

Dear students,

These are the classes described in the program. You have attended the content of classes 1 to 9 during the sessions devoted to literature. Classes 10 to 12 reinforce the elements earlier covered with more details and an overview of Postmodernism.

The classes included in the exam are class 1 to 9, included. Classes 10 to 12 are not included.

Thank You.

### Class 1

Detailed contents for 3rd Year Syllabus, 1st semester

Reference book: The Norton Anthology of American Literature, Volume II.

and adaptation of various sources of materials among which:  
<https://www.brocku.ca/english/courses>

Class number	Course content
class1 General Introduction	<p>General Introduction to modernism 1900 to 1940: More precisely between the two world wars. -Modernism was sometimes called the Age of Decadence. It is an experience of loss.</p> <p>Modernism, as a whole, was a movement that attempted to radically break from past traditions in poetry, painting, and the arts in general.</p> <p>Influences</p> <ul style="list-style-type: none"><li>●Industrial revolution &amp; growth of cities</li><li>●Increased consumerism</li><li>●New technologies and inventions (auto, airplane, telephone, camera)</li><li>●WWI</li><li>●Developments in science (Einstein), psychology (Freud), philosophy (Nietzsche), linguistics (Saussure), and anthropology (Frazer's study of comparative religions).</li></ul> <p>-cultural impact of mass immigration with drastic change in America -Open form ( for all genres) -free verse ( poetry) non linear plots for stories -"The Lost Generation" coined by Gertrude Stein -collage in literary form - stream-of-consciousness (also called "interior monologue") - despair and loneliness amongst of the new century: spiritual alienation from a country they considered hopelessly provincial and emotionally barren - after effect of WWI. naturalism that included post-war disillusionment due to destruction and waste + artists' dissatisfaction with naturalism and realism. -"The Jazz Age" (1918-1929), decadence and freedom in the the post-World War I generation. - Frequent themes : loneliness and isolation</p>

	<ul style="list-style-type: none"> <li>- famous modernist authors :Ernest Hemingway, F. Scott Fitzgerald, Virginia Woolf, and James Joyce, John Dos Passos, E.E. Cummings, Archibald MacLeish, and Hart Crane</li> <li>W.H. Auden William Butler Yeats, Modernism also generated many smaller movements: Acmeism, Dadaism, Free verse, Futurism, Imagism, Objectivism, Postmodernism, and Surrealism.</li> <li>- growing vogue of Freudian views</li> </ul>
class 2 Poetry	<p>Poetry initiated all the modernist aspects that extended to other genres. There are quite a few poetic styles that came out. Imagism became a prominent Modernist movement in America with authors Ezra Pound, William Carlos Williams, and others.</p> <p>Practitioners of imagism tried to avoid the sentimentalism of past styles. Images and symbols replace direct statements and leave space for interpretations.</p> <ul style="list-style-type: none"> <li>-Suggests rather than asserts.</li> <li>-Use of clear, concise language ( understated and ironic rhetoric), and objective treatment of a subject.</li> <li>-Subjectiveness can still be felt but is often questioned.</li> </ul> <p>In addition:</p> <ul style="list-style-type: none"> <li>- Rejection of traditional versification and metrics in open form contrasted with fixed forms and meters of traditional poetry, free verse</li> <li>-modern man, impersonal+ symbols of state of mind, inner crisis, Psychological condition= stream of consciousness</li> </ul> <p>Fragmentation of myth, history, experience and perception as well as that of previous artistic works.</p> <ul style="list-style-type: none"> <li>-juxtaposition, intertextuality reference to other poems, collage, poets or other writings, and allusion. Vivid segments juxtaposed without cushioning or integrating transitions.</li> <li>- Modern(better call it Modernist) poetry is more predominantly intellectual/cerebral in its appeal, rather than emotive, opposed to the Romanticist poetics of spontaneity and imagination, anti-romantic</li> <li>- various experimental forms.</li> </ul> <p>shifts in perspective, voice and tone. lexically, semantically and grammatically challenging for the uninitiated readership</p>
Class 3 Poetry	<p>Poetry: Characteristics of ‘Lost Generation’ Authors</p> <p>T.S. Eliot’s waste Land (experience of loss) and symbolism in title + brief mention of content</p> <p>Announcement of E.Pound and similar focus</p> <ul style="list-style-type: none"> <li>- America as intolerant, materialistic, and unspiritual</li> <li>- post-war disillusionment</li> <li>- youthful idealism</li> <li>-the meaning of life , religion</li> <li>- rejection of modern American materialism</li> <li>-Emphasis on presenting life as experienced: Capturing the impression of a moment, for instance, or representing the inner experience of time.</li> <li>-Emphasis on innovation. Disrupt traditional syntax and form. Break old patterns in order to see things in a fresh, new way.</li> <li>- Artistic self-consciousness: The style of the text makes it clear that an author</li> </ul>

	<p>consciously crafted it.</p> <p>-Mixing of forms and blurring of boundaries. (A nursery rhyme embedded into an adult poem, for example.)</p>
Class 4 Short Story	<p>Short Story:</p> <p>-arbitrary start, continuity unexplained, ends without resolution.</p> <p>Non linear plots. flash backs.</p> <p>Omission of explanations, interpretations, connections, summaries,</p> <p>Distancing affects continuity, perspective security as in traditional literature.</p> <p>-Place of the reader with direct involvement</p> <p>-The reader needs to interpret rather than get ready made answers.</p> <p>- effect of surprise, shock, unsettling mood.</p> <p>Narrators and types</p>
Class 5 Short Story	<p>Short Story: What is the American dream and its impact on American Literature.</p> <p>What do subjective rather than scientific objective experiences offer. Moral values find texts as repositories</p> <p>Impact of science:</p> <p>Writers are considered as careless thinkers and they witness loss of authority for traditional humanistic explanations of the real, concrete and experienced world.</p> <p>There is a risk for feelings of human life versus scientific discoveries as there is non scientific thinking exposed in texts, imprecise, not explained.</p>
Class 6 Novel	<p>Novel:</p> <p>Characteristics: Techniques &amp; Devices</p> <ul style="list-style-type: none"> <li>●Stream-of-consciousness</li> <li>●Multiple narrators or voices Switching narrators, use of many voices</li> <li>●Non-sequential narration</li> <li>●Use of fragmentation and juxtaposition</li> <li>●Use of symbols and allusions</li> </ul> <p>- elements from diverse areas of experience, multi aspects.</p> <ul style="list-style-type: none"> <li>●Imagery that captures the essence of a thing or experience</li> <li>●Open or ambiguous endings (more “realistic” because that’s what life is like.)</li> <li>●Use of metaphor and substitution.</li> </ul> <p>- what is epiphany?</p>
Class 7 Novel	<p>Novel: What is the Jazz Age and the Post World War I Generation</p> <p>- Focus on psychological reality.</p> <p>- experience of reading : participation of the reader, challenging and difficult reading.</p> <p>Types of heroes.</p> <p>Tragic hero emphasized</p>
Class 8 Play	<p>Plays: General presentation of major plays.</p> <p>Eugene O’Neill introduced a modern content into American drama</p> <p>- discontented with realism as a routine style and aware that it had been supplanted in the advanced European theatres by more imaginative modes of dramatic art, like liberalism and expressionism, carried out a second revolution in</p>

	<p>American theatre almost simultaneously with the first.</p> <ul style="list-style-type: none"> <li>-identification with avant-garde “Art Theatre” movement initiated earlier in Europe by Strindberg and other proponents of symbolist and expressionist stylization.</li> <li>- modernized form the chorus, aside and trilogy for the stage</li> <li>- determination to confer upon man a tragic dignity.” His tragedies went beyond the unhappy ending;</li> <li>- potentials of reality were promoted to death; the survivors, those who are left back, are those wallowing in illusions and hope, the tragic victims of the fallacy of life and death.</li> </ul>
Class 9 Play	<p>Characteristics: Themes</p> <ul style="list-style-type: none"> <li>●Modern life alienates the individual. It numbs us to our truest selves.</li> <li>●Conviction that older forms of authority are decayed or useless, and that the authority of the individual must be strengthened...</li> <li>●A faith in the power of the art to save humanity from the deadening features of everyday life....</li> <li>●The belief that the artist is...sensitive and even heroic.</li> <li>●The experience of time and space are subjective, depend on one’s context and perspective.</li> <li>●Language is not “fixed”: It’s complex and nuanced.</li> </ul> <p>An overview of American Drama and its development with influence from Ibsen, Shaw and Maeterlink</p> <ul style="list-style-type: none"> <li>- 1920’s and 1930’s—the greatest period in the history of American theatre.</li> <li>- took a long time to be born and a long time to come of age.</li> <li>- by the nineteenth century, the puritan prejudice against theatre had completely disappeared</li> <li>- experiment and initiative</li> <li>- Eugene O’Neill, (the first American playwright of international stature). The rise of the Little Theatre Movement = the liberation of drama from conventional shackles imposed by the commercial theatre.</li> <li>-The province town players, a group of young artists and playwrights, got dynamism from the leadership of O’Neill.</li> <li>-In February 1915, an enthusiastic group of young amateurs calling themselves the Washington Square players</li> <li>- atmosphere predominantly bohemian + rebelliousness</li> </ul> <p>Individual attempts by Tennessee Williams, Arthur Miller, and Eugene O’Neill</p> <p>Characteristics: tried to represent life more concretely through abstractions, to moralize, satirize, lyricize in terms of new manipulations of space and movement</p> <ul style="list-style-type: none"> <li>-new concepts and sequences of dialogue</li> <li>- new versions of characterization</li> </ul> <p>experimentation in stage design</p> <ul style="list-style-type: none"> <li>- settings more revealing of theme and motivation than the characters themselves</li> <li>- The most important characteristic of the American theatre after 1916 is its relentless experimentalism—a desire to avoid clichés of plot, characterization, dialogue, acting and staging, which had hitherto tended to make the theatre dull and lifeless.</li> <li>- The post-War scene dominated by Tennessee Williams and Arthur Miller.</li> </ul>
Class 10	<p>Postmodernism</p> <p>Finalization of points discussed in previous classes</p>

	Reinforcement of students' questions regarding all the lessons according to needs.	
class 11, 12 .	Revision of some features through detailed explanations of important items.	

Class 2+ Class 3

## Modernism and Poetry

Harriet Monroe devised a magazine exclusively devoted to American poetry in 1912. It was called: 'A Magazine of Verse' in Chicago. Thus the start of real pure American poetry dates back to this time. A lot of poetry had been written before but without being purely American according to many poets. It was subservient to British poetry.

Poetry initiated all the modernist aspects that extended to other genres.

What is the 'Open form'? It is free verse

Quite a few poetic styles came out.

What is Imagism? It became a prominent Modernist movement in America with authors such as Ezra Pound, William Carlos Williams, T.S. Eliot and others. Imagism is a reaction to the Victorian and Georgian poets who favored tight language, unadorned imagery, and a strong correspondence between the verbal and musical qualities of the verse and the mood it expressed.

Images and symbols leave space for interpretations. Practitioners of imagism tried to avoid the sentimentalism of past styles. Modern (better call it Modernist) poetry is more predominantly intellectual/cerebral in its appeal, rather than emotive, opposed to the Romanticist poetics of spontaneity and imagination; it is anti-romantic

Poetry suggests rather than asserts.

Use of clear, concise language, and objective treatment of a subject.

Subjectiveness can still be felt but is often questioned.

In addition:

Rejection of traditional versification and metrics in open form contrasted with:

Fixed forms and meters of traditional poetry.

Modern man, impersonal+ symbols of state of mind, inner crisis, Psychological condition= stream of consciousness

Fragmentation of myth, history, experience and perception as well as that of previous artistic works.

Juxtaposition, intertextuality reference to other poems, collage, poets or other writings, and allusion. Vivid segments juxtaposed without cushioning or integrating transitions.

Various experimental forms.

Shifts in perspective, voice and tone.

Lexically, semantically and grammatically challenging for the uninitiated readership

Poetry: Characteristics of 'Lost Generation' Authors

T.S. Eliot's *waste Land* (experience of loss) and symbolism in title + brief mention of content

Announcement of E.Pound and similar focus with an America as intolerant, materialistic, and unspiritual

Emphasis on presenting life as experienced: Capturing the impression of a moment, for instance, or representing the inner experience of time.

Emphasis on innovation. Disrupt traditional syntax and form. Break old patterns in order to see things in a fresh, new way.

Artistic self-consciousness: The style of the text makes it clear that an author consciously crafted it.

Mixing of forms and blurring of boundaries. (A nursery rhyme embedded into an adult poem, for example.)

## Wallace Stevens The Snow Man

characteristics : Open form = free verse, intellectual insight, mastery of imagery, general awesomeness .

Stevens is a rare example of a poet whose main output came at an advanced age. He is very much a poet of ideas. Throughout his poetic career, Stevens was concerned with the question of what to think about the world with notions of religion which no longer suffice. His beautiful words defy the limitations of the concrete world and explore the depths of the imagination. He led a very quiet, uneventful life, while creating his poetry. His reclusive life strengthened his work and intensified it.

In his book *Opus Posthumous*, Stevens writes, "After one has abandoned a belief in god, poetry is that essence which takes its place as life's redemption." But as the poet attempts to find a fiction to replace the lost gods, he immediately encounters a problem: a direct knowledge of reality is not possible.

### The Snow Man

One must have a mind of winter  
To regard the frost and the boughs  
Of the pine-trees crusted with snow;

And have been cold a long time  
To behold the junipers shagged with ice,  
The spruces rough in the distant glitter

Of the January sun; and not to think

Of any misery in the sound of the wind,  
In the sound of a few leaves,

Which is the sound of the land  
Full of the same wind  
That is blowing in the same bare place

For the listener, who listens in the snow,  
And, nothing himself, beholds  
Nothing that is not there and the nothing that is.

Difficult words:

Junipers are coniferous plants, small evergreen trees or bushes that are members of the cypress family. Some species are also referred to as cedars.

Junipers define the Western landscape with their glacial growth, half-dead/half- alive appearance and fragrant aroma.

Spruce trees are conifers--they have needles instead of leaves and they bear cones.

"The Snow Man" is the eighth poem in Wallace Stevens' *Harmonium* (1923), and as Stevens says in *Transport to Summer* (1947), "The poem must resist the intelligence / Almost successfully". "The Snow Man" does that. An active reader must engage his or her intelligence if he or she is to make sense of this poem.

The poet, as well as the active reader, sees interactions, resemblances: "pine-trees *crusted* with snow," "junipers *shagged* with ice," and "spruces *rough* in the distant glitter." The three italicized words are imagined resemblances, metaphors. "One" sees these resemblances but the snow man does not.

So the speaker must have a "mind of winter," even though he is not made out of snow. He perceives elements of the reality of the place and his imagination allows him to perceive more than just the cold, the snow, the wind, and, especially, the snow man. The snow man is what crystallizes this poem. The snow man and its reality are opposed to the reader in the sense that imagination exists for one and not for the other.

The last three stanzas move to a broader reach of the "inter-relations."

The poet and the reader hear "misery in the sound of the wind." The snow man's world is cold and bare and is filled with "the same wind" in which reader and poet can hear misery.

The snow man, though, like a human being without imagination, is "nothing himself," and therefore "beholds / Nothing that is not there and nothing that is." What is "not there" is the misery that imagination tells one is like the cold wind. What "is there" is the reality of the snow man's world—cold, barrenness, and wind—all of which the snow man fails to behold. He is like what that poem describes what that unimaginative person is missing.

Questions:

Does this poem have a specific form?

How are the lines formed and arranged?

Who is speaking?

What forms of life are there?

What is the atmosphere?

What is the persona?

Why can we say this is a modern poem?

Possible interpretations:

What is a persona?

The term persona has been derived from a Latin word "*persona*" that means the mask of an actor, and is etymologically linked to the *dramatis personae* which refers to the list of characters and cast in a play or a drama. It is also known as a theatrical mask. It can be defined in a literary work as a voice or an assumed role of a character that represents the thoughts of a writer or a specific person the writer wants to present as his mouthpiece

There are two 'persona' present in The Snow Man.

First there is the poet-narrator who cautions that "one must have a mind of winter...and been cold a long time...not to think of any misery in the sound of the wind..."

There is also "the listener, who...nothing himself, beholds nothing that is not there and the nothing that is."

It seems that Stevens is pointing to (at least) three stages of spiritual development: at the top is "the listener," in the middle is one with "a mind of winter," and (lower in the hierarchy) the poet-narrator, who seems to aspire to have a mind of winter.

The speaker of this poem holds two realities in his hands—

1. the reality of winter (cold, bare landscapes that are nothing more than landscapes)
2. the reality we create when we bring our own perspective (*miserable* wind, *bitter* cold).

Stevens wrote about the complex relation that some people experience between reality and their imaginations. For Stevens, one meaning of "reality" is the individual's ordinary locale, a setting, the weather, others present.

Possible interpretations:

The world is seen a bit differently than people do. What is real?



Poetry tries to provide answers to Big Questions: About life, death, and reality. Stevens tells the reader that perception is not always reality.

According to Stevens, reality is basically what you make of it.

Stevens believed that we create the world around us—that we make it what it is for our brains, with imagination. And everyone's imagination is wildly different from that of anyone and everyone else.

## Ezra Weston Loomis Pound

1885 -1972

American expatriate (lived in Europe ) modern poet, musician and critic

He became known for his role in developing Imagism

One of the founders and central figures of Modernism.

Was one of the most controversial, influential and important literary and artistic theorists of the 20th century.

Characteristics of 'Lost Generation' Authors

- America as intolerant, materialistic, and unspiritual
- post-war disillusionment
- youthful idealism
- the meaning of life , religion
- rejection of modern American materialism

Pound helped to discover and shape the work of contemporaries such as T.S. Eliot, James Joyce, Robert Frost, and Ernest Hemingway.

the poet most responsible for defining and promoting a modernist aesthetic in poetry.

Ezra Weston Loomis Pound, along with T. S. Eliot, was one of the major figures of the modernists.

I resolved that at 30 I would know more about poetry than any man living, that I would know what was accounted poetry everywhere, what part of poetry was "indestructible," what part could not be lost by translation and—scarcely less important—what effects were obtainable in one language only and were utterly incapable of being translated.

In this search I learned more or less of nine foreign languages, I read Oriental stuff in translations, I fought every University regulation and every professor who tried to make me learn anything except this, or who bothered me with "requirements for degrees."

Pound came to believe during the 1920s that the cause of the First World War was finance capitalism, which he called "usury," and that the solution was C.H. Douglas's idea of social credit, with fascism as the vehicle for reform

A classic example of the style is Pound's "In a Station of the Metro" (1913), inspired by an experience on the Paris Underground. "I got out of a train at, I think, La Concorde, and in the jostle I saw a beautiful face, and then, turning suddenly, another and another, and then a beautiful child's face, and then another beautiful face. All that day I tried to find words for what this made me feel." He worked on the poem for a year, reducing it to its essence in the style of a Japanese haiku. It reads in its entirety:

"In a Station of the Metro" (1913)

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

1. Direct treatment of the "thing" whether subjective or objective.
2. To use absolutely no word that does not contribute to the presentation.

As regarding rhythm: to compose in the sequence of the musical phrase, not in sequence of a metronome.

Superfluous words, particularly adjectives, were to be avoided, as were expressions like "dim lands of peace," which he said dulled the image by mixing the abstract with the concrete. He wrote that the natural object was always the "adequate symbol."

Poets should "go in fear of abstractions," and should not re-tell in mediocre verse what has already been told in good prose.

'Petals on a wet, black bough' vividly shows the elegance of life and represents different human faces. the wet, black bough symbolizes the transition in life as in using the metro for transportation from place to another.

The parallel and juxtaposition of two very different images allows the poem to blur the line between the speaker's reality and imagination. the reader can relate urban life to the natural world. These are two realities that can be considered in different ways.

We get the combination of two forms of perception , one happening in reality as the speaker sees people and the other simultaneously taking place as an image, in the mind of the speaker.

the poem seems to show how to capture the connection between sight and imagination and blend them together for an explanation of a modern aspect in the metro with imagination in the mind.

The poem doesn't use any verbs

The poem contains both alliteration and consonance, these images connect with sound.

Alliteration exists in the /b/ sound shared by "black" and "bough," while consonance exists in the /t/ sound shared by "Petals" and "wet" as well as in the /l/ sound shared by "Petals" and "black."

Pound's process of deletion from thirty lines to only fourteen words typifies Imagism's focus on economy of language, precision of imagery and experimenting with non-traditional verse forms. It is just 20 words including the title. The poem is Pound's written equivalent for the moment of revelation and intense emotion he felt at the Paris Metro's Concorde station. (quoted from "On 'In a Station of the Metro'". [www.english.illinois.edu](http://www.english.illinois.edu).)

Class 4 + Class 5

### William Faulkner "A Rose for Emily"

William Faulkner speaks on "A Rose for Emily" in 1955:

I feel sorry for Emily's tragedy; her tragedy was, she was an only child, an only daughter. At first when she could have found a husband, could have had a life of her own, there was probably some one, her father, who said, "No, you must stay here and take care of me." And then when she found a man, she had had no experience in people. She picked out probably a bad one, who was about to desert her. And when she lost him she could see that for her that was the end of life, there was nothing left, except to grow older, alone, solitary; she had had something and she wanted to keep it, which is bad—to go to any length to keep something; but I pity Emily. I don't know whether I would have liked her or not, I might have been afraid of her. Not of her, but of anyone who had suffered, had been warped, as her life had been probably warped by a selfish father . . . [The title] was an allegorical title; the meaning was, here was a woman who had had a tragedy, an irrevocable tragedy and nothing could be done about it, and I pitied her and this was a salute . . . to a woman you would hand a rose.

From Faulkner at Nagano, ed. Robert Jelliffe (Tokyo: Kenkyusha Ltd., 1956), pp. 70–71.

### Faulkner and the Southern Gothic

Southern Gothic is a literary tradition that came into its own in the early twentieth century. It is rooted in the Gothic style, which had been popular in European literature for many centuries. Gothic writers concocted wild, frightening scenarios in which mysterious secrets, supernatural occurrences, and characters' extreme duress conspired to create a breathless reading experience. Gothic style focused on the morbid and grotesque, and the genre often featured certain set pieces and characters: drafty castles laced with cobwebs, secret passages, and frightened, wide-eyed heroines whose innocence does not go untouched. Although they borrow the essential ingredients of the Gothic, writers of Southern Gothic fiction were not interested in integrating elements of the sensational solely for the sake of creating suspense or titillation. Writers such as Flannery O'Connor, Tennessee Williams, Truman Capote, Harper Lee, Eudora Welty, Erskine Caldwell, and Carson McCullers were drawn to the elements of Gothicism for what they revealed about human psychology and the dark, underlying motives that were pushed to the fringes of society.

Southern Gothic writers were interested in exploring the extreme, antisocial behaviors that were often a reaction against a confining code of social conduct. Southern Gothic often hinged on the belief that daily life and the refined surface of the social order were fragile and illusory, disguising disturbing

realities or twisted psyches. Faulkner, with his dense and multilayered prose, traditionally stands outside this group of practitioners. However, “A Rose for Emily” reveals the influence that Southern Gothic had on his writing: this particular story has a moody and forbidding atmosphere; a crumbling old mansion; and decay, putrefaction, and grotesquerie. Faulkner’s work uses the sensational elements to highlight an individual’s struggle against an oppressive society that is undergoing rapid change. Another aspect of the Southern Gothic style is appropriation and transformation. Faulkner has appropriated the image of the damsel in distress and transformed it into Emily, a psychologically damaged spinster. Her mental instability and necrophilia have made her an emblematic Southern Gothic heroine.

### **Time and Temporal Shifts**

A traditional text is usually written in the sequence of happenings. As Aristotle mentioned, the order of a unified plot is a chronological happenings of beginning, middle, and end. The beginning is the main action that makes readers follow the story more interestedly; the middle presumes what has occurred in the past and requires something to end; and the end comes after all the occurrences to sum up and finish the story (Abrams 161). In contradiction to modern texts, the story does not grow in the linear form mentioned.

Nonlinear plot: In “A Rose for Emily,” Faulkner does not rely on a conventional linear approach to present his characters’ inner lives and motivations. Instead, he fractures, shifts, and manipulates time, stretching the story out over several decades. We learn about Emily’s life through a series of flashbacks. The story begins with a description of Emily’s funeral and then moves into the near-distant past. At the end of the story, we see that the funeral is a flashback as well, preceding the unsealing of the upstairs bedroom door. We see Emily as a young girl, attracting suitors whom her father chases off with a whip, and as an old woman, when she dies at seventy-four. As Emily’s grip on reality grows more tenuous over the years, the South itself experiences a great deal of change. By moving forward and backward in time, Faulkner portrays the past and the present as coexisting and is able to examine how they influence each other. He creates a complex, layered, and multidimensional world.

Stream of consciousness: The action passes through a character’s awareness. It is the flow of thought, perception, and feeling. The narrator tells the story unorderedly. Beginning is the end and vice versa. This way of narration – Stream of Consciousness - first was used by William James (Abrams 202).

Gothicism is also present in what is revealed about human psychology and the dark, underlying motives that pushed people to the fringes of society. In literature, the exploring of the extreme, antisocial behaviors that were often a reaction against a confining code of social conduct can be presented.

Time and modernism, objectivity and subjectivity: Faulkner presents two visions of time in the story.

One is based on the mathematical precision and objectivity of reality, in which time moves forward relentlessly, and what’s done is done; only the present exists.

The other vision is more subjective. Time moves forward, but events don't stay in distant memory; rather, memory can exist unhindered, alive and active no matter how much time passes or how much things change. Even if a person is physically bound to the present, the past can play a vibrant, dynamic role. Emily stays firmly planted in a subjective realm of time, where life moves on with her in it—but she stays committed, regardless, to the past.

more modern dimensions: belief that daily life and the refined surface of the social order were fragile and illusory, disguising disturbing realities or twisted psyches.

moody and forbidding atmosphere; a crumbling old mansion; and decay, putrefaction, and grotesquerie versus an individual's struggle against an oppressive society that is undergoing rapid change

### The Narrator

The unnamed narrator of "A Rose for Emily" serves as the town's collective voice. Critics have debated whether it is a man or a woman; a former lover of Emily Grierson's; the boy who remembers the sight of Mr. Grierson in the doorway, holding the whip; or the town gossip, spearheading the effort to break down the door at the end. It is possible, too, that the narrator is Emily's former servant, Tobe—he would have known her intimately, perhaps including her secret. A few aspects of the story support this theory, such as the fact that the narrator often refers to Emily as "Miss Emily" and provides only one descriptive detail about the Colonel Sartoris, the mayor: the fact that he enforced a law requiring that black women wear aprons in public. In any case, the narrator hides behind the collective pronoun *we*. By using *we*, the narrator can attribute what might be his or her own thoughts and opinions to all of the townspeople, turning private ideas into commonly held beliefs.

The narrator deepens the mystery of who he is and how much he knows at the end of the story, when the townspeople discover Homer's body. The narrator confesses "Already we knew" that an upstairs bedroom had been sealed up. However, we never find out *how* the narrator knows about the room. More important, at this point, for the first time in the story, the narrator uses the pronoun "they" instead of "we" to refer to the townspeople. First, he says, "Already we knew that there was one room. . . ." Then he changes to, "They waited until Miss Emily was decently in the ground before they opened it." This is a significant shift. Until now, the narrator has willingly grouped himself with the rest of the townspeople, accepting the community's actions, thoughts, and speculations as his own. Here, however, the narrator distances himself from the action, as though the breaking down of the door is something he can't bring himself to endorse. The shift is quick and subtle, and he returns to "we" in the passages that follow, but it gives the reader an important clue about the narrator's identity.

Whoever he was, the narrator cared for Emily, despite her eccentricities and horrible, desperate act. In a town that treated her as an oddity and, finally, a horror, a kind, sympathetic gesture—even one as slight as symbolically looking away when the private door is forced open—stands out.

### CLIMAX:

The climax of "A Rose for Emily" occurs, according to the first definition, when Emily buys poison to kill Homer Barron. In the year before making the purchase, she had emerged from her seclusion to

date Barron. His low social status indicated that she may have been ready to break free of Old South constraints.

But in modernism, conflicts may abound in one work and the reader could say that:

There are other major conflicts in “A Rose for Emily” such as man vs. man, man vs. society, man vs. self and man vs. supernatural.

The conflict that involves man vs. man offers a variety of interpretations.

The conflict occurs between Homer Barron and Miss Emily. Because she was unable to let go of her father's death, Emily falls in love with Homer Barron.

But the conflict between Miss Grieson and her father is also present.

Later the conflict between Miss Grieson and the mayor, portrays other dimensions in the story.

The story includes the tension between the US North and South, changing world order complexities, harsh social constraints for women. This is a story of an unchangeable modern-time woman who draws the readers` attention into the portrait of aberrant psychology and necrophilia in the dank and dusty world of the protagonist, Emily Grierson (Azizmohammadi and Kohzadi 134).

#### Discussion

This short story contains five sections:

In the first section, it is the time of Emily`s death and the attendance of the townspeople to the funeral. The narrators talks about the conflict between Emily and the “new generation” on the tax notices they send and she is not willing to pay due to the Colonel Sartoris, the town`s previous mayor who suspended Emily`s tax after her father`s death, because once he had loaned to the city.

In the next section, it is flashbacked thirty years ago. The time when her father has already dead and she has just abandoned by her beloved man.

In section three and four, after her father`s death, the summer after. She was sick for a long time. The streets were being paved by new contracts with a northerner, Homer Barron who was Emily`s beloved. She poisoned and murdered him. Many years passes until her death.

In the last section, it is the funeral ceremony taking place and after when the secret is revealed after forty years when Homer was poisoned.

New type of Heroine: What does the reader feel for the heroine?

modern: she decides to lead a new life symbolized by cutting her hair. Beyond its lurid appeal and somewhat Gothic atmosphere, Faulkner`s “ghost story,” as he once called it, gestures to broader ideas, including the tensions between North and South, complexities of a changing world order, disappearing realms of gentility and aristocracy, and rigid social constraints placed on women. Faulkner has appropriated the image of the damsel in distress and transformed it into Emily, a psychologically

damaged spinster. Her mental instability and necrophilia have made her an emblematic Southern Gothic heroine.

pathetic: The narrator portrays Emily as a monument, but at the same time she is pitied and often irritating, demanding to live life on her own terms. The reader feels sorry that she has not been allowed to marry younger. The patriarchal attitude of her father is selfish as he has kept his daughter unmarried to keep her at his service. What kind of father love is that?

dramatic: she is a lonely woman. She has built a wall to seclude herself and her secret. She suffers from Necrophilia and nobody can help. Ultimately, the story's chilling portrait of aberrant psychology and necrophilia draws readers into the dank, dusty world of Emily Grierson.

*Necrophilia* means a sexual attraction to dead bodies. In a broader sense, the term also describes a powerful desire to control another, usually in the context of a romantic or deeply personal relationship. Necrophiliacs tend to be so controlling in their relationships that they ultimately resort to bonding with unresponsive entities with no resistance or will—in other words, with dead bodies. Mr. Grierson controlled Emily, and after his death, Emily temporarily controls him by refusing to give up his dead body. She ultimately transfers this control to Homer, the object of her affection. Unable to find a traditional way to express her desire to possess Homer, Emily takes his life to achieve total power over him.

Class 6 + Class 7

## The Great Gatsby

Novel by Francis Scott Fitzgerald (published in 1925)

Highlights from biographical elements:  
"A Brief Life of Fitzgerald."

*"That was always my experience—a poor boy in a rich town; a poor boy in a rich boy's school; a poor boy in a rich man's club at Princeton.... However, I have never been able to forgive the rich for being rich, and it has colored my entire life and works."* —F. Scott Fitzgerald: *A Life in Letters*, ed. Matthew J. Bruccoli. New York: Scribners, 1994. pg. 352. (Cited in "Quotations," from the EDSITEment-reviewed F. Scott Fitzgerald Centenary.) from The "Secret Society" and Fitzgerald's *The Great Gatsby*

Scott's father had significant ups and downs in business, including failing miserably in furniture manufacturing in 1898 and then being released by Proctor and Gamble ten years later, an event that led the Fitzgeralds to move from Buffalo to St. Paul, MN when Fitzgerald was 12. He was able to go to boarding school in the East (through the benefit of his mother's inheritance) and then to Princeton, where, he later said, he always felt like "the poor boy." from The "Secret Society" and Fitzgerald's *The Great Gatsby*  
Main Theme: An account of a man, Jay Gatsby, who pursues the American dream but in the end is destroyed by it.

Setting:Time: The summer of 1922. The 1920s as an era of decayed social and moral values, evidenced in its overarching cynicism, greed, and empty pursuit of pleasure. The reckless jubilation that led to decadent parties and wild jazz music

Place: New York City, Long Island (West Egg and East Egg).

Sub themes:Class struggle: In Fitzgerald's novel, "class struggle" in America is portrayed as an intensely personal affair, as much a tension *within* the mind of a single character as a conflict between characters. During his evening at the Buchanans', Nick Carraway says Daisy "looked at [him] with an absolute smirk on her lovely face as if she had asserted her membership in a rather distinguished secret society to which she and Tom belonged" (p. 22 in the Scribners paperback edition). Nick, a transplanted midwesterner uneasy in the East, is anxious to belong yet sensitive to the subtle snub; his mixed emotions are suggested here in the juxtaposition of "lovely" and "smirk" in his description of Daisy. Through a close study of the text of *The Great Gatsby*, an examination of Fitzgerald's letters and other statements, and a consideration of class, wealth, and status during the turbulent 1920's, students can explore the nature of the "secret society" implied in Daisy's knowing smirk.

Identity and belonging + class struggles of early twentieth century: The high school social scene is rife with drama. Who's out? Who's in? What's cool? What's not? Behind many of the questions is a burning desire to belong. To assert their status in a crowd, students must learn the unwritten and unspoken codes of behavior. The struggle to belong can provide a starting point for an exploration of how concerns about wealth, race, geographical origins, and other factors affect the perception of social status in F. Scott Fitzgerald's *The Great Gatsby*.

The American dream's new treatment: the American dream was originally about discovery, individualism, and the pursuit of happiness. In the 1920s depicted in the novel, however, easy money and relaxed social values have corrupted this dream, especially on the East Coast. the American dream pursued by Gatsby "is, in reality, a nightmare", bringing nothing but discontent and disillusionment to those who chase it as they realize its unsustainability and ultimately its unattainability. Sarah Churchwell sees *The Great Gatsby* as a "cautionary tale of the decadent downside of the American dream."

the power/status divide and *Status Anxiety*: between Nick, on the one hand, and Daisy, Tom, and Jordan on the other.



themes of excesses of the rich, and recklessness of youth. (irresponsibility thoughtlessness carelessness unruliness wildness haste)

Characters:

Jay Gatsby	A wealthy young man with shady business connections, originally from North Dakota. He is obsessed with Daisy, whom he met when he was a young officer stationed in the South during World War I.
Nick Carraway	Gatsby's next-door neighbor. A Yale graduate returning from the Midwest. A World War I veteran.
Daisy Buchanan	Nick's cousin and Tom's wife.
Tom Buchanan	A millionaire who lives on East Egg.
Jordan Baker	Daisy's long-time friend and Nick's girlfriend.
George Wilson	A gas station owner. Gatsby's killer.
Myrtle Wilson	George's wife and Tom's mistress.

Summary: Nick Carraway grew up in the Midwestern United States and went to school at Yale University. After this, he was stationed in France during World War I. Returning home after travelling a great deal, he is discontent and decides to move to the East at the beginning of the summer of 1922, renting a ramshackle house in Long Island's West Egg section. He begins working in nearby New York City as a bondsman and it is here that his story begins.

Jay Gatsby is a wealthy neighbor living next door in a lavish mansion where he holds many extravagant weekend parties. His name is mentioned while Nick is visiting a relative, Daisy, living in the East Egg section on the other side of Long Island with her millionaire husband, Tom Buchanan. As it turns out, Jay Gatsby had met Daisy five years before while in the military and was rejected by her due to his lack of wealth and because he had been sent so far away in Europe for the war. Daisy was attracted by Tom's riches and his distinguished family background and married him. Meanwhile Gatsby spent all of his effort after the war to buy his mansion through shady business dealings in order to be nearer to Daisy in the hope that she would leave Tom for him. Nick is chosen to be the 'matchmaker' and arranges a reunion for the two at his home. Daisy is impressed by Gatsby's wealth and the two begin spending much time together, raising the suspicions of Tom who had also upset Daisy by carrying on an affair with a gas station owner's wife, Myrtle Wilson. Jay no longer holds his weekend parties since Daisy hadn't liked them and he allows her desires to control his actions. Nick distances himself from this mess by becoming close to Jordan Baker, a long time friend of Daisy.

While in a New York City hotel room one evening late in the summer with Jordan, Nick, Daisy, Tom, and Gatsby, there is a massive confrontation during which Tom exposes Gatsby's corrupt business dealings. Jay and Daisy leave to drive back to Long Island together with her driving Gatsby's car "to calm her down" until she accidentally hits and kills Tom's mistress running out in front of the gas station after her own jealous husband had locked her inside. The car doesn't stop after the accident and speeds on towards Long Island. Gatsby's charm has faded with his exposed corruption while Tom refocuses on Daisy since his mistress has been killed, assuming Gatsby to have been the car's driver. Nick is disgusted by this entire mess of love affairs and even ignores Jordan, worried about Gatsby since he continues to yearn for Daisy even though it is clear that he has failed. While Nick goes off to work in New York City the next day, the dead woman's vengeful husband, assuming Gatsby to have been driving his car that night and told that it had been Gatsby's car by a vengeful Tom, shoots Gatsby to death in his own swimming pool and then kills himself.

Gatsby's funeral has few in attendance aside from Carraway and Jay's father who has come all the way from the Midwest where Jay grew up. Disgusted that so few had come, including Tom and Daisy who had abruptly moved away, and the hundreds who had attended Gatsby's parties, Nick distances

himself from Jordan for good. Finally, tired of this gross scene of wealth and pettiness, he moves back home to the Midwest. His fond memories of the East remain only of Gatsby, and it is for him that this story is told.

*The Great Gatsby* captures the American experience because it is a story about change and those who resist it; whether the change comes in the form of a new wave of immigrants (Southern Europeans in the early 20th century, Latin Americans today), the *nouveau riche*, or successful minorities, Americans from the 1920s to modern day have plenty of experience with changing economic and social circumstances.

As Gillespie states, "While the specific terms of the equation are always changing, it's easy to see echoes of *Gatsby's* basic conflict between established sources of economic and cultural power and upstarts in virtually all aspects of American society. Because this concept is particularly American and can be seen throughout American history, readers are able to relate to *The Great Gatsby* (which has lent the novel an enduring popularity).

The dizzying rise of the stock market in the aftermath of the war led to a sudden, sustained increase in the national wealth and a newfound materialism, as people began to spend and consume at unprecedented levels. A person from any social background could, potentially, make a fortune, but the American aristocracy—families with old wealth—scorned the newly rich industrialists and speculators. Additionally, the passage of the Eighteenth Amendment in 1919, which banned the sale of alcohol, created a thriving underworld designed to satisfy the massive demand for bootleg liquor among rich and poor alike.

Fitzgerald's disillusionment with the American Dream — life, liberty and the pursuit of happiness – in the context of the hedonistic Jazz Age, a name for the era which Fitzgerald claimed to have coined.

Gatsby's failure to realize the American dream demonstrates that it no longer exists except in the minds of those as materialistic as Gatsby. He concludes that the American dream pursued by Gatsby "is, in reality, a nightmare", bringing nothing but discontent and disillusionment to those who chase it as they realize its unsustainability and ultimately its unattainability

Exploring the trials and tribulations of achieving the great American dream during the Jazz Age,

Exploring societal gender expectations as a theme, exemplifying in Daisy Buchanan's character the marginalization of women in the East Egg social class .

As an upper-class, white woman living in East Egg, Daisy must adhere to certain societal expectations, including actively filling the role of dutiful wife, mother, keeper of the house, and charming socialite. Daisy's choices culminate in the tragedy of the plot and misery for all those involved,

Role as a "beautiful little fool" who is completely reliant on her husband for financial and societal security, the status, security, and comfort that her marriage to Tom Buchanan provides.

The theme of the female familial role within *The Great Gatsby* goes hand in hand with that of the ideal family unit associated with the great American dream- a dream that goes unrealized for Gatsby and Daisy in Fitzgerald's prose.

Elements of exploration in the novel: Nick and Gatsby, both of whom fought in World War I, exhibit the newfound cosmopolitanism and cynicism that resulted from the war.

The various social climbers and ambitious speculators who attend Gatsby's parties evidence the greedy scramble for wealth.

The clash between the educated man from renowned Universities is opposed to the non educated who has a degree that reflects emptiness and lack of noble knowledge: Fitzgerald portrays the newly rich as being vulgar, gaudy, ostentatious, and lacking in social graces and taste. Gatsby, for example, lives in a monstrously ornate mansion, wears a pink suit, drives a Rolls-Royce, and does not pick up on subtle social signals, such as the insincerity of the Sloanes' invitation to lunch. In contrast, the old aristocracy possesses grace, taste, subtlety, and elegance, epitomized by the Buchanans' tasteful home and the flowing white dresses of Daisy and Jordan Baker.

The clash between "old money" and "new money" manifests itself in the novel's symbolic geography: East Egg represents the established aristocracy, West Egg the self-made rich. Meyer Wolfsheimer and Gatsby's fortune symbolize the rise of organized crime and bootlegging.

the Harlem Renaissance, which will help to contextualize Tom's acute status-anxiety ("It's up to us who are the dominant race to watch out or those other races will have control of things"), which coincides with African-Americans' unprecedented rising prominence in Harlem just a few miles away.

Position of the narrator:-ways of defining groups, that is, asserting one's membership in a group: the ways that uniforms do for sports teams

- making clear distinctions between those who are members and those who are not.

-Where in the first two chapters do questions of class, wealth, and privilege come to the fore?

-Who's rich and who's poor here? Of course, Nick isn't exactly "poor"—but is his money or status in any way different from those of the other characters?

characteristics of Modernism: open ended story. When his dream crumbles, all that is left for Gatsby to do is die. All Nick can do is move back to Minnesota, where American values have not decayed. Tom and Daisy move too.

Non linear development. Reader's participation, multiple climaxes, stream of consciousness

modern themes: isolation, loneliness, misplaced love, love versus stability, nouveau Riche, adly acquired wealth, education and titles, Cheating, corruption, American Dream.

elements of irony and tragic ending. Corruption of the American dream, as the unrestrained desire for money and pleasure surpassed more noble goals.

## The Crucible by Arthur Miller, 1953

A play inspired by Greek tragedies, the Crucible revolves around hysteria, repression, the vilification of innocents, resentment, and death.

The play was written during the McCarthy era. The play can be seen as symbolic of the paranoia about communism that pervaded America in the 1950s, when there was a "witch hunt" going on, seeking out potential communists. The play is a fictionalized account of the witch trials that took place in 1692 in Salem. The paranoia is reflected in the play's hunt for witches and numerous false accusations.

The tragedy genre is one of the main branches of literary drama. A literary tragedy describes a sorrowful event that occurs because of a character's poor decisions. Tragedies involve people dying at a young age, many people dying at once or deaths that could have been prevented with better timing or choices. Beyond having a sad ending, a tragedy features a main character known as a tragic hero. According to Aristotle's *Poetics*, literary tragedies must include the following elements:

**hamartia** - the protagonist's tragic flaw

**anagnorisis** - a tragic hero's change of heart (usually too late). A moment in a play or other work when a character makes a critical discovery about who he really is. His identity is unveiled.

**peripeteia** - a reversal of the tragic hero's fortune; the turning point toward tragedy

**catharsis** - the release of emotions for the audience of a tragedy

An allegory for events in contemporary America:

This play is truly an epic for recent times. The language used by Miller for his characters is intelligent and eloquent. Miller's play employs historical events to criticize the moments in humankind's history when reason and fact became clouded by irrational fears and the desire to place blame for society's problems on others.

The plot : many layers and themes and subplots running throughout.

Start: Reverend Parris discovered Betty, some other girls, and his Barbadian slave, Tituba, engaged in some sort of ritual in the woods.

Top layer that almost anyone can understand about the horror of the witch hunt, and then there is a more subtle layer about the inner nature of humans .There are many tense moments and many agonizing situations.

John proctor, a blunt, out-spoken farmer and the play's central character, gets caught up in a conspiracy not even his own strength can control when his ex-lover, Abigail, throws false accusations in his wife's direction.

Abigail Williams is clearly the villain of the play, tells lies, manipulates her friends and the entire town, and eventually sends nineteen innocent people to their deaths .She is the antagonist of John Proctor who is the protagonist.

As Proctor tries to free his wife and prove all others also accused of witchcraft innocent, he finds himself being accused as well. This play is a story of vengeance; one man stands in a tug-of-war battle between God and Satan, pride and damnation, and good and evil.

McCarthyism: Who was Joseph Raymond McCarthy?

( November 14, 1908, May 2, 1957 (aged 48).American politician who served as a U.S. Senator. The term "McCarthyism", coined in 1950 in reference to McCarthy's practices.

Cold War tensions fueled fears of widespread Communist subversion. Communists and Soviet spies and sympathizers inside the United States federal government and elsewhere. Ultimately, the controversy he generated led him to be censured by the United States Senate.

Why use the setting of the Massachusetts Bay Colony during 1692-93? For the allegorical effect

Miller originally called the play *Those Familiar Spirits*, before renaming it as *The Crucible*. Residents of Salem believe that when someone does not respect the true religion and the laws of God, that person becomes an ally of the devil. In this context where people believe in satanic and evil forces, accusations of witchcraft are taken very seriously and are a matter of life and death.

What is a crucible? A container in which metals or other substances are subjected to high temperatures.

Each character is metaphorically a metal subjected to the heat of the surrounding situation.

The characters whose moral standards prevail in the face of death, John Proctor and Rebecca Nurse, as they symbolically refuse to sacrifice their principles or to falsely confess. The crucible does not work on them. They reflect the position of Miller himself, as he was questioned by the House of Representatives' Committee on Un-American Activities in 1956 and convicted of contempt of Congress for refusing to identify others present at meetings he had attended.

Hypocrisy: Mr. Putnam and Corey have been feuding over land ownership.

Parris is unhappy with his salary and living conditions as minister, and accuses Proctor of heading a conspiracy to oust him from the church.

Abigail, standing quietly in a corner, witnesses all of this.

Power of Abigail: Abigail coerces and threatens the others to "stick to their story" of merely dancing in the woods.

Themes as fundamental and often universal ideas explored in a literary work.

Jealousy: Abigail's jealousy of Proctor's wife, Elizabeth, which sets the entire witch hysteria in motion.

Accusations, Confessions, and Legal Proceedings

Dramatic accusations and confessions fill the play even beyond the confines of the courtroom.

In the first act, before the hysteria begins, Parris accuses Abigail of dishonoring him, and he then makes a series of accusations against his parishioners.

The entire witch trial system thrives on accusations, the only way that witches can be identified, and confessions, which provide the proof of the justice of the court proceedings.

Proctor's courageous decision, at the close of the play, to die rather than confess to a sin that he did not commit, finally breaks the cycle. The court collapses shortly afterward, undone by the refusal of its victims to propagate lies.

Empowerment:

The witch trials empower several characters in the play as they were previously marginalized in Salem society.

Abigail gains power over society, as do the other girls in her pack, and her word becomes virtually unassailable, as do theirs.

Tituba, whose status is lower than that of anyone else in the play by the fact that she is black, and a servant, manages similarly to deflect blame from herself by accusing others.

Intolerance :

The church and the state are one, and the religion is a strict, austere form of Protestantism known as Puritanism. The theocratic nature of the society, moral laws and state laws are one and the same: Any individual whose private life doesn't conform to the established moral laws represents a threat not only to the public good but also to the rule of God and true religion.

In Salem, everything and everyone belongs to either God or the devil; dissent is not merely unlawful, it is associated with satanic activity.

Danforth says in Act III, "a person is either with this court or he must be counted against it."

### Reputation:

Public and private moralities are one and the same.

Fear of guilt by association with the sins of their friends (will taint their names).

Desire to protect their respective reputations.

The protagonist, John Proctor, seeks to keep his good name from being tarnished.

At the end of the play, Proctor's desire to keep his good name leads him to make the heroic choice not to make a false confession and to go to his death without signing his name to an untrue statement. "I have given you my soul; leave me my name!" he cries to Danforth in Act IV. By refusing to relinquish his name, he redeems himself for his earlier failure and dies with integrity. (tragic hero)

### Hysteria;

It holds a central role in tearing apart a community. Communing with the devil, killing babies, and accusing innocents build fear of one another.

In *The Crucible*, the townsfolk accept and become active in the hysterical climate not only out of genuine religious piety but also because it gives them a chance to express repressed sentiments and to act on long-held grudges.

Reverend Parris strengthens his position within the village.

The wealthy, ambitious Thomas Putnam gains revenge on Francis Nurse by getting Rebecca, Francis's virtuous wife, convicted of the supernatural murders of Ann Putnam's babies.

Hysteria can benefit people. It suspends the rules of daily life and allows the acting out of every dark desire and hateful urge under the cover of righteousness.

## Why is it a modern play?

*The Crucible* has the structure of a classical tragedy.

Tragic hero: John Proctor is the play's tragic hero. Honest, upright, and blunt-spoken, Proctor is a good man, but one with a secret, fatal flaw. Once the trials begin, Proctor realizes that he cannot stop Abigail's rampage through Salem. But if he confesses to his adultery, things can be settled. Such an admission would ruin his good name, and Proctor is, above all, a proud man who places great emphasis on his reputation. Proctor's confession succeeds only in leading to *his* arrest and conviction as a witch.

## Modernist approaches in plain settings:

ACT I: Scene 1: A bedroom in Reverend Samuel Parris' house, Salem, Massachusetts, in the Spring of the year, 1692. As the curtain rises we see Parris on his knees, beside a bed. His daughter Betty, aged 10, is asleep in it. Abigail Williams, 17, enters.

ACT I: Scene 2: Proctor's house, eight days later. Elizabeth is heard softly singing to the children. John Proctor enters, carrying his gun, and leans it against a bench.

ACT IV takes place three months later in the town jail, early in the morning. Tituba, sharing a cell with Sarah Good, has gone insane from all of the hysteria, hearing voices and now actually claiming to talk to Satan.

Marshal Herrick, depressed at having arrested so many of his neighbors, has turned to alcoholism.

Many villagers have been charged with witchcraft; most have confessed and been given lengthy prison terms and their property seized by the government; twelve have been hanged; seven more are to be hanged at sunrise for refusing to confess, including John Proctor, Rebecca Nurse and Martha Corey. Giles Corey was tortured to death by pressing as the court tried in vain to extract a plea; by holding out, Giles ensured that his sons would not be disinherited. The only death by *peine forte et dure* in American history was Giles Corey. He was pressed to death in 1692, during the Salem witch trials. He refused to enter a plea in the judicial proceeding.

The village has become dysfunctional with so many people in prison or dead, and with the arrival of news of rebellion against the courts in nearby Andover, whispers abound of an uprising in Salem.

## Who is Proctor? A tragic hero or pathetic hero?



The play reaches a climactic ending in which one lost soul finds peace with himself and realizes the importance of one's integrity

### More characteristics of a modern play.

Miller has blended intellectual, social, moral and psychological problems of a modern man in the character of Proctor.

The Crucible does not fulfill all the conditions set by Aristotle for the tragedy.

The protagonist is not of a royal birth.

Proctor is much a modern man who is not confronted with supernatural elements like the heroes of classical plays.

The play deals with the portrayal of a man at war with society to have a dignified and respectable position in it. Thus, a modern tragedy is a tragedy of a layman because a modern man is a layman. So, modern tragedy is a tragedy of everyman.

‘ Miller has blended intellectual, social, moral and psychological issues of a modern man within the character of Proctor. Arthur Miller stands head and shoulders above the modern American dramatists. He keenly observes the battle between the aims and objectives of a person and his social environment, and fantastically presents these conflicts in his plays. In this play, The Crucible, he presents the picture of a “*guilt-ridden man*”’<sup>9</sup> *Internet* [Literature Times on Facebook](#) by [Shahireng](#)’

.  
It is not a five act play but a four act play.

extracts:

Proctor’s statement to Elizabeth:

“Let them that never lie, die now to keep their souls. It is a pretence for me a vanity that will not blind God nor keep my children out of the wind.”

“I cannot live apart from society”.

“I blacken all of them when this (my confession) is nailed to the church the very day they hang for silence.”

Proctor utters:

“I do think I see some shred of goodness in John Proctor”

The following classes are not included in the exam. They help to better grasp the content of the previous classes. They open on new dimensions that were not strengthened in class. For students who need more, some websites are mentioned. In addition, the last class that you will attend is an opportunity to conclude on the information that you have been exposed to.

Class 10 + Class 11

## **Postmodernism**

**Dr. Mary Klages, Associate Professor, English Department, University of Colorado,  
Boulder**

**[http: www.colorado.edu/English/ENGL2012Klagespomo.html](http://www.colorado.edu/English/ENGL2012Klagespomo.html)**

Postmodernism is a complicated term, or set of ideas, one that has only emerged as an area of academic study since the mid-1980s. Postmodernism is hard to define, because it is a concept that appears in a wide variety of disciplines or areas of study, including art, architecture, music, film, literature, sociology, communications, fashion, and technology. It's hard to locate it temporally or historically, because it's not clear exactly when postmodernism begins.

Perhaps the easiest way to start thinking about postmodernism is by thinking about modernism, the movement from which postmodernism seems to grow or emerge. Modernism has two facets, or two modes of definition, both of which are relevant to understanding postmodernism.

The first facet or definition of modernism comes from the aesthetic movement broadly labeled "modernism." This movement is roughly coterminous with twentieth century Western ideas about art (though traces of it in emergent forms can be found in the nineteenth century as well). Modernism, as you probably know, is the movement in visual arts, music, literature, and drama which rejected the old Victorian standards of how art should be made, consumed, and what it should mean. In the period of "high modernism," from around 1910 to 1930, the major figures of modernism literature helped radically to redefine what poetry and fiction could be and do: figures like Woolf, Joyce, Eliot, Pound, Stevens, Proust, Mallarme, Kafka, and Rilke are considered the founders of twentieth-century modernism.

From a literary perspective, the main characteristics of modernism include:

1. an emphasis on impressionism and subjectivity in writing (and in visual arts as well); an emphasis on HOW seeing (or reading or perception itself) takes place, rather than on WHAT is perceived. An example of this would be stream-of-consciousness writing.
2. a movement away from the apparent objectivity provided by omniscient third-person narrators, fixed narrative points of view, and clear-cut moral positions. Faulkner's multiply-narrated stories are an example of this aspect of modernism.

3. a blurring of distinctions between genres, so that poetry seems more documentary (as in T.S. Eliot or ee cummings) and prose seems more poetic (as in Woolf or Joyce).
4. an emphasis on fragmented forms, discontinuous narratives, and random-seeming collages of different materials.
5. a tendency toward reflexivity, or self-consciousness, about the production of the work of art, so that each piece calls attention to its own status as a production, as something constructed and consumed in particular ways.
6. a rejection of elaborate formal aesthetics in favor of minimalist designs (as in the poetry of William Carlos Williams) and a rejection, in large part, of formal aesthetic theories, in favor of spontaneity and discovery in creation.
7. A rejection of the distinction between "high" and "low" or popular culture, both in choice of materials used to produce art and in methods of displaying, distributing, and consuming art.

Postmodernism, like modernism, follows most of these same ideas, rejecting boundaries between high and low forms of art, rejecting rigid genre distinctions, emphasizing pastiche, parody, bricolage, irony, and playfulness. Postmodern art (and thought) favors reflexivity and self-consciousness, fragmentation and discontinuity (especially in narrative structures), ambiguity, simultaneity, and an emphasis on the destructured, decentered, dehumanized subject.

But--while postmodernism seems very much like modernism in these ways, it differs from modernism in its attitude toward a lot of these trends. Modernism, for example, tends to present a fragmented view of human subjectivity and history (think of *The Wasteland*, for instance, or of Woolf's *To the Lighthouse*), but presents that fragmentation as something tragic, something to be lamented and mourned as a loss. Many modernist works try to uphold the idea that works of art can provide the unity, coherence, and meaning which has been lost in most of modern life; art will do what other human institutions fail to do. Postmodernism, in contrast, doesn't lament the idea of fragmentation, provisionality, or incoherence, but rather celebrates that. The world is meaningless? Let's not pretend that art can make meaning then, let's just play with nonsense.

Another way of looking at the relation between modernism and postmodernism helps to clarify some of these distinctions. According to Frederic Jameson, modernism and postmodernism are cultural formations which accompany particular stages of capitalism. Jameson outlines three primary phases of capitalism which dictate particular cultural practices (including what kind of art and literature is produced). The first is market capitalism, which occurred in the eighteenth through the late nineteenth centuries in Western Europe, England, and the United States (and all their spheres of influence). This first phase is associated with particular technological developments, namely, the steam-driven motor, and with a particular kind of aesthetics, namely, realism. The second phase occurred from the late nineteenth century until the mid-twentieth century (about WWII); this phase, monopoly capitalism, is associated with electric and internal combustion motors, and with modernism. The third, the phase we're in now, is multinational or consumer capitalism (with the emphasis placed on marketing, selling, and consuming commodities, not on producing them), associated with nuclear and electronic technologies, and correlated with postmodernism.

Like Jameson's characterization of postmodernism in terms of modes of production and technologies, the second facet, or definition, of postmodernism comes more from history and sociology than from literature or art history. This approach defines postmodernism as the name of an entire social formation, or set of social/historical attitudes; more precisely, this approach contrasts "postmodernity" with "modernity," rather than "postmodernism" with "modernism."

What's the difference? "Modernism" generally refers to the broad aesthetic movements of the twentieth century; "modernity" refers to a set of philosophical, political, and ethical ideas which provide the basis for the aesthetic aspect of modernism. "Modernity" is older than "modernism;" the label "modern," first articulated in nineteenth-century sociology, was meant to distinguish the present era from the previous one, which was labeled "antiquity." Scholars are always debating when exactly the "modern" period began, and how to distinguish between what is modern and what is not modern; it seems like the modern period starts earlier and earlier every time historians look at it. But generally, the "modern" era is associated with the European Enlightenment, which begins roughly in the middle of the eighteenth century. (Other historians trace elements of enlightenment thought back to the Renaissance or earlier, and one could argue that Enlightenment thinking begins with the eighteenth century. I usually date "modern" from 1750, if only because I got my Ph.D. from a program at Stanford called "Modern Thought and Literature," and that program focused on works written after 1750).

The basic ideas of the Enlightenment are roughly the same as the basic ideas of humanism. Jane Flax's article gives a good summary of these ideas or premises (on p. 41). I'll add a few things to her list.

1. There is a stable, coherent, knowable self. This self is conscious, rational, autonomous, and universal--no physical conditions or differences substantially affect how this self operates.
2. This self knows itself and the world through reason, or rationality, posited as the highest form of mental functioning, and the only objective form.
3. The mode of knowing produced by the objective rational self is "science," which can provide universal truths about the world, regardless of the individual status of the knower.
4. The knowledge produced by science is "truth," and is eternal.
5. The knowledge/truth produced by science (by the rational objective knowing self) will always lead toward progress and perfection. All human institutions and practices can be analyzed by science (reason/objectivity) and improved.
6. Reason is the ultimate judge of what is true, and therefore of what is right, and what is good (what is legal and what is ethical). Freedom consists of obedience to the laws that conform to the knowledge discovered by reason.
7. In a world governed by reason, the true will always be the same as the good and the right (and the beautiful); there can be no conflict between what is true and what is right (etc.).
8. Science thus stands as the paradigm for any and all socially useful forms of knowledge. Science is neutral and objective; scientists, those who produce scientific knowledge through their unbiased rational capacities, must be free to follow the laws of reason, and not be motivated by other concerns (such as money or power).
9. Language, or the mode of expression used in producing and disseminating knowledge, must be rational also. To be rational, language must be transparent; it must function only to represent the real/perceivable world which the rational mind observes. There must be a firm and objective connection between the objects of perception and the words used to name them (between signifier and signified).

These are some of the fundamental premises of humanism, or of modernism. They serve--as you can probably tell--to justify and explain virtually all of our social structures and institutions, including democracy, law, science, ethics, and aesthetics.

Modernity is fundamentally about order: about rationality and rationalization, creating order out of chaos. The assumption is that creating more rationality is conducive to creating more order, and that the more ordered a society is, the better it will function (the more rationally it will function). Because modernity is about the pursuit of ever-increasing levels of order, modern societies constantly are on guard against anything and everything labeled as "disorder," which might disrupt order. Thus modern societies rely on continually establishing a binary opposition between "order" and "disorder," so that they can assert the superiority of "order." But to do this, they have to have things that represent "disorder"--modern societies thus continually have to create/construct "disorder." In western culture, this disorder becomes "the other"--defined in relation to other binary oppositions. Thus anything non-white, non-male, non-heterosexual, non-hygienic, non-rational, (etc.) becomes part of "disorder," and has to be eliminated from the ordered, rational modern society.

The ways that modern societies go about creating categories labeled as "order" or "disorder" have to do with the effort to achieve stability. Francois Lyotard (the theorist whose works Sarup describes in his article on postmodernism) equates that stability with the idea of "totality," or a totalized system (think here of Derrida's idea of "totality" as the wholeness or completeness of a system). Totality, and stability, and order, Lyotard argues, are maintained in modern societies through the means of "grand narratives" or "master narratives," which are stories a culture tells itself about its practices and beliefs. A "grand narrative" in American culture might be the story that democracy is the most enlightened (rational) form of government, and that democracy can and will lead to universal human happiness. Every belief system or ideology has its grand narratives, according to Lyotard; for Marxism, for instance, the "grand narrative" is the idea that capitalism will collapse in on itself and a utopian socialist world will evolve. You might think of grand narratives as a kind of meta-theory, or meta-ideology, that is, an ideology that explains an ideology (as with Marxism); a story that is told to explain the belief systems that exist.

Lyotard argues that all aspects of modern societies, including science as the primary form of knowledge, depend on these grand narratives. Postmodernism then is the critique of grand narratives, the awareness that such narratives serve to mask the contradictions and instabilities that are inherent in any social organization or practice. In other words, every attempt to create "order" always demands the creation of an equal amount of "disorder," but a "grand narrative" masks the constructedness of these categories by explaining that "disorder" REALLY IS chaotic and bad, and that "order" REALLY IS rational and good. Postmodernism, in rejecting grand narratives, favors "mini-narratives," stories that explain small practices, local events, rather than large-scale universal or global concepts. Postmodern "mini-narratives" are always situational, provisional, contingent, and temporary, making no claim to universality, truth, reason, or stability.

Another aspect of Enlightenment thought--the final of my 9 points--is the idea that language is transparent, that words serve only as representations of thoughts or things, and don't have any function beyond that. Modern societies depend on the idea that signifiers always point to signifieds, and that reality resides in signifieds. In postmodernism, however, there are only signifiers. The idea of any stable or permanent reality disappears, and with it the idea of signifieds that signifiers point to. Rather, for postmodern societies, there are only surfaces,

without depth; only signifiers, with no signifieds.

Another way of saying this, according to Jean Baudrillard, is that in postmodern society there are no originals, only copies--or what he calls "simulacra." You might think, for example, about painting or sculpture, where there is an original work (by Van Gogh, for instance), and there might also be thousands of copies, but the original is the one with the highest value (particularly monetary value). Contrast that with cds or music recordings, where there is no "original," as in painting--no recording that is hung on a wall, or kept in a vault; rather, there are only copies, by the millions, that are all the same, and all sold for (approximately) the same amount of money. Another version of Baudrillard's "simulacrum" would be the concept of virtual reality, a reality created by simulation, for which there is no original. This is particularly evident in computer games/simulations--think of Sim City, Sim Ant, etc.

Finally, postmodernism is concerned with questions of the organization of knowledge. In modern societies, knowledge was equated with science, and was contrasted to narrative; science was good knowledge, and narrative was bad, primitive, irrational (and thus associated with women, children, primitives, and insane people). Knowledge, however, was good for its own sake; one gained knowledge, via education, in order to be knowledgeable in general, to become an educated person. This is the ideal of the liberal arts education. In a postmodern society, however, knowledge becomes functional--you learn things, not to know them, but to use that knowledge. As Sarup points out (p. 138), educational policy today puts emphasis on skills and training, rather than on a vague humanist ideal of education in general. This is particularly acute for English majors. "What will you DO with your degree?"

Not only is knowledge in postmodern societies characterized by its utility, but knowledge is also distributed, stored, and arranged differently in postmodern societies than in modern ones. Specifically, the advent of electronic computer technologies has revolutionized the modes of knowledge production, distribution, and consumption in our society (indeed, some might argue that postmodernism is best described by, and correlated with, the emergence of computer technology, starting in the 1960s, as the dominant force in all aspects of social life). In postmodern societies, anything which is not able to be translated into a form recognizable and storable by a computer--i.e. anything that's not digitizable--will cease to be knowledge. In this paradigm, the opposite of "knowledge" is not "ignorance," as it is the modern/humanist paradigm, but rather "noise." Anything that doesn't qualify as a kind of knowledge is "noise," is something that is not recognizable as anything within this system.

Lyotard says (and this is what Sarup spends a lot of time explaining) that the important question for postmodern societies is who decides what knowledge is (and what "noise" is), and who knows what needs to be decided. Such decisions about knowledge don't involve the old modern/humanist qualifications: for example, to assess knowledge as truth (its technical quality), or as goodness or justice (its ethical quality) or as beauty (its aesthetic quality). Rather, Lyotard argues, knowledge follows the paradigm of a language game, as laid out by Wittgenstein. I won't go into the details of Wittgenstein's ideas of language games; Sarup gives a pretty good explanation of this concept in his article, for those who are interested.

There are lots of questions to be asked about postmodernism, and one of the most important is about the politics involved--or, more simply, is this movement toward fragmentation, provisionality, performance, and instability something good or something bad?.....

.....This association between the rejection of postmodernism and conservatism or

fundamentalism may explain in part why the postmodern avowal of fragmentation and multiplicity tends to attract liberals and radicals. This is why, in part, feminist theorists have found postmodernism so attractive, as Sarup, Flax, and Butler all point out.

On another level, however, postmodernism seems to offer some alternatives to joining the global culture of consumption, where commodities and forms of knowledge are offered by forces far beyond any individual's control. These alternatives focus on thinking of any and all action (or social struggle) as necessarily local, limited, and partial--but nonetheless effective. By discarding "grand narratives" (like the liberation of the entire working class) and focusing on specific local goals (such as improved day care centers for working mothers in your own community), postmodernist politics offers a way to theorize local situations as fluid and unpredictable, though influenced by global trends. Hence the motto for postmodern politics might well be "think globally, act locally"--and don't worry about any grand scheme or master plan.

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The Flax article referred to is Jane Flax, "Postmodernism and Gender Relations in Feminist Theory," in Linda J. Nicholson, ed., *Feminism/Postmodernism*, Routledge, 1990.

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The Sarup article referred to is Chapter 6, "Lyotard and Postmodernism," in Madan Sarup's *An Introductory Guide to Post-Structuralism and Postmodernism*, University of Georgia Press, 1993.

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## Class 12

Some recurrent themes in Modernist works;

Isolation:

Emily Griesom , in *A rose For Emily* by William Faulkner, does not connect to the society she lives in. Attached to the past, she awakens late. Her 'living on the fringes of society leads her to the development of Necrophilia. This is also a consequence of a patriarchal attitude that her father has enforced. How can she not feel lonely and isolated since she has not learnt to belong to her age and her society.

In the *Snowman* by Wallace Stevens, , winter brings a special feeling of cold. Such a feeling can be translated into isolation if winter is not seen in its contribution to the other seasons. It is up to the reader to understand winter in its wholeness and its contribution to humankind. Isolation can result just as it can be rejected altogether.

In *The Great Gatsby* by F. S. Fitzgerald, Jay Gatsby is isolated an West Egg and longs to belong to East Egg, to Daisy, to the aristocracy, to the Secret Circle of the Rich families. Gatsby does not haave a family and does not have a name. his identity is built in copying the Bucchanan family. Among all the

people he invites at the large parties he launches, he is lonely and feels isolated. His search for happiness is a failure stressed by his loneliness. Even when he dies, he is alone in his luxurious villa and he dies in his swimming pool. Loneliness is further stressed as only his father and Nick Carraway attend his funerals.

In *The Crucible*, Abigail is isolated and lonely. As an orphan raised by her uncle, she strives for love. Jealous of Elizabeth Proctor who is happy with John in a stable marriage, she seduces the husband and her affair with him gives her power. But as Proctor regrets his behaviour and distances himself from her, she realises her loneliness that is unbearable. She sets the whole town in a turmoil that creates paranoia and anger. Her behaviour is the expression of her sadness and the lack of understanding from the people who live with her; such a situation is expressed in her control of everybody by pleading that she is a victim. Is she not the victim of isolation and loneliness?

## Language

### **The Language of the Crucible, Adapted from**

#### **[The Crucible Context Essay - School Xpert](#)**

[www.schoolxpert.com](http://www.schoolxpert.com) › [the-crucible](#).

#### **[The Study of Drama 1900-Present Arthur Miller: The Crucible](#)**

[www.rewardinglearning.org.uk](http://www.rewardinglearning.org.uk) › [microsite doc link](#)

Being set in 1690's, it would be natural for the people of Salem to speak old English. Miller knew that to write an effective play, it would be better to create his own poetic language. He did so and based language on the archaic language he had read in the Salem documents.

Miller made his audience feel they were witnessing events from an earlier time. Yet for the dialogues to be comprehensible, he devised a form of speech for his characters which blended into everyday speech along with an earlier vocabulary and also syntax.

He incorporated more familiar archaic words like "yea," "may," or "goodly."

He achieves the impression of a past era without overly perplexing his audience. Words like "poppet" instead of "doll," are easily understood, just as the way he has the women addressed as "Goody" instead of "Mrs." The alterations of syntax are as subtle, such as the use of double negatives, as when Mary declares she "never saw no spirits," or using "let you" to act as the imperative. Miller alters various verb conjugations and tenses to conform more readily with those of the period, substituting "he have" for "he has," or "be" for "are" and "am," to give his audience just the flavor of seventeenth-century English...

One of the most remarkable aspects of *The Crucible* is Miller's creation of believable dialogue for his seventeenth-century puritans. Although partly based on what he found in the Salem records, most of it is his own



invention. It is convincingly old-fashioned, without being hard to understand. It is a language that carries echoes of the King James Bible, but word by word, apart from a few archaic terms – such as “harlot” and “poppet” – the vocabulary is essentially modern. Miller achieves his effects by linking words in an unusual way, using double negatives, changing verb tenses, and other devices of the same kind. Here are some examples:

“He cannot discover no medicine for it in his books”

“I know you have not opened with me”

“Seeing I do live so closely with you, they dismissed it”

“I am thirty-three time in court in my life”

“He give me nine pound damages”

“You wonder yet if rebellion’s spoke?”

Within this shared language, Miller varies the way his characters speak to suit their background and personality. Ministers and judges naturally use more elaborate phrases than the villagers. Giles Corey is blunt and even coarse: “A fart on Thomas Putnam, that is what I say to that!” John Proctor utters some of the most poetic lines in the play, whether describing his delight in the Massachusetts countryside, or crying out in despair at the end of Act 3.

One aspect of 'The Crucible' that is really Important is the way that Arthur Miller writes, and the language that he has used. His style is rather simple, with simple sentence structure on the whole, and quite simple vocabulary, he wanted to keep everything simple in this way in 'The Crucible', to prevent focus being taken away from the plot and the problems that the characters were facing with each other. So Miller does keep it all simple, however at the same time Arthur Miller has managed to create his own dialogue.

Syntax is used frequently in the play, and the characters do not speak in fragments, but string together phrases and form their thoughts carefully before speaking. By the way that different characters' lines are written we can learn things about them, such as in Reverend Parris' first speech he shows that he is well-educated and of high social status by speaking in a more formal way than characters before him, whereas in the passage spoken by Abigail to John Proctor her sentences are less thought out, as she rambles a little, quite repetitive as she keeps repeating 'I know you', and more fragmented, which shows less education but more deep emotion. The lines have been written in such a way that the tone compiled with the character can be quite contrasting, such as the later example of Abigail having a moving tone, but her character just becoming deceiving.

### **Features of the Language**

Miller makes the language distinctive by combining a number of features:

1. By using old-fashioned, archaic words:

- 'bid' (told),
- 'Aye' and 'Nay' (for 'yes' and 'no'),
- 'hearty' (well),

as well as other unfamiliar expressions such as

- 'blink' (ignore),
- 'Goody' (Mrs) and
- 'open with me' (tell the truth).

2. Unfamiliar use of the verb 'to be':

- 'it were' instead of 'it was' and
- 'there be' instead of 'there is'.

3. He also makes use of double negatives, as in

- 'he cannot discover no medicine' and
- 'I don't compact with no devil'.

4. Changing the normal word order:

- 'I like not to search a house'.

5. The second person - you - is used prominently:

- 'Let you strike out',
- 'Be you foolish'.

6. There is a [rustic](#), [colloquial](#) feel to the language which is helped by dropping the final 'g' from words such as

- dreamin',
- carryin' and
- nothin'.

7. Biblical and religious references [abound](#), confirming the nature of this strongly religious community. Elizabeth's description of Abigail's entrance to the court - 'where she walks, the crowd will part like the sea for Israel'- is particularly

memorable.

You will see many examples of these features, and others, as you read the play. Much of the language is powerful and evocative. Words such as 'I will bring a pointy reckoning that will shudder you' and 'crazy children are jangling the keys of the kingdom' provoke strong, unmistakable images and contrast sharply with the simplistic expressions used elsewhere. Even the detail of the stage directions is [potent](#) and effective, and the descriptions of such characters as Mercy Lewis - 'a fat, sly, merciless girl' - are unforgettable. The language of the play, therefore is an essential aspect of its power

Most characters use simile and metaphor:

”There be no blush about my name.”

“A very augur bit [a corkscrew-like tool] will now be turned into your souls until your honesty is proved.”

“My daughter and my niece I discovered dancing like heathen in the forest.”

“I know how you...sweated like a stallion whenever I come near!”

Arthur Miller used the actual language of the 17 C. to make the play ostensibly authentic. Though his intent may be to expose the damage done by hysterical and misguided authority figures to helpless victims during the McCarthy era of America in the 1950's, he sets his scene in the time of the witch hunts of the 1690's to gain perspective and remoteness; abuse of power is a perennial issue, not the exclusive preserve of any one time or place. Miller says he was struck by the “gnarled way of speaking, to my ear of the dialects or idioms of the interrogations.

### **Tone**

The archaic and authentic language based on the actual transcripts of the trials of witches in Salem Massachusetts creates an air of realism, solemnity and verisimilitude. Its formality creates a tension and a sense of high drama and tragedy. Further it delineates the characters giving them their distinctive voices revealing their preoccupations and prejudices.

Originally Miller wrote the play in verse but found this too artificial so he redrafted it, however the poetic qualities have remained especially in some of Proctor's speeches and adds to the emotional and melodramatic effects.

Most of the characters can be distinguished by their language.

**Parris**- Language of paranoia fear, hysteria and uncertainty (mystery of what happened in the forest and how it may affect his reputation) insecurity covered up with a false piety and relies on repression

*“fire and brimstone”.*

Fear of factions,

*“I have fought three long years to bend these “stiff-necked people to me”.*

*“Your name in the town it is entirely white, is it not?”*

*“my ministry is at stake, and perhaps your cousin’s life” — a nice after thought.*

**Danforth and Hathorne** - Bureaucratic, legalistic jargon, authoritarian. As figures of authority, they feel the need to project and bolster their positions with the language of authority and certainty. Their books and words carry weight and are capable of unmistakable judgements. They have a blind faith in their own total “rightness” and never suffer from self-doubt.

Language of force, power *“affidavits”*, *“contempt of court”*

They threaten a lot: *“I shall hang ten thousand that dare to rise against the law.”*

To Mary: *(Your) neck will break for it”*

To the Children: *“a very augur bit will now be turned into your souls”*

Feels need to appear strong and resolute: *“Postponement now, speaks a floundering on my part.....While I speak God’s law, I will not crack its voice with whimpering”.*

**Proctor** - Plain-speaking, simple, direct, frank, blunt, earthy, physical and concrete images of farming and animals.

*“I am looking for you more than my cows” (Mary)*

*“The promise a stallion gives to a mare” (Abigail)*

*“It took place where my beasts are bedded” (97) (Abigail)*

*“before the eyes of God we are as swine”*

*“I like not the smell of this authority” (To Rebecca Nurse)*

• Blunt —direct — *“Your justice would freeze beer” (Elizabeth)*

• Straight forward –

*“shred of goodness ... but white enough to keep it front such dogs”*

• Images of Hands:

*“rather cut off my hand” (61)*

*“Pontius Pilate washing his hands (125)*

• Most impact when he withholds information — silence - (tears up confession)

*“Speech is silvern; Silence is golden”*

**Hale** Mellows as play progresses /

- initially dogmatic, intellectual with biblical authority, pious, solemn,
- but irrelevant to situation, claims of scientific preciseness, but eventually not so self assured. *“Books weighted with authority”*
- Eventually sees damage he has created and desperately pleads Elizabeth for John’s life.

**Elizabeth:** Early on very cold and suspicious, judgmental on John.

Later — more mellow, developed sense of self-knowledge:

*“I have read my heart this three month, John, It needs a cold wife to prompt lechery, It was a cold house I kept”*

**Abigail** With Parris; resentful, impertinent, defiant, even impudent:

Betty Parris – just out of her coma –accuses Abigail of drinking a blood charm to kill John Proctor’s wife.

About her name: *“there is no blush about my name”*,

About Elizabeth Proctor:

*“She hates me uncle, she must, for I would not be her slave. It is a bitter woman, a lying cold snivelling woman, and I will not work for such a woman!”*

Why she can’t get work:

*“They want slaves, not such as I. Let them send to Barbados for that. I will not black my face for any of them.*

With John Proctor, relaxed casual, playful:

About the dancing:

*“It was just a bit fun.”* Later: *“We were dancing in the woods last night and my uncle leapt in on us. We took fright is all”*

Passion:

*“I have a sense for heat, John, and yours has drawn me to my window...”*

In the court — hypocritical cant:

*“Oh Mary, this is a black art to change your shape. No I cannot stop my mouth; it’s God’s work that I do.*

**Obscure archaic terminology:**

**Incubi** - in medieval times, a male demon that was believed to have sexual intercourse with women while they were asleep

**Succubi** - in medieval times, a woman demon that was believed to have sexual intercourse with men while they were asleep

**The Language of Threats:**

**Abigail:**

*“let either of you breathe a word...and I will come to you in the black of some terrible night and I will bring a pointy reckoning that will shudder you.*

*..I can make you wish you had never seen the sun go down. (26-27)*

**Parris:**

*There is either obedience or the church will burn like Hell is burning! 35*

**Putnam:** *“you load one oak of mine and you’ll fight to drag it home”. (36)*

**Proctor:** *“I’ll whip you if you dare leave this house again!” (To Mary Pg. 55)*

**Danforth:** The most overbearing of all – bullish in all his interrogations.

*“you are either lying now or you were lying in the court, and in either case you have committed perjury and you will go to jail for it.” (91) to Mary*

*“Children, a very augur bit will now be turned into your souls until your honesty is proved” (92)*

**Corey Giles:** *“I’ll cut your throat, Putnam, I’ll kill you yet!” (88)*

Language in The Great Gatsby adapted from

[The Great Gatsby: Key Questions and Answers | SparkNotes](http://www.sparknotes.com/key-questions)  
[www.sparknotes.com › key-questions](http://www.sparknotes.com/key-questions)

and

## SAT / ACT Prep Online Guides and Tips

[Everything You Need to Know About The Great Gatsby Setting](#) Posted by [Dr. Anna Wulick](#) | Nov 4, 2018

."The language used in The Great Gatsby is vastly different than that of the twenty first century. Through terms of endearment, education and slang, our language is consistently changing."

Due to the many schooling and living areas, the characters in Great Gatsby use language differently. Those in West Egg are different than those in East Egg because of the intelligence options given.

Using slang words is common in every area of our lives. After reading and gaining knowledge on The Great Gatsby, it is clear that slang is not just thing teenagers use today however it is an ongoing style of language.

Although both the 20th and 21st century use slang words, there are differences in the use of wording. Today our slang words are more modern than older. We use abbreviations and shortened words when using slang, where in the 20th century, slang words were elongated (a simple word like "crush" was known as "carry-a-torch").

The use of endearment created towards a loved one or someone close to you, is a very important part of a

relationship. Whether the relationship be friendly or romantic, labeling someone is a common thing to do. In *The Great Gatsby*, Jay uses the term "Old Sport" to address people he comes into contact with just like someone today would do when conversing with someone, however, today we use words more modern when addressing someone.

In *The Great Gatsby*, people who had chosen to live in the West Egg had a different lifestyle than those who lived in the East Egg. West Egg men were more sophisticated and well off compared to the others in East Egg and by the way characters talk to each other, you can tell that they are aware of which area they are from. As you read the novel you are aware that Jay tells everyone he was an Oxford man, however it's hard to believe because of the way he lives and talks. Oxford men are high up and Jay Gatsby did not seem like he fit the part very well. This shows that language played a big part in this era compared to today where most parts of our town use the same level of language.

#### Language in *The Great Gatsby*, by [Marina BERTOLINI](#) on 26 May 2015

"The language used in *The Great Gatsby* is vastly different than that of the twenty first century. Through terms of endearment, education and slang, our language is consistently changing."

Due to the many schooling and living areas, the characters in *Great Gatsby* use language differently. Those in West Egg are different than those in East Egg because of the intelligence options given.

In *The Great Gatsby*, people who had chosen to live in the West Egg had a different lifestyle than those who lived in the East Egg. West Egg men were more sophisticated and well off compared to the others in East Egg and by the way characters talk to each other, you can tell that they are aware of which area they are from.

Jay tells everyone he was an Oxford man, however it's hard to believe because of the way he lives and talks. Oxford men are high up and Jay Gatsby did not seem like he fit the part very well. This shows that language played a big part in this era.

## *A Rose for Emily.*

### **What Is Figurative Language?**

Because of its straightforward plot, readers sometimes overlook Faulkner's subtle use of **figurative language** in *A Rose for Emily*. Writers use figurative language to add additional layers of meaning to a text by using literary devices such as metaphors, similes, alliteration, and personification; Faulkner uses all of these devices to convey meaning beyond the literal words he uses in *A Rose for Emily*.

### **Metaphors**

**Metaphors** are stated comparisons. These comparisons can help readers better understand an idea the writer is attempting to convey. Faulkner uses several metaphors in *A Rose for Emily*; the first one appears in the story's first paragraph.

'When Miss Emily Grierson died, our whole town went to her funeral: the men through a sort of respectful affection for a fallen monument, the women mostly out of curiosity to see the inside of her house . . . .'

Faulkner calls Emily 'a fallen monument' to the town; she has been a part of her community for so long that she seemed as fixed and permanent as a monument.

A metaphor is also used to describe what happens when the town officials attempt to collect Miss Emily's taxes. She believes that Colonel Sartoris has declared her exempt from taxation long ago, 'so she vanquished them, horse and foot . . . .' The metaphor of battle in the phrase 'horse and foot' is appropriate to the tenor of Miss Emily's conversation with the elected officials. There is little doubt that she is willing to go to war figuratively if the officials persist with their attempt to collect her taxes.

**Similes:** Similes are similar to metaphors, except these comparisons are implied rather than stated. Similes often use the words 'like' or 'as' in the comparison.

Faulkner uses several different similes to describe Miss Emily's physical appearance. He says, 'She looked bloated, like a body long submerged in motionless water, and of that pallid hue.'

When the elected officials visit, Faulkner emphasizes Emily's dark eyes: 'Her eyes looked like two small pieces of coal pressed into a lump of dough as they moved from one face to another while the visitors stated their errand.'

The language of "A Rose for Emily" by William Faulkner is quite complex as it includes many detailed descriptive passages which present the habits and hierarchies, the architecture and even the fashion style of a past society. However, the overall understanding of the plot is not difficult.

Most of the story is rendered in the narrative mode, and dialogue is seldom included, to exemplify the way characters interact:

*"But we have. We are the city authorities, Miss Emily. Didn't you get a notice from the sheriff, signed by him?"*

*"I received a paper, yes," Miss Emily said. "Perhaps he considers himself the sheriff . . . I have no taxes in Jefferson."*

Most of the times, however, the author prefers quotations and indirect speech to dialogue:

*"But we have. We are the city authorities, Miss Emily. Didn't you get a notice from the sheriff, signed by him?"*



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The tone is involved, but in a subtle way as we only slowly start to feel the narrator is biased and pities Emily.

Aside from these overall features, the author employs various stylistic devices:

**Imagery**: Imagery abounds in this short story, because of the numerous descriptive passages which present the overall setting, the way the characters look like or how they act. For instance, in the first 15 opening lines, the author creates imagery in connection to both the people gathered at the funeral and Emily's house.

**Symbols**: Quite a few symbols further help construct the story and gives readers more hints about its theme and the characters.

**Emily's house** is a symbol of the Old South with its hierarchies and customs which degrade and decay just like the house. Once a symbol of status and power, the house has become only a memento of past and change. Also, it is a symbol of Emily's isolation and attachment to the past as she ultimately secludes herself in, rejecting the outside world.

**What Is Figurative Language?:** Because of its straightforward plot, readers sometimes overlook Faulkner's subtle use of figurative language in *A Rose for Emily*. Writers use figurative language to add additional layers of meaning to a text by using literary devices such as metaphors, similes, alliteration, and personification; Faulkner uses all of these devices to convey meaning beyond the literal words he uses in *A Rose for Emily*.

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### The Snowman

adapted from: [The Snow Man Themes - eNotes.com www.enotes.com › topics › snow-man](http://www.enotes.com/topics/snow-man)

When looking at the Poem "The Snow Man", the immediate aspect that jumps out is the author's use of language. Throughout the entire piece of literature the descriptions of winter seem to be dark and negative: frost, misery, shagged, and bare. This seems to put a negative spin on the season to most who regard it. However, to a few, winter doesn't seem so cold or negative, and to those few there is no "misery in the sound of the wind." This, however, means that these few beings must be just as cold, negative, and crusted over as the season itself, since the poem's first line states, "one must have a mind of winter." This means that only those beings that match the season's frigid bareness with their own mind and personality can truly "regard the frost and the boughs" and take in the scene and the message laid out before them.

how the existence of the snow man worked into the story being told. The title is, after all, "The Snow Man". Since I didn't see an actual "snow man" being mentioned in the lines of the poem, I immediately knew that this existence had to be dissected from lines themselves. For example, when the first line claims, "one must have a mind of winter," a signal seems to go off in the reader's head. A snowman itself is compiled of the very essence of winter and bareness: cold, crusted snow. Therefore, because he is created from the very element of the season, only he is able to fully understand and regard the rest of the season and frigidness around him. However, the title is not *The Snowman*; instead the word snowman is broken up into two words. This implies that the poem must not be talking about an actual snowman that is made from ice and snow, but instead a man whose character, mind, regard, and even heart resembles that of the immobile, non-living creation. This implies and supports the idea that the man the poem is talking about does not have a warm personality and instead has "a mind of winter."

The line that stumped me the most was the last line where the author states, "nothing himself, beholds nothing that is not there and nothing that is." In my previous paragraph I made the guess that the poem is not talking about a snowman that is literally made from snow and ice, but instead it is talking about a man who resembles that inanimate creation with his mind and personality. However, this last line does not seem to support that theory beyond doubt. An inanimate object like a snowman is not aware of anything that is not within his

“sight” like flowers, summer, or animals, but it is also not aware of anything that actually *is* there, like snow, pine trees, and the January sun. I guess this could mean that the living man the poem is referring to is living life blind (in a metaphorical sense) because he does not appreciate, notice, or take the time to regard the beauty of the “distant glitter” or the wind because he shuts his mind to it and simply lives like most regard winter to be: desolate, cold, hopeless, and frigid. This must mean that this man is extremely isolated and does not take the time to notice the world around him.

The man who resembles the season winter might not know how to connect with the rest of the warm world, and if he were to try and change his ways and personality, he would ultimately fail and be ruined.

For Stevens, the imagination is not merely a way of creating but also a way of knowing, and “The Snow Man” is a self-consciously paradoxical attempt to imagine the absence of imagination by trying to capture in words a reality that is in essence wordless and by trying to put into human terms a nature that is in essence inhuman. It is significant that the speaker refers to “a mind of winter,” for the one thing he cannot deliver is winter in itself. However much he tries to avoid the pitfalls of personification and anthropomorphism, however much he tries “not to think/ Of any misery in the sound of the wind,” he cannot help but posit some connection between the poverty that resides within a mind of winter and the poverty that resides within a landscape of winter. Insofar as “the listener” lives in the prison house of language and is thereby shaped and determined by the preconceptions and values of a given vocabulary, he cannot in reality become nothing himself and cannot behold “Nothing that is not there and the nothing that is.” He and his audience are relegated to imagining themselves occupying an absolute vantage point from which they are able to see things as they are and thus to see “Nothing that is not there.” Nevertheless, the minute they posit “the nothing that is” and impose philosophical meaning on it (or draw meaning from it), they have entered a realm of imaginative abstraction from which there is no escape. The limits of their language are the limits of their world. Language always adds something that is not there to the nothing that is, and the poem itself is an eloquent demonstration of this insurmountable paradox.

#### In a station of the metro

Based on Japanese haiku, “In a Station of the Metro” (1916) reflects Pound’s interest in other cultures, as well as his belief that the purpose of art was to “make it new.” This poem is the embodiment of Pound’s theory of Imagism, which prescribed:

1. Direct treatment of the thing itself.
2. Use no word that is not relevant to the presentation.
3. To use rhythm in the sequence of the musical phrase, not the metronome.

Pound was not interested in faceting a perfect jewel of an image, but rather in extricating from the center of human experience a concentrated image, as if sculpting it out of stone. In fact, Pound learned more from the Russian painter Kandinsky’s theory of form and color, and the French sculptor Gaudier-Brzeska’s work, than from conventional study of poetry. Indeed, what he termed his “metro emotion” only began to make sense to him wordlessly, as “an equation,” “little splotches of color,” and “a pattern.” It was not the multitudinous detail of

human experience that concerned him, but the emotional structure of the experience in poetic terms. He has written of this poem that

I got out of a metro train ... and saw suddenly a beautiful face, and then another and another ... and I tried all that day to find words for what this had meant to me, and I could not find any words that seemed to me worthy, or as lovely as that sudden emotion.

Pound's determination that "the image is itself the speech," ultimately led him to the "one-image poem" of the haiku, which superimposes one idea on another, elucidating both. On the evening of the Metro experience Pound says that he went home and wrote a thirty-line poem, but destroyed it because it merely described the incident. Half a year later he wrote a poem of 15 lines. Finally, a year afterward, Pound composed the "[haiku]-like sentence" of the poem which is the poetic ideal for his theory of Imagism.

+ one of the most striking elements of *In the Station of a Metro* is that it is written entirely without verbs. The poem is instead formed by combining two sentence fragments, each with a subject, but without an action for that subject to perform. Needless to say, it can be very difficult to write without using action words, but this style does achieve one thing especially well: it captures a moment in time. In a sentence without action, nothing happens — in imagist poetry especially, this is a strength. In the case of this poem, it reads as an observation, as though the author has taken two photographs and paired them side by side.