LETTERA

Insights Through Literature

Insights Through Literature

Teacher's Book

Irina Vasseva
Nellie Mladenova
Fannie Krispin

for the 12th grade
of English language schools

Language Through Literature
From Old Days into Modern Times

Irina Vasseva, Nellie Mladenova, Fannie Krispin

for the 12th grade of English language schools

Учебният комплект включва:

Student's book
Reader
Teacher's book

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Introduction

What Benefits Could One Derive from *Insights Through Literature*?

- Linguistic: through literature one can truly brush up one's English and improve one's skills in listening, speaking, reading, and writing.
- Cultural: literature offers a fascinating opportunity to see the world through the eyes of eminent men and women of letters and the unique opportunity to go through the hopes and troubles of people who lived miles away, decades before us.
- Personal: literature helps one improve a number of important life skills, 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, etc.

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 *Insights 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 textbooks of the structure and aims of *Challenges* and *Language Through Literature*, which have already exposed students to authentic fiction texts and stimulated young learners to interpret and comment on them.

Insights Through Literature consists of: a Student's book, a Workbook, a Reader, a Teacher's book.

The Student's Book

Following the educational programme, the textbook is structured thematically in three basic literary units: The Dream, The Journey, Reaching out. The themes of the very units and their subsections (The Disillusionment, The Wrath, Travelling Outwards, Travelling Inwards) are typical of British and American literature and also significant on a broader scale, i.e. what do people dream of, what happens to our dreams, what makes us furious and how we react in our anger, what mysteries and truths does the world at large hold, what forms man's personal identity, what aspirations does man harbour.

Each unit consists of:

I. An introductory modern poem, suggestive of the theme of the unit, which could well be used as a motto for either a general discussion or essay writing assignment.

II. Literary excerpts presented with the linguistic peculiarities of the original, guiding questions for interpretation and analysis of the corresponding text and its broader implications to modern man and some writing and research assignments.

The most important is to make each and every text most beneficial to students. Thus, practically, parts of any excerpt could be used for additional dictation, translation, reading or listening comprehension exercises. Every teacher should feel free to choose on which texts or even only fragment to focus, as well as how to introduce it. Thus, for example, on the problem of war one might decide on just some part from *Catch-22* and *Anthem for Doomed Youth*; or to present all excerpts from *The Grapes of Wrath* through a combination of dictation, listening comprehension (with a concrete question or questions for students), individual reading comprehension (again with a concrete task for students) and class reading and discussion. Apart from that every excerpt offers good opportunities for extensive vocabulary and grammar revision and discussions.

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) To improve essential reading skills: comprehension and retention; inference and conclusion.

b) To enrich students' vocabulary. Make sure that students are aware of the meaning and specific peculiarities (if any) of every word and phrase in the text.

c) To develop students' speaking and listening skills through discussions, class readings, presentation of papers, and research work.

d) To develop students' writing skills and provide practice in writing.

The course book offers a quite rich collection of excerpts. Some of them could be given to students as individual assignments. The guiding principle should be that the teacher feels free to spend more time on challenging or provocative to the students' texts.

III. Biographical notes about the authors.

IV. Glossary of basic literary terms.

The Workbook

The Workbook offers language assignments of the most popular examination types, as well as quite traditional for students of foreign languages exercises, grouped in twelve sets with three main sections:

I. Focus on Vocabulary:
The exercises aim at revising part of the vocabulary covered in the excerpts through synonymy, antonymy and usage of words, idioms and prepositions in sentences.

II. Reading Comprehension:
The assignments are based on passages from modern British and American prose works, with answers to the questions asked to choose among.

III. Focus on Grammar:
The tasks include multiple-choice exercises on the basis of excerpts (the majority of which are thematically connected with problems or authors discussed in the Student's book), sentence completion, error identification, error correction, transformations.

Every set of language assignments includes also a text for dictation and one suggested for translation from various sources.

No assignment is fixed as classwork/homework or in terms of timing because 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 in class, for homework, etc. Texts suggested for instance for dictation or excerpts from texts suggested for reading comprehension might be assigned for translation.)

I. 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.

II. 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 revise the various types of conditional sentences, as well as different means of expressing condition (word order, lexical means such as 'in case', 'provided', etc.).

III. 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.

IV. Translation:

Translating a text from one language into another helps students not only enrich their own means of expression in both languages but also to realise some 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 penalized by 0.25;
- an imprecisely translated word, not fitting a phrase or the context, is penalized by 0.125;
- an omitted or wrongly translated phrase or simple sentence is penalized by 0.50;
- an omitted or wrongly translated composite sentence is penalized 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 a more 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.

V. 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.

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.

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 recommends authors and works to be studied in the 11th and 12th forms, 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.

F. SCOTT FITZGERALD (1896–1940)

THE GREAT GATSBY - THE CITY/THE PARTY/THE DREAM

On the surface, *The Great Gatsby* is a story of the thwarted love between a man and a woman. The main theme of the novel, however, encompasses a much larger, less romantic scope. Though the action is set in the vicinity of Long Island, New York, during the summer of 1922, the novel is a highly symbolic meditation on the 1920s America as a whole and in particular the disintegration of the American dream in an era of unprecedented prosperity and material excess.

Fitzgerald was the most famous chronicler of 1920s America, an era that he dubbed 'The Jazz Age'. The novel is one of the greatest literary documents of this period, in which the American economy soared, bringing extremely high levels of prosperity to the nation. Prohibition, the ban on the sale and consumption of alcohol mandated by the 18th Amendment, made millionaires out of bootleggers and the underground culture of revelry sprang up. Sprawling private parties eluded the police notice, secret clubs sold liquor.

The chaos and violence of World War I left America in a state of shock, and the generation that fought the war turned to wild and extravagant living to compensate. The staid conservatism and time-worn values of the previous decade were forgotten, as money, opulence and exuberance became the order of the day.

THE CITY

Throughout the novel, places and settings epitomize the various aspects of American society in the 1920s. East Egg and its denizens, especially Tom and Daisy, represent the old aristocracy, West Egg – the newly rich**, the Valley of Ashes** – the moral and social decay of America, and New York City – the uninhibited, amoral quest for money and pleasure.

First introduced in chapter II, the Valley of Ashes between West Egg and New York City consists of a long stretch of desolate land created by the dumping of industrial ashes. It represents the moral and social decay that result from the uninhibited pursuit of wealth, as the rich indulge themselves with regard for nothing but their own pleasure. The Valley of Ashes also symbolizes the plight of the poor, like George Wilson, who live among the dirty ashes and lose their vitality as a result.

The eyes of Doctor T.J. Eckleburg are a pair of fading, bespectacled eyes painted on an advertising billboard over the Valley of Ashes. They may represent God staring down upon and judging society as a moral wasteland, though the novel never makes this point explicitly. Instead, throughout the novel, Fitzgerald suggests that symbols only have meaning because characters instil them with meaning. The eyes also come to represent the essential meaninglessness of the world and the arbitrariness of the mental process by which people invest objects with meaning.

THE PARTY

Fitzgerald portrays this period as an era of decayed social and moral values, evidenced in its cynicism, greed, and empty pursuit of pleasure. The reckless way of living that led to decadent parties and wild jazz music – epitomized by the opulent parties that Gatsby throws every Saturday night – resulted ultimately in the corruption of the American dream, as the unrestrained desire for money and pleasure surpassed more noble goals. The dizzying rise of the stock market in the aftermath of the war led to a sudden increase in the national wealth and a newfound materialism, as people began to spend and consume at unprecedented levels. A person from any social background could potentially make a fortune, but the American aristocracy – families with old wealth – scorned the newly rich industrialists and speculators.

One of the major topics of the novel is the sociology of wealth, especially how the new millionaires of the 1920s differ from the old aristocracy and what the relationship with the richest old families is. Fitzgerald portrays Gatsby's guests as emblems of these social trends. The various social climbers and ambitious speculators who attend Gatsby's parties show the greedy scramble for wealth. The clash between 'old money' and 'new money' is constantly shown in the novel. The newly rich are vulgar, gaudy, ostentatious, and lacking in social graces and taste. Gatsby's house is a monstrously ornate mansion, he wears a pink suit, drives a Rolls-Royce, in contrast, the old aristocracy possesses grace, taste, subtlety, and elegance, as shown by the Buchanans' tasteful home and the flowing white dresses of Daisy and Jordan Baker. What the old aristocracy possesses in taste, however, it seems to lack in heart, as the East Eggers prove careless, inconsiderate bullies who are so used to money's ability to ease their minds that they never worry about hurting others. At the end of the novel, the Buchanans simply move to a new house far away rather than condescend to attend Gatsby's funeral. Their fickleness and selfishness allow them to remove themselves from the tragedy not only physically but psychologically.

THE DREAM

As Fitzgerald saw it, the American Dream was originally about discovery, individualism, and the pursuit

of happiness. In the 1920s, however, easy money and relaxed social values have corrupted this dream, especially on the East Coast. The main plot of the novel reflects this assessment, as Gatsby's dream of loving Daisy is ruined by the difference in their respective social statuses, his resorting to crime to make enough money to impress her, and the rampant materialism that characterizes her lifestyle.

Just as Americans have given America meaning through their dreams for their own lives, so Gatsby endows Daisy with a kind of idealized perfection that she neither deserves nor possesses. Situated at the end of Daisy's East Egg dock and barely visible from Gatsby's West Egg lawn, there is a green light, which represents Gatsby's hopes and dreams for the future. He associates it with Daisy, and at the beginning of the novel he reaches towards it in the darkness as a guiding light to lead him to his goal. Because Gatsby's quest for Daisy is closely linked with the American Dream, the green light also symbolizes that more general ideal. Nick compares the green light to how America, rising out of the ocean, must have looked to the early settlers of the lands.

Gatsby's dream is ruined by the unworthiness of its object, just as the American dream in the 1920s is ruined by the unworthiness of its object – money and pleasure. Like the 1920s Americans in general, fruitlessly seeking a bygone era in which their dreams had value, so Gatsby longs to re-create a vanished past – his time in Louisville with Daisy – but is incapable of doing that. When his dream crumbles, all that is left for Gatsby to do is die; all Nick can do is move back to Minnesota, where American values have not decayed. Just like Nick, Fitzgerald saw through the glitter of the Jazz Age to the moral emptiness and hypocrisy beneath, and part of him longed for the absent moral centre. In many ways *The Great Gatsby* represents Fitzgerald's attempt to confront his conflicting feelings about the Jazz Age. Like Gatsby, Fitzgerald was driven by his love for a woman who symbolized everything he wanted, even as she led him towards everything he despised.

Gatsby had always idolized the very rich. Now he found himself in an era in which unrestrained materialism set the tone of society, particularly in thee large cities of the Eastern states.

Carson McCullers (1917–1967)

The Ballad of The Sad Café - The Town. The Fight. The Twelve Mortal Men

The Ballad of the Sad Café by Carson McCullers is a story of love illustrated through the romantic longings of three eccentric characters: Miss Amelia, Cousin Lymon, and Marvin Macy. It is a bizarre story of a love triangle. There is the love that Marvin Macy feels for Miss Amelia, the love Miss Amelia feels for Cousin Lymon, and the love that Cousin Lymon feels for Marvin Macy. The love is never returned to either party. McCullers depicts love as a force, often strong enough to change people's attitudes and behaviours. Yet, the author says that if love is unrequited, individuals who have lost their motivation to change will revert to their true selves.

Setting

The story is set in a 'dreary' industrial town in the South. The very description of the place suggests something ominous for the future story. There is a cotton mill and most of the townsfolk work there. It is a lonely, sad, and far-away spot. The nearest train-stop is Society City, and Fork Falls Road, 3 miles away. Even the weather is unpleasant: short raw winters and fiery hot summers. Boredom and decay prevail in the town.

The focus in the story is the largest building in the centre of the town, a very old house, now boarded up and falling down, owned by a ghost of a woman, with a sexless white face with crossed eyes, occasionally appearing at the window in late hot afternoons. Yet, this place once was a lively café where local people came to forget their troubles. The café generated a sense of community and gave a soul to the heartless, gloomy and arid locality. Now people are so bored and miserable that the only place of entertainment is by the Forks Fall highway where the songs and music of 12 mortal men (the chain gang) who transcend their suffering and loneliness through humming together can be heard. They are less lonely than the people in town. The story ends with a picture of the Old South, but the 12 men disregard racial boundaries and redeem themselves through togetherness and brotherhood.

Characters

Miss Amelia is self-reliant, outspoken and very much a loner. She is six foot one inch tall and has a strong, masculine build. Her grey eyes are crossed, and the rest of her features are equally unattractive. Yet, the people of the small, southern town accept her quirkiness because of her excellent wine that she sells in her store and for her free doctoring and homemade medicines. Everyone is shocked when the handsome outlaw, Marvin Macy, falls in love with her and marries her.

Marvin Macy is a 'bold, fearless, and cruel' man who changes his unlawful ways to win Miss Amelia's love. Rather than robbing houses, he begins attending church services on Sunday mornings. In an effort to court and win Miss Amelia, he learns proper etiquette,

such as 'rising and giving his chair to a lady, and abstaining from swearing and fighting'. Two years after Marvin's reformation, he asks Miss Amelia to marry him. Miss Amelia does not love him but agrees to the marriage in order to satisfy her great-aunt. Once married, she is very aloof to her husband and refuses to engage in marital relations with him. After ten days, she ends the marriage because she finds that she is unable to cherish any positive feelings for Marvin. Miss Amelia acts as if she were not married and puts her wedding presents on sale. Marvin tries to buy her love by giving his money and possessions to her, but her love is not for sale, and she has no pity for him when he comes back home drunk out of lack of love, she even hits him. Several months after the divorce, Marvin reverts back to his initial corrupt way of living and is 'sent to a state penitentiary near Atlanta for robbing filling stations and holding up A&P stores'. He leaves the town vowing revenge when he comes back in a wild love letter to Amelia.

Just as love had changed Marvin, so did it change Miss Amelia. In the mid 1930s, several years after her divorce**, Lymon**, hunchback, comes to Miss Amelia, claiming to be a distant cousin. She provides him with food and shelter, and eventually with any material objects that he desires. The people of the town grow very curious of her new guest and her hospitality towards Lymon, as this is contrary to her characteristic untrusting and remote ways of behaviour. The townspeople gather in her store one evening to meet Cousin Lymon. Unlike Miss Amelia, Cousin Lymon is very sociable and enjoys entertaining the townsfolk with tall stories. He is adopted by them because of his gift of socializing. Miss Amelia is different, transformed, and the café becomes a happy decent place where people find warmth and forget about the puritan harshness of their lives. In a short time, Miss Amelia's store is converted into a café where people gather for food, drink, and gossip. They would discuss Miss Amelia's love for Lymon, indicating that they thought love between cousins is forbidden and incestuous.

Her changed behaviour, in Lymon's presence, preoccupied and baffled them. Ever since Lymon appeared, Miss Amelia would regularly wear a red dress that had been worn only on Sundays. They also noted that before he arrived, she would go to church or to pick supplies for her store. When Lymon moves in, she would often drive with him to the city and go to see 'movie-flicks' with him. Lymon is lazy and he never does a stroke of work, he is also rather cold-natured but Miss Amelia has complete trust in him and thoroughly spoils him.

Themes

Love is the central theme of the story. It does not 'work' because it is always unrequited by one of the partners. Love is regarded as something mysterious and often unexplainable: it is surprising that the most handsome boy in town should be so smitten by the plain Miss Amelia. The hunchback falls head over heels in love with Macy when he returns from prison. The narrator calls love 'a solitary thing' and this explains why it fails. The idea is that love is neither shared nor fulfilling. Love is dangerous, destructive, unbalanced and unrequited passion.

If the nature of love is seen as enigmatic, then the effects of this feeling can also be unexpected. Love can both be a power for good when it is accepted, and an agent of evil when it is spurned and despised. Marvin is a perfect illustration of the contrasting influence of this passion. He goes from bad to good when under the spell of Miss Amelia and back to his very worst when cast away by the one he had wed. Love improves Amelia; she becomes more sociable and less cruel. Betrayal brings back the cruelty that characterized her before meeting the hunchback. As in Greek and Shakespearean tragedies, the consequences of such a devastating passion fall heavily on the characters, on the microcosm and even on the macrocosm surrounding them.

Loneliness is another aspect of the main story. Most of the characters are lonely souls. This explains why the café brings them so much, and brightens their lives. McCullers' outlook on life is very bleak, since love cannot even put an end to our loneliness. Once the café is closed, the characters will return to their lonely dreary lives and will renew their puritan inability to communicate and sympathize with one another. One of the conclusions which can be drawn from the story is that sharing and living in harmony are the keys to happiness, but human beings seem unable to go beyond their loneliness and isolation. Perhaps, they are oppressed economically and are crippled by the materialistic and Puritan values of the South that leave no room for communal joy.

Conclusion

The fight on Ground Hog Day is the end of the story. Marvin is released and comes back. Amelia is expelled from her room; she knows that getting rid of Marvin would mean losing the hunchback forever. The tension builds up and culminates in the fight between the two of them. Everyone senses this is going to be the day of reckoning. The weather is neutral. There are some ominous signs: the hawk is circling over Miss Amelia's property.

Cousin Lymon tries to relax in a strange way by painting the floor of the porch a gay bright green. It is getting to 6. It is cold, there is rain and wind. The spectators flood into the café. They are strangers, they come from Society City, mostly rough people. Tension mounts and time slows down. Stumpy MacPhail is the umpire. The fight resembles a violent Homeric fight, the preliminaries last for half an hour with hundreds of blows. Then the real fight begins. Miss Amelia is about to win when the hunchback interferes in a hawklike man-

ner. Miss Amelia is defeated. In the ensuing confusion, Marvin and the hunchback disappear, wrecking the café.

Miss Amelia has become bitter and she returns to he original reclusive style of living; she shrinks and looks crazy. In fact, she does not want to see people any more. She is broken. After waiting for Lymon for three years, she closes the house and this is the end of the café.

The dreary town once more is associated with death and decay, heat, immobility, crookedness and boredom. The epilogue also stresses on the fallen condition of human beings; they are chained together, doomed to work and suffer together on this earth, forgotten by God. Only 12 heavy sinners succeed in becoming apostles of a frail but obvious faith in man and in his potential to forget his wretchedness. Because God has forsaken humanity, it is up to men to work together and create music, harmony, beauty, art, the only available balms for doomed souls.

Arthur Miller (1915–)

Death of A Salesman (1949-) - Business Is Business

The structural principle of Arthur Miller's *Death of a Salesman* is the antithesis between **dream** and **reality;** or, as in many other American works, the play shows how reality shatters the dream of business success. The **American Dream** is a conception as old as America. It is a belief in the goodness of Nature and Man and in the possibility of rising in wealth and eminence through the application of the middle-class virtues of thrift, industry and prudence.

Willy Loman, a travelling salesman, believes wholeheartedly in what he considers the promise of the American Dream – that a 'well liked' and 'personally attractive' man in business will indubitably and deservedly acquire the material comforts offered by modern American life. Much of the action in the play takes place in Willy's home. In the past, the Brooklyn neighbourhood in which the Lomans live was nicely removed from the bustle of New York City. There was space within the neighbourhood for expansion and for a garden. When Willy and his wife, Linda, purchased it, it represented the ultimate expression of Willy's hopes for the future. Later, however, the house is hemmed in by apartment buildings on all sides, and sunlight barely reaches their yard. Their abode has come to represent the reduction of Willy's hopes, even though, ironically, his mortgage payments are almost complete. Just as the house is besieged by apartment buildings, Willy's ego is besieged by doubts and mounting evidence that he will never experience the fame and fortune promised by the American Dream.

At the beginning of the play Arthur Miller portrays Willy as a troubled and misguided man, at heart a salesman and a dreamer with a preoccupation with success. However, the author makes equally apparent that Willy is not a successful man. Although in his 60ies he is still a travelling salesman bereft of any stable location or occupation, and clings only to his dreams and ideals. There is a strong core of resentment within Willy Loman, whose actions assume a more glorious and idealized past. Willy sentimentalizes the neighbourhood as it was years ago, and mourns the days when he was working for Frank, Howard's father, while Howard fails to appreciate him. Miller presents Willy as a strong and boisterous man with great bravado but little energy to support that impression of vitality. He is perpetually weary and exhibits signs of dementia, contradicting himself within his conversations and showing some memory loss.

Linda, in contrast, displays little of Willy's intensity. She is dependable and kind, constantly attempting to smooth out conflicts that Willy might encounter. Linda has a similar longing for an idealized past, but has learned to suppress her dreams and her dissatisfaction with her husband and sons. Miller indicates that she is a woman with deep regrets about her life. The major conflict is between Biff and his father. At 34, Biff remains to some degree an adolescent as demonstrated by his inability to keep a job. A major theme is the lost opportunities that each of the characters face. Arthur Miller uses the first part of the play to foreshadow many of the significant plot developments.

The second act begins with a dramatic shift in tone from the previous act, as Willy now remains cheerful and optimistic. Howard appears as a symbol of progress and innovation, in contrast to Willy's outdated notions of business tactics. Most of the details in Howard's office emphasize technological novelties, so Howard is more interested in the future than in the past. Willy is frightened by the records in Howard's office, which is a symbol of Willy's obsolescence within a modern business world. Even his values belong to a different time. Willy speaks of a past time when being a salesman demanded respect and friendship. He once again falls prey to his idea that personality and personal relations are critical factors in business. His tendency to mythologize people contributes to his deluded understanding of the world. He speaks of Dave Singleman as a legend and imagines that his death must have been beautifully noble. He fails to realize the hopelessness of Singleman's lonely, on-the-road death. Success, esteem, and affection are all embodied in Dave, and these are the goals that Willy wanted to achieve.

Willy Loman gives us the opposite version of the urban-business-success dream, for which Howard, his boss, is the hard and compelling symbol. At the heart of Willy's dream is the cult of personality. It is necessary, he thinks all his life, to make a good appearance and to be well-liked. Appearance is the key concept, for a salesman must appear to be more than he is: better liked, more successful, more optimistic, more necessary to the life of his firm. The salesman wins friends and influences people, and he exercises charm in the manner of some model drawn from the films. But Willy fails, he becomes the victim of business; he is victimized by Howard, the gadget-minded and heartless businessman who is immune to appeals based on loyalty and long service. Thus Howard gives us the dehumanized version of the dream, for he shows us the heartlessness of the business ethic. When Willy can no longer make money for the firm, Howard fires him, despite his long years of service, because 'everybody's gotta pull his own weight' and 'you gotta admit, business is business.'

Willy's blind faith in his stunted version of the American dream leads to his rapid psychological decline when he is unable to accept the disparity between the Dream and his own life. His funeral is a cruel and pathetic end to the salesman's life. Only his family and Charley attend, while none of his various customers nor associates at work bother to pay their respects. However, the funeral rests primarily on Willy's status as a salesman, it is the character of a salesman that determines Willy's course of action, according to Arthur Miller. For a salesman, there are only dreams and hopes for future sales. Biff rejects the business ethos that destroyed his father and plans to leave New York. Both Happy and Charley frame Willy Loman to be a martyr figure, blameless for his suicide and noble in his business aspirations, thus repudiating the humiliations Willy suffered during the course of the play.

The play ends on an ironic note, as Linda claims that she has made the final payment on their house, securing for the Lomans a sense of financial security for the first time. Willy Loman, worked for 35 years in order to build this sense of security and stability, yet committed suicide before he could enjoy the results of his labour.

James Thurber (1894–1961)

The Secret Life of Walter Mitty

In James Thurber's *The Secret Life of Walter Mitty* a timid middle-aged man, dominated by his wife, creates a fantasy world in which he is an intrepid pilot, a brilliant surgeon, a brave soldier – all life situations much more appropriate to his true inner nature than the dull existence he really has.

In the first passage Mitty is a Commander of a flying crew facing a severe storm. He is shaken back to reality by the nagging voice of his wife.

The part which has not been included in the textbook is Mitty the imaginary famous surgeon and Mitty on trial for murder. Mitty is driving his car and simultaneously daydreaming that he is a world-famous surgeon: 'A huge, complicated machine, connected to the operating table with many tubes and wires, began at this moment to go pocketa-pocketa-pocketa. 'The new anesthetizer is giving way!' shouted an intern. 'There is no one in the East who knows how to fix it!' 'Quiet, man!' said Mitty, in a low cool voice. He sprang to the machine, which was now going pocketa-pocketa-pocketa-queep. He began fingering delicately with a row of glistening dials. 'Give me a fountain pen!' he snapped. Someone handed him a fountain pen. He pulled a faulty piston out of the machine and inserted the pen in its place. 'That will hold for ten minutes,' he said. 'Get on with the operation...' – 'Back it up, Mac! Look out for that Buick!' Walter Mitty jammed on the brakes. 'Wrong lane, Mac,' said the parking-lot attendant, looking at Mitty closely.'

The 'pocketa-pocketa-pocketa' noise of the anesthetizer in Mitty's daydream actually emerges from the sound of the automobile he is driving and his wife's remark that he is tensed up again and should see Dr. Renshaw. Mitty's daydreaming also gains comic power from its grandiosity; nothing in the everyday personality of Walter Mitty would ever enable him to be the bold and fearless surgeon, or the intrepid bomber pilot, of his imagination. Yet through tiny connections like engine noises, Mitty's 'real' world and his 'fantasies' have melded into one, which is in fact the only way Mitty keeps sane. The world of his illusions fulfils his spirit as his daily life does not.

Real sanity, Thurber suggests, comes from the ability to bring both worlds together – to use the creative faculties we practice in our fantasy life into our 'real' one. This is the place in which we leave Walter Mitty at the end of his story – for one brief, shining moment the two halves of his life have conjoined as he dismisses his wife so he can finish his daydream – and even though we know his groundedness is as illusory and as temporary as the phantasms of all his other lives, it is a good place to be while it lasts.

Suggestion For a Creative Writing Assignment

The teacher can use the following assignment to develop creative writing skills.

Write a short episode that becomes another daydreaming situation for Walter Mitty. Demonstrate your knowledge of establishing setting by using figurative language in this writing.

Keep in mind the following criteria:

1. The everyday world sparks Walter's daydream. Begin with Walter doing something concerning everyday reality.
2. Walter becomes a heroic and accomplished figure in his daydreams.
3. His wife 'wakes' him up.
4. Use appropriate subject matter.
   This final task is optional. The teacher could include it if he or she considers that his students possess the knowledge and skills to do it. The teacher can also write his own example on the blackboard to show the students what is required of them to do.
5. You must use at least one simile, one metaphor and one personification. On the final draft, underline the simile once, underline the metaphor twice, and circle the personification.

John Steinbeck (1902–1968)

Cannery Row - Introduction, Lee Chong's Grocery, Doc, Frankie's Present For Doc's Birthday

Cannery Row is a book without much of a plot. Rather, it is an attempt to capture the feelings and people of a place, the cannery district of Monterey, California, which is populated by a mix of those down on their luck and those who choose for other reasons not to live 'up the hill' in the more respectable areas of the town. The flow of the main plot is often interrupted by short sketches that introduce us to various inhabitants of the Row, most of whom are not directly connected with the central story. These sketches are frequently characterized by direct or indirect reference to extreme violence: suicides, corpses, thefts and the cruelty of the natural world.

The 'story' follows the adventures of **Mack and the boys**, a group of unemployed yet resourceful men who dwell in a converted fish-meal shack on the edge of a vacant lot down on the Row. They want to do something nice for **Doc**, the proprietor of the Western biological Laboratory, which supplies marine specimens all over the country. He is a gentle and intellectual man and a friend and a caretaker to all, but who always seems haunted by a certain melancholy. He is the catalyst in this small environment, for most of the residents genuinely respect him.

Cannery Row, like many of Steinbeck's other works, has something in common with the so called local or regional writing. It tries to catch the spirit of one of the rougher areas, a port town south of San Francisco on the California coast. The novel is set immediately after the Depression and World War II, and for many on Cannery Row the war did little to end the Depression. Often the real world intrudes to produce a strange hybrid of fantasy and reality. The novel can perhaps be best characterized by what seems a contradiction in terms: a **realistic utopian novel**. It is utopian because it idealizes the values of the lower classes and emphasizes that good fellowship and warm-heartedness are all that are needed to create a paradise anywhere on earth, even on run-down Cannery Row.

The novel opens with a small set piece that functions almost like a landscape painting; the mood of the place is carefully described, most of the major characters are seen and the general tone of the story is set. The introduction ends with a description of how Steinbeck has written this book: he has captured something not easily described in words by just 'letting the stories crawl in by themselves'. The day-to-day incidents rather drift along like poetry. The characters are mostly rough bums, painted Lee ladies, lower class citizens.

The story begins with a description of Chong's grocery store, a tiny shop where one can buy anything except female companionship. The grocery store is particularly important to the community as a place to buy cheap whiskey. **Lee Chong** is a suspicious grocer, who does daily battle with his shifty customers. He has done well by being clever and serving his customers' needs. He is fairly generous with credit, only withholding it when a

customer's debts get truly out of hand. When Horace, a man who has two wives and six children and quite a debt, offers to settle the debt by selling a fish-meal storage, Lee Chong agrees. Freed of financial obligations, Horace goes home and shoots himself. Feeling guilty, Lee Chong has done his best ever since to take care of his family.

Steinbeck is more interested in the community as a whole and the way that an individual character's behaviour is judged by the community than he is in the specific actions of that character. In other words, this is not a book that stresses on the plot; it's a novel where setting and atmosphere take precedence. Cannery Row is not all sunshine and happy bums. The hidden violence in the narrative reminds of the imperfection of human beings, but it also suggests that evil must be balanced with good in order to create a greater good real world.

Jerome David Salinger (1919–)

The Catcher in the Rye (1951)

Faulkner called *The Catcher in the Rye* the best postwar novel. It tells the story of a young person, who tries to establish contacts with the world around him, thus trying to establish his own identity, too, but hardly manages. The book lends itself to several possible readings and interpretations:

a) along the lines of the traditional generation gap problem;

b) as a new treatment of the 'individual versus society' conflict;

c) as the place of perennial idealistic values in a hostile social environment;

d) as a continuation of the 'Journey' theme (particularly typical of American literature) in search of life-truths and/or oneself, etc.

Holden is expelled from college for not conforming to established rules, which, according to him, do not let one be oneself and speak one's mind. Moreover, this is not his first such experience. However, he perseveres in his attempts to find a 'body' with whom he could share his dream. A young person of a pure heart and mind (a quite romantic nature), Holden is deeply disillusioned with what the world and the future hold for him. He dreams of a life away from the city, where he could spend his days by an abyss at the end of a rye field, keeping small children from falling into it. His very dream (from which the title of the novel derives) bears much in common with the romantic perception: small children being pure and innocent, a life far from civilization and close to nature; a field of rye, from which supposedly bread will be made, a common symbol of the essence of life. He would prefer to have a horse rather than the typical attribute of modernity – the car. As a character Holden shares much in common with Huck Finn and critics have even called him the twentieth-century Huck. He seems also close to Hamlet for his sensitive nature and disposition to introspection and contemplation.

During his four-day lonely journey Holden experiences more or less anything that standard pastimes could offer: visits a night club, gets drunk in a bar, tries to pick up a girl in a dance hall, sees a Broadway hit. However, all this comes only to deepen his sadness and loneliness on the background of the traditional hustle and bustle just before Christmas. The approaching Christmas, traditionally a family holiday, merely emphasizes the estrangement of the main character even from his family. He would rather spend it on his own than join the family. His parents are prosperous, they grant him anything that money can buy, but still he tries his best to avoid them, to flee from all preoccupied with amassing material possessions, observing the established standards of 'phoney' ambitions and aspirations. 'Phoney' is actually Holden's key word. Whenever he feels exasperated with the pseudo-intellectualism, pseudo-prosperity, pseudo-morality, pseudo-love even of his closest community, he would cry it out. In his desperate search for genuine human affection Holden even substitutes the word 'meet' from the song with 'catch'. His speech on the one hand, bears the features of youth slang, but on the other, shows the mind of a mature person who often comments on his own decisions and acts.

Suggested topics for discussions:

1. Huck Finn, though just a small boy and alone in this world, finally manages to avoid the limited views and morality of his time. Where do you think Holden can flee to? Give your arguments.
2. The loneliness of modern man. (The teacher could include also the excerpts from *The Loneliness of the Long Distance Runner*, *Slapstick or Lonesome no More*, *The Unknown Citizen, The Birthday Party*, etc.)
3. The journey into the world to find one's identity. (The teacher could include also the excerpts from *On the Road, Sunflower Sutra, Heart of Darkness*, etc.)
4. What do dreams reveal of one's personality? How do one's dreams affect one's fate? (Here, apart from the excerpts included in this section, the teacher could also include excerpts from the 11th form textbook like *The Picture of Dorian Gray, To the Lighthouse*, etc.)

John Braine (1922–1986)

Room at the Top

Room at the Top tells the story of a young, ambitious 'swineherd' whose dream is to climb the ladder of social success and become 'a prince'. Struck by the dazzling city, Joe Lampton makes up his mind to conquer it. In contrast to Holden Cawlfield, big houses, expensive cars and manicured hedges are fascinating to him. However, in his efforts to climb to the social top he loses his identity, his emotionality. He soon begins to classify people just as he classifies objects into Grade A, Grade B, etc., and his basic criterion for that is material possessions. Again in contrast to Holden, Joe Lampton conforms, willingly to the standards and rules of a society he wants to be part of and he succeeds. Still on fulfilling his dream, he hardly feels happy but rather robbed, for he has lost his own nature while even 'steel should be always true to its own nature'. He has lost his 'chance to be a real person'.

Suggested topics for discussions:

1. Use the poem by Langston Hughes, suggested as an introduction to this unit, as a topic for a general discussion.
2. Does a dream fulfilled always bring one happiness? Why?

John Osborne (1929–1994)

Look Back in Anger - An Angry Young Man

Look Back in Anger was first produced on May 8th,1956, at the Royal Court Theatre, London, by the English Stage Company, whose third venture it was in a bold policy of producing new plays. Osborne was at that time unknown to the public. The play aroused an increasing clamour of attack and admiration. It was said to be cruel, violent, and subversive, yet its energy and directness of its social implications challenged attention, while the fluency and eloquence of Jimmy forced people to listen to his tirades which were very unlike the reticent English dramatic dialogue. The play was produced many times, filmed, televised, translated, and widely discussed, with great commercial success. Since then a new life and excitement has entered the London theatre, which had been in a state of fitful hibernation since Shaw and Galsworthy.

The name of the play gave rise to the term '**Angry Young Men'.** This was a group of young dramatists, novelists and critics whose works reflected the mood of protest and dissatisfaction of the 50s and 60s and the feelings and attitudes of the post-war generation. Although they never formed an official literary group, either as writers or as people committed to the same cause, their rebellious tone and their interest in social life were common themes in most of their works. The Angry Young Men – Kingsley Amis, John Wain, John Braine, Alan Sillitoe, John Osborne, etc., represent rather different kinds of artists, but they all belong to the same generation, born in the 20s, brought up in the years of the economic crisis and given the chance of education by the Education Act of 1944.

English plays of the 20th century had usually been set in a middle-class or aristocratic homes. Yet the English social changes brought to all social levels an improvement in education, higher standards of living, and prospects of advancement such as never existed before. The shorter working week and the use of labour-saving devices vastly increased leisure, which was catered for by such mass media as television, sport, and commercialized games; but the housing shortage still caused distress and overcrowding, particularly in the early years of marriage. Reduced national prestige and ominous international problems, above all, the menace of nuclear war, brought further discontent; many young people saw the threat of extermination as darkening all the perspectives and pleasures of personal life. Thus the hopes and convictions at the end of the Second World War were buffeted and shaken. The gap between the generations was widened and young people in England found themselves better cared for, yet without a clear social purpose or challenge. It was difficult for them to find the causes and the leadership with their experience of life, often confined to drab industrial surroundings or monotonous block-flat existence. Moreover, though education made the transition from one class to another easier, assimilation within a new class was often difficult. Subtle distinctions in speech, manners and traditions will be noted and may insidiously undermine the real acceptance even of outstandingly able men. The young man making his way up thus faces complex problems – how to eat, how to speak, how to behave towards his own comparatively uneducated family, which class to marry into, what to

choose as main objectives in life. Such difficulties are often exaggerated but their presence promoted a hypersensitive and neurotic attitude in those who were unfit for fighting their own battles constructively.

Jimmy Porter is the main character in the play; most of the time he is trying hard to hurt the feelings of other people: his wife Alison, the members of her family, his friend Cliff, Helena. Sensitive, passionate and cynical, Jimmy has genuine personal loyalties and hatred of smugness and hypocrisy, but often wallows in self-pity and in resentment against anything which appears to resist his influence. Much of his anger does indeed come from his love for others and his helplessness to change things. He rails, in turn, at the Church, the press, the H-bomb, the education system, the older generation, women, marriage and sex. He fulminates against the political, social and religious conventions in Britain. Being a man of action, he is frustrated because there is nothing left to fight for. Jimmy is a rebel but an ineffectual one, his railings have no central focus and there is no distinct target against which his attacks are levelled. He despises the monopoly of everyday life and its lack of enthusiasm but refuses to struggle conventionally for money and social prestige. Nostalgic sometimes for Edwardian glamour, he finds the American era 'dreary'. Jimmy has his own code of public and private morality but it is not one to which a conventional label can be fixed or to which he seeks to lead other people. He is an individualist, erratic, petulant, and sometimes cruel, potentially valuable but personally unstable and lacking in control, partly because of his egocentricity, fostered by unhappy isolation during his childhood.

'The Roots of Anger' is one of the few passages in which Jimmy reveals a capacity for tender feelings. His words show that his present attitude has its roots in the experiences of his childhood. His father, against the wishes of his socially superior wife, fought against fascism in the Spanish war and was wounded. He returned home to linger for a year, ill and existing on the perfunctory charity of his wife's relations. The only person who cared for him and in whom he could confide was his small son, to whom he poured out his disillusion and despair. So Jimmy, at an early age had intensely felt 'what it was to be angry – angry and helpless'; he knew about the basic experiences – love, betrayal and death, when he was ten years old. These dominate his life and are repeated and focused upon in the play. Though unable to provide for a wife, he married a girl socially far superior to him and then he realized that her family tried to prevent the marriage. Thus the class discrepancy between the parents is repeated in the marriage of the son. Alison, on the other hand, had fallen in love with Jimmy for the peculiar mixture of energy and sensitivity in him, 'everything about him seemed to burn... he looked so young and frail... frail, and so full of fire.'

The dialogue in the play is held in colloquial English; the speech of Alison is typical for the middle-class while Jimmy and Cliff use more slang and speak more roughly. Jimmy's imagery is usually pointed and effective. The play has a traditional three-act construction with the same setting throughout. At the end of the play Jimmy and Alison remain together. They reveal their need of each other; Alison demonstrates the depth of her sufferings, and Jimmy draws her tenderly into their playful make-believe shelter from the 'cruel steel traps' around them. The pattern of the play was clearly a circle; we were back where we started and tomorrow the agony would begin all over again. Some critics say that it is a hopeful play. The relationship between the two has improved, they were playing the game of 'bears and squirrels' with irony and for the last time. Osborne himself stated later that he saw the end of the play as a common form of escape for sensitive, intelligent people who cannot bear the pain of being human beings any longer. Apparently there is no solution conceivable for Jimmy, apart from a short 'escape from the pain of being alive'. So the play ends happily, on an extremely pessimistic note.

JOHN STEIBECK (1902–1968)

THE GRAPES OF WRATH (1939)

Published in 1939, the novel *The Grapes of Wrath* follows three generations of the Joads in their struggle for survival. Common farmers, like millions others, the Joads have to face a world of hostility in which there seems to be no place for human love. Yet, in spite of all natural disasters, economic collapse, people's greed and selfishness, they do manage.

The novel dwells on man's responsibility for man, which should be all the more deeper in times of extreme trial. It practically exposes the futility of an old belief with the Americans that if one is poor and jobless it must be due to laziness and shiftlessness.

Forced to leave their farm by a succession of poor harvests and bank managers, the Joads join the swarms of families along Highway 66 (called 'the mother road, the road of flight') to California, the land of promise. Their journey reminds the Exodus from the Bible, for they, just like the Jewish tribes once upon a time, are

looking for a place they could call home. However, when they reach California (the West has been for generations of Americans before them a symbol of freedom and limitless opportunities), though it abounds in produce and riches, the laws of economic prosperity (themselves, just like the 'monster', man's creations) deny them whatever means of survival. All the fruits 'must' (emphatically repeated) rot in spite of the starving children since profit counts more than a human life. That gives rise to the ripening of the grapes of wrath, 'growing heavy for the vintage'. The symbolic meaning of the grapes of wrath and the oncoming vintage is readily associated with wine as a symbol of vitality, the essence of life (together with bread) and God's wrath, which once aroused would restore the natural order of things but by a merciless sword and fire.

Stylistically and structurally the novel features alternation of essay-type panoramic chapters and narrative ones (focusing on the Joads), thus implying the social significance of the migrant problem. The excerpts suggested in the textbook are from these interchapters, which, just like the chorus in ancient Greek drama, are a means helping the author to create a panoramic picture of a whole country in the midst of a ravaging crisis, to be followed by a torturous economic depression.

Stephen Crane (1871–1900)

The Red Badge of Courage (1895)

The story is set in the American Civil War – the great trauma of mid-nineteenth-century America. Henry Fleming, tempted by the aura of manly bravery that writers since Homer have stirred in him and lured by governmental appeals to people's patriotism, against his mother's desire joins the army. However, the inexperienced youth is paralyzed with fear during his very first battle and runs away. Later on a mate of his, an experienced hand, in his anger butts the boy with his rifle. Henry pretends he has been shot and tells his mates that the bloody bandage around his head is his 'red badge of courage'.

The novel does not even attempt to suggest a study of the nature of war. It rather offers the story of a personal experience than a picture of the political or economic aspects of either this particular or any war. Crane dwells on a single person's reactions to the perplexing situation in which one of man's innermost feelings come naturally to the fore, namely fear.

Conrad called Crane's style 'impressionistic'. It abounds in colour, light, sound and animal imagery.

Graham Greene (1904–1991)

The Quiet American

Graham Greene was born on October 2nd, 1904 to Charles Henry and Marion Raymond Greene. He was the fourth of six children. Greene attended the Berkhamstead School, where his father was the headmaster, and then Balliol College, Oxford. After graduation, he became a journalist, and in 1926 he was appointed Sub Editor for *The Times*.

During World War II, Greene worked for the Ministry of Information. In 1941 he joined the British secret service and was assigned first to Sierra Leone and then to counter-intelligence in London. Greene left the service in May 1944.

The Quiet American captures several different attitudes during Vietnam's transition from French colonial occupation to American 'involvement'. In this novel the French undertake a hopeless struggle and experience painful defeat. The Americans, as presented by Greene enter the scene with grandiose plans, tons of money, and utterly no sense of reality. The Vietnamese are hard-edged and practical, while the lone Englishman is the epitome of the dying yet dignified colonialism. Within the frame of the political setting the three main characters are interwoven as representatives of the indigenous peculiarities and ideals of their own nations.

Thomas Fowler, the narrator, possesses the intellectual aloofness and often decadent introspection of the British middle-aged middle class highbrow. His world is gradually disrupted by the arrival of an American covert operative named Pyle who is both a zealous ideologue and a naïve optimist. In contrast to Fowler, Alden Pyle bursts in on the scene as an embodiment of

the insufficiencies of the 'American Dream'. Inexperienced, energetic, candid to the point of indiscretion and as referred to in the novel 'innocent'.

Phoung contains the essence of the East 'modesty, patience and propriety'. She is delicately beautiful and yet her delicacy is not fragile but resilient and practical. But there is a kind of childish simplicity and ignorance which Greene attaches to her '...Phoung on the other hand was wonderfully ignorant; if Hitler had come into the conversation she would have interrupted to ask who he was. The explanation would be all the more difficult because she had never met a German or a Pole and had only the vaguest knowledge of European geography, though about Princess Margaret of course she knew more than I'.

The Quite American explores several different concepts. Like many of Greene's novels and short stories, it examines the peculiar morality of love. Fowler and Phuong form a strange symbiosis. Fowler is estranged from his English wife, and is old enough to be Phuong's father. His affection for her is unabashedly sexual. Phuong's attachment to both Fowler and Pyle is based more on practical reasons than on love. First she hopes to marry Fowler and get away from the infernal strife which is tearing her country apart. But the prospects of her hopes to come true are slim. Fowler's wife is disinclined to divorce him. Pyle, on the other hand, steps in this dead-end relationship with optimistic promises.

It is interesting to note the way Pyle takes Phoung away from Fowler. Fowler is on a mission in the midst of shooting and battle at Phat Diem when Pyle arrives unexpectedly and completely oblivious of the dangers that he has put himself against. He has come to see Fowler for the simple reason to ask him to give up Phoung: 'I came here to see you.'

'You came here to see me?'

'Yes.'

'Why?'

He looked up from his bootlaces in an agony of embarrassment. 'I had to tell you – I've fallen in love with Phoung.' I laughed. Laughed. I couldn't help it. He was so unexpected and serious. 'Couldn't you have waited till I got back? I shall be in Saigon next week.'

'You might have been killed,' he said. 'It would have been honourable. And then I don't know if I could have stayed away from Phoung all that time.'

Pyle is well intentioned. He wants to marry the girl 'to protect her' and take her to the US.

Greene never passes judgement on any of the trio. And when Fowler wins Phuong back in the end, he is left – like so many of us – with a lingering doubt about his motives and actions.

It is complex but compelling story of intrigue and counter-intrigue, bombing and murder mixed with the rivalry of the two white men for the Vietnamese girl. These elements are all subordinate to the political thesis which they dramatize.

As the title suggests, America is the principal concern. The thesis is quite simply that America is a crassly materialistic and 'innocent' nation with no understanding of other peoples. When her representatives intervene in other countries' affairs, it causes only suffering. America should leave Asians to work out their own destinies, even when this means the victory of communism.

In Greene's previous novels, geographic and social backgrounds have been used with great skill to make the foreground action more dramatic, but social or national issues have never been argued for their own sake. In *The Quiet American* the effect of circumstances is specifically ideological and political. Everything that the British reporter, Fowler, sees of the war, of the indiscriminate slaughter of civilians, drives him out of his 'uninvolvedness' towards a decision. Above all, he is moved by his dislike of the Americans. 'I was tired of the whole pack of them, with their private stores of Coca-Cola and their portable hospitals and their wide cars and their not quite latest guns.' The sensual Fowler, incidentally, seems to have been tired of everything, including himself.

In this a murderous outrage occurs intended to affect the war's course. A badly timed bombing in the public square of Saigon, planned to disrupt a parade, instead kills mostly women and children. Fowler sets to work to discover the author of this outrage and finds it to be Pyle.

Pyle is the idealistic young United States official with gangly legs, a crew cut and a 'wide campus gaze.' He is the son of a famous professor who lives on Chestnut Street in Boston. There is nothing self-interested in his motives for the villainy which Greene has concocted for his role. He is working for the O.S.S. 'or whatever his gang are called,' and is convinced that in intriguing with the dissident General The he is moving effectively to create a 'Third Force' against both the French Colonials and the Communists. Fowler sees the Third Force as a merely political abstraction Pyle got out of books. 'He never saw anything he hadn't heard in a lecture hall, and his writers and lecturers made a fool of him.'

'Innocence,' Fowler says, 'is like a dumb leper who has lost his bell, wandering the world, meaning no harm. You can't blame the innocent, they are always guiltless. All you can do is control them or eliminate them.' The elimination of liberals and social democrats always comes first, of course, in the Communists' program for political seizure of power. The symbolic act towards which Fowler is driven by the events of the book is the elimination of the American, with the aid of Vietnam Communist agents. There is nothing personal about this, as far as Fowler's conscious mind is aware. On the contrary, he should feel obliged to Pyle, for Pyle had saved his life during a brilliantly described night of violence and suffering on the road outside Saigon. Fowler's

impulse to become finally involved or to take sides is not a result of rivalry or jealousy for being deprived of Phoung by a younger and more able man.

Emotionally and usually Fowler describes the war as a meaningless slaughter of women and children, as if no enemy existed, and yet he is in touch with this enemy, the Communist Vietminh, and expects it, because of its superior understanding and organization, to win the war.

Admiring the two American girls for their bodies, Fowler insists to himself that they could not possibly be capable of 'untidy passion.' He has contempt for their bright vacuousness; yet Phuong, the comely Vietnamese, the only person in the world who means anything in his life, shows few qualities beyond self-interested compliance. She prepares his opium pipes and allows herself to be made love to at his convenience. She says nothing of interest, takes her rewards in bright-colored scarfs, and pores over picture books of the royal family.

The narrative is rendered forcefully through the simplicity of language and the intricacies of the style. It is a mixture of a picturesque travelogue and a shaking reportage. The descriptive passages are vivid and straightforward. The suspense is slowly built up through a series of cinematic effects. It is like a sequence of frames in slow cadence. This is strongly evident in the scene described just before the explosion and the explosion itself. The mirror which breaks up the girl's image catching it '...at every freckled profile' and then the sun-splintered pavement and a few minutes later the glass-splintered café. The force of the explosion is felt greater by the way in which such an ear-shattering sound as an explosion is conveyed through quietness and soundlessness. Then both the reader and the narrator come alive to what has really happened.

It should be kept in mind that Graham Greene was immensely biased in his pro-communist inclinations. Students should be allowed to do some research work on the War in Vietnam and through the facts they have collected consider whether there could be justifiable causes for the American presence in Vietnam.

One thing that a teacher should avoid here is to use the novel as a one-sided ideological interpretation of current events. It should serve as the basis for open and intelligent discussion, using as many facts as possible from history and present day life.

As the book is not very long and it grabs the reader from the very beginning, it could be given as one of the items for summer reading and be discussed the following school year in class.

Joseph Heller (1923–1999)

Catch-22

The American novelist and dramatist Joseph Heller, began his writing career as the author of short stories but won immediate acclaim with *Catch-22* (1961; film, 1970). A protest novel underscored with dark humour, *Catch-22* satirizes the horrors of war and the power of modern society, especially bureaucratic institutions, to destroy the human spirit.

Narrator

The anonymous narrator is omniscient, seeing and knowing all things. The narrator presents characters and events in a humorous, satirical light but seems to have real sympathy for some of them as well.

Point of view

The narrator speaks in the third person, focusing mostly on what Yossarian does and what Yossarian thinks and feels. Occasionally, the narrator also shows us how other characters, such as the chaplain or Hungry Joe, experience the world around them.

Tone

The narrator presents ridiculous behaviour and illogical arguments in a flatly satirical tone, never stating outright that matters are funny, but always making the reader aware of how outrageously bizarre the characters and situations are.

Tense

The story is written in the past tense. Although the book settles into a more chronological order, as it approaches its end, most of *Catch-22* is told out of sequence, with events from the past mixed in with events from the present.

Setting (time)

Near the end of World War II.

Setting (place)

Pianosa, a small island off the coast of Italy. Although Pianosa is a real place, Heller has taken some creative liberties with it, enlarging it to hold all the action of the novel.

Protagonist

John Yossarian, an Air Force captain and bombardier stationed in Pianosa.

Major conflict

Yossarian struggles to stay alive, despite the many parties who seem to want him dead.

Outline

John Yossarian, the protagonist of *Catch-22,* is both a member of the squadron's community and alienated by it. Although he flies and lives with the men, he is marked as an outsider by the fact that many of the men think he is insane. Even his Assyrian name is unusual; no one has ever heard it before. His difference from the rest of the men leads us to expect something exceptional from Yossarian.

But Yossarian's characteristics are not those of a typical hero. He does not risk his life to save others; in fact, his primary goal throughout the novel is to avoid risking his life whenever possible. But the system of values around Yossarian is so skewed that this approach seems to be the only truly moral stance he can take, if only because it is so logical. What we come to hate about military bureaucracy as we read *Catch-22* is its lack of logic; men are asked to risk their lives again and again for reasons that are utterly illogical and unimportant. In this illogical world, Yossarian seizes hold of one true, logical idea – that he should try to preserve life. Unlike a conventional hero, however, Yossarian does not generalize this idea to mean that he should risk his own life in attempts to save everybody else's. In a world where life itself is so undervalued and so casually lost, it is possible to redefine heroism as simple self-preservation.

This insistence on self-preservation creates a conflict for Yossarian. Even though he is determined to save his own life at all costs, he nonetheless cares deeply for the other members of his squadron and is traumatized by their deaths. His ongoing horror at Snowden's death stems both from his pity for Snowden and from his horrified realization that his own body is just as destructible as Snowden's. In the end, when offered a choice between his own safety and the safety of the entire squadron, Yossarian is unable to choose himself over others. This concern for others complicates the simple logic of self-preservation, and creates its own Catch-22: life is not worth living without a moral concern for the well-being of others, but a moral concern for the well-being of others endangers one's life. Yossarian ultimately escapes this conundrum by literally walking away from the war – an action that refuses both the possibility of becoming an officer who avoids danger at the expense of his troops and that of remaining a soldier who risks his life for meaningless reasons.

Milo Minderbinder

Representing an extreme version of capitalist free enterprise that has spiralled out of control, Milo seems simultaneously brilliant and insane. What starts out as a business in black-market eggs turns into a worldwide enterprise in which, he claims, 'everyone has a share.' At first, Milo's syndicate seems like a bit of harmless profiteering; we cheer for Milo because he is at least making money at the expense of the ridiculous bureaucracy that perpetuates the war. Like Yossarian, he bends the rules towards his own benefit; his quest for profit seems logical compared to the way Colonel Cathcart sends his men to their deaths just so he can get a promotion. All the men seem to like Milo, and they are perfectly willing to fly him to places like Malta and Egypt so that he can buy and sell his goods.

Milo's racket takes on a sinister air, however, when he bombs his own squadron as part of a deal he has made with the Germans. Many men are wounded or killed in this incident, and Milo's syndicate suddenly seems like an evil force that has expanded beyond anyone's ability to control it. But Milo's reasons for bombing the squadron are no more arbitrary than Colonel Cathcart's ambitiously volunteering to send his men to dangerous Bologna. In fact, one could argue that Milo's actions are more rational than Cathcart's, since Milo is guaranteed a profit, whereas Cathcart does not really have a chance of becoming a general.

In many ways Milo's character shows how capitalism transcends political ideology. We are never given any idea of what the war is being fought over, and the men have no sense of defending the ideals of their home country. Milo's ability to make money off of both friend and enemy, and his willingness to support whichever is more profitable, take advantage over the complete lack of ideology in *Catch-22*. Furthermore, his willingness to allow his own camp to be bombed shows his complete disregard for the sides drawn by the war, and the men's acceptance of payment for being bombed shows that Milo is not alone in placing a high value on making money.

Milo busily peddles his business to various officers in the squadron. He tempts them with the offer of delicious food from lamb chops to tangerines, with only a small down payment and a promise of a pilot and plane to pick up the materials. His M&M Enterprises quickly flourishes. Countries from both sides rush to do business with this syndicate. Milo's slogan is 'Everybody has a share in the syndicate'. Milo also begins to make unscrupulous deals in which he is contracted by each side to fight the other. He is paid commissions by each to maintain the operation.

Since Milo's planes have freedom of passage, Milo let his planes snake attack without alerting the German antiaircraft gunners until the planes are in range. Consequently, Mudd is killed, and Yossarian blames Milo. Milo argues that as a businessman, he has the right to profit off the mission, since M&M belongs to everyone, he has an obligation to defend the interests of both sides.

Wilfred Owen (1893–1918)

Though Owen personally deeply distrusted all war-supporting ideologies, he served as an infantry officer, was awarded the Military Cross and was killed a week before the Armistice.

Although Stephen Crane had already begun to take the romance and glory out of war, Owen was the first English poet to present first-hand a realistic-naturalistic picture of what twentieth-century warfare meant in human, honest terms, without recourse to religion, patriotic or other cant phrasing.

Here is what Owen wrote about his poetry: 'Above all I am not concerned with poetry. My subject is war, and the pity of war. The poetry is in the pity. Yet these elegies are to this generation in no sense consolatory. They may be to the next. All the poet can do is warn. That is why true poets must be truthful.'

Owen's poetry is startlingly blunt, ironic and graphically explicit in its physical description of the daily 'crucifixion' of youth on the battlefield. It is also stylistically distinctive in its use of multiple sound effects achieved through assonance, alliteration and consonance.

Dulce et Decorum Est Pro Patria Mori (1917)

The poet uses as a title of his poem an old Latin saying, attributed to the Roman poet Horace (65–8 B.C.).

Through hyperbole it voices the feelings of the very soldiers at a moment of ordeal at the background of a quite pompous appeal to true patriotism. They are exhausted, limping and oblivious of the shells falling around them. Old before their time, the soldiers are easy prey to whatever attack and to death.

The capitalised 'L' of 'Lie' in the last but one line comes to emphasize the degree of misguided faith the public has in this patriotic belief.

Thus it questions the very essence of notions like 'honour' and 'patriotism'.

THE BEAT GENERATION

Kerouac And Ginsberg

Jack Kerouac *And The Satori Highway*

Jack Kerouac was born in Lowell, Massachusetts, in 1922. He had a private and Catholic early education, and he got a football scholarship to Columbia University, where he met Allen Ginsberg, Neal Cassady, and William Burroughs. Kerouac quit school in his sophomore year and joined the Merchant Marine, starting the travels of his youth which would become the basis of *On the Road*, his second and most acclaimed novel. *On the Road*, published in 1957, became the most famous work of the Beat Generation of writers. It is known to be an account of Kerouac's (*Sal Paradise*) travels with Neal Cassady (*Dean Moriarty*). The main characters are based on Kerouac's friends, many of them prominent Beat Generation writers like Allen Ginsberg (*Carlo Marx*) and William Burroughs (*Bull Lee*). With his long, stream-of-consciousness sentences and page-long paragraphs, Kerouac sought to do no less than revolutionize the form of American prose. According to Allen Ginsberg, Kerouac typed the first draft of *On the Road* on a fifty-foot-long roll of paper.

Synopsis

In the winter of 1947, the reckless and joyous Dean Moriarty, fresh out of another stint in jail and newly married, comes to New York City and meets Sal Paradise, a young writer with an intellectual group of friends, among them the poet Carlo Marx. Dean fascinates Sal, and their friendship begins three years of restless journeys back and forth across the country. With a combination of bus rides and adventurous hitchhiking escapades, Sal goes to his much-dreamed-of west to join Dean and more friends in Denver, and then continues west by himself, working as a fieldworker in California for a while, among other things. The following year, Dean comes east to Sal again, foiling Sal's stable life once more, and they drive west together, with more

crazy adventures on the way at Bull Lee's in New Orleans, ending in San Francisco. The winter after that, Sal goes to Dean, and they blaze across the country together in friendly fashion, and Dean settles in New York for a while. In the spring, Sal goes to Denver alone, but Dean soon joins him and they go south all the way to Mexico City this time.

Through all of this constant movement, there is an array of colourful characters, shifting landscapes, dramas, and personal development. Dean, a big womanizer, will have three wives and four children in the course of these three years. Perceptive Sal, who at the beginning is weakened and depressed, gains in joy and confidence and finds love at the end. At first Sal is intrigued by Dean because Dean seems to have the active, impulsive passion that Sal lacks, but they turn out to have a lot more in common. The story is in the details.

Analysis

Kerouac was hardly the first to create a work of inspirational travel. America itself has had a long tradition of literary travel. Huck Finn, Hiawatha, and Ishmael are all testaments to such tradition. These works show that the reason behind such travel (be it through a forest, across an ocean, down a river or along a highway) is not necessarily the prize of arrival but the experience of the journey itself. John Steinbeck devoted a full chapter (12) in *The Grapes of Wrath* to Highway 66. The following words of that chapter have captured everyone's imagination: '66 is the mother road, the road of flight'. Traversing Highway 66 in an overloaded jalopy on dwindling supplies – 66 was a test. The mother of all tests. If you can get over those mountains and across that desert with your humanity intact, if you can run the gauntlet of misfortune with respect for others and a sense of doing what's right instead of what's necessary (or, a decade later, what's fun), then you have Kerouac's dearly sought pearl in your hands. It is not that you have found it. It has not been offered up as a prize for conquering two thousand miles of highway. You have possessed it all along.

Kerouac wrote from, and of, a setting intimately and uniquely American. This setting was and is the American highway. The whole country is a breathing expectant free road, mother of creation. Interstates and routes, city streets and suburban avenues – they all cut across the land in long asphalt scars connecting the Atlantic to the Pacific and Canada to Mexico. And in between is the beauty of chaos and commonality inherent in the American late summer afternoon. In *On the Road*, Kerouac wrote in a style he called 'spontaneous bop prosody.', inspired by the mad jab melee of genius and incoherence that was Neal Cassady. Kerouac used this spontaneous prosody to reflect the highway driving speed, the drug and booze spree, and the hot bop jazz that all came together to thrust him again and again across the American highway. And yet the heroes of *On the Road*, Sal and Dean, do not launch themselves arbitrarily into this intoxication of music and movement. Kerouac sought to show two men on a journey of the soul, a searching quest (for maybe God and reason) in an age heavy with the apocalyptic fear of nuclear war and America's quest for homogeneity. Sal (Jack Kerouac) and Dean (Neal Cassady) were trying to break loose from the military industrial culture, cold war conformity and mediocre middle-class smugness and bigotry of mid-century America.

No matter how far they travelled in the external world, they (Sal and Dean) were ceaselessly penetrating deeper into their own souls. They were constantly aware that their travel, by the excitement and curiosity it generated, was a means to understanding themselves. Travel to them was a conscious philosophical method by which they tested the store of hand-me-down truisms. The highway journey, then, metaphorically becomes the ritual path on which you test the truths you have been told against the truths you have learned. On the highway, one finds the cosmic crossroads at which one determines his destiny. On the roads between New York and San Francisco, Denver and Texas, or Chicago and Mexico – somewhere racing along those stretching highways arrives the meaning and mastery of each possible moment of a person's life. Kerouac sought to move so fast and to live so hard so as to burn off forever the stiff mechanical mental wings and physical fuselage that bound him to this world. Thus he could be thrust into the universe by the absolute truth of the soul:

'And just for a moment I had reached the point of ecstasy that I always wanted to reach, which was the complete slip across chronological time into timeless shadows, and wonderment in the bleakness of the mortal realm, and the sensation of death kicking at my heels to move on, with a phantom dogging its own heels, and myself hurrying to a plank where all the angels dove off and flew into the holy void of uncreated emptiness, the potent and inconceivable radiances shining in bright Mind Essence.'

So Kerouac lived to burn in the truth of experience, trying to find the people and moments that would bring him ever closer to that world-waking enlightenment. He followed and recorded himself and his friends who were to him, '*...the mad ones, the ones who are mad to live, mad to talk, mad to be saved, desirous of everything at the same time, the ones who never say a commonplace thing, but burn, burn, burn, like fabulous yellow Roman candles exploding like spiders across the stars and in the middle you see the blue centerlight pop and evrybody goes 'Awww!'*

It was the search inwards that drove Kerouac to such external extremes. While hardly his only work of art, *On the Road*, for better or worse, has become Kerouac's most famous. It has become a catalyst for countless other restless and curious souls. The book itself spawned a cultural revolution, putting millions on new vision paths. At the same time it vaulted Kerouac to a fame that his soul was not prepared to deal with. The consumer culture that Kerouac sought to break with would ultimately consume him, as he fell into a flat spin of alcoholism and reactionary conser-

vatism. Kerouac wrote in *On the Road* that, 'everybody goes home in October.' These words could not have been more prophetic, as Kerouac died on October 21st, 1969, at the age of forty-seven.

The excerpt given in the textbook is a vivid picture of the ecstatic rapture of youth which has broken the chains of restrictions, youth which flies in the face of 'The Establishment' and the established. All this it does with unrivalled energy and unsparing zeal which only youth possess, driving itself to the point of physical self-exhaustion and often mental futility. Its exhilaration drastically swings into fits of depression while promiscuity wears off sensitivity. It is acquisitive of everything life lays on offer. Whatever, it is a driving force which shocks the dormant and the snug. Throughout the excerpt there is a recurrent 'IT' which is an Arabian figure, maybe a spirit, or the decision which was driven clear out of Sal's mind when he was just about to make it, finally 'IT' comes up again when Dean speaks excitedly about Rollo Greb, 'I want to be like him. He's never hung-up, he goes in every direction, he lets it all out, he knows time, he has nothing to do but rock back and forth. Man, he's the end! You see, if you go like him all the time you will get it.' It is an indeterminable 'IT' which hangs in the air as an elusive expectation, to be found on the road stretching ahead,'...the one thing we yearn for in our living days'.

Allen Ginsberg

Ginsberg commented on the classification of the provocative group of artists of which he was a part: 'The term Beat Generation has its usefulness, but it also has its disadvantage of putting things in a box which are outside of the box.'

Yet it is impossible to think of any one representative of the beat generation without evoking the spirituality of all the others. It becomes apparent from *On the Road* that they cannot be treated separately. In December of 1943, Ginsberg met Lucien Carr at Columbia University. Carr introduced him to William S. Burroughs, Neal Cassady and Jack Kerouac. A literary movement began to slouch towards its 'beatific' birth (read the introduction to Kerouac in the textbook for the meaning of 'beat'). Ginsberg gave up the study of Law to pursue that of Literature in which he excelled under the profound influenced of the visionary poetics of William Blake, the American exuberance of Walt Whitman, and the modern sensibilities of William Carlos Williams.

In 1954, Ginsberg moved to San Francisco. His first book of poems included *Howl,* which overcame censorship trials to become one of the most widely read poems of the century, translated into more than twenty-two languages. In the 1960s and '70s, Ginsberg studied under gurus and Zen masters. He went on to cofound and direct the Jack Kerouac School of Disembodied Poetics at the Naropa Institute in Colorado. In his later years he became a Distinguished Professor at Brooklyn College. He died in 1997 in New York City. Ginsberg was a satirist, a humorist, and an idealist; he cared passionately for these United States. He attacked the formalism of the post WWII conventions, and created works which gave voice to the disenfranchised, the ostracized, and the suppressed. A modern transcendentalist, Ginsberg, in his life and his writings, personified non-conformity, self-reliance, and an endless search for the meaning and purpose of life.

Ginsberg boldly experimented with literary style, states of consciousness and social behaviour. Because of his unrestrained romantic socialism and his defiance of authority, Ginsberg was declared by the FBI to be subversive, emotionally unstable and a potential social threat. His whole existence bears the force of a prophet and just like Blake he is a poet of prophetic force.

Allen Ginsberg's use of long lines was a deliberate experiment for him, the 'long clanky statement' that permits 'not the way you would say it, a thought, but the way you would think it i.e., we think rapidly in visual images as well as words, and if each successive thought were transcribed in its confusion ... you get a slightly different prosody than if you were talking slowly.'

In *Sunflower Sutra* we see Poetry as performance; the urban landscape as backdrop; the 'beatitude' of trash, dirt, and survival among the suffering waste 'civilized' society makes. The sunflower looms as a large image of Buddha, divine in its urban grime, evoking a sense of heavenly aspiration encased in the corporeal existence of materialistic reality:

> *'Look at the Sunflower, he said, there was dead*
> *gray shadow against the sky, big as a man, sitting*
> *dry on top of a pile of ancient saw dust -*
> *- I rushed up enchanted - it was my first sunflower,*
> *memories of Blake - my vision - Harlem and Hells of*
> *Eastern rivers...'*

Ginsberg's 'Blake experience' as he called it is interesting to trace by comparing the two 'Sunflower' pieces. The teacher can either read or use handouts of Blake's poem 'Ah Sunflower'.

Ah Sunflower

by William Blake

Ah Sunflower, weary of time,
Who countest the steps of the sun;
Seeking after that sweet golden clime
Where the traveller's journey is done;

Where the Youth pined away with desire,
And the pale virgin shrouded in snow,
Arise from their graves, and aspire
Where my Sunflower wishes to go

There are as numerous interpretations of this poem as there are critics who have set themselves the task to decipher it. Here are some possible readings of the poem: The sunflower is identified as the man who is bound to the flesh, but who yearns after the liberty of eternity. Lines 2–3 can be read as evoking the west, which in all mythologies is the land of promise and the liberty of the west was always to Blake a liberty of the body.

The flower which turns its head to follow the sun's course and is yet rooted in the earth is Blake's symbol for all men and women whose lives are dominated and spoiled by a longing which they can never hope to satisfy, and who are held down to the earth despite their desire for release into some brighter, freer sphere.

Although Ginsberg at the time had experimented with consciousness-altering drugs, his 'Blake experience' occurred without the influence of any drug. He said he experienced this mystical state of 'universal consciousness' again several times in the following weeks and the responsibility of his vision, to communicate it to others, became his primary aim as a poet. He saw himself at the time as a poet with a mission: to set people free from their slavery to the material world and its insane demands, the worst of which was that they deny their common, universal humanity in their daily lives, that they deny the finality and holiness of existence. He developed out of his 'Blake experience' a theory of poetry as a means to altering the audience's thought processes, so that the infinite and eternal would become visible.

Ginsberg was well unacquainted with Blake's prophetic books, but his interest and emphasis have always been on Blake's shorter works. In his later Buddhist years, Ginsberg was animated in equating Blake with Eastern philosophy and religion, giving somewhat shaky historical explanations of an ancient connection between them.

The Beat Generation frames an inquiry into rebelliousness, alienation and counterculture. The voice within has never spoken of material things. It has always spoken in the spiritual language of things spiritual, leading those who listen to it into alienation from this world, even into madness. The upside of this equation is a cliché of the modern era: that out of alienation and madness comes great art. This cliché is a comforting proposition for the culture, because it implies that rampant materialism and mass conformity to a capitalistic material dream lead to a harmless, alienated, artistic minority which creates art and hence ironically justifies the societal structure it condemns. The alienated artist, then, becomes living proof to which the society can point to prove its freedoms of expression, tolerance, and diversity; but at no time does the society lose control of its rebellious minority, at least in theory. As artistic trends appear, the society does its best to adopt the trend into the mainstream of the culture, in a watered-down form, stripped of its original meaning and context.

The Beat poets, among whom was Allen Ginsberg, found themselves by the late 1950s faced with a grotesque caricature of themselves in the American media: the goateed hip-talking beatnik drinking espresso in dark coffeehouses, listening to jazz. The Beats were absorbed into the mainstream of the American consciousness through the media image of goofy, off-the-wall, but ultimately harmless objects of comic relief.

Therefore the creative artist has more to worry about than the vast inertia of a materialistic-oriented society. He or she must also avoid being absorbed and perverted by the clever enemy. If the mainstream media, the image-making instrument of this society, cannot latch onto a generic type, it will take an individual artist and create a dazzling facade, a sparkling, palatable media idol: the celebrity. This is what the mainstream media did with Kerouac who could not oppose it and was crushed by it in the end.

Joseph Conrad (1857–1924)

Heart of Darkness - The Company. Kurtz. The Horror, The Horror!

Heart of Darkness, the most famous of Joseph Conrad's longer short stories, is the artistic portrayal of Conrad's personal journey to the Congo in 1890. Although Conrad's life previous to this journey was characterized by sea voyages and adventures, there is no doubt that the Congo journey was the prime influence that determined his future career of a novelist. For Conrad, the expedition to the Congo became a journey within, a journey through a darkness into the self.

Structurally, this is a story within a story, with Marlow, who is a sailor, as the narrator. He is first described as resembling an idol – seemingly Buddha. Conrad suggests that he has a mission, to preach the meaning of his descent into the 'heart of darkness' and there to confront Kurtz, symbolic of the evil that lurks in Marlow, as in every man. The voyage is at once a journey into the impenetrable darkness of Africa and into the darkness of Marlow's inner heart.

Imagery And Symbolism

The images of **light and darkness** are used throughout the whole story. Light signifies civilization, enlightenment, knowledge, realization. By contrast, the forest is dark. And what is dark may be light, and what is light, or white may be dark. Marlow travels into the darkness of Kurtz in order to emerge an 'enlightened' man.

Black and white also play an important part in *Heart of Darkness*. The values attached to the two colours are not consistent. At times white symbolizes civilization and black – savagery; in other passages evil is white (the white men) and the blacks represent higher values. Conrad's technique is focused on contrasts, parallels and comparisons. Black is naturally the dominant colour. The two women in the company's headquarters in Brussels were knitting black wool. The mention of black often foreshadows something sinister, they are like the mythic Fates, guardians of the door to the Hell Marlow descends into. The contrast with white is a recurring image. Conrad was fascinated by the conflict between a sophisticated civilization and the incalculable forces which can never be civilized. It seemed to him that men revealed their real selves when freed from the pressures of organized society and pitted against a hostile universe.

The **'whited sepulche'** is the metaphor applied to Brussels, the headquarters of the ivory-trading company that employs Marlow. The source of the image is associated with the Bible and the Pharisees – it appears beautiful on the outward, but within is full of dead men's bones, and uncleanness. The powerful image has the obvious reference to the theme of economic exploitation and to the 'pilgrims' (the traders of the company) who leave death and desolation everywhere.

Marlow leaves in a slow-moving French steamer whose sole purpose seems to be to land soldiers and custom-house officers down the Congo river. He calls the coast an **'enigma'** that whispers to him to 'come and find out'. If we interpret the story as a symbolic journey of self-discovery, the enigma of the coast corresponds to the enigmatic human heart. Conrad underlines the absurdity of the attempt on the part of the white to tame the vast continent. Marlow wants to unburden himself of the savage bitterness in him at the greedy colonial invasion that brings death with it.

Gradually Marlow gets closer to the Inner station where Kurtz is supposed to be. Marlow realizes that the greed for ivory has ruined Kurtz. In the solitude of the forest, 'without a policeman', Kurtz has failed his test. He is given an international background – 'all Europe contributed to his making'. Kurtz is a kind of everyman, his possibility of evil is universal. Kurtz's 'report' – its title is ironically significant – is a mirror of his progressing moral deterioration. Its intention is to suppress savage customs. Ironically, its author turns to the deepest savagery in him, to 'unspeakable rites'. Beginning with an eloquent plea for a policy of goodwill towards the natives, it ends with 'exterminate all the brutes!'

Finally the group reaches the clearing in the distance. Kurtz is carried on a stretcher, a cry accompanies Kurtz's appearance, piercing the air like a sharp arrow. This is a symbolic cry, the heart of the land has been pierced. Kurtz looks like an apparition, a phantom; Marlow is struck by the fire of his eyes and the composed languor of his expression. The climax of the story is the pursuit, confrontation and wrestling with Kurtz, culminating in his death. Marlow is gradually introduced to the character of Kurtz. The first man to mention him is the accountant of the company. He says that Kurtz is 'a very remarkable person', the bricklayer adds that he belongs to 'the new gang – the gang of virtue'. In other words, Kurtz has been at one time an essentially good man, 'an emissary of pity, and science, and progress'. When Marlow discovers Kurtz, he finds a man who has completely degenerated. He finds, on one level, a man who has committed unspeakable crimes against his fellows. But on the other and more important level, he sees a man who has totally succumbed to the irrational forces inherent in existence, a man who has allowed himself to sink to the darkest and lowest possible depths of evil. Furthermore, by observing Kurtz, Marlow discovers that in every man there is the possibility of a potential hell.

Marlow realizes that Kurtz has been on trial in the Congo. His enlightened ideals and aspirations had been tested against the dark powers of the wilderness, and he has failed the test. He surrendered himself to these pow-

ers. Not only has Kurtz betrayed the humanity in himself, but also, he has betrayed the natives and reduced them to poverty and subservience. Through him they have become tormented shades, for he has deprived them of their dignity and will. Kurtz has chosen his destiny, his hell, he has gone to the extreme in his exploration of the 'heart of darkness'. He has become simultaneously the victim and the executioner of his actions. Marlow knows that the result of Kurtz's trial reveals that this 'remarkable man' lacks 'some small matter which, when the pressing need arose, could not be found under the magnificent eloquence'. This small matter is restraint. He is deprived of the supports and restraints of his society – 'the warning voice of kindly neighbours whispering of public opinion' – the laws, customs, the systems of reward and punishment prevalent in normal life. In this wilderness there is nothing to 'prevent him from killing' a man for ivory. There is nothing to prevent him from invading and plundering remote tribes, from exhibiting the decapitated heads of 'rebels' on his fence, from being worshipped like a god by the natives in 'unspeakable rites'.

Kurtz, however, is vulnerable. Ambitious for power and fame, he is blessed or cursed with an immense gift for eloquence. But this eloquence is worthless, a façade in the wilderness and 'the gratification of his various lusts.' He is like a tree swayed by the wind. Too late he realizes the deficiency of his inner strength when he pronounces the judgement on his soul: 'The horror! The horror!'. He has discovered the truth of himself and the truth of the wilderness. His tragedy is moral because he has the capacity to act as a human being subject to no law or standard. It has shown the inadequacy of the motives and aspirations of modern man without some kind of faith beyond a naïve faith in civilized progress and humanitarianism. Kurtz is the grail at the end of Marlow's quest, and of all those who come in contact with Kurtz only Marlow experiences an illumination. Marlow discovers that man, the embodiment of European civilization, is essentially both good and evil.

Heart of Darkness gives as its basis a true historical account of European exploration and colonialism. The so-called humanitarian missions to Africa were merely a façade to extract the bounty of wealth, like ivory, diamonds and gold available in fabulous quantities there.

Ernest Miller Hemingway (1899–1961)

Fiesta (The Sun Also Rises) - Midnight Philosophies. The Fiesta Begins.

World War I undercut established notions of morality, faith and justice. The men and women who experienced the war were no longer able to rely on the traditional beliefs that gave meaning to life. They became psychologically and morally lost and wandered aimlessly in a world that appeared meaningless. *The Sun Also Rises* is an impressive document about the people who came to be known, in Gertrude Stein's words, as the **'Lost Generation'.** The young generation she speaks of had their dreams and innocence smashed by the war. They emerged from it bitter and aimless and spent much of the prosperous 1920s drinking and partying away their frustrations.

Storyline

Jake Barnes, one of the main characters, epitomizes the Lost Generation, physically and emotionally wounded in the war. He is disillusioned and cares little about the conventional sources of hope – family, friends, religion, work – and apathetically drinks his way through his expatriate life. Even travel, a rich source of potential experience, mostly becomes an excuse to drink in exotic locales. Irresponsibility also marks the Lost Generation. Jake rarely intervenes in the affairs of the others, even when he can help. Jake, Brett Ashley and their acquaintances no longer believe in anything, their lives are empty and they fill their time with inconsequential and escapist activities, such as drinking, dancing and debauchery. Their constant carousing, however does not make them happy. Very often, their merrymaking is joyless and driven by alcohol. This allows them not to think about their inner lives or about the war.

Themes

The dominant themes are the aimlessness of the Lost Generation, male insecurity and the destructiveness of sex. World War I forced a radical re-evaluation of masculinity. The pre-war ideal of the brave soldier had little relevance in the brutal trench warfare. Survival depended far more upon luck than upon courage. Thus the traditional notions of what it meant to be a man were undermined by the reality of war. Jake was injured and he cannot escape the nagging sense of inadequacy, which is compounded by Brett's refusal to have a relationship with him. Most of the other men also feel insecure. At the same time sex is a powerful and destructive force in *Fiesta*. Jealousy often leads the characters to violate the codes of ethics and attack one another.

Conversations among Jake and his friends are rarely direct or honest. They hide their true feelings behind a mask of civility. Although the legacy of war

torments them all, they are unable to communicate these painful thoughts. They can talk about the war only in a humorous or very laconic manner. The moments of honest, genuine communication generally arise only when the characters are feeling their worst. Drunkenness allows Jake and his friends to endure their lacking in affection and purpose lives.

This inability to form genuine connections with other people is an aspect of the aimless wandering that characterizes Jake's existence. Hemingway suggests that in wartime it is easier to form friendships than in peacetime.

Symbols

The parts concentrating on **the fiesta** and **the bull-fighting** are full of contrasts and parallels to Jake's society. While the fiesta is not so much wilder than the parties Jake and his expatriates are used to, it is different in one overwhelming way: it is a long-standing tradition with ritualistic ties to Nature, rather than a shallow exercise in pleasure. It has religious undertones, as Jake notes, and it is no wonder that he and his friends are barred entrance from the church.

Despite its showy moments, the fiesta is less a spectacle and more a series of expressive rituals. The dancing, for instance, contrasts with the dancing in Paris. There, the wild dancing was either an excuse for cheap entertainment or competitiveness; here, the men's dance is a dignified ceremony of unity. The atmosphere in the fiesta is one of generosity; drinks and food are shared freely.

Hemingway parallels Romero's bull-fighting techniques with Brett's tactics with men. Both characters are physically beautiful, and both are masters of their respective games. Like a bull-fighter, she teases men, tricking them into thinking they can have an affair with her, then eludes them at the last moment. It is clear why Romero fascinates her, aside from his physical appeal, he appears to be the one male who could make her pursue him. Romero also fits the definition of a Hemingway hero. Hemingway defined the code of ethics for heroism, the most important tenet being that a brave hero exhibits 'grace under pressure'.

This means that in difficult situations, especially mortal, the hero handles himself assuredly and confronts danger head-on. The bull-fighter, of course, literally faces death and Jake admires Romero because he is authentic in his confrontation with death. He allows the bull to come as close to his body as possible, but always remains in control. Another quality of the Hemingway hero is that he is foremost a man of action, not of intellectualization.

Style

Language Techniques

We get some of the deepest insights into Jake's thoughts. Hemingway's writing here comes as close as it ever does to the new technique of stream-of-consciousness, developed in the modernistic novels of James Joyce, Virginia Woolf and William Faulkner.

What is revealed are Jake's conflicting thoughts and attitudes towards women, experience and himself. He holds the cynical belief that everything in life comes at a high price; whatever he has gained, he has somehow bought. Love especially works under these economic condition, which Jake calls an 'exchange of values'. The roots of his disillusionment can be found in his war experience. In exchange for the 'worldly' experience of war, Jake gave up his masculinity. Not only that, but his war experience does not seem to have any positive effects on him. No wonder Jake simply wants to know 'how to live it', how merely to survive in a cold world that pulls him in different directions.

Jake's description of the pleasant days before the fiesta, and more precisely of the last morning and his statement: 'that was the last day before the fiesta', foreshadows a conflict arising in the fiesta. The ideal, pacifist atmosphere cannot survive long once the bulls and their association with violence, are reinforced.

Hemingway's spare, laconic prose was influenced by his early work as a journalist, and he probably had the greatest stylistic influence over 20th-century American writers. The key to Hemingway's style is omission; we usually learn less about Jake from his direct interior narration, but more from what he leaves out and how he reacts to others.

JOHN IRVING (1942–)

THE HOTEL NEW HAMPSHIRE - THE FIRST HOTEL NEW HAMPSHIRE

The Hotel New Hampshire is not a conventional family saga. It is the story of the Berry family living different stages of their lives at different hotels they manage to own. The love of hotel life first manifests itself when Win Berry meets Mary Bates at Arbuthnot-by-the Sea in Maine during a summer job in 1939. A series of events will find the Berrys opening up their first hotel in New Hampshire where they will attempt to raise their family which includes five children, Frank, Franny, John, Lilly and Egg, a dog named Sorrow and a bear named Earl. Family friends, Freud, Iowa Bob and Suzie the Bear – a human so ashamed of her appearance that she walks about in a bear suit – all become a part of the extended family in strange and wonderful ways.

This is a family led by Win, a true dreamer. As Irving, or Freud, says 'A dream is a disguised fulfilment of suppressed wish.' It is Win's overwhelming desire to run a hotel, which he does, with dubious success in both a former girls' school in New Hampshire and in Vienna that forms the framework of the whole novel. The family fulfils the father's dream by establishing three separate hotels, each a turning point in all their lives. This is an amazing look at an eccentric family made considerably more normal by Irving's words. They experience life at its fullest while sharing their own measure of sadness as different members pass on. John Irving chooses to pass these moments swiftly and prefers to focus on the life of the characters as opposed to the deaths because that's what he does, he writes about 'living life ' not about 'dying death'.

The lives of the Berry family members are seen through the eyes of John – the middle child, who reflects upon his often chaotic existence as the son of a hapless dreamer, a brother of eccentric siblings, and a friend to a vaudevillian named Freud. John says, 'The first of my father's illusions was that bears could survive the life lived by human beings, and the second was that human beings could survive a life led in hotels.'

The novel is tragic, strange, fiendishly funny. It is the Berry children who grab the attention, the sympathies and love of the readers – all five of them, because they are all children with character. All the characters are in a way eccentric and bizarre, but always understandable and just normal people. Irving describes their lives, their thoughts, their emotions and so tries to find the meaning and purpose of our own lives. Irving's books are in that way portraits, but not just portraits. They are portraits of colourful people, absurd, but still in a way like us. We can see ourselves in the eyes of Irving's main characters. Irving constantly mixes tragedy with slapstick humour, and one finds oneself wondering, 'how can I be laughing at this? How can I be reading this? It's ridiculous!'

The text gives one a fresh and imaginative dive into Irving's world of fantasy and it's really worth reading.

ALAN SILLITOE (1928–)

THE LONELINESS OF THE LONG DISTANCE RUNNER (1959)

As one of the 'Angry Young Men', Alan Sillitoe's main concern is the state of the working class in post-war England. With no sentimentality he writes mostly about people of provincial background. His characters can be classified as anarchists as they defy any authority. They possess a strong sense of their own worth. Thus the 15-year-old Borstal boy not only divides people into 'us' and 'them' but he would definitely stick to his own group and would never join 'them'. The Nottingham youth, having been sent to Borstal for theft and being used to 'running away from the police', is trained there to win the establishment the cross-country trophy. Smith enjoys running, though very early in the morning, for it gives him a feeling of freedom and an opportunity to think. To him his training hours are 'a treat' when 'everything's dead, but good, because it's dead before coming alive, not dead after being alive' and there's no one to tell him 'there's a shop to break'. He is well aware of 'the ways of the world' and sees through the governor's desire to have the cup. That is why, no matter what it might cost him, he would deliberately lose the competition, for this is the only way left for him to be himself: by not joining 'them'.

SUGGESTION:

The teacher may give the following Reading Comprehension exercise as a home assignment. In this case the exercise may enhance the better understanding of the text. It could also be done in class after the students have read the text at home.

Reading Comprehension

1. The boy knows he could cut a good runner because:
   a) he was quite skinny and rather tall for his age.
   b) he has often had to run for his life.
   c) all his family were great at long distance running.
   d) he believed the Borstal authorities.
2. Training runners in Borstal might be considered somewhat rare because boys:
   a) never let the police catch them.
   b) always manage to escape.
   c) there don't get good food to become strong enough.
   d) are not there to amuse themselves.
3. Personally the boy thinks running from Borstal:
   a) as easy as a pie.
   b) not worth the effort.
   c) not worth the risk.
   d) a childish game.
4. To him 'cunning is what counts in life' because:
   a) that's what his experience has taught him.
   b) he is aware he belongs to the scum of society.
   c) he envies those above him.
   d) he tries to be on good terms with everybody.
5. 'There's no love lost between us' most probably means:
   a) neither party has ever fallen in love.
   b) both have missed their chance to feel love.
   c) they have never liked each other.
   d) their love is as strong as always.
6. List five references to people in authority.
7. What attitude do they reveal?
   a) Impartiality.
   b) Respect.
   c) Hostility.
   d) Envy.
8. This attitude can be explained by the boy's:
   a) inferiority complex.
   b) haughtiness.
   c) awareness who is who.
   d) hot temper.
9. Early morning training hours are to the boy a:
   a) torture because it's freezing cold then.
   b) pleasure for being out in the woods alone.
   c) responsibility, for he knows he must win the cup.
   d) source of self-esteem, for no one enjoys that privilege.
10. Once out of the gates of the Borstal, the boy feels:
    a) like the only man alive in a dead world.
    b) he can think.
    c) his greatest dream has come true.
    d) like an early rising peasant.
11. The onomatopoeic phrases in the 4th paragraph convey the boy's:
    a) boredom.
    b) joy.
    c) disgust.
    d) anger.
12. To the boy life at Borstal is:
    a) a good start for a promising sportsman.
    b) a chance to be recognized as an honest man.
    c) something he has to endure.
    d) something he must benefit from.
13. At the Borstal the boy is treated:
    a) with due respect.
    b) as a persistent criminal.
    c) as a means to success.
    d) with deserved abomination.
14. The Borstal boy will obviously do his best:
    a) to prove how good he is at running.
    b) to be always who he is.
    c) to buy himself off an easier life at Borstal.
    d) to win, for else he will be in trouble.

Tenesee Williams (1914–1983)

The Glass Menagerie

Synopsis

The Glass Menagerie is a memory play, and its action is drawn from the memories of the narrator, Tom Wingfield. Tom is a character in the play, which is set in St. Louis in 1937. He is an aspiring poet who toils in a shoe warehouse to support his mother, Amanda, and sister, Laura. Mr. Wingfield, Tom and Laura's father, ran off years ago and, except for one postcard, has not been heard from since.

Amanda, originally from a genteel Southern family, regales her children frequently with tales of her idyllic youth and the scores of suitors who once pursued her. She is disappointed that Laura, who wears a brace on her leg and is painfully shy, does not attract any gentleman callers. She enrolls Laura in a business college, hoping that she will make her own and the family's fortune through a business career. Weeks later, however, Amanda discovers that Laura's crippling shyness has led her to drop out of the class secretly and spend her days wandering the city alone. Amanda then decides that Laura's last hope must lie in marriage and begins selling newspaper subscriptions to earn the extra money she believes will help to attract suitors for Laura. Meanwhile, Tom, who loathes his warehouse job, finds escape in liquor, movies, and literature, much to his mother's chagrin. During one of the frequent arguments between mother and son, Tom accidentally breaks several of the glass animal figurines that are Laura's most prized possessions.

Amanda and Tom discuss Laura's prospects, and Amanda asks Tom to keep an eye out for potential suitors at the warehouse. Tom selects Jim O'Connor, a casual friend, and invites him to dinner. Amanda quizzes Tom about Jim and is delighted to learn that he is a driven young man with his mind set on career advancement. She prepares an elaborate dinner and insists that Laura wear a new dress. At the last minute, Laura learns the name of her caller; as it turns out, she had a devastating crush on Jim in high school. When Jim arrives, Laura answers the door on Amanda's orders, and then quickly disappears, leaving Tom and Jim alone. Tom confides to Jim that he has used the money for his family's electric bill to join the merchant marine and plans to leave his job and family in search of adventure. Laura refuses to eat dinner with the others, feigning illness. Amanda, wearing an ostentatious dress from her glamorous youth, talks vivaciously with Jim throughout the meal.

As dinner is ending, the lights go out as a consequence of the unpaid electric bill. The characters light candles, and Amanda encourages Jim to entertain Laura in the living room while she and Tom clean up. Laura is at first paralyzed by Jim's presence, but his warm and open behaviour soon draws her out of her shell. She confesses that she knew and liked him in high school but was too shy to approach him. They continue talking, and Laura reminds him of the nickname he had given her: 'Blue Roses,' an accidental corruption of the word for Laura's medical condition, pleurosis. He reproaches her for her shyness and low self-esteem but praises her uniqueness. Laura then ventures to show him her favourite glass animal, a unicorn. Jim dances with her, but in the process, he accidentally knocks over the unicorn, breaking off its horn. Laura is forgiving, noting that now the unicorn is a normal horse. Jim then kisses her, but he quickly draws back and apologizes, explaining that he was carried away by the moment and that he actually has a serious girlfriend. Resigned, Laura offers him the broken unicorn as a souvenir.

Amanda enters the living room, full of good cheer. Jim hastily explains that he must leave because of an appointment with his fiancée. Amanda sees him off warmly but, after he is gone, turns on Tom, who had not known that Jim was engaged. Amanda accuses Tom of being an inattentive, selfish dreamer and then throws herself into comforting Laura. From the fire escape outside of their apartment Tom watches the two women and explains that not long after Jim's visit he gets fired from his job and leaves Amanda and Laura behind. Years later, though he travels far, he finds that he is unable to leave behind guilty memories of Laura.

Analysis

Among the most prominent and urgent themes of *The Glass Menagerie* is the difficulty the characters have in accepting and relating to reality. Each member of the Wingfield family is unable to overcome this difficulty, and each, as a result, withdraws into a private world of illusion where he or she finds the comfort and meaning that the real world does not seem to offer. Of the three Wingfields, reality has by far the weakest grasp on Laura. The private world in which she lives is populated by glass animals – objects that, like Laura's inner life, are incredibly fanciful and dangerously delicate. Unlike his sister, Tom is capable of functioning in the real world, as we see in his holding down a job and talking to strangers. But, in the end, he has no more motivation than Laura does to pursue professional success, romantic relationships, or even ordinary friendships, and he prefers to retreat into the fantasies provided by literature and movies and the stupor provided by drunkenness. Amanda's relationship to reality is the most complicated in the play. Unlike her children, she is partial to real-world values and longs for social and financial success. Yet her attachment to these values is exactly what prevents her from perceiving a number of truths about her life. She cannot accept that she is or

should be anything other than the pampered belle she was brought up to be, that Laura is peculiar, that Tom is not a budding businessman, and that she herself might be in some ways responsible for the sorrows and flaws of her children. Amanda's retreat into illusion is in many ways more pathetic than her children's, because it is not a wilful imaginative construction but a wistful distortion of reality.

Although the Wingfields are distinguished and bound together by the weak relationships they maintain with reality, the illusions to which they succumb are not merely familial quirks. The outside world is just as susceptible to illusion as the Wingfields. *The Glass Menagerie* identifies the conquest of reality by illusion as a huge and growing aspect of the human condition in its time.

The hope of escape is represented by the illusive figure of the father.

But while the father has made it, he has escaped, the play takes an ambiguous attitude towards the moral implications and even the effectiveness of Tom's escape. As an able-bodied young man, he is locked into his life not by exterior factors but by emotional ones – by his loyalty to and possibly even love for Laura and Amanda. Escape for Tom means the suppression and denial of these emotions in himself, and it means doing great harm to his mother and sister. One cannot say for certain that leaving home even means true escape for Tom. As far as he might wander from home, something still 'pursue[s]' him. Like a jailbreak, Tom's escape leads him not to freedom but to the life of a fugitive.

Memory and its unrelenting power is theme interwoven into the play. According to Tom, *The Glass Menagerie* is a memory play – both its style and its content are shaped and inspired by memory. As Tom himself states clearly, the play's lack of realism, its high drama, its overblown and too-perfect symbolism, and even its frequent use of music are all due to its origins in memory. Most fictional works are products of the imagination that must convince their audience that they are something else by being realistic. A play drawn from memory, however, is a product of real experience and hence does not need to drape itself in the conventions of realism in order to seem real. The creator can cloak his or her true story in unlimited layers of melodrama and unlikely metaphor while still remaining confident of its substance and reality.

The story that the play tells is told because of the inflexible grip it has on the narrator's memory. Thus, the fact that the play exists at all is a testament to the power that memory can exert on people's lives and consciousness. Indeed, Williams writes in the Production Notes that 'nostalgia ... is the first condition of the play.' The narrator, Tom, is not the only character haunted by his memories. Amanda, too, lives in constant pursuit of her bygone youth, and old records from her childhood are almost as important to Laura as her glass animals. For these characters, memory is a crippling force that prevents them from finding happiness in the present or the offerings of the future. But it is also the vital force for Tom, prompting him to the act of creation that culminates in the achievement of the play.

The plot of *The Glass Menagerie* is structured around a series of abandonments. Mr. Wingfield's desertion of his family determines their life situation; Jim's desertion of Laura is the centre of the play's dramatic action; Tom's abandonment of his family gives him the distance that allows him to shape their story into a narrative. Each of these acts of desertion proves devastating for those left behind. At the same time, each of them is portrayed as the necessary condition for, and a natural result of, inevitable progress.

As the title of the play informs us, the glass menagerie, or collection of animals, is the play's central symbol. Laura's collection of glass animal figurines represents a number of facets of her personality. Like the figurines, Laura is delicate, fanciful, and somehow old-fashioned. Glass is transparent, but, when light is shined upon it correctly, it refracts an entire rainbow of colours. Similarly, Laura, though quiet and bland around strangers, is a source of strange, multifaceted delight to those who choose to look at her in the right light. The menagerie also represents the imaginative world to which Laura devotes herself – a world that is colourful and enticing but based on fragile illusions.

SUGGESTION:

The teacher may give the following Reading Comprehension exercise as a home assignment. In this case the exercise may enhance the better understanding of the text. It could also be done in class after the students have read the text at home.

READING COMPREHENSION

1. Actually Tom is:
   a) a magician's sailor.
   b) a herald of illusions hidden in truths.
   c) better than any stage magician.
   d) the narrator of the play.
2. In the '30s the American middle class:
   a) suffered from poor eye-sight.
   b) suffered a general economic crisis.
   c) were crazy about the Braille alphabet.
   d) endured violent confusion and revolution.
3. The characters of the play are generally:
   a) illusionary.
   b) dreaming.
   c) larger-than-life.
   d) real-life people.
4. From the very beginning of the play Amanda acts:
   a) authoritatively.
   b) as a woman of sophisticated table manners.
   c) as a very pious woman.
   d) as if still a young girl.

5. Tom reacts violently over dinner because:
   a) he is eager to have his cigarette.
   b) he doesn't like the meal.
   c) he is sick and tired of being instructed.
   d) he lacks manners.
6. Amanda doesn't let Laura help her because:
   a) Laura is her guest/sister/lady.
   b) someone might call in.
   c) Laura wouldn't manage properly.
   d) Laura is in expectancy.
7. Amanda's admirers were all:
   a) widowers.
   b) of good social standing.
   c) from Wall Street.
   d) Presidents to be.
8. Laura failed at school because:
   a) she had too many absences.
   b) 50 dollars was too high a tuition fee.
   c) business was not her cup of tea.
   d) her glass collection needed dusting.
9. According to Amanda, women's destiny is mostly:
   a) to find a good match.
   b) to be good mothers.
   c) to suffer humiliation.
   d) to pursue some career.
10. Laura is so fond of her collection because:
    a) it is a present from Jim.
    b) it is unique.
    c) it is her world.
    d) it is her dowry.
11. The title of the play implies that:
    a) Tom feels like a wild animal in a menagerie.
    b) Amanda runs the family as a menagerie is run.
    c) Laura likes animals.
    d) the whole family resemble a strange assortment of creatures.
12. 'Glass' implies that:
    a) all three characters are as transparent as glass.
    b) life is as still and static as a glass figure.
    c) one's world can be as fragile as glass.
    d) All of the above.

Arundhati Roy (1961–)

The God of Small Things

The God of Small Things is the tale of Esthappen (Estha for short) and his fraternal twin sister, Rahel, and their divorced mother, Ammu, who live in the south Indian state of Kerala. Ammu, a Syrian Christian, has had no choice but to return to her parental home, following her divorce from the Hindu man she had married – the father of Estha and Rahel.

The story centres on events surrounding the visit and drowning death of the twins' half-English cousin, a nine-year-old girl named Sophie Mol. The visit overlaps with a love affair between Ammu and the family's carpenter, Velutha, a member of the Untouchable caste.

Told from the perspective of the two children Estha and Rahel, the novel moves backward from present-day India to the fateful drowning that took place twenty-three years earlier, in 1969. The consequences of these intertwined events – the drowning and the forbidden love affair – are dire. Estha at some point thereafter stops speaking; Ammu is banished from her home, dying miserably and alone at the age of 31; Rahel is expelled from school, drifts, marries an American, whom she later leaves. The narrative begins and ends as Rahel returns to her family home in India and to Estha, where there is some hope that their love for each other and memories recollected from a distance will heal their deep wounds.

Rahel and Estha are fraternal twins whose emotional connection to one another is stronger than that of most siblings. Esthappen and Rahel thought of themselves together as Me, and separately, individually as We or Us. As though they were a rare breed of Siamese twins, physically separate, but with joint identities.

Now, these years later, Rahel has a memory of waking up one night giggling at Estha's funny dream. She has other memories too that she has no right to have. Their childhood household hums with hidden antagonisms and pains that only family members can give one another.

Blind Mammachi, the twins' grandmother and founder of Paradise Pickles & Preserves, is a violin-playing widow who suffered years of abuse at the hands of her highly respected husband, and who has a fierce one-sided Oedipal connection with her son, Chacko. Baby Kochamma, Rahel and Estha's grandaunt, nurses deep-seated bitterness for a lifetime of unrequited love, a bitterness that plays out slyly against everyone in the family; in her youth she fell in love with an Irish Roman-Catholic priest and converted to his faith to win him, while he eventually converted to Hinduism. Chacko, divorced from his English wife and separated from his daughter since her infancy, runs the pickle factory with a capitalist's hand, self-deluding himself all the while that he is a Communist at heart even as he flirts with and beds his female employees. Ammu, the twins'

mother, is a divorcee who fled her husband's alcoholism and impossible demands, a woman with a streak of wildness that the children sense and dread and that will be her and her family's undoing.

The family's tragedy revolves around the visit of Chacko's ex-wife, widowed by her second husband, and his daughter, Sophie Mol. It is within the context of their visit that Estha will experience the one horrible thing that should never happen to a child, that Ammu will come to love by night the man the children love by day, and that during their visit Sophie Mol will die. Her death, and the fate of the twins' beloved Untouchable Velutha, will forever alter the course of the lives of all the members of the family, sending them each off on spinning trajectories of regret and pain. The story reveals itself not in traditional narrative order, but in jumps through time, wending its way through Rahel's memories and attempts at understanding the hand fate dealt her family.

The novel is rich with Indian family relationships, social custom and mores, politics, and the most universal of human emotions and behaviour. At one and the same time, it is a suspenseful and tragic mystery, a love story, and an exposition of the paradoxes that exist in an ancient land whose history was forever altered by its British colonizers.

The narrative structure is skilful, weaving back and forth from the present to the past, foretelling without revealing future events. In this sense, it might be analogous to reconstructing an illness from a chaotic patient narrative. The reader is alert to signals but isn't immediately sure what they signify, and is drawn to return to earlier sections as the story unfolds, in order to derive full meaning from all of its parts.

The author's style is both poetic and whimsical. The larger story contains many smaller ones that stand alone as small gems of observation and insight. The perspective of childhood – of imagination and inventiveness, of incomplete understanding, fear, dependence, assertion of independence, vulnerability, comradeship, competitive jealousy, and wonderment – is beautifully rendered.

Salman Rishdie (1947–)

Midnight's Children

Synopsis

Midnight's Children is an allegorical novel. It is a historical chronicle of modern India, centering on the inextricably linked fates of two children born within the first hour of independence from Great Britain. Exactly at midnight on August 15th, 1947, two boys are born in a Bombay hospital, where they are switched by a nurse. One of them is Saleem Sinai, who will be raised by a well-to-do Muslim couple and is actually the illegitimate son of a low-caste Hindu woman and a departing British colonist. The other is Shiva, the son of the Muslim couple, who is given to a poor Hindu street performer whose unfaithful wife has died. Saleem represents modern India. Shiva is destined to be Saleem's enemy, as well as India's most honoured war hero.

Rushdie's narrator, Saleem Sinai, informs us near the beginning of the novel that he is falling apart – literally:

'I mean quite simply that I have begun to crack all over like an old jug – that my poor body, singular, unlovely, buffeted by too much history, subjected to drainage above and drainage below, mutilated by doors, brained by spittoons, has started coming apart at the seams. In short, I am literally disintegrating, slowly for the moment, although there are signs of an acceleration.'

In light of this unfortunate physical degeneration, Saleem has decided to write his life story, and, incidentally, that of India's, before he crumbles into '(approximately) six hundred and thirty million particles of anonymous, and necessarily oblivious, dust.' It seems that within one hour of midnight on India's independence day, 1001 children are born. All of those children are endowed with special powers: some can travel through time, for example; one can change gender. Saleem's gift is telepathy, and it is via this power that he discovers the truth of his birth: that he is, in fact, the product of the illicit coupling of an Indian mother and an English father, and has usurped another's place. His gift also reveals the identities of all the other children and the fact that it is in his power to gather them for a 'midnight parliament' to save the nation. To do so, however, would lay him open to that other child, christened Shiva, who has grown up to be a brutish killer. Saleem's dilemma plays out against the backdrop of the first years of independence: the partition of India and Pakistan, the ascendancy of 'The Widow' Indira Gandhi, war, and, eventually, the imposition of martial law. This multilayered novel places Saleem in every significant event that occurred on the Indian subcontinent in the 30 years after independence.

Analysis

The novel opens with the narrator Saleem Sinai's description of the circumstances of his birth. He explains that his birth at midnight on August 15th, 1947, coincided with the precise moment of India's independence. The narrative then moves backwards in time

to recount his family history. In Kashmir in 1915, Saleem's grandfather, Aadam Aziz, hits his nose against the ground while praying and the drops of blood which fall on the ground turn into rubies. When tears spring to his eyes, they solidify into diamonds, which he brushes from his eyes. Aadam has spent the past five years in Germany receiving his medical training, and now feels somewhat isolated from his homeland; he prays as an attempt to restore his connection to his heritage. His attempts at prayer futile, Aadam finds himself in an awkward middle ground in which he does not wholly believe nor wholly disbelieve in the existence of God.

One day Doctor Aziz is urgently escorted to Ghani the landowner's house because his daughter Naseem has grown ill. Upon arriving at Ghani's house to see Naseem, Aadam learns that Naseem will stand behind a sheet during his examination of her, guarded by two muscular women. A single hole cut in the sheet will allow Aadam to examine the area of concern, in this case, her stomach. This way of examination continues for two years and every time Adam examines the girl because of some complaint, he will be allowed to see only that part of the body which needs treatment. Thus he never comes to see her head but he gradually falls in love with the little patches of body which he becomes acquainted with during the examinations.

From the very first passages of *Midnight's Children*, Rushdie establishes several thematic and stylistic trends that persist throughout the novel. One of these trends is the first-person narrative style, which not only conveys the innermost thoughts and emotions of Saleem Sinai, but also at times speaks directly to the reader. This style shows how stream-of-consciousness writing influences Rushdie's style. Although he employs more punctuation than other stream-of-consciousness writers, his writing reflects the workings of a writer's or a narrator's mind. He also addresses the reader in the informal second person, and in so doing engages the reader in his life story much as a storyteller engages his listeners. The narrative style resembles oral expression rather than written expression.

The first chapter of the novel also initiates the shifting back and forth in time that becomes such a dominant element in the telling of Saleem's life story. The narrator frequently refers to events or feelings that take place much later in his life. As a result of these shifts in time, Rushdie refers, however obscurely, to almost every life event far before its occurrence and full description in the novel. This method not only speaks to the tricks time plays, and to the unreliability of measures of time and the telling of history, but also to the theme of fragmentation. Much as Saleem must piece together the numerous elements and phases of his life and his heritage, the narrator calls upon the reader to solve the puzzle of Saleem's narration, which does not follow chronological or linear logic, but rather rides the wave of his emotions.

These shifts back and forth in time relate to the interconnectedness of events and the cyclical nature of family and national history. For example, the three drops of blood which fall from Aadam's nose relate to the three drops of blood which later appear on the white perforated sheet through which Adam examines Naseem and on which Aadam and Naseem consummate their love. The sheet itself also symbolizes continuity within the family (conception and child bearing). Of this interconnectedness, Rushdie writes, in the very beginning of the novel, '...such an excess of intertwined lives events miracles places rumours, so dense a commingling of the improbable and the mundane! I have been a swallower of lives; and to know me, just the one of me, you'll have to swallow the lot as well.'

Fragmentation is an important device which Rushdie uses throughout the novel. The reader of *Midnight's Children* must piece together Saleem Sinai's narrative to extract meaning from it. As the narrative involves sudden shifts back and forth in time, the reader must solve the puzzle of Saleem Sinai's life. Similarly, the characters in the novel, in the process of their search for self-definition, must attempt to solve the puzzle of their own identities. For example, Aadam Aziz gains a familiarity with Naseem Ghani, who will one day become his wife, through the white perforated sheet. Aadam may move the hole in the sheet to examine any given area. In this way Aadam pieces together a puzzle of Naseem's appearance.

The role of fragmentation in the formation of identity also applies to nations, particularly to India. The fragmentation of the large British colonial territory into Pakistan, India, and Bangladesh, whose cultural, religious, political, and linguistic traditions differ, presented a tremendously complex and intimidating task. Therefore, India's early days as an independent nation were fraught with division and strife. Rushdie draws a comparison between India's struggles with its neighbouring peoples and Saleem's struggles with various family members and with the other members of the Midnight Children's Club.

Rushdie also uses metaphorical allusions to fragmentation or disintegration that indicate the loss of a sense of identity. For example, Rushdie describes both Aadam Aziz and Saleem Sinai as possessing a void or a hole in their centres as a result of their uncertainty of God's existence. In their respective last days, Rushdie describes the 'cracking' and eventual disintegration of their exteriors.

Midnight's Children explores the ways in which history is given meaning through the telling of individual experience. For protagonist Saleem Sinai, born at the instance of India's independence from Britain, his life becomes inextricably linked with the political, national, and religious events of his time. Not only does Saleem experience many of the crucial historical events, but he also claims some degree of involvement in them. Saleem expresses his observation that his private life has been remarkably public, from the very moment of his conception. In a broader sense, Rushdie is relating Saleem's generation of *Midnight's Children* to the generation of Indians with whom he was born and raised.

Over the course of his life Saleem identifies many people as his parents. His biological parents Wee Willie and Vanita are in some ways the least important of all his 'parents.' Many different individuals metaphorically father Saleem; the novel even suggests that time or history fathers Saleem. Each time Saleem finds a new father, he experiences a rebirth of sorts. This multiple metaphorical parentage also relates to the feelings of homelessness and exile, as well to the fragmentation of identity and memory that plague Saleem throughout the novel. After its liberation from English rule, India has arrived at a type of double parentage; that is, both native and colonial traditions have shaped the nation.

Salman Rushdie's writing emphasizes sensory experience as a means of expressing or receiving emotion. Smells, tastes, sights, sounds, and feelings abound in Rusdie's descriptions of life experiences. Rushdie also establishes an intimate connection between sensory experience and memory.

James Baldwin (1924–1987)

The Fire Next Time - My Dungeon Shook

Review

'So eloquent in its passion and so scorching in its candor that it is bound to unsettle any reader.' — The Atlantic

The Fire Next Time was first published when the civil rights movement was in full sway across the United States. James Baldwin had already been acclaimed as the successor to Richard Wright and as a spokesman for black Americans. The book became a national bestseller immediately and made Baldwin one of the country's most important writers. He was against discrimination of any kind and portrayed interracial relationships in both the private and public spheres.

The Fire Next Time galvanized the nation and gave passionate voice to the emerging civil rights movement. The book is an intensely personal and provocative document, as it describes Baldwin's early life in Harlem and the disturbing consequences of racial injustice. It consists of two 'letters,' written on the occasion of the centennial of the Emancipation Proclamation that demands Americans, both black and white, to attack the terrible legacy of racism. Described by *The New York Times Book Review* as 'sermon, ultimatum, confession, deposition, testament, and chronicle... all presented in searing, brilliant prose,' *The Fire Next Time* stands as a classic of American literature.

Baldwin calls for full and shared acceptance of the fact that America is and always has been a multiracial society. Without this acceptance, he says, the nation dooms itself to 'sterility and decay' and to eventual destruction by the oppressed: 'The Negroes of this country may never be able to rise to power, but they are very well placed indeed to precipitate chaos and ring down the curtain on the American dream.'

Baldwin's seething insights and statements were very disturbing to the white liberals and black moderates of his day and become the starting point for discussions of American race relations. Yet despite its edgy tone and the strong undercurrent of violence, *The Fire Next Time* is ultimately a hopeful and healing essay. Baldwin ranges far in these hundred pages—from a memoir of his abortive teenage religious awakening in Harlem to a disturbing encounter with Nation of Islam.

The Fire Next Time is one of the greatest mergers of literary art and philosophical critique. Presented as two letters, each originally and separately published 41 years ago, Baldwin's masterpiece is a statement of personal psychological torment not only made public, but also made representative of the American democratic dilemma. The opening section, 'My Dungeon Shook,' is a letter addressed to Baldwin's nephew and namesake in celebration of the young James' fifteenth birthday and the one-hundredth anniversary of the Emancipation Proclamation. Although that letter is short, Baldwin is able to establish one of the arguments, namely that American racism is a prison house where the white jailers and black inmates are both intimately incarcerated, thus: 'we cannot be free until they are free.'

Appearing first in *The New Yorker* in late 1962, 'Down At the Cross: Letter from a Region in my Mind,' is the longer, more powerful letter. In this piece Baldwin refracts the national racial history into its multiple layers through the prism of his personal story of growing up in Harlem. Baldwin's accounts of Harlem life become the measure of American democratic failures. In 1938, in his fourteenth year, Baldwin realized that the evil he saw on the streets around him was generating an evil within him. In fact, as he noticed that he had only one foreseeable future financial prospect — crime. Baldwin also realized that his plight, which could not have been saved by 'civilized reason' or 'Christian love,' would only change when others began to fear his power to retaliate. Baldwin's form of retaliation was to refuse 'Harlem, the ghetto' as his only 'place,' a cage to be trapped in.

Baldwin has been rightly criticized for his dark vision of Harlem — there never seems to be a balance between the affirmative aspects of Harlem life and his social critique. We must read Baldwin's Harlem symbolically. Instead of claiming his death as trapped ani-

mal or criminal, Baldwin claimed his birthright, his American citizenship. And as a citizen-critic he used Harlem as a metaphor for the larger critiques that surface in the essay; Harlem is not a measure of Negro deprivation but rather the measure of equality, citizenship, and democracy denied.

The essay is also about race and religion, whiteness, Christianity, and the Nation of Islam — all of them, Baldwin implies, used as shields against reality. Rather than confronting the possibility of knowledge outside of ourselves, we turn quite simply to narrow protective ideologies: Life is tragic simply because the earth turns and the sun inexorably rises and sets, and one day, for each of us, the sun will go down for the last, last time. Perhaps the whole root of our trouble, the human trouble, is that we will sacrifice all the beauty of our lives, will imprison ourselves in totems, taboos, crosses, blood sacrifices, steeples, mosques, races, armies, flags, nations, in order to deny the fact of death, which is the only fact we have.

In the 1960s, as Baldwin understood matters, whites and Negroes, Christians and Muslims were all getting it wrong; they were engaged in deadly opposition rather than relieving themselves of their systems where they could face facts.

What is striking is the way these themes of democracy, citizenship, and white masculinity return to us over and over again even outside the American land. Baldwin's explanation of the consequences of this vision of the world still resonates 40 years later.

Langston Hughes (1902–1967)

The Weary Blues - Theme For English B

The New Negro Movement, also called **the Negro Renaissance**, including a vast group of writers and artists of the new and lively generation of the 1920s, was a representation of a re-evaluation of the Negro's past and of the Negro himself. There was an ever-increasing interest in Negro life and character. American literature as a whole was re-estimated and overhauled as a revolt against the genteel tradition and the acquisitiveness in society of the last decades of the 19th century. For social, economic and political reasons, this new literary movement flowered in New York.

The New Movement began with a crusade for **folk expression** in all of the arts: drama, painting, sculpture, music and for the re-discovery of the folk origins of Negro's African heritage. The writers of the Movement broke away with the late 19th-century tradition of imitative style and dialect poetry. They realized that the dialect poetry had neither the wit nor the beauty of the folk speech, but was only a continuation of the stereotypes of humility and buffoonery, an evasion of the realities of Negro life. In a newly acquired group-pride and self-respect, the Negro artists turned inwards to the Negro audience in frankly avowed self-expression. The Movement embraced every facet of Negro experience from lyricism, social protest, Negro heroes and episodes to lynching, race riots, treatment of the Negro masses, social injustice and intolerance.

But the Movement was true 'renaissance' in another sense as well – that was the antiquity which Negroes wanted to revive from a 'lost' African past. A sense of the African heritage of folk songs and blues was instilled in the younger poets and musicians and it bore fruit in their works.

Langston Hughes wrote on all subjects associated with Africa. In 1926, in his first published volume *The Weary Blues*, he displayed an artistry of particular power and beauty. The blues melodious and rhythmic, are full of African feelings as in *Homesick Blues*:

De railroad bridge's
A sad song in de air
Every time de trains pass
I wants to go somewhere.

The Blues are poems written after the manner of Negro folklore. They have a strict poetic structure: the first line is repeated twice, the second line may be slightly changed; the third line is rhymed with the first two. In Hughes' Blues each of the first three lines is usually divided into two parts. This and the numerous repetitions create a deep moving sadness and nostalgia. The black world of America and Africa came to have a new meaningful pride for him as for many other New Negro poets. The title song *Weary Blues* represents a true renaissance of feeling, a proud evocation of the dark image of Africa; it is a poem in which Hughes' stripped, laconic lines echo the rhythm of jazz and idiomatic speech.

The two extracts are a powerful study of the psychology of the Black men in the hostile environment of white America. The second extract indirectly points to the frustrations suffered by an intelligent young black American. Already at an early age he understood the separation of black and white. He learned that his entire personality, his aspirations had long been discounted. He tries to find his place in a white-dominated society.

The two pieces are detailed commentaries on race problems, on two different cultures, though black and white shared a common tongue.

Truman Capote (1924–1984)

The Grass Harp

Most often, we assess a person's actions, because that's what we see; we often don't know the private man or woman who lives behind the public mask. Yet the two can be very different, and there is perhaps no better illustration of this than Truman Capote.

In public, Truman Capote was outrageous. He offended and insulted people, and remarked that Jack Kerouac's work 'isn't writing at all; it's typing.' He was a social climber, a back-stabber, and his behaviour was frequently offensive if not downright disgusting.

His showy cynicism and his love for glamour and acknowledgement did not affect his ability to be an acute observer of human diversity. Some of his characters are described with sentiment and compassion and these are the most sensitive and fragile characters. In *The Grass Harp* he develops a Mark Twainian colourfulness of character depiction. He has proved to be a writer of uncommon grace and sensitivity. His words spin unforgettable images of people and places.

Consider the opening paragraphs of *The Grass Harp*:

'When was it that first I heard of the grass harp? Long before the autumn we lived in the China tree; an earlier autumn then; and of course it was Dolly who told me, no one else would have known to call it that, a grass harp.

Below the hill grows a field of high Indian grass that changes color with the seasons: go to see it in the fall, scarlet shadows like firelight breeze over it and the autumn winds strum on its dry leaves sighing human music, a harp of voices.

Do you hear? That is the grass harp, always telling a story – it knows the stories of all the people on the hill, of all the people who ever lived, and when we are dead it will tell ours, too.'

Capote's lyrical style, melancholy, and whimsical humour mark his novel, in which a young boy and his elderly cousin defy the conventions of a materialistic society, but also discover that some compromise is necessary if people are to live together in a community. The book was adapted into screen in 1996. Capote wrote about the frail, fragile folk who live on the margins of the world. He reminds us, through his novels and stories, that the word 'ordinary' as applied to describe the majority of people is just a cliché. There is a common postulate of what ordinary should be but quite clearly it stands only as a guide mark which helps to establish the diversity of human nature. The diverse or 'strange' people in the world are not an exception, but a regularity.

The story in *The Grass Harp* grows on the reader. It is told by Collin, the boy who goes to live with his father's elderly cousins Verena and Dolly Talbo. The two sisters are strongly contrasted. Dolly is gentle, idealistic, compassionate and dedicated to her sister, while Verena is materialistic, ruthless, and overbearing. She is the richest woman in town and the breadwinner in the family. Catherine is the coloured woman who claims to be Indian 'which made most people wink, for she was as dark as the angles of Africa'. Catherine came to work in the family when Dolly and Verena were still very young and she gradually became part of it. She is fully committed to Dolly and resentful to Verena. At the end of the novel when Dolly dies Catherine retires to her house in the yard and no longer does the housework and while leading a sedentary life she indulges in all the peculiar habits which Dolly had, such as feeding herself mainly on sweet things.

Dolly, Catherine and Collin retreat to a tree house in the woods after Verena tries to manipulate Dolly into giving her the rights to sell the herbal medicine which Dolly has been making for years. When Dolly refuses, Verena accuses Dolly of being selfish and irresponsible and rubs in the fact that Dolly has always depended on her for everything. This might have been true to a certain extent but from Verena's behaviour it becomes apparent that being what she is – the person who takes care of the family, the person in control – is what gives sense to her life.

She sets off to the forest to get her sister back home. The whole town knows that Dolly has run away and awaits to see how the situation would be resolved. Meanwhile the three runaways have been joined by Judge Coole, a warm-hearted, affectionate man who has experienced the injustices of his own children. Dolly and the Judge fall in love. But Dolly understands that she is very attached to her sister and cannot leave her. After some ardent disputes with a group of ladies from the town, the sheriff, the reverend and Verena herself, the three runaways descend the tree and return to their homes. The tree house has acted as a catalyst for the main characters to come to grips with reality. The episode is both humorous and disheartening, for it reveals all the hypocrisy, sanctimoniousness and narrow-mindedness of petty folk.

Capote is perhaps best known for *In Cold Blood*, the story of a brutal murder in Holcomb, Kansas.

Reading his sensitive stories, the reader comes to understand that the private man was an altogether different person.

'One day,' he once wrote, 'I started writing, not knowing that I had chained myself for life to a noble but merciless master. When God hands you a gift, he also hands you a whip; and the whip is intended solely for self-flagellation... I'm here alone in my dark madness, all by myself with my deck of cards – and, of course, the whip God gave me.'

Truman Capote is one of the great writers of the 20th century. To read him is to enter a strange, magical world filled with memorable characters and fascinating places.

SUGGESTION:

The teacher may give the following Reading Comprehension exercise as a home assignment. In this case the exercise may enhance the better understanding of the text. It could also be done in class after the students have read the text at home.

READING COMPREHENSION

VERENA

1. The only time Verena showed any interest in Dolly's cure was when:
   a) time to pay taxes came.
   b) they got a quite substantial profit.
   c) pay-day came.
   d) bills had to be paid.
2. Verena's curiosity was stirred because she was:
   a) of a wild temperament.
   b) concerned for Dolly.
   c) after the money in it.
   d) a trained hunter.
3. Dr. Morris Ritz was:
   a) their only visitor that day.
   b) the only man of reputation to visit them.
   c) the only person to have visited them.
   d) the only one who had an invitation.
4. His visit was special:
   a) as it was time for the spring cleaning.
   b) and they even beat the rugs.
   c) and every corner of the house was polished.
   d) as they could show their exquisite china set.
5. The dinner was a:
   a) thrill to everybody.
   b) chance for Dolly to show off as a cook.
   c) disaster to all.
   d) chance to play a trick on the doctor.
6. Having broken the bowl, Dolly felt hopeless because:
   a) with her clumsiness she ruined the day.
   b) she knew her cure could not help Dr. Ritz's allergy.
   c) that was her favourite crystal bowl.
   d) her delicious gravy was gone.
7. Verena told Dolly to resume her place, for she:
   a) wanted to teach her good manners.
   b) was eager to surprise her sister.
   c) wanted to discuss something more important.
   d) wouldn't let anything spoil her sister's success.
8. At the sight of the labels Dolly was confused because:
   a) she wouldn't help Verena in anything.
   b) to her the cure was *her* secret.
   c) she found the name of the cure offensive.
   d) to her mind the picture on them was humiliating.
9. Verena and Dr. Ritz thought the name of the cure wonderful because:
   a) Dr. Ritz had thought it up.
   b) it was indicative of Dolly's story.
   c) it would sell the cure.
   d) to Dr. Ritz the lettering looked great.
10. Verena, as well as Dr. Ritz, wanted:
    a) to immortalize Dolly as a great inventor.
    b) to know the formula, for otherwise it might be lost.
    c) to popularize an efficacious cure.
    d) to derive profit for themselves.
11. No matter the consequences, Dolly would not tell her secret because:
    a) she was a stubborn old woman.
    b) it was her world, her life.
    c) she would not help others.
    d) she was not aware what it was worth.
12. On coming back Verena:
    a) apologized for her behaviour.
    b) asked everybody to leave her alone.
    c) ordered all but Dolly to leave the room.
    d) accepted Collin's and Catherine's apologies.
13. Finally it turned out that Verena:
    a) had planned everything quite carefully.
    b) had sacrificed everything she had for the family.
    c) had wasted her life on her sister.
    d) had nothing left, even a shelter.
14. On her part Dolly:
    a) agreed that all three of them had been a burden to Verena.
    b) felt ashamed of not having been a good housekeeper.
    c) said she had had enough of Verena's caprices.
    d) was startled at Verena's accusations.
15. Dolly's and Verena's worlds are as opposite as altruism and egocentrism. Give examples of how that shows in their speech.
    Dolly speaks primarily in terms of ...
    Verena speaks in ...
16. The narrator obviously implies that:
    a) people of Dolly's type are too vulnerable to survive.
    b) Verena's initiative and enterprise is admirable.
    c) all people are lonely islands.
    d) a caring heart knows no age and will endure anything.

Harold Pinter (1930–)

The Birthday Party - Talk With Stanley

Harold Pinter is the English playwright who achieved international success as one of the most complex post-World War II dramatists. He was born in Hackney, a working-class neighbourhood in London's East End. On the outbreak of World War II he was evacuated from the city and returned to London when he was 14. 'The condition of being bombed has never left me,' Pinter later said. At school he particularly read Franz Kafka, Samuel Beckett and Ernest Hemingway.

Pinter clearly learned some of his techniques from **the theatre of the absurd**. This new movement started in Paris and spread in Europe and America. The plays of the theatre of the absurd in general present a disillusioned, harsh and stark picture of the world. They explore the human subconscious in depth rather than trying to describe the outward appearance of human existence. Basically, these plays aim to shock the audience out of its complacency, to bring it face to face with the bitter facts of life. But the challenge behind this message is anything but one of despair. It is a challenge to accept the human condition as it is, in all its misery and absurdity and to bear it with dignity, nobly, responsibly, precisely because ultimately man is alone in a meaningless world. Everything else is only comforting illusions. Absurd drama sheds them completely, no matter how painful this might be.

While most plays in the traditional convention are primarily concerned with telling a story or elucidating an intellectual problem and can thus be seen as a narrative form of communication, the 'absurd' plays have no plot, the playwrights do not intend to tell a story and do not want the audience to go home satisfied that they know the solution to the problem posed in the plays. The narrative proceeds in such a manner that it leads to a final message. In the absurd plays, people do not and cannot recognize each other. They all forget everything about everybody. Time has also stopped or it does not exist at all – one day is like any other day.

Among the younger generation of playwrights who followed in the steps of the pioneers, Pinter has gained popularity because he regards life in its absurdity as basically funny – up to a point – up to the moment when the horror of the human situation rises to the surface. In his search for a higher degree of freedom in the theatre, Pinter rejects the information about the background and motivation of each character. In real life, he says, 'We deal with people all the time whose early history, family relationships or psychological motivations we totally ignore.' So most of Pinter's characters remain anonymous, there is no hope of discovering their identity, as they fail to do so.

After four years in provincial repertory theatre, Pinter began to write for the stage. His first full-length play, *The Birthday Party*, was first performed by Bristol University's drama department in 1957 and produced in 1958 in the West End. The play, which closed with disastrous reviews after one week, dealt in a Kafka manner with an apparently ordinary man who is threatened by strangers for an unknown reason. He tries to run away but is tracked down. Although most reviewers were hostile, Pinter produced in rapid succession the body of work which made him the master of 'the comedy of menace'. 'I find critics on the whole a pretty unnecessary bunch of people', Pinter said decades later in an interview. 'We don't need critics to tell the audiences what to think.'

The plays are usually set in a single room, whose occupants are threatened by forces or people whose precise intentions neither the characters nor the audiences can define. Often they are engaged in a struggle for survival or identity. The dialogue is tightly controlled. Every syllable, every inflection, the succession of long and short sounds, words and sentences, is calculated with utmost precision. The repetitions, the discontinuity, the circularity of ordinary vernacular speech are used as formal elements. Pinter refuses to provide rational justifications for action, but offers existential glimpses of bizarre or terrible moments in people's lives. Reading the play, one is impressed by the lack of communication between people, their unwillingness to delve into the problems of the others. Stanley talks to himself, while McCann and Goldberg discuss irrelevant things, they deliberately evade communication. There is always a sinister evil hanging over the characters which seem more active than the negative voids of Beckett. The threat is never spelled out but it is felt to be universal. Pinter reveals the hopelessness and insecurity of modern man.

Students may discuss the atmosphere and compare it to any other modern play.

SAMUEL BECKETT (1906–1989)

COME AND GO

John Crowley who made a seven-minute screen production of this play writes, 'I wanted to get to the emotional centre of the piece in cinematic terms. I have photographed it to look like an old Victorian coloured photograph. So when each character leaves, she dissolves into darkness like an old photograph fading. I wanted to find a cinematic convention analogous to Beckett's stage directions.' He doesn't bother with simple entrances and exits. He never has anyone going off to make a cup of tea. They just disappear. They don't go anywhere – they are simply absent.'

There is a great compression and density which is achieved in this incredibly compact piece into which Beckett compresses three lifetimes full of nothing and because of that maybe full of sadness.

The notes at the end describing the patterns of the successive positions of the three characters as they come and go, the pattern of their crossed hands, the lighting, costumes, and so on, contain about half again as many words as the text, which is itself little more than a highly symmetrical arrangement of repetitions, such as: 'Does she not realize?', 'God grant not'; 'Has she not been told?', 'God forbid'; 'Does she not know?', 'Please God not.'

The subject – what little there is – is the pallidness of life in those who never manage, for one reason or another, to engage in more than a shadowy existence on the fringe of active life. Since they are all in the same situation, all, that is, in the same state of half-life, Flo, Vi, and Ru all look pretty much alike. Although they wear different colours, their clothes are in every other way identical. They are of 'undeterminable' age, like the living ghosts they are, and they speak in 'colorless' voices 'as low as compatible with audibility' and move on and off in complete silence.

Whether they are still alive in middle or old age, or whether they are in an after-death state looking back on the world, is not specified. Nor is it of any importance. All that matters is that life has slipped past them and that now they meet occasionally to comfort each other over its loss. Evidently they were once girls together at school – they remember sitting on a log 'in the playground at Miss Wade's' – and evidently they have never had any subsequent life worth mentioning, since they never mention one. The action consists simply in each going off to one side for a moment, while the ones who remain whisper in each other's ears some secret they are keeping from the one who is absent. We are never told what the secret is – that they are dead? that there is no more hope of marriage? or simply that the absent one has her lipstick on wrong or that she has a pimple on her nose? – but again it is not particularly important; the essential situation remains the same whatever the secret. The secret itself is simply an instrument by which two attempt to fabricate an illusion of common concern and of power over the one who is excluded.

After they finish their routine of exits and whisperings, involving the changes of seating diagrammed in the end notes, they sit and clasp hands in a crisscross pattern, and one says, 'I can feel the rings.' Since the note say their hands are clearly visible and that there are no rings apparent, it appears that like so many others in the world of Beckett's plays, they are comforting themselves with an illusion, perhaps the illusion that they are wearing engagement rings – promising the opportunity of a life to come – or that they are widowed and have their wedding rings left as a testimony to the fullness of life that was once theirs. Whichever it is, and it could be vague enough in their minds to be both, it is only a dream, just as in the old days at Miss Wade's when they used to sit holding hands, 'dreaming of ... love.' There are no rings, they have not lived, and they never will.

SUGGESTIONS:

This play could easily be staged in class.

Previous preparation is needed only with the three students who would act the parts.

The class need not be introduced to the play or the subject of The Theatre of the Absurd. The play itself can serve as an introduction to the subject of Absurdism which could be developed through class discussion after the performance.

In this way the teacher can monitor the discussions and lead the class to grasp the essence of Absurdism.

LEAD-IN QUESTIONS:

These could be introduced before the beginning of the play. The answers could be written down on the blackboard and then compared with the students' opinion after they have seen the piece.

What do we expect to see and hear when we go to see a play?

Possible answers: Unity of time, place and action; coherent dialogue; division into scenes and acts; development of action, etc.

KEY QUESTIONS FOR DISCUSSION:

1. Can parallels be drawn between the use of language and movement? (Repetitiveness is recurrent in both. Students may be asked to find repetitive phrases and connect them to movement.)
2. What are the secrets that they whisper to one another? What does the sharing of secrets add to the relationship of the three women? (It can frustrate some people not to know what the secrets the women whisper to each other are. There is a resilience at the heart of the piece. It's about not giving way to the despair of the information that was passed on about the absent person. And yet, there is also some interest in another's misfortune that only friends can have, the mix of a gossipy interest and the sympathy that they have for each other that may be indicative of old friends.)
3. The long coats in which the women are dressed are identical in cut but different in colour. To what purpose does the author use similarity and difference? (Maybe to create a feeling of three separate entities drifting into a non-identical oneness.) Students are often inclined to compare the three women to the three witches from Macbeth.
4. Why is their age indeterminable? (Age is part of one's character, it adds to one's identity. Identity here is not an issue, the lack of such is probably more important.)
5. How does movement reinforce the dialogue? Does it give a sense of development?
6. The play ends with the three women holding hands. Ask the students to analyse the diagram in the textbook. What could the pattern express? (It may convey a sense of connectedness as contrasted to the sense of overall disintegration and fluidness.)

Students will come up with many and quite imaginative answers here. The teacher should not discourage them by rejecting an answer but allow each student to evolve an individual interpretation of what he/she has seen.

PETER SHAFFER (1926–)

FIVE FINGER EXERCISES (1958)

The excerpt from Peter Shaffer's play focuses on the way father and son perceive the importance of and benefits from education. Stanley, like all parents, naturally wants his son to have a better life than his own. He himself is obviously a quite successful self-made businessman ('the contacts I made I had to work up myself'). Drawing on his experience, Stanley perceives Cambridge not as a chance for his son to attain personal intellectual accomplishment but rather as a brilliant opportunity he himself never had, the opportunity for Clive to make 'contacts with the right people... people who would be useful ... [to Clive] later on... The people who will have influence.' For 'People still judge a man by the company he keeps.'

Clive, in contrast to his father, views Cambridge not in terms of a possible practical profit he might derive from his studies there, but in terms of the intellectual benefit he can gain. To him Cambridge is not merely a place for establishing social contacts and advancement. It is a university offering bright opportunities for individual growth through education. In Clive's words education is 'like setting off on an expedition into the jungle' of the enticing unknown, it is a 'process of being taken by surprise' in which 'the old birds fly out of the sky, new ones fly in.'

Even the speech of the two characters shows how different the views of Stanley and Clive are. Clive's speech is rich in metaphors, while Stanley's is rather everyday. Stanley, as a practically-minded person, talks about the practical advantages of Cambridge; Clive, as a 19-year old of an acquisitive mind, talks of Cambridge as a challenging and inspiring adventure. Their conversation leads up to a climax – the father's attitude becoming increasingly authoritarian, while the son seemingly agrees with his father merely to placate him and end an unpleasant discussion.

William Trevor (1929–)

The Old Boys (1964)

The Old Boys by William Trevor belongs to the 'boys' school story' genre. Basically in the mid-nineteenth century these stories were generally didactic in nature, gradually coming to be used to criticize schools and the beliefs and values they sought to instill in pupils in the years between the two world wars.

Both Dowse's speech and behaviour are obviously authoritarian, reminding rather of an army officer addressing his troops than of a teacher talking with a 13-year-old boy. His clear and simple, short declarative sentences actually leave no room either for discussion or personal opinion. As to the main educational goals, Dowse focuses not so much on academic achievement (in his words there are numerous ways of studying Horace, Virgil or trigonometry) but on shaping each pupil to the requirements of the community.

Though Dowse explicitly emphasizes the importance of teaching students conformity, as well as boosting their self-esteem as the country's future elite, one could offer a broader discussion on the truly positive life skills (apart from pure academic knowledge). School teaches to communicate, to know how to face both failure and success, to manage to defend one's view in a discussion and still show tolerance to others' ideas, perceptions etc.

Arnold Wesker (1932–)

Roots (1958)

The scene from Wesker's play *Roots* (the play itself being second in his *Chicken Soup Trilogy*, 1956) shows the mediocrity and passivity of the working class. The characters go through post-war disenchantment to end in resignation, shattered by Beatie's gradual getting conscious of the roots of Britain's fossilized social division into different classes.

In the beginning Beatie seems to find it difficult to talk. She rather responds to her mother's command to 'answer' her. Her anger and disappointment at what seems to characterize herself, her family and everybody of their social class (namely their lack of interest in what is going on around them) make her hesitant speech more and more confident, ending in her 'not quoting any more' but speaking her own mind. Actually what Beatie holds against her family and class is their never being 'bothered', their mental laziness and passive consumption of radio, TV and 'the pictures,' thus allowing those who 'know where the money lie' exploit their class and keep it within the confines of petty-mindedness and the 'squit' spread by Sunday papers, slop singers, pop writers, picture strip love stories and the like. People of her social background are gullible and apathetic, letting the standards of 'low-brow' mass culture block out whatever curiosity in the outside world, whereas the 'really talented people' secure their own power and further their own interests. Her family hardly ever ask questions, while a person of 'strong roots' is open to the world and other people and is 'asking questions, *all the time*'. Though speaking a dialect, it is through talking that Beatie becomes able to free herself from both her disappointing experience with Ronnie and the limitations of her family's cozy and comfortable world, and see the potential in her own self.

Graham Swift (1949–)

Waterland

'Graham Swift has mapped his *Waterland* like a new Wessex. The tale he tells is at once a history of England, a Fenland documentary, and a fictional autobiography.'

(after the press)

The excerpt from Graham Swift's novel *Waterland* could be discussed as a continuation of Beatie's definition of education as a process of never ending interaction with people and the world at large. It, however, focuses on the importance of the question 'why' as the one leading to explanations and conclusions, for man is 'the animal which demands an explanation, the animal which asks Why.' It could be true that 'Nothing is more repressive than the repression of curiosity', our need to ask why could be a 'burden', but would not 'amnesia only release us from the trap of the questions ... into the prison of idiocy?'

It is man, 'the story-telling animal', who not merely needs and has created history but has also turned it into an 'inquest', into 'the mysteries of the past' in order to get to know his own nature. 'Only nature knows neither memory nor history'; while each person 'Here and Now', however fleeting and dubious these notions be, has been in his formative years and is all his life under the influence of the far-off past of his country, of the region he was born and lives in, of the past of his family and relatives, of his own experiences. Thus, though history could completely disregard people's personal lives and aspirations (as, for example, it hardly ever finds it relevant 'to mention that on the eve of the French Revolution Louis XVI mourned his firstborn'), life could well be defined as 'one tenth Here and Now and nine-tenths a history lesson'.

David Lodge (1935–)

Nice Work (1988)

The plot of *Nice Work* by David Lodge introduces two characters of different professions, perceptions and views, who gradually grow close, have a brief affair, after which each moves on along his path somewhat changed. Vic Wilcox belongs to the world of practicalities, sound reason and definite rules; middle-aged, married, with two sons. Robin Penrose is much younger, ambitious, independent, a feminist intellectual, who lives on her own, meeting from time to time her friend Charles. Later they separate and Charles switches from intellectual analyses to banking. The novel poses some questions concerning the existing gap between industrialization and the place of education (mainly the humanities) but also suggests that the two could well be bridged. Thus, for example, Vic, under Robin's influence, takes to reading fiction and even poetry and finds it delightful. He also introduces some changes in the management of the company he works for but at a point finds himself redundant, while Robin ends up with a most desired offer to continue her career as a university lecturer and to have her book published. The two characters start as absolute strangers brought together by a mere whim of circumstances, pass through various stages of growing aware of the importance of one another's work, find out even positive and delightful common aspects of their jobs (for example, at a point Robin is struck by the similarity between a good manager and a good teacher) and then separate. Not moralizing or lecturing, David Lodge just reveals two quite opposite life-styles through each other's experiences and views. Robin is startled on her first entering a factory by the grime and din there. However, she cannot but recognize the true professional. Vic, though thinking little of Robin and literature at the very beginning, finds reading literature an enjoyable change from his otherwise fixed and monotonous daily routine. So, if those two worlds could be brought closer perhaps both would benefit from each other. Perhaps then factories would be nicer places to work at and universities would not be regarded as stamping grounds reserved for some minority. Perhaps this would put an end to 'the age of the yob'. Perhaps...

Suggestions for an open discussion on education (the teacher could also include texts discussed in the previous course, for example the excerpts by Dickens and Mark Twain):

1. What makes an educational system effectual – directors, teachers, students, parents, technical facilities?
2. What is your idea of a good teacher? Student?
3. To which of the following views would you subscribe and why:
   - 'School is a world of its own.'
   - 'School is the world in miniature.'
4. Would you agree with Beatie's statement that 'Education ent only book and music – it's asking questions all the time'? State your arguments.
5. How far would you justify capital invested in education?
6. Do you think education should be held responsible for the change of social morals?
7. What is the future of good education according to you – private schools and universities, state-run ones, computer-distance courses, other?
8. In view of your plans for the future, how good has your education been so far?

JACK LONDON (1876–1916)

MARTIN EDEN

Martin Eden tells the story of a self-made man. Chance meets him with people about whom he has hardly ever thought. On entering Arthur's home he feels absolutely lost. However, even in his bafflement because of his manners and clumsiness he does not fail to recognize beauty. Later he is fascinated both with the learnedness of his new acquaintances and, to his perception with her stunning beauty. Love motivates him to conquer a world he has not ever dreamed of before. He spends all his money on books and changing his life-style. At a point, however, one finds it hard to decide what actually his driving force is – love or intellectual perfection. This way or the other, he pursues his goal with admirable enthusiasm and courage.

Finally, already a writer of quite some reputation but rejected by his beloved, he commits suicide but still he proves that one of humble origin can be a conqueror.

SUGGESTED TOPICS FOR DISCUSSION:

1. What world or worlds would you like to conquer? Why? How?

HELEN DUNMORE (1952–)

BUY TO LET

Helen Dunmore is of the women writers whose roots lie in the women's liberation movement of the late 1960s, such as Margaret Atwood and Fay Weldon. Her novels have two enormous strengths. One is the outstandingly poetic quality of her writing. She relies on the power of language itself. Consider, for example, this description of the bustling, decaying Commercial Road in East London:

'The long file of cars is the only wealth in these streets. Banks have closed, shops are boarded and drifts of uncollected post bulge back through letter-boxes. Metal shutters the colour of mercury fillings cover Pizza Perfect. A row of derelict factories shows jagged teeth of broken glass braced by razor wire.'

The second reason why Helen Dunmore's work deserves attention is the subject matter. Her novels do not deal with grand themes and great public events _ rather, they tend to be quite personal and limited in scope _ but what is lost in breadth is more than made up for in depth and intensity.

The short story *Buy to Let* is given in the textbook almost in full. A very brief passage has been taken out, describing the tense moments of expectation Ashley and Jude experience after the ad is out in the paper. A couple comes along looking just right to be their tenants, or just right for the lustre of the flat they have redecorated themselves.

'And then the right couple comes. They are both tall and dark and thin, like a French cigarette ad. They talk about cafés and restaurants. The girl is even wearing a leather trench coat, very soft and very new. The smell of it in the room is close and animal'.

They are cool, and practical. They look at the flat dispassionately, remark that the price is a bit too high and leave saying they have other places to look at.

The whole passage is electrified with the personal commitment of Jude and Ashley. This is not just a flat, it is a jewel they have created with such tenderness and taste: *'There aren't many flats like this one,' says Ashley. She smiles at Jude. 'You wait.' 'We can't afford to wait,' says Jude. He looks angry. His dream has been exposed and made flesh in these pale walls and honey-coloured boards. He is angry that anyone can look at his dream and not want it.'*

Dunmore renders even the most trivial human feelings with a poetic simplicity which has the most powerful impact on the reader. One cannot but become involuntarily implicated in the instance of the character's personal revelation.

The last passage called in the textbook 'The Tenants' is the most forceful part. The style of Dunmore's short story follows the pattern of her novels. Her style being that of not revealing the point of the story until the very end.

Here through the natural state of pregnancy a connection is established between otherwise clashing (social, cultural, national, etc.) types.

Jude and Ashley give in to a humane instinct which is in complete contrast to their initial intentions and hopes. The reliable picture which they have built of their future tenants is shattered.

Uncertainty and suspicion envelops the man and the girl who are insistent that they get the apartment. It is obvious that they are not looking for a place to suit their taste but they are looking for a refuge. It is even uncertain whether Jude and Ashley will be paid regularly or even paid at all.

The last part unexpectedly strikes a chord of innermost empathy and compassion which is not outspoken but is ingrained deep in the soul. It is unpredictable but once stirred, it triggers actions which are against all reason and self-preservation.

In many of her novels Helen Dunmore writes about women caught between passionate love and social repression, who have to choose between following real feelings whatever the consequences and accepting emotions which are corrupted by greed, manipulation or fear. Her novels expose how social hierarchies and restrictions invade the most intimate parts of our lives, and how, on a personal level, women resist.

Kurt Vonnegut (1922–)

Slapstick or Lonesome No More

Among all modern writers, Kurt Vonnegut could be called the historian of modern man's folly. On the one hand, his works fall in the wake of Lucian, Voltaire and Anatole France, who presented mortal man's everyday life as a clown's parade. A similar trend follows *Catch-22* by Joseph Heller with its grotesque approach and underlying ideas. On the other hand, he focuses on a specific type of 20th century human folly – the stupidity of the modern man's technocratic mind and short memory, which, originating from the dazzling triumph of science and technology, could lead to a universal catastrophe if not subjected to sound reason. That same progress brought about various kinds of technophobias, irrational in their essence, known as 'ideology of technological pessimism'. Thus anti-intellectualism became a mark of the time in its different modifications, including the 'new sensuality' of the hippies as a paragon of a non-mechanical life.

Vonnegut actually presents the effects of such social trends, however not as a hypothetical outcome but as a reality in which everything human is long forgotten and man himself is largely made redundant. Stylistically Vonnegut's pieces do not feature a traditional development of the plot, nor are his characters depicted in detail, step by step. Just the opposite – Vonnegut's prose could be called fragmentary, with characters propping up and disappearing with no apparent logical explanation to it, having random relationships, often grotesque or fantastic, and episodes ending quite unexpectedly. Vonnegut's characters travel back and forth both in time and space, tell their often incredible stories and only finally do we recognized in their as if aimless labyrinthine drifting, a mosaic pattern of an epic. This is the epic of our post-war world of shattered beliefs and values. A world of overcrowded spawning cities, hi-tech industries, mundane chores, hurrying nobodies and estrangement. But would anyone manage a plausible explanation as to when and how it all started? Vonnegut hardly offers any answer. He rather makes us pose questions to ourselves and thus make a step towards finding out their answers on our own. He moves with a tacit warning and appeal – do something! His characters live in a world of ruins but not a world doomed to catastrophe, for they take to action – be it even as absurd as establishing new criteria for building up families. Man's creations, which have made man himself ridiculous and obsolete can be reprogrammed only by man. Once upon a time man managed to bridle the elements of nature, now he should at least curb the disastrous domination of machinery in order to survive and prevail. The dice is not yet cast. Having managed to turn harmony into chaos, now man should try his best to bring order and balance at least into that same chaos.

Wystan Hugh Auden (1907–1973)

The Unknown Citizen (1940)

For more than four decades, Auden's poetry succeeded in capturing the horrors, anxiety, and hopes of the times. It was Auden who characterized the 1930s as 'low, dishonest decade' and most memorably crystallized the mood of social dissatisfaction and impending crisis that prevailed during the years leading up to the outbreak of World War II. The post-war period came to be known as 'The Age of Anxiety', from the title of a volume of his poems published in 1948.

Auden delighted in playing with words, in employing a variety of rhythms, and in creating striking literary effects. But he was also insistent that 'Art is not enough'; poetry must also fulfil a moral function, principally that of dispelling hate and promoting love. 'Poetry is not concerned with telling people what to do,' he once wrote, 'but with extending our knowledge of good and evil... leading us to the point where it is possible for us to make a rational moral choice.'

The Unknown Citizen employs the form of eulogy – a speech of praise of an individual's accomplishments – as a device of satire, parodying the language of bureaucracy. A faceless, nameless citizen, a nobody of interest only to statistics has died and now the state pays tribute to his life of absolute conformism and compliance with what is expected of any exemplary subject of the Modern State. In a world which has respect

only for material values this Mr Nobody had all things 'necessary to the Modern Man' – a phonograph, a radio, a car and a frigidaire. However, it is a world where personal emotions and aspirations are absolutely ridiculous. Auden's satire is simultaneously directed at the society which refers to people as robot-like objects with a production number (or is it as traditionally people have been referred to in the army or in prison?) and at the people who have not only let that happen but obediently serve the system. The very title allows two readings both a figurative (an anonymous individual representing a whole class, like the Unknown Soldier) and a literal one (the State doesn't know, and doesn't care to know actually, anything that really matters about JS/07/M/378).

John Ronald Reuel Tolkien (1892–1973)

The Lord of The Rings - The Two Towers; The Black Gate Is Closed

The Fellowship of the Ring, The Two Towers and *The Return of the King* are the three volumes of ***The Lord of the Rings***, an epic set in the fictional world of Middle-earth. The Lord of the Rings is an entity named Sauron, the Dark Lord, who long ago lost the One Ring that contains much of his power. His overriding desire is to reclaim the Ring and use it to enslave all of Middle-earth.

The story begins with several events that take place in *The Hobbit*. While wandering lost in a deep cave, Bilbo Baggins, a Hobbit – one of a small, kindly race about half the size of Men – stumbles upon a ring and takes it back with him to the Shire, the part of Middle-earth that is the Hobbits' home. All Bilbo knows of his ring is that wearing it causes him to become invisible. He is unaware that it is the One Ring, and is therefore oblivious to its significance and to the fact that Sauron has been searching for it.

Tolkien has created the hobbits and their fellow creatures of Middle–earth – wizards, men, elves, dwarfs, orcs, trolls, wargs and others – to seize the imagination of the readers of every age.

The Fellowship of the Ring opens with a party for Bilbo's 111th birthday. Bilbo gives his ring to his heir, his cousin Frodo Baggins. When the time comes to part with the ring, however, Bilbo becomes strangely reluctant to do so. He gives up the ring only at the determined urging of his friend, Gandalf the Grey, a great Wizard. Gandalf suspects that the ring is indeed the One Ring of the legend. After confirming his suspicions, he tells Frodo that the Ring must be taken away from the Shire, as Sauron's power is growing once again. Frodo sets out from the Shire with three of his friends – Sam, Mery and Pippin. Later some more join the group to help Frodo in his quest for the fires of Mount Doom in Mordor, the land of Sauron, where he must throw the Ring and destroy it.

Early in the journey, Frodo recalls how Bilbo always used to warn, 'It's a dangerous business, Frodo, going out of your door. You step into the Road, and if you don't keep your feet, there is no knowing where you might be swept off to.' This idea of the road as a river, sweeping travellers before it, suggests the means by which Tolkien himself keeps the action of his novel moving – by keeping his characters moving. *The Lord of the Rings* shares this motif of the road and the quest with many of the great epics that precede it, from the Odyssey to Beowulf; besides, the vast majority of all quests depend on a road or journey of some kind or another. The road takes the hobbits out from the familiar confines of the Shire and into the unknown, where, like all epic heroes, they are tested. The road exposes them to previously unthinkable dangers, but also to the unimaginable beauty of nature. In a sense, it is unavoidable that a fantasy novel set in ancient times, involving much wandering over meadows and mountains, should focus significant attention on the natural environment. *The Two Towers* is full of forests, fields, pools, gorges, and caves – a loving attention to natural scenery that made Tolkien a favourite writer of the back-to-nature activists of the 1960s.The state of nature closely mirrors the world, reflecting the time of crisis leading to the War of the Ring. Thus Tolkien borrows ideas from Romantic poetry, most probably the idea that the external world often reflects the minds of men. Nature is a moral barometer, measuring good and evil throughout Middle-earth, and is therefore a moral force itself.

The Two Towers opens with the disintegration and scattering of the Fellowship. Now only Frodo, Sam and Gollum, a deformed creature that had once owned the Ring but then lost it to Bilbo, journey through smelly marshland in which they can see the faces of slain warriors haunting the waters. They travel by night, as Gollum cannot stand the sun, so they are cold and hungry most of the time. They finally reach the Black Gate of the realm of Mordor and see Sauron's Dark Tower rising overhead. The Gate is well guarded, and the hobbits wonder how they will be able to get inside. In this part Frodo leads his own quest. He no longer can receive Gandalf's wisdom, which he needs more than ever as the Ring's power grows more seductive.

One of the bleaker aspects of this extract is the omnipresent aura of suspicion. Such suspicion surfaces frequently to give many characters a gnawing sense of distrust towards others, even to those who are friends. However, it is clear that the spell cast over Middle-earth

is due to the malevolent activities of Sauron. Therefore, there is hope that if the Dark Lord is defeated, trust will return to the world. This possibility makes it crucial that the members of the Fellowship continue to trust one another.

Sauron bound up much of his power in the One Ring when he forged it ages ago, and whoever wields the Ring has access to some of this power. The full extent and nature of the Ring's power never becomes entirely clear to us, but we get the feeling that the Ring symbolizes a power almost without limits, and which is utterly corrupting. It is immensely difficult for many of the characters to resist the temptation to take the Ring for themselves and use it for their own ends. Regardless of the wearer's initial intentions, good or evil, the Ring's power always turns the wearer to evil. Even keeping the Ring is dangerous. The darkness and tension, however, are contrasted with the messages about the meaning of true friendship and loyalty and good versus evil.

The title *The Two Towers* refers to Sauron's stronghold in Mordor and Saruman's citadel in Isengard, both aiming to destroy Middle-earth between them. These two towers can be seen as a physical embodiment of the two visions of evil that Tolkien explores throughout the novel. There are examples of evil as an external, elemental force that exists independent of and outside the human mind; but there are also instances of corruption and perversion in which evil is an internal force that humans create and it exists as part of the universe. Tolkien implies that human evil, though at times powerful, arises merely from illusion and self-deception, and is much more easily defeated than inherent or elemental evil.

The world that the members of the Fellowship glimpse on their wanderings through Rohan, Isengrad and Mordor is not a happy one. Everywhere the Fellowship goes, it finds evidence of how the civilized world has fallen from a peaceful and noble earlier state into a present degradation threatened by warlords and general bleakness. Isengard and Gondor are both described as formerly beautiful realms, once full of orchards and blossoming gardens, that have deteriorated into desolate and barren places that smell terrible and are littered with poison pits. It is not merely the landscape, however, that has disintegrated. Moral and noble ideals have fallen away as well. Earlier norms of hospitality towards strangers have been abandoned because of the new dangers of the modern age. Stopping the onslaught of Sauron is, therefore, much more than merely thwarting an enemy; it is also saving an entire civilization from a slow slide into chaos.

The Fellowship is the collective protagonist of Tolkien's novel, a group representing all the free races and realms of Middle-earth in the struggle against the evil of Mordor. Fellowship is an important ideal, standing for a sense of camaraderie that depends on mutual support, cooperation and solidarity.

Earnest Miller Hemingway (1899–1961)

Green Hills Of Africa

Pursuit And Conversation

Green Hills of Africa was Hemingway's first non-fiction book, written after a 1933 trip to East Africa. In the winter of 1933, Ernest Hemingway and his wife Pauline set out on a two-month safari in the big-game country of present day Kenya and Tanzania, camping out on the great Serengeti Plain at the foot of magnificent Mount Kilimanjaro. *Green Hills of Africa* is Hemingway's account of that expedition, of what it taught him about Africa and himself. Richly evocative of the region's natural beauty, tremendously alive to its character, culture, and customs, and pregnant with a hard-won wisdom gained from the extraordinary situations it describes, it is widely considered to be one of the twentieth century's classic travelogues.

This work went a long way in establishing Hemingway's reputation as a hunter and adventurer. Though non-fiction, it has the organization of a Hemingway novel and reads much like his other works. His descriptions of the landscape, local people, other hunters and especially animals, as well as the hunting and killing are superb. The book also shares, mostly as dialogues, his thoughts on life, war, fate and notably literature and literary life. His often quoted idea of all American literature being descended from one book by Mark Twain is presented here, as are his thoughts on how America creates and destroys its writers. Some of his qualifications and criticisms are very sharp and relentless, but they show what a great man he was. Some knowledge of East Africa might be useful as Hemingway often does provide much introductory material.

With *Green Hills of Africa* Hemingway follows in the footsteps of Theodore Roosevelt's *African Game Trails*. Both did much to popularize among Americans the idea of recreational travel in Africa. Hemingway went on to write two fictional stories set in Africa: *The Snows of Kilimanjaro* and *The Short Happy Life of Francis Macomber*.

Language Sections Keys

Language Section 1

I. Focus on Vocabulary

A.
1 – p; 2 – b; 3 – e; 4 – i; 5 – a; 6 – c; 7 – t; 8 – r; 9 – h; 10 – o; 11 – d; 12 – l; 13 – k; 14 – n; 15 – s; 16 – j; 17 – g; 18 – f; 19 – m; 20 – q

B.
1 – D – A; 2 – E – C; 3 – B – B; 4 – A – E; 5 – C – D

C.
1 – B; 2 – C; 3 – A; 4 – B; 5 – B

D.
1. He never talks much IN public. However, IN private he is a true chatterbox.
2. They were not accustomed TO writing poetry IN a foreign language.
3. Physically she takes AFTER her father but otherwise resembles rather X her mother.
4. AT the sight OF the fierce bear the boy climbed UP/X the nearest tree. He was scared TO death.
5. It's not always easy to find the best solution TO a problem but one should AT least try X one's best.
6. As his father was IN a hurry, he just looked AT John's mark-book and signed it X.
7. Mr. Brown, Jane's teacher IN chemistry, was the most admired and looked UP TO person AT the junior school both FOR his professionalism and his devotion TO children.
8. The moment the singer appeared ON the stage all his fans shrieked frantically WITH joy.

II. Reading Comprehension

1 – C; 2 – D; 3 – B; 4 – C; 5 – B; 6 – A; 7 – C; 8 – B; 9 – A; 10 – A; 11 – C; 12 – C; 13 – B; 14 – D; 15 – A

III. Focus On Grammar

A.
1.1 – C; 2 – D; 3 – D; 4 – D
2.5 – B; 6 – D; 7 – B; 8 – D; 9 – C; 10 – C
3.11 – D
4.12 – C; 13 – C; 14 – D; 15 – B; 16 – D; 17 – D; 18 – A
5.19 – A
B. 1 – B; 2 – A; 3 – B; 4 – D; 5 – D; 6 – B; 7 – B; 8 – C; 9 – C; 10 – A

♦♦♦

C. 1 – A; 2 – D; 3 – A; 4 – A; 5 – B; 6 – C

B.
1 – A; 2 – C; 3 – B; 4 – B; 5 – C; 6 – A

C. Error Identification
1.– A (out of); 2 – A (are convinced/sure); 3 – C (taking/assuming responsibility); 4 – B (in such a way as); 5 – D; 6 – A (I lived); 7 – B (many/a great many); 8 – A (flowed); 9 – C (its); 10 – D

D. Error Correction

I
1. A LITTLE/SOME patience can sometimes take one far.
2. A CLAP OF thunder split the stillness of the night.
3. On hearing about the accident with the school bus Jane BURST into tears.
4. DOES neither of you want to accompany us to the station?
5. As I was in a hurry to clear away after the party last night, I slipped in the corridor and broke all my FAVOURITE glasses.
6. Oh, the cake is great! I can't resist TASTING it.
7. I admire him for his diligence, reliability and inexhaustible SENSE of humour.
8. People say she is the greatest soprano of all times but I have never heard her SING/SINGING live.
9. Provided THEY COME on Tuesday, as Jane says, I shall take them straight to the party.
10. I don't think there is any hope of finding MORE evidence about the robbery so I declare the investigation over.

II

The Beauty Contest

1. On sunlit day in September 1921 eight young women	ON A SUNLIT
2. stand nervously on the sidewalk at Atlantic City, New Jersey.	STOOD
3. For a week the seaside resort presented a succession	X
4. of swimming exhibitions, dance contests, and automobile races.	X
5. Each wore bathing suits. They had been instrumental	ALL
6. in organizing the week central event – a national beauty contest.	WEEK'S
7. The American beauty contest draw on an old heritage.	DREW
8. In colony times the traditional May Day celebration	COLONIAL
9. crowned a Queen of the May as symbol of the fertility.	OF FERTILITY
10. Queens were embodied fruitfulness and community.	EMBODIED
11. Despite physical beauty mattered in the selection,	THOUGH/ALTHOUGH
12. qualities such like civic leadership and popularity also counted.	AS
13. By the middle of nineteenth century many cities began	OF THE
14. holding such festivals to public their virtues.	PUBLICIZE
15. The Miss America pageant in particularly came to symbolize	PARTICULAR
16. the middle-class ideal of womanhood. Physical beauty remained	X
17. the chief component, marriage and motherhood the chief endings.	ENDS
18. The message is graphic: men competed in sports gear, business attire,	WAS
19. and professional garb; women, in bathing suits.	X
20. That fashion would be slowing to change.	SLOW

D. Transformations

1. Helmets must be worn **at all times.**
2. They paid for dinner **in order to apologize** for their behaviour.
3. You **don't have to** bring skis as they are included in the package.
4. I was **under the impression** that parking was allowed here.
5. Tom said **he would be playing** tennis when you arrive.
6. When I was a child, **we used to go** to the local park every Saturday.
7. She continued to cry until he **was out of sight**.
8. That car is **beyond my means.**
9. **By the way**, Jack is coming to visit next weekend.
10. They **succeeded in finishing** the project in time for the presentation.
11. Peter was very lucky because he **was let off/got off...**

Language Section 2

I. Focus on Vocabulary

A.

1 – j; 2 – e; 3 – p; 4 – r; 5 – g; 6 – a; 7 – k; 8 – l; 9 – b; 10 – c; 11 – s; 12 – m; 13 – q; 14 – d; 15 – t; 16 – h; 17 – n; 18 – f; 19 – o; 20 – i

B.

1. A – B; 2. B – A; 3. D – C; 4. E – D; 5. C – E

C.

1 – C; 2 – C; 3 – D; 4 – B; 5 – A

D.

1. The president OF the National Football League congratulated the team ON their brilliant play and awarded them the cup.
2. TO my surprise, it turned OUT that John and Jack have much IN common and get ON perfectly well together.
3. He explained TO me that he wanted to know as much as he could dig UP ABOUT the girl he met the other day.

4. What do you think the rise IN crime is related TO?
5. Basically, AMONG his classmates John really stands OUT. However, Jack's talent FOR music is BY far superior TO his.
6. Jack's failure IN the biology competition was a real shock TO his father FOR he had dreamed FOR years to see his son a student OF the Medical College. However, biology seems to be OF no interest TO Jack.
7. Once he has made UP his mind ON studying abroad, hardly anyone can talk him INTO applying TO a university IN our country, though he has hardly any chance OF being enrolled IN/AT a truly prestigious University ON/WITH 100% scholarship.
8. There should be a limit ON speed FOR heavy trucks OVER the three kilometres OF the highway UNDER repair.

II. Focus On Grammar

A.

A. 1 – D; 2 – B; 3 – D; 4 – C; 5 – B; 6 – A

◆◆◆

B. 1 – A; 2 – A; 3 – A; 4 – A; 5 – B; 6 – D; 7 – A; 8 – A; 9 – A; 10 – B; 11 – C; 12 – C; 13 – B; 14 – A; 15 – C; 16 – A; 17 – A; 18 – B; 19 – B; 20 – B

B.

1 – B; 2 – D; 3 – A; 4 – C; 5 – C; 6 – A

C. Error Identification

1 – A (After reading/Having read); 2 – C (as big as); 3 – D; 4 – C (badly); 5 – B (reasonable as); 6 – B (pictures); 7 – A (he); 8 – A (concerned about/for); 9 – B (he had been spending); 10 – B (be her usual self)

D. Error Correction

I

The Traditional Flamenco

1. The fun of the traditional flamenco awaits	X
2. visitors <u>to the southern</u> Spain. The Costa del Sol Club	TO SOUTHERN
3. is renowned for its colourful fairs, <u>offer</u> holiday-makers	WHICH OFFER
4. <u>chance</u> to sample an authentic taste of the region.	A CHANCE
5. Each of the air-conditioned one, two- and three-bedroom units	X
6. <u>have</u> satellite television and full bathrooms and kitchens.	HAS
7. A large swimming-pool, tennis courts and golf practice nets	X
8. are among the site facilities, and a sandy beach is <u>just stone's throw way</u>.	JUST A STONE'S THROW AWAY
9. The <u>bustled</u> town of Fuengirola is two kilometres away	BUSTLING
10. with buses from the resort leaving <u>an</u> every hour.	ON

II

Modern Malls

1. With <u>its</u> soaring atriums, lavish food courts,	THEIR
2. and splashing fountains, malls <u>become</u> the cathedrals	HAVE BECOME/BECAME
3. of American material culture. Shopping on Sunday turned	X
4. to rival churchgoing <u>like</u> the weekly family ritual.	AS
5. <u>When</u> American youth culture centered on the high school	WHILE
6. in the 1950s and on college campuses in the 1960s,	X
7. in the 1970s and 1980s it <u>has gravitated</u> toward mall fast-food stores	GRAVITATED
8. and video amusement arcades. <u>For a single</u> men and women,	FOR SINGLE
9. malls became a place to <u>finding</u> a date.	FIND
10. The new cathedrals of consumption served <u>as appropriate</u> symbol	AS AN APPROPRIATE
11. of a society <u>what</u> in the 1980s turned from protests and crusades	THAT/WHICH
12. to <u>much</u> private paths of individual fulfilment.	MORE

E. Transformations

1 – A; 2 – C; 3 – C; 4 – C; 5 – D; 6 – D; 7 – A; 8 – B; 9 – B

Language Section 3

I. Focus on Vocabulary

A.

1 – c; 2 – o; 3 – j; 4 – a; 5 – n; 6 – l; 7 – p; 8 – b; 9 – h; 10 – d; 11 – f; 12 – e; 13 – i; 14 – k; 15 – g; 16 – m

B.

1 – C – C; 2 – B – B; 3 – A – A; 4 – E – D; 5 – D – E

C.

1 – C; 2 – D; 3 – A; 4 – C; 5 – B

D.

1. They stood speechless WITH rage AT the mayor's decision to close DOWN the biggest Internet club IN their town.
2. We tried really hard OVER and OVER again to push the big stone but IN the end we gave UP.
3. ON seeing the results FROM the test all X students beamed WITH satisfaction.
4. IN reference TO your letter OF June X 3rd X 1999, we would like to invite you TO our summer seminar ON computers AT/IN Sofia University.
5. All were exhausted BY/WITH the steep climbing UP/OF/IN the mountain and longed FOR a nice rest BY the lake AT the top.
6. The judge was obviously suspicious OF the findings OF the police inspector and decreed a new investigation to be carried OUT.
7. The custom OF handshaking as a sign OF friendliness dates BACK thousands OF years ago.
8. Most OF my draft essays ended UP IN the wastepaper basket.

II. Reading Comprehension

1 – C; 2 – C; 3 – C; 4 – A; 5 – B; 6 – D; 7 – A; 8 – C; 9 – B; 10 – A

III. Focus On Grammar

A.

1 – B; 2 – C; 3 – A; 4 – B; 5 – B

B.

1 – B; 2 – C; 3 – C; 4 – A; 5 – A; 6 – D; 7 –A; 8 – C; 9 – B; 10 – C; 11 – C; 12 – B; 13 – B; 14 – A; 15 – D; 16 – A; 17 – A; 18 – C; 19 – A; 20 – B

C.

1 – B; 2 – A; 3 – B; 4 – C; 5 – D; 6 – D

D. Error Identification

1 – A (have done); 2 – D; 3 – C (such as); 4 – D; 5 – A (knows); 6 – C (than); 7 – D; 8 – C (entertainment); 9 – C (anyone); 10 – C (international ones)

E. Error Correction

1. He had no sooner left the café THAN a bomb went off.
2. Whatever you say about our commander-in-chief, don't forget that it is HE who will be responsible if anything goes wrong.
3. They will never know the truth unless you SPILL the beans.
4. Hardly ANYONE thought of the possible consequences of the operation.
5. I think you should confess to having seen Jane and HIM robbing the shop.
6. I shall come to California provided you FIND ME a good job there.
7. It is not connections but hard work THAT can grant you promotion.
8. I am afraid neither John nor his brother IS going to volunteer.
9. NO ONE at the headquarters expected a night attack.
10. HE HAS BEEN WORKING/HAS WORKED for this company ever since WWII.

F. Transformations

1. Not until you have finished your homework will you be allowed to go to the disco.
2. At no time did it seem likely that their differences would be settled.
3. Only after my daughter had been examined thoroughly was she allowed to leave the hospital.
4. Under no circumstances are you to/will you travel alone.
5. Seldom would/do you come across a person as charming as Jane.

Language Section 4

I. Focus on Vocabulary

A.

1 – a; 2 – i; 3 – b; 4 – j; 5 – n; 6 – o; 7 – p; 8 – c; 9 – k; 10 – m; 11 – r; 12 – f; 13 – l; 14 – q; 15 – s; 16 – g; 17 – d; 18 – e; 19 – t; 20 – h

B.

1 – B – B; 2 – D – E; 3 – E – D; 4 – C – A; 5 – A – C

C.

1 – C; 2 – C; 3 – B; 4 – C; 5 – A

D.

1. Computer experts put a lot OF time INTO/IN the development OF new games.
2. I see no point IN spending all my time X explaining the basic laws of physics TO him. He merely takes no interest whatsoever IN sciences.
3. I doubt she will manage to talk her parents INTO letting her join IN the competition after her accident last week.
4. Often it takes X much time and effort to train your pet both to respond TO your commands and confide IN you.
5. I wouldn't trust X a person who prides himself so much UPON/ON his good looks.
6. IN the face OF growing public opposition, some people still do go fishing and hunting just FOR the fun of it.
7. Kidnappers should be condemned IN public and sentenced TO long imprisonment as an example TO all.
8. Our delegation was welcomed AT the president's residence BY the President himself and his family.

II. Focus On Grammar

A.

1 – C; 2 – B; 3 – B; 4 – C; 5 – A

B.

1 – B; 2 – B; 3 – A; 4 – D; 5 – B; 6 – A; 7 – D; 8 – B; 9 – C; 10 – C

C.

1 – D; 2 – B; 3 – A; 4 – D; 5 – B; 6 – C

D. Error Identification

1 – A (Some); 2 – B (considered as the ultimate); 3 – A (is it written); 4 – C (than); 5 – B (nothing); 6 – A (In today's); 7 – B (must have); 8 – A (Technology); 9 – D; 10 – D

E. Error Correction

1. We all know the scenario – it's **a** meal time,	MEAL TIME
2. you are hungry and you want **everything** to eat	SOMETHING
3. that tastes **greatly** and is healthy. And you want it quickly!	GREAT
4. Don't panic and try to save **the** time	SAVE TIME
5. by reaching **for ready-cooked meal**.	FOR A READY-COOKED MEAL
6. **Instead of**, let one of the ready-to-eat salads or vegetable	INSTEAD
7. preparations **to** help you get stylish and healthy meals	LET... HELP YOU
8. on the table **for** a matte/ of minutes.	IN A MATTER OF MINUTES
9. There's no need to **spending** time	NO NEED TO SPEND
10. washing, scraping or peeling.	X

F. Transformations

1. Never before have the exams in our school been conducted in such a strict way.
2. Had you not/Hadn't you been driving at such a speed the car would not have swerved.
3. Little did I know what he was up to.
4. Not for another seven years did she see her child./Not for another seven years was she to see her child.
5. Rarely do I take upon myself tasks, which I am sure I will not be able to complete.

Language Section 5

I. Focus on Vocabulary

A.

1 – i; 2 – b; 3 – d; 4 – c; 5 – u; 6 – r; 7 – o; 8 – j; 9 – e; 10 – q; 11 – g; 12 – l; 13 – m; 14 – s; 15 – n; 16 – p; 17 – a; 18 – k; 19 – h; 20 – f

B.

1 – A, E; 2 – E, D; 3 – B, A; 4 – C, B; 5 – D, C

C.

1 – A, 2 – B, 3 – D, 4 – D, 5 – C

II. Reading Comprehension

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

III. Focus On Grammar

A. The Rebellion of Young America

1 – C, 2 – D; 3 – B, 4 – B, 5 – C, 6 – B, 7 – C, 8 – A, 9 – B, 10 – D, 11 – D, 12 – B, 13 – D, 14 – D, 15 – C

B.

1 – A, 2 – C, 3 – D, 4 – C, 5 – A, 6 – B

C. Error Identification

1 – B (was developed); 2 – A (half a million); 3 – C (had been washed); 4 – C (much less); 5 – C (London's citizens); 6 – D; 7 – C (may); 8 – B (was gathered); 9 – C (has been); 10 – C (think of ourselves); 11 – C (to); 12 – B (have sweated); 13 – B (possessions); 14 – C (cease); 15 – C (in)

D. Error Correction

I

1. No sooner had they set off THAN the old car broke down.
2. Many regarded the hippies AS the scum of society...
3. A number of literary works HAVE been devoted...
4. They WILL hardly manage...
5. All EVIDENCE PROVES that...

II

1. From the emptying countryside	X
2. <u>till</u> the suburban slums of Paris, France is suffering	TO
3. its worst case of national self-doubt in <u>half century</u>.	HALF A CENTURY
4. The French <u>complaint</u> of lost influence abroad	COMPLAIN
5. At home, they feel strangely unsure <u>with</u> themselves	OF
6. and fearful <u>for future</u>. Even French culture and language	FOR THE/THEIR FUTURE
7. are slipping – dying according to <u>any</u> handwringers.	MANY/SOME
8. Confused by change like <u>none</u> other West Europeans,	NO
9. the French <u>wondered</u> what kind of nation	WONDER
10. they'll become in <u>21st century</u>.	THE 21st CENTURY

E. Transformations

1. You'd better not eat too many of those.
2. One of the guards is thought to have stolen the painting.
3. Unless the severe cold stops, the expedition to the pole won't take place.
4. Were the government to resign, I think the coalition would win the election.
5. It was not before I got to the school that I realized I had left my homework behind.
6. I have been rather preoccupied with the thought of the new textbook.

Language Section 6

I. Focus on Vocabulary

A.

1 – n, 2 – p, 3 – d, 4 – k, 5 – l, 6 – m, 7 – h, 8 – a, 9 – o, 10 – u, 11 – c, 12 – e, 13– s, 14 – r, 15 – f, 16 – g, 17 – b, 18 – j, 19 – i, 20 – q

B.

1 – B, B; 2 – E, D; 3 – A, E; 4 – C, C; 5 – D, A

C.

1 – D, 2 – B, 3 – B, 4 – B

II. Focus On Grammar

A.

1 – B, 2 – D, 3 – A, 4 – C, 5 – B, 6 – A, 7 – B, 8 – D, 9 – C, 10 – B, 11 – B, 12 – A, 13 – C, 14 – B, 15 – A

B.

1 – D, 2 – B, 3 – D, 4 – C, 5 – A, 6 – B, 7 – B

C. Error Identification

1 – A (Take), 2 – A (Sex education), 3 – B (a good night's sleep), 4 – A (Most people), 5 – C (may be), 6 – B (than), 7 – B (ever), 8 – A (No one), 9 – B (involves), 10 – C (outdoors), 11 – B (have lain), 12 – C (unless), 13 – A (Lenses), 14 – B (to be employed), 15 – A (the time)

D. Error Correction

A.

1. Who needs to visit the rest of the world <u>no more</u>	ANY MORE
2. when the rest of the world can visit you?	X
3. <u>In age</u> of the Internet, the notion of going	IN THE AGE
4. almost anywhere <u>is been</u> challenged by the notion	IS BEING
5. of going virtually anywhere, through a computer modem	X
6. and a hookup to the World Wide Web, <u>Internet</u> subnetwork	THE INTERNET
7. that allows users <u>jump</u> from site to site.	TO JUMP
8. <u>Which</u> capacity is already being augmented	THAT
9. by <u>elaborately</u> graphics displays, audio and video inserts	ELABORATE
10. and <u>another</u> feats of interactive data compression	OTHER
11. <u>that</u> are making travel through cyberspace	WHICH
12. an <u>engrossed</u> mass pastime.	ENGROSSING
13. With more and more cultural and educational institutions	X
14. around the world <u>hang up</u> welcome signs on the Internet,	HANGING UP
15. cybertourism <u>had</u> an intriguing future.	HAS

B.

1. No exotic corner of the globe attracts so many Americans	X
2. searching for transcendence <u>like</u> the holy lands of Moses	AS
3. and the pharaohs, these places <u>when</u> the divine	WHERE
4. touches and enters the human world. <u>For time</u> immemorial,	FROM TIME
5. pilgrims have been drawn to the mysteries <u>of the Egypt</u>	OF EGYPT
6. because mystery <u>gives to people</u> the chance to imagine	GIVES PEOPLE
7. It is the architecture of the Pharaonic monuments	X
8. <u>which</u> gives them their enigmatic power over	THAT
9. <u>human mind</u>. The geometry of the ancient temples	THE HUMAN MIND
10. and pyramids is <u>sure</u> harmonic. The monuments' proportions	SURELY
11. epitomized a world <u>of the order</u>. They used the same mathematical	OF ORDER
12. relationships as music, and like music <u>evokes</u> emotions	EVOKE
13. that are easy <u>felt</u>, hard to describe	TO FEEL

14. Americans are impressive by this 'sacred science'. IMPRESSED
15. Practically minded people find comfort in the notion of ancient symmetry. X

E. Transformations

1. How exactly does a ram differ from an ewe?
2. The girl didn't accept my brother's proposal.
3. Let's finish/get through this part as soon as possible.
4. With the exception of Mary/But for Mary, everyone was exhausted.
5. In one way or another I intend to discover the truth.
6. The instructor reminded Lily not to forget to phone the following day.

Language Section 7

I. Focus on Vocabulary

A.

1. ample, lavish, bountiful, profuse, abundant
2. imposing, regal, stately, majestic, lofty
3. prosper, thrive, flourish, bloom, boom
4. momentary, ephemeral, transitory, temporary, fleeting
5. coach, instruct, train, drill, direct
6. pester, torment, perturb, plague, tease
7. flawless, immaculate, perfect, faultless, spotless
8. sparing, merciful, sympathetic, gracious, forgiving
9. glare, blaze, dazzle, flame, flare
10. oath, pledge, vow, guarantee, assurance
11. bewilder, astonish, flabbergast, dismay, astound
12. ambiguous, enigmatic, obscure, bizarre, equivocal

B.

judicious – E, E; totter – B, D, prickle – A, B, sordid – C, C, homage – D, A

C.

1 – for, 2 – up, 3 – of, 4 – under, 5 – for, 6 – for, 7 – of, 8 –, 9 – about, 10 – of, 11 – on, 12 – for, 13 –, 14 – to, 15 – of, 16 –, 17 – by, 18 – of, 19 – in, 20 – Since, 21 – to, 22 –, 23 – off, 24 –, 25 – of, 26 – of, 27 –, 28 – of, 29 – to, 30 – of, 31 – with, 32 – of

II. Reading Comprehension

1 – C; 2 – D; 3 – D; 4 – B; 5 – B; 6 – B; 7 – C; 8 – A; 9 – C; 10 – B; 11 – D; 12 – C

III. Focus On Grammar

A.

1. Cartoons are no Laughing Matter

1 – D; 2 – B; 3 – C; 4 – C; 5 – B; 6 – A; 7 – B; 8 – B; 9 – C; 10 – D; 11 – D; 12 – D; 13 – D; 14 – D; 15 – A

2.

1 – A; 2 – A; 3 – C; 4 – D; 5 – C; 6 – C; 7 – C; 8 – C; 9 – B; 10 – A; 11 – C; 12 – B

B.

1 – C; 2 – A; 3 – D; 4 – D; 5 – E; 6 – D; 7 – B; 8 – D; 9 – B; 10 – A

C. Error Identification

1 – A (as American as); 2 – B (while); 3 – C (having fun); 4 – D; 5 – C (as little as); 6 – B (the people); 7 – D; 8 – A (oneself); 9 – A (The superstitious); 10 – C (giving up); 11 – B (as soon as); 12 – C (make it hard); 13 – C (another); 14 – B (immigration); 15 – A (the European Union); 16 – C (human life); 17 – C (rising); 18 – C (which); 19 – B (high-heeled); 20 – C (billion); 21 – A (The people); 22 – A (to tackle); 23 – C (nature's most); 24 – C (have become/became); 25 – A (a very familiar place/too familiar a place)

D. Error Correction

1. I can't think of any machineries or devices invented in the 17th century,can you?	MACHINES/MACHINERY
2. In nowadays literature and poetry in particular seem to have lost their former popularity.	NOWADAYS
3. To my opinion one shouldn't be too quick in judging other people.	IN MY OPINION/TO MY MIND
4. I shall finish my essay for half an hour.	IN HALF AN HOUR
5. However great one's ideas be he will inevitably need others to share his ideas with in order not to feel alienated and lonely.	HIS IDEAS
6. What has Jack got usually for breakfast?	WHAT HAS JACK GOT FOR BREAKFAST?
7. I would rather you don't borrow money from strangers.	DIDN'T BORROW
8. In case he will arrive tonight why don't you ask him about his intentions?	HE ARRIVES
9. How long you say they traveled?	DO YOU SAY
10. Despite sometimes quite sentimental, 18th-century novels lay the beginning of realism in prose.	THOUGH
11. Never he had read so boring a book.	NEVER HAD HE
12. No one of their classmates knew when the second term started.	NONE
13. Though he tried really hardly he couldn't suppress his ironic smile.	HARD
14. I wish I didn't go to that party yesterday.	I HADN'T
15. Do they have any news from Jane?	X

E. Transformations

1. I have yet to meet a girl as beautiful as Jane.
2. Ever since I sat for my eleven plus I have had a horror of exams.
3. I came very close to breaking up with her.
4. I attributed my opening the safe to good luck.
5. The conservatives are the most likely to win the elections.

Language Section 8

I. Focus on Vocabulary

A.

1. think, suppose, conjecture, presume, guess
2. cast, fling, toss, thrust, sling
3. dismal, gloomy, dull, bleak, sombre
4. enigma, puzzle, riddle, mystery, secret
5. frail, feeble, fragile, faint, infirm
6. expose, exhibit, display, show, manifest
7. ludicrous, preposterous, ridiculous, farcical, absurd
8. hazard, peril, threat, jeopardy, menace
9. yell, scream, roar, shout, shriek
10. crowd, flock, swarm, pack, stream
11. saunter, stroll, pace, stride, mince
12. love, adore, cherish, treasure, worship

B.

1 lunge – D, D; 2 gush – A, B; 3 commend – E, E; 4 plaintive – B, C; 5 privileged – C, A

II. Focus On Grammar

I. Smart Talking

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

II.

1 – C; 2 – A; 3 – A; 4 – B; 5 – C; 6 – C; 7 – A; 8 – A; 9 – C; 10 – C; 11 – C; 12 – C

C. Error Identification

1 – A (the Romans); 2 – B (many); 3 – D; 4 – B (who); 5 – B (made); 6 – A (struck); 7 – C (persuasive); 8 – D; 9 – D; 10 – B (didn't I); 11 – C (the number); 12 – C (the other); 13 – C (in hand); 14 – B (had been connected); 15 – C (forty-four-metre-high); 16 – B (kinds); 17 – B (to control); 18 – C (fell); 19 – B (deer); 20 – D

D. Error Correction

1. Younger Kuwaits are spoiled, arrogant and bored.	X
2. Farthermore, the ultraconservative traditions	Further
3. of Kuwaiti and Islamic society confined their lifestyles,	CONFINE
4. so when Kuwaiti youth see what appears to be	X
5. a more opener lifestyle through American pop culture,	OPEN
6. it appears much attractive to them. However,	MORE
7. a conflict is bound to arouse when more problematic aspects	ARISE
8. of Western lifestyle, such like extramarital relationships,	SUCH AS
9. alcohol abuse and violent crime – all strictly forbidded	FORBIDDEN
10. and punishable by Islamic law – is sought out. As a member	X
11. of this generation, I hope that we will learn from best of Western culture,	THE BEST
12. not just it's forms of entertainment, but full democracy,	ITS
13. the rights of the individual and the value and importance	X
14. of hard works and education. We must be able to distinguish	WORK
15. among what is American and what is Kuwaiti.	BETWEEN

E. Transformations

1. I met Brenda, who became my wife after we met in Paris.
2. It was only when I met him personally in London that I found out the whole truth.
3. I would have thought he would have liked the job.
4. The little boy protested that it wasn't he who broke/had broken the window.
5. Provided you don't study hard...

Language Section 9

I. Focus on Vocabulary

1 – d; 2 – g; 3 – m; 4 – l; 5 – n; 6 – j; 7 – h; 8 – a; 9 – c; 10 – t; 11 – b; 12 – p; 13 – f; 14 – r; 15 – I; 16 – s; 17 – o; 18 – e; 19 – k; 20 – q

II. Reading Comprehension

1 – C; 2 – D; 3 – B; 4 – A; 5 – B; 6 – D; 7 – B; 8 – C; 9 – C; 10 – B; 11 – D; 12 – D; 13 – A; 14 – D; 15 – A

III. Focus On Grammar

I.

1 – C; 2 – A; 3 – D; 4 – C; 5 – A; 6 – B; 7 – A; 8 – A; 9 – C; 10 – C; 11 – D; 12 – C; 13 – D; 14 – A; 15 – B; 16 – A; 17 – D; 18 – C; 19 – C

II.

1 – D; 2 – D; 3 – A; 4 – C; 5 – D; 6 – B; 7 – A; 8 – B; 9 – B; 10 – A

C. Error Identification

1 – A (Pasteur's discoveries); 2 – C (feeling); 3 – D; 4 – C (when/while); 5 – B (six per cent); 6 – A (whom); 7 – A (the Mediterranean region); 8 – B (1930s); 9 – C (moving); 10 – A (Every); 11 – A (were easier); 12 – A (any); 13 – B (many of whom); 14 – C (have made it); 15 – B (hours); 16 – B (I); 17 – C (would); 18 – A (Real health); 19 – B (suffered); 20 – B (was/has been discovered); 21 – C (lost time); 22 – D

D. Error Correction

1. 'So, it is true you have been writing your latest script for three years, is it?', the interviewer exclaimed.	ISN'T IT
2. Did you see the new silk green magnificent dress she had on at the party last night?	THE MAGNIFICENT NEW GREEN SILK DRESS

3. I have two bits of news for you. What one would you like to hear first – the good one or the bad one?	WHICH
4. Obviously you haven't read the lesson. That's why you don't know where was the poet born.	WHERE THE POET WAS BORN
5. The Jacksons' house is larger than our and is well known for its eccentric interiors.	THAN OURS
6. After the accident he cannot hardly tell light orange from yellow.	HE CAN HARDLY
7. It's a pity they put the blame on her since all saw it was him who broke the window.	IT WAS HE
8. Less and less young people are going to the opera these days.	FEWER
9. I overheard them to plan a strike the other day.	OVERHEARD THEM PLAN
10. First you should get through your homeworks and only then will you have your dinner.	HOMEWORK
11. Undoubtedly, they are so efficient as the rest of the team.	AS
12. They insisted on us writing a paper on the romantic perception of human nature.	INSISTED ON OUR WRITING

E. Transformations (suggestions)

1. It is at Jane's request (that) I wait for you.
2. As far as I am concerned, your performance this afternoon was most unacceptable.
3. We had to content ourselves with a much lower bargain than we had intended to get.
4. I make no pretence to be/of being a very gifted actor.
5. It was a stroke of luck for me to have found a husband as caring and considerate as John.

Language Section 10

I. Focus on Vocabulary

A. Choose one of the synonyms and fill in the gaps:

a)1 – allies; 2 – confederates; 3 – associates; 4 – accomplice; 5 – colleagues; 6 – partners

b)1 – concern, worry; 2 – anxiety, solicitude; 3 – heed, care

II. Focus On Grammar

A.

1 – B; 2 – C; 3 – B; 4 – C; 5 – C; 6 – B; 7 – A; 8 – C; 9 – D; 10 – D; 11 – C; 12 – D; 13 – D; 14 – D; 15 – B

B. 1 – B; 2 – B; 3 – D; 4 – C; 5 – B; 6 – B; 7 – D; 8 – A; 9 – A

C. Error Identification

1 – B (must); 2 – B (for reducing); 3 – D; 4 – C (than); 5 – B (having); 6 – A (can); 7 – C (a nice house); 8 – B (might); 9 – C (to boost); 10 – C (such a short time); 11 – C (became); 12 – D; 13 – C (has reignited); 14 – D; 15 – D; 16 – C (which); 17 – C (living forms); 18 – C (person's); 19 – B (was); 20 – D; 21 – B (the oldest); 22 – B (rise)

D. Error Correction

1. While Erasmus and More wrote primarily in the Latin	IN LATIN
2. other European writers favoured vernacular.	THE VERNACULAR
3. The satiric novel and the essay was written in the language	WERE
4. of everyday speeches to put across their message of social criticism.	SPEECH
5. In Spain, Miguel de Cervantes (1547–1616) wrote *Don Quixote,*	X

6. a novel that satirized the outworned values of the Middle Ages	OUTWORN
7. as personified in a legendary Spanish hero. *Don Quixote* was not	BY
8. the first novel in world literature – Chinese and Japanese	THE CHINESE
9. have been writing novels since the eleventh century –	HAD
10. but it was among the earliest Western example of prose fiction	EXAMPLES
11. in which a series of episodes converge on a fundament theme.	FUNDAMENTAL
12. Chivalrous knight in an age of statecraft, the fifty-year-old	THE CHIVALROUS
13. Alonso Quixado, that changed his name to Don Quixote de la Mancha,	WHO
14. sets back to defend the ideals glorified in medieval books	SETS OUT
15. of chivalry and romance. Seeking to righting all wrongs,	TO RIGHT
16. and misperceiving the ordinary for the sublime,	X
17. the Don pursues a long series of mis-adventures,	X
18. including an armed attack on windmills	X
19. what he takes for giants. After his illusions of grandeur are exposed,	WHICH
20. the hero lament that the world is 'nothing but schemes and plots.'	LAMENTS

E. Transformations

1. The new visa restrictions are going to cause us problems.
2. I didn't bargain on so demanding a curriculum at college.
3. It was something of a relief for Jane to find her little boy in the park with a friend.
4. Precious little information did the operator gave of what the new code.
5. Against all expectations she reacted with quickness and agility to the strikes of her.
6. Many is the time that Jane has made such stupid and careless mistakes.
7. Annoyed as I was I still didn't show my feelings.
8. He has a reputation for being hard to bargain with.

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