

MAR GREGORIOS COLLEGE OF ARTS & SCIENCE

Block No.8, College Road, Mogappair West, Chennai – 37

**Affiliated to the University of Madras
Approved by the Government of Tamil Nadu
An ISO 9001:2015 Certified Institution**



DEPARTMENT OF ENGLISH

SUBJECT NAME: BACKGROUND TO ENGLISH LITERATURE-III

SUBJECT CODE: BRB3A

SEMESTER: III

PREPARED BY: PROF. R.UMAMAHESWARI

UNIT 1

World War I

CONTENTS

Archduke Franz Ferdinand
 Kaiser Wilhelm II
 World War I Begins
 The Western Front
 First Battle of the Marne
 World War I Books and Art
 The Eastern Front
 Russian Revolution
 America Enters World War I
 Gallipoli Campaign
 Battle of the Isonzo
 World War I at Sea
 World War I Planes
 Second Battle of the Marne
 Role of the 92nd and 93rd Divisions
 Toward Armistice
 Treaty of Versailles
 World War I Casualties
 Legacy of World War I

World War I, also known as the Great War, began in 1914 after the assassination of Archduke Franz Ferdinand of Austria. His murder catapulted into a war across Europe that lasted until 1918. During the conflict, Germany, Austria-Hungary, Bulgaria and the Ottoman Empire (the Central Powers) fought against Great Britain, France, Russia, Italy, Romania, Japan and the United States (the Allied Powers). Thanks to new military technologies and the horrors of trench warfare, World War I saw unprecedented levels of carnage and destruction. By the time the war was over and the Allied Powers claimed victory, more than 16 million people—soldiers and civilians alike—were dead.

Archduke Franz Ferdinand

Tensions had been brewing throughout Europe—especially in the troubled Balkan region of southeast Europe—for years before World War I actually broke out.

A number of alliances involving European powers, the Ottoman Empire, Russia and other parties had existed for years, but political instability in the Balkans (particularly Bosnia, Serbia and Herzegovina) threatened to destroy these agreements.

The spark that ignited World War I was struck in Sarajevo, Bosnia, where Archduke Franz Ferdinand—heir to the Austro-Hungarian Empire—was shot to death along with his wife, Sophie, by the Serbian nationalist Gavrilo Princip on June 28, 1914. Princip and other nationalists were struggling to end Austro-Hungarian rule over Bosnia and Herzegovina.

The assassination of Franz Ferdinand set off a rapidly escalating chain of events: Austria-Hungary, like many countries around the world, blamed the Serbian government for the attack and hoped to use the incident as justification for settling the question of Serbian nationalism once and for all.

Kaiser Wilhelm II

Because mighty Russia supported Serbia, Austria-Hungary waited to declare war until its leaders received assurance from German leader Kaiser Wilhelm II that Germany would support their cause. Austro-Hungarian leaders feared that a Russian intervention would involve Russia's ally, France, and possibly Great Britain as well.

On July 5, Kaiser Wilhelm secretly pledged his support, giving Austria-Hungary a so-called *carte blanche*, or “blank check” assurance of Germany's backing in the case of war. The Dual Monarchy of Austria-Hungary then sent an ultimatum to Serbia, with such harsh terms as to make it almost impossible to accept.

World War I Begins

Convinced that Austria-Hungary was readying for war, the Serbian government ordered the Serbian army to mobilize and appealed to Russia for assistance. On July 28, Austria-Hungary declared war on Serbia, and the tenuous peace between Europe's great powers quickly collapsed.

Within a week, Russia, Belgium, France, Great Britain and Serbia had lined up against Austria-Hungary and Germany, and World War I had begun.

The Western Front

According to an aggressive military strategy known as the Schlieffen Plan (named for its mastermind, German Field Marshal Alfred von Schlieffen), Germany began fighting World War I on two fronts, invading France through neutral Belgium in the west and confronting Russia in the east.

On August 4, 1914, German troops crossed the border into Belgium. In the first battle of World War I, the Germans assaulted the heavily fortified city of Liege, using the most powerful weapons in their arsenal—enormous siege cannons—to capture the city by August 15. The Germans left death and destruction in their wake as they advanced through Belgium toward France, shooting civilians and executing a Belgian priest they had accused of inciting civilian resistance.

First Battle of the Marne

In the First Battle of the Marne, fought from September 6-9, 1914, French and British forces confronted the invading German army, which had by then penetrated deep into northeastern France, within 30 miles of Paris. The Allied troops checked the German advance and mounted a successful counterattack, driving the Germans back to north of the Aisne River.

The defeat meant the end of German plans for a quick victory in France. Both sides dug into trenches, and the Western Front was the setting for a hellish war of attrition that would last more than three years.

Particularly long and costly battles in this campaign were fought at Verdun (February-December 1916) and the Battle of the Somme (July-November 1916). German and French troops suffered close to a million casualties in the Battle of Verdun alone.

World War I Books and Art

The bloodshed on the battlefields of the Western Front, and the difficulties its soldiers had for years after the fighting had ended, inspired such works of art as “All Quiet on the Western Front” by Erich Maria Remarque and “In Flanders Fields” by Canadian doctor Lieutenant-Colonel John McCrae. In the latter poem, McCrae writes from the perspective of the fallen soldiers:

To you from failing hands we throw
The torch; be yours to hold it high.
If ye break faith with us who die
We shall not sleep, though poppies grow
In Flanders fields.

Published in 1915, the poem inspired the use of the poppy as a symbol of remembrance.

Visual artists like Otto Dix of Germany and British painters Wyndham Lewis, Paul Nash and David Bomberg used their firsthand experience as soldiers in World War I to create their art, capturing the anguish of trench warfare and exploring the themes of technology, violence and landscapes decimated by war.

The Eastern Front

On the Eastern Front of World War I, Russian forces invaded the German-held regions of East Prussia and Poland, but were stopped short by German and Austrian forces at the Battle of Tannenberg in late August 1914.

Despite that victory, Russia’s assault had forced Germany to move two corps from the Western Front to the Eastern, contributing to the German loss in the Battle of the Marne.

Combined with the fierce Allied resistance in France, the ability of Russia's huge war machine to mobilize relatively quickly in the east ensured a longer, more grueling conflict instead of the quick victory Germany had hoped to win under the Schlieffen Plan.

Russian Revolution

From 1914 to 1916, Russia's army mounted several offensives on World War I's Eastern Front, but was unable to break through German lines.

Defeat on the battlefield, combined with economic instability and the scarcity of food and other essentials, led to mounting discontent among the bulk of Russia's population, especially the poverty-stricken workers and peasants. This increased hostility was directed toward the imperial regime of Czar Nicholas II and his unpopular German-born wife, Alexandra.

Russia's simmering instability exploded in the Russian Revolution of 1917, spearheaded by Vladimir Lenin and the Bolsheviks, which ended czarist rule and brought a halt to Russian participation in World War I.

Russia reached an armistice with the Central Powers in early December 1917, freeing German troops to face the remaining Allies on the Western Front.

America Enters World War I

At the outbreak of fighting in 1914, the United States remained on the sidelines of World War I, adopting the policy of neutrality favored by President Woodrow Wilson while continuing to engage in commerce and shipping with European countries on both sides of the conflict.

Neutrality, however, was increasing difficult to maintain in the face of Germany's unchecked submarine aggression against neutral ships, including those carrying passengers. In 1915, Germany declared the waters surrounding the British Isles to be a war zone, and German U-boats sunk several commercial and passenger vessels, including some U.S. ships.

Widespread protest over the sinking by U-boat of the British ocean liner Lusitania—traveling from New York to Liverpool, England with hundreds of American passengers onboard—in May 1915 helped turn the tide of American public opinion against Germany. In February 1917, Congress passed a \$250 million arms appropriations bill intended to make the United States ready for war.

Germany sunk four more U.S. merchant ships the following month, and on April 2 Woodrow Wilson appeared before Congress and called for a declaration of war against Germany.

Gallipoli Campaign

With World War I having effectively settled into a stalemate in Europe, the Allies attempted to score a victory against the Ottoman Empire, which entered the conflict on the side of the Central Powers in late 1914.

After a failed attack on the Dardanelles (the strait linking the Sea of Marmara with the Aegean Sea), Allied forces led by Britain launched a large-scale land invasion of the Gallipoli Peninsula in April 1915. The invasion also proved a dismal failure, and in January 1916 Allied forces staged a full retreat from the shores of the peninsula after suffering 250,000 casualties.

Did you know? The young Winston Churchill, then first lord of the British Admiralty, resigned his command after the failed Gallipoli campaign in 1916, accepting a commission with an infantry battalion in France.

British-led forces also combated the Ottoman Turks in Egypt and Mesopotamia, while in northern Italy, Austrian and Italian troops faced off in a series of 12 battles along the Isonzo River, located at the border between the two nations.

Battle of the Isonzo

The First Battle of the Isonzo took place in the late spring of 1915, soon after Italy's entrance into the war on the Allied side. In the Twelfth Battle of the Isonzo, also known as the Battle of Caporetto (October 1917), German reinforcements helped Austria-Hungary win a decisive victory.

After Caporetto, Italy's allies jumped in to offer increased assistance. British and French—and later, American—troops arrived in the region, and the Allies began to take back the Italian Front.

World War I at Sea

In the years before World War I, the superiority of Britain's Royal Navy was unchallenged by any other nation's fleet, but the Imperial German Navy had made substantial strides in closing the gap between the two naval powers. Germany's strength on the high seas was also aided by its lethal fleet of U-boat submarines.

After the Battle of Dogger Bank in January 1915, in which the British mounted a surprise attack on German ships in the North Sea, the German navy chose not to confront Britain's mighty Royal Navy in a major battle for more than a year, preferring to rest the bulk of its naval strategy on its U-boats.

The biggest naval engagement of World War I, the Battle of Jutland (May 1916) left British naval superiority on the North Sea intact, and Germany would make no further attempts to break an Allied naval blockade for the remainder of the war.

World War I Planes

World War I was the first major conflict to harness the power of planes. Though not as impactful as the British Royal Navy or Germany's U-boats, the use of planes in World War I presaged their later, pivotal role in military conflicts around the globe.

At the dawn of World War I, aviation was a relatively new field; the Wright brothers took their first sustained flight just eleven years before, in 1903. Aircraft were initially used primarily for reconnaissance missions. During the First Battle of the Marne, information passed from pilots allowed the allies to exploit weak spots in the German lines, helping the Allies to push Germany out of France.

The first machine guns were successfully mounted on planes in June of 1912 in the United States, but were imperfect; if timed incorrectly, a bullet could easily destroy the propeller of the plane it came from. The Morane-Saulnier L, a French plane, provided a solution: The propeller was armored with deflector wedges that prevented bullets from hitting it. The Morane-Saulnier Type L was used by the French, the British Royal Flying Corps (part of the Army), the British Royal Navy Air Service and the Imperial Russian Air Service. The British Bristol Type 22 was another popular model used for both reconnaissance work and as a fighter plane.

Dutch inventor Anthony Fokker improved upon the French deflector system in 1915. His "interrupter" synchronized the firing of the guns with the plane's propeller to avoid collisions. Though his most popular plane during WWI was the single-seat Fokker Eindecker, Fokker created over 40 kinds of airplanes for the Germans.

The Allies debuted the Handley-Page HP O/400, the first two-engine bomber, in 1915. As aerial technology progressed, long-range heavy bombers like Germany's Gotha G.V. (first introduced in 1917) were used to strike cities like London. Their speed and maneuverability proved to be far deadlier than Germany's earlier Zeppelin raids.

By war's end, the Allies were producing five times more aircraft than the Germans. On April 1, 1918, the British created the Royal Air Force, or RAF, the first air force to be a separate military branch independent from the navy or army.

Second Battle of the Marne

With Germany able to build up its strength on the Western Front after the armistice with Russia, Allied troops struggled to hold off another German offensive until promised reinforcements from the United States were able to arrive.

On July 15, 1918, German troops launched what would become the last German offensive of the war, attacking French forces (joined by 85,000 American troops as well as some of the British Expeditionary Force) in the Second Battle of the Marne. The Allies successfully pushed back the German offensive and launched their own counteroffensive just three days later.

After suffering massive casualties, Germany was forced to call off a planned offensive further north, in the Flanders region stretching between France and Belgium, which was envisioned as Germany's best hope of victory.

The Second Battle of the Marne turned the tide of war decisively towards the Allies, who were able to regain much of France and Belgium in the months that followed.

Role of the 92nd and 93rd Divisions

By the time World War I began, there were four all-Black regiments in the U.S. military: the 24th and 25th Infantry and the 9th and 10th Cavalry. All four regiments comprised of celebrated soldiers who fought in the Spanish-American War and American-Indian Wars, and served in the American territories. But they were not deployed for overseas combat in World War I.

Blacks serving alongside white soldiers on the front lines in Europe was inconceivable to the U.S. military. Instead, the first African American troops sent overseas served in segregated labor battalions, restricted to menial roles in the Army and Navy, and shutout of the Marines, entirely. Their duties mostly included unloading ships, transporting materials from train depots, bases and ports, digging trenches, cooking and maintenance, removing barbed wire and inoperable equipment, and burying soldiers.

Facing criticism from the Black community and civil rights organizations for its quotas and treatment of African American soldiers in the war effort, the military formed two Black combat units in 1917, the 92nd and 93rd Divisions. Trained separately and inadequately in the United States, the divisions fared differently in the war. The 92nd faced criticism for their performance in the Meuse-Argonne campaign in September 1918. The 93rd Division, however, had more success.

With dwindling armies, France asked America for reinforcements, and General John Pershing, commander of the American Expeditionary Forces, sent regiments in the 93 Division to over, since France had experience fighting alongside Black soldiers from their Senegalese French Colonial army. The 93 Division's, 369 regiment, nicknamed the Harlem Hellfighters, fought so gallantly, with a total of 191 days on the front lines, longer than any AEF regiment, that France awarded them the Croix de Guerre for their heroism. More than 350,000 African American soldiers would serve in World War I in various capacities.

Toward Armistice

By the fall of 1918, the Central Powers were unraveling on all fronts.

Despite the Turkish victory at Gallipoli, later defeats by invading forces and an Arab revolt that destroyed the Ottoman economy and devastated its land, and the Turks signed a treaty with the Allies in late October 1918.

Austria-Hungary, dissolving from within due to growing nationalist movements among its diverse population, reached an armistice on November 4. Facing dwindling resources on the battlefield, discontent on the homefront and the surrender of its allies, Germany was finally forced to seek an armistice on November 11, 1918, ending World War I.

Treaty of Versailles

At the Paris Peace Conference in 1919, Allied leaders stated their desire to build a post-war world that would safeguard itself against future conflicts of such devastating scale.

Some hopeful participants had even begun calling World War I “the War to End All Wars.” But the Treaty of Versailles, signed on June 28, 1919, would not achieve that lofty goal.

Saddled with war guilt, heavy reparations and denied entrance into the League of Nations, Germany felt tricked into signing the treaty, having believed any peace would be a “peace without victory,” as put forward by President Wilson in his famous Fourteen Points speech of January 1918.

As the years passed, hatred of the Versailles treaty and its authors settled into a smoldering resentment in Germany that would, two decades later, be counted among the causes of World War II.

World War I Casualties

World War I took the lives of more than 9 million soldiers; 21 million more were wounded. Civilian casualties numbered close to 10 million. The two nations most affected were Germany and France, each of which sent some 80 percent of their male populations between the ages of 15 and 49 into battle.

The political disruption surrounding World War I also contributed to the fall of four venerable imperial dynasties: Germany, Austria-Hungary, Russia and Turkey.

Legacy of World War I

World War I brought about massive social upheaval, as millions of women entered the workforce to replace men who went to war and those who never came back. The first global war also helped to spread one of the world’s deadliest global pandemics, the Spanish flu epidemic of 1918, which killed an estimated 20 to 50 million people.

World War I has also been referred to as “the first modern war.” Many of the technologies now associated with military conflict—machine guns, tanks, aerial combat and radio communications—were introduced on a massive scale during World War I.

The severe effects that chemical weapons such as mustard gas and phosgene had on soldiers and civilians during World War I galvanized public and military attitudes against their continued use. The Geneva Convention agreements, signed in 1925, restricted the use of chemical and biological agents in warfare and remains in effect today.

Events Before and During World War I

Year/Month	Event
1878	Serbia gained independence from the Ottoman Empire
1881	Germany, Austria-Hungary and Italy form the Triple Alliance to defend each other in the event of war
1904	Britain forms the Entente Cordiale with France
1907	Russia Joins with Britain to form the Triple Entente
1908	Austria-Hungary Occupies Bosnia-Herzegovina to stop Serbia from taking control
1912-1913	Balkan Wars are fought between the Balkan League (Serbia, Bulgaria, Greece and Montenegro). The Balkan League is victorious
1914 – June 28	Gavrilo Princip assassinated Archduke Franz Ferdinand in Sarajevo
1914 – July 28	Austria declares war on Serbia. Russia prepares to defend Serbia from Austria
1914 – August 1	Germany declares war on Russia to defend Austria
1914 – August 3	Germany Declares war France, Russia's ally
1914 – August 4	German armies march through Belgium to France. Britain declares war on Germany. World War I begins

1914 – August 26	Germany defeats Russian forces at the battle of Tannenberg
1914 – September	At the battle of the Marne, the Allies halted the German advance on Paris. German victory in the same month ends Russian involvement in East Russia.
1914 – November	At the end of the battle of Ypres, German forces are prevented from reaching the English Channel

What made World War I different?

The factor that made World War I different was the fact that it was fought from parallel lines of trenches separated from only a short stretch of ground known as “no man’s land”. Trench warfare was necessary as the power, speed and accuracy of the weapons used on both the sides made open battle impossible. When soldiers did leave the trenches to launch an attack, often only a few metres of the ground was gained and the cost of casualties was enormous. This led to a stalemate situation that lasted from the end of 1914 until the summer of 1918. Even the use of new weapons such as tanks, nerve gas and aeroplanes did little to change the situation.

Important Battles of World War I

Year/ Month	Event
1915	British naval blockade of Germany leads to a German submarine blockade of Britain
1915 – April – May	Germany uses poison gas for the first time at the second battle of Ypres
1915 – May 22	Italy joins the Allies

September	1915	British and French Campaign at Loos fails
February	1916 –	Start of the battle of Verdun, lasting for five months
March	1916 –	Failure of the Gallipoli campaign by Australian, New Zealand and British forces to knock Ottoman Turkey out of the war
June	1916 –	Russian offensive led by general Brusilov fails to defeat the Germans
April 6	1917 –	The United States joins the war on the side of the allies
July	1917 –	The third battle of the Ypres, Allied forces gain little in their offensive
October	1917 –	Italians are defeated at the battle of the Caporetto by Germany and Austria-Hungary
March 3	1918 –	Armistice signed between Russian and Germany
July	1918 –	Germany launches the offensive on the western front. The offensive fails and the allies launched a counteroffensive in August of that year which is successful
November	1918 –	Armistice is signed between Germany and the Allies in November !! at the 11th hour. End of World War I

End of the War

In Germany, people were running short of food and fuel. The German navy mutinied and there was widespread unrest. On November 9, the German ruler, Kaiser William II, abdicated and on November 11, 1918 an armistice was signed between Germany and the allies, bringing the fighting to an end. In January 1919, the Allies met at the Paris Peace Conference, which formally ended the war. It drew up the Treaty of Versailles, which imposed a harsh peace upon Germany and laid the responsibility of starting the conflict squarely on Germany's shoulders.

As part of the treaty, Germany was forced to give up its colonies overseas and vast sums of money to its former enemies. It also had to return Alsace-Lorraine to France. The wider implications of the treaty would be one of the causes of World War II.

Questions Related to World War I

How did the first world war start?

The immediate cause of World War I was the assassination of Archduke Franz Ferdinand of Austria-Hungary. Austria-Hungary declared war on Serbia. In response, when Russia began to mobilize due to its alliance with Serbia, Germany declared war on Russia. From there it was a chain reaction of war declaration that turned into a global conflagration.

How many died in WW1 total?

The total number of military and civilian casualties in World War I, was around 40 million. There were 20 million deaths and 21 million wounded.

Why was WWI so deadly?

The loss of life was greater than in any previous war in history, in part because militaries were using new technologies, including tanks, airplanes, submarines, machine guns, modern artillery, flamethrowers, and poison gas.

UNIT 2

World War II

World War II or the Second World War, often abbreviated as WWII or WW2, was a global war that lasted from 1939 to 1945. It involved the vast majority of the world's countries—including all of the great powers—forming two opposing military alliances: the Allies and the

Axis powers. In a total war directly involving more than 100 million personnel from more than 30 countries, the major participants threw their entire economic, industrial, and scientific capabilities behind the war effort, blurring the distinction between civilian and military resources. Aircraft played a major role in the conflict, enabling the strategic bombing of population centres and the only two uses of nuclear weapons in war to this day. World War II was by far the deadliest conflict in human history; it resulted in 70 to 85 million fatalities, a majority being civilians. Tens of millions of people died due to genocides (including the Holocaust), starvation, massacres, and disease. In the wake of the Axis defeat, Germany and Japan were occupied, and war crimes tribunals were conducted against German and Japanese leaders.

Neville Chamberlain

The prime minister of Britain from 1937 to 1940, who advocated a policy of Appeasement toward the territorial demands of Nazi Germany. This appeasement policy essentially turned a blind eye to Germany's 1938 annexation of Austria and the Sudetenland.

Winston Churchill

The prime minister of Britain during most of World War II. Churchill was among the most active leaders in resisting German aggression and played a major role in assembling the Allied Powers, including the United States and the USSR.

James Doolittle

A U.S. Army general best known for leading the famous "Doolittle Raid" in 1942, in which B-25 bombers were launched from an aircraft carrier to bomb Japan and then crash-landed in China.

Dwight D. Eisenhower

A U.S. Army general who held the position of supreme Allied commander in Europe, among many others. Eisenhower was perhaps best known for his work in planning Operation

Overlord, the Allied invasion of Europe. After the war, he was a very popular figure in the United States and was elected to two terms as U.S. president, taking office in 1953.

Hirohito

Emperor of Japan from 1926 until his death in 1989. Despite the power of Japan's military leaders, many scholars believe that Hirohito took an active role in leading the country and shaping its combat strategy during World War II. After Japan's defeat, he was allowed to continue to hold his position as emperor—largely as a figurehead—despite the fact that Japan was under U.S. occupation. Although many countries favored it, Hirohito was never tried for war crimes.

Adolf Hitler

Chancellor and self-proclaimed Führer, or “leader,” of Germany from 1933 until his suicide in 1945. After a rapid political ascent as the leader of the far-right Nazi Party in the 1920s, Hitler achieved absolute power and maintained it throughout his time as chancellor. During his rule, he took a very active role in the government of Germany, making military decisions and implementing edicts regarding the treatment of Jews and other minorities, such as the notorious “Final Solution” that condemned Jews to death at Concentration Camps in German-controlled parts of Europe. Just before Germany surrendered in 1945, Hitler committed suicide together with his wife, Eva Braun, in his bunker in Berlin.

Yamamoto Isoroku

The Japanese navy admiral who planned the surprise attack on Pearl Harbor in 1941 and the attack on Midway in 1942.

Curtis LeMay

The commander of the U.S. Air Force's 21st Bomber Command in the Pacific theater during World War II. LeMay is best known for developing the U.S. strategy of using massive

incendiary bomb attacks on Japanese cities in order to break the Japanese will near the end of the war.

Benito Mussolini

Fascist prime minister who came to power in 1922 and ruled Italy as an absolute dictator. In many ways, Mussolini served as an inspiration to Adolf Hitler, with whom he chose to ally himself during World War II. In 1943, Mussolini was overthrown in a coup orchestrated by some of his subordinates, and in 1945 he was executed by Italian partisans just prior to the end of the war in Europe.

Friedrich Paulus

A field marshal in command of the German Sixth Army at the Battle Of Stalingrad. Paulus surrendered what was left of the German forces in February 1943, despite Chancellor Adolf Hitler's express orders not to do so. While a prisoner of war in the USSR, Paulus publicly condemned Hitler's regime.

Erwin Rommel

A field marshal in the German army's Afrika Korps who specialized in tank warfare. Rommel came to be known by both friends and enemies as the "Desert Fox" for his brilliant strategies and surprise attacks in Germany's North Africa campaign.

Franklin Delano Roosevelt

The 32nd U.S. president, who led the country through the bulk of World War II until his death from a cerebral hemorrhage in April 1945, just a few months before the war ended. Together with Winston Churchill and Joseph Stalin, Roosevelt played a decisive role in holding together the Allied coalition that ultimately defeated Nazi Germany.

Joseph Stalin

General secretary of the Communist Party of the Soviet Union from 1922 until his death in 1953. In some ways, Stalin was responsible for the USSR's severe losses at the beginning of World War II, as he failed to heed the warnings of his advisors and did not allow the Russian military to prepare a proper defense. At the same time, he did succeed in holding the country together and inspiring among his people an awesome resistance against Germany, which ultimately forced a German retreat. Stalin's own regime in the USSR was just as brutal as the Nazi regime in many ways, and the alliance between Stalin and the Western Allies always remained rather tenuous because of mutual distrust.

Harry S Truman

The 33rd U.S. president, who succeeded Franklin D. Roosevelt upon Roosevelt's death in April 1945. Truman, who led the country through the last few months of World War II, is best known for making the controversial decision to use two Atomic Bombs against Japan in August 1945. After the war, Truman was crucial in the implementation of the Marshall Plan, which greatly accelerated Western Europe's economic recovery.

World War II (1939–1945)-Terms

Allied Powers

An alliance during World War II made up of the countries that opposed the aggression of Nazi Germany. Britain, France, the United States, and the Soviet Union were the most prominent members, although many other countries also joined.

Anschluss

Chancellor Adolf Hitler's doctrine of German political union with Austria, which effectively enabled Germany to annex that nation in March 1938.

Appeasement

The British and French policy of conceding to Adolf Hitler's territorial demands prior to the outbreak of World War II. Associated primarily with British prime minister Neville Chamberlain, the appeasement policy enabled Hitler to systematically take over the territories of several neighboring countries.

Axis Powers

The collective term for Germany, Italy, and Japan's military alliance in opposition to the Allied Powers. Several smaller countries in Eastern Europe also became members of the Axis Powers temporarily.

Battle of Britain

An extended campaign from July 1940 to the spring of 1941 in which British Air Forces fought off wave after wave of German bombers and denied Germany in its quest to attain air superiority over Britain. Although major cities in England sustained heavy damage, the British resistance forced Germany to abandon its plans to invade across the English Channel.

Battle of the Coral Sea

A battle from May 4–8, 1942, in which U.S. naval forces successfully protected the Allied base at Port Moresby, New Guinea, the last Allied outpost standing between the Japanese onslaught and Australia. The battle, which caused heavy losses on both sides, was the first naval battle in history fought exclusively in the air, by carrier-based planes.

Battle of El-Alamein

An October and November 1942 battle that was the climax of the North African campaign. A resounding victory by the British over the Germans, the battle paved the way for the Allied takeover of North Africa and the retreat of German forces back across the Mediterranean.

Battle of Guadalcanal

A campaign from August 1942 to February 1943 in which U.S. Marines fought brutal battles to expel Japanese forces from the Solomon Islands, a strategically important island chain in the South Pacific near Australia.

Battle of Iwo Jima

A battle in February and March 1945 in which U.S. forces took Iwo Jima, a small but strategically important island off the Japanese coast. During the battle, an Associated Press photographer took a world-famous photograph of U.S. Marines raising the American flag on the summit of Mt. Suribachi.

Battle of Midway

A battle from June 3–6, 1942, in which U.S. naval forces severely disabled the Japanese fleet at Midway Island in the Pacific. Coming close on the heels of the Battle Of The Coral Sea, the Battle of Midway forced Japan into defensive mode and turned the tide of the war in the Pacific theater.

Battle of Okinawa

The last large-scale battle in the Pacific theater, in which U.S. forces invaded the Japanese home island of Okinawa. The battle was very bloody, killing at least 100,000 Japanese soldiers and 80,000 to 100,000 Japanese civilians.

Battle of Stalingrad

A brutal, five-month battle between German and Soviet forces for the important industrial city of Stalingrad that resulted in the deaths of almost 2 million people. The battle involved very destructive air raids by the German Luftwaffe and bloody urban street fighting. In February 1943, despite direct orders from Hitler forbidding it, Field Marshal Friedrich Paulus surrendered the German forces to the Red Army.

Blitzkrieg

Literally “lightning war,” the term for Hitler’s invasion strategy of attacking a nation suddenly and with overwhelming force. Hitler applied the blitzkrieg strategy, with varying degrees of success, to the German invasions of Poland, France, and the Soviet Union.

D-Day

June 6, 1944, the day on which the Allied invasion of France via the Normandy coast began.

Fascism

A system of government dominated by far-right-wing forces and generally commanded by a single dictator. Several Fascist governments were established in Europe in the early twentieth century, most notably those led by dictators Adolf Hitler of Germany, Benito Mussolini of Italy, and Francisco Franco of Spain.

“Final Solution”

The Nazi’s euphemistic term for their plan to exterminate the Jews of Germany and other German-controlled territories during World War II. The term was used at the Wannsee Conference of January 1942, in which Nazi leaders planned the Holocaust but made no specific mention of the Extermination Camps that ultimately killed millions.

Gestapo

The brutal Nazi secret police force, headed by the infamous Hermann Göring. The Gestapo was responsible for the relocation of many European Jews to Nazi Concentration Camps during the war.

Lebensraum

Literally “living space,” Adolf Hitler’s justification for Germany’s aggressive territorial conquests in the late 1930s. Based on the work of a previous German ethnographer, Hitler used the idea of lebensraum to claim that the German people’s “natural” territory extended beyond the current borders of Germany and that Germany therefore needed to acquire additional territory in Europe.

Luftwaffe

The German air force, which was used heavily in campaigns such as the Battle Of Britain in 1940.

Manhattan Project

The code name for the U.S. government’s secret program to develop an Atomic Bomb. Begun in 1942, the Manhattan Project utilized the expertise of world-famous physicists, including Albert Einstein and Enrico Fermi, to develop the weapon. It finally succeeded in conducting the first successful atomic bomb test in July 1945 at Alamogordo, New Mexico. After a difficult decision by President Harry S Truman, U.S. forces dropped two atomic bombs on the Japanese cities of Hiroshima and Nagasaki in August 1945, prompting Japan’s surrender.

Munich Agreement

A September 30, 1938, agreement among Germany, Britain, Italy, and France that allowed Germany to annex the region of western Czechoslovakia called the Sudetenland. The Munich Agreement was the most famous example of British prime minister Neville Chamberlain’s policy of Appeasement prior to World War II.

Operation Barbarossa

The code name for the German invasion of the Soviet Union in 1941, which Hitler predicted would take only six months but ended up miring the German armies for more than two years.

Operation Overlord

The code name for the Allied invasion of France in 1944, which commenced on the beaches of Normandy and ultimately was successful in liberating France and pushing German forces back east to their own territory.

S.S.

In German, Schutzstaffel (“protection detachment”), the elite German paramilitary unit. Originally formed as a unit to serve as Hitler’s personal bodyguards, the S.S. grew and took on the duties of an elite military formation. During World War II, the Nazi regime used the S.S. to handle the extermination of Jews and other racial minorities, among other duties. The S.S. had its own army, independent of the regular German army (the Wehrmacht), to carry out its operations behind enemy lines.

V-E Day

May 8, 1945, the day on which the Allied forces declared victory in Europe.

V-J Day

August 15, 1945, the day on which the Allied forces declared victory over Japan.

Wannsee Conference

A January 1942 conference during which Nazi officials decided to implement the “Final Solution” to the “Jewish question” — a euphemism for the extermination of European Jews and other minorities at Concentration Camps in eastern Europe.

Wehrmacht

The term used for regular German army.

UNIT 4

WELL-MADE PLAY (Drama of Ideas - Shaw and Ibsen)

Definition, Origin and Characteristics

Well-made play (French *pièce bien faite*) is a type of play, constructed according to certain strict technical principles, that dominated the stages of Europe and the United States for most of the 19th century and continued to exert influence into the 20th. The technical formula of the well-made play, developed around 1825 by the French playwright Eugene Scribe, called for complex and highly artificial plotting, a build-up of suspense, a climatic scene in which all problems are resolved, and a happy ending. Originating in France as the *pièce bien faite*, the well-made play is a style of dramatic writing characterized by a meticulous, methodological purposiveness of plotting. The logically precise construction of the well-made play is typified by a number of conventions. The plot is most often based on a withheld secret—known to the audience but unknown to the characters—which, when revealed at the climax, reverses the fortunes of the play's hero. During the course of the play, the overall pattern of the drama is reflected in the movement of the individual acts, in which a steadily mounting suspense is achieved through the battle of wits between the hero and the villain. The hero's fortune fluctuates during his conflict with the adversary until finally, at the climax, the secret is revealed in an obligatory scene (*scène à faire*) and the hero is benefitted in the final *dénouement*, or resolution.

Writers and Works

Drama was to involve the direct observation of human behaviour; therefore, there was a thrust to use contemporary settings and time periods, and it was to deal with everyday life and problems as subjects. Conventional romantic conflicts were a staple subject of such plays (for example, the problem of a pretty girl who must choose between a wealthy, unscrupulous suitor and a poor but honest young man). Suspense was created by misunderstandings between characters, mistaken identities, secret information (the poor young man is really of noble birth), lost or stolen documents, and similar contrivances. Later critics, such as Émile Zola and George Bernard Shaw, denounced Scribe's work and that of his successor, Victorien

Sardou, for exalting the mechanics of playmaking at the expense of honest characterizations and serious content, but both playwrights were enormously popular in their day.

Henrik Ibsen (1828-1906)

In Norway, Henrik Ibsen is considered to be the father of modern realistic drama. His plays attacked society's values and dealt with unconventional subjects within the form of the well-made play (causally related). Ibsen perfected the well-made play formula; and by using a familiar formula made his plays, with a very shocking subject matter, acceptable. He discarded soliloquies, asides, etc. Exposition in the plays was motivated, there were causally related scenes, inner psychological motivation was emphasized, the environment had an influence on characters' personalities, and all the things characters did and all of things the characters used revealed their socio-economic milieu. He became a model for later realistic writers. Among the subjects addressed by Ibsen in his plays are: euthanasia, the role of women, war and business, and syphilis.

Some of Ibsen's Plays:

Ghosts—1881—dealt with the concept of the sins of the father transferring to the son, resulting in syphilis.

Pillars of Society – 1877 – dealt with war and business.

Hedda Gabbler – 1890 – a powerful woman takes her life at the end of the play to get away from her boredom with society.

A Doll's House – 1879 – Nora leaves her husband Torvald and her children at the end of the play; often considered "the slam heard around the world," Nora's action must have been very shocking to the Victorian audience.

Later in life, Ibsen turned to more symbolic and abstract dramas; but his "realism" affected others, and helped lead to realistic theatre, which has become, despite variations and rejections against it, the predominant form of theatre even today.

George Bernard Shaw (1856-1950)

The Irish-born playwright and critic George Bernard Shaw (1856-1950), the leading playwright of modern Britain, wrote frankly and satirically on political and social topics such as class, war, feminism, and the Salvation Army, in plays such as Arms and the Man (1894), Major Barbara (1905), and, most famously, Pygmalion (1913). His work introduced the theater of ideas

to the English stage; where Ibsen turned melodrama into naturalism, Shaw parodied melodrama in order to develop an intellectual comedy of manners. He made fun of societies notion using for the purpose of educating and changing. His plays tended to show the accepted attitude, then demolished that attitude while showing his own solutions.

Some of Bernard Shaw's Plays

Arms and the Man (1894) – about love and war and honour.

Mrs. Warren's Profession – prostitution.

Major Barbara (1905) – a munitions manufacturer gives more to the world (jobs, etc.) while the Salvation Army only prolongs of the status quo.

Pygmalion (1913) – shows the transforming of a flower girl into a society woman, and exposes the phoniness of society. The musical My Fair Lady was based on this play.

EXISTENTIAL DRAMA

Definition, Origin and Characteristics

Existentialism emerged from the early 20th century as a philosophical and cultural movement (theology, drama, art, literature and psychology) wherein the experiences of the individual are at the center of understanding human existence, rather than moral or scientific thought. It was a rejection of systemic modes of thought associated with earlier philosophy, religion or romantic belief, emphasizing a reliance on authentic experience rather than external idea. It stresses the individual's position as a self-determining agent responsible for his or her own choices. It is an emphasis upon man's creating his own nature as well as the importance of personal freedom, decision, and commitment.

Themes in Existentialism

Here is a list of themes that are important in existentialism. They are not all taken up by every existentialist thinker and they are not entirely consistent with one another.

1. Importance of the individual: The leading question in this case is "What does it mean to be existing as a human being?" This question leads out in a number of directions.

2. Importance of choice: We are constituted by our decisions. In fact, being human sometimes involves decisions that transcend the realm of moral and conventional concerns.

3. Anxiety regarding life, death, contingencies, and extreme situations: Both the chance events and extreme situations of life make evident the threat of non-being and cause us anxiety.

4. Meaning and absurdity: Sartre spoke of an unfulfillable desire for complete fulfillment and thereby expressed the meaning of absurdity.

5. Authenticity: Sartre's opposition to bad-faith (or self-deception) is an example of what is meant by authenticity. We need to face up to our situation rather than making things worse with self-deceptive approaches to religion, metaphysics, morality, or science.

6. Social criticism: Many existentialists deconstructed social conventions and practices. They are forms of hiding and expressions of fear and ignorance. Existentialist literature often carried out this unmasking of convention and social patterns with enormous effect (especially in the novels of Camus).

7. Importance of personal relations: It must be said that the existentialist imperative to be an individual is front and center but another imperative becomes important in some existentialists (especially Buber): be an individual-in-community. Religious existentialists see the God-human relation as the ground of all relations between human beings.

8. Atheism and Religion: Here is one of the greatest disagreements among existentialists, testifying perhaps to the inescapable vagueness of the field of life within which human beings must make decisions that create meaning. Though the nature of that field of life and its ground are dramatically contested, all existentialists hold that a decision in relation to it is the key issue for human beings.

9. Religion

Religion is a deeply contested point within existentialism. While some existentialists reject the reality of God, other existentialists have no problem with God and see an appropriate tension between divine and human freedom. However, there is some agreement: all existentialists tend to be suspicious of religion as such (meaning religious organizations and religious systems).

Writers and Works

Soren Kierkegaard was the first philosopher to actually consider that he wrote about Existentialism. Since his time existential approaches to philosophy about life have grown very greatly in influence and also appeared in several forms influenced by numerous writers and thinkers. Soren Kierkegaard has been called the father of existentialism. Existentialism is a non-rigorous form of philosophical enquiry into human nature and the human predicament. Everything else in existence merely exists; humans are aware of their existence, and therefore have the potential to understand it and control it. We are self-creating creatures: we can choose what we want to be, and choose to be it. The moment of choice, the leap into existence, comes between two fixed points: the nothingness from which we come and the nothingness to which we return after we die. Our glory is the self-defining choice; our agony is that we need to make it. The idea was formulated by Kierkegaard in the first half of the 19th century, was developed by Husserl a century later, and had enormous prominence in the 1940s and 1950s, particularly in the work of Jean-Paul Sartre. In literature, the chief existentialist writer was Jean-Paul Sartre. In his (autobiographical) novels *Nausea* and the three-volume *The Roads to Freedom*, and in such plays as *The Flies* and *Huis Clos*, he examined the idea that a Man is a useless passionate and the plight of the passive hero longing but unable to contrive some self-defining act. Other French writers took up the style, notably Albert Camus. The quest for identity underlies much European drama and prose fiction of the 1950s and beyond, and existentialist thinking underlies (but does not dominate) works as diverse as Gnter Grass's *The Flounder*, John Updike's *Rabbit* and the plays of Samuel Beckett. *Waiting for Godot* is often called an existentialist drama, which in some ways it is, but Beckett never ascribed the philosophy to his work. In the world of the play, devoid of systems, purpose and markers of time, all that is left is to simply exist. The fact that Vladimir and Estragon do little except exist highlights some existential themes. It is more accurately described as absurdism, which contains the idea that there is no meaning found in the world beyond the meaning we give it.

COMEDY OF MENACE

Definition, Origin and Characteristics

The word 'menace' means as a noun 'A threatening quality' or 'a dangerous or troublesome person or thing' and as a verb it calls 'threaten'. "Comedy of menace" was a term first used to describe Harold Pinter's plays by the drama critic Irving Wardle. He borrowed the term from the subtitle of one of David Campton's plays, *The Lunatic View: A Comedy of Menace*. A comedy is a humorous play which contains variations on the elements of surprise, incongruity, conflict, repetitiveness, and the effect of opposite expectations and so on in order

to amuse and make the audience laugh. A menace is something which threatens to cause harm, evil or injury which seems quite incompatible with the idea of a comedy. However, as *The Birthday Party* shows, it is quite possible for a playwright to create both humour and menace in the same play, and even at the same time, in order to produce certain effects and to transmit ideas to the audience. Comedy of menace can also be called “Dark comedy”.

Comedy of menace suggests that although they are funny, they are also frightening or menacing in a vague and undefined way. The phrase “comedy of menace” as a standalone description inspires both positive and negative feelings. Comedy is used during a dangerous situation to cause audiences to draw judgments about a particular character or communication. The words used are the focus of often powerful stories that create conflicting emotions from its audience. The title “Comedy of Menace” immediately brings contradictions to mind, because comedy is generally something that makes people laugh, and the word “menace” implies something threatening. Quite literally, then, this phrase involves laughing at an ominous situation.

Writers and Works

Harold Pinter has used “Comedy of menace” in his plays such as *Birthday Party*, *The Room*, and *A Slight Ache*. Pinter’s comedies of menace have a rather simplistic setting; they might focus on one or two powerful images and usually are set in just one room. A powerful force that isn’t specifically defined to the audience threatens characters in the plays. Audiences focus on the communications between the characters and generate the feeling and gist of the play from the conversations. Some plays are able to successfully mingle drama with comedy. One specific example from *The Birthday Party* is a character joking around about being in a menacing situation while cleaning his gun to deal with the threat. The goal of such works is to generate tension around the situation or to alter the views of an audience about a particular character; after all, someone joking while planning to shoot another person is generally not a trustworthy person.

Pinter himself has been quoted as saying he’s never been able to write a happy play, and that a situation can be both true and false. Summarizing his plays as comedy plays might be a misunderstanding; most critics described his characters with negative connotations. By creating humor around a very dramatic or tense situation, audiences are left feeling confused at the end, because of the range of emotions experienced.

KITCHEN-SINK DRAMA

Definition, Origin and Characteristics

Kitchen sink realism or kitchen sink drama is a term coined to describe a British cultural movement that developed in the late 1950s and early 1960s in theatre, art, novels, film and television plays, whose 'heroes' usually could be described as angry young men. It used a style of social realism, which often depicted the domestic situations of working-class Britons living in cramped rented accommodation and spending their off-hours drinking in grimy pubs, to explore social issues and political controversies.

The films, plays and novels employing this style are set frequently in poorer industrial areas in the North of England, and use the rough-hewn speaking accents and slang heard in those regions.

The kitchen-sink drama is placed in an ordinary domestic setting and typically tells a relatively mundane family story. Family tensions often come to the fore with realistic conflict between husband and wife, parent and child, between siblings and with the wider community. The family may also pull together in unity against outer forces that range from the rent-collector to rival families.

Kitchen sink dramas may also be framed as 'serious art', intending to impress rather than entertain. They may capture social setting for posterity and gain admiration in later days by students of history. They may even be a cathartic act by their authors, expunging the traumas of a deprived childhood. Kitchen sink drama is a genre in which the British seem to specialize. Americans prefer their soaps and dramas to be a bit less dismal. There was in particular a group of 'angry young men' in the 1960s UK playwright scene who specialised in such plays.

Writers and Works

The film *It Always Rains on Sunday* (1947) is a precursor of the genre, and the John Osborne play *Look Back in Anger* (1956) is thought of as the first of the idiom. The gritty love-triangle of *Look Back in Anger*, for example, takes place in a cramped, one-room flat in the English Midlands. The conventions of the genre have continued into the 2000s, finding expression in such television shows as *Coronation Street* and *East Enders*.

A Taste of Honey is written by a British dramatist Shelagh Delaney. It was initially intended as a novel, but she turned it into a play because she hoped to revitalise British theatre and to address social issues that she felt were not being presented. A Taste of Honey is set in Salford in North West England in the 1950s. It tells the story of Jo, a seventeen-year-old working class girl, and her mother, Helen, who is presented as crude and sexually indiscriminate. A Taste of Honey comments on, and puts into question, class, race, gender and sexual orientation in mid-twentieth-century Britain. It became known as a "kitchen sink" play, part of a genre revolutionising British theatre at the time.

The Glass Menagerie is a four-character memory play by Tennessee Williams that premiered in 1944 and catapulted Williams from obscurity to fame. The play has strong autobiographical elements, featuring characters based on Williams himself, his histrionic mother, and his mentally fragile sister Rose.

PROBLEM PLAY

Definition, Origin and Characteristics

The name problem play is generally given to plays which are about social issues, for example, those of such 19th-century European writers as Dumas, Ibsen and Shaw, and such authors as Galsworthy, Hellman, Miller and so on. Often, though not always, problem plays use the conventions of naturalism, depicting ordinary people in everyday clothes and settings, using ordinary speech. Many problem plays also conform to the conventions of the well-made play, devised in 19th-century France. In this, the drama begins with an exposition which sets the scene and gradually reveals the problem or secret at the heart of the plot. There follows a series of alarms, excursions and developments, often involving the revelation of some crucial secret which has so far not been known to one of the central characters. The moment of disclosure of this secret, the turning-point beyond which no lives will be the same again often the problem is resolved by the destruction or exaltation of the leading character is a main climax. It is followed by an unwinding of the action, recapitulating and revisiting what has gone before in the light of what the characters now know, and there is often a further surprise at the moment of curtain-fall. The structure is analogous to sonata-form in classical music.

Writers and Works

It can engender comedy or tragedy: Ibsen's *A Doll's House* and Oscar Wilde's *The Importance of Being Earnest* are outstanding examples of the well-made play. The coincidence of the two structures, problem plays and well-made plays, led to some of the finest European

drama between 1850 and 1950, as well as to some of the worst, and it is still regarded by some bourgeois audiences as the ultimate theatrical experience: a play about ordinary people with a convincing, and clearly comprehensible, emotional and intellectual structure.

DIDACTIC DRAMA (PROPAGANDA PLAY)

Definition, Origin and Characteristics

Didacticism is a term that refers to a particular philosophy in art and literature that emphasizes the idea that different forms of art and literature ought to convey information and instructions along with pleasure and entertainment. Didacticism describes a type of literature that is written to inform or instruct the reader, especially in moral or political lessons. While they are also meant to entertain the audience, the aesthetics in a didactic work of literature are subordinate to the message it imparts. In modern times, “didactic” has become a somewhat pejorative way to describe a work of literature, as contemporary authors generally do not attempt to teach moral lessons through their writing. However, the original definition of didacticism did not carry this negative connotation.

The word didacticism comes from the Ancient Greek word didaktikos, which meant “relating to teaching, education, or wisdom.” Didacticism in literature aims at offering something additional to its readers than merely intending to offer pleasure and entertainment. Some critics may argue that didacticism may reduce literature to a tool for boring instructions but nevertheless it definitely gives readers a chance to improve their conduct and comprehend evils which may lead him astray. The word didactic is frequently used for those literary texts which are overloaded with informative or realistic matter and are marked by the omission of graceful and pleasing details. Didactic, therefore, becomes a derogatory term referring to the forms of literature that are ostentatiously dull and erudite. However, some literary texts are entertaining as well as didactic.

Morality plays of medieval Europe were perhaps the best exemplars of didactic literature. These plays were a type of theatrical performance which made use of allegorical characters to teach the audience a moral lesson. The most common themes that were presented in morality plays were what are commonly known as the seven deadly sins: pride, lust, greed, envy, wrath, sloth and gluttony. Another theme that such plays exploited was that repentance and redemption was possible for a person even when that person intentionally

gives in to temptation. Historically, morality plays were a transitional step that lay between Christian mystery plays and the secular plays of the Renaissance theatre.

Writers and Works

Every textbook and “how-to” book is an example of didacticism, as their explicit purpose is to instruct and educate. Books written for children also often have a didactic intent, as they are often created to teach children about moral values. Religious sermons are also usually examples of didacticism, as the preacher is intending to use the religious text to give the congregation moral guidance. While didacticism in literature is generally frowned upon nowadays, it was a key feature of many ancient texts, and remained popular up until about the 18th century. It was seen as a benefit for the reading audience to have these texts to use as moral guidance. While there are examples of didacticism in more recent literature, they are fewer and further between. Edgar Allan Poe even went so far as to refer to didacticism as the worst thing an author could do in his treatise *The Poetic Principal*. Poe and others considered didacticism to be a detriment to the literature which it burdened down.

John Bunyan’s novel *The Pilgrim’s Progress* is a famous didacticism example. Bunyan makes the allegory and lesson he is trying to impart clear: the main character’s name is Christian and he travels from the City of Destruction on his way to Mount Zion. Along the way, Christian comes up against many obstacles, and his journey through and around these obstacles helps to instruct the reading audience how to overcome obstacles themselves by leading moral lives. Bunyan makes the references to Biblical stories obvious so that readers could more easily grasp the moral lessons he was trying to teach therein.

Charles Dickens’s novel *Oliver Twist*, about an orphaned boy in poverty, is an example of a Victorian didactic novel. Dickens wanted to dramatize the difficulties that poor people had in society, thereby making the reading public more sympathetic. The point of didacticism in this novel was to change popular opinion and encourage a more moral viewpoint on the part of citizens of Dickens’s day. In the above excerpt, Dickens describes the horrible options available to poor people, which were either to die slowly inside the workhouse or quickly outside of it. Though poor people had some access to food inside the workhouse, it was meager and accompanied by such grueling work that they could not survive those conditions. Dickens wanted to motivate his reading public to more fully consider the issues in his day surrounding poverty.

ONE-ACT PLAY

Definition, Origin and Characteristics

A one-act play is a short piece of drama that consists of only one act. It usually has one or more scenes, but does not exceed one act. It is similar to a short story in its limitations. There is a complete drama within one act. It is brief, condensed, and single in effect. One situation or episode is presented, permitting no minor plots or side actions that may distract attention for the single purpose and effect being developed. Characters are few in number, quickly introduced, and very limited in character development. Dialogue and plot must carry the action forward smoothly and quickly. In recent years the 10-minute play known as "flash drama" has emerged as a popular sub-genre of the one-act play, especially in writing competitions. The origin of the one-act play may be traced to the very beginning of drama: in ancient Greece, Cyclops, a satyr play by Euripides, is an early example. Like all drama, one act plays are made up of the same elements that are necessary for short stories : Theme, Plot, Character, and dialogue.

In a full-length play, all characters, plots, and subplots need to point to and support the theme. The one-act is not much different, except the subplots will likely be absent.

Plot

This is much different in the one-act than in the full-length. For a full-length play, the plot is the series and sequence of events that lead the hero (and the audience) on the journey. In a one-act play there is really only time for one significant event. This is the determining place for the hero, where all is won or lost. Events that lead up to this must be incorporated into the script without the benefit of the audience seeing them. And any events that follow must be inferred or understood by the audience that they will occur.

Character

There is really only enough time in this to get to know one character well -- the hero. In the short time that the one-act play is going, it is the hero's event that the audience is experiencing; again, there isn't time for more than that. Some characteristics of the supporting

characters, including the antagonist, will need to be portrayed for the story to move forward, but it is the character of the protagonist that is vital to the story line.

Dialogue

Economy is the key here. Each line must be crafted carefully to focus on the theme, the incident, and the character of the protagonist. The dialogue need not be terse, but must be concise and full of meaning. Any lines that do not point to the focus of the play should be carefully considered whether they are needed.

Writers and Works

Edward Albee -- The Goat, or Who Is Sylvia? (2002)

Samuel Beckett – Krapp's Last Tape (1958)

Anton Chekhov – A Marriage Proposal (1890)

Israel Horovitz – Line (1974)

Eugène Ionesco – The Bald Soprano (1950)

Arthur Miller – A Memory of Two Mondays (1955)

August Strindberg – Pariah (1889), Motherly Love (1892), and The First Warning (1892)

Thornton Wilder – The Long Christmas Dinner (1931)

Cormac McCarthy - The Sunset Limited (2006)

Unit 2: The Novel

BILDUNGSROMAN- (Formation Novel) This is a term more or less synonymous with *Wittherziehungsroman* which literally means an “upbringing” or “education” novel. It refers to a novel which is an account of the youthful development of a hero or heroine. This describes the processes by which maturity is achieved through the various ups and downs of life. Wieland’s *Agathon* (1765-6) is taken to be the earliest example. The most famous examples are: Goethe’s *Die Leiden des Jungen Werthers* (1774) and his *Wilhelm Meisters Lehrjahre* (1795-6) and became well known in Britain through Thomas Carlyle’s translation. Novels in English that

fall into this category are Daniel Defoe's *Moll Flanders* (1722), Henry Fielding's *Tom Jones* (1749), Jane Austen's *Emma* (1816), Charles Dickens' *David Copperfield* (1849-50), George Mer.h's *The Adventures of Henry Richmond* (1871) and Samuel Butler's *The Way of All Flesh* (1903).

EPISTOLARY NOVEL

Epistolary Novel is a kind of novel in the form of letters. It was a particular form, popular in the eighteenth century. Among the more famous examples are: Samuel Richardson's *Pamela* (1740) and *Clarissa Harlowe* (1747, 1748); Smollet's *Humphry Clinker* (1771); Rousseau's *La Nouvelle Héloïse* (1761); and Laclos' *Les Liaisons dangereuses* (1782). Less well known are Harriet Lee's *Errors of Innocence* (1786), John Moore's *Mordaunt* (1800) and Swinburne's *Love's Cross Currents* (1877). The epistolary novel slowly fell out of use in the nineteenth century. By the time Jane Austen popularized the technique of the omniscient narrator, the epistolary form had become somewhat archaic. For example, Jane Austen's *Pride and Prejudice* (1813) was originally written as an epistolary novel, but Austen rewrote it using a third-person omniscient narrator. However, Mark Harris' *Wake Up, Stupid* (1959) and John Barth's *Letters* (1979) are interesting modern examples. It is usual for letters to make up some part of a novel.

STREAM OF CONSCIOUSNESS

The term "stream of consciousness" is coined by William James in *Principles of Psychology* (1890) to denote the flow of inner experiences. It refers to the technique which seeks to depict the multitudinous thoughts and feelings which pass through the mind. It is also known as Interior monologue. Lines in Laurence Sterne's *Tristram Shandy* (1760-67) resemble this technique. Lengthy self-communing passages have been found in some nineteenth century novels are also close to interior monologue.

The interior monologue has been highly developed in *Leutnant Gustl*, a satire on the official code of military honour by Arthur Schnitzler, a German playwright and novelist. However, it was Edouard Dujardin in *Les Lauriers sont coupés* (1888) used the technique in a way that proved influential. James Joyce exploited the possibilities and took the technique almost to a point *ne plus ultra* in *Ulysses* (1922), which presents an account of the experiences (the actions, thoughts, feelings) of two men, Leopold Bloom and Stephen Daedalus, during the twenty-four hours of 16 June 1904, in Dublin. The beginning of James Joyce's *A Portrait of the Artist as A Young Man* (1916) is an early indication of his interest in this technique. Meantime,

Dorothy Richardson had begun to compile her twelve-volume *Pilgrimage* (1915-67) and Marcel Proust was at work on the equally ambitious *A la recherche du temps perdu* (1913-27). Henry James and Dostoevski had already indicated, through long passages of introspective writing, that they were aware of something like the stream of consciousness technique.

Since the 1920s many writers have learned from Joyce and emulated him. Virginia Woolf's *Mrs Dalloway* (1925), *To the Lighthouse* (1927) and William Faulkner's *The Sound and the Fury* (1931) are two of the most distinguished developers of the stream of consciousness method.

PICARESQUE NOVEL

The word "pícaro" mean "rogue." It tells the life of a knave or picaroon who is the servant of several masters. Through his experience the picaroon satirizes the society in which he lives. The picaresque novel originated in the sixteenth century Spain, the earliest example being the anonymous *Lazarillo de Tormes* (1553). The two most famous Spanish authors of picaresque novels were Mateo Alemán, who wrote *Guzmán de Alfarache* (1599-1604), and Francisco Quevedo, who wrote *La vidadelBuscón* (1626). Both books were widely read in Europe. Other picaresque novels include: Thomas Nashe's *The Unfortunate Traveller* (1594), Lesage's *Gil Blas* (1715), Daniel Defoe's *Moll Flanders* (1722), Henry Fielding's *Jonathan Wild* (1743) and Smollett's *Roderick Random* (1748). A more recent example is Thomas Mann's unfinished *Confessions of Felix Krull* (1954). The German term for this kind of story is *Räuberroman*.

Avant –Garde

The term "avant-garde" is an important and much used term in the history of art and literature. It clearly has a military origin (advance guard) and as applied to art and literature denotes exploration, pathfinding, innovation and invention; something new, something advanced (ahead of its time) and revolutionary. During the last quarter of the nineteenth century, the term and concept appear in both cultural and political contexts. Gradually the cultural-artistic meaning displaced the socio-political meaning. It has been commonplace to refer to avant-garde art or literature. Symbolist poets like Verlaine, Rimbaud and Mallarmé as the first members of the avant-garde. The playwrights of the Theatre of the Absurd and novelists like Alain Robbe-Grillet, Michel Butor, Nathalie Sarraute also form part of the avant-garde movement.

Historical Novel

Historical Novel is a form of fictional narrative which reconstructs history and re-creates it imaginatively. Both historical and fictional characters may appear. Through writing fiction, the good historical novelist researches his or her chosen period thoroughly and strives for verisimilitude. In Britain this genre appears to have developed from Mme de La Fayette's *Princesse de Clèves* (1678) and then via the Gothic novel. Much Gothic fiction was set in the Middle Ages. Maria Edgeworth's *Castle Rackrent* (1800), usually taken to be the first example of a regional novel in English. It is the first fully fledged historical novel. She followed this with *Adelaide* in 1806. Jane Porter published *The Scottish Chiefs* (1810) and *The Pastor's Fireside* (1815).

In 1814 Sir Walter Scott published *Waverley*, the first of his many novels. Scott remains the supreme example of the historical novelist in English Literature. As a result of his massive contribution to the genre its popularity spread during the nineteenth century. For example, Thackeray's *Vanity Fair* (1847-8), Charles Kingsley's *Hypatia* (1853), *Westward Ho!* (1855) and *Hereward the Wake* (1866); Charles Reade's *The Cloister and the Hearth* (1861) and *Griffith Gaunt* (1866), Arthur Conan Doyle's *Micah Clarke* (1889), *The White Company* (1891), *The Exploits of Brigadier Gerard* (1896) and *Rodney Stone* (1896), Stanley Weyman's *A Gentleman of France* (1893), *The Red Cockade* (1895), *Under the Red Robe* (1896), *Count Hannibal* (1901) and *Chippinge* (1906), Maurice Hewlett's *The Forest Lovers* (1898) and *The Queen's Quair* (1904). Charles Dickens, Bulwer Lytton, George Eliot and Thomas Hardy also wrote historical novels.

In this twentieth century, this kind of fiction has not been so popular but there have been a number of distinguished practitioners. For example Robert Graves, author of *I Claudius* (1934) and several others; Georgette Heyer who wrote a great many historical romances set in the Regency period such as *Devil's Cub* (1934), *Regency Buck* (1935), *Faro's Daughter* (1941), Naomi Mitchison, author of *The Corn King* and *The Spring Queen* (1931) and *The Blood of the Martyrs* (1939), Mary Renault, the author of *The Last of the Wine* (1956), *The King Must Die* (1958), *The Bull from the Sea* (1962) and *Funeral Games* (1981), William Golding, the author of *The Inheritors* (1955), *The Spire* (1964) and the trilogy *Rites of Passage* (1980), *Close Quarters* (1987) and *Fire Down Below* (1989) and J.G. Farrell who wrote the outstanding novel *The Siege of Krishnapur* (1973).

Other historical novelists of note have been Charlotte Yonge, Carola Oman, Patrick O'Brian, Mary Stewart and Alfred Duggan. Among European historical novelists

Balzac, Stendhal, Thomas Mann and Ivo Andrić have been pre-eminent. Tolstoy's *War and Peace* is the greatest of the Russian historical novels.

Science Fiction

The term "science fiction" was first used, it seems, in 1851, the year of the Great Exhibition, in William Wilson's *A Little Earnest Book upon a Great Old Subject*. A science fiction story is a narrative of short story, novella or novel length. Attempting to define it, M.H. Abrams says, "is applied to those narratives in which—unlike in pure

fantasy—an explicit attempt is made to render plausible the fictional world by reference to known or imagined scientific principles, or to a projected advance

in technology, or to a drastic change in the organization of society" (279). Mary Shelley's *Frankenstein* (1818) is often considered a precursor of science fiction. But, basing a work of fiction on a concrete scientific principle did not occur until later in the nineteenth century through the writings of Jules Verne's *Journey to the Center of the Earth* and H.G. Wells' *The War of the Worlds*.

The term was eventually put into circulation in the late 1920s by Hugo Gernsback (1894-67) who had originally coined the word "scientifiction." Gradually, Science fiction replaced the term 'scientific romance', and science fiction is quite often categorized as speculative fiction. A few important authors of science fiction are Isaac Asimov, Arthur Clarke, Ray Bradbury, J. G. Ballard, and Doris Lessing. George Orwell's *Nineteen Eighty Four*, Aldous Huxley's *Brave New World*, Kurt Vonnegut's *Cat's Cradle* form a few examples of science fiction.

Detective Fiction

The commission and detection of crime with the motives, actions, arraignment, judgement, and punishment of a criminal is one of the great paradigms of narrative in detective fiction. The investigator functions as the protagonist and studies such as Julian Symon's *Bloody Murder* (1972) have dealt elaborately on the nineteenth and early to mid-20th century development of fictional detection. William Godwin's *Caleb Williams* (1894), Eugène Vidocq's *Mémoires*, Charles Dickens' *Bleak House* (1853), Wilkie

Collins' *The Moonstone* (1868) and *The Woman in White* (1859), Fyodor Dostoevsky's *Crime and Punishment* (1866) have been precursors of detective fiction.

It is agreed that detective fiction came of age in the creation of Sherlock Holmes' *A Study in Scarlet* (1887). However, it was with the writings of Dashiell Hammett, James M. Cain, Raymond Chandler that detective fiction began to emerge as a genre in the nineteenth century. Detective fiction has become one of the significant forms of prose in the U.K. and the U.S. ever since 1945. Among the modern authors who deserve mention are Linda Barnes, Lawrence Sanders, Lilian Jackson Braun, Robert Campbell, Patricia Cornwall, John Dunning, James Ellroy. Manuel Vázquez Montalbán in Spain, Maria-Antonia Oliver in Denmark, Peter Høeg in South Africa, James McClure in Australia, Umberto Eco and Leonardo Sciascia in Italy.

Gothic Fiction

The Gothic Novel is a type of prose fiction, propounded by Horace Walpole's *The Castle of Otranto: A Gothic Story* (1764). The locale was often a gloomy castle furnished with dungeons, subterranean passages, and sliding panels; the typical story focused on the sufferings imposed on an innocent heroine by a cruel and lustful villain, and made bountiful use of ghosts, mysterious disappearances, and other sensational and supernatural occurrences (which in a number of novels turned out to have natural explanations). The principal aim of such novels was to evoke chilling terror by exploiting

mystery and a variety of horrors. Examples of Gothic novels are William Beckford's *Vathek* (1786)—the setting of which is both medieval and Oriental and the subject both erotic and sadistic—Ann Radcliffe's *The Mysteries of Udolpho* (1794) and other highly successful Gothic romances, and Matthew Gregory Lewis' *The Monk* (1796), which exploited, with considerable literary skill, the shock-effects of a narrative involving rape, incest, murder, and diabolism.

Examples of Gothic novels are William Beckford's *Vathek* (1786)—the setting of which is both medieval and Oriental and the subject both erotic and sadistic—Ann Radcliffe's *The Mysteries of Udolpho* (1794) and other highly successful Gothic romances, and Matthew Gregory Lewis' *The Monk* (1796), which exploited, with considerable literary skill, the shock-effects of a narrative involving rape, incest, murder, and diabolism. Jane Austen made good-humoured fun of the more decorous instances of the Gothic vogue in *Northanger Abbey* (1817)

UNIT 5

French Symbolism:

French Symbolism (approx. 1840-1920) was a literary movement in the 19th century, which eventually made its way into art and theater. French Symbolism is what bridged the gap between Romanticism and Modernism. Basically, the goal was to represent each emotional experience with a complex symbol(s): The “symbols” for which they are named are emblems of the actual world – as opposed to the purely emotional world which dominates their work – that accumulate supernatural significance in the absence of a clear narrative or location (AAP).

Symbolists focused on specific moments of experience and perception; searching for their significance and a way to organize them (i.e. juxtaposition/collage). What’s important to consider is that to these poets, a symbol was not a specific object or idea with a concrete meaning. Instead, it was the “interconnectedness of an image with a whole range of things or even the more cosmic interconnectedness of everything else” (Anthology). Instead of clarifying, Symbolists create more overtones. They used tone to try and approach an indescribable condition. There is a correspondence between art and the senses, reached through [synesthesia](#).

Other notable symbolists include Stephane Mallarme, Paul Verlaine, Arthur Rimbaud, Tristan Corbiere, Jules Laforgue, Guillaume Apollinaire, and Paul Valery.

Charles Baudelaire:

Baudelaire, (1821-1867), was a French poet most known for his involvement with French Symbolism. In addition to his poetic works, Baudelaire was also an essayist, art critic, and translator. Most important to our studies in this class is Baudelaire’s influence on modernity in literature. He is sometimes credited with coining modernity.

Baudelaire’s early life was fraught with the potential for developing problematic neuroses. Most of what we now know of Baudelaire’s life comes from his correspondences with his mother. Their relationship later become rockier as Baudelaire’s debts increased. Baudelaire’s life was filled with financial instability, alienation, and highly complex emotions, which sparked most of his poetry. His earlier career is defined mostly by his non-poetic work, written when he was attempting to fit himself into a certain lifestyle that he wanted. His love life was equally complex, which changed how he wrote about women. He shifted out of a sensualist description into a more multidimensional one.

“By ‘modernity’ I mean the ephemeral, the fugitive, the contingent, the half of art whose other half is the eternal and immutable... This transitory, fugitive element, whose metamorphoses are so rapid, must on no account be despised or dispensed with. By neglecting it, you cannot fail to tumble into the abyss of an abstract and indeterminate beauty, like that of the time the first woman before the fall of man” (Baudelaire- “ The Painter of Modern Life).

Baudelaire’s poems were well rounded in the Symbolist sense. Baudelaire includes the tones, and retains a commitment to the primacy of the aesthetic experience. However, he is even more invested in the harsh, revolting realities of the human experience, which is clearly evidenced just by his poems’ titles. These poets were investigating not the high and low parts of life, rather taking on the conflict in between the two and how that dualism affects art. This took a moral turn for Baudelaire, who very strongly believed in the reality of sin.

Shock Experience:

The shock experience comes from Freud and literary psychoanalysis. Freud ascertained that memory was not actually in the conscious, rather in other systems of the body. The conscious is instead a shield against stimuli. This shield is self-powered, and its energy is threatened by shocks. A person could train to receive these shocks regularly without traumatic effect, and eventually receiving a shock could be narrowed into an isolated experience. If remembered, it can become a poetic experience.

Baudelaire places a great deal of emphasis on the shock experience in his work. To achieve an isolated experience, the consciousness is long trained in receiving shock. It would only grow if it was reflected upon, causing a small shock which is usually unpleasant. Baudelaire incorporates this process into his perception of the experience of the artist. Shock was vital to his personality, and is reflected in his work.

Fear, Revulsion, and Horror:

These feelings were a common response for someone encountering the crowd of a big city for the first time. These areas are savage and isolating. There is an overwhelming amount of external stimuli and the potential for shock. Traffic represents a giant flow of energy, which Baudelaire has specifically referenced. This kind of revulsion of the big city overflows into other kinds of horror in his poems, which can be very graphic or gory.

Sin:

There is a very defined presence of Satan in Baudelaire's poetry. This arose out of his moral struggles and a pronounced awareness of the reality of sin. Baudelaire is trapped within his perceptions and cries out for help. His perception of women were that they were demonic or of a more somber, angelic nature. Baudelaire is struggling to define evil for himself, leading to this increased interaction with it and Satan.

Correspondence:

Correspondence is a vital motif in a great deal of Baudelaire's work. Baudelaire was somewhat disassociated from time, and therefore only significant events really stood out to him (*isolated experiences*). Correspondence, especially in this period, was greatly ritualized, and Baudelaire used them as a method to examine the breakdown of the modern man.

The correspondence is a crisis free experience if within a ritual, allowing it the potential to be beautiful. A correspondence is a data of recollection and prehistory. Baudelaire, with his correspondences, influenced later Symbolists who would use simultaneous correspondences. Correspondence is not referring to simply letter writing, it is any kind of exchange.

French Symbolism & Conrad:

In *Heart of Darkness*, there is a combination of the symbolists and impressionism. He uses some polyvalent symbols, but he also writes with a haziness that is more impressionistic. The use of the darkness symbolism is part of what makes *Heart of Darkness* more symbolist. The darkness is polyvalent, meaning pre-colonization Africa and negativity, and its opposite representing the purity of the Europeans. According to Ian Watts, Conrad uses delayed decoding, revealing things piece by piece without explaining or naming anything.

The kernel metaphor (Marlow isn't a typical seaman, and the whole life and meaning of a typical one can be within a cracked nut) is symbolist. The meaning of the story, with the haze around the glow, is larger than the narrative, or the shell. However, the actual haziness is again more impressionistic (Lewis).

W.B. Yeats' "Sailing to Byzantium"**Summary**

The speaker, referring to the country that he has left, says that it is “no country for old men”: it is full of youth and life, with the young lying in one another’s arms, birds singing in the trees, and fish swimming in the waters. There, “all summer long” the world rings with the “sensual music” that makes the young neglect the old, whom the speaker describes as “Monuments of unageing intellect.”

An old man, the speaker says, is a “paltry thing,” merely a tattered coat upon a stick, unless his soul can clap its hands and sing; and the only way for the soul to learn how to sing is to study “monuments of its own magnificence.” Therefore, the speaker has “sailed the seas and come / To the holy city of Byzantium.” The speaker addresses the sages “standing in God’s holy fire / As in the gold mosaic of a wall,” and asks them to be his soul’s “singing-masters.” He hopes they will consume his heart away, for his heart “knows not what it is” — it is “sick with desire / And fastened to a dying animal,” and the speaker wishes to be gathered “Into the artifice of eternity.”

The speaker says that once he has been taken out of the natural world, he will no longer take his “bodily form” from any “natural thing,” but rather will fashion himself as a singing bird made of hammered gold, such as Grecian goldsmiths make “To keep a drowsy Emperor awake,” or set upon a tree of gold “to sing / To lords and ladies of Byzantium / Or what is past, or passing, or to come.”

Form

The four eight-line stanzas of “Sailing to Byzantium” take a very old verse form: they are metered in iambic pentameter, and rhymed ABABABCC, two trios of alternating rhyme followed by a couplet.

Commentary

“Sailing to Byzantium” is one of Yeats’s most inspired works, and one of the greatest poems of the twentieth century. Written in 1926 and included in Yeats’s greatest single collection, 1928’s *The Tower*, “Sailing to Byzantium” is Yeats’s definitive statement about the agony of old age and the imaginative and spiritual work required to remain a vital individual even when the heart is “fastened to a dying animal” (the body). Yeats’s solution is to leave the country of the young and travel to Byzantium, where the sages in the city’s famous gold mosaics (completed mainly during the sixth and seventh centuries) could become the “singing-masters” of his soul. He hopes the sages will appear in fire and take him away from his body into an existence outside time, where, like a great work of art, he could exist in “the artifice of eternity.” In the astonishing final stanza of the poem, he declares that once he is out of his body he will never again appear in the form of a natural thing; rather, he will become a golden bird, sitting on a golden tree, singing of the past

("what is past"), the present (that which is "passing"), and the future (that which is "to come").

A fascination with the artificial as superior to the natural is one of Yeats's most prevalent themes. In a much earlier poem, 1899's "The Lover Tells of the Rose in His Heart," the speaker expresses a longing to re-make the world "in a casket of gold" and thereby eliminate its ugliness and imperfection. Later, in 1914's "The Dolls," the speaker writes of a group of dolls on a shelf, disgusted by the sight of a human baby. In each case, the artificial (the golden casket, the beautiful doll, the golden bird) is seen as perfect and unchanging, while the natural (the world, the human baby, the speaker's body) is prone to ugliness and decay. What is more, the speaker sees deep spiritual truth (rather than simply aesthetic escape) in his assumption of artificiality; he wishes his soul to learn to sing, and transforming into a golden bird is the way to make it capable of doing so.

"Sailing to Byzantium" is an endlessly interpretable poem, and suggests endlessly fascinating comparisons with other important poems—poems of travel, poems of age, poems of nature, poems featuring birds as symbols. (One of the most interesting is surely Keats's "Ode to a Nightingale," to which this poem is in many ways a rebuttal: Keats writes of his nightingale, "Thou wast not born for death, immortal Bird! / No hungry generations tread thee down"; Yeats, in the first stanza of "Sailing to Byzantium," refers to "birds in the trees" as "those dying generations.") It is important to note that the poem is not autobiographical; Yeats did not travel to Byzantium (which was renamed Constantinople in the fourth century A.D., and later renamed Istanbul), but he did argue that, in the sixth century, it offered the ideal environment for the artist. The poem is about an imaginative journey, not an actual one.

The Waste Land is a poem by [T. S. Eliot](#),^[A] widely regarded as one of the most important poems of the 20th century and a central work of [modernist poetry](#).^{[2][3]} Published in 1922, the 434-line^[B] poem first appeared in the United Kingdom in the October issue of Eliot's [The Criterion](#) and in the United States in the November issue of [The Dial](#). It was published in book form in December 1922. Among its famous phrases are "April is the cruellest month", "I will show you fear in a handful of dust", and the [mantra](#) in the [Sanskrit](#) language "[Shantih shantih shantih](#)".^[C]

Eliot's poem combines the legend of the [Holy Grail](#) and the [Fisher King](#) with vignettes of contemporary British society. Eliot employs many literary and cultural allusions from the [Western canon](#) such as [Dante's Divine Comedy](#) and [Shakespeare](#), [Buddhism](#), and the [Hindu Upanishads](#). The poem shifts between voices of satire and [prophecy](#) featuring abrupt and unannounced changes of [speaker](#), [location](#), and [time](#) and conjuring a vast and dissonant range of cultures and literatures.

The poem is divided into five sections. The first, "The Burial of the Dead", introduces the diverse themes of disillusionment and despair. The second, "A Game of Chess", employs alternating narrations, in which vignettes of several characters address those themes experientially. "The Fire Sermon", the third section, offers a philosophical meditation in relation to the imagery of death and views of self-denial in juxtaposition influenced by [Augustine of Hippo](#) and [Eastern religions](#). After a fourth section, "Death by Water", which includes a brief lyrical petition, the culminating fifth section, "What the Thunder Said", concludes with an image of judgement.

A Passage to India is a 1924 novel by English author [E. M. Forster](#) set against the backdrop of the [British Raj](#) and the [Indian independence movement](#) in the 1920s. It was selected as one of the 100 great works of 20th century English literature by the [Modern Library](#)^[1] and won the 1924 [James Tait Black Memorial Prize](#) for fiction.^[2] [Time magazine](#) included the novel in its "All Time 100 Novels" list.^[3] The novel is based on Forster's experiences in India, deriving the title from [Walt Whitman](#)'s 1870 poem "[Passage to India](#)" in [Leaves of Grass](#).^{[4][5]}

The story revolves around four characters: Dr. Aziz, his British friend Mr. Cyril Fielding, Mrs. Moore, and Miss Adela Quested. During a trip to the fictitious [Marabar Caves](#) (modeled on the [Barabar Caves](#) of Bihar),^[6] Adela thinks she finds herself alone with Dr. Aziz in one of the caves (when in fact he is in an entirely different cave), and subsequently panics and flees; it is assumed that Dr. Aziz has attempted to assault her. Aziz's trial, and its run-up and aftermath, bring to a boil the common racial tensions and prejudices between Indians and the British during the colonial era.

For the 1984 film based on this novel, see [A Passage to India \(film\)](#).

Mrs Dalloway (published on 14 May 1925^[1]) is a novel by [Virginia Woolf](#) that details a day in the life of Clarissa Dalloway, a fictional [high-society](#) woman in post-[First World War](#) England. It is one of Woolf's best-known novels.

The working title of *Mrs Dalloway* was *The Hours*. The novel began as two short stories, "Mrs Dalloway in Bond Street" and the unfinished "The Prime Minister". It describes Clarissa's preparations for a party she will host in the evening, and the ensuing party. With an interior perspective, the story travels forward and back in time and in and out of the characters' minds to construct an image of Clarissa's life and of the inter-war social structure. In October 2005, *Mrs Dalloway* was included on [Time](#)'s list of the 100 best English-language novels written since *Time* debuted in 1923.^[2]

Plot summary[.]

Clarissa Dalloway goes around [London](#) in the morning, getting ready to host a party that evening. The nice day reminds her of her youth spent in the countryside in [Bourton](#) and makes her wonder about her choice of husband; she had married the reliable Richard Dalloway instead of the enigmatic and demanding Peter Walsh, and she "had not the option" to be with a close female friend, Sally Seton. Peter reintroduces these conflicts by paying a visit that morning.

Septimus Warren Smith, a First World War veteran suffering from [deferred traumatic stress](#), spends his day in the park with his Italian-born wife Lucrezia, where Peter Walsh observes them. Septimus is visited by frequent and indecipherable [hallucinations](#), mostly concerning his dear friend Evans who died in [the war](#). Later that day, after he is prescribed [involuntary commitment](#) to a psychiatric hospital, he commits suicide by jumping out of a window.

Clarissa's party in the evening is a slow success. It is attended by most of the characters she has met throughout the book, including people from her past. She hears about Septimus' suicide at the party and gradually comes to admire this stranger's act, which she considers an effort to preserve the purity of his happiness.

Ulysses is a [modernist](#) novel by [Irish writer James Joyce](#). It was first serialized in parts in the American journal [The Little Review](#) from March 1918 to December 1920 and then published in its entirety in Paris by [Sylvia Beach](#) on 2 February 1922, Joyce's 40th birthday. It is considered one of the most important works of [modernist literature](#)^[1] and has been called "a demonstration and summation of the entire movement."^[2] According to [Declan Kiberd](#), "Before Joyce, no writer of fiction had so foregrounded the process of thinking".^[3]

Part I: Telemachia[.]

Episode 1, *Telemachus*[.]



James Joyce's room in the [James Joyce Tower and Museum](#)

At 8 a.m., [Malachi "Buck" Mulligan](#), a boisterous medical student, calls aspiring writer [Stephen Dedalus](#) up to the roof of the [Sandycove Martello tower](#), where they both live. There is tension between Dedalus and Mulligan stemming from a cruel remark Stephen overheard Mulligan make about his recently deceased mother and from the fact that

Mulligan has invited an English student, [Haines](#), to stay with them. The three men eat breakfast and walk to the shore, where Mulligan demands from Stephen the key to the tower and a loan. The three make plans to meet at a pub, The Ship, at 12:30pm. Departing, Stephen decides that he will not return to the tower that night, as Mulligan, the "usurper", has taken it over.

Episode 2, [Nestor](#)[.]

Stephen is teaching a history class on the victories of [Pyrrhus of Epirus](#). After class, one student, [Cyril Sargent](#), stays behind so that Stephen can show him how to do a set of algebraic exercises. Stephen looks at Sargent's ugly face and tries to imagine Sargent's mother's love for him. He then visits [unionist](#) school headmaster [Garrett Deasy](#), from whom he collects his pay. Deasy asks Stephen to take his long-winded letter about [foot and mouth disease](#) to a newspaper office for printing. The two discuss Irish history and Deasy lectures on what he believes is the role of Jews in the economy. As Stephen leaves, Deasy jokes that Ireland has "never persecuted the Jews" because the country "never let them in". This episode is the source of some of the novel's most famous lines, such as Dedalus's claim that "history is a nightmare from which I am trying to awake" and that God is "a shout in the street".

Episode 3, [Proteus](#)[.]



[Sandymount Strand](#) looking across [Dublin Bay](#) to [Howth Head](#)

Stephen walks along [Sandymount Strand](#) for some time, mulling various philosophical concepts, his family, his life as a student in Paris, and his mother's death. As he reminisces he lies down among some rocks, watches a couple whose dog urinates behind a rock, scribbles some ideas for poetry and picks his nose. This chapter is characterised by a [stream of consciousness](#) narrative style that changes focus wildly. Stephen's education is reflected in the many obscure references and foreign phrases employed in this episode, which have earned it a reputation for being one of the book's most difficult chapters.

Part II: [Odyssey](#)[.]

Episode 4, [Calypso](#)[.]

The narrative shifts abruptly. The time is again 8 a.m., but the action has moved across the city and to the second protagonist of the book, Leopold Bloom, a part-Jewish advertising

canvasser. The episode opens with the line 'Mr. Leopold Bloom ate with relish the inner organs of beasts and fowls.' After starting to prepare breakfast, Bloom decides to walk to a butcher to buy a pork kidney. Returning home, he prepares breakfast and brings it with the mail to his wife [Molly](#) as she lounges in bed. One of the letters is from her concert manager [Blazes Boylan](#), with whom she is having an affair. Bloom reads a letter from their daughter [Milly Bloom](#), who tells him about her progress in the photography business in Mullingar. The episode closes with Bloom reading a magazine story titled *Matcham's Masterstroke*, by Mr. Philip Beaufoy, while defecating in the outhouse.

Episode 5, [Lotus Eaters](#)[.]



Several Dublin businesses note that they were mentioned in *Ulysses*, like this [undertakers](#).

While making his way to [Westland Row](#) post office Bloom is tormented by the knowledge that Molly will welcome Boylan into her bed later that day. At the post office he surreptitiously collects a love letter from one 'Martha Clifford' addressed to his pseudonym, 'Henry Flower.' He meets an acquaintance, and while they chat, Bloom attempts to ogle a woman wearing stockings, but is prevented by a passing tram. Next, he reads the letter from Martha Clifford and tears up the envelope in an alley. He wanders into a Catholic church service and muses on theology. The priest has the letters [I.N.R.I.](#) or [I.H.S.](#) on his back; Molly had told Bloom that they meant *I have sinned* or *I have suffered*, and *Iron nails ran in*.^[21] He buys a bar of lemon soap from a chemist. He then meets another acquaintance, [Bantam Lyons](#), who mistakenly takes him to be offering a racing tip for the horse *Throwaway*. Finally, Bloom heads towards the [baths](#).

Episode 6, [Hades](#)[.]

The episode begins with Bloom entering a funeral carriage with three others, including Stephen's father. They drive to [Paddy Dignam's](#) funeral, making small talk on the way. The carriage passes both Stephen and Blazes Boylan. There is discussion of various forms of death and burial, and Bloom is preoccupied by thoughts of his dead infant son, Rudy, and the suicide of his own father. They enter the chapel into the service and subsequently leave with the coffin cart. Bloom sees a mysterious man wearing a [mackintosh](#) during the burial. Bloom continues to reflect upon death, but at the end of the episode rejects morbid thoughts to embrace 'warm fullblooded life'.

Episode 7, *Aeolus*[.]

At the office of the *Freeman's Journal*, Bloom attempts to place an ad. Although initially encouraged by the .or, he is unsuccessful. Stephen arrives bringing Deasy's letter about foot and mouth disease, but Stephen and Bloom do not meet. Stephen leads the .or and others to a pub, relating an anecdote on the way about 'two Dublin vestals'. The episode is broken into short segments by newspaper-style headlines, and is characterised by an abundance of rhetorical figures and devices.

Episode 8, *Lestrygonians*[.]

Davy Byrne's Pub, Dublin, where Bloom consumes a gorgonzola cheese sandwich and a glass of burgundy

Bloom's thoughts are peppered with references to food as lunchtime approaches. He meets an old flame, hears news of Mina Purefoy's labour, and helps a blind boy cross the street. He enters the restaurant of the Burton Hotel, where he is revolted by the sight of men eating like animals. He goes instead to [Davy Byrne's pub](#), where he consumes a gorgonzola cheese sandwich and a glass of burgundy, and muses upon the early days of his relationship with Molly and how the marriage has declined: 'Me. And me now.' Bloom's thoughts touch on what goddesses and gods eat and drink. He ponders whether the statues of Greek goddesses in the [National Museum](#) have anuses as do mortals. On leaving the pub Bloom heads toward the museum, but spots Boylan across the street and, panicking, rushes into the gallery across the street from the museum.

Episode 9, *Scylla and Charybdis*[.]



[National Library of Ireland](#)

At the [National Library](#), Stephen explains to some scholars his biographical theory of the works of [Shakespeare](#), especially *Hamlet*, which he argues are based largely on the posited adultery of [Shakespeare's wife](#). Buck Mulligan arrives and interrupts to read out the telegram that Stephen has sent him indicating that he would not make their planned rendezvous at The Ship. Bloom enters the National Library to look up an old copy of the ad he has been trying to place. He passes in between Stephen and Mulligan as they exit the library at the end of the episode.

Episode 10, *Wandering Rocks*[.]

In this episode, nineteen short vignettes depict the movements of various characters, major and minor, through the streets of Dublin. The episode begins by following [Father Conmee](#), a Jesuit priest, on his trip north, and ends with an account of the cavalcade of the [Lord Lieutenant of Ireland, William Ward, Earl of Dudley](#), through the streets, which is encountered by several characters from the novel.

Episode 11, *Sirens*[.]

In this episode, dominated by motifs of music, Bloom has dinner with Stephen's uncle at the Ormond hotel, while Molly's lover, Blazes Boylan, proceeds to his rendezvous with her. While dining, Bloom listens to the singing of Stephen's father and others, watches the seductive barmaids, and composes a reply to Martha Clifford's letter.

Episode 12, *Cyclops*[.]

This chapter is narrated by an unnamed denizen of Dublin who works as a debt collector. The narrator goes to [Barney Kiernan's](#) pub where he meets a character referred to only as "[The Citizen](#)". This character is believed to be a satirisation of [Michael Cusack](#), a founder member of the [Gaelic Athletic Association](#).^[22] When Leopold Bloom enters the pub, he is berated by the Citizen, who is a fierce [Fenian](#) and anti-Semite. The episode ends with Bloom reminding the Citizen that his Saviour was a Jew. As Bloom leaves the pub, the Citizen throws a biscuit tin at Bloom's head, but misses. The chapter is marked by extended tangents made in voices other than that of the unnamed narrator: these include streams of legal jargon, a report of a boxing match, Biblical passages, and elements of Irish mythology.

Episode 13, *Nausicaa*[.]

All the action of the episode takes place on the rocks of Sandymount Strand, the shoreline that Stephen visited in Episode 3. A young woman, Gerty MacDowell, is seated on the rocks with her two friends, Cissy Caffrey and Edy Boardman. The girls are taking care of three children, a baby, and four-year-old twins named Tommy and Jacky. Gerty contemplates love, marriage and femininity as night falls. The reader is gradually made aware that Bloom is watching her from a distance. Gerty teases the onlooker by exposing her legs and underwear, and Bloom, in turn, masturbates. Bloom's masturbatory climax is echoed by the fireworks at the nearby bazaar. As Gerty leaves, Bloom realises that she has a lame leg, and believes this is the reason she has been 'left on the shelf'. After several mental digressions he decides to visit Mina Purefoy at the maternity hospital. It is uncertain how much of the episode is Gerty's thoughts, and how much is Bloom's sexual fantasy. Some believe that the episode is divided into two halves: the first half the highly romanticized viewpoint of Gerty, and the other half that of the older and more realistic Bloom.^[23] Joyce himself said, however, that 'nothing happened between [Gerty and Bloom]. It all took place in Bloom's imagination'.^[23] 'Nausicaa' attracted immense notoriety while the book was being published

in serial form. It has also attracted great attention from scholars of disability in literature.^[24] The style of the first half of the episode borrows from (and parodies) romance magazines and novelettes.

Episode 14, *Oxen of the Sun*[.]

Bloom visits the maternity hospital where Mina Purefoy is giving birth, and finally meets Stephen, who has been drinking with his medical student friends and is awaiting the promised arrival of Buck Mulligan. As the only father in the group of men, Bloom is concerned about Mina Purefoy in her labour. He starts thinking about his wife and the births of his two children. He also thinks about the loss of his only 'heir', Rudy. The young men become boisterous, and start discussing such topics as fertility, contraception and abortion. There is also a suggestion that Milly, Bloom's daughter, is in a relationship with one of the young men, Bannon. They continue on to a pub to continue drinking, following the successful birth of a son to Mina Purefoy. This chapter is remarkable for Joyce's wordplay, which, among other things, recapitulates the entire history of the English language. After a short incantation, the episode starts with latinized prose, [Anglo-Saxon alliteration](#), and moves on through parodies of, among others, [Malory](#), the [King James Bible](#), [Bunyan](#), [Pepys](#), [Defoe](#), [Sterne](#), [Walpole](#), [Gibbon](#), [Dickens](#), and [Carlyle](#), before concluding in a Joycean version of contemporary slang. The development of the English language in the episode is believed to be aligned with the nine-month gestation period of the foetus in the womb.^[25]

Episode 15, *Circe*[.]

Episode 15 is written as a play script, complete with stage directions. The plot is frequently interrupted by "hallucinations" experienced by Stephen and Bloom—fantastic manifestations of the fears and passions of the two characters. Stephen and his friend Lynch walk into [Nighttown](#), Dublin's [red-light district](#). Bloom pursues them and eventually finds them at [Bella Cohen](#)'s brothel where, in the company of her workers including [Zoe Higgins](#), [Florry Talbot](#) and [Kitty Ricketts](#), he has a series of hallucinations regarding his sexual fetishes, fantasies and transgressions. Bloom is put in the dock to answer charges by a variety of sadistic, accusing women including [Mrs Yelverton Barry](#), [Mrs Bellingham](#) and the Hon [Mrs Mervyn Talboys](#). When Bloom witnesses Stephen overpaying in the brothel, he decides to hold onto the rest of Stephen's money for safekeeping. Stephen hallucinates that the rotting cadaver of his mother has risen up from the floor to confront him. Stephen cries *Non serviam!*, uses his walking stick to smash a chandelier, and flees the room. Bloom quickly pays Bella for the damage, then runs after Stephen. He finds Stephen engaged in an argument with an English soldier, [Private Carr](#), who, after a perceived insult to [the King](#), punches Stephen. The police arrive and the crowd disperses. As Bloom is tending to Stephen, he has a hallucination of Rudy, his deceased son, as an 11-year-old.

Part III: *Nostos*[.]

Episode 16, *Eumaeus*[.]

Bloom takes Stephen to a cabman's shelter near [Butt Bridge](#) to restore him to his senses. There, they encounter a drunken sailor, D. B. Murphy (W. B. Murphy in the 1922 text). The episode is dominated by the motif of confusion and mistaken identity, with Bloom, Stephen and Murphy's identities being repeatedly called into question. The narrative's rambling and laboured style in this episode reflects the protagonists' nervous exhaustion and confusion.

Episode 17, *Ithaca*[.]

Bloom returns home with Stephen, makes him a cup of [cocoa](#), discusses cultural and linguistic differences between them, considers the possibility of publishing Stephen's parable stories, and offers him a place to stay for the night. Stephen refuses Bloom's offer and is ambiguous in response to Bloom's proposal of future meetings. The two men urinate in the backyard, Stephen departs and wanders off into the night,^[26] and Bloom goes to bed, where Molly is sleeping. She awakens and questions him about his day. The episode is written in the form of a rigidly organised and "mathematical" [catechism](#) of 309 questions and answers, and was reportedly Joyce's favourite episode in the novel. The deep descriptions range from questions of astronomy to the trajectory of urination and include a list of 25 men that purports to be the "preceding series" of Molly's suitors and Bloom's reflections on them. While describing events apparently chosen randomly in ostensibly precise mathematical or scientific terms, the episode is rife with horrors made by the undefined narrator, many or most of which are intentional by Joyce.^[27]

Episode 18, *Penelope*[.]

The final episode consists of Molly Bloom's thoughts as she lies in bed next to her husband. The episode uses a stream-of-consciousness technique in eight paragraphs and lacks punctuation. Molly thinks about Boylan and Bloom, her past admirers, including Lieutenant [Stanley G. Gardner](#), the events of the day, her childhood in Gibraltar, and her curtailed singing career. She also hints at a lesbian relationship, in her youth, with a childhood friend, Hester Stanhope. These thoughts are occasionally interrupted by distractions, such as a train whistle or the need to urinate. Molly is surprised by the early arrival of her menstrual period, which she ascribes to her vigorous sex with Boylan. The episode concludes with Molly's remembrance of Bloom's marriage proposal, and of her acceptance: "he asked me would I yes to say yes my mountain flower and first I put my arms around him yes and drew him down to me so he could feel my breasts all perfume yes and his heart was going like mad and yes I said yes I will Yes."

SONS & LOVERS

The first part of the novel focuses on Mrs. Morel and her unhappy marriage to a drinking miner. She has many arguments with her husband, some of which have painful results: on separate occasions, she is locked out of the house and hit in the head with a drawer.

Estranged from her husband, Mrs. Morel takes comfort in her four children, especially her sons. Her oldest son, William, is her favorite, and she is very upset when he takes a job in London and moves away from the family. When William sickens and dies a few years later, she is crushed, not even noticing the rest of her children until she almost loses Paul, her second son, as well. From that point on, Paul becomes the focus of her life, and the two seem to live for each other.

Paul falls in love with Miriam Leivers, who lives on a farm not too far from the Morel family. They carry on a very intimate, but purely platonic, relationship for many years. Mrs. Morel does not approve of Miriam, and this may be the main reason that Paul does not marry her. He constantly wavers in his feelings toward her.

Paul meets Clara Dawes, a suffragette who is separated from her husband, through Miriam. As he becomes closer with Clara and they begin to discuss his relationship with Miriam, she tells him that he should consider consummating their love and he returns to Miriam to see how she feels.

Paul and Miriam sleep together and are briefly happy, but shortly afterward Paul decides that he does not want to marry Miriam, and so he breaks off with her. She still feels that his soul belongs to her, and, in part agrees reluctantly. He realizes that he loves his mother most, however.

After breaking off his relationship with Miriam, Paul begins to spend more time with Clara and they begin an extremely passionate affair. However, she does not want to divorce her husband Baxter, and so they can never be married. Paul's mother falls ill and he devotes much of his time to caring for her. When she finally dies, he is broken-hearted and, after a final plea from Miriam, goes off alone at the end of the novel.

Animal Farm

The poorly-run Manor Farm near [Willingdon, England](#), is ripened for rebellion from its animal populace by neglect at the hands of the irresponsible and alcoholic farmer, [Mr. Jones](#). One night, the exalted boar, [Old Major](#), holds a conference, at which he calls for the overthrow of humans and teaches the animals a revolutionary song called "[Beasts of England](#)". When Old Major dies, two young pigs, [Snowball](#) and [Napoleon](#), assume command and stage a revolt, driving Mr. Jones off the farm and renaming the property "Animal Farm". They adopt the Seven Commandments of Animalism, the most important of which is, "All animals are equal". The decree is painted in large letters on one side of the barn. Snowball

teaches the animals to read and write, while Napoleon educates young puppies on the principles of [Animalism](#). To commemorate the start of Animal Farm, Snowball raises a green flag with a white hoof and horn. Food is plentiful, and the farm runs smoothly. The pigs elevate themselves to positions of leadership and set aside special food items, ostensibly for their personal health. Following an unsuccessful attempt by Mr. Jones and his associates to retake the farm (later dubbed the "Battle of the Cowshed"), Snowball announces his plans to modernise the farm by building a [windmill](#). Napoleon disputes this idea, and matters come to head, which culminate in Napoleon's dogs chasing Snowball away and Napoleon declaring himself supreme commander.

Napoleon enacts changes to the governance structure of the farm, replacing meetings with a committee of pigs who will run the farm. Through a young porker named [Squealer](#), Napoleon claims cr. for the windmill idea, claiming that Snowball was only trying to win animals to his side. The animals work harder with the promise of easier lives with the windmill. When the animals find the windmill collapsed after a violent storm, Napoleon and Squealer persuade the animals that Snowball is trying to sabotage their project and begin to [purge](#) the farm of animals Napoleon accuses of consorting with his old rival. When some animals recall the Battle of the Cowshed, Napoleon (who was nowhere to be found during the battle) gradually smears Snowball to the point of saying he is a collaborator of Mr. Jones, even dismissing the fact that Snowball was given an award of courage while falsely representing himself as the main hero of the battle. "Beasts of England" is replaced with "Animal Farm", while an anthem glorifying Napoleon, who appears to be adopting the lifestyle of a man ("Comrade Napoleon"), is composed and sung. Napoleon then conducts a second purge, during which many animals who are alleged to be helping Snowball in plots are executed by Napoleon's dogs, which troubles the rest of the animals. Despite their hardships, the animals are easily placated by Napoleon's retort that they are better off than they were under Mr. Jones, as well as by the sheep's continual bleating of "four legs good, two legs bad".

Mr. Frederick, a neighbouring farmer, attacks the farm, using [blasting powder](#) to blow up the restored windmill. Although the animals win the battle, they do so [at great cost](#), as many, including [Boxer the workhorse](#), are wounded. Although he recovers from this, Boxer eventually collapses while working on the windmill (being almost 12 years old at that point). He is taken away in a [knacker's](#) van, and a donkey called Benjamin alerts the animals of this, but Squealer quickly waves off their alarm by persuading the animals that the van had been purchased from the knacker by an animal hospital and that the previous owner's signboard had not been repainted. Squealer subsequently reports Boxer's death and honours him with a festival the following day. (However, Napoleon had in fact engineered the sale of Boxer to the knacker, allowing him and his inner circle to acquire money to buy [whisky](#) for themselves.)

Years pass, the windmill is rebuilt, and another windmill is constructed, which makes the farm a good amount of income. However, the ideals that Snowball discussed, including stalls with electric lighting, heating, and running water, are forgotten, with Napoleon advocating that the happiest animals live simple lives. Snowball has been forgotten, alongside Boxer, with "the exception of the few who knew him". Many of the animals who participated in the rebellion are dead or old. Mr. Jones is also dead, saying he "died in an inebriated home in another part of the country". The pigs start to resemble humans, as they walk upright, carry whips, drink alcohol, and wear clothes. The Seven Commandments are abridged to just one phrase: "*All animals are equal, but some animals are more equal than others.*" The maxim "*Four legs good, two legs bad*" is similarly changed to "*Four legs good, two legs better.*" Other changes include the Hoof and Horn flag being replaced with a plain green banner and Old Major's skull, which was previously put on display, being reburied.

Napoleon holds a dinner party for the pigs and local farmers, with whom he celebrates a new alliance. He abolishes the practice of the revolutionary traditions and restores the name "The Manor Farm". The men and pigs start playing cards, flattering and praising each other while cheating at the game. Both Napoleon and Mr. Pilkington, one of the farmers, play the [Ace of Spades](#) at the same time and both sides begin fighting loudly over who cheated first. When the animals outside look at the pigs and men, they can no longer distinguish between the two.

Murder in the Cathedral: Poetic Drama

Introduction :-

Nineteenth century England, although productive in other fields of literature, was rather weak in drama. But it was not perhaps for want of trying. Practically all the great poets, Wordsworth, Shelley Byron, Browning, Tennyson, tried their hand at poetic drama, but failed to bring about a revival of the genre. Thus, there was no drama of significance between Sheridan's plays, and Shaw's and Wilde's early efforts in the late 19th century. Even these latter playwrights wrote in prose. Though witty, and social in spirit, Shaw's plays deal mostly with social evils.



Poetic Drama

Poetic drama, however, seemed to have dwindled into nothingness, after its glory in the Elizabethan age. However, prose drama soon became decadent after Shaw; plays now tended to be superficial in its treatment of subjects; they did not grasp the depth, tension and complexity of contemporary life. The aim was chiefly entertainment and those standards had fallen. It tended to exclude issues of a deep and fundamental nature, concentrating as it did on social or economical issues. This to some extent resulted in some poets trying to revive the tradition of verse plays.

Revival of Poetic Drama :-

W.B. Yeats was of the view that drama should turn away from naturalism or realism and rationalism and get its results through the emotions; that can be achieved only through poetry. Yeats and some other Irish dramatists like J.M. Synge and Sean O' Casey contributed to the revival of this genre. Some of their plays, though in prose, had a poetic quality about them. Stephen Phillip's Herod in 1901 could be seen as, the 'poetic play marking the beginning of the revival of poetic drama in the 20th century. Some other names are also

important in this revival movement. They are John Masefield, Christopher Isherwood, W.H. Auden, Stephen Spender and Christopher Fry. The greatest influence was T.S. Eliot who formulated a dramatic theory regarding poetic drama in a number of critical essays and lectures.

Eliot's Views :-

At the time of writing *Murder in the Cathedral*, Eliot's view was that the audience should be made aware that what they were watching that the audience should not be made aware of the medium but only be concerned with the drama as a whole.

He further said that the subject for poetic drama should be such that it cannot be adequately dealt with in prose, i.e., a subject that can be treated in prose was not fit for poetic drama. Poetic drama had to deal with intense emotions basic to the human heart. Poetic drama has a richness in it and this was due to the presence of an "under-pattern" - a kind of doubleness in the action as if it took place on two planes at once. Poetic drama also had the ability to achieve a better concentration and unity - because verse by its very nature gave richness, depth and unity to a play. There should further be, said Eliot, a moral attitude on the author's part which he can share with his audience. Eliot also held the view that the author would have to follow certain conditions and conventions in writing poetic drama. Self-control was necessary, if he had to succeed in communicating to his audience, and communication in drama was a great problem as it had to be immediate and done through strange actors and directors.

The versification had to be of a flexible or elastic kind that could be modulated to suit the different characters in different situations. The poetry had to be integral to the drama, i.e. it had to be dramatically justified and not be merely incidental or just an embellishment or a decoration. In such a light, even rhetorical speech had its place in poetic drama if it suited the occasion. Each and every line had to be dramatically relevant. Let us see how far *Murder in the Cathedral* follows these tenets of poetic drama.

Subject :-

Firstly, its subject was historical and as such presented an easy nance for Eliot to use verse. There was a tradition of historical subjects being dealt with in verse. The plot was the martyrdom of Thomas Becket.

New poetic form :-

Eliot's purpose required the creation of a new poetic form. For this he turned far back, to the ancient Greek dramatists and the English Morality plays of mediaeval times. He avoided Shakespeare, as that form had been perfected in the Elizabethan age and using it would only result in what he called "pale imitations". He is mainly indebted to Greek tragedy for the form of his play. It can be said to be a series of episodes linked by Stasima or choral odes. He modelled much of the versification upon *Everyman*, a medieval Morality play

Versification :-

Eliot developed a suitable verse form which was neither archaic (which would have isolated the theme from any contemporary relevance) nor completely of contemporary idiom (that would not be suitable for characters decidedly removed from this age). The verse form was such that it worked both ways: kept up the historical illusion while bringing home the relevance of the theme to the contemporary situation.

However, it is to be noted, as Eliot himself was aware, that this form was suitable for *Murder in the Cathedral* alone and not for all verse plays. As he said, the versification in this play is flexible, avoids Shakespearean overtones and has a natural style. It is suited to the emotions which are to be expressed, and the character who expresses them.

Nowhere in the play do we find any versification which is not dramatically valid. It is the power of this dramatic verse that gives the play its unique quality of unity and intensity. As poetic drama demands that it deal with the emotions and themes fundamental to mankind, *Murder in the Cathedral* deals not merely with the story of the murder of Thomas Becket; not only with his martyrdom, but with its significance for the common man. It deals with man's relationship to God. In this aspect it can be called a religious play. Such a fundamental aspect of human existence is fit for poetic treatment. "Imagined with intense emotion, it demands expression in heightened speech". Another important fact about poetic drama is that it deals with something of permanent relevance. This is true of *Murder in the Cathedral*: its theme is of universal significance. Its treatment is again always dramatically relevant. "Each character speaks and expresses what he or she is". The vocabulary, idiom and rhythm of the language are perfectly modulated to suit the occasion - the Chorus is a perfect example of this.

Imagery, too, has a functional value in the play and is not used for mere decoration. The images are integral to the drama. The verse lends a quality of richness to the play and this leads to another important aspect of the play.

Doubleness of action :-

Poetic drama, said Eliot, can suggest levels of reference beyond the immediate one, of the dramatic action, for poetry can easily bring the deep reserves of significance in myth and religion into drama. This is partly because in myth and religion we apprehend reality in a manner not wholly intellectual but through emotional and instinctive response, and for emotional involvement, poetry is the best mode with its metaphor and imagery.

There is this "doubleness of action" in *Murder in the Cathedral*; the simultaneous revelation of more than one plane of reality. It is not limited to the representation of more than one plane of reality. It is not limited to the representation of the killing of Thomas or even to his finding the true path of martyrdom. Although there is the spiritual progress or the chorus- from its initial aversion to involvement in the martyrdom of Thomas, it grows to acceptance and spiritual understanding. And this development on the part of the chorus cannot be seen separate from the primary action, but is absolutely integrated with it.

The Chorus :-

Firstly the Chorus helped Eliot, as he himself admitted, in augmenting the meagre material that was the essential action of the play. They reflect in their emotion the significance of the action. Eliot restored the full throated Chorus of Greek tragedy in this play. He uses it to open out the action into: its full significance. The Chorus represents the mass of humanity which Christ came to save and its original function is enlarged in the light of the Christian liturgy. They are the "articulate voice of the body of worshippers." (Raymond Williams)

It is in the choric speeches that we get the most interesting dramatic verse. As it mediates between audience and action, providing background, and building up an atmosphere of powerful tension we are involved and move with it from opposition to final reconciliation to martyrdom. And it is the verse that produces this effect.

Drawbacks :-

Poetic drama, said Eliot, was an unattainable ideal and the dramatist's task was to strive to get as near as possible. Naturally *Murder in the Cathedral* is not a perfect example of the general but is a good enough one. What it lacks, and Eliot himself is aware of, is individualised characterization. The presence of just one dominant Characters - Becket - reduces the chances of dramatic conflict and dialogue suffers as a result. Eliot has also said that prose had no place in poetic drama and yet we have two prose passages in this play.

This, however, cannot really be called a demerit as both passages are dramatically relevant in prose.

The play has been charged with having no proper dramatic development but this again is a dubious complaint, since its treatment demands that we see it as a ritualistic presentation rather than apply to it the standards of the realistic drama.

Conclusion :-

The play derives its greatness from its dramatic verse. Eliot had said: "The greatest drama is a poetic drama, and dramatic defects can be compensated by poetic excellence. Indeed, the defects of *Murder in the Cathedral* shrink to negligible proportions in the face of the beautiful verse, the gripping poetry of the Chorus."

Look Back in Anger

Look Back in Anger (1956) is a [realist play](#) written by [John Osborne](#). It focuses on the life and marital struggles of an intelligent and educated but disaffected young man of [working-class](#) origin, Jimmy Porter, and his equally competent yet impassive [upper-middle-class](#) wife Alison. The supporting characters include Cliff Lewis, an amiable [Welsh](#) lodger who attempts to keep the peace; and Helena Charles, Alison's snobbish friend.^{[3][4][5]} **Act 1**

Act 1 opens on a dismal April Sunday afternoon in Jimmy and Alison's cramped attic in the [Midlands](#). Jimmy and Cliff are reading the Sunday papers, plus the radical weekly, "price [ninepence](#), obtainable at any bookstall" as Jimmy snaps, claiming it from Cliff. This is a reference to the *New Statesman*, and in the context of the period would have instantly signalled the pair's political preference to the audience. Alison is attempting to do the week's ironing and is only half listening as Jimmy and Cliff engage in the expository dialogue.

It becomes apparent that there is a huge social gulf between Jimmy and Alison. Her family is upper-middle-class military, while Jimmy belongs to the working class. He had to fight hard against her family's disapproval to win her. "Alison's mummy and I took one look at each other, and from then on the age of [chivalry](#) was dead," he explains. We also learn that the sole family income is derived from a sweet stall in the local market—an enterprise that is surely well beneath Jimmy's education, let alone Alison's "station in life".

As Act 1 progresses, Jimmy becomes more and more vituperative, transferring his contempt for Alison's family onto her personally, calling her "pusillanimous" and generally belittling her to Cliff. (Some actors play this scene as though Jimmy thinks everything is just a joke, while others play it as though he really is excoriating her.) The tirade ends with physical horseplay, resulting in the ironing board overturning and Alison's arm getting burned. Jimmy exits to play his trumpet off stage.

Alison, alone with Cliff, confides that she's accidentally pregnant and can't quite bring herself to tell Jimmy. Cliff urges her to tell him. When Jimmy returns, Alison announces that her actress friend Helena Charles is coming to stay, and Jimmy despises Helena even more than Alison. He flies into a rage.

Act 2

Act 2 opens on another Sunday afternoon, with Helena and Alison making lunch. In a two-handed scene, Alison says that she decided to marry Jimmy because of her own minor rebellion against her upbringing and her admiration for Jimmy's campaigns against the dereliction of life in postwar England. She describes Jimmy to Helena as a "[knight in shining armour](#)". Helena says, firmly, "You've got to fight him".

Jimmy enters, and the tirade continues. If his Act 1 material could be played as a joke, there's no doubt about the intentional viciousness of his attacks on Helena. When the women put on hats and declare that they are going to church, Jimmy's sense of betrayal peaks. When he leaves to take an urgent phone call, Helena announces that she has forced the issue. She has sent a [telegram](#) to Alison's parents asking them to come and "rescue" her. Alison is stunned but agrees that she will go.

The next evening, Alison's father, Colonel Redfern, comes to collect her to take her back to her family home. The playwright allows the Colonel to come across as quite a sympathetic character, albeit totally out of touch with the modern world, as he himself admits. "You're hurt because everything's changed", Alison tells him, "and Jimmy's hurt because everything's stayed the same". Helena arrives to say goodbye, intending to leave very soon herself. Alison is surprised that Helena is staying on for another day, but she leaves, giving Cliff a note for Jimmy. Cliff in turn hands it to Helena and leaves, saying "I hope he rams it up your nostrils".

Almost immediately, Jimmy bursts in. His contempt at finding a "goodbye" note makes him turn on Helena again, warning her to keep out of his way until she leaves. Helena tells him that Alison is expecting a baby, and Jimmy admits grudgingly that he's taken aback. However, his tirade continues. They first come to physical blows, and then as the Act 2 curtain falls, Jimmy and Helena are kissing passionately and falling on the bed.

Act 3

Act 3 opens as a deliberate replay of Act 1, but this time with Helena at the ironing-board wearing Jimmy's Act 1 red shirt. Months have passed. Jimmy is notably more pleasant to Helena than he was to Alison in Act 1. She actually laughs at his jokes, and the three of them (Jimmy, Cliff, and Helena) get into a [music hall](#) comedy routine that obviously is not improvised. Cliff announces that he's decided to strike out on his own. As Jimmy leaves the room to get ready for a final night out for the three of them, he opens the door to find Alison, looking like death. He snaps over his shoulder "Friend of yours to see you" and abruptly leaves.

Alison explains to Helena that she lost the baby (one of Jimmy's cruellest speeches in Act 1 expressed the wish that Alison would conceive a child and lose it). The two women reconcile, but Helena realises that what she's done is immoral and she in turn decides to leave. She summons Jimmy to hear her decision and he lets her go with a sarcastic farewell.

The play ends with a sentimental reconciliation between Jimmy and Alison. They revive an old game they used to play, pretending to be bears and squirrels, and seem to be in a state of truce.

Dramatic monologue, a poem written in the form of a [speech](#) of an individual character; it compresses into a single vivid scene a narrative sense of the speaker's history and psychological insight into his character. Though the form is chiefly associated with [Robert Browning](#), who raised it to a highly sophisticated level in such poems as "My Last Duchess," "The Bishop Orders His Tomb at St. Praxed's Church," "Fra Lippo Lippi," and "Andrea del Sarto," it is actually much older. Many Old English poems are dramatic monologues—for instance, "The Wanderer" and "The Seafarer." The form is also common in folk ballads, a tradition that [Robert Burns](#) imitated with broad satiric effect in "Holy Willie's Prayer." Browning's contribution to the form is one of subtlety of characterization and complexity of the dramatic situation, which the reader gradually pieces together from the casual remarks or [digressions](#) of the speaker. The subject discussed is usually far less interesting than what is inadvertently revealed about the speaker himself. In "My Last Duchess," in showing off a painting of his late wife, an Italian aristocrat reveals his cruelty to her. The form parallels the novelistic experiments with point of view in which the reader is left to assess the intelligence and reliability of the [narrator](#). Later poets who successfully used the form were [Ezra Pound](#) ("The River Merchant's Wife: A Letter"), T.S. Eliot ("Love Song of J. Alfred Prufrock"), and [Robert Frost](#) ("The Pauper Witch of Grafton")

Confessional poetry or "**Confessionalism**" is a style of poetry that emerged in the United States during the late 1950s and early 1960s.^[1] It is sometimes also classified as a form of [Postmodernism](#).^[2] It has been described as poetry of the personal or "I", focusing on extreme moments of individual experience, the psyche, and personal trauma, including previously and occasionally still [taboo](#) matters such as [mental illness](#), sexuality, and [suicide](#), often set in relation to broader social themes.^[3]

The confessional poet's engagement with personal experience has been explained by literary critics as an effort to distance oneself from the horrifying social realities of the twentieth century. Events like [the Holocaust](#), the [Cold War](#), and existential threat brought by the [proliferation of nuclear weapons](#) had made public matters daunting for both confessional poets and their readers. The confessional poets also worked in opposition to the idealization of domesticity in the 1950s, by revealing unhappiness in their own homes.

The school of "confessional poetry" was associated with several poets who redefined American poetry in the 1950s and 1960s, including [Robert Lowell](#), [Sylvia Plath](#), [John Berryman](#), [Anne Sexton](#), [Allen Ginsberg](#), and [W. D. Snodgrass](#).^{[1][3]}

Imagism was a movement in early-20th-century Anglo-American poetry that favored precision of [imagery](#) and clear, sharp language. It gave [modernism](#) its first start, and is considered to be the first organized modernist literary movement in the English language. Imagism is sometimes viewed as "a succession of creative moments" rather than a continuous or sustained period of development. [René Taupin](#) remarked that "it is more accurate to consider Imagism not as a doctrine, nor even as a poetic school, but as the association of a few poets who were for a certain time in agreement on a small number of important principles".

The Imagists rejected the sentiment and discursiveness typical of [Romantic](#) and [Victorian poetry](#). In contrast to the contemporary [Georgian poets](#), who were generally content to work within that tradition, Imagists called for a return to more [Classical](#) values, such as directness of presentation, economy of language, and a willingness to experiment with non-traditional verse forms; Imagists used [free verse](#). A characteristic feature of the form is its attempt to isolate a single image to reveal its essence. This mirrors contemporary developments in [avant-garde](#) art, especially [Cubism](#). Although these poets isolate objects through the use of what [Ezra Pound](#) called "luminous details", Pound's [ideogrammic method](#) of juxtaposing concrete instances to express an abstraction is similar to Cubism's manner of synthesizing multiple perspectives into a single image.

Imagist publications appearing between 1914 and 1917 featured works by many of the most prominent [modernist](#) figures in [poetry](#) and other fields, including Pound, [H.D.](#) (Hilda Doolittle), [Amy Lowell](#), [Ford Madox Ford](#), [William Carlos Williams](#), [F. S. Flint](#), and [T. E. Hulme](#). The Imagists were centered in London, with members from Great Britain, Ireland and the United States. Somewhat unusually for the time, a number of women writers were major Imagist figures.

Slam poetry, a form of performance [poetry](#) that combines the elements of performance, writing, competition, and audience participation. It is performed at events called poetry slams, or simply slams. The name *slam* came from how the audience has the power to praise or, sometimes, destroy a poem and from the high-energy performance style of the poets.

The concept of slam poetry originated in the 1980s in [Chicago](#), Illinois, when a local poet and construction worker, Marc Kelly Smith, feeling that poetry readings and poetry in general had lost their true passion, had an idea to bring poetry back to the people. He created a weekly poetry event—the poetry slam—where anyone could participate. Poets would perform their work and then be judged by five random audience members on a scale of 0 to 10. Out of the five, the highest and lowest scores were dropped and the three remaining

scores were added to give the poet an overall score. Whoever had the highest score at the end of the competition was deemed the winner.

Poetry slams are held in any [venue](#) that welcomes them, such as parks, bookstores, coffeehouses, and bars.

UNIT 2

In an English-speaking country, **Standard English (SE)** is the variety of English that has undergone substantial regularisation and is associated with formal schooling, language assessment, and official print publications, such as [public service announcements](#) and [newspapers of record](#), etc. It is local to nowhere: its grammatical and lexical components are no longer regionally marked, although many of them originated in different, non-adjacent dialects, and it has very little of the variation found in spoken or earlier written [varieties](#) of English. According to Trudgill, Standard English is a dialect pre-eminently used in writing that is largely distinguishable from other English dialects by means of its [grammar](#).

The term "Standard" refers to the regularisation of the grammar, spelling, usages of the language and not to minimal desirability or interchangeability (e.g. a [standard measure](#)). All [linguistic features](#) are subject to the effects of standardisation, including [morphology](#), [phonology](#), [syntax](#), [lexicon](#), [register](#), [discourse markers](#), [pragmatics](#), as well as written features such as [spelling conventions](#), [punctuation](#), [capitalisation](#) and [abbreviation practices](#).

There are substantial differences among the language varieties that countries of the [Anglosphere](#) identify as "standard English"; in England and Wales, the term *Standard English* identifies [British English](#), the [Received Pronunciation](#) accent, and the grammar and vocabulary of United Kingdom Standard English (UKSE). In Scotland, the variety is [Scottish English](#); in the United States, the [General American](#) variety is the spoken standard; and in Australia, the standard English is [General Australian](#).^[4] By virtue of a phenomenon sociolinguists call "elaboration of function," specific linguistic features attributed to a standardized dialect become associated with nonlinguistic social markers of [prestige](#) (like wealth or education). The standardized dialect itself, in other words, is not linguistically superior to other dialects of English used by an Anglophone society.¹

Although standard English is generally used in public and official communications and settings, there is a range of [registers](#) (stylistic levels), such as those for [journalism](#) (print, television, internet) and for [academic publishing](#) (monographs, academic papers, internet). The distinction among registers also exists between the spoken and the written forms of SE, which are characterised by degrees of formality; therefore, Standard English is distinct from formal English, because it features stylistic variations, ranging from casual to

formal. Furthermore, the usage codes of [nonstandard dialects](#) (vernacular language) are less stabilized than the [codifications](#) of Standard English, and thus more readily accept and integrate new vocabulary and grammatical forms. Functionally, the national varieties of SE are characterized by generally accepted rules, often [grammars](#) established by [linguistic prescription](#) in the 18th century.^[8]

English originated in [England](#) during the [Anglo-Saxon period](#), and is now spoken as a [first](#) or [second language](#) in many countries of the world, many of which have developed one or more "national standards" (though this does not refer to [published standards documents](#), but to the frequency of consistent usage). English is the first language of the majority of the population [in a number of countries](#), including the [United Kingdom](#), the [United States](#), [Canada](#), [Republic of Ireland](#), [Australia](#), [New Zealand](#), [Jamaica](#), [Trinidad and Tobago](#), the [Bahamas](#) and [Barbados](#) and is an official language in [many others](#), including [India](#), [Pakistan](#), the [Philippines](#), [South Africa](#) and [Nigeria](#); each country has a standard English with a grammar, spelling and pronunciation particular to the local culture.

As the result of [colonisation](#) and historical migrations of English-speaking populations, and the predominant use of English as the international language of trade and commerce (a [lingua franca](#)), English has also become the most widely used second language. Countries in which English is neither indigenous nor widely spoken as an additional language may import a variety of English via instructional materials (typically [British English](#) or [American English](#)) and thus considered it "standard" for teaching and assessment purposes. Typically, British English is taught as standard across [Europe](#), the [Caribbean](#), [sub-Saharan Africa](#), and [South Asia](#), and American English is taught as standard across [Latin America](#) and [East Asia](#). This does, however, vary between regions and individual teachers. In some areas a [pidgin](#) or [creole language](#) blends English with one or more native languages.

FOREIGN CONTRIBUTION

8.1 Celtic influence Although Anglo-Saxons were in contact with Celtic tribes both on the Continent and after their arrival in Britain, the lexical influence of Celtic languages on English is limited to place names (e.g. Avon, Devon, Dover, Thames, York) and a small number of common nouns. An important word that entered English via the Celtic Old Irish language (Old Gaelic) is the word cross (of Latin origin).

8.2 Latin influenced Old English was influenced by Latin in three stages. In the first stage Latin words were taken over when the Angles, Saxons, Jutes and Frisians were still on the continent, i.e. before the beginning of the development of Old English. The second and the third stages occurred on English soil and connected with the arrival of Christianity and with the Benedictine reform. The borrowings were all motivated by the need for the denotation of new concepts. The Old English Latin borrowings thus differ from Latin borrowings in the

Middle English and Early Modern English periods (during the revival of learning), in which Latin words were often taken over although adequate native words were available.

8.2.1 Continental borrowings The continental borrowings, shared by other Germanic languages, resulted from direct contacts with the Romans. The Germanic population living within the Roman Empire in the fourth century AD is estimated at several million. They worked as slaves in the fields, they served in the army not only as ordinary soldiers but also as commanders. The very important city of Augusta Treverorum in Gaul (the present city of Trier in Germany), an intersection of eight military roads, was very close to the border. In the third and fourth centuries Treves was the most flourishing city in Gaul with several Christian churches. Roman merchants travelled into all parts of the Germanic territory, including Scandinavia. The new words which some of the Germanic tribes learned from the Romans then spread to other Germanic dialects. Although the number is not very high, about 150 words, they are all very important words. The following selection, divided into several semantic fields, shows that contacts with the Romans brought about changes in the everyday life of the Germanic peoples.

8.2.2 Insular borrowings

When the Germanic tribes settled in England, they learned a few Latin words from the Romanized people of the towns, e.g. OE *ceaster* 'Roman fortified town' from L *castra*, and port 'harbour', from L *portus*. The word *ceaster* survives in place-names: Chester, Winchester, Doncaster, Leicester, Exeter. The word *port* was probably forgotten later and the modern word entered English from Old French. Another Latin word probably borrowed from the Celts was *wīc* 'village', from Latin *vīcus*. It survives as a dialectal word and in place names, e.g. Harwich, Berwick.

The second stage of Latin influence is connected with the conversion of the Anglo-Saxons to Christianity in the six and seventh centuries. In 596 Pope Gregory the Great sent Abbot Augustine to England. Augustine converted the king of Kent and founded the monastery at Canterbury. Irish missionaries founded Lindisfarne in Northumbria about 640. The Anglo-Saxons knew about some phenomena of Christianity centuries before they were converted, which is proved by a few words from the Christian terminology they learned before coming to England (*bisceop*, *cirice*, *dēōfol*, *engel* mentioned above).

Insular borrowings: Religion and the Church: abbot, apostle, balsam, creed, disciple, font, martyr, mass, minster, monk, nun, offer, organ, pall, pope, priest, provost, psalm, Sabbath, temple Household and clothing: candle, cap, cowl, silk, sponge Plants, herbs and trees:

box (buxus), cedar, lily, pine, Food: fennel, ginger, lobster, mussel, Other words: circle, coulter, crisp, fan, lever, talent, title, zephyr The meaning of some of these words changed during the centuries, e.g. offer was limited in OE to 'present as an act of worship', the modern meaning coming from OF offrir. 89 8 The role of foreign languages in the development of English Old English words which translated Latin words and their modern equivalents (i.e. the original Latin words which were taken over later, during the Middle English period): witega – prophet heah fæder – patriarch fullian – baptize gewritu –

Scriptures 8.2.3 The revival of learning Thousands of words were taken over from Latin and Greek during the revival of learning in the 15th and 16th centuries, for example: Latin: apparatus, area, axis, bacillus, curriculum, genius, maximum, series, veto Greek: acrobat, athlete, atom, catastrophe, crisis, cycle, diagnosis, encyclopaedia, panic, symbiosis 8.3 Scandinavian influence The Scandinavians did not on the whole differ from the Anglo-Saxon as far as the stage of civilization was concerned. The Scandinavians were probably better at shipbuilding and in the arts of war but on the other hand they were still heathen. A rough estimate of loans from Scandinavian is 700–900 words, aside from archaic or regional items. Most of the Scandinavian words were adopted during the Middle English period, when central and northern dialects of English, which had been in close contact with the Scandinavian language since the 9th century, became more prominent than southern dialects. During the Old English period, probably only about 100 words were borrowed from Scandinavian. An important element of the Scandinavian influence is the introduction of non-palatalized pronunciations in words like skirt, kettle, dike, give, or egg.

In Old English, the original Proto-Germanic consonants k [k], sc [sk], and ȝ [ɣ], were palatalized in the neighbourhood of palatal vowels into [tʃ], [ʃ], and [j]. Palatalization, however, did not take place in Scandinavian dialects. Most ModE words with [k], [sk], and [g] (from [ɣ]) in the neighbourhood of palatal vowels (in the case of [sk] even in the neighbourhood of velar vowels) are therefore of Scandinavian origin, for example scale, skill, skin, score, skulk, sky, get, give, egg. The 90 A CONCISE HISTORY OF ENGLISH Old English words had palatal pronunciation, for example gietan 'get', giefan 'give', æġ 'egg'. In some cases, both forms have survived – the palatalized Old English and the non-palatalized Scandinavian form, for example shirt and ditch (of Anglo-Saxon origin) and skirt and dike (of Scandinavian origin). Some words beginning with [sk] are of Graeco-Latin origin, for example scheme, school, or skeleton.

The following lists contain selections of words whose Scandinavian origin has been proved: Nouns: anger, bank (of a river), bark (of a tree), booth, brink, bull, cake, calf (of a leg),

crook, dike, dirt, down ('fethers'), egg, fellow, gap, gate, gift, husband, kettle, kid, knife (it replaced the OE *seax*), law (it replaced the OE *dōm*), leg (it replaced the OE *sceanca* > ModE *shank*), link, loan, loft, race, reindeer, root (it replaced the OE *wyrt*), scale ('weighing instrument'), score, scrap, seat, sister (it replaced the OE *sweostor*), skill, skin (this enables specialization between skin and hide < OE *hīd*), skirt, sky, slaughter, stack, steak, thrift, Thursday, want, whisk, window, wing (it replaced the OE *feþer*) Pronouns: same (it replaced the OE *ilca* and *self*), they. The most interesting case of a Scandinavian loan is the pronoun *they*, which during the Middle English period replaced the Old English pronoun *hīe/hī*. This loan is especially noteworthy: it happens very rarely that a personal pronoun is taken over from some other language. As a rule, personal pronouns belong to the most stable component parts of the grammatical system.

However, some of the forms of the Old English 3rd person plural pronoun were similar to or even identical with some of the 3rd person singular forms (see Section 4.2.3), which may have been one of the causes of the replacement. The takeover of the Scandinavian *they* supplies convincing evidence of the degree of domestication of the Scandinavian nationality in the English ethnic environment. (Vachek 1991) Adjectives: awkward, flat, happy, ill, loose, low, odd, rotten, seemly, tight, ugly, weak, wrong Verbs: call, cast (it replaced the OE *weorpan*), clip, drown, gasp, get, give, glitter, hit, kindle, lift, raise, scare, scrape, seem, take (it replaced the OE *niman*), thrust, want Adverbs: nay, though 91 8 The role of foreign languages in the development of English Prepositions: *fro* (in dialects, now an adverb in *to* and *fro*), *till* Place names ending in: *-by* (Scandinavian 'village'), *-thorp/torp*, *-beck*, *-dale*, *-thwaite* 8.4 Norman and French influence During the Middle English period, the English language was strongly influenced by Norman French (in the initial stage) and Central French (from ca. 1250). After the arrival of the Normans (a Germanic tribe speaking a variety of French) in 1066, the roles of English, Norman French, and Latin were given by the official policy of the court. The king's court, religious communities and aristocratic estates were sources of French influence. The kings and the feudal lords were all French speakers of French; they spent time on their continental estates and they married other French speakers. Legal documents were prepared in French. Monastic life was dominated by French speakers, although the language of the liturgy and of written documents was Latin. Chronicles were mostly written in Latin. Learned works in history and theology were also written in Latin. Only about two per cent of the population spoke French but they occupied powerful positions at the court, in the church, and in urban centres.

The great mass of the population spoke English and English was the language of ordinary trade and agriculture. The top leaders could afford to ignore English because they were surrounded by French speakers. When needed, they could hire translators. The local lords and tradesmen, however, had to communicate with English-speaking labourers and they became bilingual. The balance between English, French and Latin was upset in 1204 when King John lost Normandy to Philip II of France, isolating the Normans from their continental lands and thus encouraging the use of English by the aristocracy. The use of French, however, was not limited.

On the contrary, French came to be regarded as the sole language of government records and by 1300 it had virtually replaced Latin in most official documents. Edward III issued an act in 1362 requiring the use of English as the language of the oral proceedings in courts. Records of the proceedings, however, were still made in Latin and laws were written in French. A law prohibiting the use of French and Latin in legal records was passed in 1733. The differences between the two phases of French influence can be shown in the following pairs of words (the first word is Norman French, the second is Central French): capital – chapter, catch – chase, cattle – chattel, launch – lance

In the Modern English pairs ward – guard, warranty – guarantee, war – guerilla, the words with the initial w- were have been taken over from Norman French, while the words with the initial g- come from Central French. Both forms are in fact of Germanic origin; however, in Central French the initial consonant of the Germanic loan word changed into g-. Below are examples of English words of French origin: Government: crown, govern, nation, state (but king, queen, lord, and lady are of Anglo-Saxon origin) Army: admiral, army, artillery, battle, captain, cavalry, colonel, general, peace, soldier Church: cloister, friar, religion., saint, service Law: case, court, crime, heir, justice, judge, jury, marriage, prison, summon Cuisine: beef, boil, custard, dinner, fry, marmalade, mayonnaise, mustard, mutton, pastry, pork, sauce, soup, supper, veal Dressing: costume, dress, garment Art: art, collage, colour, column, paint, palace, vault Moral ideas: charity, conscience, duty, mercy, pity

Phonemic aspect of the French influence in Old English, the voiceless spirants [f], [s], [t] and the voiced spirants [v], [z], [ð] were variants (allophones) of the phonemes f/v, s/z, T/ð. In Middle English, borrowings from French introduced words like vēle ‘veal’ and zēle ‘zeal’, with voiced pronunciations in initial positions, contrasting with Anglo-Saxon words fēlen ‘feel’ and sēl ‘seal’. As a result, the allophones f/v and s/z split into separate phonemes: f and v; and s, and z. During the Middle English period, two new diphthongs of French origin were added to

those already existing in English: oi, and ui. These diphthongs are reflected in the words like choice, cloister, employ, noise, or rejoice (originally [oi]); and boil, point, joint (originally [ui]).

