keys:
Ex. I. 1 – c, 2 – f, 3 – e, 4 – b, 5 – g, 6 – i, 7 – h, 8 – a, 9 – d
Ex. II. 1 – expand, 2 – elevated, 3 – liking, 4 – valorous, 5 – attack, 6 – savage, 7 – powerful, 8 – compel, 9 – opponent

James Fenimore Cooper (1789–1851)

The Deerslayer

The First Warpath

Central Idea

1. To stimulate students to do some more extensive reading in early American literature. To study the way of life of the first settlers, their problems and their relationships with the Indians.
2. To make students remember old Bulgarian superstitions and predictions (such as "to touch wood", "broken mirror", etc.) and talk about their influence on some people.
3. Organise workshops on the wide spread of fortune-telling, palm-reading, witchcraft, extra-senses, etc. in recent days in Bulgaria.

Commentary

The first settlers came to the North American wilderness to get away from the institutions and laws of the Old World and to start a new society of their own. Freedom was precious to the pioneers so that they could hardly stand the limitations of their own authority, and group after group moved west to establish new laws and ways of life. The new land was beautiful and heavily forested with vast prairies and fine harbours, a paradise for human beings and beloved by the Indians who hunted and fished there. Life in the early years of the colonies was rude and harsh. Under the pressure of the settlers the native Indians slowly fell back to the west. Badly treated and cheated by the colonists, the Indians occasionally rose against their oppressors and staged fearful attacks.

The colonists from long habit looked to British poetry, fiction, drama, and essay for their standards of literary expression. The literature of the new land had to equal its British and European models in perfection and at the same time be faithful to its native ideas and experience. So the earliest writers were at once naïve, experimental, conformist, self-conscious, and imitative.

In Europe, at the close of the 18th century, the revolt against political and religious authority found expression in the romantic movement. Coming to America at the moment of an awakening national consciousness, romanticism assumed an even more ardent nationalism, a delight in the infinite mysteries of nature on the unexplored continent and a pride in the new American ideas for democracy.

Among the first writers who established the American myth was JAMES FENIMORE COOPER (1789–1851). He was the first of exploit the colourful life of the naked red Indian deep in the American forest. His famous LEATHERSTOCKING TALES – *The Deerslayer*, *The Last of the Mohicans*, *The Pathfinder*, *The Pioneers*, and *The Prairie* tell the tale of their central character Natty Bumppo, backwoodsman and wilderness scout, a philosopher and a dead shot. He appears in the five novels under various names which he has gained by his exploits. He is a kind of a frontiersman with a gun, leather buskins and a beaver cap. Deerslayer merges into Hawk-eye, Pathfinder, and Leatherstocking. He possessed little of civilisation but its highest

principles, he embodied in a clear-cut romantic type the American moral ideal.

In *Deerslayer* young Natty is involved in the French and Indian Wars against the hostile Huron Indians (allies of the French) near Lake Otsego, New York. Earlier in the novel he has been trained as a hunter by the friendly Indian tribe of Delawares and had won the name of Deerslayer. The extract describes the first experience of the young man on the warpath. He knew nothing about the savage warfare and the unexpected attack of the Indian surprised him but at the same time he realised his unfair advantage to assail an unarmed foe. Natty is a fictional character, based on certain original men remembered from the author's boyhood, who "possessed little of civilisation but its high morality, as they are exhibited in the uneducated". So the most characteristic features of Cooper's main hero are primitive honesty and strength. To find their source, one must go back to Jefferson, Franklin and the early liberal thinkers.

The novel is interspersed with vivid descriptions of nature in its unconfined and uncontaminated beauty and power, and is a perfect setting for the characters involved in the story – the Indians and Deerslayer. Like her, they are idealised and presented as pure-minded and simple-hearted. Although the frontiersman and the Indians represent two antagonistic groups they are both endowed with high moral virtues. Deerslayer, on one hand, is a typical product of American border life: brave, honest, a man of his word, manly, skilled in every sign of the forest, with an aboriginal nearness to nature, and the Indians on the other hand, faithful and strict in the performance of their tribal rights, fearless but often naïve. Although both Deerslayer and the Indians are primitive people, uncivilised and uneducated, they show respect for each other.

Ask students:

1. to summarise the action between Deerslayer and the Indians.
2. to give examples for other characters from other novels about the American Indians.

Lord George Gordon Byron (1788–1824)

Man and Nature

Central Idea

1. To understand Byron's negative attitude to any tyranny and oppression not only in England, but all over the world.
2. The great love of the poet – the desert, the forest, the sea and the ocean, their infinity and omnipotence.
3. The relationship between man and nature, nature as character formative.

Commentary

George Byron (1788–1824) is one of the greatest Romantics. In 1988 professor Malcolm Kelsall of the University of Wales wrote: 'The paradox of Byron is that abroad he was perceived as the greatest English poet of the age and a figure of idealistic inspiration, regardless of whether those ideals were successful, or founded in despair or even cynicism. But at home he was without major imitators as a writer.' For a while his force as a poet was acknowledged – Mathew Arnold considered Byron and Wordsworth to be the two principal Romantics – but it was often the early poetry which was admired, and the Victorians chose to ignore the two great, devastating satires of his artistic maturity: *The Vision of Judgment* and *Don Juan*.

In the 20th century the influential voices of Leavis and Eliot damned the faint praise and placed Byron with Dickens – another radical satirist.

Then, on the verge of the Second World War, the voices of an important English poet suddenly calls out to Byron across the generations. Auden, in his "Letter to Lord Byron", seeks for support, "Against the ogre, dragon" Fascism:

'Yet though the choice of what is to be done
Remains with the alive, the rigid nation
Is supple still within the breathing one;
Its sentinels yet keåp their sleepless station,
And every man in every generation,
Tossing in his dilemma on his bed
Cries to the shadows of the noble dead.'

Every age rediscovers the past anew, and what Auden found in Byron and *Don Juan* was a voice for the modern world, strong in its detestation of tyranny, witty in its exposure of cant, and infinitely flexible in accommodating itself to the flux and multiplicity of experience. The images of Byron's life gathered at this exhibition are exciting, exotic, extraordinary, but they are only 'the shadows of the noble dead'.

The sleepless sentinel is his poetry.

'But I have lived, and have not lived in vain;
My mind may lose its force, my blood its fire,
And my frame perish even in conquering pain,
But there is that within me which shall tire
Torture and Time, and breathe when I expire...'

The teacher could ask the students to sum up the influence of the poet in Bulgaria. They can give information about the most widely read pieces of the poet and at the same time comment on the above appreciation .

Childe Harold's Pilgrimage (Cantos I and II were published in 1812, Canto III –1816, Canto IV – 1818). It is a long narrative poem, partly autobiographical. The archaic word 'childe' refers back to the youthful heroes of medieval

romances. Byron based the metre of the poem on Spenser's *The Faerie Queen* written some 200 years previously. The romantically melancholy hero, Childe Harold, disillusioned with a life devoted to the pursuit of pleasure embarks on a solitary pilgrimage through Portugal, Spain, the Ionian Islands, Albania, Greece, Belgium, Germany, and the Alps. The poet evokes the events and people associated with each place: Rousseau, Napoleon, the battles of Waterloo and Spain, the bondage of Greece. The descriptions of the visited places are interspersed with moral, political, and historical reflections. Byron's hero, 'the wandering outlaw of his own dark mind', responds to the natural beauties of the countries through which he travels, he is a projection of the poet, a sensitive, disillusioned, generous-minded character prone to rhapsodize over history and to make fallen nations to arise and recover their lost glory. In the final cantoes the poet displays new imaginative power. He drops the device to speak directly to the reader, describing the great men and historical associations of the Italian cities. By this time Byron is a genuine outcast from society, at least from upper-class English society and he has reasons for remorse and self-questioning. The 'Byronic hero' – a defiant, melancholy young man broods on the mysterious unforgivable sin in his past. As the exile wanders by the field of Waterloo, the Ardennes, the Rhine, the Swiss lakes and in the cities and landscape of Italy, musing on man and nature, recalling local heroes and moments of history, the tone becomes more asured, the point of view with which he contemplates the human and natural world becomes firmer. He sums up his position:

'I have not loved the world, nor the world me, –
But let us part fair foes; I do believe,
Though I have found them not, that there may be
Words which are things, hopes which will not deceive,
And virtues which are merciful, nor weave
Snares for the failing; I would also deem
O'er others' griefs that some sincerely grieve;
That two, or one, are almost what they seem,
That goodness is no name, and happiness no dream.'

Man and Nature

It is in these passages from Canto IV that Byron's kinship with the other Romantic poets can be most easily traced: he praises the loneliness in nature, the delight at joining in spirit with the desert, the woods and the secluded spots. The poet turns to the desert as his dwelling place, where he feels most close to God and the Universe. He dreams to become a wandering spirit, lose his physical form and transcend into an ephemeral being, who can 'converse with the elements'. He seeks pleasure in the pathless woods, untrodden by men, and trackless. In his interviews with nature he can steal away from all he may be or has been before. The grand and infinite powers of Nature are personified by the vast rolling Ocean – a power unchangeable by time.

The ocean stands for the peace that can be found only away from the city, and the poet's theme is the longing to get away from the busy life and retire to a beautiful, remote place on the shores of this infinity of water, where he can play with the billows and can remember his youth. Some people are afraid of the power of the waves, but the poet is delighted and exalted.

Byron compares the power of man and the uncontrolled might of the ocean. Man is like a 'drop of rain' he sinks into the depth of the ocean 'unknelled, uncoffined and unknown.' Human civilization is short-lived. In the course of time emperors die, whole flourishing cities turn into ruins, only the ocean is unchangeable since the dawn of Creation.

The excitement from nature is observed in the language and structure of the stanzas. There are numerous interruptions in the flow of words due to the deep emotions of the poet. The imagery is rich and original . Byron emphasized the imagination and emotions over reason and intellect.

John Keats (1795–1821)

To Autumn

Central Idea

1. Nature and its beauty have always been a source of inspiration for the Romantic poets.
2. When a man is weary of the world he can turn to nature for restoration and relaxation. Nature will give him new energy and support.
3. While industrial society corrupts man and destroys his morals, Nature alone is beneficial to Man and makes him nobler and more humane.

Commentary

John Keats (1795–1821) created his great Odes – Ode on Melancholy, Ode on a Grecian Urn, Ode to Psyche and Ode to a Nightingale, adapting elements of the rhyme-scheme of both Petrarchan and Shakespearean sonnets. Notable for their sensuous imagery and sustained feeling , these odes are among the finest in English. Practically all the finished poems of 1818–1819 group are the work of a mature poet, and few of them, such as the magnificent *Ode to Autumn* are among the finest examples of English lyric poetry.

The Ode to Autumn stands apart from his other works: it is a brilliant rendering of a scene and a season and a mood,

the final perfection of English landscape poetry; it takes the form of one long address for autumn is spoken to as though it were alive. The ode consists of three stanzas, each complete in itself.

The first stanza glorifies the richness and abundance of the season. The pictorial language enables the reader to see and feel the plentitude and fruitfulness of the gardens and fields. The bees are beguiled into thinking that summer is there for ever.

It is a measure of Keats' love of life, his vitality and identification with nature; he treats all elements of nature – sun, grass, seasons – as though they were human. Poets and authors can describe things in several different ways. They can picture the season, for example, by depicting it as it is – similar to a photograph, but they can also describe autumn by giving it human characteristics, saying that the two things have some similar traits. Thus the sun and autumn are like two bosom friends talking and plotting together to bring more fruit to the plants the following year.

The season in the second stanza is associated with the field workers. We can see autumn like a human being, sound asleep on the furrows, or in a field of poppies, sometimes sitting on the granary floor or patiently waiting by the cider-press. The personification brilliantly blends the human and the natural to suggest man and nature working harmoniously.

Stanza three contrasts the sounds of autumn with those of spring and finds them attractive in their own right. All insects and birds blend their voices into the voice of the season. The longing after spring is forgotten. The natural seasonal cycle has come a full circle. The blessing of Nature is upon us. We have to enjoy it. Keats has removed himself from the poem. We don't feel his presence. Only man and Nature in a happy union lurk from behind the lines. Man's life is not seen apart or in conflict with nature but as a natural part of seasons and landscape.

For this reason maybe it is possible to say that Keats, in his final major poem, at last resolved his sense of conflict which perplexed and baffled him in his earlier works. The poem is not only a beautiful description of the season but an evocation of the very spirit of the season, it is as though the season itself speaks.

Students must carefully study the language and rhymes of the poem. They may prepare a list of the numerous images and comparisons in the poem.

Focus On Language

Keys:

Ex. 1. give fruit to; hot sun; swell the shells of the hazelnuts with thick kernels; entwined flowers; heavy head; the wind rises and subsides; thin, patchy clouds; the sun has just appeared, colouring the land in rose.

Ex. 2. a) immature, cheerful, fruitless, unripe, course, flat, impatient, careful, joyful, thin

b) unload, continue, fade, drop, bottom

Percy Bysshe Shelley (1792–1822)

Ode to The West Wind

ENGLAND IN 1819

Central Idea

1. Students to get aware of the different perceptions of nature (which could be any other object too) of different distinguished poets.
2. Students to think on the possible contraries characteristic not only of nature but of people, too.
3. Students to discuss nature and natural phenomena as expressive of social affairs in literature.

Commentary

Perhaps the most radical among the revolutionary-minded Romanticists of the Second generation Shelley praises and preaches the doctrine of freedom in all its dimensions and aspects. Even the titles of some of his pieces are indicative of this: *The Revolt of Islam*, 1818; *Ode to the Asserters of Liberty*, 1819; *Ode to Liberty*, 1820; *Liberty*, 1820; *To a Skylark*, 1820; *Prometheus Unbound, a Lyrical Drama*, 1820, etc. In his political and philosophical views Shelley was one of the first to voice atheistic ideas (*The Necessity of Atheism*, 1811).

Like Byron, Shelley has an eye for the grandeur in Nature. In his poems Nature easily attains universal, cosmic implications. In a similar way in his social pieces society quickly loses individuality and comes to mean the development and progress of all humankind.

Ode to the West Wind is basically a philosophical poem. It is written as a passionate elaborate direct address to the Wind, which is presented in its dual nature – as preserver and destroyer. On the one hand as one of the elements of Nature, and on the other through its close connection with the seasons of the year the wind comes to symbolise on one hand the unceasing change of eternal powers (a similar interpretation would apply to Keats' *To Autumn*) and on the other – universal energy and vitality, on which all life and progress depend (in this Shelley is close to Blake, as well as to Byron – *To Ocean*).

Of his inspiration for *Ode to the West Wind*, Shelley wrote: "This poem was conceived and chiefly written in a wood that skirts the Arno, near Florence, and on a day when that tempestuous wind, whose temperature is at once mild and animating, was collecting the vapours which pour down the autumnal rains. They began, as I foresaw, at sunset with a violent tempest of hail and rain, attended by that magnificent thunder and lightning peculiar to the regions."

As one critic describes it: "The stanzaic form is a highly original invention consisting of fourteen lines (three tercets and a couplet) wrought out of the preliminary *terza rima* so that while each moves along with the whole, each, in itself, has the strength and compactness of a sonnet."

The ode is structured in five stanzas, each one adding some new scope or aspect of the powers and omnipotence of the West Wind. In the first stanza the images of leaves and seeds prevail (i.e. – images associated with the Earth), in the second the image of the tempestuous clouds is dominant (i.e. the sky), in the third the Mediterranean and the Atlantic stand out (i.e. waters), the fourth emphasises the wind's uncontrollable power and unlimited freedom with the poet (who is "tameless and proud") longing to be of a kind with the wind, even a simple "wave, a leaf, a cloud", the last one is similar to a prayer – the poet appeals to the wind to make him his lyre, his trumpet. Throughout the poem contrasts play an important role: light and dark, horrifying and gentle, appeasing and startling. The poem opens with autumn and ends in expectation of spring, expressed by an emotional rhetorical question (the cycle of the seasons, a picture of the natural cycle of life itself, follows its natural course). It abounds in rich metaphors presenting even most ordinary things in an unexpected way: the dead leaves are like dead ghosts, Spring blows her clarion but instead of blissful sounds from it come "living hues and odours"; the clouds are like "decaying leaves" hanging on "the tangled boughs of Heaven and Ocean" but also like "the hair of a fierce Maenad"; "azure moss"; "the sapless foliage of the ocean"; "the tumult of thy mighty harmonies" etc.

While the first three stanzas are a passionate address to the wind which is not only personified, but is addressed by quite archaic already in Shelley's time pronoun forms (thy, thou), showing the poet's deepest reverence for the wind, the fourth stanza introduces the poet's personal longings to move on to the universe and mankind in the fifth stanza (in contrast to Byron's line "I was as it were a Child of thee," by which Byron, being of a more individualistic nature, stops with his personal yearning). Thus all animate and inanimate things and beings are gathered together in an inseparable unity. What happens to the leaves and seeds, to the clouds and oceans is typical of humans too. People, just like the dead leaves and the seeds in nature, need to shake off their old, dead views and ideas in order to feel the invigorating power of the wind and the spring and be reborn spiritually. Only thus will man's progress be possible. Apart from the compelling metaphors the poem is rich in active verbs of action and motion, as well as in expressive epithets.

Nature and natural elements are often used in literature sometimes as background elements to create a particular atmosphere (Chaucer), at other times are loaded with greater artistic significance (Shakespeare). With Romantic poetry, however, they acquire a life of their own as symbols of that sweeping power and passionate vitality that they possess. To a romantic mind they are an inexhaustible source for optimism and unceasing strivings after progress, perfection and truth.

Suggestions to preview, task 3:
hurricane, whirlwind, tornado, cyclone, typhoon, trade winds/trades, monsoon; gale, squall, tempest; a clap/peal/roll of thunder, a flash of lightning; a blast/gust/breath/puff/whiff/flurry/lull of wind

Political Verse

It is amazing how in so concise a poem as the sonnet Shelly manages to expose all the decay and corruption of his time. There's hardly a social institution or class that fails his sarcasm. The monarchy – the king and his heirs, is despised and scorned, leech-like rulers are dull, insensitive and blind, the army liberticides and preys, the Parliament is a ridiculous remnant of some distant past, even religion is Christless, Godless. And all that at a time when the people are "starved and stabbed in the untilled field". In this sonnet one can again trace Shelley's mastery at phrasing – through just a couple of words or even a single epithet he exposes the true nature of his society, in which everything is actually the extreme opposite of what it is meant to be. There are no exclamatory and no interrogative sentences. All Shelley means he states openly and directly in declarative statements, for there is no place for asking questions, he is definite in his opinion and in his vision of the future.

Though the title of the sonnet focuses on a particular country, what is more in a particular year, the piece can be read as a generalising conclusion of the state of social affairs of the age, implied by the use of the indefinite article or lack of articles.

Although the picture Shelley draws closely resembles one of a cemetery, the tone of the sonnet is by far not pessimistic or desperate. Because from these graves "a glorious Phantom may burst, to illuminate out tempestuous day". In the whole sonnet "glorious" and "illuminate" are the only words associated with light and they are connected with the brighter future that is to come, and of which the poet will be part of (our day). One might connect the message and imagery of the sonnet with those of *Ode to the West Wind* in terms of their main idea: the old and decaying should be blown away to give way to the new and progressive. As to whether a revolution is inevitably progressive or not history has a lot of examples of great revolutions ending up in despotic or autocratic regimes, the French Bourgeois Revolution itself being hardly an exception. The more important thing, however, is that revolution means change and change, being the opposite of stillness needs and means energy, vitality, life, while stillness is synonymous to death.

* * *

Bob Dylan was born in 1941 in Minnesota. At the age of ten he ran from his home for the first time and in nine years' time he had travelled the greater part of the USA. His songs, and particularly his ballads, brought him tremendous popularity in the 1960s. Those were the times of the Vietnam war and of mass antiwar activities: young men refused to join the army, the badges with the well-known appeal "Make love not war" became common among the youth. His early songs were songs of protest on the subjects of war and the abuse of people's civil rights. Together with Allen Ginsberg and Jack Kerouak he is one of the Beat Generation – a group of young people, who refused to accept the values of Western society and showed this by refusing to work, keeping no material possessions, and wearing their own style of clothes.

Blowin' in the Wind

How many roads must a man walk down
Before you call him a man?
Yes, "n" how many seas must a white dove sail
Before she sleeps in the sand?
Yes, "n" how many times must the cannon balls fly
Before they're forever banned?
The answer, my friend, is blowin' in the wind,
The answer is blowin' in the wind.

How many times must a man look up
Before he can see the sky?
Yes, "n" how many ears must one man have
Before he can hear people cry?
Yes, "n" how many deaths will it take till he knows
That too many people have died?
The answer, my friend, is blowin' in the wind,
The answer is blowin' in the wind.

How many years can a mountain exist
Before it's washed to the sea?
Yes, "n" how many years can some people exist
Before they are allowed to be free?
Yes, "n" how many times can a man turn his head,
Pretending he just doesn't see?
The answer, my friend, is blowin' in the wind,
The answer is blowin' in the wind.

Mary Shelley (1797–1851)

Frankenstein, or the Modern Prometheus

Central Idea

1. As this text allows for many and different interpretations, suggestions have been given in the commentary bellow. Students should be given as much freedom to interpretation and conclusion as the text allows.

Commentary

Mary Wollstonecratf Godwin was the only daughter of two radical intellectuals of the time, William Godwin a philosopher and Mary Wollstonecraft notable for her outspoken views on education and its role in teaching women to be submissive. Mary Wollstonecraft died a few days after giving birth to Marry.

In 1816, Mary married Percy Bysshe Shelley. They were very close friends with the Lord Byron and on a holiday visit to Lake Geneva, they got the idea that each should write something supernatural. While Byron and Shelley incorporated their ideas into some of their poetic works, Mary Shelley got down to the task of writing a tale of terror.

Mary Shelley subtitled her novel *The Modern Prometheus* following the ancient Greek myth of Prometheus as man's creator. Zeus had given Prometheus and his brother, Epimetheus, the task of repopulating the earth after all living creatures had perished in the early battles of the gods.

Frankenstein is a novel regarded by many as a psychological exploration of creation and responsibility, of the correlation between the creator and the creation. It endures not because it is a spectacle of horror but because of the richness of the ideas it asks the reader to confront – human accountability, social alienation, and the nature of life itself. The emphasis in the novel falls on the creature as an outcast. The intelligent sensitive monster created by Victor Frankenstein reads a copy of Milton's *Paradise Lost*, which profoundly stirs his emotions. The monster compares his situation to that of Adam. Unlike the first man who had "come forth from the hand of God a perfect creature," Frankenstein's creature is hideously formed. Abandoned by Victor Frankenstein, the monster finds himself "wretched, helpless, and alone."

Frankenstein opens with a series of letters written by Robert Walton to his sister in which he tells the story related by the second narrator, Victor Frankenstein himself as well as the story related by the monster. Walton is an Arctic explorer engaged in a personal quest to expand the boundaries of the known world. He is portrayed as a reasonable and rational person, therefore, he is a reliable narrator of the bizarre story related by the second narrator Frankenstein himself, which includes the monster's tale as well. Walton encounters Victor Frankenstein in the Arctic. Victor is desperately searching for the monster he has created. The explorer becomes the only person to hear Victor

Frankenstein's strange and macabre story. The narration, which Mary Shelley provides, is known as the "framework narrative." This technique creates the psychological grounds for the reader to open up to the viewpoint of characters who first seem strange and fearsome. Shelley's language is unremarkable and often lapses into tediousness. It has been said that her style resembles a scientific treatise. The tone is formal but it is through the directness of her description and the formal tone that she achieves a realistic and therefore an even more horrifying effect.

In Mary Shelley's day, many people regarded the new science of electricity with both wonder and astonishment. In Frankenstein, the author uses both the new sciences of chemistry and electricity and the older Renaissance tradition of the alchemist's search for the elixir of life to conjure up the Promethean possibility of reanimating the bodies of the dead.

By the early nineteenth century, philosophers like the physician Erasmus Darwin and the chemists Humphry Davy pointed the way to mastery of the physical universe. The discoveries about the human body and the natural world made such things as reanimation of dead tissue and the end of death and disease seem possible.

It must have been that these new scientific perspectives that gave Marry Shelley the idea of the initially sanguine scientist who feverishly pursues nature to her hiding places. By moonlight he gathers the body parts he needs by visits to the graveyard, to the charnel house, to the hospital dissecting room and the slaughter house: "Who shall conceive the horrors of my secret toil, as I dabbled among the unhallowed damps of the grave, or tortured the living animal to animate the lifeless clay?" When finally he animates his creation he is so horrified by the creature he has fathered in his laboratory that he abandons "the miserable monster," keeping his dreadful secret to himself hoping that the spark of life which he has communicated would fade. The same evening, ridden by fatigue he falls asleep and an ominous nightmare disturbs his sleep; Elizabeth, his fiancé, becomes in his arms the decaying corps of his own dead mother. The next morning when he returns to his "workshop of filthy creation," the monster has escaped.

This dream is a premonition not only of Elizabeth's death but also of the so many other deaths which take place throughout the novel. It also spans the bridge between life and death which is en essential motif of the novel. The monster's life has come to be through a dead body and is himself the cause of so many deaths.

Mary Shelley gave her monster feelings and intelligence. Fatherless and motherless, the monster struggles to find his place in human society, struggles with the most fundamental questions of identity and personal history. Alone, he learns to speak, to read, and to ponder his "accursed origins." All the while, he suffers the curse of never seeing anyone resembling himself.

Abandoned by his creator the monster takes revenge on Victor by killing his younger brother, William. Frankenstein though in full knowledge who the real murderer is remains silent and an innocent girl, is sentenced to death. Here is yet another death but this time the scientist is consciously responsible for it. Guilt and self-denouncement pile upon him. Frankenstein's self-imposed isolation mirrors the social isolation the monster experiences.

The monster in pursuit of his creator finds him and asks him to create a female being for him giving his word never to return. Victor initially agrees, but as he begins to assemble the monstrous Eve for his Adam, he grows terrified by the prospect that this female creature will be "ten thousand times more malignant" than her companion, and that the two might themselves produce "a race of devils." Breaking his promise to the monster Frankenstein disposes of the body parts he has gathered. Inflamed with hatred, the monster sets out to destroy Frankenstein's life by murdering those most dear to him. After killing Cleval, Frankenstein's best friend, the monster murders Elizabeth, Frankenstein's bride, on their wedding night.

As he lies dying aboard Walton's ship, Frankenstein offers an ambivalent assessment of his own conduct. It could be inferred, both through the subtitle of the book and Frankenstein's dying words, that Frankenstein's misfortune did not arise from his Promethean ambition of creating life, but in the mistreatment of his creature. His real tragedy is his failure to assume responsibility for the miserable wretch he fathered in his workshop.

Encountering Robert Walten aboard his ship, the monster expresses overwhelming remorse for his heinous misdeeds and for the death of his creator and he seeking self-destruction he disappears in the icy water.

There are many interpretations that could be given to this novel therefore the teacher should feel free to give as much background of the novel to the students as he feels sufficient, and of course allow them to come up with as many interpretations of their own as possible, as long as they are well supported and coherent.

A contrast, which could be illuminated, is the contrast between night and day or dark and light (it is in the night that that the monster comes to life). Mystery and horror are strongly implied by the action taking place mainly during the night. But later Victor's only placation is in the night when he finds consolation in his dreams to be with his family again.

Listening Comprehension

Photocopy the sentences after the text and hand out copies to the students. Let them scan the statements in two or three minutes. Read the following text to the students once and ask them to mark the statements on their sheets as True (T) or False (F) according to the text.

Then you might use the same excerpt to show students how in another story Poe creates atmosphere. They might suggest their ideas for the plot. For the purpose you might give them the title of the story too.

It was a voluptuous scene, the masquerade. But first let me tell about the rooms in which it was held. There were seven – an imperial set. The apartments were so irregularly disposed that the vision embraced but little more than one

at a time. There was a sharp turn at every twenty or thirty yards, an at each turn a novel effect. To the right and left, in the middle of each wall, a tall and narrow Gothic window looked out upon a closed corridor which pursuit the windings of the suit. These windows were of stained glass whose colour varied in accordance with the prevailing hue of the decorations of the chamber into which it opened. That at the eastern extremity was hung, for example, in blue – and vividly blue were its windows. The second chamber was purple in its ornaments and tapestries, and here the pains were purple. The third was green throughout, in so were the casements. The fourth was furnished and lighted with orange – the fifth with white – the sixth with violet. The seventh apartment was closely shrouded in black velvet tapestries that hung all over the ceiling and down the walls, falling in heavy folds upon a carpet of the same material and hue. But in this chamber only, the colour of the windows failed to correspond with the decorations. The panes were scarlet – a deep blood colour. Now in no one of the seven apartments was there any lamp or candelabrum, amid the profusion of golden ornaments that lay scattered to and fro or depended from the roof. There was no light of any kind emanating from lamp or candle within the suit of chambers. But in the corridors that followed the suite, there stood, opposite to each window, a heavy tripod, bearing a brazier of fire that projected its rays through the tinted glass and so glaringly illuminated the room. And thus were produced a multitude of gaudy and fantastic appearances. But in the western or black chamber the effect of the fire-light that streamed upon the dark hangings through the blood-tinted panes, was ghastly in the extreme, and produced so wild a look upon the countenances of those who entered, that there were few of the company bold enough to set foot within its precincts at all.

It was in this apartment, also, that there stood against the western wall, a gigantic clock of ebony. Its pendulum swung to and fro with a dull, heavy, monotonous clang; and when the minute-hand made the circuit of the face, and the hour was to be stricken, there came from the brazen lungs of the clock a sound which was clear and loud and deep and exceedingly musical, but of so peculiar a note and emphasis that, at each lapse of an hour, the musicians of the orchestra were constrained to pause, momentarily, in their performance, to hearken to the sound; and thus the waltzers perforce ceased their evolutions; and, while the chimes of the clock yet rang, it was observed that the giddiest grew pale, and the more aged and sedate passed their hands over their brows as if in a confused reverie or meditation.

(*The Masque of Red Death*, Edgar A. Poe)

1. The rooms were seven because of the magical power of the figure seven.
2. The rooms were in a line on one side of the corridor.
3. Strangely enough the tall Gothic windows did not look out on either a garden or a street.
4. The panes of the windows were all of some dark grim colour.
5. Each room was decorated in a different bright colour.
6. Only the last room was in black velvet tapestries with blood-red windows.
7. There were no lamps in the rooms but a tripod in each.
8. The seventh room was ghastly and hardly anyone entered it.
9. The sound of the old clock striking the hours was so sweet that everybody stopped to listen to it.
10. The chimes of the clock made the younger feel wiser and the older young again.

Keys:
1 – F, 2 – F, 3 – T, 4 – F, 5 – F, 6 – T, 7 – F, 8 – T, 9 – F, 10 – F

Dictation

The House blazed with life and colour; harlequins rang by with belled caps and white mice danced miniature quadrilles to the music of dwarfs who tickled tiny fiddles with tiny bows, and flags rippled from scorched beams while bats flew in clouds about gargoyle mouths which spouted down wine, cool, wild, and foaming. A creek wandered through the seven rooms of the masked ball. Guests sipped and found it to be sherry. Guests poured from the booths, transformed from one age into another, their faces covered with dominoes, the very act of putting on a mask revoking all their licences to pick a quarrel with fantasy and quarrel. The women swept about in red gowns, laughing. The men danced them attendance. And on the walls were shadows with no people to throw them, and here or there were mirrors in which no image showed.

There were seven rooms, each a different colour, one blue, one purple, one green, one orange, another white, the sixth violet, and the seventh shrouded in black velvet. And in the black room was an ebony clock which struck the hour loud. And through these rooms the guests ran, drunk at last, among the robot fantasies, amid the Dormice and Mad Hatters, the Trolls and Giants, the Black Cats and White Queens, and under their dancing feet the floor gave off the massive pumping beat of a hidden and telltale heart.

(Ray Bradbury, *The Martian Chronicles*)

Herman Melville (1819–1891)

Moby Dick

Central Idea

1. Students to see and analyse the relationship between man and nature in terms of power, strivings, driving forces, good and evil, pursuer – pursued.
2. Students to discuss what makes man what he is – superstition, fate, nature, he himself, anything else.
3. Students to identify similarity of style and ideas with other writers and compare various authors' approaches in view of their personal perceptions, the general changes in people's outlook that have taken place in the course of time etc.

Commentary

"To produce a mighty book you must choose a mighty theme," wrote Melville in *Moby Dick*. And the novel, though ignored when it appeared first, justifies its author's aim with the acclaim of the 1920s when it was recognised as one of the greatest masterpieces of American literature of all times. Epic in scope and setting, rich in characters, it is a versatile entity of various styles and genres and approaches which allows different readings: as an adventure novel, as a deeply symbolic imaginative piece, as a psychological study. There are whole chapters which could readily be classified as bits of drama, scientific or scholarly investigation, encyclopaedic entries, social criticism, horror stories, psychological research etc. but above all Melville (like, say, Poe) is concerned with the origin and nature of evil. In his view good and evil are inextricably bound and coexist in each and every thing but he focuses mainly on the mysterious causes for evil, which sets him somewhat aside from his transcendental-minded contemporaries, who maintained that human nature was essentially good and that evil was merely a part of a divine or cosmic design beyond human understanding.

The crew is an epitome of humankind under the command of four Americans among which captain Ahab in the lead. Ahab bears the name of the biblical king who broke the first commandment of Moses – Thou shalt have no other gods before me – and angered Jehovah, who quickly had his revenge and king Ahab was killed in battle. Ishmael, the narrator and only survivor, derives his name from the Bible too. The offspring of Abraham he is banished from Israel and doomed to roam the world a lone man, a spectator. The name of the ship, *Pequod*, being the name of a celebrated Indian tribe in Massachusetts, already extinct as the ancient Medes, also turns out to be prophetic to its fate. Even if one stops here, these details are enough to show that the novel has as its setting the universe at large and the eternity of time.

The main character Ahab is larger-than-life. So are his strivings and anguish which make him akin to the Renaissance hero at the same time that his powerful individuality, strong will and determination make him an impressive Romantic figure. Ahab's pride would never let him submit to any authority or power, be it the monstrous whale, be it what is loosely known as fate, the sun itself or God Himself. In his defiant Shakespearean monologues and asides he affirms man's dignity, independence and even divinity. In his unbending resolution to find out the mystery which holds the reigns of man's life and is beyond man's control. "All visible objects are but as pasteboard masks." Ahab aims at what is beyond the visible with the impatience of a Faustus and the defiance of a Satan. "What I've dared, I've willed; and what I've willed I'll do! I'm demoniac!" Still at times Ahab outdoes even Macbeth for while Macbeth interprets the prophecies of the witches, Ahab proclaims himself a prophet "I now prophesy that I will dismember my dismemberer." He is "the prophet and the fulfiller. That's more than ye, ye great gods, ever were. I am immortal, immortal on land and on sea!" His intrepid challenge reminds of Milton's Satan. Similarly to Macbeth Ahab is quite conscious of what the outcome of his strenuous search might be but unlike Macbeth Ahab is doomed never to see his aim fulfilled.

Long before Ahab appears there are many rumours about him all over the town presenting him as a legendary character. Even when we meet him he keeps some mysterious silence for a long time but his very presence compels his crew to unquestionable subordination. Later, by force of his magic influence upon them, he manages to make them forget all about whaling and profit and follow him into his obsessive quest of the Leviathan.

Milton called Satan Leviathan. Here the whale is referred to as Leviathan, as well as a monster. He is ubiquitous, endowed with intelligent malignity, comparable to Jupiter, and Jove, and Virginia's Natural bridge for his miraculous might. He is a grand God and "all-destroying but unconquering." He is even given a personal name Moby Dick. But above all he is the White Whale for it is its whiteness that "above all things appalled". Melville dedicates a whole chapter to the symbolic meaning of the white colour in different cultures in various times. For there is something of an enigma that combines in a single colour the symbols of royal pre-eminence, joy, innocence, divine spotlessness and power, majesty on the one hand and of the ferocity of the polar bear and the white shark, of the pallor of the dead, of the world of ghosts, of the hideousness of the Albino. "And of all these the Albino whale" looms as the most irresistibly appealing and unbearably appalling.

At the beginning the white whale is for Ahab a symbol of all his hurt pride and frustrations, it is his "white fiend". In the course of the narration (in which whole chapters are dedicated to descriptions of different parts of the whale – the fountain, the tail, the blanket, etc. – each of them conveying the mysterious awe that the majesty of the animal

arouses in people) it begins to symbolise all Nature and through his might and omnipotence even God. Thus Melville's pantheism unites God and Nature.

The driving force of the action is Ahab's obsession to kill Moby Dick. Neither prophecies, nor the portents of the ocean, nor omens from the wind would dissuade him (it is not Nature that is hostile to man – reminding of Byron's *To Ocean*). Even when he spots the White Whale it takes him the mysterious span of three days to infuriate him so much as if by "all the fallen angel" as to make him fight. In the course of the three days' chase seems by far not aggressive. It even tries, in its own ways, to warn Ahab to keep off. Ahab, however, has already made his choice – "Better to die having tried than to live in never-ending torments" (to paraphrase Milton's Satan). The combat between Ahab and Moby Dick is a combat between equals. Their story is comparable to myths and legends from all over the world from both pagan and Christian times – Perseus and Andromeda, Saint George fighting the Dragon, Hercules and the whale, Jonah and the whale, Vishnoo who sanctified the whale, etc. Both are kings and gods of the sea, as the plot unfolds Ahab identifies himself more and more with the Leviathan of the deep, and finally when all prophecies are fulfilled the last one, perforce of chance it might seem, brings them together in deadly mysteries of the ocean depths (Ahab is caught by the rope of his special harpoon, which he has just cast). And only "the great shroud of the sea rolled on as it rolled five thousand years ago."

Keys to tasks:

1.b)

in reference to Ahab: intellectual and spiritual exasperations; gnarled and knotted with wrinkles; haggardly firm and unyielding; he strove to pierce the profundity; Captain's exclusiveness; he has furiously, foamingly chased his prey.

in reference to the White Whale: immortality is but ubiquity in time; intelligent malignity; seemed combinedly possessed by all the angels that fell from heaven; as a mildly cruel cat; retribution, swift vengeance, eternal malice.

in reference to Nature: fond, throbbing trust; loving alarms; it's a noble and heroic thing.

2.a)

1 – b, 2 – c, 3 – a

2.b)

Its immensity, immeasurability.

Dictation

The glass-calm sea was sliced by a steel-grey dorsal fin. Six or seven feet behind it, the blade of the crescent tail swept from side to side, propelling the torpedo body towards us. Then a pointed snout rose out of the water. There was the most notorious mouth in nature, the upper jaw extending its row of triangular daggers, the lower jaw studded with needle-sharp teeth. Then the massive head eased back and stayed motionless, vertical, suspended.

As we crouched in our boat, gaping at the incredible sight, the water erupted. A gigantic body blasted through the surface – white beneath, gunmetal blue above, glinting in the sunlight. The shark flipped completely over, hit the water with a huge splash and disappeared. Before anyone could speak, it happened again: a rush from the dark, an explosion at the face, a balletic somersault, a splash. It was the mighty leaping that I had never seen before, the sheer power of the attack that heaved the huge body out of the water.

Today we know these exquisite creatures are no villains but victims in danger of serious decline. For all their grace, power and manifest menace, great whites are remarkably fragile. As we learn, bit by bit, about these magnificent predators, we are coming to respect and appreciate them for what they are: beautiful, graceful, efficient and integral members of the ocean food chain. I was wrong about "Jaws".

(*Reader's Digest*, from an interview with Peter Benchley)

3. Translation

(You may dictate or photocopy the text).

"The Bosphorus," Phineus had announced, "measures some sixteen miles in length from sea to sea, and resembles a rushing river rather than a strait. O my friends, when the melting snows of the great northern steppes, or the Caucasian mountains swell each of its feeding rivers to many times their usual size, and when violent north-easterly gales drive the tremendous mass of waters before them into the Bosphorus, you can imagine what a cataract roars down the Narrows! Fortunately, the worst season is not yet here and the south-west wind which has now blown for two days will have abated the force of the current. The current runs most swiftly in the middle of the strait, and on either side you will find eddies and counter-currents. Remember that the projecting points of the abrupt and twisted channel provide shelter under their lee. Begin your ascent from the eastern side, where the coast is bold but beware the entrance to the Narrows, where a shoal fronts the mouth of a mountain torrent and extends off-shore for a hundred paces. Here, as you venture into mid-stream, your vessel will be whirled about like a chip of wood. When you have passed through the Narrows only once more does the passage become difficult; and there lies the greatest danger of all – the Clashing Rocks. You will meet them about two hundred paces off-shore at a narrow point distinguished by a grove of white cypress-trees. As you sail with difficulty along the western side of the strait, where the water is slacker than on the eastern, you will find the counter-current so capricious that your eyes will be tricked. But let your helmsman fix his gaze on some steady mark across the strait and steer towards it. Once you have passed the Clashing Rocks, unless the wind suddenly shifts, you will soon be riding at anchor in the Black Sea, or beached on some pleasant strand."

Here is the published version of the Bulgarian translation:

„– От море до море Босфорът се простира на около шестнайсет мили надлъж – бе им казал Финей

– и по-скоро прилича на буйна река, а не на пролив. Ех, приятели мои, представяте ли си, когато от топящите се снегове из необятните северни степи или от Кавказките планини всяка река нарасне двойно, тройно, че и петорно и бесните североизточни хали подберат тази чутовна водна маса пред себе си и я натикат в Босфора, представяте ли си какъв водопад тътне надолу по пролома! За късмет най-опасният сезон още не е настъпил и югозападният вятър, който духа вече два дни, ще е усмирил течението. Течението е най-бързо насред пролива, а край бреговете ще се натъкнете на вртопчета и обратни течения. Запомнете, че вдаващите се носове из този насечен криволичещ канал ще ви осигурят подслон в подветрената си страна. Навлезте откъм източната страна, там брегът е стръмен и водата е дълбока, но доближите ли теснините, да сте нащрек, че една плитчина препречва устието на планински бързей и се простира на стотина крачки навътре в морето. Като тръгнете по талвега, той ще завърти кораба ви като треска. Минете ли през теснините, по-нататък има само още един труден преход, но той е и най-опасният – Симплегадските скали. Те са на около двеста крачки, вдадени в морето при едно стеснение, започващо от горичка бели кипариси. Докато си пробивате път по западната страна на пролива – там водата е по-спокойна, отколкото откъм източната, ще усетите, че обратното течение е толкова своевравно, та на очите си няма да повярвате. Тогава кормчията да си набележи някакъв неподвижен ориентир и без да го изпуска от поглед, да кара към него. Минете ли веднъж Симплегадските скали, стига вятърът да не се обърне внезапно, скоро ще сте на котва из Черно море или край някой уютен бряг."

Unit 5

Notes on the Period

The Victorian era marks the climax of England's rise to economic and military supremacy. Nineteenth century England became the first industrialised, modern nation. It ruled the most widespread empire in world history, embracing all of Canada, Australia, New Zealand, India, Pakistan and many smaller countries in Asia, Africa and the Caribbean.

At home, however, things were not that great. The Industrial Revolution, which was withheld during the war with France, started in earnest. In the north textile industry expanded rapidly, as well as coal mining, iron production and railroad construction throughout the country. Increased agricultural production and improved medical techniques contributed to the rapid increase of the population in spite of emigration.

In 1845, however, Benjamin Disraeli pointed out that in England existed "two nations, who are as ignorant of each other's habits, thoughts and feelings, as if they were of different planets." Factories and railways were mushrooming, drawing huge numbers of people to the industrial centres in search of any work. The just rising bourgeoisie, however, thought little of the real needs and life conditions of the growing working class. Though it was the Victorians who established the first public schools and medical service it was again they who introduced the Poor Law of 1834, with the "workhouse test" imposed on applicants for public alms. There was a growing need of political, social and economic reforms to meet the changes created by industrialisation.

During the 19th century women were hardly thought of as intelligent beings but rather as a piece of property which was to pass from the authority of the father into the hands to a presumable husband. They had no economic, political or whatever social rights. Even as eminent a man as Southey, the then Poet Laureate, in answer to a letter by Charlotte Bronte on his opinion and advice wrote: "You have a gift for poetic expression, cultivate that gift and write poetry, but not with a view to celebrity. Literature cannot be the business of a woman's life." Women-novelists, however, grew in popularity and introduced a new type of heroine – one who courageously against all social prejudices and conventions stood for her right to choose both in her personal life and in her social activities.

Numerous scientific and technological inventions and improvements brought great changes in the life of Victorian England. Darwin's theory shattered the old religious dogmas and darkened the power of the Church. Marx published his *Das Kapital*, which suggested a radically new approach to the nature, structure and functions of society. The prevailing philosophy of the time was extreme materialism and rationalism, called Utilitarianism.

Generally the Victorians were avid readers and the novel dominated the period, as the middle-class liked long stories about their own world: struggle for financial security, social acceptance, love in marriage, etc. The age produced great writers-realists such as Dickens, Thackeray, the Bronte sisters, George Eliot, Elizabeth Gaskel, etc.

Polite Victorians were extremely formal. Particularly ambitious gentlemen and the newly rich spoke an exaggerated English of their own called genteelism. Its basic principle was to avoid common words and use instead learned, bookish synonyms.

Suggestions

You might use the following text, suggesting insights into the perception of George Eliot of realism in art, as a dictation, or just for additional information.

The notion that peasants are joyous, that the typical moment to represent a man in a smock-frock is when he is cracking a joke and showing a row of sound teeth, that cottage matrons are usually buxom, and village children necessarily rosy and merry, are prejudices difficult to dislodge from the artistic mind, which looks for its subjects into literature instead of life. But no one who has seen much of actual ploughmen thinks them jocund; no one who is well acquainted with the English peasantry can pronounce them merry. The slow gaze, in which no sense of beauty beams, no humour twinkles, the slow utterance, and the heavy slouching walk, remind one rather of that melancholy animal the camel, than of the sturdy countryman, with striped stockings, red waistcoat, and hat aside, who represents the traditional English peasant.

The greatest benefit we owe to the artist, whether painter, poet, or novelist, is the extension of our sympathies. Art is the nearest thing to life; it is a mode of amplifying experience and extending our contact with our fellowmen beyond the bounds of our personal lot. All the more sacred is the task of the artist when he undertakes to paint the life of the People. Falsification here is far more pernicious than in the more artificial aspects of life. It is not so very serious that we should have false ideas about evanescent fashions – about the manners and conversation of beaux and duchesses; but it is serious that our sympathy with the perennial joys and struggles, the toil, the tragedy, and the humour in the life of our more heavily-ladened fellow-men, should be perverted, and turned towards a false object instead of the true one.

The thing for mankind to know is, not what are the motives and influences which the moralist thinks ought to act on the labourer or the artisan, but what are the motives and influences which do act on him. We want to be taught to feel, not for the heroic artisan or the sentimental peasant, but for the peasant in all his coarse apathy, and the artisan in all his suspicious selfishness.

American Literature

The North's victory in the Civil War preserved the union, freed the slaves, and left the South in anguish and poverty, which would take a century to overcome. But in the searing experience of the war, the nation had gained a lasting, though disillusioned maturity. Mark Twain observed in *The Gilded Age*: "The eight years in America from 1860 to 1868 uprooted institutions that were centuries old, changed the politics of a people, transformed the social life of half the country, and wrought so profoundly upon the national character that the influence cannot be measured." This period saw the explosive growth of business and industry, which could be symbolised by the construction of 200,000 miles of railroad by the end of the century. The displacement of native Americans (wrongly called from the very beginning *Indians*), was finalised and they were pushed into reservations to make way for the railway and land-hungry settlers. The growth of a prospering, literate middle class, which thirsted for practical information and fiction representing "real life" encouraged magazine and book publication.

The period, a transition from Romanticism to realism, produced three true giants of literature: Walt Whitman, Mark Twain, and Emily Dickinson. They differed from each other not only in subject matter, but also in their literary forms and styles. Twain brought a dimension and humour to the novel, and revealed the tremendous potentialities of colloquial American English (it had already deviated enormously from British English) and the vernacular as a means of artistic expression. Whitman developed and extended the possibilities of free verse. Emily Dickinson adopted slant rhymes and bizarre syntactic patterns that were new to poetry. The result of their influence was a growing popularity of naturalness of style in both prose and poetry. With the country ever more expanding in territory literature and arts acquired a local character and sounding which was to bring about the differentiation of three basic literary regions: New England, the South, and the Frontier West. Writers lavishly employed folk speech, local customs and settings, and regional character, temperament and dress.

Jane Austen (1775–1817)

Pride And Prejudice
The Bennets

Central Idea

1. Students must understand that "Pride and Prejudice" is a classic work. Classics are those pieces of literature that continue to be popular long after they were written.
2. Classics tend to have universal themes.
3. Jane Austen's novel has been updated and dramatized and most likely, will continue to be. Although its setting and characters are certainly dated, "Pride and Prejudice" has remained a popular novel since its publication in 1813. Why do you think it has retained its popularity?
4. Point out the elements of the novel that are universal: a great love story (with twists, turns, obstacles); a number of realistic characters – interfering, well-intentioned but ridiculously foolish mother, indifferent father, a very self-conceited Mr. Darcy, etc.

Commentary

Few authors have led such a calm and unremarkable life as did Jane Austen. She had lived in quiet rural villages, except for a few years in Southhampton and in the elegant and fashionable city of Bath. Her whole life was filled with nothing more exciting than conversation – or, rather gossip – and much good needlework, in her own drawing room or that of friends and relations; with public or private dances or balls; with a great deal of reading, often reading aloud; and with occasional visits to the more fashionable seaside towns.

She was never widely popular in her own time, and it was not until the 20th century that she became an established favourite and her worshippers, called themselves "Janeites".

People living in our modern age will not easily visualize the background against which *Pride and Prejudice* is written. Transportation was difficult, there were no fast moving cars, trains or airplanes, roads were often in bad condition beset with highwaymen and robbers. Life was very slow, even static; class distinctions were very rigid: even among the upper classes there were further petty distinctions arising from the amount of wealth possessed by its members. *Pride and Prejudice* describes the life of these people; the occupations of this group were largely social: dinner parties, card games, balls, which were regarded as highly important events. Apart from this, the life of these people consisted of a daily round of trivialities – visits to friends, talking about marriages, engagements and other household tasks.

None of the main characters worked, they lived on rents, inheritances, they resented the middle class, who earned money in business, which is characteristic of the landed aristocracy or gentry.

Jane Austen's canvas was too restricted and her aim too limited. She attempted to portray a small section of her world and in her novel there is a confinement to one circle, one complex of life, producing naturally an intensification of the action which is one of the essential attributes of the dramatic novel. On the other hand the characters are of great importance; they influence events; create difficulties and later, in different circumstances, dissolve them. When Elizabeth Bennet and Darcy meet first, the nature of their next encounter is immediately determined. The action is set going by the changing tension between them and the intervention of the other characters(her sister Jane, the Bingleys, etc.) There is no external framework, no merely mechanical plot; all is action provoked by the characters. In the novel there are a number of comic figures such as, Mrs. Bennet, Mr. Collins – they have no great effect on the action, they remain unchanged throughout the story, but they keep the permanent domestic tension. As the critics Edwin Muir and George Lewes wrote "Austin's novels resemble dramas" which may not necessarily "end tragically". The plot of the novel has a strict interior motivation. The first aversion of Elizabeth for Darcy was inevitable because of the circumstances in which they met, because Darcy was proud of his social position and Elizabeth encumbered by her unpresentable family, and because they were people of such decided characters that they were certain to dislike each other at the beginning. Elizabeth sincerely believed that Darcy was cold, haughty and vindictive, later she acknowledged that she was mistaken. In this way the two remained true to themselves. It is their constancy which finally brought about the happy end to their relationship.

The opening scene of the novel reveals Mr. And Mrs. Bennet as two opposites. Mr. Bennet is silent, indifferent and sardonic and yet for all his dry humour and apparent disinterest in the life of his wife and daughters, he has plenty of common sense and good judgement, he is also fair-minded and has a special regard for Elizabeth. Jane Austen seems to view Mrs. Bennet with mockery; she is is amazingly stupid in her dealings with the other people; she embarrasses her daughters with her complete lack of finesse and feeling for situations. Her attempts to marry off her daughters are ludicrous in their clumsiness. Her changes of mood are really amusing: when Mr. Collins marries Charlotte Lucas after Elizabeth's refusal, she locks herself up and speaks to nobody; her elation at having three married daughters at the end of the novel is equally incongruous and ridiculous.

The axis of the novel is money and marriage or rank and marriage. The social standard, ideal, and duty of a woman is assumed to be to marry as high or as rich as pos-

sible, and we know, from Mrs. Bennet's words that, according to the tariff, 10000 pounds a year was as good as a lord...

The only social standard which competes with money is snobbery. In the second excerpt Jane Austen comments that all the characters are fundamentally snobs with regard to class. So when Darcy falls in love with Elizabeth, his pride makes him confident of success when he proposes to her. He speaks eloquently about his pride, making it clear that he knows that Elizabeth is his social inferior and that it is against his better self that he loves her. However compassionate Elizabeth feels for him, on account of her impending refusal of his offer, is lost in resentment. She sees that he has no doubt of receiving a favourable answer from her and he turns pale with anger when she rejects him. He has not conceived that Elizabeth's feelings might be outraged by the contempt and scorn with which he has spoken of her relations, and the deep wound which he has inflicted by drawing Bingley away from her sister Jane. So when Elizabeth refuses his offer of marriage, Darcy's pride receives a rude jolt. Just as in Darcy there is an inner struggle in Elizabeth. Her good sense and feminine feelings are at war with resentment and anger. We know much more of her state of mind than of Darcy's because the whole scene is described from her point of view. The result is that we see finer shades of feeling in her: sensitivity to the compliment of being loved by a man like Darcy, and irritation at his inner certainty that she will say yes. Jane Austen gives more details in the description of her character. The extract portrays the two(Elizabeth and Darcy) mainly by means of dialogue. It is one of the many dramatic scenes in the novel that are examples of perfect character analysis. Common sense, decency and, above all, self-control are shown to be important values.

Every one of Jane Austen's novels ends happily and the end is happy because the heroine, in spite of difficulties, marries above herself.

The world of *Pride and Prejudice* is homogeneous, taking its standards of life from within itself, and communicating outside rarely. The characters are inhibited by a strong sense of rank and social duty and there is no violation to this rule. Jane Austen reveals her surroundings calmly, without excessive sentiment, passion never prevails over principle, there is a balanced outlook on all things. There is a slight heaviness in the colloquial speech, but the style is refined and exquisite. Gentle irony is also typical for Jane Austen.

Discuss

1. The members of British society in *Pride and Prejudice* are very class-conscious. Make students debate whether class-consciousness is a part of Bulgarian society.
2. What is Austen's attitude towards the main characters? Are they flattering or not?
3. Debate whether Elizabeth would still be considered a remarkable woman in modern-day Bulgaria?

Focus on Langauge

Keys:

Ex.1.

a man of fortune – a rich man
a chaise and four – a carriage drawn by four horses
solace – comfort, relaxation
little information – poor knowledge
caprice – a quick change of mind
consent – approval
a woman of mean understanding – of little understanding
compassion – mercy
design – a purpose in life
I see no occasion – I see no reason
establishment – a household of a higher social order

Ex. 2.

to be in want of – to be in need of
to let – 1. to lease, to put to hire; 2. allow, permit, give leave to
overscrupulous – extremely careful, full of doubts, overpunctilious
entering a neighbourhood – coming to live in a district
tiresome – boring, dull
to vex – to tease, to annoy, to torment, to plague, to harass, to worry, to trouble, to gall, to chafe, to distress
he is a mixture of quick parts – intelligent, quick-thinking
consideration – 1. attention, heed, notice, regard; 2. importance, significance, consequence, weight reason, motive, ground, account, score, sake, cause
pin-money – pocket-money, slang. Money given as an informal token of betrothal

Research

1. Give students an opportunity to demonstrate their familiarity with *Pride and Prejudice* by updating a SELECTED SCENE from it to the 21st century. Turn it into a modern-day scenario. Choose a group of students for the different characters. Make them draft an actual script of the scene. The script must contain a dialogue, asides, stage directions. The scene must contain a problem (an issue), that the characters are considering, it must end in a satisfying way (not trail off).
2. Students must decide on clothes, dialect, etc.
3. Each student should get a chance to read his/her adaptation in front of the class.
   After that the class should comment on the strengths of the adaptation, parts of it that were unclear and need improvement .

B/ Write about the WEDDING – include the traditional information – site of the ceremony, the names and careers of the parents, a list of wedding attendants, description of what the bride and the bridegroom wore – quotations and anecdotes about their courtship by the others.

A/ Tackle PREJUDICES in human relations. Have you ever had to overcome prejudice in any personal relationships – not only with romantic partners. How did they clear up? Describe some.

Emily Bronte (1818–1848)

Wuthering Heights

Central Idea

To establish:

1. the artistic means used by Emily Bronte in drawing her characters.
2. the meaning of imagery and how the depth of psychological insight id achieved.
3. the continuum of theme between two pieces belonging to different genres and ages.

The Victorian Period

The Victorian period, literary describes things and events in the reign of Queen Victoria (1837–1901). Often the associations with this period convey connotations of "prudish," "repressed," and "old fashioned." These associations do bear some truth but they do not adequately indicate the nature of this complex p age. Like Elizabethan England Victorian England saw great expansion of wealth, power and culture. Ancient foundations of religious belief were eroded by the scientific advances especially the biological discoveries of Darwin which gave ground for Agnosticism. Science and technology were endowed with a modern idea of invention – that man can create solutions to problems and new means of bettering himself and his environment.

The educated classes and their leaders took it upon themselves to establish guiding values for living. It was the period of the Victorian Sage – Carlyle, Mill, Arnold, Ruskin and Tennyson – educating the social conscience.

In ideology, politics, and society, the Victorians created astonishing innovation and change: democracy, feminism, unionisation of workers, socialism, Marxism, and other modern movements took form. In fact, this age of Darwin, Marx, and Freud appears to be not only the first that experienced modern problems but also the first that attempted modern solutions. Victorian, in other words, can be taken to mean parent of the modern – and like most powerful parents, it provoked a powerful reaction against itself.

What makes Victorians Victorian is their sense of social responsibility, a basic attitude that obviously differentiates them from their immediate predecessors, the Romantics.

In literature and other arts, the Victorians attempted to combine Romantic emphases upon self, emotion, and imagination with Neo-classical ones upon the public role of art and the corollary responsibility of the artist. Tennyson might go to Spain to help the insurgents, as Byron had gone to Greece and Wordsworth to France; but Tennyson also urged the necessity of educating "the poor man before making him our master." Matthew Arnold might say at mid-century that the world, which seems

> To lie before us like a land of dreams,
> So various, so beautiful, so new,
> Hath really neither joy, nor love, nor light,
> Nor certitude, nor peace, nor help for pain.

but he refused to reprint his poem *Empedocles on Etna*, in which the Greek philosopher throws himself into the volcano, because it set a bad example.

The novel became the most popular literary genre and was admirably adapted to the study oft the relationship of the individual to himself, to other individuals, and to society at large. The English novel developed in the works of Gaskell, Thakeray, Trollope, the Bronte sisters, Dickens, George Eliot, Henry James.

Emily Bronte

There were originally six Bronte children brought up in the parsonage of an isolated Yorkshire village, with the moors on the one hand and their father's library on the other to encourage them in the invention of a compelling fantasy world. Life in isolation, illness and death in the family were formative elements in the psychological make-up of the three sisters Emily, Charlotte and Ann. Therefore, their works had one overriding characteristic in common: they were the expression of strong personal compulsion, of a need for compensation for loss – loss of liberty, loss of companionship, loss of love. Their works were written as an outlet for fervent imaginations, and wounded feelings, in isolation and among inimical surroundings, as a refuge from the limitations of their lot. They followed no fashion and showed very little worldly experience; they were not written for publication.

Emily Bronte's sole novel *Wuthering Heights* (1847) is composed of two stories told one after the other. The first is about Cathy Earnshaw's relationships with Heathcliff and Edgar Linton. The second traces the course of Catherine Linton's relationships with her two cousins, Linton Heathcliff and Hareton Earnshaw. It has long been recognised that the two stories have much in common, and this is usually attributed to "repetition," a view which emphasises the chronological sequence of events. The device that Emily Bronte uses is that of the triple narratives – those of Lockwood's, of the child Cathy in her journal, and that of Nelly Dean. The effect of this technique is of successive curtain rises which gives the unfolding tale not only sustained excitement but a sense of expanding time that is needed to convey the lapse of twenty years. The book has no concern for social questions, though some critics manage to find an expression of discontent with social norms r and inequality. It is an expression of primitive passions (some may say the unrestrained passionate yearnings of adolescence or childhood), of the elemental forces in Man and Nature as connecting all Creation. The action very often verges largely on violence through

Hindley's drunken fits of madness and Heathcliff's miscreant deeds. Hindley throws his own baby son over the banister but the irony is that Heathcliff is the one who unknowingly catches the child thus saving his life and greatly regretting having done so: "A miser who has parted with a lucky lottery ticket for five shillings, and finds next day he has lost in the bargain five thousand pounds, could not show a blanker countenance than he did on beholding the figure of Mr. Earnshow above. It expressed, plainer than words could do, the intensest anguish at having made himself the instrument of thwarting his own revenge. Had it been dark, I dare say he would have tried to remedy the mistake by smashing Hareton's skull."

Heathcliff bears nothing of the gothic romantic stereotype hero. It is through his scornful comments on the fact that his young bride Isabella has pictured in him a hero of romance that the reader is warned against such a flaw: Heathcliff is the villain who maliciously hangs her most beloved dog on a tree, but nevertheless she follows him to Wuthering Heights: "The first thing she saw me do coming out of the Grange was to hang up her little dog, and when she pleaded for it the first words I uttered were a wish that I had the hanging of every being belonging to her, except one: possibly she took that exception for herself. But no brutality disgusted her: I suppose she has an innate admiration of it, if only her precious person were secure from injury! Now, was it not the depth of absurdity – of genuine idiocy – for that pitiful, slavish, mean-minded brach to dream that I could love her? ...I never, in my life, met with such an abject thing as she is. She even disgraces the name of Linton; and I've sometimes relented, from pure lack of invention, in my experiments on what she could endure, and still creep shamefully cringing back." This is said in the presence of Isabella who is pregnant. Bronte's villain tells us by way of Nelly Dean and Lockwood that brutality does not always disgust, and that there are those persons – often of weak, cringing, undeveloped character – who "innately admire" it, provided they themselves are not injured. Heathcliff presides over a veritable number of dark episodes: he beats and kicks the fallen Hindley, he throws a knife at Isabella, he savagely slaps young Catherine, he doesn't trouble to summon a doctor for his dying son.

The love between Heathcliff and Catherine is as much passionate as it is self-destructive. It is a yearning for the unattainable. The peculiarity of the lovers' feelings for each other, their intense and unshakeable identification, which is also an identification with the moors, and with Nature itself, seems to preclude any human, let alone sexual bond. So intense an identification between lovers has nothing to do with the dramatic relationship of opposites, who yearn to come together in order to be complete. Catherine reveals to Nelly: "Nelly, I am Heathcliff – he's always, always in my mind: not as a pleasure, any more than I am always a pleasure to myself, but as my own being." And Heathcliff by Catherine's deathbed: " Oh, God! It is unutterable! I cannot live without my life! I cannot live without my soul.

Heathcliff's love for the dead Catherine shades by degree into actual madness, his monomania for his "idol" grows into monomania for death. His beloved is back calling him to her "...For what is not connected with her to me? And what does not recall her? I cannot look down to this floor, but her features are shaped in the flags! in every cloud, in every tree feeling the air at night, and caught by glimpses in every object by day – I am surrounded with her image! The most ordinary faces of men and women – my own features – mock me with a resemblance."

Heathcliff and Catherine are two children that share a timeless and phantasmal kingdom on the moors. The tragedy springs up from the anguish of growing up. The child-self propelled into unwanted maturity. Catherine, although pregnant, is so arrested in childhood, that she has no consciousness of the life in her womb, this centripetal force is thus voiced by Catherine's lamentation: "I thought... that I was enclosed in the oak-panelled bed at home; and my heart ached with some great grief, which, just waking, I could not recollect. I pondered, and worried myself, to discover what it could be, and most strangely, the whole past seven years of my life grew a blank! I did not recall that they had been at all. I was a child; my father was just buried, and my misery arouse from the separation that Hindley had ordered between me and Heathcliff. I was laid alone, for the first time, and, rousing from a dismal doze after a night of weeping, I lifted my hand to push the panels aside... I cannot say why I felt so wildly wretched ... I wish I were a girl again, half savage, and hardy, and free; and laughing at injuries, not maddening under them! Why am I so changed? Why does my blood rush into a hell of tumult at a few words? I am sure I should be myself were I once among the heather on those hills."

The ingenious structure of the novel gives it completeness to the full through such stratagems as, the felicitous web of interrelated characters and ironic continuum in the use of names, the "Chinese box" narration, and withheld information, the two perspectives in the narration through Nelly Dean and Lockwood. (both so different from each other and from the two main characters Heathcliff and Catherine). The stories of the two generations though interrelated represent two different aspects of life. The second generation Catherine Linton and Hareton Earnshaw break the vicious circle of destructive passion.

Charles Dickens (1812–1870)

Hard Times

Central Idea

1. To distinguish Dickens' specific style of portrayal.
2. To compare his method of character drawing to that of other prose writers studied in the textbook.

Commentary

Hard Times was first published as a serial in a magazine, beginning in 1854. The novel opens with a comic yet frightening lecture on the purpose of education. Significantly, the speech is not made by the schoolmaster, but by a businessman who underlines each point on the schoolmaster's sleeve, giving the impression that he is lecturing the instructor more than the students. It's appropriate that business interests dictate what the school should be doing, because the schoolmaster himself, as illustrated in the next chapter, is an insignificance, a worker whose job is to mold the students to the specifications of the industrialist in this factory-like school. The image of the students as vessels to be filled makes it clear that they are expected to be passive receptacles of "facts poured into them until they were full to the brim" rather than active learners. Note also the description of the room, which we will hear more of later. Dickens calls it a "vault" – in other words, a safe in which a rich man locks up his possessions for use at a later time, as these children are being locked away until they are ready for employment in the factory. The vault is "plain, bare, monotonous," much like the education offered the children.

Dickens does not rely on subtlety in his portrayal of social ills. The title of the chapter, "Murdering the Innocents," is a harsh statement of Dickens' assessment of this soulless, fact based system of education. The children aren't being killed bodily; their bodies will be needed to toil in the factories. Only the innocent part of them is being murdered, so that innocence and imagination never get in the way of their acceptance of the harsh realities of the dreary lives they are soon to face. Dickens loves to give his characters the names they deserve. The term "gradgrind" refers to a student who grinds out his schoolwork diligently but mindlessly. Clearly Gradgrind's ideas about education are modeled after his own narrow gifts. The excerpts show how Dickens employs two powerful images to illustrate the destructive nature of Gradgrind's brand of schooling. First, Gradgrind is portrayed as a weapon firing facts whose purpose is to "blow [the children] clean out of the regions of childhood." Dickens makes the weapon a cannon rather than a pistol or rifle to make the assault that much more brutal. Then, Gradgrind is a machine – a "galvanizing apparatus" – and the children are partially assembled products who are having one part, their "tender young imaginations" replaced by another, a "grim mechanical substitute."

Again, Dickens emphasizes how much this style of education depersonalizes the children by giving them numbers. When at the end of Chapter 1 he referred to the children as vessels "then and there arranged in order," he must have been referring to this numbering system.

Sissy Jupe's father is part of the traveling circus which is in town for a short while. Obviously, Gradgrind hates everything the circus stands for, with all its fun and frivolity. Gradgrind refuses to allow Sissy to proclaim her father's true profession, which Gradgrind finds objectionable, so he reshapes it into a more respectable form. As a man of facts, Gradgrind should deal with the world as it is, but he feels the need to reorder any facts he finds distasteful. Dickens uses every opportunity to poke holes in the facades of this pompous hypocrite and his associates.

Gradgrind asks Bitzer for a definition of a horse and before the answer is Dicken's slightly holds off the answer to reinforce the whole idea of monotony by describing the classroom. Boys are on one side and girls on the other, and the floor slopes down toward the teacher's podium, auditorium style. Though Dickens doesn't give us an exact number of students, we can assume there are at least 40, since Sissy is "girl number 20." Often, classrooms employing the Monitorial (also called Lancasterian) educational system which we see here had as many as 100 students, with some of the older students acting as "monitors" who are responsible for teaching the younger students and maintaining discipline. One of the Monitorial system's selling points was its efficiency, allowing one schoolmaster to teach a large number of students. It was education on the factory model, making it perfectly suited to emphasize Dickens' idea of the inhumanity of the factory cities springing up in England.

Bitzer gives his definition of a horse. Actually, no one would have any idea what a horse is from this lifeless, factual description. Gradgrind's pronouncement of Sissy's ignorance about horses, based on her inability to mouth a textbook definition, is a jab at this fact-based style of education. Being born and bred in a circus environment and the daughter of a horseman, she is probably more knowledgeable about the animal than anyone else in the room.

The discussion of the proper use of ornamentation sounds so ridiculous that we might imagine that Dickens invented the issue to lampoon the speakers. But this obsession with the literal was part of one school of criticism of the time, which held that you shouldn't ornament walls, floors, or furniture with objects that did not literally belong there.

The name of Mr. M'Choakumchild needs no explanation. The metaphor Dickens uses to describe M'Choakumchild's training is brilliant and rich with meaning. The schoolmaster is one of 140 identical, interchangeable teachers created in a teacher education factory. They are all "turned" on the same educational lathe to

exact specifications, with no variation whatever, "like so many pianoforte legs." The teachers, in other words, are relatively insignificant blocks of wood shaped to prop up a complex musical instrument, which, we can infer, is society.

Picturing society as a piano poses a question. Since a piano is meant to be played, preferably by a skilled musician, who is that musician? Dickens doesn't answer this question directly, but here is an interpretation fitting the philosophical underpinnings of this chapter. This piano which, like society, is a delicate and complex instrument made of many carefully manufactured parts, is created to be played by such master musicians as Gradgrind and other elite members of the country's power structure. It is the teacher's job, as a leg holding up the piano, to elevate society to just the right height (and no higher!) so that the "artists" may sit down and play it comfortably and efficiently.

A heady warning ends this chapter. Even if we felt it were desirable to kill fancy in children and make them soulless drones to fill the factories, is it possible, or will we just "maim" and "distort" children's imaginations into twisted, dangerous forms?

Unit 6

Notes on the Period

The last decades of the nineteenth century were a time of growing, though still not expressly felt political, economic and social tension. Though realism in art still had strong influence various other tendencies emerged to meet the new aspirations of artists for a better expression. Various schools and approaches focused on various methods of art but all of them opposed the established principles of realism. Thus during the last decades of the nineteenth and the beginning of the twentieth centuries writers-realists such as Thomas Hardy, Arnold Bennet, W. Somerset Maugham and John Galsworthy saw the works of Oscar Wilde (aestheticism), E.M. Foster and D.H. Lawrence (literature of psychology and analysis), Rudyard Kipling and Joseph Conrad (the Neo-romantic movement), Virginia Woolf, Katherine Mansfield and James Joyce (impressionism and stream-of-consciousness). In the USA particular prominence achieved Stephen Crane, Kate Chopin (naturalism), etc.

Some of the tendencies to flourish during the later years of the twentieth century were already blooming.

1. Separation between "good" and "popular art". On the one hand the most highly praised novels remained actually unread by the mass of people. On the other – the middle-brow best seller and the mass-produced reading material of the majority of the people was despised by the intellectuals. The reading audience lacked the high artistic standards of previous times at the same time that the ever improved printing machines produced startling amounts of literature on the market. The commercialisation of literature had a disastrous effect both on the public and on the "good" writers who became more and more isolated and lonely figures.
2. The "good" writers, relieved from the obligation to write in any degree comprehensively for a larger audience began more and more often to explore with a growing intensity small areas of their own peculiar sensibility. The theories of Freudian and Jungian psychology as well as writers such as Dostoievsky, Proust and Kafka further encouraged this tendency.
3. Quite prominent writers, while rejecting the traditional found it difficult to establish a firm standpoint of their own from which vital experience can be defined, organised and controlled. Thus a tendency of verging on sanity and sometimes even toppling over into mistiness or obscurity or hysteria appeared.

The art and literature of the period were permeated by the uncertainty and tension of the period itself, which became their chief characteristic.

Mark Twain (1835–1910)

The Adventures of Huckleberry Finn

Boy And Nature

Central Idea

Once the students are deep into the novel and have read the two texts, ask them to interpret what Ernest Hemingway may have meant when he said, "All modern American literature comes from one book, written by Mark Twain called *Huckleberry Finn*.

One of the central themes of the novel lies in the contrast between the serenity, friendship, and understanding which prevail during the long hours floating on the raft down the river, and the encounters with civilisation along the way.

In nature, man feels free, blessed, in touch with permanent truths. As Jim and Huck drift downstream, they are involved again in the treacheries, vanities and cruelties of men.

The novel is an ironic and powerful condemnation of the moral blindness of a slaveholding society. Huck struggles to free himself from the artificiality of society's forms and manners, the duty he feels to southern society and to discover the depth of his and Jim's humanity.

Commentary

The Adventures of Huckleberry Finn was begun in 1876 as a sequel to *Tom Sawyer*, but it was not published until 1884. It is an autobiographical novel; *Tom Sawyer* is a story written about a boy by an adult observing that boy; it is primarily a children's book. Huckleberry Finn, however, speaks on his own behalf, and it is through his eyes, that we see the world. We are not drawn, so much to Huck, but to the society and its people, which he describes realistically. He does not judge or criticise various humans and social conditions; his objectivity allows us to draw our own conclusions and make commentaries. The whole saga of the river is revealed through his eyes and the interpretation of scenes and events are his. He rarely makes a comment.

The action in the novel is transferred to those days of the 50ies – the time before the Civil War, still the problems concerned relate it somehow with the American reality of the last decade of the 19th century. This is the beginning of the abolition movement, the opposition to slavery in the northern states. The southern economy was largely based on agriculture, at the heart of which were the cotton plantations and the Negroes working on them, owned by the wealthy families of the South aristocracy.

Mark Twain tells the life-story of a common American boy caught in the crossfire between his environment and his "voices".

In the opening chapters the liberation theme is developed in terms of the idea of confinement. They describe Huck's life at Widow Douglas's. A whole set of St. Petersburg citizens is trying to educate the free-spirited boy and show him how a respectable boy is expected to behave, but all efforts have comic results. When Huck is sworn into Tom's gang and introduced to Miss Watson's and Widow Douglas' piety, he firmly resists. Restless in his confinement to respectability, Huck wants a change. Yet his rebellion in these early chapters does not seem serious. His occasional escapes into the freedom of his cast-off rags and his hogsheads are short-lived. He dreams about all the delights of shoelessness and pipe-smoking. Huck is simply running away from his past, rather than toward any definable future.

As Mark Twain gained experience of the world and of people by travel, so Huck gains understanding of himself, religion, southern lawlessness, feuds, lynching, of the war between good and evil which goes on in the heart of man – by his fascinating journey down the Mississippi river, living in various conditions. The river and nature become a symbol of freedom and spontaneity. On the raft Huck finds it possible to be simply himself, however, when he makes his excursions to the inhabited places, he finds it necessary to use all manner of deception in order to avoid society's impositions.

Running away from the two sisters and his father Huck reaches Jackson's Island. On this island he encounters an outcast coloured man in hiding – this is Miss Watson's nigger Jim, who, for the fear of being sold down to New Orleans has run away from his "ole missus". They stay on the island for about a fortnight, using a cave to sleep in and providing their food by hunting and fishing. Huck is at first merely amused and exasperated by the black man's stupidity but part of the drama of their relationship is Huck's growing awareness that Jim is "most always right" about things that really matter: about how certain movements of the birds mean a storm is coming, about the danger of messing with snakes, and the meaning of dreams, in other words "he had an uncommon level head for a nigger." This is the beginning of the relationship between Huck and Jim. The boy's promise not to turn Jim in sets Huck against the accepted beliefs of the time; he knows that he becomes an abolitionist, in defiance of the law. Huck has moments of doubt about this promise, moments when he cannot decide which is right – the law or the dictates of his own conscience. On the journey, the relationship is gradually deepened, complicated. Jim's attitude towards the boy is fatherly in the sense that he constantly is correcting and admonishing the boy telling him some new truths about the world; he is identified even more unmistakably as Huck's father by the love that he gives him. Huck slowly realizes that nature is not necessarily benevolent, but that neither is to be thought of as cruel and vindictive as is man. Huck learns that his voyage through life will continue to bring him face to face with

frauds, murderers and bullies, but he will also meet others like Jim, who make the pain and suffering worthwhile.

Focus on Language

Keys:
Ex. 2.
to feel cramped – to feel confined and restricted
to take stock – to make an estimate or appraisal, as of available resources, probabilities, to take interest in
scrunch – 1. to crush, to crumple; 2. to huddle, to hunch, to squeeze
victuals – food, ingredients of a dish
to take a set at someone – to be ready to begin some activity
to peck at – to eat very little of, to eat very carefully or sparingly
odds and ends – bits and pieces
to be fidgety – to feel uneasy and nervous
snag – a piece of, a part of, an underwater tree stump or branch

Research

1. Choose a quotation that has already gained fame
2. Choose a quotation that contains strong emotion
3. Select an impressive statement from the very beginning or the very end of the novel.
4. Select a symbol that figures in the novel dramatically so that the novel couldn't exist without or a symbol that has meaning not just in one scene but in the work as a whole. Describe it.

Help students verify that they have identified the correct choice by asking them to write notes. Organise a discussion, compare notes.

Sinclair Lewis (1885–1951)

Babbitt

Central Idea

1. Establishing the idea of the narrative through the descriptive introductory passage of the city.
2. Contrast and similarities in the passages introducing place and character.
3. Tracing the socio-cultural links through the periods presented in the textbook – twentieth century man and his environment, motivation, inspiration, behaviour.

Commentary

Sinclair Lewis was the first American awarded the Noble Prize for Literature in 1930. Harry Sinclair Lewis was born in Sauk Center, Minnesota in 1885.

Babbitt is a merciless satire on the conformity, hypocrisy and ignorance of the Midwest businessman, but these qualities are also so emblematic for the mediocre no matter of country or race. Lewis portrays his middle-class citizens as similarly standard, completely circumscribed by their comfortable, homogenised world. But in every man there is always a rebel hidden deep inside and Babbitt's brief period of rebelliousness starts when his close friend kills his wife and is sent to prison. For a while this rebelliousness takes the upper hand of George, and it is then that he strives for freedom but all his attempts to live a more bohemian life fail and he returns to the fold of his clan of good fellows.

Lewis portrays the middle-class community as motivated only by the desire for superficial things, unable to escape its hollow way of life, even though many individual members find themselves dissatisfied and bored with the life they lead. Through Babitt's love affair with Tanis, Lewis shows the "bohemian" alternative to middle-class life to be just as silly and shallow. As Babitt himself proclaims "the extreme reaction of the privileged to hollowness is hollowness."

But to platitudinize Babbitt would be more than unfair. Through the lapses into discontent the character grows and develops. When Babbitt's wife Myre, whom Babitt takes for granted and treats with indifference, falls ill, the trite one dimensional treatment of people as prototypes changes. Her illness shakes him, and he weighs on the scales the priorities in his life:

"Then was Babbitt caught up in the black tempest.

Instantly all the indignations which had been dominating him and the spiritual dramas through which he had struggled became pallid and absurd before the ancient and overwhelming realities, the standard and traditional realities, of sickness and menacing death, the long night, and the thousand steadfast implications of married life. He crept back to her. As she drowsed away in the tropic languor of morphia, he sat on the edge of her bed, holding her hand, and for the first time in many weeks her hand abode trustfully in his.

He draped himself grotesquely in his towelling bathrobe and a pink and white couch-cover, and sat lumpishly in a wing-chair. The bedroom was uncanny in its half-light, which turned the curtains to lurking robbers, the dressing table to a turreted castle. It smelled of cosmetics, of linen, of sleep. He napped and woke, napped and woke, a hundred times. He heard her move and sigh in slumber, he wondered if there wasn't some officious brisk thing he could do for her, and before he could quite form the thought he was asleep, racked and aching. The night was infinite. When dawn came and the waiting seemed at an end he fell asleep, and was vexed to have been caught off his guard, to have been aroused by Verona's entrance and her agitated "Oh, what is it, Dad?"

His wife was awake, her face sallow and lifeless in the morning light, but now he did not compare her with Tanis, she was not merely A Woman, to be contrasted with other women, but his own self, and though he might criticise her and nag her, it was only as he might criticise and nag himself, interestedly, unpatronizingly, without the expectation of changing – or any real desire to change – the eternal essence."

In returning to the middle-class world whose faults he can now clearly see, Babbitt accepts responsibility for his choices. The middle-class world which he has found so unfulfilling is not just something that happened to him but now he accepts it as something he helped create. He is unable now and unwilling to escape his creation, but when his son Ted decides to drop out of school Babbitt supports his decision. He acknowledges the possibility that future generations might find a way out of the hollow swamp society has become.

Research

The above excerpt from the book could be given as dictation or as a text for translation or if the teacher finds it appropriate as both. It could also be used for a class discussion in relation to the excerpts from the textbook.

Oscar Wilde (1854–1900)

The Picture of Dorian Grey

Central Idea

1. Students to think on the possible interpretations and implications of Beauty.
2. People have often tried to play God. Students to discuss the possible effects of such attempts and analyse their causes.
3. Students to identify paradox as a means of expression and discuss its function in a piece of literature.

Commentary

"I wrote this book entirely for my own pleasure, and it gave me very great pleasure to write it.

Romantic art deals with the exception and with the individual. Good people, belonging as they do to the normal, and so, commonplace, type, are artistically uninteresting.

Bad people are, from the point of view of art, fascinating studies. They represent colour, variety and strangeness. Good people exasperate one's reason; bad people stir one's imagination.

The function of the artist is to invent, not to chronicle. Life by its realism is always spoiling the subject-matter of art.

The superior pleasure in literature is to realise the non-existent.

The painter, Basil Hallward, worshipping physical beauty far too much, as most painters do, dies by the hand of one in whose soul he has created a monstrous and absurd vanity. Dorian Gray, having led a life of mere sensation and pleasure, tries to kill conscience, and at that moment kills himself. Lord Henry Wotton seeks to be merely the spectator of life. He finds that those who reject the battle are more deeply wounded than those who take part in it.

When I first conceived the idea of a young man selling his soul in exchange for eternal youth – an idea that is old in the history of literature, but to which I have given new form – I felt that, from an aesthetic point of view, it would be difficult to keep the moral in its proper secondary place; and even now I do not feel quite sure that I have been able to do so. I think the moral too apparent.

The real moral of the story is that all excess, as well as all renunciation, brings its punishment, and this moral is so far artistically and deliberately suppressed that it does not enunciate its law as a general principle, but relies itself purely in the lives of individuals, and so becomes simply a dramatic element in a work of art, and not the object of a work of art itself.

Dorian Gray has not a cool, calculating, conscienceless character at all. On the contrary, he is extremely impulsive, absurdly romantic, and is haunted all through his life by an exaggerated sense of conscience which mars his pleasures for him and warns him that youth and enjoyment are not everything in the world. It is finally to get rid of the conscience that had dogged his steps from year to year that he destroys the picture; and thus in his attempt to kill conscience Dorian Gray kills himself.

Finally, let me say this – the aesthetic movement produced certain curious colours, subtle in their loveliness and fascinating in their almost mystical tone. They were, and are, our reaction against the crude primaries of a doubtless more respectable but certainly less cultivated age. My story is an essay on decorative art. It reacts against the crude brutality of plain realism. It is poisonous if you like, but you cannot deny that it is also perfect, and perfection is what we artists aim at."

(From Oscar Wilde's letters)

You might photocopy or read this text and ask students how far they agree with Oscar Wilde's analysis of his own work.

The above assignment is appropriate not because the author didn't know what he was doing and we know better but because his philosophy of art and views on life are quite contradictory. Thus, for example, bearing in mind the story line of the novel, his claim that artists create life (i.e. art is more real than life itself) is supported by Basil Hallward's part in the plot. It, however, should not be over-

estimated for it is not he, the artist, who exerts great influence on Dorian Grey, but rather Lord Henry. Lord Henry is a true cynic, who enjoys the part of a spectator in life. By his sweet eloquence he entices people into different ideas and then steps back to watch. He has the role of the cool-minded seducer and tempter, seeking no other profit but the fun to see what will follow (in contrast to, say, Satan or Lucifer). His new hedonism proves to be not merely futile but devastating. Dorian adopts it and sticks to it wholeheartedly and that is his tragedy. Dorian's intimate relationships prove that it is not art but life which is the stronger. He falls in love with Sibyl, an actress, for her perfect play on stage. The moment she cannot show the perfection for which he has fallen in love with her he abandons her and she commits suicide. On hearing about that Dorian remains utterly indifferent, convinced that he has nothing to do with it.

The main theme of the novel is the essence of art. Among other things it poses the age-old question of the creation and the creator. Man is endowed with creativity and ingenuity by nature. But here comes the question what is the interrelationship among creator (Basil) – creation (the picture) – source of creative inspiration (Dorian). Basil recognises beauty and as a true artist loves it. However, he also recognises the unnatural changes in Dorian, tries to act the Good Angel but on finding out Dorian's secret (part of which he is as the painter of the portrait) he is horrified. Dorian not only murders Basil, but hires a chemist who annihilates any trace of the corpse. Not long after that the chemist commits suicide. Finally in an attempt to free himself of his torments Dorian (the source of creative inspiration) destroys the portrait (the creation). His stab at the canvas brings things where they should be – within seconds the portrait features a young handsome man while on the floor lies Dorian, a wrinkled, hideous old man, dead. The novel is a mixture of philosophical meditations, fantasy, paradoxes and bits of horror. And, as with all good pieces of literature above all looms the figure of its author with his exquisite style, charm and controversies.

Focus on Language

Keys:

scent – fragrance, aroma, perfume, odour, bouquet, scent
tremulous – trembling, fluttering, shuddering, undulating, shivering, shaking, quaking
burden – brunt, load, weight, affliction, encumbrance
young – growing, adolescent, immature, inexperienced, green, infant, juvenile
beautiful – appealing, alluring, charming, exquisite, ravishing, stunning
dreadful – appalling, dire, ghastly, grievous, hideous
harsh – cruel, severe, austere, pitiless, ruthless, merciless
foul – dirty, mean, low, base, filthy, sullied, vicious, vile, wicked
monstrous – atrocious, abhorrent, deformed, evil, hideous, vicious
myriads of – zillions of, innumerable, countless, infinite

James Joyce (1882–1941)

Ulysses

Central Idea

1. Students to experience the impact of utterly modernistic techniques of writing.
2. Students to infer the author's implications about modern times and discuss his means of suggesting them as well as their plausibility.
3. Students to identify the importance of artistic form in conveying a particular idea (Homer, Milton, Joyce write epics but to different ends).

Commentary

James Joyce is a highly subjective writer. According to some critics, "interior monologue" as a term describes his method of writing more precisely than "stream of consciousness" for his characters most often seem to be talking to themselves.

Ulysses re-echoes a number of themes discussed in previous times by artists and philosophers alike but Joyce approaches them as interrelated parts of a whole not from without but from within the human mind. Such themes are the recurrence of myth in modern reality, the journey (but in its manifold aspects), one's search for one's spiritual father (respectively son), etc.

The dominant symbolism of the novel lies in the mythological parallel to the *Odyssey*. Homer's epic provides the framework of the novel. From this parallelism its main contrasts on all levels derive:

1. Characters. Not only Odysseus but most of his mates are of royal birth – Joyce's characters are most ordinary people (both Mr. and Mrs. Bloom come from mixed marriages). Each member of the ancient crew has some truly outstanding skill – Joyce's characters hardly possess any distinguishing talents. Here one could discuss the associations that the names of the characters provoke (mainly Leopold Bloom and Stephen Dedalus)
2. Scope of action. Odysseus travels over a vast territory. In *Ulysses* everything happens within a couple of Dublin quarters.
3. Aim of action. Odysseus starts on his voyage to take part in one of the most famous wars in ancient history. Whatever Joyce's characters do is connected merely with their personal mundane needs. There is a complete lack not only of any kind of human heroism but of any productive activity of any kind.

4. Time of action. The Trojan war lasted ten years. Joyce describes one single day of the life of his characters. Moreover, the day is fixed (June 16, 1904), but it bears no special significance in the national history of Ireland.
5. Author's approach. Homer wrote an epic in praise of the great deeds of Odysseus and his fellows. *Ulysses* is a mixture of styles and approaches (most incidents are seen from more than one points of view, focusing not on the events themselves but rather on the characters' perception of them). It, similarly to *Don Quixote*, is a parody.

The subject of *Ulysses* is the odyssey of Leopold Bloom and, since no man is an island, his relationships with other people. Joyce shows the individual action within the totality of relations existing at the moment.

Born of a Hungarian-Jewish father and an Irish mother, Bloom feels homeless outcast. There is nothing particular about him – he perspires easily, his colleagues and acquaintance don't think much of him and regard him as a foreigner, he suffers from sexual frustration but never dares to interfere in his wife's acts of adultery just tries to compensate this by writing love letters under an assumed name to a young girl he has never seen. He is often haunted by the painful memory of his lost son Rudy who was born after his daughter Millicent but lived only eleven days. Bloom seldom holds a job very long and at present is doing poorly as an advertising canvasser.

His wife is the daughter of the British Major Tweedy and a Spanish Jewess. She grew up in Gibraltar where she met Bloom. A talented singer she considers herself more sensitive and artistic than Bloom and all the time dreams of some romance and, still loving the Leopold Bloom of those days, of recapturing the experience of the past. Her semiconscious reveries open and end with the word "yes" in affirmation of life.

A great part of *Ulysses* is written in the form of a kind of shorthand impressions, often with a quick switch of 1st to 3rd person singular perspective and vice versa with numerous leitmotifs interwoven in the texture of the novel. The final chapter describes Molly about to fall asleep – a moment when consciousness is no more an active apprehension of the present but a mode of recollection divorced from actual activity. There are no third person statements intervening the stream of her thoughts. Her half asleep intermingling thoughts put the final touch to the circular construction of the novel. *Ulysses* is finally an epic of disintegration. Spiritual father and son meet only to drift apart again; Molly (the faithful Penelope) lies contemplating among other things on her illicit love affair; Bloom's quiet homecoming at night marks just a short reunion which will break with the dawn.

Focus on Language

Keys:

1 – F, 2 – F, 3 – T, 4 – T, 5 – T, 6 – T, 7 – T, 8 – F, 9 – T, 10 – T, 11 – F, 12 – F, 13 – F, 14 – F, 15 – T, 16 – T, 17 – F, 18 – T

Virginia Woolf (1882–1941)

To The Lighthouse

Central Idea

1. Students to think on the essence of peoples dreams and their causes and importance in a person's life. Is a dream necessarily something unattainable, what is the borderline between a dream and an obsession, what might the fulfilment of a dream bring one.
2. Students to infer the nature and type of a person's attitudes to his surrounding environment and to other people and to discuss their influence on and importance in one's personal life.

Commentary

Virginia Woolf is a psychological writer of the highest class. She demonstrates the Steam-of-consciousness technique in its most effective form with a rare and striking talent for portraying nuances of thought. For the stream of consciousness is not a chain of organised logic leading to a definite conclusion, but a mass of impressions received from the environment mixed with chance notions culled from memory and recollection. Or, as she puts it, "Look within and life, it seems is very far from being "like this". Examine for a moment an ordinary mind on an ordinary day. The mind receives a myriad impressions – trivial, fantastic, evanescent, or engraved with the sharpness of steel. From all sides they come, an incessant shower of innumerable atoms; and as they fall, as they shape themselves into the life of Monday or Tuesday, the accent falls differently from of old. Life is not a series of gig-lamps symmetrically arranged; life is a luminous halo, a semi-transparent envelope surrounding us from the beginning of consciousness to the end."

*To the Lighthouse (*1927) features two story-lines: the Ramsay family and a landscape that a family friend, Lily Briscoe, starts painting with the opening of the novel and finishes with its end. Thus, though some critics call the picture story-line secondary, it provides the novel with some sort of frame. Actually, as for example Arnold Kettle claims, the novel hardly has a plot and lacks central conflict.

The excerpts in the textbook focus on the Ramsay family – Professor and Mrs. Ramsay, their son James and their daughter Camilla through a period of ten years and are

from the first and second sections of the novel, which has an interlude between the two entitled "Time Passes". The subject of the novel is Mrs. Ramsay and the effect of her presence, her very being on the life around her. That effect continues even after her death for in the final section she is still the main figure.

In the first section, "The Window", the Ramsays, at a summer residence in the Hebrides Islands off the west coast of Scotland, are planning a boat expedition to an offshore lighthouse next day. Mr. Ramsay, an eminent philosophy professor, is not particularly respected by his children, who are annoyed by his sarcastic manner. It is his wife, a deeply intuitive and understanding woman, who is the real force holding the family together. Six-year old James especially has his heart set on doing to the lighthouse, and when his father says that the weather will not permit the expedition, all the more when his father's prediction turns right, a hate surges up in him and his resentment, partly subconsciously stays with him for ten years.

In the second section, "The Lighthouse", James, already sixteen, and his sister Camilla prepare for the long-postponed trip but with no enthusiasm, since they have grown apart from their father and the lighthouse is no more a dream to them but a reminder of an unpleasant experience. However this time Mr. Ramsay is determined to make the trip. Thus, though late and reluctant they start. When James first glimpses the lighthouse he has waited so long to see, he is disappointed for it does nor equal the image he has carried since childhood. He realises that there are two lighthouses: the real one and the one of his dreams. Thus he comes to know that the meaning of life is not to be found in the pursuit of the physically perceptible. But the lighthouse comes to mean also a reunion, a chance for the family to start a new life.

The characters may not be fascinating, their activities and mental preoccupations may seem too routine and mundane; but they are alive. As Robert Liddell said, "While we know the characters of Miss Austen as we know our friends, we know Mrs. Woolf's characters as we know ourselves."

The novel represents a series of personal impressions on the part of the characters. The narration basically is 1st person singular, full of assumptions rather than statements (perhaps, may, seems, as if). There is a constant shift of focus. The character's life is passive, but their minds are constantly alert and it is left to the reader to draw his impressions from theirs.

Suggestions:

This lesson is a good opportunity to suggest a discussion on "The Journey to one's self."

Thomas Stearns Eliot (1888–1965)

The Waste Land

Central Idea

1. Improve the students' reading skills, make them understand and analyse the modern tendencies in literature.
2. Encourage them to talk about the problems of the modern age and point out the positive and negative aspects of modern literary trends.
3. Comment on the effects of the wars on the development of the arts.

Commentary

1. Try to point out the place T.S. Eliot occupies among modern writers. Clarify the epoch and its influence on artists.

THE MODERNIST REVOLUTION. The English novelist Virginia Woolf declared that human nature underwent a fundamental change " on or about December 1910." The statement testifies to the modern writer's fervent desire to break with the past, rejecting literary traditions that seemed too genteel to suit an era of technological breakthroughs and global violence.

"On and about 1910," just as the automobile and airplane were beginning to accelerate the pace of human life, and Einstein's ideas were transforming our perception of the universe, there was an explosion of innovation and creative energy that shook very field of artistic endeavour. Artists from all over the world converged on London, Paris, and other great cities of Europe to join in the ferment of new ideas and movements: Cubism, Constructivism, Futurism, and Imagism were among the most influential banners under which the new artists grouped themselves. It was an era when major artists were fundamentally questioning and reinventing their art forms: Matisse and Picasso in painting, James Joyce and Gertrude Stein in literature, Isidora Duncan in dance, Igor Stravinski in music and Frank Lloyd in architecture.

The excitement, however, came to a terrible climax in 1914 with the start of the First World War, which wiped out a generation of young men in Europe, sent Russia into a bloody revolution and prepared the way for further conflicts in the following decades. It was a time of profound disillusion with the values on which a whole civilisation had been founded. But it was also a time when the avant-garde experiments that had preceded the war, established a new spread, which we call MODERNISM. Among the first poets were Ezra Pound, T.S. Eliot, H.D., Wallace Stevens, William Carlos Williams, Robert Frost, e.e. cummings, and Hart Crane. Ezra Pound, the most aggressively modern of these poets, made "Make it new!" his battle cry.

2. Having explained the background, it is a step to plunge into the essence of Eliot's writings. Concentrate on

the titles of the two pieces and point out their interdependence.

3. What do you imagine when you hear the two phrases "waste land" and "hollow men"? Ask the students to describe some images that the two phrases evoke within them.

4. Ask the students to imagine they are in a waste place. Where would they be: a) in a city, b) in an isolated, deserted place, c) in a small village, d) in the woods or e) some other place? What will they see, hear? What sensations will they have? Let them talk and then express them in a written form.

T.S. Eliot (1888–1965) was born and educated in America. In 1914, he settled in England where he met Ezra Pound. Both the Imagists and the French Symbolists influenced the poet, who definitely changed the course of 20th century poetry. His intellectual approach, his constant allusions to the Bible or literary works, and even quotations in other languages, often make some of his poetry obscure.

Eliot wrote *The Waste Land* in 1920–21. It was a period of political discontent and economic strife for many. 2,000,000 people were unemployed and a spirit of frustration enveloped the country.

The poem dwells on the sterility and chaos of the contemporary world. This most widely known expression of the desire of the post-war era has as a structural framework the symbolism of certain fertility myths that formed the pagan origins of the Christian Grail legend.

The Waste Land itself is a desolate and barren country ruled by an impotent king; the work is divided into 5 parts: "The Burial of the Dead", representing rebirth of the land after the barren winter; "The Game of Chess", a contrast between the splendour of the past and the squalor of modern life; "The Fire Sermon", sketches of the sordidness of modern society; "Death by Water", the vision of a drowned sailor "What the Thunder Said", representing the decay of modern Europe through symbols of the Grail legend. This is the longest work Eliot had ever attempted. It portrayed the post-war world of a disillusioned generation and represented the poet's own feelings about the loss of the past and the degeneration of the present. The poem is very incoherent in structure and imagery. The Waste Land is intended to suggest the chaos of the post-1918 world and the bare emptiness of life without belief. It is using revolutionary techniques of composition, resembling a collage. It presented things in fragments. In modern works no one expects to be given a complete story, set in a definite location at a definite time. In the 433 lines of the poem are included quotations from, allusions to, or imitations of some 35 different writers, as well as several popular songs and passages in six foreign languages, including Sanskrit.

5. Make the students describe in their own words the scene from the first scene. What impressions do they derive from it?

6. The teacher may offer the students another poem, also referring to London and one of its bridges. It was written by William Wordsworth in 1802.

Composed Upon Westminster Bridge

Earth has not any thing to show more fair:
Dull would he be of soul who could pass by
A sight so touching in its majesty:
This City now doth like a garment wear

The beauty of the morning; silent, bare,
Ships, towers, domes, theatres, and temples lie
Open unto the fields, and to the sky;
All bright and glittering in the smokeless air.

Never did sun more beautifully steep
In his splendor valley, rock and hill;
Ne'er saw I, never felt, a calm so deep!

The river glideth at his own sweet will:
Dear God! The very houses seem asleep;
And all that mighty heart is lying still!

7. Ask the students to compare the two poems and point out differences and similarities, if any (in mood, description, language, etc.)

"The Hollow Men" expresses the depth of Eliot's despair. The work followed the first work closely. The Hollow Men are walking corpses, they are cut off from one another, their voices are whispers "quiet and meaningless'. Grouping together they avoid speech. They are detached from nature and live in a place which is devoid of any spiritual presence, a "dead land", a "cactus land," a "valley of dying stars" hollow like the men themselves. The eye of the Hollow Men are not only averted from one another, but even from those other eyes, those turned to God. The Men are bereft of God. They become a symbol of emptiness, absence and separation from the divine in "the empty land/which is no land/ where "there are no objects, no tones,/No colours, no forms to distract, to divert the soul/ from seeing itself, foully united forever, nothing with nothing."

Eliot's Hollow Men dimly understand that if they endure the death which is a prelude to rebirth, they have some hope of salvation.

Writing

Encourage the students to express their attitude to modern life verbally first and then to put them in the form of an essay.

WILLIAM BUTLER YEATS (1865–1939)
EZRA POUND (1885–1972)
E.E. CUMMINGS (1894–1962)

CENTRAL IDEA

1. To master the pattern of modern poetry and to interpret for themselves the message it tries to convey.

The modern poem
- disregards the traditional rules of rhyme and rhythm.
- is written in free verse.
- is very near to natural speech rhythm.

The language is
- simple.
- colloquial.
- realistic.

To achieve
- the poet relies greatly on run-on lines.
- a poetic effect the unusual arrangement of words.
- the unexpected order of ideas.
- the juxtaposition of images.
- the repetition of words or phrases.
- sound effects.

The ideas
- are linked by association.

The images
- do not follow a logical sequence.

The poem is based on
- (obscure) metaphors.
- symbolism.

The symbolic meaning
- is only hinted at.
- is not explicitly stated.

The interpretative work is left to the reader.

The poet does not
- identify with the speaker.
- express his own feelings.
- give any comment of the scene.
- seek to interpret or moralise.

WILLIAM BUTLER YEATS (1865–1935) stands out as the greatest British poet of the first half of the 20th century. Strongly influenced by his Irish background, he became a leader of the literary movement called the "Celtic Revival". His mysticism was deeply rooted in the mythology and legends of his country, but also party encouraged by his reading of Blake. His entire work is marked with symbols, which in his later poems become more intricate and not always obvious.

1. The students must try to give the meaning of the poem in their own words. They may attempt to write a short prose version.
2. Remind the features of the romantic writings. The students must find some of them in the poem: a) weariness of city life, b) longing to go to nature (here the Lake), c) simplicity of life in the secluded cottage.
3. Point out what aspects of life there appeal to the poet. Ask the students to make a list of all the activities that he hopes to perform there. Make them compare notes.
4. Add some other activities which are not mentioned in the poem but which may attract the poet.
5. Make the students talk about what they would like to do if they go to a place removed from the company of other people. Would they like such an experience or not? Why?

The Lake Isle of Innisfree is one of Yeats' best known poems, written at the age of 25, when he was living in London. Innisfree is a small island in the middle of an Irish lake; Yeats had already felt the urge to go and live alone there when he was 15.

6. Which literary devices does the poet use? (imagery, structure, sounds, rhyme)

Yeats was one of the first truly modern poets to respond to the challenge of the new age. Beginning as the "last romantic" (his own words), he gradually developed into a great intellectual poet.

EZRA POUND (1885–1972)

During the first half of this century, some poets dominate the scene, whose new views strongly influenced modern poetry. In 1912, Ezra Pound, an American poet started the Imagist movement in revolt against late 19th century poetry where the content seemed to become the prisoner of the form. The imagists rejected the whole principle on which such poetry was built: they recommended the use of common speech, freedom in the choice of subject, the creation of new rhythms and the concentration on clear images suggesting moments of experience. They also believed that the individuality of a poet could often be better expressed in free verse than in conventional forms.

In the following poem, for instance, Ezra Pound draws a comparison between a few lovely faces glimpsed among the crowd of the underground in Paris, and petals of flowers on a dark branch:

In a Station of the Metro
The apparition of these faces in the crowd;
Petals on a wet, black bough.

This extremely short poem, typical of imagism, merely consists of one image and pays attention to traditional rules of rhyme, rhythm and syntax (the sentence is elliptic).

The imagist movement included poets of merit. They encouraged new experiments with the language and marked the starting point of what we normally understand by "modern poetry", both in England and America.

Ezra Pound is generally considered the poet most responsible for defining and promoting modernism and aesthetics in poetry. He promulgated Imagism, a movement in poetry which derived its technique from classical Chinese and Japanese poetry – stressing clarity, precision, and economy of language, and foregoing traditional rhyme and meter in order "to compose in the sequence of the musical phase, not in the sequence of the metronome" in Pound's words.

2. The students have to read the three short poems. In each there is an image: the tree, the girl, the garden. Do the titles of the poems correspond to the images?

3. What is the message of the poet? Can the students understand it? Why is it obscure? Make different suggestions.

e.e. cummings (1894–1962)

His works include lyrical love poems, humorous character sketches, and bitter satires on the foibles and institutions of his time. Tough characters of the sort well publicised in the US in the 1920's frequently appear in his poems, along with contemporary slang and dialect and the rhythm of jazz. He is one of the most gifted and independent poets of his era.

cummings developed the literary technique of fragmentation or dismembering of language. He reduced language to those primary components: morphemes and graphemes. Then instead of the usual arrangement of words placed in normal syntactical order and grouped into poetic stanzas, he rearranged these linguistic units into a visual representation of an experience. He believed that this would provide a special and unusual stress and would illustrate the interrelatedness and overlapping of events which actually occur simultaneously. Punctuation and capitalisation also drop out.

At first the reader faces the scattered letters and punctuation marks with much the same bewilderment as that experienced when first viewing the unusual cubes and cones of a Cubist painting. Eventually, the reader realises that the external elements of language have merely been dislocated and juxtaposed. Breaking the conventional form, cummings tries to convey delight and humour which his own quick wit found in the similarity between poems and drawings. His poems are like a patchwork, because regarding the invisible world of the spirit as dwelling within the visible world of matter, his vision sees matter as suppressing spirit. "To realize this, requires peeling off the scales of habit from one's eyes, for society's routines tend to deaden one's insight into the organic aliveness of the world and all its creatures", says the poet.

1. Read the interview which he took from himself. Enjoy the humour and absurdity of some lines. Then read the three poems slowly. Notice the breaking of language. Find examples. What does each poem say? What is the mood? Do you enjoy them? Do you think that that reveal the shattering reality of the 21st century? Do you find them non-sensical?

V. Start your revision of English and American literature by circling for each numbered gap one answer **a, b** or **c.**

1. The Stories of King Arthur, his knights and his court are called 1)... . The term has become associated with particular kinds of stories told in 2).... .

1. **a)** romances b) tragedies c) satires
2. a) Latin **b)** the vernacular c) German

2. Geoffrey Chaucer, the author of 1)..., wrote in 2) ... and was greatly influenced by 3)... .

1. a) Gawain and the Green Knight
   b) Canterbury Tales
   c) Utopia
2. a) the 7th century AD
   b) the Victorian period
   c) the 14th century
3. **a)** Dante and Petrarch
   b) Shakespeare
   c) Jane Austen

3. The miracle plays endeavoured to make... .

a) religion incomprehensible to man
b) religion more real to the uninstructed
c) crude humour more refined

4. The University Wits, as their name proclaims, were... .

a) graduates of Oxford and Cambridge
b) mercers
c) jugglers

5. Christopher Marlowe, John Lyly, George Peele and Robert Green were the playwrights who inaugurated ...

a) the printing press
b) the miracle plays
c) the literary vogue of the time

6. Humanism was 1)... which advocated that man's proper role in the world was that of 2)... and not of 3)... .

1. a) a scholastic religious movement
   b) a medieval philosophy
   c) the intellectual movement of the Renaissance
2. a) retardation
   b) incarnation
   c) action
3. a) denomination
   b) contemplation
   c) inauguration

7. The audience of the Elizabethan theatre was composed of people from ... of English society.

a) all strata
b) the high ranks
c) the groundlings

8. John Milton's *Paradise* Lost is a/an 1)... in blank verse, founded on 2)... .

1. a) romance
   b) epic
   c) prose narrative
2. a) The Song of Songs
   b) The Gospel According to Mathew
   c) the biblical tale of the rise and fall of man

9. Romanticism emerged in the 1)... which was a period marked by 2)... in the political and social life of 3 Europe.

1. a) 6th century
   b) 14th century
   c) 18th century
2. a) stability
   b) constancy
   c) revolutionary changes

10. In the 17th–18th c. a new kind of literary genre arose upon the scene. It was the 1)... . The main representatives of this genre were 2)... They wrote about 3)... .

1. a) the epic
   b) the ballad
   c) the novel
2. a) Emily Bronte, V. Woolf, Mark Twain
   b) Daniel Defoe, Jonathan Swift, Henry Fielding
   c) T.S. Eliot, James Joyce
3. a) aristocratic life
   b) elated love
   c) the industrious, cunning new man striving for survival

11. The 1)... poet William Wordsworth defined all poetry as 2)..., thus locating the source of poetry not in the outer world, but in the poet's own mind and emotions.

1. a) Jacobean
   b) Romantic
   c) Pre-Raphaelite
2. a) the limitation of human life and nature
   b) designed to instruct and give artistic pleasure
   c) the spontaneous overflow of powerful feelings

12. Jane Austen, who belonged to 1)..., shared much in common with 2)... . She wrote about 3)... .

1. **a)** the Romantic period
   b) the Elizabethan period
   c) the Victorian period
2. a) the Romantic spirit of elation
   b) the Victorian rationality
   c) the Aesthetic movement
3. **a)** the quiet and prosperous country gentry
   b) the sophisticated aristocracy
   c) deep feelings and discontent.

13. Oscar Wilde belonged to the 1)... whose representatives owed much to the early 19th century French doctrine 2)... .

1. a) University Wits
   b) the metaphysical school
   c) the Aesthetic Movement
2. a) "the greatest happiness for the greatest number"
   b) "art for art's sake"
   c) "art is deeply moral"

14. The term "Stream of Consciousness", whose representatives were 1)... is used to describe a narrative method consisting of 2)... .

1. a) Henry Ford
   b) Charlie Chaplin
   c) James Joyce and Virginia Woolf
2. **a)** the characters unspoken thoughts as they pass by
   b) ornate style of speech
   c) elaborate plot and stock characters

15. Imagism was a 1)...movement founded in England 2)... by 3)... .

1. a) drama
   b) poetic
   c) political
2. a) in the 17th century
   b) in the Elizabethan period
   c) in 1912
3. a) John Milton
   b) Ezra Pound
   c) Herman Melville

Language Section – UNIT 1

Keys:

I. Focus on Vocabulary

A.

1. Dane, 2. grim (grin), 3. foreign, 4. storey (story), 5. prey (pray), 6. passed (past), 7. marry (merry), 8. bald (bold), 9. correct, 10. denoted

B.

1 – a – usual, b – common, c – ordinary

2 – a – original, b – genuine, c – authenticity, d – really, e – true

3 – a – imaginative, b – imaginary

4 – a – critique, b – critics

5 – a – literate, b – literary, c – literal

C.

1. impious, 2. injustice, 3. innumerable, 4. imprecise, 5. incomplete

D.

1 – e, 2 – c, 3 – b, 4 – d, 5 – a

Sentences: 1. run out of, 2. make up to, 3. take to, 4. put off, 5. put up with

E.

1 – g; 2 – k; 3 – f; 4 – l; 5 – b; 6 – e; 7 – m; 8 – o; 9 – h; 10 – n; 11 – a; 12 – j; 13 – c; 14 – i; 15 – d.

II. Reading comprehension

1 – d, 2 – b, 3 – c, 4 – b, 5 – c, 6 – c, 7 – c, 8 – c, 9 – c, 10 – d

III. Focus on Grammar

A.

1 – b, 2 – a, 3 – b, 4 – b, 5 – d

B.

1. What deities DID the first settlers of your country believe in?
2. IN MY OPINION/TO ME/TO MY MIND Robin Hood much resembles Krali Marko from our folk songs.
3. In 1185 the Second Bulgarian Kingdom WAS FOUNDED by Ivan and Peter Assen.
4. In 1280 Bulgaria BECAME subjected to Serbs, Greeks and Mongols.
5. What the great Italian master Giotto became most famous for is his frescoes.
6. Anglo-Saxon runes, LIKE most ancient writing signs, were regarded as sacred and magical and only a few were entitled to know their meaning.
7. It was more than one and a half centuries before St Augustine, THAT the conversion of the Irish Celts to Christianity began.
8. Do you think the word 'parliament', WHICH is of French origin meaning a 'talking place', justifies its original meaning nowadays?
9. Apart from THE nobility and clergy, every leading town had representatives in Parliament.
10. Why did the Church consider the translation of the Bible into English A threat to its power?

***

1. I guess, it MUST HAVE BEEN really dangerous for rich people to cross the mountains with Robin Hood and his men around.
2. 'The Quest of the Holy Grail' is among the best known myths of ancient times.
3. THE Arthurian cycle of legends is an example of how pagan virtues and Christian beliefs co-existed in old times.
4. The Friar is an embodiment of all the flaws of the clergy Chaucer SAW in his time.
5. THE 'Canterbury Tales' features specific rhythm and rhyme pattern.
6. Gawain must have been TRULY LOYAL to King Arthur to volunteer to face the fearsome Green Knight.
7. Last week I read a most brilliant critique on the LATEST film after the stories about Robin Hood.
8. Hardly had he opened the book WHEN the electricity was cut off.
9. Were I you I would read the book itself instead of complaining how awful all commentaries on it are.
10. MAYBE they have read all Bulgarian legends but, frankly speaking, I doubt it.

C.

1 – x, 2 – Roman, 3 – make it, 4 – first, 5 – ago, 6 – x, 7 – x, 8 – were defeated, 9 – gorgeously, 10 – glass, 11 – x, 12 – came, 13 – the health, 14 – the day, 15 – x

***

1 – the city, 2 – fashionable, 3 – the English, 4 – held, 5 – X, 6 – X, 7 – stage, 8 – you, 9 – live, 10 – a day, 11 – as well/too, 12 – no 'a', 13 – no 'the', 14 – remains, 15 – historical

D.

1. Hardly had she finished her test when the bell rang.
2. Seldom have I seen him dance.
3. Under no circumstances should you let this out to anyone.
4. In no way could they figure out how they could cope with so much work in so short a time.
5. No sooner had she been through with the ironing than she started washing the dishes.
6. All think a lot of her.

7. It is high time I went or else I shall be late.
8. It was Jill not Jane whom I asked to help me.
9. Only when his first novel came out did I hear of him.
10. She kept wondering whether her nephew would come to her party the following day.

E.

1 – d, 2 – a, 3 – b, 4 – a, 5 – c, 6 – d, 7 – c, 8 – a, 9 – b, 10 – a, 11 – a, 12 – d, 13 – b, 14 – a, 15 – d, 16 –b, 17 – a, 18 – a, 19 – c, 20 – b

Language Section – UNIT 2

Keys:

I. Focus on Vocabulary

A.

write – compose, inscribe, scrawl, scribble, jot down, record

say – utter, snap, plead, roar, enounce, preach, blab, converse, grumble, yell, mumble, lisp, beseech, stammer, relate, confer, whisper

walk – plod, tramp, scurry, stumble, stalk, pace, abscond, loiter, flounce, stroll, limp, roam, stride, rove, trot, tread

look – eye, peep, glance, peer, scrutinize, gaze, gape, peek, glimpse, glare, stare

think – recall, reason, muse , presume, ponder, reckon, deem, brood, mull over, meditate, surmise, contemplate, conceive

brave – valiant, intrepid, gallant, audacious, bold, dauntless, heroic, fearless, plucky

famous – renowned, prominent, acclaimed, illustrious, famed, eminent, revered, celebrated, legendary

B.

1 – a – content, b – contents; 2 – a – imminent, b – eminent; 3 – a – expanse, b – expenses; 4 – a – adapt, b – adept, c – adopt; 5 – a – exceed, b – exceeded, c – exceeding, d – accede, e – acceded

sanity, competent, coherent, reputable, pertinent, respectful

C.

1. derangement, lunacy, madness, craziness /1/ – insanity
2. bungling, inexpert, unskillful /1/ – incompetent
3. inarticulate, stammering, stuttering, unintelligible /1/ – incoherent
4. base, mean, dishonourable, contemptible, notorious /1/ – disreputable
5. brazen, cheeky, impudent, insolent, pert, presumptuous, irreverent /2/ – disrespectful, impertinent

D.

1. to keep down – a (oppress); 2. to take off – d (to imitate); 3. to let down – c (to fail); 4. to get back at – b (to wreak one's revenge); 5. to make up for – e (compensate)

E. Sentence Completion:

1. to make up for; 2. to keep down; 3. to imitate; 4. to let you down; 5. to take off

II. Reading Comprehension

A.

1 – b, 2 – d, 3 – d, 4 – b, 5 – d, 6 – c, 7 – d, 8 – d, 9 – b, 10 – d, 11 – c, 12 – a, 13 – d, 14 – a

B.

1 – b, 2 – c, 3 – d, 4 – c, 5 – c, 6 – d

III. Focus on Grammar

A.

1 – a, 2 – b, 3 – c, 4 – d, 5 – b

B.

1. first set foot; 2. fewer people; 3. Richard the Lionheart; 4. have often organized; 5. the Church; 6. has created; 7. takes a person's mind; 8. burst; 9. has harboured; 10. wealth

***

1. unable of grinding; 2. are; 3. have often been; 4. people; 5. the nobility; 6. a very long time, very long x; 7. Estate agents; 8. for generations; 9. are supposed; 10. is quite some speed

C.

1. the dawn of X history; 2. the most; 3. X; 4. time; 5. X; 6. sent X camel; 7. home; 8. Had; 9. on the eyes; 10. off

D.

1. There is a great likelihood that too much talk will jeopardize the success of the expedition.
2. In case you need further information on sim-cards telephone M-Tel.
3. Are you in agreement with my father's views on marriage?
4. What do you think about the reforms of education?
5. Not only was Paul a fine musician but he was also an excellent performer.
6. Although he had taken enough pictures of his favourite footballer and was ready to leave the stadium, his friend didn't want to stop photographing.
7. There must have been hundreds of women participating in the feminist campaigns in the 80s.
8. Unless she wins again this year, she will lose the title of a world champion which she gained in 1990.

9. The top is unreachable.
10. Few of the executives in this company have anything to do with the current decisions.

E.

1 – b (described), 2 – d (fell far short of), 3 – d (otherwise), 4 – b (Elsewhere), 5 – b (effects), 6 – b (could), 7 – b (among), 8 – b (perspective), 9 – a (several), 10 – c (rise), 11 – c (expansion), 12 – b (beyond)

***

1 – b (shining), 2 – d (much), 3 – a (food), 4 – b (modern), 5 – a (traditions), 6 – c (emerged), 7 – d (as), 8 – b (along), 9 – c (glorious works), 10 – d (still)

VI. Time for fun

1. Stonehenge, 2. yeomen, 3. druids, 4. Gothic, 5. Bogomil, 6. scop, 7. runes, 8. Orpheus, 9. Britons, 10. monarchy. Vertically – heroic epic

Language Section – UNIT 3

Keys:

I. Focus on Vocabulary

A.

1 – sleigh, 2 – correct, 3 – plod, 4 – caste, 5 – buzzard, 6 – sworn, 7 – range, 8 – uncover, 9 – correct, 10 – yarn

B.

1 – a – personified, b – embody, c – impersonate, d – enact

2 – a – conscientious, b – conscious, c – conscience, d – consciousness

3 – a – depressed, b – oppression, c – repressing, d – suppression.

4 – a – speech, b – discourse, c – dialogue, d – soliloquy, e – monologue

5 – a – inhuman, b – unhuman

C.

1 – disadvantage, 2 – Illegal, 3 – irrelevant, 4 – unessential, 5 – immortal, imperishable

D.

1 – a, 2 – b, 3 – d, 4 – c, 5 – e

Sentences: 1 – set in/set back, 2 – made up, 3 – take her in, 4 – take over

II. Reading Comprehension

A.

a – F, b – F, c – T, d – T, e – F, f – T, g – T, h – F, i –T, j – F, k – T, l – F, m – T, n – T, o – F, p – T, q – F, r – T

B.

1 – b, 2 – d, 3 – a, 4 – d, 5 – a, 6 – b, 7 – d, 8 – c, 9 – b

III. Focus on grammar

A.

1 – b, 2 – c, 3 – b, 4 – e, 5 – d, 6 – b, 7 – e, 8 – b, 9 – c, 10 – b

B.

1 – rise, 2 – of man's abilities, 3 – it, 4 – is, 5 – although, 6 – changed, 7 – to, 8 – centuries, 9 – have often caused, 10 – is used as

***

1 – has raised, 2 – rank second, 3 – comes, 4 – fewer and fewer, 5 – real life, 6 – late, 7 – prematurely, 8 – there is evidence, 9 – the Nasrids, 10 – to

C.

1 – x, 2 – my, 3 – the world, 4 – particular, 5 – social, 6 – each other, 7 – literary, 8 – make, 9 – what, 10 – of Shakespeare, 11 – x, 12 – x

D.

1. Had it not been for the War of the Roses the flourish of the Renaissance in England would not have been delayed by nearly a century.
2. The most often dwelled on themes by sonneteers were love, friendship, honour and duty.
3. The eisteddfod in Wales, a yearly competition for poets, singers and musicians, was first recognized in 1567 by Elizabeth I.
4. Had the first public lottery not been held in London in 1569 it would have been impossible to finance the repairs of the port.
5. Since 1524 when turkeys from America were first eaten at court, they have become a favourite dish throughout England.
6. Thanks to the Pilgrim Fathers, who courageously sailed aboard the Mayflower to America, the Plymouth colony was founded.
7. The reason Henry VIII married six times was that he desperately wanted to have a male heir to the throne.

8. I wish Shakespeare had not written all those sonnets, historical chronicles and what-nots.
9. No sooner had Faustus seen his dream fulfilled than he was called to pay the price for it.
10. Hardly any change was caused to the house by the fire.

E.

1 – c, 2 – d, 3 – b, 4 – a, 5 – c, 6 – b, 7 – d, 8 – d, 9 – d, 10 – b, 11 – a, 12 – b, 13 – d, 14 – d, 15 – a, 16 – a, 17 – c, 18 – c, 19 – b, 20 – c

***

1 – b, 2 – c, 3 – b, 4 – c, 5 – c, 6 – c, 7 – d, 8 – d, 9 – d, 10 – d

Language Section – UNIT 4

Keys:

I. Focus on Vocabulary

A.

1 – revolution, 2 – give on, 3 – correct, 4 – lose, 5 – rein, 6 – lore, 7 – dinner, 8 – scholar, 9 – infernal, 10 – correct

B.

1 – adversary, 2 – title, 3 – wrestled, 4 – achieved, 5 – classic, 6 – view, 7 – figure, 8 – moral, 9 – proclaimed, 10 – alive

C.

1 – giving, 2 – arguably, 3 – scholars, 4 – pursuit, 5 – disreputable, 6 – workings, 7 – thinking, 8 – famous, 9 – remarkably, 10 – mythical, 11 – more pious, 12 – riches, 13 – perfects, 14 – fabulous, 15 – indefinitely, 16 – devout, 17 – amounted, 18 – eaten, 19 – strung, 20 – slung, 21 – hunches, 22 – expression, 23 – obstinate, 24 – had invented, 25 – component, 26 – profoundly, 27 – crowning, 28 – universally, 29 – revolutionary, 30 – attention

D.

1 – b, 2 – e, 3 – a , 4 – d, 5 – c

Sentences: 1 – to while away, 2 – cut down on, 3 – fall out, 4 – make up, 5 – put up, 6 – let out, 7 – set/put aside, 8 – take in, 9 – bring forward, 10 – set back, put off

II. Reading Comprehension

1 – b, 2 – c, 3 – d, 4 – d, 5 – d, 6 – b, 7 – d, 8 – a, 9 – d, 10 – d, 11 – d

III. Focus on Grammar

A.

1 – c, 2 – a, 3 – c, 4 – b, 5 – c

B.

1. – are smarter, 2 – did, 3 – lure, 4 – is, 5 – as, 6 – as school-based, 7 – fewer, 8 – saying, 9 – a generation, 10 – improvement

***

1 – on, 2 – were cheated, 3 – much, 4 – to know, 5 – Thanksgiving, 6 – clearly, 7 – good, 8 – to, 9 – done, 10 – like

C.

1 – has, 2 – as, 3 – richer, 4 – maybe, 5 – against nature, 6 – something, 7 – x, 8 – although, 9 – are, 10 – restoration, 11 – x, 12 – x

***

1 – much, 2 – the heroine, 3 – to, 4 – x, 5 – is, 6 – the, 7 – which, 8 – x, 9 – drama, 10 – of personal relations

D.

1. He had never been asked what he thought.
2. This book cost me only 5 p.
3. He had his cell-phone stolen.
4. The receptionist recommended that I (should) come in summer.
5. Though he had an excellent academic record, his boss did not regard him as a promising professional.
6. Had I known that you hadn't left, I would have phoned.
7. You'd better hire a car.
8. She was too tired to do any ironing.
9. So fascinating a story I have never read.
10. One month is not enough to learn English.

E.

1 – c, 2 – b, 3 – d, 4 – b, 5 – c, 6 – b, 7 – a, 8 – d, 9 – b, 10 – b, 11 – b, 12 – a, 13 – b, 14 – b

***

1 – c, 2 – a, 3 – c, 4 – b, 5 – c, 6 – c, 7 – b, 8 – c, 9 – b, 10 – c

Language Section – UNIT 5

Keys:

I. Focus on vocabulary

A.

ANIMALS	HABITAT	SOUNDS	MOTION
horse, mare, stallion, gelding colt, filly, foal, pony muzzle, mane, hoofs(hooves) harness, bridle, reigns, saddle a drove/string of horses; a stud of mares	stable stall/box	whinny, neigh snort	walk, pace, trot. canter, gallop
cow (udder, teat), bull, calf, ox, heifer a steer of heifers, a yoke of oxen a herd/drove/team of cattle	cow-shed, byre, cow-house	cows low, moo bulls bellow	cows wander bulls charge
sheep, ewe, lamb, ram fleece; to shear a flock of sheep	pen, fold	bleat	lambs frisk
swine, pig, sow, a litter of piglets, boar, hog snout, bristle a drift of swine	pigsty, piggery	squeal, grunt	trot, grout
drake, duck, duckling a safe of ducks	fowl-shed, fowl-hose	quack	waddle
turkey		gobble	strut
gander, goose, gosling a gaggle of geese on water,		cackle	
deer, buck, doe, stag hind, fawn red deer, dam, roe, stag, hind, calf scut, antlers		bell	bound
fox, vixen, cub/whelp fur, brush, muzzle, pads, paws, whiskers	hole, burrow	whelps whine	
bear, cub/whelp	den, lair	growl, roar	lumber
elephant, bull, cow tusks, trunk		trumpet	amble, stampede
swan, cob, hen, cygnet wing, feather, down, web-toed			
hawk, bowess, bowet eagle, eaglet; a convocation of eagles falcon, a cast of falcons owl, a parliament of owls	eyrie	scream, screech glide hoot	soar, dive, flit, drift
wasp, hornet bee, drone swarm; sting	vespiary nest, apiary, hive	hum, buzz	

D.

1. as blind as a bat, 2. as happy as a lark, 3. as busy as an ant/bee, 4. as crafty (cunning, sly) as a fox, 5. as swift as a deer/hare, 6. as cool as a cucumber, 7. as fierce (brave) as a lion, 8. as fleet as a gazelle, 9. as frisky as a lamb, 10. as graceful as a swan, 11. as hairy as a gorilla, 12. as bright as a lark, 13. as harmless as a dove, 14. as mad as a March hare, 15. as plump as a partridge, 16. as slow as a snail, 17. as fast as a hawk, 18. as timid as a mouse/rabbit, 19. as wise as an owl, 20. as hard as a horn, 21. as purple as the heather, 22. as quick/swift as lightning, 23. as right as rain, 24. as sturdy as an oak

E.

1 – a – distinct, b – distinctive; 2 – a – effect, b – affect; 3 – a – elemental, b – elementary; 4 – a – successive, b – successful; 5 – a – disinterested, b – uninterested

II. Reading Comprehension

A.

1 – F, 2 – F, 3 – F, 4 – T, 5 – F, 6 – F, 7 – T, 8 – F, 9 – T, 10 – F, 11 – T, 12 – F

III. Focus on Grammar

A.

1 – b, 2 – b, 3 – a, 4 – a, 5 – a

B.

1 – children's, 2 – than, 3 – has, 4 – rise, 5 – after the fourth, 6 – are, 7 – a woman's, 8 – the most, 9 – have, 10 – spending less

***

1 – fell, 2 – at crossroads, 3 – of nature, 4 – four-letter words, 5 – but hardly behave better, 6 – you, 7 – near, 8 – layers of wood, 9 – an inherent map, 10 – per cent

C.

1 – the intellectual, 2 – what, 3 – to, 4 – to, 5 – craftsmanship, 6 – classical, 7 – the Enlightenment, 8 – a rational, 9 – X, 10 – personal, 11 – but truth, 12 – philosophical, 13 – the minutest, 14 – the tiniest, 15 – on

***

1 – with, 2 – innermost, 3 – child's, 4 – course, 5 – x, 6 – x, 7 – by, 8 – X, 9 – principle, 10 – x, 11 – from, 12 – long, 13 – from the urban, 14 – x, 15 – for, 16 – bore

D.

1. Bill, together with his wife and children is flying to London tomorrow.
2. Never have I trusted him.
3. Neither Jack nor his brother ski.
4. She asked what time Jim had said it was.
5. I as made to go there by Mary.
6. They succeeded in scoring a goal.
7. Never do her parents allow her to go out after nine in the evening.
8. She wanted to have her skirts taken in.
9. She exclaimed that the house was still under construction.
10. I am looking forward to meeting you again.
11. His flight has obviously been delayed by the storm.

E.

1 – d, 2 – b, 3 – d, 4 – a, 5 – b, 6 – d, 7 – b, 8 – c, 9 – b, 10 – b

***

11 – d, 12 – d, 13 – c, 14 – a, 15 – d, 16 – a, 17 – d, 18 – a, 19 – d, 20 – b, 21 – c

Language Section – UNIT 6

Keys:

I. Focus on Vocabulary

A.

1 – bellow, 2 – coppice, 3 – rack, 4 – care after, 5 – portend, 6 – rupture, 7 – tedious, 8 – simmering, 9 – rash, 10 – correct

B.

1 – a – cubicle, b – cubical; 2 – a – complementary, b – complimentary; 3 – a – marshal, b – martial; 4 – a – summary, b – summery; 5 – a – stationary, b – stationery

C.

1 – irregular, disorderly; 2 – indecent, immodest; 3 – incautious; 4 – insensitive, indifferent; 5 – improbable

D.

1 – work out, 2 – come upon, 3 – was off to, 4 – getting on, 5 – come about

Sentences: 1 – work out; 2 – came upon; 3 – was off to, 4 – getting on

II. Reading Comprehension

1 – b, 2 – d, 3 – c, 4 – d, 5 – b, 6 – a, 7 – a, 8 – a, 9 – b, 10 – a, 11 – b

III. Focus on Grammar

A.

1 – c, 2 – b, 3 – a, 4 – b, 5 – d

B.

1 – high, 2 – by, 3 – correct, 4 – do you, 5 – must, 6 – outbreak, 7 – of, 8 – than, 9 – what, 10 – know, 11 – seriously, 12 –to get dressed, 13 – questions/a question, 14 – moved, 15 – was leaving/ would be leaving, 16 – must, 17 – near, 18 – with, 19 – to prison, 20 – make the best of it

C.

1 – in, 2 – first, 3 – x, 4 – flicker, 5 – an accompanist, 6 – on, 7 – with the crackling, 8 – equivalent, 9 – shot off, 10 – during

D.

1. There was no proof whatsoever that this sonnet was written by one of the great Romantics.
2. Byron gave as accurate an answer to the demands of his time as he could.
3. The first generation of Romantics distinguished between mystic, lofty landscapes and simple rural scenes.
4. Never during the whole performance did the actor take his eyes off the poet who was sitting in the front row.
5. There must have been hundreds of poems written about nature and things natural during the neo-Romantic period.
6. So young a child to be deceitful.
7. It is because of the romantic poets disillusionment with the falsehood of society that some of them left their native land.
8. But for the young man's talents of a poet, we would not have been able to read such beautiful verses.
9. He is said to have taken his profession with such seriousness.
10. Not only have many poets to write political pamphlets but also to compose intimate lyrics.

E.

1 – c (there is direct evidence), 2 – a (may), 3 – c (has been rising recently), 4 – d (account for), 5 – c (forty-four percent), 6 – c (five-thousand-year-old), 7 – d, (has studied), 8 – d (dependent on), 9 – c (need), 10 – c (hardy), 11 – c (jump into), 12 – d (breaks up), 13 – c (to), 14 – c (a reminder), 15 – a (has thrived), 16 – d (harshest)

Language Section – UNIT 7

Keys:

I. Focus on Vocabulary

A.

1 – correct, 2 – offering, 3 – correct, 4 – worth, 5 – ascent, 6 – correct, 7 – rebuff, 8 – denounce, 9 – opened, 10 – brandishing

B.

1 – a – council, b – counsel; 2 – a – access, b – excess, c – assess; 3 – a – raze, b – raised, c – rise, d – arisen, e – aroused; 4 – a – suggest, b – suppose; 5 – a – assume, b – presumed

C.

1 – infallible, 2 – impolite, 3 – insufficient, 4 – in flexible, 5 – inattentive

D.

1 – c, 2 – b, 3 – e, 4 – d, 5 – a

Sentences: 1 – give in, 2 – give off, 3 – take up, 4 – take in, 5 – fall back

II. Reading Comprehension

A.

1 – c, 2 – d, 3 – c, 4 – d, 5 – d, 6 – a, 7 – c, 8 – b, 9 – d, 10 – a, 11 – d, 12 – c, 13 – a, 14 – d, 15 – d

III. Focus on Grammar

A.

1 – b, 2 – c, 3 – d, 4 – d, 5 – d, 6 – b, 7 – d, 8 – e, 9 – b, 10 – c

B.

1 – THE, 2 – THE, 3 – A, 4 – X, 5 – X, 6 – THE, 7 – A, 8 – X, 9 – X, 10 – A, 11 – THE, 12 – X, 13 – THE, 14 – X, 15 – THE, 16 – A, 17 – THE, 18 – THE, 19 – X, 20 – THE

C.

1 – merely rubbish, 2 – another, 3 – knows, 4 – two minutes is, 5 – exclaiming, 6 – many more, 7 – welcomed, 8 – dazzling a beauty, 9 – laid, 10 – perfect

***

1 – as much as, 2 – what, 3 – to think, 4 – the second, 5 – the EU, 6 – raised, 7 – cramming, 8 – although, 9 – the United Kingdom, 10 – see

D.

1 – did, 2 – x, 3 – permanent, 4 – discarded, 5 – X, 6 – men, 7 – X, 8 – X, 9 – humans, 10 – as, 11 – hunting, 12 – both

E.

1. Incensed by the socialists, the only thing George Orwell could do was attack them.
2. Despite having broken my leg when skiing, I still love that sport.

3. It is not unusual to see robots in fast-food restaurants, mopping up shopping molls, even delivering meal trays in hospitals.
4. Because he is allergic to cats, he must take medicines before visiting his sister's home.
5. Thanks to the excellent score and the imaginative staging, the musical had a successful run.
6. Those who criticize the present government have expended considerable energy
7. Being a very old model, the robot in your office should be repaired and treasured as an antique.
8. Was it really the amateur who took the photo?
9. As the play ended, the crowd thinned out.
10. He liked to hunt as well as to hike.

F.

1 – b, 2 – c, 3 – c, 4 – a, 5 – c, 6 – c, 7 – d, 8 – c, 9 – d, 10 – c, 11 – d, 12 – c

***

1 – b, 2 – d, 3 – c, 4 – c, 5 – c, 6 – a, 7 – d, 8 – a, 9 – d, 10 – d, 11 – b, 12 – b, 13 – d, 14 – d, 15 – b, 16 – b, 17 – a, 18 – d, 19 – b, 20 – d, 21 – c, 22 – d, 23 – b, 24 – b, 25 –c, 26 – b

Language Section – UNIT 8

Keys:

I. Focus on Vocabulary

A.

1 – correct, 2 – lost, 3 – notable, 4 – contemptuous, 5 – crumbled, 6 – flattened, 7 – correct, 8 – correct, 9 – dessert, 10 – correct

B.

1. – kidnap, 2 – hatred, 3 – aspect, 4 – lessen, 5 – misfortune, 6 – endanger, 7 – formal, 8 – reflect, 9 – expertise, 10 – lack of feeling

C.

1 – ruffle, 2 – silent, 3 – wasteful, 4 – sloppy, 5 – direct, 6 – rough, 7 – confined, 8 – faithful, 9 – limit, 10 – expressed

D.

1 – a – alluded, b – eludes, 2 – a– economic, b – economical, 3 – a – contemptible, b – contemptuous, 4 – a – industrial, b – industrious; 5 – a – incredibly, b – incredulously

E.

1 – b; 2 – a; 3 – e; 4 – f; 5 – d; 6 – c

Sentences: 1. cats and dogs; 2. put on; 3. take it off; 4. see eye to eye with; 5. split hairs over; 6. Cutting in; 7. to take up; 8. carrying on and on; 9. bring her parents round to; 10. talk him out of; 11. be through with; 12. to turn a blind eye to

II. Reading Comprehension

1.3; 2.3; 3.4; 4.3; 5.4; 6.3; 7.2; 8.4; 9.3; 10.2; 11.4; 12.2

III. Focus on Grammar

A.

1 – c; 2 – a; 3 – c; 4 – d; 5 – c

B.

1 – a; 2 – lies; 3 – think; 4 – give them presents; 5 – quickly; 6 – over most; 7 – today's; 8 – keep in touch; 9 – like; 10 – back to/from

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1 – does; 2 – analysis; 3 – more than; 4 – the Chinese; 5 – are loaded; 6 – at 59; 7 – in class; 8 – feel/can't help feeling; 9 – Raised; 10 – rich

C.

1 – the; 2 – densely; 3 – the number; 4 – by; 5 – began; 6 – products; 7 – times; 8 – brought

***

1 – rising; 2 – a good; 3 – as; 4 – another; 5 – x; 6 – death; 7 – people's

D.

1. I wonder if you can tell the difference between orange and yellow.
2. Unless one has a passport, one cannot cross the border.
3. I wish I had warned you.
4. Had his brother told him, he would have showed up at the meeting.
5. Never had I asked you to leave your job.
6. I would rather you came over for I am dog-tired.
7. Were you a true professional, you would work really hard.
8. However he is/may be, I doubt that he would be awarded the Oscar this year.
9. Had it not been to meet you, he wouldn't have walked out.
10. Provided one works hard, one shouldn't have problems.

E.

1 – c; 2 – c; 3 – d; 4 – b; 5 – c; 6 – d; 7 – b; 8 – d; 9 – d; 10 – d; 11 – a; 12 – a; 13 – b; 14 – d; 15 – b; 16 – a

***

1 – d; 2 – c; 3 – c; 4 – b; 5 – d; 6 – d; 7 – a; 8 – b; 9 – a; 10 – c

Language Section – UNIT 9

Keys:

I. Focus on Vocabulary

A.

1 – preceding; 2 – correct; 3 – treasury; 4 – considering; 5 – storage; 6 – correct; 7 – chaste; 8 – breech; 9 – confine; 10 – exploiter

B.

1 – a – alter, b – alternate, c – altar; 2 – a – palette, b – palate, c – pellet, d – pallets, e – pallid; 3 – a – poring, b – poor, c – pour, d – pores; 4 – a – idyll, b – idle, c – idol; 5 – a – miners, b – minors, c – minor

C.

1 – involuntary; 2 – dishonest, unprincipled, immoral; 3 – impersonal; 4 – imperceptible; 5 – illegible

D.

1 – b; 2 – a; 3 – e; 4 – d; 5 – c

Sentences: 1 – get through; 2 – put up; 3 – put on ... let out; 4 – set aside/put aside

II. Reading Comprehension

1 – d; 2 – d; 3 – c; 4 – c; 5 – b; 6 – d; 7 – b; 8 – d; 9 – c; 10 – c; 11 – a; 12 – a; 13 – b; 14 – b

III. Focus on Grammar

A.

1 – a; 2 – b; 3 – b; 4 – d; 5 – a

B.

1 – to make; 2 – to reading; 3 – didn't she; 4 – the; 5 – any; 6 – was; 7 – next; 8 – much more difficult; 9 – may be; 10 – started

***

1 – in church; 2 – are; 3 – outside his; 4 – take; 5 – half a million; 6 – health; 7 – we feel; 8 – who; 9 – little; 10 – hi-tech

C.

1 – x; 2 – at; 3 – eye; 4 – something; 5 – seemed; 6 – scrutinized; 7 – over; 8 – peered; 9 – a; 10 – x; 11 – could; 12 – who; 13 – x; 14 – your

D.

1. Since the woman addressed large audiences with such ease, her services were eagerly sought by different feminist groups.
2. Regardless of the fact that dolphins often end up being crushed to death, they still swim with tuna fish.
3. On account of the excellent grade he got in his exam, he was accepted in the university.
4. Paul Nicholas will appear as Hamlet at the Royal Theatre next month.
5. My colleagues take delight in my quarrelling with the director.
6. Not to have taken our advice would have made them fail.
7. Not taking/not having taken a taxi they didn't manage to get there on time.
8. Little did he know what he meant to her.
9. Hardly had the noise faded behind them, when they came upon another shouting group of youngsters.
10. I wish they had told him/I wish they hadn't forgotten to tell him.

E.

1 – b; 2 – b; 3 – c; 4 – d; 5 – b; 6 – c; 7 – c; 8 – c; 9 – c; 10 – a; 11 – c; 12 –b; 13 – c; 14 – c; 15 – d; 16 – b; 17 – c; 18 – c; 19 – c; 20 – d; 21 – b; 22 – b; 23 – d; 24 – b; 25 – c; 26 – b; 27 – d; 28 – d; 29 – d; 30 – c

Language Section – UNIT 10

Keys:

I. Focus on Vocabulary

A.

1 – outset; 2 – furl; 3 – questionnaire; 4 – correct; 5 – expediency; 6 – bargain; 7 – correct; 8 – holly; 9 – crime; 10 – attendant

B.

1 – a – ascent, b – assent; 2 – a – dissent, b – descent; 3 – a – elusion, b – allusion, c – illusion; 4 – a – illicit, b – elicit; 5 – a – gambol, b – gamble

C.

1 – intolerable; 2 – immutable; 3 – indiscreet; 4 – incomparable; 5 – dissimilar

D.

1 – c; 2 – b; 3 – a; 4 – d; 5 – e

Sentences: 1. look up to; 2. look down on; 3. cut across; 4. cut off; 5. stand up for

II. Reading Comprehension

1 – c; 2 – a; 3 – c; 4 – c; 5 – d; 6 – c; 7 – b; 8 – b; 9 – b; 10 – d; 11 – d

III. Focus on Grammar

A.

1 – c; 2 – d; 3 – b; 4 – a; 5 – d

B.

1 – was invented; 2 – a pea; 3 – to recent; 4 – as; 5 – they have taken; 6 – you'd better start; 7 – too seriously

***

1 – stole; 2 – bus; 3 – past times; 4 – Europe's; 5 – more dangerous/as dangerous as; 6 – more; 7 – subjected to; 8 – declared; 9 – petowners

C.

1 – rise to; 2 – the differences; 3 – women; 4 – their employees'; 5 – self-worth; 6 – better; 7 – this; 8 – In significant contrast; 9 – more formal; 10 – care more for

D.

1. I had hardly checked into the hotel when...
2. Rarely are observatories located...
3. Never did Charles Babbage complete his invention/Never was Charles Babbage's invention completed.
4. I wish Mary wouldn't wear/didn't wear...
5. Of (all) the 1800 poems, which Emily Dickinson wrote/which were written by E. Dickinson 24 were...
6. Neither tradeunionism nor the economic background of labour legislation will be mentioned...
7. Never before this match were many people interested in football.
8. It's important that you listen carefully.
9. I insist on your seeing a doctor.
10. I prefer that you (should) listen in class/I prefer you to listen in class.

E.

1 – c; 2 – b; 3 – d; 4 – c; 5 – a; 6 – a; 7 – b; 8 – a; 9 – d; 10 – b; 11 – c; 12 –b

***

1 – d; 2 – b; 3 – b; 4 – c; 5 – d; 6 – a; 7 – b; 8 – d; 9 – d; 10 – d; 11 – d; 12 – d

Language Section – UNIT 11

Keys:

I. Focus on Vocabulary

A.

talent – bent, flair, gift, knack, ability, aptitude, faculty, capacity, feel, endowment, genius, propensity

passionate – ardent, fervent, zealous, enthusiastic, tempestuous, vehement, fierce, stormy, hot-headed, hot-tempered, violent, quick-tempered, impetuous, incensed

splendid – magnificent, gorgeous, exceptional, brilliant, dazzling, fantastic, glorious, lustrous, sumptuous

intrude – interrupt, interfere, encroach, infringe, meddle, violate, intervene, but in, frustrate, hinder, obstruct, inhibit, impede

soothe – ease, calm, pacify, appease, solace, hush, comfort, tranquillise, lull, quiet, compose, alleviate, assuage, mollify, mitigate, salve

eccentric – strange, peculiar, queer, bizarre, freakish, odd, unconventional, quirky, dotty, erratic

secret – cryptic, secretive, covert, surreptitious, clandestine, furtive, illicit

funny – farcical, jocose, comic, droll, jesting, joking, witty, facetious, jocular, jovial, jolly, rollicking, humorous, hilarious

crime – iniquity, atrocity, trespass, violation, transgression, misdeed, offence, felony, misconduct, fault, fraud, guilt

annoy – vex, tease, irritate, irk, pester, harass, exasperate, anger, rile, ruffle.

obstinate – stubborn, mulish, pig-headed, stiff-necked, self-willed, wilful, dogged, head-strong, unbending, stiff, rigid, tenacious

cut – clip, crop, hew, sever, shear, chop, pare, slice, trim, dice, prune, snip

B.

1 – a – vane, b – veins, c – vain; 2 – a – dollar, b – dolour; 3 – a – ball, b – bole, c – bowl; 4 – a – bury b – berries c – beret; 5 – a – bow, b – bow, bough

C.

1 – inaccurate, incorrect, imprecise, inexact, unreliable; 2 – impractical; 3 – infinite, inexhaustible; 4 – disloyal; 5 – impure

D.

1 – b; 2 – c; 3 – a; 4 – d; 5 – e

Sentences: 1 – call up; 2 – call on; 3 – call for; 4 – fall through; 5 – fall in

II. Reading Comprehension

1 – d; 2 – c; 3 – d; 4 – d; 5 – c; 6 – d; 7 – a; 8 – d; 9 – d; 10 – b

III. Focus on Grammar

A.

1 – c; 2 – d; 3 – a; 4 – b; 5. – b

B.

1 – something that; 2 – there is maybe/there may be; 3 – to establish their; 4 – they can responsibly; 5 – few factors; 6 – Critics warn; 7 – she must have; 8 – near the house; 9 – gets on with; 10 – or otherwise; 11 – Greek

C.

1 – X; 2 – have changed; 3 – it; 4 – correct; 5 – detested nowadays; 6 – it was; 7 – correct; 8 – in printing; 9 – both words; 10 – correct; 11 – correct; 12 – had begun; 13 – drama; 14 – correct; 15 – an; 16 – or; 17 – correct; 18 – a social group

D.

1. Tired though/as she was after the party, she still...
2. John, who is deaf, is said to be able to lip-read.
3. It was only after the police had examined every room that they left the house.
4. It will take three days to get home.
5. He opened the chest only to find it empty.
6. 'How can I get from Sofia to Plovdiv?'
7. While the discussion on pollution was going on he fell asleep.
8. If only I were intelligent.
9. He prefers working with his hands to working with his brain./He Prefers to work with his hands rather than with his brain.
10. The least you can do is visit him.

E.

1 – d; 2 – d; 3 – c; 4 – c; 5 – b; 6 – d; 7 – c; 8 – a; 9 – a; 10 – c; 11 – d; 12 – c; 13 – d; 14 – c; 15 – a; 16 – a

Language Section – UNIT 12

Keys:

I. Focus on Vocabulary

A.

1 – cove; 2 – flashy; 3 – ladder; 4 – correct; 5 – theses; 6 – sprig; 7 – built; 8 – raise; 9 – graze; 10 – sanity

B.

1. a – yew, b – ewe; 2. a – current; b – currant; 3. a – canon, b – cannon; 4. a – gristle, b – grisly, c – grizzly, d – grizzly, e – grizzled; 5. a – wreck, b – reek

C.

1 – dissatisfaction, displeasure; 2 – illogical; 3 – ineffective, impotent; 4 – intolerant, illiberal; 5 – disregard, disobey

D.

1 – b; 2 – c; 3 – a; 4 – e; 5 – d

Sentences: 1. taken in; 2. taking over, bring forward; 3. get down to; 4. put off

II. Revision

1 – 1a, 2b; 2 – 1b, 2c, 3a; 3 – 1b; 4 – 1a; 5 – 1c; 6 – 1a, 2c, 3b; 7 – 1a; 8 – 1b, 2c; 9 – 1c, 2c; 10 – 1c, 2b, 3c; 11 –1b, 2c; 12 – 1a, 2b, 13 – 1c, 2b; 14 – 1c, 2a; 15 – 1b, 2c, 3b

III. Focus on Grammar

A.

1 – a; 2 – d; 3 – b; 4 – b; 5 – b

B.

1 – X; 2 – the; 3 – a; 4 – the; 5 – X; 6 – X; 7 – X; 8 – the; 9 – a; 10 – X; 11 – X; 12 – an; 13 – X; 14 – the; 15 – the; 16 – X; 17 – X; 18 – an; 19 – X; 20 – X; 21 – X; 22 – the; 23 – X; 24 – the; 25 – the; 26 – X; 27 – a; 28 – X; 29 – X; 30 – X; 31 – X; 32 – X; 33 – A; 34 – X; 35 – X; 36 – X; 37 – X; 38 – the; 39 – the; 40 – X

C.

1 – varieties; 2 – further; 3 – collection; 4 – collection; 5 – effectively; 6 – living; 7 – considerable; 8 – dead; 9 – investment; 10 – holier; 11 – modernity; 12 – means; 13 – subsistence; 14 – activity; 15 – likely; 16 – devotees'; 17 – succession; 18 – perpetually; 19 – trying; 20 – daily

D.

1 – lies; 2 – a; 3 – has; 4 – was drawn up; 5 – plenty of/many; 6 – on visiting; 7 – liked; 8 – join; 9 – was; 10 – shaving every morning; 11 – and I; 12 – influence him; 13 – correct; 14 – forty-four-metre; 15 – None; 16 – is

E.

1 – correct; 2 – as; 3 – first; 4 – older; 5 – made; 6 – had; 7 – another myth; 8 – the god; 9 – lent; 10 – most notably; 11 – correct; 12 – a likeness to; 13 – part; 14 – could; 15 – correct; 16 – equivalent to; 17 – ought to; 18 – a familiar; 19 – protection

F.

1 – b, 2 – b, 3 – d, 4 – c; 5 – a, 6 – c; 7 – d, 8 – c, 9 – b, 10 – b, 11 – c, 12 – a

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13 – b, 14 – c, 15 – d, 16 – d, 17 – c, 18 – c, 19 – b, 20 – b, 21 – b, 22 – d, 23 – c, 24 – b