

People's Democratic Republic of Algeria

Ministry of Higher Education and Scientific Research

Frères Mentouri Constantine 1 University

Faculty of Letters and Languages

Department of Letters and the English Language



Course Title:

British Literature

For Semester One

Prepared by

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The Course Content

Introduction	(5)
General Course Information	(6)
Course Description	(7)
Course Objectives	(7)

ROMANTICISM

Lecture One: Romanticism: Concept and Development	(9)
<ol style="list-style-type: none"> 1. Objectives 2. The Concept of Romanticism 3. Romanticism as a Reaction to the Age of Enlightenment 4. Major Representative Romantic figures 5. Questions 6. Answers 	
TUTORIAL One: Samuel Taylor Coleridge's <i>Kubla Khan</i>	(13)
Lecture Two: Romanticism: the Socio-political Context	(17)
<ol style="list-style-type: none"> 1. Objectives 2. Romanticism in Context <ol style="list-style-type: none"> 2.1. The French Revolution 2.2. The Industrial Revolution 2.3. The American Revolution 3. Questions 4. Answers 	
TUTORIAL Two: Percy B. Shelley's <i>Men Of England</i> and England in 1819	(22)
Lecture Three: Romanticism: the Spirit of the Age	(27)
<ol style="list-style-type: none"> 1. Objectives 2. Major Tenets of Romantic Writings 	

3. Literary Genres during the Romantic Period

TUTORIAL Three: Lord Byron's *They Say that Hope is Happiness* (31)

Lecture Four: Romanticism and the Gothic (34)

1. Objectives
2. Introduction
3. Definitions
4. Major Features of the Gothic
5. The Aim of Gothic literature

TUTORIAL Four: Horace Walpole's *The Castle of Otranto* (38)

THE VICTORIAN AGE

Lecture Five: The Victorian Age: Historical Background, Definitions, Early Victorian

Period (41)

1. Objectives
2. Introduction
3. The Early Victorian Age: A Time of Troubles
4. Literature of the Early Victorian Period

TUTORIAL Five: Robert Browning's *The Soliloquy of the Spanish Cloister*
(44)

Lecture Six: The Victorian Age (Part Two) (46)

Mid Victorian Age: 1848-1870

1. Objectives
2. Introduction
3. The Victorian Empire
4. Charles Darwin's *The Origins of Species* (1859) and the Religious Dilemma

TUTORIAL Six: Rudyard Kipling's *The White Man's Burden* (50)

Lecture Seven: The Victorian Age (late period) 1870-1901 (53)

1. Objectives
2. Introduction
3. The Decay of Victorian Ideals
4. The Downfall of Empire

TUTORIAL Seven: Mathew Arnold's *Dover Beach* (56)

MODERNISM

Lecture Eight: Modernism: Historical Background, Definitions (59)

1. Objectives
2. What is Modernism?
3. Historical Context
- 3.1. The Great War
- 3.2. Psychoanalysis

TUTORIAL Eight: Virginia Woolf's *To the Lighthouse* (thematic and stylistic modernist features) (63)

Lecture Nine: Modernism (Part Two) (66)

1. Objectives
2. Introduction
3. The Modern Novel
4. Modernist Poetry
- 4.1. The Imagist Movement
5. Drama
6. Exemplary Major Modernist Authors and Works

TUTORIAL Nine: William Butler Yeats's *The Second Coming* (74)

References (78)

Introduction:

The course of literature constitutes a necessary stage in the learning process of students of English language. The time zone of the program starts from the late 18th century until the mid-20th century. The program explores in depth different movements and epochs of the development of English literature based a number of lectures and tutorials through which the student is involved in a journey oriented from past to present. The study of past literature is meant neither to glorify this past nor to lament it but to derive lessons and learn the fact that history is cyclical. Through different shapes and archetypes, the past is always reincarnated in the present which makes the study of past literature elementary. The wise always looks to the past to adjust to the present condition and to usher a new dawn for the future. Simultaneously, literature has been always a source for illuminating the minds that lend ears to whispers voiced throughout different pages of novels, short stories, poems, plots, and characters.

The development of literature from ancient time to modern time is very complex as it witnessed great changes in terms of writing and producing art. Literature has been always a mirror reflection of society as it portrays the mood as well as the spirit of the age. As such, writers tend to depict various inquiries of their societies and uncover the ills of the nation. The Romantic period, the Victorian age, and Modernism constitute three major developments in the history of literature that will be developed further throughout this course.

General Course Information

Course Title: English Literature

Target Audience: 3rd year LMD students of English

Coefficient: 03





Average Teaching Hours: 45 hours (15 weeks)

Number of sessions per week: 2 sessions (one hour and a half for the lecture + one hour and a half for the tutorial)

Course Delivery Modality: Lecture + tutorial

Required time for work per week: 3 hours

Evaluation Criteria:

-  The preparation of the weekly assigned texts and readings
-  Active participation in the class
-  Written tests
-  Final exam

Prerequisites: Since the course develops via a roughly chronological order and the first lecture covers the Romantic period, student must have knowledge about major tenets of the age of Enlightenment covered in the program of the previous second year curriculum. These characteristics include the notion of reason, the importance of the mind, the rule of logic...etc. Additionally, basic knowledge about different literary genres is required.

Description of the Course: Aimed to enable the student to understand various literary periods in the English history and the close interrelationship between the text and the context (literary text and historical context) of each period, lectures cover the historical context, definitions, major developments, and characteristics of each literary period within the appropriate time zone. Students are advised to take notes of key words and concepts of different movements. Simultaneously, students will be engaged in various debates raised during the lecture.

As far as the tutorial session is concerned, it is made up of different literary text chosen carefully from different genres (poetry and fiction mainly). These texts are selected fundamentally to represent best the hallmarks of each literary period. This process enables the student to recognize the thematic and stylistic changes from one period to another. As such, the course of English literature is designed to make students comprehend the most important characteristics of Romanticism, the Victorian Age, and Modernism. Ultimately, students will be able to analyze the writings of different periods especially texts that represent best the evolution of English literature from the late 18th century until mid-20th century based on the acquired knowledge.

Each tutorial ends with a practice about the chosen text in the light of acquired knowledge.

Objectives of the Course:

This course aims to:

- 🎯 Introduce the students of third year to the various literary movements of English literature with focus on major characteristics and representative figures that distinguish each epoch of the English history from the late 18th century to mid 20th century.

- 🎯 Enable the student to differentiate between each literary epoch and to examine the differences between each one.
- 🎯 Enable students to understand the historical context of each period and the importance of the context in terms of generating influence on the literary text.
- 🎯 Make students able to analyze literary works of the periods in the light of the main principles acquired during the lecture
- 🎯 Build an awareness of the development of English literature and the possibility of literary texts to become a reservoir of human development.

Lecture One: Romanticism: Concept and Development

Lecture Outline:

1. Objectives
2. The Concept of Romanticism
3. Romanticism as a Reaction to the Age of Enlightenment
4. Major Representative Romantic figures
5. Questions
6. Answers

1. Objectives:

- 🎯 To introduce students to the literary movement of Romanticism.
- 🎯 To enable students to know about the background of the Romantic Movement which is the age of the Enlightenment and its counter relationship to Romantic ideals.
- 🎯 To make students able to define the meaning of Romanticism within its historical boundaries (late 18th century to the beginning of the 19th century).
- 🎯 To introduce students to the six major Romantic figures who defined the characteristics of the period.

2. The Concept of Romanticism:¹

The expression Romantic gained popularity during its own time roughly from 1780-1850. Though few Romantics would agree on its general meaning, but it was an artistic, literary, and intellectual movement that spread in Europe toward the end of the 18th century. Romanticism brought a revolution in manners of thought, perception, and expression. It shacked the backbone of Europe that believed in the possibility of a rational understanding of the universe. The forty

¹ Adapted from The Norton Anthology of British Literature 2nd Volume.

years in Britain from 1785 to 1825 is the period generally that constituted the age of Romanticism and saw a crucial transition between an enlightenment world view and the new Romantic values

- According to Marshall Brown (1993), the typical Romantic went to extremes and rebelled against his predecessors. The Romantic is a godless and revolutionary human being who attached classicizing rationalism in recognition of emotions and unconscious instincts. (26)
- The Romantics yearned to reclaim human freedom, values, passion about subjectivity and introspection.
- As a leading figure in the Romantic Movement, John Keats called for “a life of sensations rather than of thoughts” and “Beauty is truth, truth beauty. That is all ye know on earth and ye need to know”. These are some of the famous slogans that defined the revolutionary spirit of Romanticism
- The Romantic universe was expanding, evolving, becoming, it was organic and alive in contrast to various restrictions imposed by the age of Enlightenment on human freedom and expression.

3. Romanticism as a Reaction to the Age of Enlightenment:

Because literary periods appear either in continuation or in opposition to their predecessors, Romanticism appeared mainly in conflict with the Enlightenment and reflected a crisis in Enlightenment thoughts, which shook the comfortable 18th century philosophy out of its single-mindedness.

3.1. What is the Enlightenment?

The Enlightenment (the Age of Reason) was an intellectual movement that appeared in Europe during the mid to late 1700s and impacted both of the government and society. During this age,

the emphasis was on experience and empirical testing solely. It was skeptical of abstract phenomenon as reason became the trusted tool to the pursuit of knowledge and basis to understand the underlying order of the universe.

- The period of the Enlightenment is characterized by the growing acceptance of reason and science and it was dominated by the generally accepted conclusions.
- Major figures of the Enlightenment are Galileo Galilei, Rene Descartes, John Locke, and Jean Jacques Rousseau
- The Romantics defined the Enlightenment as something to which they were clearly opposed
- Romanticism attacked the enlightenment because it blocked the freedom of emotions and creativity and considered the human being as something uniform.
- Romanticism was considered a liberating experience from the soulless materialistic thinking mechanism that was spread in the 18th century
- Romanticism maybe considered as a critique of the inadequacies of what is held to be enlightened thoughts
- In literature, the Romantics wrote sonnets and ballads in contrast to the 18th century's satires of heroic couplets and didactic moral poems (Brown, 1993, p. 27)
- In the novel form, the Romantics satirized the 18th century picaresque and epistolary and wrote social, historical, and gothic fiction.
- Wordsworth "one of the leading Romantic poets" suggested that the material of a poem come from within and consist neither of objects nor actions, but of the fluid feelings of the poet himself

4. Major Representative Romantic Figures:

There are six major poets who construct the unified notions of Romanticism:

William Wordsworth, Samuel Taylor Coleridge, and William Blake together constitute the first generation of the Romantic poets. They were older and more conservative in their writings compared to the second generation Romantic poets who are Lord Byron, Percy B. Shelley, and John Keats. The latter appear more rebellious in their writings and subject matters. Though there are differences and problems between some of them as they do not agree on some principles and ideas of Romanticism but they constitute the general frame of the Romantic movement.²

5. Questions:

Romanticism is generally held in opposition to the preceding age of the Enlightenment. Write a short paragraph describing major concepts of the Age of Reason against which the Romantics revolted.

6. Answers:

A typical answer should revolve around the concept of reason, materialism, factual understanding of the universe against which Romanticism appeared.

² Adapted From The Norton Anthology of English Literature, Vol 2

TUTORIAL One: Samuel Taylor Coleridge's *Kubla Khan***Text: *Kubla Khan***BY [SAMUEL TAYLOR COLERIDGE](#)*Or, a vision in a dream. A Fragment.*

In Xanadu did Kubla Khan
A stately pleasure-dome decree:
Where Alph, the sacred river, ran
Through caverns measureless to man
Down to a sunless sea.
So twice five miles of fertile ground
With walls and towers were girdled round;
And there were gardens bright with sinuous rills,
Where blossomed many an incense-bearing tree;
And here were forests ancient as the hills,
Enfolding sunny spots of greenery.

But oh! that deep romantic chasm which slanted
Down the green hill athwart a cedarn cover!
A savage place! as holy and enchanted
As e'er beneath a waning moon was haunted
By woman wailing for her demon-lover!
And from this chasm, with ceaseless turmoil seething,
As if this earth in fast thick pants were breathing,
A mighty fountain momently was forced:
Amid whose swift half-intermitted burst
Huge fragments vaulted like rebounding hail,
Or chaffy grain beneath the thresher's flail:
And mid these dancing rocks at once and ever
It flung up momently the sacred river.
Five miles meandering with a mazy motion
Through wood and dale the sacred river ran,
Then reached the caverns measureless to man,
And sank in tumult to a lifeless ocean;
And 'mid this tumult Kubla heard from far
Ancestral voices prophesying war!
The shadow of the dome of pleasure
Floated midway on the waves;
Where was heard the mingled measure
From the fountain and the caves.

It was a miracle of rare device,
A sunny pleasure-dome with caves of ice!
A damsel with a dulcimer
In a vision once I saw:
It was an Abyssinian maid
And on her dulcimer she played,
Singing of Mount Abora.
Could I revive within me
Her symphony and song,
To such a deep delight 'twould win me,
That with music loud and long,
I would build that dome in air,
That sunny dome! those caves of ice!
And all who heard should see them there,
And all should cry, Beware! Beware!
His flashing eyes, his floating hair!
Weave a circle round him thrice,
And close your eyes with holy dread
For he on honey-dew hath fed,
And drunk the milk of Paradise.

A Note about the Author:

Samuel Taylor Coleridge (1772-1834) is one of the first generation Romantic poets and a leading figure in the movement. Together with William Wordsworth, they wrote *The Lyrical Ballads* (1798) where Coleridge provides a preface that includes his theory of Romantic Poetry. He suffered various diseases and took opium in order to relief him. He became an opium addicted and it was very hard to stop it as it opens his visions and the source of his inspiration in his poem *Kubla Khan*.

Major Romantic Features in the Poem:

The poem is a lyric poem that centers on the author's response to a dream. Coleridge had a dream in the summer of 1797 and composed the poem after waking up from the effects of opium taking. Coleridge dreamed about the Mongol leader and the castle of Kubla, which was full of natural wonders and marvelous things. After waking up, Coleridge began writing in the third

point of view about the dream. A visitor, however, interrupted him so he forgot the rest of the poem.

- The complete title is “Kubla Khan; or a vision in a dream. A Fragment” fragments presents a description of only part of the images in the dream.
- When the visitor interrupted the spontaneous writing of the poem, Coleridge ends his poem by comparing the dream to a song he heard a woman who is singing. This is the origins of the poem which validates the spontaneity of creation and the naturalness of art.
- The poem’s major subject matter is the author’s fascination with a dream vision and its rendering into poetry.
- The poem is directly related to Romanticism with its focus on nature to the extent that nature becomes an agent of mystical presence that can commune with lucky people. As such, nature runs through the entire poem (water, dry lands, forests...)
- The poem is also related to Romanticism with its focus on the power of unconscious experience: Coleridge slept for about three hours, during which he composed hundreds of lines but when he woke up, he could not remember it all because he was interrupted and almost everything was lost which renders the poem as a fragment from recollection.

Practice:

1. Coleridge’s *Kubla Khan* is considered an atmospheric poem rooted in the natural scene. With reference to the text, describe moments where the author highlights the darker side of nature.
2. *Kubla Khan* is a reflection of an opium influenced dream in 1797: Discuss aspects of Romanticism in relationship to nature.
3. As a Romantic poet, Coleridge aims to defy the limits of imagination and reach the unattainable. Explain based on textual evidence from *Kubla Khan*.

Answers: the student is expected to build his answers roughly through the following ideas:

1. The student is supposed to discuss elements of nature emphasizing its darker atmosphere in stanza number two (the gothic dimension of the poem manifests in images like the “moon” “the woman wailing”...etc) with the aim to defy the limits of imagination and explore darker areas.
2. The whole poem is rooted in nature images like trees, rivers, streams, forests...etc and it reflects the Romantic’s fascination with nature and its impact on their imagination. Nature has a mystical presence and it is considered a source of inspiration.
3. Through imagination, the poet created the castle of Kubla with all its mesmerizing atmosphere and surroundings. Imagination enabled the poet to draft one of the most beautiful poems ever written in the English history of literature.

Lecture Two: Romanticism: The Socio-Political Context

Lecture Outline:

1. Objectives
2. Romanticism in Context:
 - 2.1. The French Revolution
 - 2.2. The Industrial Revolution
 - 2.3. The American Revolution
3. Questions
4. Answers

1. Objectives:

- 🎯 To learn about the relationship between literary production and the context.
- 🎯 To be able to situate Romanticism within its historical context.
- 🎯 To learn about the three main revolutions (American, French, and Industrial) that were the starting points to inspire the Romantics
- 🎯 To learn about the theme of revolution as reflected in Shelley's poetry

2. Romanticism in Context:³

2.1. The Industrial Revolution and Romanticism (1760-1840):

Romanticism was the turbulent period during which England experienced the change from a primarily agricultural society where wealth and power had been concentrated in the landholding aristocracy to a modern industrial nation. This change occurred via a long process of a revolution. It is considered a revolution because it revolutionized the productive capacity of England, Europe and the United States of America.

³ Summaries and illustrations of the three revolutions (French, American, and Industrial) are adapted from The Norton Anthology of British Literature, 2nd Volume.

In fact, the Industrial Revolution affected everyone whereby man no longer treated as a human being but rather as a commodity which could be bought and sold on the marketplace. This is also referred to as the commodification of men; a theme that reoccurs in many Romantic poems. England was the first industrial nation and by 1850s, it became an economic titan. Its goal was to supply two thirds of the world with many products. England became “the workshop of the world” and this is a position that lasted till the end of the 19th century when Japan, the United States ,and Germany overtook it. The Industrial Revolution is a series of significant shifts in traditional practices of agriculture, manufacturing, and transportation, canals, roads, railroad, trade; steam power helped the dramatic increase in production capacity. The Industrial Revolution had a profound effect upon society in the United Kingdom as it gave rise to the working and the middle classes and allow them to overcome the long-standing economic oppression that they had endured for centuries beneath the nobility. Though work chances increased but conditions were harsh and brutal. Wages were very low, health conditions were very poor, insurance was absent, and factories were very dirty.

As such, the Romantic Movement developed in the United Kingdom in some ways as a response to the Industrial Revolution as the Romantics considered industrialization inhuman, and unnatural. The Romantics revolted violently against the mechanization of modern life. Poets like Lord Byron, William Blake wrote extensively about social effects of the newly industrial world. It was a harsh and deadening world to the senses and spirit. The Romantics called for a return both in life and spirit to the emotional and natural ideals of the past

2.2.The American Revolution and Romanticism (1775-1783):

The American war of independence, revolution, or rebellion are different labels that came to mean the complete separation of the 13 colonies from their mother country Britain. America was already a symbol of hope for Europeans laboring under absolutist monarchs. The American

rebellion marked the first seeds of the worldwide spirit of revolution that characterized the Romantic period. Talking about The American war of independence necessitates accounting its basic outcomes which are freedom, and equality. These are the fundamental premises of the American revolution which inspired Europeans (the French and the English) to follow their model.

2.3.The French Revolution and Romanticism (1789):

The French Revolution (1789) is widely recognized as one of the most influential events of the late 18th century and early 19th century in Europe. The revolution originated in the need to get rid of absolutism of the French monarchy and its kings who enjoyed the Doctrine of Divine Right of kings for long time. French kings were supposedly absolute rulers who controlled the population. With the rise of intellectual ideas of democracy and liberty, angry voices of the people reached a breaking point in 1789 when the ruling family called for more taxes. The French Revolution was also caused by the independence of the 13 colonies and the American War of independence. The call for rights of men, liberty, freedom, and the pursuit of happiness became the flag of French people who were interested greatly in the revolt of American colonies against Britain. The French wanted to imitate them and follow their model for liberty and equality. The French revolution had a tremendous impact on the lives of all people in Europe and its effects were long felt. The principles of democracy, liberty, merit, equality, and sovereignty of the people were the legacy of the French revolution.

Being a kingdom, England was an absolute monarchy at the time of the French revolution also. The neighboring country England was particularly receptive to the new ideas generated by the French revolution. The French revolution accelerated the approach of the Romantic era with calls for return for simplistic life and a way to regain human dignity and equality. In England, this was a period of harsh measures. Public meetings were prohibited, the right of Habeas

Corpus (the legal principle protecting individuals from arbitrary imprisonment) was suspended for the first time in over a hundred years and people who were calling for political change were charged with treason. In addition, this was the period of abolishment of slave trade as writers attached the horror of trade in Africa. As such, the imagination of many Romantics was preoccupied with revolutions. The Romantics thought of themselves as inhabiting a distinctive period in history. In a letter to Lord Byron in 1816, Shelley called the French Revolution “the master theme of the epoch in which we live”. Romantic writers transformed the hope from violent political revolution to an inner revolution in the imaginative nature of the human being.⁴

Example: Shelley’s poetry is an example of writing engaged in politics and filled with the theme of revolution.

The Romantic Period⁵:

TEXTS	CONTEXTS
1774 J. W. von Goethe, <i>The Sorrows of Young Werther</i>	1775 American War of Independence (1775—83)
1776 Adam Smith, <i>The Wealth of Nations</i>	
Ann Radcliffe, <i>The Romance of the Forest</i>	1791: Revolution in Santo Domingo (modern Haiti)
1792 Mary Wollstonecraft, <i>A Vindication of The Rights of Women.</i>	1792: September massacres in Paris. first gas lights in Britain.
	1793: Execution of Luis XVI and Marie Antoinette.

⁴ Adapted from The Norton Anthology of English Literature. Vol. 2. (p.03)

⁵ Adapted from the Norton Anthology of English Literature. Vol. 2. (pp. 24-26).

1807: Wordsworth: poems in two volumes	1807: abolition of slave trade in Britain
1812: Byron's Child Harold Pilgrimage Canto 1 and 2	1812: War between Britain and the United States.

- 3. Practice:** The Romantic movement was characterized by a revolutionary spirit that was inspired by various revolutions worldwide. Contextualize the Romantic movement within its precise historical context
- 4. Answers:** the answer should highlight the impact and the direct relationship between the Industrial revolution, the American revolution, and the French revolution on the one hand the Romantic movement on the other hand.

TUTORIAL Two: Percy B. Shelley's of Men England and England in 1819.**Texts: A Song: "Men of England"**

Men of England, wherefore plough
For the lords who lay ye low?
Wherefore weave with toil and care
The rich robes your tyrants wear?
Wherefore feed and clothe and save
From the cradle to the grave
Those ungrateful drones who would
Drain your sweat-nay drink your blood?
Wherefore, Bees of England, forge
Many a weapon, chain, and scourge.
That these stingless drones may spoil
The forced produce of your toil?
Have ye leisure, comfort, calm
Shelter, food, love's gentle balm?
Or what is it ye buy so dear
With your pain and with your fear?
The seed ye sow, another reaps;
The wealth ye find, another keeps;
The arms ye forge, another bears
Sow seed-but let no tyrant reap;
Find wealth-let no imposer heap:
Weave robes-let not the idle wear:
forge arms-in your defence to bear.
Shrink to your cellars, holes, and cells-
In halls ye deck another dwells.
Why shake the chains ye wrought? Ye see

The steel ye tempered glance on ye.
 With plough and spade and hoe and loom
 Trace your grave and build your winding –sheet-till fair
 England be your sepulcher.

England in 1819

Text:

An old, mad, blind, despised, and dying king;
 Princes, the dregs of their dull race, who flow
 Through public scorn, mud from a muddy spring;
 Rulers who neither see nor feel nor know,
 But leechlike to their fainting country cling
 Till they drop, blind in blood, without a blow.
 A people starved and stabbed in th' unfilled field
 An army, whom liberticide and prey
 Makes as a two-edged sword to all who wield;
 Golden and sanguine laws which tempt and slay;
 Religion Christless, Godless- a book sealed;
 A senate, time's worst statute, unrepealed
 Are graves from which a glorious Phantom may
 Burst, to illumine our tempestuous day

A Note about the Author:

A second-generation Romantic poet, Percy Bysshe Shelley (1792-1822) is considered a radical, committed poet whose texts express his stand with the working classes of England. Though he is a member of the aristocracy, his concern with the working classes is clear throughout his poems. He collaborated in the writing of the pamphlet called “the Necessity of Atheism” which caused his expelling from Oxford. He was revolutionary and angry poet who clearly denounced injustice and inhumanity. He led a controversial life and views and suffered

disregard from the British public because of extreme views about religion, sexuality, and morality, nevertheless, he was able to produce some of the most important poems in different subject matters including the principles of poetry, human justice, and love.

Texts Analysis:

Men of England and *England 1819* are two poems that reflect a turbulent period in history during the Napoleonic wars and the economic depression. Both poems express the poet's engagement with the working class condition at that time. *Men of England* is considered a Marxist call to workers and an expression of conflict of two classes system: the aristocracy versus the working class.

In *Men of England*, Shelley draws a parallel of the current system of British society to the organized society of bees: "wherefore, Bees of England, forge many a weapon, chain, and scourge..." worker bees perform all efforts and duties but the lords resemble drones who do not work. The poem is about opposition and contrasts and the attempt to find hope out of a rusting situation. Shelley is calling for English workers to stop working for lords because the situation is intolerable. Workers keep working from the moment they were born until they die with no reward or gratitude. This is a period when dehumanization was frequent and the working classes were robbed out of their basic rights as human beings. Shelley tries to send a wake up call to these workers to stop laboring for the aristocracy and to start asking for basic rights and better treatment. The poem can be considered as the seeds of the British Labor party movement in defense of workers' rights.

England in 1819 is a poem which is written in response to Peterloo massacre in 1819 when people gathered at St. Peter fields in Manchester to call for reforms but they were killed arbitrarily. The situation in Britain was terrible as liberty was denied and the current king George III was declared insane and incapable of ruling. The poem holds a note of hope for a

better future and the necessity of revolution. The poem is journalistic in the sense that it provides a detailed picture of life at the beginning of the nineteenth century wherein human and legal rights were disregarded. Both poems reflect the poet's message regarding the history of England in 1800 and 1900; a dark period in the English history against which Shelley is protesting. Shelley's negative view of life during this period is clear declaring his opposition to the rule, the lords, the government, organized religion... etc.

As such, both poems are politically engaged and the poet is a committed one; he has a cause and it reflects his anger with current situation. Shelley is also a visionary and idealist poet worshipping liberty and human dignity as the poem pictures a journey from death to life and hope. Both poems reflect passion to reform the world and hope for a better future.

Practice:

1. Why is king George III despised?
2. What makes England "fainting country" to Shelley?
3. Explain the following: "untilled field", "Golden and sanguine law"

Answers:

1. The king had grown old, weak and crazy. He has no quality of a king. He has been despised by everybody because he was blind to reality of wretched political and economic condition of England. The conditions of common people were very miserable but he did not care about the welfare of people.
2. Poet says that rulers of country were not good. They did not care about people's condition. They were making the country weaker day by day. People compared the ruler of the country to leeches. A leech clings to human body and sucks blood. In the same way, rulers sucked the vitality of their country. They have fattened themselves on the blood of common man. That is the way England appears fainting country to Shelley.

3. The phrase untilled field was used to refer to the place where Peterloo massacre took place. Many people gathered in the field for meeting. Government ordered the army to attack on them. Eleven people were killed and hundreds injured. For the phrase “Golden and sanguine law”, it refers to the law. On the surface, law appeared golden and reformative. But the fact is that it was oppressive.

Lecture Three: Romanticism: The Spirit of the Age⁶

Lecture Outline:

1. Objectives
2. Major Tenets of Romantic Writings
3. Literary Genres during the Romantic Period

1. Objectives:

- 🎯 To learn about the fundamental characteristics of the Romantic period as reflected in literary writings.
- 🎯 To highlight the newness of the Romantic spirit and its sharp contrast with the proceeding age
- 🎯 To introduce the student to different genres during the Romantic period apart from poetry.

The imagination of many Romantics was preoccupied with revolutions and literature was the first branch of art to be influenced by the waves of Romanticism.

The early Romantic period coincides with a turbulent period of revolutions as clarified in the previous lecture which resulted in a revolutionary energy that was at the core of Romanticism. This revolutionary spirit necessitated a new spirit and style of writing that would best reflect the newness of the period. The Romantics set out to change the ways of perceiving the world with their focus on the inward experience, the state of the poet, and feelings.

2. Major Tenets of Romantic Writings:

⁶ Adapted from the Norton Anthology of British Literature Vol. 2.

- **Imagination:**

It was elevated to a position as the supreme faculty of the mind in opposition to supremacy of reason. The Romantics defined imagination as the ultimate power of creativity. Imagination is the human equivalent power of nature or deity. Imagination is dynamic and active rather than passive. Oppositely, during the age of the enlightenment, the faculty of imagination was cancelled and disregarded in human knowledge.

- **Nature:**

The Romantics greatly emphasized the importance of nature and feelings of awe and horror felt by men approaching its sublime aspects. This was mainly because of the Industrial Revolution, which had shifted life from the peaceful serene countryside towards the chaotic cities transforming man's natural order. Nature was not only appreciated for its visual beauty but for its ability to help the urban man to find his true identity. Nature was the healing power and a refuge from the artificial constructs of civilization. Nature was organic rather than mechanic.

- **The Glorification of the Ordinary:**

Ordinary things should be presented in an unusual way to refresh our sense of wonder in the everyday and the trivial. During this period the unimportant gained importance because of the perception process which gained a prominent space.

- **Symbolism and Myth**

The Romantics gave a great prominence to symbols in the Romantic conception of art. Symbols were valued because they could suggest many things and thought to be superior to the one-to-one communication of allegory. As far as mythology is concerned, the Romantics were akin to Greek and Roman antiquity and they filled their writings with great mythical references. The use of myths endorsed an escape from the turbulent period during which the romantics lived.

Greek was a model of a great civilization and the Romantics were yearning to mourn this lost past. This is also the theme of glorification of the past which might be traced in many Romantic writings including John Keats's famous odes.

- **Emotions:**

The Romantics adhered to a world free from mechanical rules and shifted consequently from mimetic art to an expressive orientation. Romanticism placed human emotions, feelings, instincts and intuition above everything else.

- **Artist as a Creator:**

As the Romantic period emphasized and stressed the importance of human emotions, the position of the artist or the poet also gained supremacy. In the earlier times, the artist was seen as imitating the external world through his art. During the Romantic period however, the poet or the painter for instance were seen as creators of something that reflected their individuality and emotions. The artist's feelings constitute his law. It was the time of first persona poems and this persona became one with the voice of the poet. The poet is considered the teacher who teaches men how to understand their feelings. Coleridge's *Kubla Khan* is a case in point.

- **Individualism and Alienation:**

The sacred individual self-sufficiently made man is highly recognized and appreciated as this is the epoch of great individualism in which philosophers and poets alike put an extraordinary high estimate on human potentialities and powers and defiant attitudes towards limits.

3. Literary Genres during the Romantic Period:

- ✚ Prose: although the Romantic period was an age of poetry, centered on works of imagination, essays, reviews, political pamphlets flourished also during the epoch as writers spoke to audiences.

- ✚ Drama: during this period, there was a vibrant theatrical culture and theatre criticism but there were many restrictions on what could be staged as people gather but always watched by officials of the government. This is the reason why many plays were composed as reading dramas like Byron's *Manfred* and Shelley's *Prometheus Unbound*. Shelley in particular was a successful dramatist but he was censored because of taboo topics.
- ✚ The Novel: novels were regarded loos in structure and required fewer skills than other literary genres like poetry and drama and read mostly by women like romantic love stories. Matters changed decisively however around 1814 due to reviews of Scott's Waverly series and Jane Austen's Emma which was a renaissance. The last decade of the 18th century saw bold experiments in the novels' form and style matters. Jane Austen brought good sense and balance to the English novel as she published six novels anonymously.

TUTORIAL Three: Lord Byron's *They Say that Hope is Happiness***Text: *They Say that Hope is Happiness***

(Felix qui potuit rerum cognoscere causas- Viril)

They say that Hope is happiness-

But genuine Love must prize the past; and mem'ry wakes the thoughts that bless

They rose the first-they set the last.

And all that mem'ry loves the most

Was once our only hope to be:

And all that hope adored and lost

Hath melted into memory.

Alas! It is delusion all-

The future cheats us from afar

Nor can we be what we recall

Nor dare we think on what we are

A Note about the Author:

George Gordon, Lord Byron (1788-1824) is one of the leading figure and the most influential English Romantic poets. He was a descendant of an aristocratic family and attended Cambridge university. He wandered through Europe for many years and led a controversial life with extreme views about sexuality and marriage but he produced some of the most remembered poems in the history of Romanticism like Don Juan, Manfred, and Child Harold. He created the Byronic hero, defiant and hunted by secret guilt. He is a worshiper of reality and a freethinker simultaneously which was well reflected in his radical poetry.

Analysis of Text:

The poem begins with an epigraph from Virgil which translates as "Happy is he who has been able to learn the causes of things". This emphasis on experience and knowledge comes in

contrast to the title's innocent optimism of hope. This means that happiness does not come from hoping for the future because all hope either failed and if hope succeeds, it fades in memory. Every phase of time, whether past, present or future is "delusion" because it seems there is no hope for happiness at all except with the work of memory which revives the past.

The act of reading the poem is an experience of the narrator's message. We start off hopeful and optimistic, but as we continue reading that hope soon becomes a memory. Byron pokes fun at his reader and boasts of his cleverness as he says "nor dare we think on what we are," knowing that some readers will miss the meaning of the poem and the way he has manipulated his readers. For those who will think on "what we are," they will take the time not only to digest the meaning of the poem, but to think on how the structure of the poem has influenced their conclusions. If we take his message, then, and look to the "past" of the poem, we go back to thoughts of hopeful happiness- thoughts that the poem is going to espouse a happy message by the end. Through the clever structure of Byron's poem, that hope is indeed happiness, at least in our experience of reading this poem. To further uncover his message, we must ask ourselves- Is Byron "one of them" who preaches things like "hope is happiness"? Is he saying that words- what people say, or how they put together a poem- are "delusions," Hope and memory are not just tricks of the mind- they are tricks of the trade for public speakers, writers and of course, poets! Another great example of the "they" that use abstractions like "hope" and "memory" to influence people in communications are our politicians (see the use of the word "hope" in the last election cycle if you feel like targeting the Democrats, or see the way Republicans reconstruct "memory" if you lean to the left). The experience of reading the poem is happiness itself in fact because the reader is going back and through the poem while searching for happiness. The search leads to truth and truth lead to happiness itself. True happiness comes from knowing the causes of things so that we learn to have honest assessment as a rational approach.

Practice: In the light of the acquired characteristics of Romantic poetry, highlight the dichotomies found in Byron's *The Say that Hope is Happiness* and does the poet succeed in reconciling opposition?

Answer: a typical answer should enlist examples of contrasts found in the poem like happiness and sadness, past and future, rhetoric and experience...etc. relatively speaking, the poet succeeded in reconciling opposites and finding happiness through being realistic and stressing the importance of experience and facing day to day problems.

Lecture Four: Romanticism and the Gothic

Lecture Outline:

1. Objectives
2. Introduction
3. Definitions
4. Major Features of the Gothic
5. The Aim of Gothic literature

1. Objectives:

- 🎯 To introduce the student to the concept of the gothic
- 🎯 To establish the link between Romanticism and the gothic
- 🎯 To highlight major characteristics of the gothic style of writing

2. Introduction: as opposed to the ordinary realm, there is exotic interests, mystery, magic bewildering stories, hauntings palaces, possessions that characterize the gothic realm. For some Romantics, literary creation is the result of depicting reality in such a way that exhorts us to open our eyes to the beauty of life. To make us feel like we spend our existence being unable to appreciate it.

3. Definitions:

The gothic novel revisited the romance looking to a medieval Europe which is pictured as a place of gloomy castles inhabited by ghosts. Gothic fiction was promoted in terms running to those in accounts of poetry. The supernatural was for most Romantics an attack on the pre-established limits of reason. It was also the possibility of creating fantastic characters, situations, places and objects to give the human mind relief from the saturation of moral and social patterns and taboos. As such, the supernatural was an important strategy for the

Romantics to achieve its purposes. Through their literatures, the Romantics offered the reader the possibility to experience new worlds which they could see hardly in real life. Mary Shelley's *Frankenstein* (1818) is an example of gothic fiction whereby a scientist creates a human being by injecting life to his body. This creature became the symbolization of the absurdity of human reason. It symbolizes the absurdity of extreme desire of Dr. Frankenstein to produce a perfect man. Shelley blended the element of horror to impress her readers. Nick Groom (2008) argues that the gothic was widespread in the novel as in architecture and it is still influencing today in fashion (p. 36). As far as the gothic novel, it is "a story of terror and suspense, usually set in a gloomy old castle or a monastery" (Baldick, 2001, p. 107).

4. Major Features:⁷

- ✚ **Setting in a castle or an old mansion:** The action takes place in and around an old castle or mansion. The castle often contains secret passages and doors, bewildering corridors and secret rooms. The goal of the dark and mysterious setting is to create a sense of unease and foreboding, contributing toward the atmospheric element of fear and dread. Darkness also allows those sudden and frightening appearances of people, animals, ghosts, apparent ghosts, or monsters.
- ✚ **An atmosphere of mystery:** The work is pervaded by a threatening feeling, a fear enhanced by the unknown. This atmosphere is sometimes advanced when characters see only a glimpse of something—was that a person rushing out the window or only the wind blowing a curtain? Is that creaking sound coming from someone's step on the squeaky floor, or only the normal sounds of the night? Often the plot itself is built around a mystery, such as unknown parentage, a disappearance, or some other inexplicable event. People disappear or show up dead inexplicably.

⁷ Adapted from Robert Harris : Elements of the Gothic Novel. 2019. [https:// virtualsalt.com/gothic.htm](https://virtualsalt.com/gothic.htm)

- ✚ **An ancient prophecy:** the prophecy is connected with the castle or its inhabitants (either former or present). The prophecy is usually obscure, partial, or confusing. "What could it mean?" In more watered down modern examples, this may amount to merely a legend: "It's said that the ghost of old man Krebs still wanders these halls." Ancient, undecipherable maps showing the location of amazing treasure represent another variant of the ancient prophecy aspect.
 - ✚ **Omens, portents, visions:** A character may have a disturbing dream vision, or some phenomenon may be seen as a portent of coming events. For example, if the statue of the lord of the manor falls over, it may portend his death. In modern fiction, a character might see something (a shadowy figure stabbing another shadowy figure) and think that it was a dream.
 - ✚ **Supernatural or otherwise inexplicable events:** gothic stories encompass dramatic, and amazing events such as ghosts or giants walking, or inanimate objects (such as a suit of armor or painting) coming to life. In some works, the events are ultimately given a natural explanation, while in others the events are truly supernatural.
 - ✚ **Women in distress:** As an appeal to the pathos and sympathy of the reader, the female characters often face events that leave them fainting, terrified, screaming, and/or sobbing. A lonely, pensive, and oppressed heroine is often the central figure of the novel, so her sufferings are even more pronounced and the focus of attention.
 - ✚ **The vocabulary of the Gothic:** The constant use of the appropriate vocabulary set creates and sustains the atmosphere of the Gothic. Using the right words maintains the dark-and-stimulated feeling that defines the Gothic.
5. **The Aim of Gothic Literature:** gothic literature aims fundamentally to experience extremes of human feelings and to explore the darker side of the psyche. The aim is to explore the sub conscious states where most secretive human desires are hidden. Gothic

writing resembles a psychological therapy wherein the subconscious emerges to the surface openly to be acknowledged rather than dismissed.

TUTORIAL Four: *The Castle of Otranto* by Horace Walpole (1764)

A Note about the Author: Horace Walpole (1717-1797) is the younger son of a British prime minister, a man of letters, and an art historian and he is the one who pioneered the gothic novel with his publication of *The Castle of Otranto* which is considered the prototype of gothic fiction and the most celebrated text of gothic mode.

***The Castle of Otranto* as a Gothic novel:**

- **Setting: a. time:** the story takes place during the Crusades (medieval Europe).
b. place: most of the story's actions take place inside a castle which makes the title "the Castle of Otranto" a moving force, the castle as a symbol of death and a source of anxiety, the castle is old like a ruined church.
- **Characters:** Manfred as a male villain and female characters in risk like Matilda, Isabella, and Hipolitta
- **Sins of the Fathers:** Manfred's grandfather is responsible for stealing the castle from its real owner which makes the story a family history story.
- **Forbidden Knowledge:** incest between Manfred and Isabella for the sake of protecting dynasty and the family name.
- **Supernatural events:** the helmet murder incident and the status of Alfonso
- **Emotional characters:** many characters in the novel are driven by their emotions; too much love, too much revenge, too much anger...etc.
- **Religion Confronted:** incest is forbidden and considered a sin against religious principles in addition to murder
- **Darkness:** the novel is filled with darkness both literally and figuratively speaking. Most of the story's actions take place during night, simultaneously, the story

investigates the darker side of characters who are willing to murder and commit evil at any moment.

- **Melodramatic plot:** violence bordering between reality and unreality in addition to deaths which take place all along the story (Matilda, Conrad, Alfonso)

Practice⁸: match in the correct vocabulary with the correct column

A-Mystery	A-enormous, gigantic, giant, large, tremendous, vast
B-surprise	B.dark, darkness, dismal, shaded, black, night
C-anger	C-anger, angrily, cholera, enraged, furious, fury, incense, incensed, provoked, rage, raving, resentment, temper, wrath, wrathful, wrathfully
D-Fear, terror, or sorrow	D.anxious, breathless, flight, frantic, hastened, hastily, impatience, impatient, impatiently, impetuosity, precipitately, running, sudden, suddenly
E-darkness	E. alarm, amazement, astonished, astonishment, shocking, staring, surprise, surprised, thunderstruck, wonder
F-haste	F. afflicted, affliction, agony, anguish, apprehensions, apprehensive,

⁸ Adapted from Robert Harris : Elements of the Gothic Novel. 2019. <https://virtualsalt.com/gothic.htm>

	commiseration, concern, despair, dismal, dismay, dread, dreaded, dreading, fearing, frantic, fright, frightened, grief, hopeless, horrid, horror, lamentable, melancholy, miserable, mournfully, panic
G-Largeness	G-enchantment, ghost, goblins, haunted, infernal, magic, magician, miracle, necromancer, omens, ominous, portent, preternatural, prodigy, prophecy, secret, sorcerer, specter, spirits, strangeness, talisman, vision

Answers:**A-G****B-E****C-C****D-F****E-B****F-D****G-A**

Lecture Five: The Victorian Age 1830-1901

Early Victorian Age: 1830-1848 (Part One)

Lecture Outline:

1. Objectives
2. Introduction
3. The Early Victorian Age: A Time of Troubles
4. Literature of the Early Victorian Period

1. Objectives:

- 🎯 To introduce students to the timeline of the Victorian Age.
- 🎯 To enable students to recognize the disruption that occurred at the end of the Romantic Movement and led consequently to the Victorian age.
- 🎯 To learn about the basic traits of the early Victorian age.
- 🎯 To familiarize students with literature of the early period.

2. Introduction⁹: In the 18th century the pivotal city of western civilization had been Paris but by the second half of the 19th century this center of influence shifted to London: a city that expanded from about two million inhabitants when Queen Victoria came to the throne into six million and half million at the time of her death. The age marked the shift from a way of life based on the ownership of land to a modern urban economic based on trade and manufacturing. This is the age of steam power, print, loom, fast railways and iron ships. This is also the age of telegraph and photography. England experience increase in wealth whereby it captured markets all over the world. England became the world workshop and London became the world's banker. England profited greatly from its colonies also during the Victorian age whereby its

⁹ Adapted from the Norton Anthology of British Literature Vol. 2.

colonies constitute a quarter of all earth. Queen Victoria's long reign from 1837 to 1901 defines the historical period that bears her name. With the death of younger generation Romantic poets like John Keats in 1820 and Shelley in 1822 the label Victorian age became even more valid. Carol T. Christ argues that literary periods are defined presumably by characteristics, modes, views that resemble each other. As such, the Victorian age starts with Queen Victoria's ascendance to the throne (1837) and ends up with her death (1901) towards the beginning of the twentieth century when a group of new writers declare themselves modern and turned their backs to Victorian ideals declaring it dead.

3. The Early Victorian Period:¹⁰ (1830-1848): A Time of Troubles

The early Victorian period is marked by two major non-literary events: first, public railways expanded on an unprecedented scale; and second, the British parliament passed a reform bill in 1832 that (at least to some degree) redistributed voting rights to reflect growing population in newly industrializing centers like Manchester and Liverpool.

- The 1830s and 1840s became known as the "Time of Troubles" largely because industrialization was producing such rapid change on such a profound scale; industrialization had a cascading effect in as much as it caused many other social "troubles."
- Working conditions were deplorable for the majority of people, including women and children, who worked in mines and factories.
- One of the most important reforms of the early Victorian period came with the repeal of the Corn Laws in 1846. These laws imposed high tariffs on imported wheat and grains. And while the tariffs meant good profits for England's own agricultural

¹⁰ Adapted from the Norton Anthology of British Literature Vol. 2.

producers, it also meant prohibitively high prices, especially on basic food items like bread, for the vast majority of the population.

4. **Literature of the Victorian Age:** Novels were the most prevalent form of literature in the early Victorian period. Bestsellers such as Charles Dickens, William Thackeray and Elizabeth Gaskell published lengthy novels in serial form in newspapers, the episodes of which reached a thousand pages in book form. Serial publications and smaller installments were cheap enough for some lower class workers to afford them. Mainly middle-class men and women wrote novels, mainly about middle-class heroes and heroines. Early Victorian novels were highly descriptive and emotionally expressive and strove to be earnest and wholesome. As education grew and people's ability to read and write increased rapidly, novels were well received and people were eager to read new publications. The Victorians wanted to read literature that would best resemble their lives and the novel was the appropriate genre to reflect people's need. The realistic genre was the dominant type of writing novels. The realistic novels like *Great Expectations*, *Hard Times*, *Oliver Twist* by Dickens are considered a mirror reflections of major problems that the Victorians were suffering from like the harsh working conditions in mines, the problem of class, and the unjust system.

TUTORIAL Five: Robert Browning's *The Soliloquy of the Spanish Cloister* (1842)**A Note about the Author:**

Initially Robert Browning was not a very famous poet because of his ragged and condensed expression. His treatment of themes was obscure but his dramatic monologues were very successful to the extent that he even influenced modernists like Ezra Pound. He freed Victorian poetry from the Romantic's subjectivity through mastering the dramatic monologues and thus separated the poet from the subjectivity of the text. Browning is considered a forerunner of modern psychoanalysis criticism also.

Analysis of the Text: the poem is written as a dramatic monologue, which is considered as the single most important development in the writing of poetry during the Victorian age. Dramatic monologues paved the way for modernists' use of personae.

The Dramatic Monologue: it is considered an important tool in writing poetry whereby the poet is no longer the dominating voice in the text but rather a speaker as a way of avoiding the excesses of authority. The dramatic monologue places the speaker with an audience whether present or imaginary, which encourages an active role of the reader in contrast to passive readers.

The poem as a Dramatic Monologue: the poem entails an ironic structure that works against its speaker.

-The speaker makes fun of himself by claiming that he is virtuous although he is sinful and Brother Lawrence as a good monk

-The poem is also about conflict between good and evil: obedience in contrast to rebellion.

-Browning's speaker is a fellow monk who is frustrated with Brother Lawrence and his hatred becomes obvious in the first four lines. In contrast to the speaker, Brother Lawrence is in peace and unconcerned with the practices of the monk. Lawrence appears dutiful and simplistic preparing gardens and meals and does everything for love of God just like any good Christian.

Lawrence seeks God's approval not man's approval and this is why he appears unconcerned. Despite all his hatred; the speaker will never be successful in his efforts to cause Brother Lawrence pain. The speaker, however, projects his hypocrisy and hatred to Lawrence. The speaker accuses Lawrence of lust, communing with the devil but he can never prove it. As such, the dramatic monologue employed in the poem allows a wide range of possibilities in terms of using irony. Through the voice of the speaker, he reveals his internal corrupted thoughts and how unchristian his character in contrast to Brother Lawrence.

-Thematically speaking, the poem reflects the religious dilemma that Victorian England was passing through. People were caught between the belief in traditional ideals of Christianity and between doubt and skepticism. In this sense, the poem laments the religious skepticism of the age.

Practice: Robert Browning is considered a pioneer in his writing style of poetry prior to his introduction of the dramatic monologue.

Comment on the poet's use of dramatic monologue in his poem *The Soliloquy of the Spanish Cloister*.

Answer: the student is supposed to account for the advanced technique of the dramatic monologue in the sense that it cut links with Romantic subjectivity through creating a speaker instead of hearing the poet's voice directly. Simultaneously, the dramatic monologue encourages an active role of the reader through interpretations and judgments. In addition, bringing textual evidence and examples from the text of the poem are required.

Lecture Six: The Victorian Age (Part Two)

Mid Victorian Age: 1848-1870

Lecture Outline

1. Objectives
2. Introduction
3. The Victorian Empire
4. Charles Darwin's *The Origins of Species* (1859) and the Religious Dilemma

1. Objectives:

- 🎯 To highlight the growth of the second Victorian period compared to the earlier period of troubles
- 🎯 To stress the important role of the Victorian Empire and its impact on the British life (economically, socially, politically...etc)
- 🎯 To familiarize the students with the impact of Darwin's publication *The Origin of Species*.

2. Introduction¹¹:

After time of troubles during the early Victorian period, time of prosperity came around as many problems of the first period were solved and the free trade policy proved its efficiency. Child labor was restricted by limiting the work hours and age of children in mines. Some memorable events include the Great Exhibition 1851 In 1851 Prince Albert opened the Great Exhibition in Hyde Park, where a gigantic glass greenhouse, the Crystal Palace, had been erected to display the exhibits of modern industry and science. The Crystal Palace was one of the first buildings constructed according to modern architectural principles in which materials

¹¹ Adopted from the Norton Anthology of English Literature

such as glass and iron are employed for purely functional ends (much late Victorian furniture, on the other hand, with its fantastic and irrelevant ornamentation, was constructed according to the opposite principle). The building, as well as the exhibits, symbolized the triumphant feats of Victorian Technology.

3. The Victorian Empire:

Economic prosperity influenced the relationship of Britain with the overseas greatly. There was a huge investment of people and money abroad which led to the creation of the British Empire. In 1857, Parliament took over the government of India from the private East India Company, which had controlled the country, and started to put in place its civil service government. In 1876 Queen Victoria was named empress of India. Although the competitive scramble for African colonies did not take place until the final decades of the century, the model of empire was created earlier, made possible by technological revolution in communication and transportation. Much as Rome had built roads through Europe in the years of the Roman Empire, Britain built railways and strung telegraph wires. It also put in place a framework for education and government that preserves British influence in former colonies even today. Britain's motives, in creating its empire, were many. It sought wealth, markets for manufactured goods, sources for raw materials, and world power and influence.

Many English people saw the expansion of empire as a moral responsibility. Queen Victoria stated that the imperial mission was "to protect the poor natives and advance civilization." Missionary societies flourished, spreading Christianity in India, Asia, and Africa. In literature, this empire spirit was best interpreted in E. M. Foster's *A Passage to India*, and Rudyard Kipling's *The Jungle Book* among other works.

3.1. Summary of Chief British Possessions:¹²

Date of Acquisition	Name	How Acquired
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¹² Adapted from *The Expansion of the British Empire* by William Harrison Woodward

1800	Malta	By conquest
1878	Cyprus	By treaty
1639	India	By purchase/grant/cession
1874	Malay states	A protectorate
1884	British New Guinea C.	By proclamation
1839-1840	New Zealand	By settlement and treaty
1624	Barbados C.	By settlement
1765	Falkland Isles C.	By settlement
1760	Canada	By conquest
1795	Cape Colony	By conquest
1787	Sierra Leone C.	By occupation
1894	Uganda	By treaty and occupation
1882	Egypt	Controlled and defended by British Government

4. Charles Darwin's *The Origin of Species* (1859) and the Religious Dilemma:

Darwin's great treatise *The Origin of Species* (1859) was interpreted and caused a great schism in the moral sense of Victorian England. By the mid-Victorian period biology reduced humankind even further into "nothingness nonscientific public in a variety of ways. Some chose to assume that evolution was synonymous with progress, but most readers recognized that Darwin's theory of natural selection conflicted not only with the concept of creation derived from the Bible but also with long-established assumptions of the values attached to humanity's special role in the world. Mathew Zachariah (1971) confirms that "According to the Theory of

Evolution, man was seen as very much a part of the *natural* world. Man evolved from lower forms of life along with other species which are now extinct or extant. Man was no more to be considered as a unique product of an act of God.” (70) Darwinism resulted in a controversy and disputes about evolutionary science, like the disputes about religion, are a reminder that beneath the placidly prosperous surface of the mid-Victorian age there were serious conflicts and anxieties.

TUTORIAL Six: *The White Man's Burden* 1899 by Rudyard Kipling**Text:**

Take up the White Man's burden—
Send forth the best ye breed—
Go send your sons to exile
To serve your captives' need
To wait in heavy harness
On fluttered folk and wild—
Your new-caught, sullen peoples,
Half devil and half child
Take up the White Man's burden
In patience to abide
To veil the threat of terror
And check the show of pride;
By open speech and simple
An hundred times made plain
To seek another's profit
And work another's gain
Take up the White Man's burden—
And reap his old reward:
The blame of those ye better
The hate of those ye guard—
The cry of hosts ye humour
(Ah slowly) to the light:
"Why brought ye us from bondage,
"Our loved Egyptian night?"
Take up the White Man's burden-
Have done with childish days-
The lightly proffered laurel,
The easy, ungrudged praise.
Comes now, to search your manhood
Through all the thankless years,
Cold-edged with dear-bought wisdom,
The judgment of your peers!

A Note about the author: Rudyard Kipling (1865-1936) is a novelist and a poet who lived during the period of the British Empire. He is known to favor imperialism as a civilizing force which could better the life of people in the colonies. He was born in British India and wrote extensively about empire culture.

Some Vocabulary:

Burden: heavy responsibility

Breed: children

Harness: boring daily work

Fluttered: unsteady

Sullen: bad-tempered; gloomy

Cloak: hide

The Text in a Colonial Context: the title clarifies the white man's burden to conquer and the word 'burden' means 'unwanted' but it is a responsibility. The poem is considered a praise and justification of imperialism. The poet describes people of the colonies as savage and the whites have moral obligations to rule the non-white people. The British were divinely destined to civilize the barbarous part of the world. The poet states that the empire has to work hard in his mission and sometimes this work pays nothing, which makes the whole empire mission controversial especially, that the colonized are ungrateful. The poet is warning the United States of America and encouraging it to take over the Philippines and also he is warning the United States of problems of imperialism as they must work hard in order to bring civilization to the people it conquered. As such, the poem is considered a racist and patriarchal sending a plea to the English to spread their civilization. Ashley Brown (2009) argues that "Throughout the poem, Kipling describes the White man in responsible and sober terms, while the other races of the world are so untamed and 'wild' that they require tremendous sacrifice from the White Man." (13). Indeed, the opposition through which the poem is clear as the poet separates the white race from its black counterpart.

Practice: Q1/ According to Rudyard Kipling, what was the white man's burden?

Q2-What does the author want the White Man to cure?

A. war and peace **B.** famine and sickness **C.** famine and war **D.** sickness and war

Q3-The poem is an example of what moment in history?

A. The Civil War **B.** Socialism **C.** Imperialism **D.** Humanitarian aid

Q4-The expression “half devil, half child” means that

A. The Whit Man is evil and infantile **B.** the natives are the children of the devil and small

C. The natives are crazy and uneducated

Answers:

Q1. According to Kipling, “the white man’s burden is the responsibility of western countries to civilize peoples in other lands through imperialism and to impose their cultural standards on them. This “burden” also involves the difficulties that Kipling believed arose from this task.

Q2/ B

Q3/ C

Q4/ B

Lecture Seven: The Victorian Age (late period) 1870-1901

Lecture Outline:

1. Objectives
2. Introduction
3. The Decay of Victorian Ideals
4. The Downfall of Empire

1. Objectives:

- 🎯 To familiarize students with the time zone of the Victorian Age that led to its decay.
- 🎯 To synthesize the relationship between the downfall of the Empire and the decay of Victorian ideals
- 🎯 To shed light on literature of the period

2. Introduction:

Historical accounts of civilizations pass through periods of growth but also decay. Similarly, the Victorian age witnesses a cycle of development from times of troubles into an unprecedented growth into a period of decay. The growth of Victorian England was directly influenced with the rise of its empire and the economic prosperity it brought about. The downfall was also closely linked with economic reasons like the powerful emergence of the United States of America and the beginning of the decolonization process which meant the ending of raw materials as well as markets to export goods.

3. The Decay of Victorian Ideals:¹³

¹³ Adapted from the Norton Anthology of British Literature.

The third phase of the Victorian age is more difficult to categorize. At first glance its point of view seems merely an extension of mid-Victorianism, whose golden glow lingered on through the Jubilee years of 1887 and 1897 (years celebrating the fiftieth and sixtieth anniversaries of the queen's accession) down to 1914. For many affluent Victorians, this final phase of the century was a time of serenity and security, the age of house parties and long weekends in the country. In the amber of Henry James's prose is immortalized a sense of the comfortable pace of these pleasant, food-filled gatherings. Life in London, too, was for many an exhilarating heyday.

Outside the British Empire, other developments challenged Victorian stability and security. The sudden emergence of Bismarck's Germany after the defeat of France in 1871 was progressively to confront England with powerful threats to its naval and military position and also to its preeminence in trade and industry. The recovery of the United States after the Civil War likewise provided new and serious competition not only in industry but also in agriculture. As the westward expansion of railroads in the United States and Canada opened up the vast, grain-rich prairies, the typical English farmer had to confront lower grain prices and a dramatically different scale of productivity, which England could not match. In 1873 and 1874 such severe economic depressions occurred that the rate of emigration rose to an alarming degree.

Another change in the mid-Victorian balance of power was the growth of labor as a political and economic force. In 1867, under Disraeli's guidance, a second Reform Bill had been passed that extended the right to vote to sections of the working classes; and this, together with the subsequent development of trade unions, made labor a powerful political force that included a wide variety of kinds of socialism. Some labor leaders were disciples of the Tory-socialism of John Ruskin and shared his idealistic conviction that the middle-class economic and political system, with its distrust of state interference, was irresponsible and immoral. Other labor leaders had been influenced instead by the revolutionary theories of Karl Marx and Friedrich Engels as

expounded in their Communist Manifesto of 1847 and in Marx's *Das Kapital* (1867, 1885, 1895). The first English author of note to embrace Marxism was the poet and painter William Morris, who shared with Marx a conviction that Utopia could be achieved only after the working classes had, by revolution, taken control of government and industry.

4. The Downfall of Empire:

The wealth of England's empire provided the foundation on which its economy was built. The final decades of the century saw the apex of British imperialism, yet the cost of the empire became increasingly apparent in rebellions, massacres, and bungled wars, such as the Indian Mutiny in 1857; the Jamaica Rebellion in 1865; the massacre of General Gordon and his troops at Khartoum, in the Sudan, in 1885, where he had been sent to evacuate the British in the face of a religiously inspired revolt; and the Anglo-Boer War, at the end of the century, in which England engaged in a long, bloody, and unpopular struggle to annex two independent republics in the south of Africa controlled by Dutch settlers called Boers.

In addition, the "Irish Question," as it was called, became especially divisive in the 1880s, when home rule for Ireland became a topic of heated debate—a proposed reform that was unsuccessfully advocated by Prime Minister Gladstone and other leaders made matters even worse for Britain.

TUTORIAL Seven: Mathew Arnold's *Dover Beach* (1867)**Text:**

The sea is calm tonight.
 The tide is full, the moon lies fair
 Upon the straits; on the French coast the light
 Gleams and is gone; the cliffs of England stand,
 Glimmering and vast, out in the tranquil bay.
 Come to the window, sweet is the night-air!
 Only, from the long line of spray
 Where the sea meets the moon-blanch'd land,
 Listen! you hear the grating roar
 Of pebbles which the waves draw back, and fling,
 At their return, up the high strand,
 Begin, and cease, and then again begin,
 With tremulous cadence slow, and bring
 The eternal note of sadness in.

Sophocles long ago
 Heard it on the Ægean, and it brought
 Into his mind the turbid ebb and flow
 Of human misery; we
 Find also in the sound a thought,
 Hearing it by this distant northern sea.

The Sea of Faith
 Was once, too, at the full, and round earth's shore
 Lay like the folds of a bright girdle furled.
 But now I only hear
 Its melancholy, long, withdrawing roar,
 Retreating, to the breath
 Of the night-wind, down the vast edges drear
 And naked shingles of the world.

Ah, love, let us be true
 To one another! for the world, which seems
 To lie before us like a land of dreams,
 So various, so beautiful, so new,
 Hath really neither joy, nor love, nor light,
 Nor certitude, nor peace, nor help for pain;
 And we are here as on a darkling plain
 Swept with confused alarms of struggle and flight,
 Where ignorant armies clash by night.

A Note about the Poet: Mathew Arnold (1822-1888) one of the major Victorian writers whose most of poetry is melancholic entails themes of loneliness and isolation. Like many Victorians,

Mathew Arnold had religious doubts after the publication of Charles Darwin's *The Origins of Species*. Arnold is considered also a critic of culture and a humanist.

Analysis within the Victorian Context:

Mathew Arnold wrote the poem during the Victorian time when England was colonizing all over the world leaving the poet on the bank between the old world and the new one. The poet had hard time to deal with the struggle of these changes. The speaker is on the coast of England looking out at the English Channel, which separates England from France. The tone at the beginning is really calm, tranquil, relaxing and comforting. The speaker is standing in room next to his lover while listening to the ocean. He has a deeply bleak view of the present state of humankind. He is nostalgic for time when there was more faith in the world. He holds out some hope for love but he is depressed. There is a fight in this poem between light and dark; harmony and chaos. After the calm beginning of the poem, troubles occur and by the end, harsh voices dominate.

The speaker is grounded in classics like the Greek tragic dramatist Sophocles who heard the same chaotic voices that Arnold is listening which suggests the cyclical tragic fate of humanity. The central message of the poem entails a challenge to the validity of long standing theological and moral precepts that have shaken the faith of people in God and religion. At that time, the pillars of faith supporting society was perceived as crumbling under the weight of scientific news like the evolution. Consequently, existence of God and the whole Christian faith was cast into doubt. Arnold who was religious is lamenting the dying of the light of faith as symbolized by the light of the sea he sees in Dover Beach on France, which gleams one moment and goes the next.

The poem has a mournful tone of an elegy and the personal intensity of a dramatic monologue and it presents darker images of disillusionment with the transition of England from

faith to science and technology. The imagery by the end of the poem indicates loss of faith, emptiness, and sterility.

Practice:

How did Mathew Arnold show conflict between science and religion in the poem?

Answer:

The answer should provide parallels between the movements of the sea and the land as water comes and goes in a similar way to the crisis of faith that Victorian England was passing through as people were in doubt towards the long established Christian faith.

Lecture Eight: Modernism (Part One)

Introduction to Modernism

Lecture Outline:

4. Objectives

5. What is Modernism?

6. Historical Context

6.1. The Great War

6.2. Psychoanalysis

1. Objectives:

- 🎯 To introduce the student to the concept of modernism from a historical point of view.
- 🎯 To situate modernism within its historical boundaries and context.
- 🎯 To introduce major events of the period in relationship to modernism

2. What is Modernism?

Like any other historical period, modernism is closely linked to its preceding age which is the Victorian Age. By the late period of the Victorian period, religion, culture, empire seem to have weekend. An unsettling force of modernity challenged traditional ways of structuring and making sense of human experience. Because of the rapid pace of social and technological change, because of the mass location of population by war, economic migration, because of mixing cultures and classes and the rapid expansion of cities, modernity disrupted the old order. Modernity cast into doubt previously stable assumptions about self, community, the world, and the divine.¹⁴

Ali Hadi Mulla Al-Adille and Beture Mamedova (2015) argue that:

¹⁴ Adapted from the Norton Anthology of British Literature .

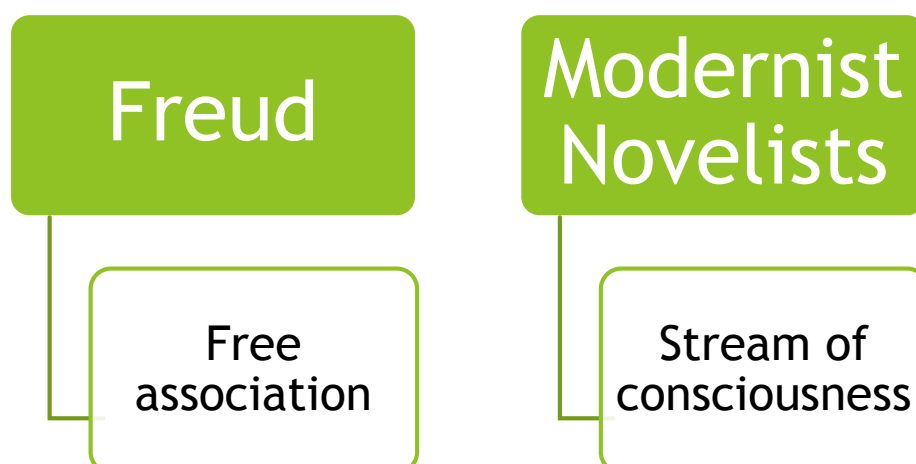
Modernism is a cultural movement; in the late in the 19th and the first part of the 20th century. It occurred in art, literature, music and architecture. It came as a reaction to the Victorian values, depending on a rejection of tradition. This was one of the very first things that I have in my memory before the starting of this course in the current month, while my new definition is that movement which meant to describe a variety of tendencies within the European literature in the late of the 19th and the early 20th centuries and its main principle is the power of the human beings to create or reshape their environment and stop questioning what but rather how. (p.359)

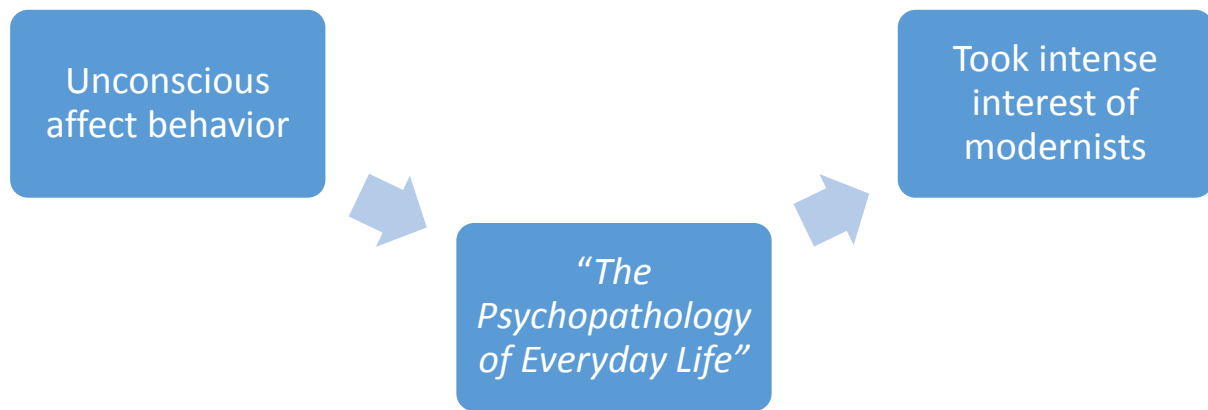
3. The Historical Context:

3.1. The Great War:

With the death of millions of people in the First World War (1914- 1918) people lost confident in their governments and decision makers at large. It was a tragic war that affected worldwide nations and caused the collapse of old political regimes. Families were separated, children orphaned, and unemployment escalated. The depressing atmosphere of the Great War urged the need to look at the world differently from 19th century's ideals.

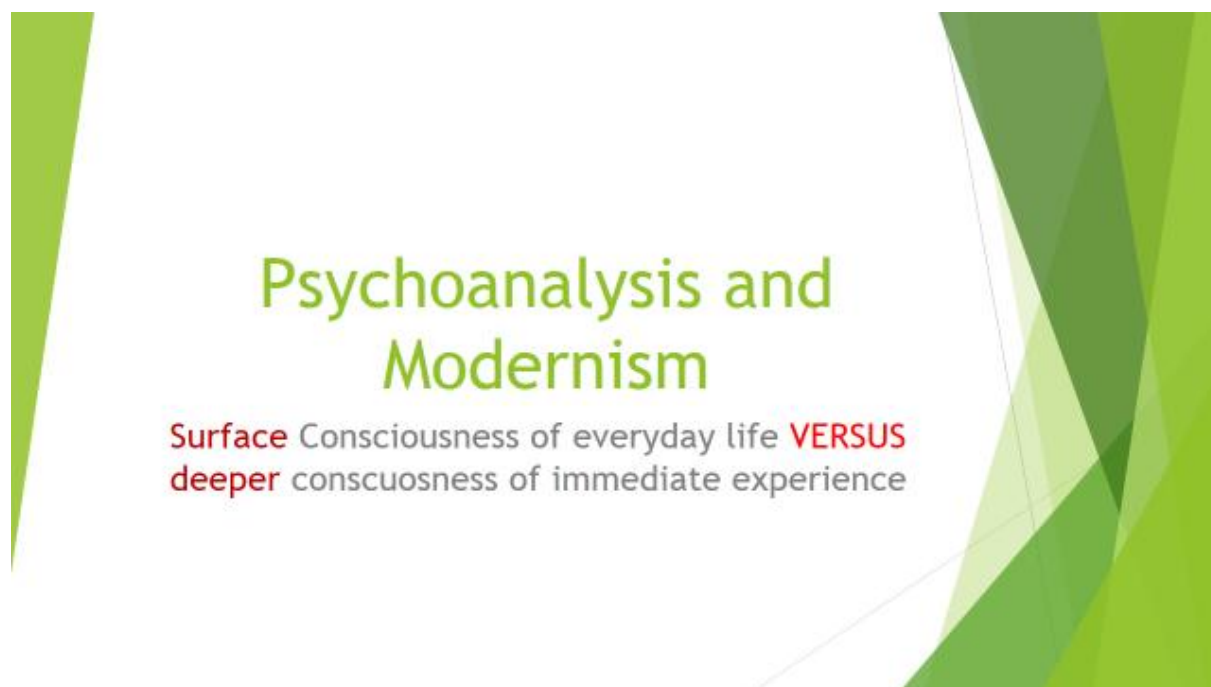
3.2. Psychology: Sigmund Freud's publication of *Interpretations of Dreams* (1900)





In his introduction to *Freud's Paranoid Quest*, John Farrell (1996) argues that "The dominant tendency, rigidified and deepened in Freudian science is one of systematic suspicion both of individuals and of society, self-conscious intellectual excess, hostile and reductive logic, and nihilizing satiric irony modified by a kind of literacy preservation of the discredited elements of culture in the psychological territory of the unconscious"(p. 04). with his emphasis on the role of psychic drives and the vital importance of the human subconscious, Freud created a revolution in the way we understand how the human being acts and thinks. Freud challenged traditional views to understand the human psyche and therefore man's relationship to the universe. Freud's revolutionary psychological innovations cast into doubt the 19th century presumptions of stability and perceptions. This modern outlook urged the need to reconsider views about the world. In addition to Freud, Bergson introduced what he calls Real Duration and William James introduced the stream of Consciousness, which all refer to a realm beneath the forms that organize daily existence. For them, reality lies in the immediate flux of sensory appearances and not in a rational order. Our knowledge does not reflect the essential structure of the external world. These views came in sharp contrast to Victorian assumptions wherein scientists believed that they reached an exhaustive description of the physical world.

The existence of an external object is linked with our perception of this object and it keeps changing because of changings in our perceptions of it.



A famous example is used to illustrate the modern perception of external object prior to psychoanalysis advancement when the smell of roses remind one of childhood memories but for somebody else the smell is different and it will remind him/her of something else different which make the same object appears different each time we look at it. The association we make is called stream of consciousness but since we are usually interested in the physical object rather than its changing appearances, we ignore the personal element of experience: STREAM OF CONSIIOUSNESS which modernism revealed.

In addition to the First World War and discoveries in psychology, the Great Depression (1929), anthropological studies led by James Frazer made the need to reorient modern writing even more urgent.

TUTORIAL Eight: Virginia Woolf's *To the Lighthouse* and Modernism

A Note about the Author: Virginia Woolf (1882-1941) was an English essayist and novelist regarded as one of the foremost modernist literary figures of the twentieth century. She is a British modernist writer who wanted to modernize fiction along with James Joyce, T.S. Eliot, and Ezra Pound. For her past fiction is empty of life because it depicts houses, furniture, environment, but not life. She believes that impressions should replace straight facts. Among her other works *Mrs Dalloway* (1925), *Orlando* (1928), and her famous essay "A Room of One's Own" (1929).

Modernist Aspects of the Novel:

- **Stream of Consciousness Technique:** the structure of external objective events is diminished and dissolved. The novel is composed of the continual activity of character's consciousness and impressions. External events occupy little space compared to the rich response to these events. The role of the omniscient narrator almost vanished and everything is said as reflection in the character's consciousness.

Events do not move as "what is coming next" linearly but as selection of moments of consciousness through the interior monologue which is a technique to represent the psychic content partly or entirely unuttered before it is deliberately formulated to speech so as to reveal how characters feel and think.

- **Free Association:** it enables characters to think about others upon seeing related things which recall old memories at familiar sights. The consciousness may shift freely among present, past, and future or from one place to another as times become confused. The scene can possibly have lasted. An example in the novel takes place when Lily looks at the sea, her mind flows, remembers Mrs. Ramsy, and sees somebody else in her painting and this is a good example of free association.

- The novel stresses the subjectivity of reality and the complex mental life. Sometimes moments last for pages as the reader learns about subjective perceptions of characters. For instance, the section entitled “the Window” takes place in one evening
The section entitled “the lighthouse” 10 years passed
The section entitled “Times passes” the 10 years are summed in pages and the changes of the Ramsy family are captured very quickly like the death of Mrs. Ramsy, her son Andrew and daughter Prue.
- **Fragmentation:** the novel is fragmented into pieces which reflects the fragmentation of modern life. The way new freedoms and opportunities were breaking old rules. The new chaos was shattering traditional institutions and customs. Fragmentation, plotlessness, and the loose end defy classical closed ended stories. Books that end in marriage or death are artless and false because real life never gives true and final explanations.
- **Art as a Refuge:** the novel portrays Lily as a painter/artist and the plot follows her developing artistic spirit from the beginning to the end of *To the Lighthouse*. She is an unconventional woman who does not marry and prefers to commit herself to her art solely. She keeps her wish to finish the painting and dedicates herself to this wish. Just like modernism which stressed the relationship between creative responsibility and the work of art; a theme which reoccurs through Joyce’s *A Portrait of the Artist as a Young Man*, Lily is a creative committed artist. Lily creates her paintings based on real characters and real events through expressing her own perceptions of them which is considered a very modern idea about art. The word “light” which appears in the title means better perceptions of moments, of visions, of revelations. Art for Lily and the novel for Woolf and music for James Baldwin are refuge from chaos. Through art, artists create a “second life” and subvert culture

Practice:

Q1. Virginia Woolf conceived her novel *To the Lighthouse* in an experimental triadic plot structure, adopting a non-chronological multivocal narrative mode. Explain.

Q2.

How important is the plot of Woolf's *To the Lighthouse*? And why?

- It is not as important as the work's form and style, because these are Woolf's real focus
- It is very important, since it accurately describes how lighthouses function
- It is very important, since it accurately describes the lives of historical figures
- It is not as important as the setting, because that is Woolf's real focus

Answers:

Q1. The answer should provide a discussion of the structural division of the novel and the shift of time both in character's minds as well as external time.

Q2. The first choice is the most appropriate.

Lecture Nine: Modernism and Literature

1. Objectives
2. Introduction
3. The Modern Novel
4. Modernist Poetry
- 4.1. The Imagist Movement
5. Drama
6. Exemplary Major Modernist Authors and Works

1. Objectives:

- 🎯 Understand the relationship between Modernism and Literature
- 🎯 Understand the impact of Modernism on literary genres like the novel and poetry
- 🎯 Introduce aspects of modernist literature

2. Introduction:

With the innovations in psychology, anthropology, science, and philosophy, modernist writers saw the need to modernize their writings necessary if not urgent. Both thematically and stylistically, modern writings came to reflect the chaos and complexity of modern life

In her famous 1919 essay “Modern Fiction”, Virginia Woolf explicitly assaulted the materialism of the realistic heirs of the Victorians. For Woolf as for other modernists reality existed as it was perceived¹⁵

3. The Modern Novel:

¹⁵ Adapted from the Norton Anthology of British Literature.

-The modern novel broke with the past, making itself new in terms of motives, techniques, problems, and development. Modern novelists started with the belief that modernization has changed the very nature of reality and fiction also has to change its very nature in order to survive through experiment, innovation, and improvisation. These are considered the basic tenets of modern novels. The result of this innovations is the appearance of new styles and structures.

-The modern novel is fiction that tries for something new to reflect and redeem modern life. Modernity breaks with the past and it includes conflict and uncertainty.

Modern novelists break with realism which mimics reality because they doubt authentic reality. What is reality? We can not provide authentic report of reality and the result is new attitudes like skepticism, relativism, and irony.

-How do we know truth about our lives? What is reality? And what is illusion? Whose truth is the real truth? These are some of the persistent questions that the modern novel raises through its fragmented plots and structure.

-Writers test the difference between the way things seem and what actually turns to be true. They wonder how the surfaces of things reveal or hide what is behind them. These experiments might lead to despair or joy.

-Modernist writers test reality through showing how subjective it is.

-In modern fiction, there are few objective realities.

-Writers tend to give the personal point of view

-Characters in modern novels are not heroes: they are rarely singled out for their superior traits, and they rarely achieve much. If anything, they are worse than normal, less beautiful, less accomplished, less intelligent, and less likely than the average person to overcome adversity.

-Modern writers see heroism in ordinary thoughts and actions.¹⁶

¹⁶ Adopted from *The Modern Novel : A Short Introduction* by Jesse Matz

4. Modernist Poetry:

It is poetry written in 1900s and afterwards which tries to highlight chaotic experiences resulted from World War 1 as it captures a moment of turmoil at the turn of the century. Modern poetry conveys a sense of fragmentation and alienation as it breaks with conventions. The 20th century new emerging spirit urged new ways for writing in a world that lacks certitude.

4.1. The Imagist Movement (1912-1917):

Although short lived but its impact is to be felt on modernist poetry as a whole (one of its leading figures is Ezra Pound) with the principles of:

1. Direct Treatment of the “thing” whether subjective or objective (concrete language)
2. To use absolutely no word that does not contribute to the presentation

Pound’s famous modernist poem *In a Station of the Metro* is considered a revolution in the writing of poetry. The poem consists mainly of two lines, it is accurate; economic language; and free verse.

Ezra Pound’s *In a Station of the Metro*

The apparition of these faces in the crowd:

Petals on a wet, black bough

-The poem contains absolutely no verb, no rhyme scheme or meter and it uses white space within lines to highlight its visual dimension: this is called also austere poetry because it records the precise instant of something objective which turned inward and subjective.

-For Pound, writing cannot be possible without seeing an image (writing+ visual).

-The image precedes the writing and makes it firm

-The Imagists were sick of Victorian’s wordiness.

-The Imagists’ ideas were derived from a variety of literatures including the Greek, Latin, Chinese, and Japanese.

-T.S. Eliot's *The Waste Land* is another modernist masterpiece which strives for the modernist slogan "to make it new" by creating poetry which is less emotional than the Romantics' are and whose images are more concrete and less vague. Poetry should respond to the complexity of modern life. *The Waste Land* is made up of juxtapositions where each section is formed by several fragments which are put together. The sections unite in tone and atmosphere revolving around the motif of sterility of the present and fertility of the past. The emphasis of the poem is mythological dimensions and its importance to restore land (mixture of Elizabethan English and the language of the working class, monologues, chorus...etc)

-The poem starts with a Greek epigraph because it is the cradle of western civilization. According to Eliot, wars are waged for economic purposes. As such, he brings examples from the past to comment on the present.

5. Drama:

Oscar Wilde and Bernard Shaw can be regarded as both late Victorians as well as early moderns or forerunners of twentieth century drama. The wit of Wilde's comedies generates paradoxes that imply serious and heavy criticism on social, political and feminist issues. Shaw also brought the wit that meant to disturb and provoke as well as challenge the complacency of the audience. Over time, the desire to unsettle, to shock, to alienate the audience became one of the hallmarks of modern drama. Both Shaw and Wilde were born in Ireland which is a place known for embracing major theatrical movements and poets of the century. William Butler Yeats and Lady Gregory founded the Irish literary theatre in 1899 which became later the Abbey Theatre.

-In England, T. S. Eliot attempted with considerable success to revive a ritual poetic drama with his *Murder in the Cathedral* (1935), though his later attempts to combine religious symbolism with the principle of entertaining society comedy, as in *The Cocktail Party* (1950) were not very successful.

-Despite the achievements of Yeats and Eliot and others, it cannot be said of Irish and British drama, as it can of poetry and fiction in the first half of the century, that a revolution changed the whole course of literary history. German and Swedish dramatists were more successful in defying the mastery of realism: an innovation that came late to the British theatrical advancement with Samuel Beckett. He changed the history of drama with his first play *Waiting for Godot* (1948) which contains absolutely no plot. In the shadow of the mass death of World War 2, the plotlessness, the minimal characterization and setting, the absurdist intimation of an existential darkness without redemption, the tragicomic aspect of anxiety in Beckett's plays shifted the British writings of the theatre considerably.

-While plays of social and political critique were one way to the response of postwar period, Beckett and the theatre of the absurd inspired another group of writers to refocus theatre on language, symbolism, and existential realism. Harold Pinter's plays are a case in point of the new shift.

6. Exemplary Major Modernist Authors and Works:

Joseph Conrad's Heart of Darkness: Conrad (1857–1924) was born Josef Teodor Konrad Nalecz Korzeniowski in Poland. He published in 1899, *Heart of Darkness* remains a stable example of modernist literature, and the most studied, taught, and debated work that stood at the center of various controversies about modernist literature, culture, and politics. The work has influenced many modernists including T. S. Eliot's *The Waste Land* and various readers today. By the age of fifteen, Conrad's dream of working in the merchant marine took shape, and between 1875 and 1894 Conrad worked on French and then on English merchant ships. He toured so many parts of the world like Africa, the far East and the near Asia that would become later the locals of his fiction. His foreignness and different background gave him a vantage point of view to reconsider the British Empire which controlled one third of the world during the time Conrad was writing. A position that contributed to his complex attitudes

towards Britain. Conrad was caught in a dilemma between his fondness of Britain's democratic institutions but also skepticism to its imperial occupations. This enigma is registered in his novella *Heart of Darkness*. The novella investigates the shallows of the imperial idea through a complex narrative structure that became soon dominant in modernist writings. The novella is a critique of imperialism and the depictions of the brutal enslavement and murder of Africans at the hands of European colonizers.

T. S. Eliot's *The Waste Land*:

With its sweeping vision and its tone of urgency, *the Waste Land* is a work of modern times. In opposition to the Romantic myth of inexorable human progress, the poem, like a number of other prominent modernist texts, adopts a cyclical model of history. Anthropology, still a new and developing science, testified that numerous civilization had existed in the past and had been succeeded by others. Western civilization, viewed similarly nearing an end sooner or later.

-*The Waste Land* embodies what Eliot calls "the historical sense" of culture, a deep awareness of the living past in the present. With its fragmented structure and ironic references, the poem represents in its form the shattering of modern culture. Eliot's sense of crisis originates in the Great War and its open wounds. A war that caused great damage for the sake of economic dominance. At the center of the poem, a crisis of values and politics lies and with its cross mythical parallels, the poem remains an excellent example of modernist writing.

James Joyce's *Ulysses*:

From his decision to cast it as a novel, Joyce maintained his concept of *Ulysses* as a three part narrative. In the first part, the Telemachiad, he traces developments in the life of Stephen Dedalus, a character whom he had first introduced to readers in his earlier novel *A Portrait of the Artist as a Young Man*. The second part, the wanderings of Ulysses, follows Stephen and Leopold Bloom in their peregrinations, first separate and in the end together and Dublin on a single day, June 16, 1904. The final section Nostos or homecoming, consists of a soliloquy by Molly Bloom, giving her account of her childhood and her description of life with her husband Leopold. The parts of *Ulysses* did change

somewhat the process of its composition. In particular, Joyce shortened the length of the novel. The novel pictures the lives of diverse lower middle class Dubliners at the beginning of the twentieth century. Joyce used *The Odyssey* as a literary touchstone for his work. Joyce did not imitate Homer's epic but he did echo certain elements to give readers a sense of the broad narrative ambitions of his own work. Joyce's persistent application of certain epic conventions keep the reader aware of his literary antecedents, allusions to Homer simply provide the platform upon which Joyce elaborates his own world-view.¹⁷

D. H. Lawrence's *Women in Love*: the novel is much about women and love as the title indicates. Written during the First World War, the novel is about the meaning of love in a world that has lost almost all other sources of meaning. Lawrence takes the absence of religious faith as a main issue and asks what could possibly replace materialism. The novel uses extremity and contradiction to represent the unconscious. Simultaneously, Lawrence explores the social condition of the human being that determines his struggle. The novel highlights the struggle on both the individual and the social fronts. To go beyond what is known, to refuse to close oneself to experience, is Lawrence's proposal for supplementing materialism. It is a direction, a way of living that avoids specifying any creed. Instead of advocating a single foundational belief, Lawrence affirms the value of belief against cynicism and the need to ground belief in material reality. Into the particularized lives of diverse characters, the novel pours intense passion and subtle thought, social analysis and sexual gratification. Blending observation of the ordinary world with evocation of extreme feeling, the novel implies that all this and more is possible for anyone.¹⁸

Major Texts of the Period within its Context¹⁹

¹⁷ Adapted from *A Companion to Modernist Literature and Culture* by David Bradshaw and Kevin J. H. Dettmar

¹⁸ Adapted from *A Companion to Modernist Literature and Culture* by David Bradshaw and Kevin J. H. Dettmar

¹⁹ Adopted from the Norton Anthology of British Literature.

Text	Context
1899-1901: Joseph Conrad's <i>Heart of Darkness</i>	1900: Max Planck, Quantum Theory
1910: Bernard Shaw's <i>Pigmalion</i>	1901: first wireless communication across the Atlantic
1913: Ezra Pound's "A Few Don'ts by an Imagiste"	1905: Albert Einstein's theory of relativity
1916: James Joyce's <i>A Portrait of the Artist as a Young Man</i>	1914-1918: World War 1
1917: T. S. Eliot's <i>The Love Song of J. Alfred Prufrock</i>	1916: Easter Rising in Dublin
1922: James Joyce's <i>Ulysses</i> and T. S. Eliot's <i>The Waste Land</i>	
1924: E. M. Foster's <i>A Passage to India</i>	
1927: Virginia Woolf's <i>To the Lighthouse</i>	
1929: Virginia Woolf's <i>A Room of One's Own</i>	1928: women twenty one and over granted the right to vote
1945: George Orwell's <i>Animal Farm</i>	1929: Stock market crash: depression begins
1949: George Orwell's <i>Ninety Eighty Four</i>	1945: First atomic bombs dropped on Japan
1958: Chinua Achebe's <i>Things Fall Apart</i>	1947: India and Pakistan became independent.

TUTORIAL Nine: William Butler Yeats' *The Second Coming***The Text of the Poem:*****The Second Coming***BY WILLIAM BUTLER YEATS

Turning and turning in the widening gyre
The falcon cannot hear the falconer;
Things fall apart; the centre cannot hold;
Mere anarchy is loosed upon the world,
The blood-dimmed tide is loosed, and everywhere
The ceremony of innocence is drowned;
The best lack all conviction, while the worst
Are full of passionate intensity.

Surely some revelation is at hand;
Surely the Second Coming is at hand.
The Second Coming! Hardly are those words out
When a vast image out of *Spiritus Mundi*
Troubles my sight: somewhere in sands of the desert
A shape with lion body and the head of a man,
A gaze blank and pitiless as the sun,
Is moving its slow thighs, while all about it
Reel shadows of the indignant desert birds.
The darkness drops again; but now I know
That twenty centuries of stony sleep
Were vexed to nightmare by a rocking cradle,
And what rough beast, its hour come round at last,
Slouches towards Bethlehem to be born?

A Note about the Poet: (1865-1939) was an Irish poet, dramatist, prose writer, and one of the foremost figures of the twentieth century literature. He is a very important figure in the Irish movement towards independence. He was a protestant and member of the Anglo Irish

community. He was fascinated with Irish legends and the occult. He won the Nobel Prize in Literature in 1923.

The Poem in a Modernist Context

The Second Coming was realized in the end of the First World War, the Easter Rising in Ireland, and the Russian revolution of 1917. The poem reflects the poet's feelings that the end of the world is nearing. It is one of the most widely read and anthologized of all his poems as it unites the poet's political and mystical concerns in an intense and visionary artistic whole. Abdul-Razzaq Darweesh Abdul-Razzaq argues that Yeats in "The Second Coming" tries to criticize the moralities that are dominating the society. The Christian people believe in the Second Coming, but the poet here uses the Second Coming symbolically and metaphorically. Yeats employs the vast and pitiless image to come instead of Jesus Christ, the Saviour of humankind. So, the Second Coming, here, is a punishment to the sinful society. (p.94)

-At the beginning of the poem, the poet portrays the condition of the world and its political upheavals, the mayhem and pessimism of modern development, the indiscriminate severity of modern culture. The poem uncovers the influence of the First World War, the Bolshevik Revolution in Russia and the political turmoil in Ireland and the British attempt to restrain the rebellion. Moreover, Yeats's philosophy and complex theory of history is reflected in the poem. History was believed by Yeats to happen in two-thousand-year cycles; one of the cycles is subjective and emotional and the other one is objective and ratio (Dlnya A. Mohammed and Mariwan N. Hasan 4).

-The poem was expected by Yeats to portray the current verifiable minute as far as these gyres. The two cycles, which are represented by a gyre or vortex, weave together as well, one of them scrolling up while the other scrolls down. At times, there is a clash between their strength and vitality and from time to time they are in balance. This system is used by Yeats in "The Second

Coming” in order to describe the collapse of society in the beginning of the twentieth century. Even though the rough beast’s precise identity is not revealed to us here, yet toward the end of his life Yeats suggested that the poem foresaw the rise of fascism in Europe which is a reign of disorder and dread in keeping with the historical cycle. Yeats trusted that the world was on the limit of a whole-world destroying disclosure, as history achieved the end of the external gyre and started moving along the inward gyre. In the early drafts of the poem, Yeats utilized the expression "the Second Birth", however substituted the state "Second Coming" while amending. The Second Coming Biblical Book of Revelation of Christ alluded to in here depicted as a moving toward dim constrain with an appalling and risky reason.

Yeats' portrayal of a 'harsh brute' has more in a similar manner as The Beast (Revelation) Christian than the idea of the Second Coming of Christ. This picture directs rather toward the evil figure of Antichrist that goes before the Second Coming of Christ. "The Second Coming," obviously, alludes to the Christian prescience in the Bible's Book of Disclosure that Jesus will come back to reign over earth in the last days. Be that as it may, Yeats had his own particular otherworldly perspective of the history and future apocalypse, exemplified in his picture of the "gyres," cone molded spirals that meet so that every gyre's tightest point is contained inside the amplest part of the other. The gyres speak to various natural powers in the chronicled, every start in the immaculateness of a concentrated point and dispersing/worsening into mayhem (or the other way around) and his lyric portrays an end of the world altogether different from the Christian vision of the apocalypse. (Dlnya A. Mohammed and Mariwan N. Hasan p. 4)

Practice:

Q1. What is “gyre” in the Second Coming?

Q2. Explain how the image of the falcon conveys the idea of a world that is going out of control?

Answers:

Q1. A gyre in “The Second Coming” is a kind of twisting, turning cone shape that Yeats used as a visual representation of historical epochs. Yeats believed that the current gyre, the one that had been in existence since the birth of Christ, was coming to an end, and would be replaced by a new historical epoch characterized by bloodshed, chaos, and disorder.

Q2. The falcon flies far away to the extent that it can no longer hear the falconer’s whistles who controls the bird’s movements: this reflects the widening gap between the world “the falcon” and God “the falconer” and total chaos prevails.

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