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University Centre of Barika
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Institute of Arts and Languages
قســـــــــم اللـــــغـــة والادب الإنـــــجـــليـــــزي
Department of English Language and Literature

Course handout on

English Literature

Subject: British, American, and African Writings

Licence (L2)

By

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MCB

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Introductory Note

This course handout has been designed to serve as a comprehensive academic guide for second-year undergraduate students (Licence L2) enrolled in the English Literature module at the University Centre of Barika. It covers the full academic year, Semesters III and IV, and provides students with structured Lessons, close reading exercises, and critical frameworks necessary for engaging with canonical Anglophone literary texts.

English Literature, as taught in this course, extends beyond the mere reading of literary works. It invites students to situate texts within their historical and cultural contexts, to identify and apply multiple critical approaches, and to develop sophisticated analytical writing skills. The literary works selected, drawn from British, American, and African traditions, reflect the rich and diverse heritage of Anglophone writing from the Romantic period through the modern era.

In Semester III, students will trace the trajectory of English and American literature from the pre-Romantic period through Romanticism and Realism. They will engage closely with the poetry of John Keats, the dark fiction of Edgar Allan Poe, and the early postcolonial short story of Chinua Achebe, as well as with the Realist prose of Hamlin Garland. Alongside these primary texts, students will be introduced to two foundational critical approaches: the biographical approach and the historical approach.

In Semester IV, the course moves into Naturalism and Modernism, engaging with the urban fiction of Stephen Crane, the Modernist short stories of James Joyce, Ernest Hemingway, and William Faulkner, and the postcolonial voices of Chimamanda Ngozi Adichie and Chinua Achebe. The critical component of the semester introduces the textual approach and the postcolonial approach, completing the methodological toolkit students need for literary analysis.

The Lessons follow a consistent structure: Learning Objectives guide students before reading, Relevant Lexis introduces key terms, substantive content provides the analytical framework, and Reflection Questions promote independent critical thinking. Students are expected to come to class having read the assigned texts and to contribute actively to discussions.

Course Description

The English Literature module (L2) at the University Centre of Barika offers second-year students a structured and progressive exploration of Anglophone literary production spanning three centuries — from the late eighteenth century to the late twentieth century. The course is organized around two interconnected strands: the study of literary movements and the application of critical reading approaches.

The first strand traces the evolution of literary movements: Romanticism, Realism, Naturalism, and Modernism. Each movement is examined in terms of its historical context, its defining philosophical and aesthetic characteristics, and its principal literary representatives. Students are encouraged to see these movements not as sealed categories but as overlapping and evolving cultural responses to changing historical realities.

The second strand equips students with a set of critical methodologies — the biographical, historical, textual, and postcolonial approaches — that they can apply to any literary text. These approaches are introduced progressively throughout the year and reinforced through close reading exercises, discussion activities, and written assignments.

Primary texts include poetry (John Keats), short fiction (Edgar Allan Poe, Chinua Achebe, Hamlin Garland, Stephen Crane, James Joyce, Ernest Hemingway, William Faulkner, and Chimamanda Ngozi Adichie), and novella-length prose (Stephen Crane's Maggie: A Girl of the Streets). The selection reflects a deliberate attention to diversity — geographical, cultural, and gendered — within the Anglophone literary tradition.

Course General Goals

By the end of the academic year, students enrolled in this module will be able to:

- Identify and describe the major literary movements covered in the course Romanticism, Realism, Naturalism, and Modernism — and articulate their distinguishing characteristics and historical contexts.
- Contextualize literary works within their historical, cultural, and biographical circumstances, demonstrating an awareness of the conditions that shape literary production.
- Apply at least four critical reading approaches iographical, historical, textual, and postcolonial o the analysis of literary texts, using appropriate terminology and analytical frameworks.
- Analyze poetry, short fiction, and longer prose fiction with attention to form, structure, language, and theme.
- Engage critically with questions of representation, identity, power, and culture as they are articulated in British, American, and African literary traditions.
- Produce clear, well-organized, and evidence-based written analyses of literary texts at an appropriate academic level.
- Develop independent reading habits and the capacity for sustained intellectual engagement with complex literary and critical texts.

Course Requirements & Assessment

Attendance and Participation

Regular attendance is essential. Given that a central objective of this course is the development of critical thinking through discussion, students are expected to come to class having completed all assigned readings. Active participation in classroom discussions contributes to the learning outcomes and reflects each student's intellectual engagement. The students are equally encouraged consistently and reminded to take notes.

Assessment Method

Assessment is conducted through two main evaluations per semester:

- Mid-term Test: A written test administered at Week 8 of each semester, covering the literary content and critical approaches studied in the first half of the semester.
- Final Examination: A comprehensive written examination at the end of each semester, covering all Lessons, texts, and approaches of that semester. Students are expected to demonstrate both knowledge of content and the ability to apply critical approaches to unseen or familiar passages.

Basic Readings

Primary Texts

- Achebe, Chinua. 'Dead Men's Path.' In Girls at War and Other Stories. London: Heinemann, 1972.
- Achebe, Chinua. 'The Sacrificial Egg.' In Girls at War and Other Stories. London: Heinemann, 1972.
- Adichie, Chimamanda Ngozi. 'The American Embassy.' In The Thing Around Your Neck. New York: Knopf, 2009.
- Crane, Stephen. Maggie: A Girl of the Streets (extracts). New York: D. Appleton, 1896.
- Faulkner, William. 'A Rose for Emily.' The Forum, April 1930.
- Garland, Hamlin. 'The Return of a Private.' In Main-Travelled Roads. Boston: Arena, 1891.
- Hemingway, Ernest. 'Indian Camp.' In In Our Time. New York: Boni & Liveright, 1925.
- Joyce, James. 'Araby.' In Dubliners. London: Grant Richards, 1914.

- Keats, John. 'Ode to Autumn' and 'Ode to a Nightingale.' In Lamia, Isabella, The Eve of St. Agnes, and Other Poems. London: Taylor and Hessey, 1820.
- Poe, Edgar Allan. 'The Masque of the Red Death.' Graham's Magazine, May 1842.

Semester III

University Centre of Barika Semester: III

Institute of Arts and Languages Course: English Literature

Department of English Language and Literature Level: Licence (L2) | Class: 2nd year

Lesson One

Literary Periods of English and American Literature before Romanticism

Learning Objectives

1. Trace the major chronological periods of English and American literary history from the Medieval era to the pre-Romantic age.
2. Identify the defining characteristics and key literary figures of each period.
3. Understand how historical events — religious, political, and scientific — shaped successive literary traditions.
4. Recognize the seeds of Romantic sensibility in the pre-Romantic literature of the late eighteenth century.

Learning Prerequisites

- Basic familiarity with European history from the medieval period to the eighteenth century.
- Awareness of major historical events: the Norman Conquest, the Reformation, the English Civil War, and the Enlightenment.
- General understanding of the relationship between historical context and cultural production.

Relevant Lexis

Old English (Anglo-Saxon): The earliest form of the English language, spoken from approximately 450 to 1150 CE.

Middle English: The form of English spoken from approximately 1100 to 1500 CE, following the Norman Conquest.

Humanism: A Renaissance intellectual movement that placed human beings and human reason at the centre of philosophical inquiry.

Neo-classicism: An eighteenth-century literary and artistic movement that drew inspiration from Greek and Roman antiquity, emphasizing reason, order, and decorum.

The Enlightenment: An eighteenth-century intellectual movement also known as the 'Age of Reason,' which championed science, rationality, and human progress.

Pre-Romanticism: A transitional late eighteenth-century movement that began to challenge Neo-classical values by emphasizing emotion, nature, and individual experience.

Content

1. The Old English Period (c. 450–1066)

The earliest literature written in English belongs to the Anglo-Saxon tradition, a culture shaped by Germanic tribal values, Christian belief, and the oral-formulaic tradition. The masterpiece of this period is Beowulf (c. 8th–11th century), an epic poem that celebrates warrior heroism, loyalty, and the struggle against monstrous forces. Anglo-Saxon poetry is characterized by its use of alliteration, kennings (compound metaphorical expressions), and a stark, elegiac tone that reflects the transience of earthly life. The arrival of Christianity transformed the cultural landscape, producing religious poetry and prose as well as the preservation of pagan oral traditions in written form.

2. The Middle English Period (c. 1066–1485)

The Norman Conquest of 1066 profoundly altered the English language and literary culture. French became the language of the court and aristocracy, while English continued as a vernacular tongue. Geoffrey Chaucer (c. 1343–1400) stands as the towering figure of Middle English literature. His Canterbury Tales (c. 1387–1400), a collection of stories told by pilgrims traveling to the shrine of Thomas Becket, offers a vivid cross-section of medieval society. The tales range from chivalric romance to bawdy fabliau, displaying remarkable narrative variety. William Langland's Piers Plowman and the anonymous Sir Gawain and the Green Knight represent other significant currents — allegorical, moral, and chivalric.

3. The Renaissance (c. 1485–1660)

The Renaissance meaning 'rebirth' was a pan-European cultural movement that recovered the texts of Greek and Roman antiquity and placed human reason and individual achievement at the centre of intellectual life. In England, the Renaissance overlapped with the Elizabethan and Jacobean eras. Drama flourished with Christopher Marlowe (Doctor Faustus), William Shakespeare (Hamlet, King Lear, Othello, The Tempest), and Ben Jonson. Poetry reached its heights in the sonnet sequences of Philip Sidney, Edmund Spenser's The Faerie Queene, and the metaphysical poetry of John Donne and George Herbert. The period closes with John Milton's Paradise Lost (1667), a monumental epic that synthesizes classical form with Christian theology and humanist inquiry.

4. The Restoration and the Augustan Age (c. 1660–1785)

The restoration of King Charles II to the English throne in 1660 ushered in a period of cultural and literary renewal. Reason, wit, and order the values of Neo-classicism became dominant. Writers modeled themselves on the Roman Augustan poets (Virgil, Horace, Ovid). John Dryden established the heroic couplet as the dominant verse form. Alexander Pope perfected it in The Rape of the Lock (1712) and An Essay on Man (1733). In prose, Jonathan Swift's Gulliver's Travels (1726) and Daniel Defoe's Robinson Crusoe (1719) established the novel as a literary form. The period is characterized by satire, social commentary, urbanity, and a faith in human reason.

5. The Pre-Romantic Period (c. 1750–1800)

By the mid-eighteenth century, a reaction against Neo-classical rationalism began to emerge. Writers and thinkers turned toward emotion, solitude, nature, and the medieval past. Thomas Gray's 'Elegy Written in a Country Churchyard' (1751) expressed a melancholic contemplation of death and rural life. Robert Burns celebrated Scottish folk tradition and peasant dignity. William Blake attacked the industrial dehumanization of society in his Songs of Innocence and Experience (1789–1794). These pre-Romantics prepared the ground for the full flowering of Romantic literature at the turn of the nineteenth century.

6. Early American Literature

American literary history prior to Romanticism is shaped by Puritan religious writing, revolutionary political discourse, and Enlightenment rationalism. The earliest colonial writings sermons, diaries, captivity narratives served religious and practical rather than aesthetic purposes. The eighteenth century produced a flourishing of political literature: Thomas Paine's Common Sense (1776), The Federalist Papers (1787–1788), and the speeches and writings of the Founding Fathers. Benjamin Franklin's Autobiography exemplifies the Enlightenment values of self-improvement, reason, and civic virtue that would shape the American literary imagination for generations.

Reflection Questions

1. How did successive historical upheavals — the Norman Conquest, the Reformation, the Civil War, the Restoration — transform the character of English literary production?

2. In what ways does the Pre-Romantic period represent a transition rather than a clean break from Neo-classicism?

3. How do the Puritan and Enlightenment traditions of early American literature differ from their British counterparts of the same era?

University Centre of Barika

Institute of Arts and Languages

Department of English Language and Literature

Semester: III

Course: English Literature

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Lesson Two

Romanticism: Context, Characteristics, and Principles

Learning Objectives

1. Identify the historical forces — political, social, and intellectual — that gave rise to Romanticism.
2. Articulate the defining characteristics of Romantic literature in both its British and American manifestations.
3. Distinguish between the first and second generations of British Romantic poets.
4. Understand how American Romanticism both echoes and diverges from its British counterpart.

Learning Prerequisites

- Familiarity with the pre-Romantic period covered in Lesson One.
- Basic knowledge of the French Revolution (1789), the Industrial Revolution, and the Age of Reason.
- Awareness of the tension between rationalism and emotion as competing approaches to knowledge and experience.

Relevant Lexis

Romanticism: A literary, artistic, and intellectual movement originating in Europe in the late eighteenth century, emphasizing emotion, imagination, nature, and individual freedom over reason and social convention.

The Sublime: In Romantic aesthetics, an overwhelming aesthetic experience triggered by the vastness and power of nature — a mixture of awe and terror.

Imagination: For the Romantics, the highest human faculty: the creative power that allows the poet to perceive and express truths beyond the reach of reason.

The Romantic Hero: A protagonist defined by exceptional passion, alienation from society, and a rebellious spirit; often based on the figure of Satan in Milton or the mythological Prometheus.

Dark Romanticism: An American literary current that explored the darker aspects of the human psyche: sin, guilt, psychological torment, and the supernatural.

Content

Historical Context

Romanticism emerged in the late eighteenth century as a profound cultural reaction against the rationalism of the Enlightenment and the dehumanizing effects of industrialization. The French Revolution (1789) offered an intoxicating vision of human freedom and political renewal; its descent into the Terror then complicated that idealism. The Industrial Revolution was transforming England's landscape, driving peasants off the land and into factory towns, producing new forms of poverty and social alienation. Against these forces, Romantic writers championed the rights of the imagination, the healing power of nature, and the irreducible value of individual human experience.

Key Characteristics of Romanticism

- Primacy of Emotion and Imagination: Reason alone is inadequate to grasp the full depth of human experience. Poetry, for Wordsworth, is 'the spontaneous overflow of powerful feelings.'
- Nature as Spiritual Force: Nature is not merely landscape but a living, spiritual presence that offers moral instruction, consolation, and transcendence. The industrial city is associated with alienation.
- The Individual and the Outcast: The Romantic hero is typically alienated from society — a rebel, a visionary, or an outcast who refuses social conformity.
- The Supernatural and the Gothic: The Romantics were fascinated by dreams, the occult, the medieval, and the irrational — all that lies beyond the reach of Enlightenment reason.
- The Ideal and the Real: A central Romantic tension is between the ideal world of beauty and imagination and the fallen, imperfect world of everyday reality.
- Nationalism and Folk Culture: Many Romantic writers celebrated the folk traditions, myths, and landscapes of their own nations as expressions of authentic cultural identity.

The British Romantics

British Romanticism is conventionally divided into two generations. The First Generation — William Blake (1757–1827), William Wordsworth (1770–1850), and Samuel Taylor Coleridge (1772–1834) — published the landmark Lyrical Ballads in 1798, widely regarded as the founding document of English Romanticism. Wordsworth and Coleridge sought to make everyday language

and ordinary people the subjects of serious poetry. Blake attacked industrial capitalism and religious orthodoxy through his visionary symbolic poetry.

The Second Generation — George Gordon, Lord Byron (1788–1824), Percy Bysshe Shelley (1792–1822), and John Keats (1795–1821) burned brighter and died younger. Byron embodied the Romantic rebel; Shelley championed radical political idealism; Keats devoted himself to the worship of beauty and the poetry of sensation. All three died before the age of forty, their short lives becoming part of the Romantic mythology.

American Romanticism

American Romanticism, emerging in the 1820s–1860s, shares many features with its British counterpart but develops within the specific context of a young nation grappling with its identity, its landscapes, and its moral legacy. Washington Irving and James Fenimore Cooper explored the American frontier and wilderness. The Transcendentalists Ralph Waldo Emerson and Henry David Thoreau developed a philosophical idealism that saw nature as the expression of a divine universal spirit (the Over-Soul). Walt Whitman celebrated the democratic, embodied self in Leaves of Grass (1855). The Dark Romantics Nathaniel Hawthorne, Herman Melville, and Edgar Allan Poe explored the shadow side of the American experiment: guilt, sin, obsession, and psychological terror.

Reflection Questions

1. In what ways was Romanticism a response to both the Enlightenment and the Industrial Revolution? Can it be seen as simply a 'retreat' from modernity, or does it constitute a more complex cultural engagement?

2. How does the concept of 'the Sublime' function differently in British and American Romantic writing?

3. What distinguishes 'Dark Romanticism' from mainstream Romanticism, and what does this darker tradition reveal about the limits of Romantic optimism?

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Lesson Three

Illustration: John Keats "Ode to Autumn"

Learning Objectives

5. Provide a concise biographical and intellectual portrait of John Keats within the Romantic tradition.
6. Analyze 'Ode to Autumn' in terms of structure, imagery, theme, and poetic technique.
7. Identify the central Romantic themes of beauty, transience, and cyclical time as they operate in this ode.
8. Practice close reading as a foundational skill of literary analysis.

Learning Prerequisites

- Familiarity with the characteristics of Romanticism covered in Lesson Two.
- Basic knowledge of poetic forms and devices: the ode, imagery, personification, stanza structure, rhyme scheme.
- A first reading of 'Ode to Autumn' before attending this Lesson.

Relevant Lexis

Ode: A formal lyric poem, usually addressed to a subject and characterized by elaborate stanza structure, elevated diction, and a serious tone.

Personification: A figure of speech that attributes human qualities to abstract concepts, natural phenomena, or non-human beings.

Imagery: Descriptive language that appeals to the senses sight, sound, touch, taste, and smell to create vivid mental pictures.

Transience: The quality of being temporary or short-lived; in Romantic poetry, the fleeting nature of beauty and life.

Synaesthesia: A literary device in which one sense is described in terms of another for example, describing music as 'sweet' (taste + sound).

Elegy: A poem of mourning or lamentation, or more broadly, writing that reflects meditatively on loss and mortality.

Content

John Keats: A Brief Biography

John Keats (1795–1821) was born in London, the son of a stable-keeper. Orphaned early and trained as an apothecary-surgeon, he abandoned medicine for poetry. His short creative life barely five years produced some of the most celebrated poetry in the English language. Keats is closely associated with the concept of 'negative capability' (the capacity to remain in doubt and uncertainty without an irritable reaching after fact and reason) and with what he called the 'vale of Soul-making' the belief that suffering and beauty together educate the human spirit. He died of tuberculosis in Rome in 1821 at the age of twenty-five, having already recognized that he was, as he wrote, 'half in love with easeful Death.'

Context of Composition

'Ode to Autumn' was composed in September 1819, after a walk near Winchester. It is the last of Keats's great odes a series that also includes 'Ode on a Grecian Urn,' 'Ode to a Nightingale,' and 'To Melancholy.' In his letters, Keats described the inspiration of the poem with characteristic sensory acuity: 'How beautiful the season is now How fine the air. A temperate sharpness about it... Dian skies... I never lik'd stubble fields so much as now.' The poem is often regarded as the most formally perfect of all English odes.

Structure and Form

The poem consists of three stanzas of eleven lines each, following an ABABCDEDCCE rhyme scheme. Each stanza presents a distinct aspect of autumn: the first depicts autumn as a season of abundant ripeness; the second personifies autumn as a figure resting or working in the fields; the third replaces visual imagery with the sounds of the season. This tripartite structure creates a sense of progressive movement without a narrative conclusion autumn simply is.

Stanza-by-Stanza Analysis

Stanza One: Autumn is presented as a collaborator of the sun, conspiring to load nature with excess 'to bend with apples the moss'd cottage-trees, / And fill all fruit with ripeness to the core.' The imagery is tactile and olfactory, emphasizing fullness, weight, and sweetness. There is no hint of decay; instead, ripeness is celebrated as perfect achievement.

Stanza Two: Autumn is personified as a human figure a reaper, a winnower, a gleaner at rest or absorbed in work. The personification is gradual and cumulative, and remarkably humble: autumn

does not appear as a god but as a labouring human presence. The drowsy, languid quality of the stanza ('Drows'd with the fume of poppies') suspends time in a moment of dreaming beauty.

Stanza Three: The poet addresses autumn directly: 'Where are the songs of Spring? Ay, where are they? / Think not of them, thou hast thy music too.' The poem turns to sound — the willful choir of gnats, the bleat of lambs, the songs of crickets and robins — to assert that autumn has its own beauty, its own completeness. The poem ends not with death but with the assertive presence of late-year life.

Themes

The central theme is the beauty of transience — the idea that what is passing and mortal is not therefore less beautiful but precisely therefore most beautiful. Autumn is not mourned; it is celebrated. Yet the cycle is implicit: the harvest implies winter, and winter implies death. Keats does not deny this but refuses to let it diminish the season's richness. The poem enacts a Romantic acceptance of the natural cycle that is neither despairing nor falsely optimistic.

Reflection Questions

1. How does Keats use personification in the second stanza to endow autumn with a specifically human dignity? What is the effect of this humanization of the season?

2. The third stanza shifts from visual to auditory imagery. What does this shift accomplish thematically and emotionally?

3. How does 'Ode to Autumn' embody the Romantic ideal of finding beauty in transience without yielding to despair?

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Lesson Four

John Keats — "Ode to a Nightingale"

Learning Objectives

1. Analyze 'Ode to a Nightingale' as a study in the tension between the ideal and the real, the immortal and the mortal.
2. Identify and interpret the poem's central Romantic concepts: the poet's longing for transcendence, the power of imagination, and the acceptance of human limitations.
3. Analyze the poem's rich use of imagery, allusion, and contrast.
4. Compare the mood and themes of 'Ode to a Nightingale' with those of 'Ode to Autumn.'

Learning Prerequisites

- Analysis of 'Ode to Autumn' from Lesson Three.
- Understanding of the Romantic concepts of imagination, the ideal, and the tension between beauty and mortality.
- A first reading of 'Ode to a Nightingale' before attending this Lesson.

Relevant Lexis

Mortality: The condition of being subject to death; the human predicament of finitude.

Transcendence: The act of rising above or going beyond ordinary human limits; in Romantic poetry, the imagination's capacity to momentarily escape the material world.

Lethe: In Greek mythology, the river of forgetfulness in the underworld; drinking from it erased all memory. In the poem, associated with the desire to forget pain.

Allusion: An indirect reference to a person, place, event, or text, assumed to be known to the reader.

Epiphany: A sudden moment of revelation or insight — here, the poetic equivalent of the imagination's flash of transcendence.

Content

Context of Composition

'Ode to a Nightingale' was written in the spring of 1819 — the same annus mirabilis that produced 'Ode to Autumn,' 'Ode on a Grecian Urn,' and the other great odes. According to Charles Armitage Brown, Keats's housemate, the poem was composed in two or three hours one morning after Keats had sat quietly under a plum tree listening to a nightingale sing. The poem's emotional urgency is partly biographical: Keats was in poor health, having nursed his brother Tom through tuberculosis (from which Tom died in December 1818), and was aware of his own fragile constitution.

Structure

The poem consists of eight stanzas of ten lines each, following a modified ABABCDECDE rhyme scheme. This rigorous formal structure contains and controls what is, emotionally, a deeply turbulent meditation. The tension between the poem's formal control and its emotional volatility is itself meaningful — the ode form imposes artistic order on the experience of longing and dissolution.

The Journey through the Poem

The poem opens with the poet in a state of 'drowsy numbness' — not happiness but a kind of painful identification with the nightingale's joy. He wants to escape not through intoxication ('Not through envy of thy happy lot') but through the 'viewless wings of Poesy' — through imagination. In stanza four, he imagines entering the nightingale's dark world: 'Already with thee!' The imagination has transported him.

In stanzas five and six, the poet dwells in the darkness of the imagined garden, experiencing beauty through smell and sound rather than sight. In stanza six, he reflects on death — 'I have been half in love with easeful Death' — and for a moment death seems beautiful, a consummation in the midst of the nightingale's song. But the nightingale would not hear his death; it would continue singing. This realization introduces the poem's central reversal.

Stanza seven is the poem's philosophical climax: the nightingale was not born for death. Its song is immortal — it was heard 'In ancient days by emperor and clown.' The imagination has reached toward immortality through the bird's timeless song. But stanza eight delivers the counter-blow: 'Forlorn! the very word is like a bell / To toll me back from thee to my sole self!' The imagination fails; the poet returns to the mortal world. The poem ends with the haunting question: 'Was it a vision, or a waking dream? / Fled is that music — Do I wake or sleep?'

Central Themes

The poem meditates on the fundamental Romantic tension between the ideal and the real. The nightingale's song represents the ideal timeless, beautiful, beyond the reach of human suffering and mortality. The poet's world represents the real marked by 'the weariness, the fever, and the fret' of human existence, where 'youth grows pale, and spectre-thin, and dies.' The imagination allows a temporary escape into the ideal, but it cannot sustain this flight: the real always reclaims the dreamer.

A second theme is the immortality of art. Unlike the mortal poet, the nightingale as a symbol of the poetic voice is immortal. Its song has been heard across centuries and cultures. This suggests that art transcends the individual mortality of the artist.

Comparative Note

Where 'Ode to Autumn' achieves a mood of serenity and acceptance, 'Ode to a Nightingale' is marked by anguish, longing, and ultimately the failure of transcendence. Both poems, however, engage with transience: autumn's beauty passes, as does the nightingale's song. The difference lies in the emotional response — acceptance versus longing.

Reflection Questions

1. Keats identifies two means of escape in the poem wine and imagination. Why does he ultimately choose imagination, and what does this choice reveal about his poetic values?

2. How does the nightingale function symbolically throughout the poem? What does it represent for the poet, and why is it associated with immortality?

3. The poem ends with a question rather than an answer. What is the effect of this inconclusive ending, and what does it suggest about the relationship between imagination and reality?

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Semester: III
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Lesson Five

Illustration: Edgar Allan Poe "The Masque of the Red Death"

Learning Objectives

1. Situate Edgar Allan Poe within the tradition of American Dark Romanticism and Gothic fiction.
2. Summarize and analyze the plot, setting, and narrative structure of 'The Masque of the Red Death.'
3. Identify the story's principal Gothic elements and explain their narrative function.
4. Begin mapping the story's richly symbolic landscape — the seven colored rooms, the clock, and the masked figure.

Learning Prerequisites

- Understanding of Romanticism and Dark Romanticism from Lesson Two.
- Familiarity with the conventions of the Gothic literary mode: dark settings, the supernatural, psychological terror, and the theme of death.
- A first reading of the story before attending this Lesson.

Relevant Lexis

Gothic Fiction: A literary mode characterized by dark, threatening settings, supernatural or mysterious events, psychological terror, and an exploration of death, evil, and human vulnerability.

Dark Romanticism: An American literary movement (Poe, Hawthorne, Melville) that explored the darker aspects of Romantic idealism: sin, guilt, psychological torment, and the irrational.

Allegory: A narrative in which characters, events, and settings represent abstract concepts or moral qualities, carrying a secondary meaning beneath the literal story.

Personification: In this context, the figure of the Red Death as the personification of death itself.

Masquerade: A masked ball or festive gathering in which participants conceal their identities; in Gothic literature, often associated with disguise, illusion, and deception.

Content

Edgar Allan Poe: A Brief Biography

Edgar Allan Poe (1809–1849) was born in Boston, Massachusetts, to theatrical parents who both died before he was three. He was taken in (but never legally adopted) by the Richmond merchant John Allan. After a turbulent period at the University of Virginia and brief military service, Poe committed himself entirely to literature a decision that condemned him to perpetual financial insecurity. He worked as an editor and critic, and his tales and poems attracted both admiration and controversy. His personal life was marked by alcoholism, depression, and the death of his young wife Virginia from tuberculosis in 1847. He died in Baltimore in 1849 under mysterious circumstances, aged forty.

Poe's fiction operates through what he called 'the single effect' every element of the story (setting, character, diction, imagery) is designed to produce one dominant emotional impression. His Gothic tales achieve their power through psychological intensity, precise sensory detail, and a relentless focus on the irrational and the macabre.

Gothic Literature: Key Features

The Gothic literary tradition, originating with Horace Walpole's The Castle of Otranto (1764), is characterized by: (1) Dark, often medieval settings castles, abbeys, dungeons; (2) An atmosphere of mystery, terror, and dread; (3) Supernatural elements or the suggestion of the supernatural; (4) Psychological complexity characters driven by obsession, guilt, or madness; (5) The theme of death, decay, and the return of the repressed; (6) A sense of the inescapable fate, doom, or the return of past sins.

Plot Summary

'The Masque of the Red Death' (1842) is set in an unnamed country ravaged by the Red Death a plague of devastating speed and horror, characterized by sharp pains, sudden dizziness, and bleeding from the pores. Prince Prospero, believing he can wall out death, seals himself and a thousand of his most festive courtiers inside his fortified and heavily provisioned castellated abbey. After several months of isolation, he organizes a sumptuous masquerade ball in a suite of seven magnificently decorated rooms.

The seven rooms are arranged from east to west. Each is lit by coloured fires that cast their hue through stained-glass windows: blue, purple, green, orange, white, violet, and finally black the last

room lit by a scarlet fire that produces a blood-red light within the black draperies, rendering it so horrific that few guests dare to enter. At the western end of the black room stands an enormous ebony clock whose iron tongue chimes each hour, causing all music to stop and all revellers to fall momentarily silent in a vague unease.

At the stroke of midnight, a new figure appears dressed in the vestments of the grave, wearing a mask fashioned to resemble a stiffened corpse's face, spotted with the blood of the Red Death. The infuriated Prospero pursues the figure through the suite of rooms. As he reaches the black room and confronts the intruder, he falls dead. The revelers seize the figure only to find the masquerade costume 'untenanted by any tangible form.' One by one, all perish. 'And Darkness and Decay and the Red Death held illimitable dominion over all.'

Reflection Questions

1. Poe describes the seven rooms as running from east to west. What directional or temporal symbolism might this arrangement carry?

2. The Red Death is associated with bleeding from the pores an extraordinarily visible, outward manifestation of internal disease. What might this visibility suggest about the story's themes?

3. Why is Prince Prospero's name significant? What does his name suggest about his character and his fatal error?

University Centre of Barika
Institute of Arts and Languages
Department of English Language and Literature

Semester: III
Course: English Literature
Level: Licence (L2) | Class: 2nd year

Lesson Six

Edgar Allan Poe — "The Masque of the Red Death": Analysis

Learning Objectives

1. Interpret the story's allegorical dimensions, explaining what the seven rooms, the clock, and the masked figure each symbolize.
2. Analyze how Poe deploys Gothic atmosphere and the 'single effect' technique to achieve his intended impact on the reader.
3. Identify the story's central themes — the inevitability of death, the folly of isolation, and the illusion of art — and trace how they are developed through narrative and symbolic choices.
4. Connect the story to its Romantic and American Dark Romantic context.

Learning Prerequisites

- Full familiarity with the plot, setting, and characters from Lesson Five.
- Understanding of allegory and symbolism as literary modes.
- Knowledge of Poe's 'single effect' doctrine and Gothic conventions.

Relevant Lexis

Allegory: A narrative in which elements represent abstract ideas, here life, time, and death.

Symbol: An object, character, or setting that carries a meaning beyond its literal function.

Hubris: Excessive pride or arrogance that leads to the downfall of the protagonist — a classical literary concept.

Inevitability: The quality of being certain to happen; in the story, Poe argues that death is inevitable, regardless of human efforts to evade it.

The Single Effect: Poe's compositional principle: every element of a short story should be selected to produce a single, unified emotional impression on the reader.

Content

The Allegory of the Seven Rooms

The seven rooms of Prospero's abbey form the most complex and richly analyzed symbolic structure in the story. Running from east to west — the direction of the sun's daily journey, from rising to setting — they represent the seven stages of human life from birth to death. The first room, bathed in blue light, represents infancy or birth (blue = dawn, beginnings). The final room, black with blood-red illumination, represents death. That guests hesitate to enter this black room enacts the universal human reluctance to confront mortality. Prospero's fatal movement westward — from life toward death — enacts this allegory with tragic literalness.

The Ebony Clock

The clock in the black room is one of literature's great symbols of time and mortality. Every hour, its iron tongue strikes; every strike causes the orchestra to fall silent, the dancers to freeze, and a vague, indefinite anxiety to settle on the revelers. When the music resumes, they laugh at their own fright — a laugh that is 'echoes...of their own thoughts.' The clock thus stages the confrontation with mortality that the party was designed to prevent. Each strike is a reminder that time continues its passage regardless of the revelers' denial. At midnight, when the clock strikes twelve — the witching hour, the boundary between one day and the next — the Red Death appears.

The Red Death Figure

The masked figure is Poe's personification of Death itself. Crucially, when the revellers seize the figure at the story's climax, they find 'no tangible form' within the grave garments. Death is not a being; it is an absence — a nothingness wearing the costume of mortality. The Red Death has 'long devasted' the countryside; the revellers were never safe. Their isolation was always an illusion. Prospero's error is the fundamental human error of believing that wealth, power, and art (the masquerade ball) can construct a refuge from mortality.

The Theme of Isolation and Hubris

Prince Prospero's name is ironic: it derives from Latin prosperus, 'fortunate' or 'prosperous.' He is wealthy, powerful, and aesthetically sophisticated. His abbey is a work of art — its seven rooms a baroque spectacle of color and light. Yet his wealth and artistry cannot protect him. The story is a critique of the aristocratic belief that privilege confers immunity from the common human fate. Prospero is an avatar of all those who believe they can purchase exemption from mortality — and who must be disabused of this illusion by death itself.

Art and Illusion

The masquerade ball is itself a key symbol. A masquerade is an event of costuming, disguise, and pretense it is a performance of alternative identities. Prospero's festivities represent the human capacity to use art and pleasure to forget mortality. Yet the Red Death enters this space of illusion wearing a costume that is not costume at all: the face of Death itself. Poe thus suggests that art, however beautiful, cannot truly shelter us from reality. The masquerade of life our daily distractions and pleasures is ultimately penetrated by the truth of our mortality.

Gothic Atmosphere and the Single Effect

Every element of the story serves Poe's single effect: overwhelming terror combined with the grim satisfaction of allegorical truth. The colour sequence of the rooms, the stops and starts of the music, the increasing horror of the clock's chime, and the grotesque appearance of the masked figure all are calculated to produce a mounting sense of dread and inevitability. Poe's prose is dense, incantatory, deliberately overloaded with sensory detail to create an atmosphere of almost suffocating richness a fitting counterpart to Prospero's world of excess.

Reflection Questions

1. Analyze the symbolism of the seven rooms in detail. What does the colour sequence suggest about Poe's view of human life and its relationship with death?

2. How does the clock function as both a narrative device (to create suspense) and a thematic symbol (to convey the passage of time and the approach of death)?

3. Poe has been described as a writer who turns the Gothic machinery against Romantic idealism. Does this story support or complicate that claim? Explain with reference to specific textual evidence.

University Centre of Barika

Institute of Arts and Languages

Department of English Language and Literature

Semester: III

Course: English Literature

Level: Licence (L2) | Class: 2nd year

Lesson Seven

Chinua Achebe — "Dead Men's Path"

Learning Objectives

1. Situate Chinua Achebe within the tradition of African Anglophone literature and the postcolonial cultural context.
2. Analyze 'Dead Men's Path' in terms of its narrative structure, characters, and central conflict.
3. Identify and interpret the story's central themes: tradition versus modernity, cultural conflict, and the consequences of hubris.
4. Begin to understand how the story anticipates and introduces the postcolonial critical approach.

Learning Prerequisites

- Awareness of the history of British colonialism in Africa, particularly in West Africa.
- Basic understanding of the concepts of cultural imperialism and the colonial education system.
- A first reading of the story before attending this Lesson.

Relevant Lexis

Colonialism: The policy and practice by which a powerful nation establishes and maintains authority over foreign territories, typically accompanied by cultural, economic, and political domination.

Cultural Imperialism: The imposition of one culture's values, practices, and worldview on another, often through institutions such as schools, churches, and administrative structures.

Syncretism: The attempt to blend or reconcile different cultural or religious traditions.

The Ancestral Path: In Igbo belief systems, paths connecting the world of the living with the world of the dead, used for ritual purposes and not to be obstructed.

Hubris: Excessive confidence or pride, particularly when directed against the wisdom of tradition or the natural order.

Postcolonialism: A critical framework for understanding the cultural, political, and literary legacies of colonialism, exploring how colonized peoples have experienced and resisted imperial power.

Content

Chinua Achebe: A Brief Biography

Albert Chinualumogu Achebe (1930–2013) was born in Ogidi, southeastern Nigeria, to Christian Igbo parents. He was educated at Nigerian missionary schools and at University College, Ibadan. His debut novel, Things Fall Apart (1958), written in response to European depictions of Africa as 'primitive' and 'savage' — most famously in Joseph Conrad's Heart of Darkness — became one of the most widely read African novels ever written and a foundational text of postcolonial literature. Achebe consistently argued that the African writer has a social and moral responsibility: to restore the dignity and complexity of African cultures and to bear witness to the colonial experience from inside.

Context: Colonial Education and Cultural Conflict

'Dead Men's Path' (1953) was published early in Achebe's career, before Things Fall Apart. It is set in Nigeria in 1949 the last years of British colonial rule and centres on a primary school. The story reflects a central preoccupation of Achebe's work: the encounter between the Western colonial model of education and rational 'progress' and the deep-rooted spiritual and social traditions of Igbo culture. The colonial education system trained a generation of Africans to see their own cultures through European eyes — often with contempt or dismissal.

Plot Summary

Michael Obi, a young and enthusiastically 'progressive' schoolmaster, has just been appointed headmaster of Ndume Central School, a rundown mission school in rural Nigeria. He is ambitious, efficient, and determined to transform the school. He and his wife Nancy cultivate a beautiful garden. When the school gardener informs Obi that a narrow footpath crosses the compound a path that villagers use to travel between the village shrine and the burial ground Obi dismisses its importance and has it blocked with thick hedges and barbed wire.

The village priest, Ani, visits Obi to explain calmly and respectfully that the path is an 'ancestral road' used by the dead to travel to the burial ground and by the spirits of the newly born to enter the world. Obi listens politely but firmly refuses to reopen the path, citing the school's educational

mission and European logic. Shortly after, a young woman dies in childbirth. A diviner tells the village that the death was caused by the obstruction of the ancestral path and prescribes sacrifices. The villagers tear down the hedges and pull down two school buildings. When the British supervisor inspects the school, he writes a damning report attributing the destruction to Obi's 'misguided zeal.'

Character Analysis

Michael Obi represents the newly educated African who has internalized colonial values so thoroughly that he has become alienated from his own cultural heritage. His dismissal of the ancestral path as 'superstition' reflects not independent judgment but colonial conditioning. His ambition is admirable in principle but disastrously narrow in practice. The village priest Ani, by contrast, is presented with quiet dignity — reasonable, respectful, and deeply aware of the social and spiritual stakes involved. The contrast between the two men enacts the story's central argument.

Themes

The story's primary theme is the conflict between tradition and modernity — specifically, the danger of a modernity that refuses to acknowledge the legitimacy of traditional ways of knowing. Obi does not listen; he is certain. His certainty is the certainty of the colonially educated: he has learned to see African tradition through European eyes as mere superstition. Achebe does not endorse either blind traditionalism or blind modernism. The ideal implied by the story's tragedy is the dialogue and mutual respect that Obi refuses to offer.

A second theme is hubris and its consequences. Obi's pride in his garden, his confidence in his mission, his refusal to hear the priest all constitute an arrogance that invites disaster. The collapse of the school buildings is not simply the act of angry villagers; it is, within the story's cultural logic, the consequence of spiritual violation.

Narrative Technique

Achebe narrates the story with ironic economy. The irony is largely structural: we know, before Obi does, that his certainty is dangerous. The British supervisor's final report blaming 'misguided zeal' adds a further ironic layer: the colonial authority sees only administrative failure where the reader sees cultural tragedy.

Reflection Questions

1. How does Achebe use the contrast between Michael Obi and the village priest to embody the conflict at the heart of the story? Whose worldview does the narrative ultimately endorse, and how do you know?

2. Obi has been educated in the colonial system. In what sense is his behavior a product of colonialism rather than simply personal arrogance?

3. The story ends with the British supervisor's report rather than with any resolution of the cultural conflict. What does this ending suggest about the colonial gaze and its limitations?

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Semester III — Mid-Term Test

Module: English Literature **Level:** Licence L2 **Duration:** 1 hour

Full Name: _____ Group: _____

Answer ONE of the following questions in the form of a well-organized analytical paragraph (approximately 200–250 words). Support your points with specific reference to the texts studied.

How does John Keats use the ode form to explore the relationship between beauty and mortality? Refer closely to either 'Ode to Autumn' or 'Ode to a Nightingale.'

'The Masque of the Red Death' is an allegory of the human refusal to accept mortality. Discuss this statement with reference to the story's symbolic structures (the rooms, the clock, and the masked figure).

In 'Dead Men's Path,' Chinua Achebe presents the conflict between tradition and modernity as a tragedy produced by cultural arrogance. Discuss, with close reference to the text.

Romanticism is characterized by a tension between the ideal and the real. Using examples from at least two texts studied, show how this tension operates in Romantic literature.

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Department of English Language and Literature **Level: Licence (L2) | Class: 2nd year**

Lesson Eight

Critical Reading: The Biographical Approach

Learning Objectives

1. Define the biographical approach to literary criticism and identify its theoretical foundations.
2. Articulate both the strengths and the limitations of biographical reading.
3. Apply the biographical approach to the texts studied so far, tracing connections between the author's life and the literary work.
4. Distinguish between legitimate biographical contextualization and the 'intentional fallacy.'

Learning Prerequisites

- Familiarity with the lives and works of Keats, Poe, and Achebe from previous Lessons.
- Basic understanding of what literary criticism is and why it matters.
- Awareness of the distinction between author and narrator/speaker.

Relevant Lexis

Biographical Approach: A mode of literary criticism that reads a text in light of the author's life experiences, psychology, historical context, and stated intentions.

Intentional Fallacy: The critical error (identified by W.K. Wimsatt and Monroe Beardsley, 1946) of assuming that the author's intended meaning determines the text's correct interpretation.

Authorial Intent: The purposes, ideas, and meanings that the author consciously or unconsciously embedded in the text.

Psychobiography: A form of biographical criticism that applies psychological theories (often Freudian) to the author's life to explain the themes and images of the literary work.

Context: The historical, cultural, social, and personal circumstances surrounding the production of a literary text.

Content

Definition and Theoretical Foundations

The biographical approach to literary criticism is founded on the assumption that a literary text is, in significant ways, an expression of its author's life, experience, and personality. To understand a poem by Keats, we benefit from knowing that he trained as a surgeon, nursed his dying brother, and himself died of tuberculosis at twenty-five. To understand Poe's Gothic obsessions, we benefit from knowing that he experienced the early loss of both parents, was never legally adopted, and watched his young wife die of the same disease that had claimed his mother. To understand Achebe's postcolonial critique, we benefit from knowing that he was educated in the colonial missionary system that he came to criticize.

This approach has a long history in literary criticism. The French critic Charles Augustin Sainte-Beuve (1804–1869) argued that to understand an author's work, one must first understand the author as a person — their family, their education, their loves, their religious beliefs, their weaknesses. His famous dictum was: 'Tell me how a man lives and I will tell you how he writes.'

Steps in Applying the Biographical Approach

1. Research the author's biography: key life events, personal losses, social position, historical context, education, beliefs.
2. Identify autobiographical elements in the text: characters, themes, images, settings that resemble or reflect aspects of the author's life.
3. Interpret these correspondences carefully, connecting the personal experience to the literary theme.
4. Avoid reductionism: do not reduce the text to mere autobiography. The text transforms experience; it is not simply a transcript of it.

Application to the Texts Studied

Keats and Mortality: Keats's repeated engagement with mortality — in 'Ode to a Nightingale,' 'Ode on a Grecian Urn,' and 'To Autumn' — is illuminated by his biographical circumstances. As a trained surgeon, he had an acute clinical understanding of disease and death. As the nurse of his dying brother and the victim of the same illness, he experienced mortality intimately. The biographical approach allows us to understand why death, beauty, and transience are not abstract philosophical concerns for Keats but urgently personal ones.

Poe and Loss: Poe's recurrent themes — premature burial, the return of the dead, the deaths of beautiful women, the enclosure of Gothic spaces — can be read biographically through his orphaned

childhood, his alcoholism, and the deaths that punctuated his life. His Gothic imagination drew on deeply personal experiences of loss and abandonment.

Achebe and Colonial Education: Achebe's critique of the colonially educated African who has internalized European values (as in Michael Obi) is autobiographical in a complex sense. Achebe himself was educated in the colonial system; his fiction constitutes a sustained critical reckoning with that experience and its consequences.

Limitations of the Biographical Approach

The biographical approach has been criticized for several reasons. First, it risks the 'intentional fallacy': the assumption that what the author meant determines what the text means, whereas in fact, once published, a text generates meanings that the author may not have intended. Second, biographical data can over-determine interpretation, reducing a rich, multi-layered text to a simple autobiographical transcript. Third, for many texts, biographical data is simply unavailable or unreliable. For these reasons, the biographical approach is most valuable when used in combination with other approaches rather than as the sole framework.

Reflection Questions

1. How does knowledge of Keats's medical training and his brother's death change your reading of 'Ode to a Nightingale'? Does it enrich or limit your interpretation?

2. Is the biographical approach more or less appropriate for some literary forms than others — for example, for lyric poetry versus fiction? Explain your reasoning.

3. What does the concept of the 'intentional fallacy' reveal about the limits of the biographical approach? How should a critic balance respect for authorial biography with openness to textual meaning?

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Lesson Nine

Realism: Context, Characteristics, and Principles

Learning Objectives

1. Identify the historical conditions — post-Civil War industrialization, urbanization, and the rise of scientific positivism — that gave rise to literary Realism.
2. Articulate the key characteristics of Realist literature and distinguish them from those of Romanticism.
3. Identify the major figures of American and European Realism.
4. Understand the social and political dimensions of Realist fiction as an instrument of cultural critique.

Learning Prerequisites

- Knowledge of Romanticism from Lesson Two.
- Awareness of the American Civil War (1861–1865) and its social consequences.
- Basic familiarity with the concept of scientific positivism and Darwin's theory of evolution.

Relevant Lexis

Realism: A literary movement (primarily 1850s–1900) that sought to represent everyday life — particularly that of the middle and lower classes — as accurately and objectively as possible, without idealization or romantic distortion.

Verisimilitude: The quality of appearing to be true or real; the realistic representation of events, characters, and settings.

Local Color (Regionalism): A strand of Realism that emphasizes the distinctive speech, customs, landscape, and social dynamics of a specific geographical region.

Social Determinism: The idea that an individual's life and character are largely determined by their social environment rather than by inner will or divine providence.

Scientific Positivism: The philosophical view, associated with Auguste Comte, that only empirically verifiable facts constitute genuine knowledge a view that powerfully influenced Realist writers.

Content

Historical Context

Literary Realism emerged in Europe and America from the middle of the nineteenth century as a direct response to the idealism and escapism of Romanticism. In America, the decisive historical catalyst was the Civil War (1861–1865), which shattered the nation's romantic self-image. The war's unprecedented brutality 620,000 dead made the Romantic glorification of heroism and sentiment seem dishonest. Writers who had served in or reported on the war, or who lived through its social aftermath, felt a moral obligation to depict experience as it actually was.

The rapid industrialization of the post-war decades accelerated social transformation: cities grew at alarming rates, immigration produced new forms of urban diversity and poverty, and the gap between the wealthy industrialists (the 'Gilded Age' plutocracy) and the working poor became a central social fact. Realist writers saw this inequality as a legitimate and urgent subject for literature.

The science of the period also shaped Realism. Darwin's The Origin of Species (1859) undermined religious certainties and established the idea that environment shapes survival. Herbert Spencer's Social Darwinism extended this logic to human society. Auguste Comte's positivism argued that all genuine knowledge comes from empirical observation. These ideas encouraged a literature of precise, scientific observation of social conditions.

Key Characteristics of Realism

- Faithful representation of ordinary, everyday life — including its tedium, poverty, and moral ambiguity.
- Focus on the middle and working classes rather than on aristocratic or heroic figures.
- Psychologically complex, plausible characters whose behaviour is motivated by comprehensible social and personal forces.
- Objective narrative stance: the author withdraws personal judgment, allowing events and characters to speak for themselves.
- Authentic dialogue, including dialect, colloquial speech, and regional idiom.
- Social critique: Realist fiction frequently exposes hypocrisy, inequality, and the gap between American democratic ideals and social reality.
- Detailed attention to setting as a social environment that shapes character and behavior.

Major Figures of American Realism

Mark Twain (1835–1910) is the central figure of American Realism. Adventures of Huckleberry Finn (1884) combines vernacular language, regional setting, social satire, and a devastating critique of racism and hypocrisy. William Dean Howells (1837–1920), as editor of The Atlantic Monthly and later Harper's, championed Realism as the appropriate literary mode for democratic America. Henry James (1843–1916) brought psychological depth and narrative sophistication to the Realist novel. Kate Chopin (1850–1904) and Sarah Orne Jewett were important figures of local color regionalism. Hamlin Garland (1860–1940) applied Realism to the poverty of the Midwestern farmer.

Realism and Romanticism: Key Differences

Where Romanticism celebrates the imagination, emotion, and the ideal, Realism privileges observation, restraint, and the actual. Where the Romantic hero is exceptional and alienated, the Realist protagonist is ordinary and socially embedded. Where Romantic narrative tends toward resolution and fulfillment, Realist narrative tends toward irresolution or quiet tragedy. This is not a simple opposition: many Realist writers retained deeply Romantic impulses. But the shift in emphasisfrom the extraordinary to the ordinary, from the inner to the social, from the ideal to the material marks a decisive cultural reorientation.

Reflection Questions

1. In what ways was the American Civil War a decisive catalyst for the development of literary Realism in the United States?

2. How does the Realist commitment to 'objectivity' carry its own ideological assumptions? Is a purely objective representation of social reality possible?

3. Compare the Realist conception of character with the Romantic conception. What different assumptions about human nature underlie each?

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Lesson Ten

Illustration: Hamlin Garland "The Return of a Private"

Learning Objectives

1. Introduce Hamlin Garland and situate 'The Return of a Private' within the Realist tradition.
2. Analyze the story's narrative structure, setting, and characterization.
3. Identify the specific techniques through which Garland achieves a Realist effect — particularly in his representation of poverty, rural landscape, and vernacular speech.
4. Begin to explore the story's central themes: the unheroic aftermath of war, rural poverty, and the dignity of ordinary life.

Learning Prerequisites

- Understanding of literary Realism from Lesson Nine.
- Awareness of the social and economic conditions of Midwestern rural America in the post-Civil War era.
- A first reading of the story before attending this Lesson.

Relevant Lexis

Local Colour: The representation of the specific customs, dialects, landscapes, and social textures of a particular region.

Vernacular: The everyday spoken language of a particular social group, region, or historical period, as opposed to formal literary language.

Anti-heroic: Describing a narrative that deliberately refuses the conventions of heroism, presenting the protagonist as ordinary, limited, and subject to the forces of social and economic reality.

Verisimilitude: The quality of realistic representation that makes a narrative feel true to life.

Melancholy: A mood of pensive sadness; in Garland's story, the dominant emotional tone of rural Midwestern life

Content

Hamlin Garland: A Brief Biography

Hamlin Garland (1860–1940) was born in rural Wisconsin and raised in Iowa — the son of farmers who struggled against the relentless economic pressures of Midwestern agricultural life. He later moved to Boston, educated himself, and began writing fiction. His collection Main-Travelled Roads (1891) — from which 'The Return of a Private' is taken — was both celebrated and controversial: some praised its honest portrait of rural hardship; others found it too dark, too unpatriotic. Garland described his aesthetic as 'veritism' — the unsparing representation of truth as experienced by ordinary people, particularly the farmers and laborers of the Middle Border.

Garland was a political progressive, associated with the agrarian reform movement and sympathetic to the Populist Party's critique of the exploitation of farmers by railroad monopolies and banks. His fiction is thus never merely descriptive; it carries an implicit political argument about social justice.

Context: The Civil War Veteran's Return

'The Return of a Private' (1891) tells the story of a Union soldier, Private Edward Smith, returning home to Wisconsin after the end of the Civil War. The story belongs to a literary tradition of 'homecoming' narratives, but Garland deliberately subverts the conventions of that tradition. There is no triumphant return, no parade, no recognition of heroism. There is only a sick, exhausted man walking the last miles home to a farm that is falling apart, a wife worn by years of labor and worry, and three children who barely know him.

Narrative Structure

The story begins with the train journey home — a shared experience between Edward and his comrades, each returning to their own anxious homecomings. Garland devotes considerable attention to the landscape: the Wisconsin countryside in early autumn, described with the precise, unglamorous detail of a region he knows intimately. Edward's walk from the train station to his farm is the emotional and symbolic center of the story — a journey across familiar yet strange terrain, returning to a life that the war has interrupted and poverty has degraded.

Characterization

Edward Smith is not a hero; he is a private — the lowest military rank — and the ordinariness of his rank is deliberate. He is sick with malaria, penniless, exhausted. He has served his country and

received nothing in return: no land grant, no bonus, no recognition. His wife Emma has kept the farm going alone with three children and no help. Their reunion — observed from outside the house as he watches through the window before entering — is one of the most restrained and affecting scenes in American Realism. The emotion is real precisely because it is understated.

Setting as Social Critique

The farm to which Edward returns is not an idealized pastoral space but a site of poverty and material degradation: the buildings need repair, the fields need work, the debt looms. Garland makes the landscape carry the social meaning: these are people who have sacrificed for their country and been forgotten by it. The beauty of the autumn Wisconsin countryside is inseparable from its melancholy — beautiful because it is home, melancholy because home offers no real relief from hardship.

Reflection Questions

1. How does Garland use the landscape of Wisconsin to reflect the emotional and social condition of his characters?

2. The story is about a military homecoming, yet there is no sense of triumph or public recognition. What does this absence suggest about Garland's view of the relationship between patriotic sacrifice and social reality?

3. How does Garland achieve the Realist goal of verisimilitude in his representation of the farmer's life? Which specific textual techniques contribute most to this effect?

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Lesson Eleven

Hamlin Garland "The Return of a Private": Analysis

Learning Objectives

1. Conduct a detailed thematic analysis of 'The Return of a Private,' focusing on the stories' treatment of poverty, sacrifice, and the dignity of ordinary life.
2. Analyze the story's narrative technique: point of view, tone, and the use of restraint.
3. Apply the Realist critical framework to illuminate the story's literary strategies and social function.
4. Connect the story's themes to the broader context of post-Civil War American society and Garland's political commitments.

Learning Prerequisites

- Full familiarity with the story's plot, characters, and setting from Lesson Ten.
- Understanding of Realist literary techniques and their social function.
- Awareness of the Populist reform movement and the social condition of American farmers in the 1880s–1890s.

Relevant Lexis

Irony: A rhetorical mode in which the apparent meaning differs from the actual meaning; in Garland, often the gap between the official narrative of patriotic sacrifice and the reality of economic abandonment.

Restraint: The deliberate suppression of overt emotional expression in narrative, allowing emotion to emerge from the gap between what is said and what is felt.

Social Critique: A literary or intellectual analysis that exposes the injustices, hypocrisies, or structural inequalities of a given social order.

Point of View: The narrative perspective from which the story is told; in Garland, often a limited third person that maintains sympathetic distance.

Content

The Theme of Unheroic Sacrifice

The central ironic theme of 'The Return of a Private' is the gap between the official narrative of Civil War heroism and the lived reality of the returning soldier. American culture in the post-war period produced an enormous mythology of military sacrifice, national redemption, and civic duty. Garland's story punctures this mythology not with anger but with quiet, devastating specificity. Edward Smith has done his duty. He has survived. He returns not to recognition or reward but to a crumbling farm and a family exhausted by his absence. The story asks: what does the nation owe to those who fought for it? And it answers by showing what the nation has failed to provide.

The Realist Representation of Poverty

Garland was one of the first American writers to represent rural poverty not as picturesque hardship but as a systemic social condition. The farm's disrepair, the unpaid debts, Emma's worn face, the children's unfamiliarity with their father all are rendered with the documentary precision of Realism. There is no sentimentalization and no melodrama. The poverty is simply there, as it was for millions of Midwestern farm families who had fought and sacrificed during the war and found themselves abandoned by the economic and political systems they had defended.

Narrative Restraint and Emotional Depth

One of the most remarkable features of the story is its narrative restraint. The most emotional moments the reunion of husband and wife are rendered with minimal dialogue and without authorial commentary. Garland observes the scene from outside, through the window, as Edward pauses before entering his own home to watch his family. The effect is cinematic and deeply moving precisely because the narrator refuses to tell us how to feel. This is the Realist principle of authorial withdrawal at its most disciplined: trust the scene to carry its own emotional weight.

The Dignity of Ordinary Life

Garland has been criticized for the grimness of his Realism. But his work is not nihilistic. It insists on the dignity and moral seriousness of ordinary human life the farmer's life, the soldier's life, the wife's life. The reunion between Edward and Emma is not triumphant, but it is real; it is human; it is enough. The story refuses the sentimental consolations of popular fiction, but it offers something more honest in their place: the recognition that ordinary people, in their endurance and their love, possess a dignity that no amount of social neglect can entirely erase.

Applying the Biographical and Historical Approaches

The biographical approach is immediately relevant: Garland's own childhood on a Wisconsin farm, and his awareness of his parents' economic struggle, directly inform the story. The historical approach deepens the reading: the story is inseparable from the agrarian crisis of the 1880s–1890s, when railroad monopolies, falling crop prices, and rising debts drove thousands of Midwestern farmers into poverty. The story's social critique is most fully legible in this historical context.

Reflection Questions

1. How does Garland's narrative restraint serve his Realist principles? What would be lost if he were more emotionally explicit?

2. Apply the historical approach to 'The Return of a Private.' What does knowledge of the agrarian crisis of the 1880s–1890s add to your interpretation of the story?

3. Is the story pessimistic, or does it affirm something positive about human experience? Support your answer with close reference to the text.

University Centre of Barika **Semester: III**

Institute of Arts and Languages **Course: English Literature**

Department of English Language and Literature **Level: Licence (L2) | Class: 2nd year**

Lesson Twelve

Critical Reading: The Historical Approach (Part 1)

Learning Objectives

1. Define the historical approach to literary criticism and distinguish it from both traditional historicism and New Historicism.
2. Identify the key principles and questions that guide a historical reading of literary texts.
3. Understand how historical forces — political events, social conditions, economic structures, and ideological currents — shape literary production.
4. Begin applying the historical approach to the texts studied in Semester III.

Learning Prerequisites

- Familiarity with the historical contexts introduced throughout Semester III: Romanticism, the post-Civil War period, and colonial Africa.
- Basic understanding of what historical context means for literary interpretation.
- Awareness of how the biographical approach (Lesson Eight) relates to and differs from the historical approach.

Relevant Lexis

Historicism: The traditional practice of situating literary works within their historical period, treating history as stable background against which texts are interpreted.

New Historicism: A critical movement (associated with Stephen Greenblatt) that sees history not as objective background but as a network of competing discourses and power relations in which literature participates.

Ideology: A system of ideas, values, and representations that reflects and reproduces the interests of a dominant social class or group.

Discourse: In New Historicist terms (following Michel Foucault), a system of knowledge and power that defines what can be said, thought, and represented in a given historical moment.

Context: The social, political, economic, and cultural circumstances that surround and shape the production and reception of a literary text.

Hegemony: The dominance of one social group's worldview over others, maintained not through open coercion but through cultural consent.

Content

Definition and Principles

The historical approach to literary criticism reads literary texts as products of their historical moment — not merely as expressions of individual genius but as shaped by the social, political, economic, and ideological conditions of their time and place. This approach insists that texts cannot be fully understood in isolation from the historical circumstances of their production and reception.

Traditional historicism sought a stable historical context against which to interpret texts: to know what the Renaissance meant is to understand what Shakespeare meant. New Historicism, which emerged in the 1980s, radicalized this project. For New Historicists like Stephen Greenblatt, history itself is textual it is constructed through competing discourses, not objectively given. Literature does not merely reflect history; it participates in the production of historical meaning. A poem, a play, or a novel is one discourse among many, negotiating power and meaning in a complex historical field.

Key Questions of the Historical Approach

- What historical events, social conditions, or ideological currents does the text respond to, reflect, or interrogate?
- Who is speaking in the text, and from what social position? Whose voices are marginalized or silenced?
- How does the text reproduce or challenge the dominant ideologies of its time?
- How has the text been received in different historical moments, and what do these different receptions reveal?
- What political or social function did the text serve at the time of its production?

Application to Romanticism

The historical approach illuminates Romanticism not as a simple celebration of nature and imagination but as a complex cultural response to specific historical pressures. Wordsworth and Coleridge's Lyrical Ballads appeared in 1798 the year of the Irish Rebellion, Napoleon's rise, and the deepening of industrial capitalism's transformation of English life. Their poetry of rural simplicity and ordinary speech was not politically innocent: it registered and responded to the social upheavals of their moment. Blake's mythological poetry attacked the ideological structures of industrial

capitalism and organized religion. Keats's poetry of beauty and mortality was produced against the backdrop of social reform movements and his own precarious social position as a lower-middle-class intellectual in a class-stratified society.

Application to Realism

The historical approach is indispensable for Realism. Garland's 'The Return of a Private' is unintelligible without knowledge of the agrarian crisis of the 1880s–1890s the collapsing crop prices, the railroad monopolies, the mortgage debt that pushed Midwestern farmers toward bankruptcy and toward the Populist political movement. The story's 'literary' choices its regional setting, its anti-heroic protagonist, its focus on economic hardship are inseparable from the historical moment of its production.

Application to Achebe

'Dead Men's Path' can be read as a historically specific document of late colonial Nigeria — produced in 1953, at the height of the nationalist movement toward independence (Nigeria became independent in 1960). The story's conflict between the mission-school headmaster and the village priest enacts a historical conflict that was not abstract but urgent and politically charged: what cultural values would an independent Nigeria inherit?

Reflection Questions

1. What is the difference between traditional historicism and New Historicism? Why does the distinction matter for literary interpretation?

2. How does the historical approach change your reading of 'Ode to a Nightingale'? What historical pressures might have shaped Keats's meditation on mortality and transcendence?

3. Is there a risk that the historical approach reduces literary texts to mere historical documents? How can a critic maintain awareness of both the literary and historical dimensions of a text?

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Lesson Thirteen

Critical Reading: The Historical Approach (Part 2) — Application and Practice

Learning Objectives

1. Apply the historical approach systematically to the literary texts of Semester III.
2. Demonstrate the capacity to construct historical readings that are specific, evidence-based, and sensitive to both the literary and historical dimensions of the text.
3. Practice writing a paragraph of historical literary criticism.
4. Prepare for the final examination by consolidating knowledge of both content and methodology.

Content

Reviewing the Method

In the previous Lesson, we established the theoretical foundations of the historical approach. In this Lesson, we practice its application through guided exercises and a model analysis. The goal is not to replace other approaches with the historical approach, but to use it as one powerful interpretive lens among several.

Model Application: Keats's 'Ode to Autumn' and 1819

'Ode to Autumn' was written in September 1819 — a year of political crisis in Britain. Just two months earlier, the Peterloo Massacre had occurred: a cavalry charge into a peaceful crowd of 60,000–80,000 people gathered at St Peter's Field, Manchester to demand parliamentary reform. Fifteen were killed and hundreds wounded. Keats was politically aware and personally affected. His letters from the period reveal his disgust at the political repression of the Tory government.

A historical reading of 'Ode to Autumn' in this context is revelatory. The poem's refusal of explicit political content its apparent withdrawal into a rich, sensuous celebration of the natural season can itself be read as a political act: a retreat from the impossible demands of political engagement into the autonomous beauty of the natural world. Or, alternatively, the poem's insistence on the

completeness and dignity of the natural cycle 'Thou hast thy music too' can be read as an implicit affirmation of the organic rhythms of life against the mechanical violence of industrial capitalism and state repression. Neither reading is simply 'correct'; both are historically grounded and textually defensible.

Model Application: Garland and the Agrarian Crisis

In Main-Travelled Roads, Garland prefaced the stories with the dedication 'to my father and mother, whose half-century of pilgrimage on the main-travelled roads of life has given me new and perfect insight into the nature of life on the farm.' The dedication signals the stories' explicitly autobiographical and historical basis. 'The Return of a Private' was published in 1891, the same year that the People's Party (Populists) was formally organized to represent the economic interests of Midwestern farmers against the railroad monopolies and Eastern banking interests. The story's portrayal of a veteran left to struggle alone with debt and agricultural hardship is a direct intervention in the political debate about the obligations of the state to its citizens.

Writing Exercise: Historical Analysis Paragraph

Write a well-organized paragraph (200–250 words) applying the historical approach to one of the following texts:

- 'Ode to Autumn' by John Keats focus on the context of 1819 and the Peterloo Massacre.
- 'The Masque of the Red Death' focus on the context of epidemic disease in early nineteenth-century America (cholera epidemics of 1832 and 1849).
- 'Dead Men's Path' focus on the context of late colonial Nigeria (1949–1953) and the approaching independence movement.
- 'The Return of a Private' focus on the agrarian crisis and the Populist movement of the 1880s–1890s.

Your paragraph should: (1) identify a specific historical context relevant to the text; (2) show how specific textual choices (themes, images, characters, narrative strategies) respond to or reflect that context; (3) arrive at an interpretive conclusion about what the historical context adds to our understanding of the text's meaning.

Reflection Questions

1. Choose one of the texts studied this semester and construct a brief historical reading. What specific historical context have you selected, and how does it illuminate your chosen text?

2. Does applying the historical approach change what you find valuable or beautiful in a literary text? Explain your position.

3. How does the historical approach complement or complicate the biographical approach? In what ways do the two methods work together?

Semester IV

University Centre of Barika **Semester: IV**

Institute of Arts and Languages **Course: English Literature**

Department of English Language and Literature **Level: Licence (L2) | Class: 2nd year**

Lesson One

Naturalism: Context, Characteristics, and Principles

Learning Objectives

1. Understand Naturalism as an extension and radicalization of Realism, grounded in Darwinian science and determinist philosophy.
2. Identify the key characteristics of Naturalist fiction and the specific techniques through which they are realized.
3. Distinguish Naturalism from Realism and from Romanticism.
4. Identify the major figures of American and European Naturalism.

Relevant Lexis

Naturalism: A literary movement (c. 1880–1920) that applied the deterministic principles of natural science to the representation of human life, portraying characters as shaped by heredity and environment beyond their control.

Determinism: The philosophical doctrine that all events, including human behavior, are the inevitable result of prior causes whether biological, environmental, or social leaving no room for free will.

Social Darwinism: The application of Darwin's concept of 'survival of the fittest' to human social life, justifying inequality as the natural result of competition.

The Brute Within: Naturalist literature's recurrent figure of the primitive, instinctual self lurking beneath the surface of civilized behavior.

Deterministic Narrative: A plot in which the character's fate is determined by forces (heredity, environment, chance) beyond their control, typically ending in defeat or death.

Content

Historical and Intellectual Context

Naturalism emerged in France with Emile Zola, who called it the 'experimental novel.' Zola argued that the novelist should apply the methods of the natural scientist: observe the specimens of human society objectively, place them in controlled environments, and record the results. The philosophical basis of Naturalism is determinism: individuals are not free moral agents but biological and social products, driven by hereditary instincts and shaped by their social environment. This is a fundamentally materialist view of human nature that leaves little room for the Romantic conception of the free, creative self.

The American counterpart of European Naturalism arose in the 1890s, shaped by specific national anxieties: rapid urbanization, mass immigration, the growth of industrial capitalism, and the visible extremes of wealth and poverty in American cities. Darwin had already undermined religious certainties; Zola provided a literary model; Herbert Spencer's Social Darwinism provided an ideological framework that was simultaneously descriptive and prescriptive.

Key Characteristics of Naturalism

- Determinism: characters are driven by forces they cannot fully understand or control heredity, social environment, economic necessity, biological instinct.
- Lower-class settings: unlike Realism, which often depicted the middle classes, Naturalism focuses overwhelmingly on the poor, the marginalized, and the oppressed.
- Pessimism and tragedy: Naturalist narratives typically end in defeat, degradation, or death. There is little room for the ameliorative optimism of Realist social criticism.
- Scientific objectivity: the author observes the characters with clinical detachment, as a scientist observes specimens — without moral judgment or sentimental identification.
- The cycle of entrapment: characters are caught in cycles from which they cannot escape poverty reproduces poverty; violence breeds violence.
- The 'brute within': beneath the surface of social behaviour lies the primitive, instinctual self the vestigial animal that civilization has not fully suppressed.

Major American Naturalists

Stephen Crane (1871–1900) is the earliest and arguably the most brilliant of the American Naturalists. His Maggie: A Girl of the Streets (1893) is the first major American Naturalist novel. Frank Norris (1870–1902) applied Naturalism to the California wheat industry in The Octopus (1901). Theodore Dreiser (1871–1945) depicted the lives of characters driven by desire and economic

necessity in Sister Carrie (1900) and An American Tragedy (1925). Jack London (1876–1916) combined Naturalism with adventure narrative and socialist politics.

Naturalism and Realism: Key Distinctions

Realism depicts ordinary life with accuracy and social awareness, but it generally maintains a belief in the possibility of moral agency, social reform, and individual dignity. Naturalism is more radical: it denies moral agency by depicting characters as products of forces beyond their control, and it tends toward tragic outcomes that no reform can avert. Realism is committed to observable social reality; Naturalism extends this into biological and evolutionary reality. In practice, however, the boundary between the two is fluid, and many texts combine elements of both.

Reflection Questions

1. How does determinism, as a philosophical doctrine, challenge the Romantic conception of human freedom and the Realist belief in moral agency?

2. Is Naturalist fiction ultimately nihilistic, or does it carry an implicit social critique and therefore a reformist impulse?

3. How does the concept of 'the brute within' reflect the influence of Darwinian evolutionary theory on Naturalist literature?

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Lesson Two

Illustration: Stephen Crane — Maggie: A Girl of the Streets

Learning Objectives

1. Situate Stephen Crane and Maggie: A Girl of the Streets within the American Naturalist tradition.
2. Analyze the setting, characters, and plot of the novel, identifying the specific naturalist mechanisms at work.
3. Examine how Crane uses irony, imagery, and narrative distance to achieve his critique of social hypocrisy.
4. Understand the novel's reception history and its significance as a foundational text of American Naturalism.

Relevant Lexis

The Bowery: A district of lower Manhattan, New York City, infamous in the late nineteenth century as a center of poverty, crime, saloons, and working-class entertainment.

Determinism (social): The idea that Maggie's fate is not the result of her moral failures but of the social environment, the Bowery, into which she was born.

Irony (structural): In Crane's novel, the gap between the moral posturing of the characters (Jimmie, the mother) and their actual behaviour, exposed by the narrative without explicit authorial commentary.

The Fallen Woman: A nineteenth-century literary and social stereotype of a woman who has lost her sexual 'virtue' and is consequently condemned by society the narrative Crane subverts.

Content

Stephen Crane: A Brief Biography

Stephen Crane (1871–1900) was born in Newark, New Jersey, the fourteenth child of a Methodist minister. He attended but did not graduate from Lafayette College and Syracuse University. He

worked as a journalist in New York City, immersing himself in the tenement life of the Lower East Side. He published Maggie privately in 1893 (under a pseudonym, at his own expense) because no publisher would touch it; it was considered too frank and too dark. His subsequent novel, The Red Badge of Courage (1895), brought him international fame at the age of twenty-three. He died of tuberculosis in Germany in 1900, aged twenty-eight — one of the most brilliant careers in American literature, cut tragically short.

Setting: The Bowery

The Bowery district of lower Manhattan is not merely the backdrop of Maggie: A Girl of the Streets; it is effectively the novel's protagonist. The Bowery is a total environment omnipresent, claustrophobic, shaping every aspect of the characters' lives and choices. Crane describes it through a series of vivid impressionistic images: the dark tenement buildings looming over narrow streets, the saloons with their yellow light spilling into the darkness, the brawling crowds, the theatrical performances offering cheap entertainment and romantic fantasy. Everything in this environment pushes the characters toward violence, degradation, and despair. There is no exit.

Plot Summary

Maggie Johnson grows up in a violent, impoverished Bowery tenement. Her father is a brutal drunk; her mother Mary is equally alcoholic and even more hypocritically 'respectable.' Her brother Jimmie becomes a street tough a driver's assistant who bullies others with the same casual cruelty he learned at home. Maggie is different: she has a natural sensitivity and a genuine desire for something better. She finds it, she believes, in Pete a bartender and Bowery dandy who seems to represent glamour, sophistication, and escape. Pete seduces and then abandons her for another woman, Nellie, who is more self-sufficient and less romantically dependent. Abandoned, with her family refusing to take her back, Maggie turns to prostitution. She walks the streets, is rejected by potential clients as she moves progressively to darker, poorer areas. The novel ends with her death implied rather than described and her mother's theatrical self-pity.

Character Analysis

Maggie is the novel's most sympathetically drawn character and the most deterministically destroyed. She is not morally inferior to her family or her social environment; she is simply the one who is crushed by it. Her desire for beauty and escape is presented as natural and even admirable. It is the environment not her character that defeats her. The mother Mary is Crane's most devastating creation: a figure of theatrical self-righteousness who condemns Maggie's 'ruin' while herself being far more morally degraded. Jimmie reinforces the novel's ironic critique: he has seduced and abandoned other men's sisters, yet he cannot see the hypocrisy of his outrage at Maggie's situation.

Reflection Questions

1. How does the Bowery function as more than a setting in the novel — in what sense is it a deterministic force?

2. Crane's narrative is characterized by irony: what the characters say and believe is consistently undermined by what they do. Identify two specific instances of this irony and explain their effect.

3. Maggie is a sympathetic character but she has no agency. What does her lack of agency reveal about Crane's naturalistic worldview?

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Lesson Three

Stephen Crane — Maggie: Analysis I — Naturalist Themes and Techniques

Learning Objectives

1. Conduct a systematic analysis of the naturalist themes operating in Maggie: determinism, the cycle of poverty, and the impossibility of escape.
2. Analyze Crane's specific literary techniques: impressionism, irony, and the use of color and light imagery.
3. Examine the novel's treatment of gender: how does the 'fallen woman' narrative serve Crane's social critique?
4. Apply the historical approach to situate the novel within the social conditions of 1890s New York City.

Content

Determinism and the Cycle of Poverty

The central naturalist thesis of Maggie is that environment is destiny. Maggie's family did not choose poverty, violence, or alcoholism; these conditions were imposed on them by the Bowery, which was itself produced by the structural inequalities of industrial capitalism. The characters are trapped in a self-reproducing cycle: children of violent drunks become violent drunks (Jimmie, the mother) or become their victims (Maggie). Crane offers no way out of this cycle and no political program for breaking it. The novel's pessimism is total: not angry, but clinical — the detachment of the scientific observer recording the results of the experiment.

Impressionism and Imagery

Crane was a pioneer of American literary impressionism, a technique borrowed from French painting that renders reality through the subjective perceptions and emotional impressions of the observer rather than through stable, objective description. His use of color is particularly notable. The Bowery is rendered through contrasts of light and darkness: the yellow glow of the saloons against the black tenement streets; the garish colors of Pete's clothes against the grey poverty of the Johnson

apartment; the theatrical brightness of the music hall against the squalor outside. These color contrasts function symbolically: brightness is associated with false promise and cheap illusion; darkness with the reality of the Bowery's social truth.

The 'Fallen Woman' and Social Hypocrisy

Crane is writing in conscious reaction to the Victorian narrative of the 'fallen woman' — a narrative that attributed female 'ruin' to the woman's own moral weakness. In the conventional Victorian plot, Maggie would be condemned for her failure of virtue. Crane systematically subverts this: it is not Maggie who has failed morally, but the society that has produced her, abandoned her, and then condemned her. The mother's theatrical lamentation ('May Gawd forgive dat girl!') is Crane's sharpest ironic stroke: the woman who drove her daughter into the street now mourns her with self-righteous grief. The hypocrisy of the respectable working-class community's condemnation of Maggie is the novel's primary social target.

Narrative Distance and the Single Effect

Like Poe, Crane is a craftsman of the 'single effect,' though his effect is social rather than Gothic. His narrative maintains a careful ironic distance from all of his characters including Maggie. This distance allows the irony to operate without authorial intrusion. Crane never tells the reader that the mother is hypocritical or that Jimmie is self-contradictory: he simply presents their behavior and trusts the reader to draw the conclusion. This is the naturalist version of Realist authorial withdrawal: not mere restraint, but clinical irony.

Reflection Questions

1. How does Crane's use of impressionistic colour imagery contribute to the novel's social and moral argument?

2. Explain the phrase 'the environment is the villain.' How fully does this formula account for the novel's complexity?

3. What is the effect of Crane's ironic narrative distance? Does it risk making the reader feel detached from Maggie's suffering, or does it intensify the critique of social hypocrisy?

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Lesson Four

Stephen Crane — Maggie: Analysis II — Social Critique and Legacy

Learning Objectives

1. Analyze Crane's critique of social institutions — the family, the church, and the community — as they function in the novel.
2. Evaluate the novel's representation of the American Dream as a cruel illusion.
3. Assess the novel's literary legacy and its influence on subsequent American Naturalism.
4. Write a focused analytical paragraph applying the naturalist framework.

Content

The Failure of Social Institutions

Maggie is a systematic indictment of the institutions that American society relies upon to support and moralize its poorest members. The family — represented by the Johnson household — is a site of violence, drunkenness, and hypocritical self-righteousness rather than nurture and protection. The church is conspicuously absent: there is no pastor, no missionary, no charitable organization that reaches Maggie. The working-class community, rather than offering solidarity, enforces the very social norms that condemn Maggie while ignoring the far more visible moral failures of her mother and brother. The American social safety net is, for the Bowery poor, non-existent.

The American Dream as Illusion

Underlying the novel is a critique of the American ideology of individual mobility and self-improvement. The Bowery is a place from which the American Dream is simply not available. Pete's glamour is an illusion — he is as trapped in the social hierarchy of the Bowery as Maggie. The music hall that dazzles Maggie offers fantasy rather than art; it sells romantic illusions to people whose real lives are irremediably squalid. Crane suggests that the American belief in individual moral agency and upward mobility is a cruel mythology for those born into the Bowery — that structural conditions, not individual character, determine outcomes.

Writing Exercise: Naturalist Analysis Paragraph

Write a well-organized analytical paragraph (200–250 words) on one of the following topics:

- How does Crane's depiction of the Johnson family demonstrate the naturalist thesis that character is produced by environment?
- Analyze Crane's use of irony in his representation of the mother or Jimmie. What social hypocrisy does this irony expose?
- Apply the historical approach to Maggie: how does the social history of New York City in the 1890s illuminate the novel?

Legacy of Maggie

Maggie: A Girl of the Streets was largely ignored at the time of its self-publication in 1893 but gained recognition after the success of The Red Badge of Courage. It is now recognized as a foundational text of American Naturalism and of urban literature more broadly. Its influence can be traced through Theodore Dreiser's Sister Carrie, Richard Wright's Native Son, and a host of later American novels that engage with poverty, urban life, and structural inequality. Crane's impressionistic prose style — fragmentary, sensory, ironic — anticipates Modernism.

Reflection Questions

1. Crane has been described as 'the first American Modernist.' In what ways does Maggie anticipate the Modernist techniques you will study later this semester?

2. Is the novel a work of social protest, or is it too pessimistic to qualify as such? Defend your position.

3. Compare Maggie with Garland's 'The Return of a Private.' Both are Realist/Naturalist works about poverty. What does each author emphasize that the other does not

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Lesson Five

Critical Reading: The Textual Approach (Part 1)

Learning Objectives

1. Define the textual approach — also called close reading, stylistics, or formalism — and identify its theoretical foundations.
2. Introduce the key analytical tools of close reading: diction, imagery, tone, syntax, point of view, and figurative language.
3. Practice close reading through guided exercises on passages from texts studied.
4. Understand how form and content are inseparable in literary texts.

Relevant Lexis

Close Reading: The practice of analyzing the specific language, structure, and literary devices of a text to produce a rich, evidence-based interpretation.

Formalism: A critical approach that focuses on the formal properties of literary texts — structure, style, language — rather than on external contexts.

New Criticism: An American formalist school (c. 1940s–1960s) that insisted on reading texts as autonomous verbal objects, independent of authorial biography or historical context.

Diction: Word choice; the specific vocabulary a writer selects and the connotative meanings that vocabulary carries.

Tone: The author's (or narrator's) attitude toward the subject matter or the reader, conveyed through stylistic choices.

Syntax: The arrangement of words and phrases to form sentences; syntactic choices carry meaning and create rhythm and emphasis.

Figurative Language: Language that departs from literal meaning to create special effects: metaphor, simile, personification, synecdoche, etc.

Content

Definition and Theoretical Foundations

The textual approach — variously called close reading, stylistics, or formalism — focuses on the literary text as the primary and sufficient object of analysis. Rather than seeking meaning in the author's biography (as the biographical approach does) or in the historical context (as the historical approach does), the textual approach insists that meaning is generated by the text itself: by its choice of words, its deployment of images, its manipulation of narrative structure, its rhetorical strategies.

The New Critics a group of American scholars including Cleanth Brooks, Robert Penn Warren, and William K. Wimsatt formalized the textual approach in the 1940s and 1950s. They argued that a poem or story is a 'verbal icon' an autonomous object that should be read on its own terms. They also articulated the 'intentional fallacy' (the error of seeking authorial intent as the criterion of meaning) and the 'affective fallacy' (the error of taking the reader's emotional response as the criterion of meaning). Instead, they insisted on the text's formal properties.

Key Analytical Tools

Diction: Word choice is the most basic element of literary style. In Keats's 'Season of mists and mellow fruitfulness,' the word 'mellow' carries connotations of ripeness, warmth, and ease that would be destroyed by a synonym like 'mild.' In Crane's Maggie, the word 'towering' applied to the Bowery tenements carries connotations of oppression and entrapment that a neutral word like 'tall' would not.

Imagery: Sensory images are the building blocks of literary language. We have already analyzed Keats's rich tactile and olfactory imagery in 'Ode to Autumn' and Crane's impressionistic color contrasts in Maggie. Close reading asks: what senses does the imagery address? What patterns of imagery recur? What do those patterns suggest thematically?

Tone: Tone is perhaps the most difficult element to identify precisely. It is conveyed through the cumulative effect of diction, imagery, syntax, and point of view. The tone of 'Ode to Autumn' is ripe, generous, and accepting; the tone of 'Ode to a Nightingale' is urgent, yearning, and finally resigned. The tone of Maggie is ironic and clinically detached. Identifying tone requires sensitivity to the full texture of the prose or poetry.

Syntax: Sentence structure carries meaning. Long, complex sentences with multiple subordinate clauses create a different effect from short declarative sentences. Keats's odes are characterized by elaborate, sinuous syntax that mirrors the richness and complexity of the sensory experience they describe. Hemingway's 'Indian Camp' (studied later) uses short declarative sentences that enact the Modernist commitment to objective, non-interpretive narrative.

Point of View: Who is narrating, and from what position? A first-person narrator creates intimacy and unreliability; a third-person limited narrator maintains distance while providing access to one character's consciousness; a third-person omniscient narrator can judge all characters and events. In Crane's Maggie, the third-person narrator is ironic and detached omniscient enough to expose hypocrisy but restrained enough never to express it explicitly.

Guided Close Reading Exercise

Read the following passage from 'Ode to Autumn' carefully and answer the analytical questions below:

> Season of mists and mellow fruitfulness, / Close bosom-friend of the maturing sun; / Conspiring with him how to load and bless / With fruit the vines that round the thatch-eves run...

- Identify all examples of personification. What is the effect of representing autumn as a 'bosom-friend'?
- List the sensory images in the passage. Which senses do they address?
- Analyze the syntax: how does the long, flowing sentence structure contribute to the poem's mood?
- What connotations does the word 'conspiring' carry, and how do these connotations shape the reader's attitude toward autumn and the sun?

Reflection Questions

1. Why did the New Critics insist on the 'autonomy' of the literary text, independent of biographical and historical contexts? Is this position defensible?

2. How does close reading of diction and imagery change your interpretation of a familiar text? Provide a specific example.

3. Can the textual approach ever be truly 'objective'? Or does every close reading inevitably involve the reader's subjective responses and cultural assumptions?

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Lesson Six

Critical Reading: The Textual Approach (Part 2) — Application and Practice

Learning Objectives

1. Apply the tools of close reading systematically to passages from the primary texts studied.
2. Practice writing a paragraph of textual literary criticism.
3. Develop sensitivity to the relationship between formal choices and thematic meaning.
4. Consolidate the textual approach as a foundation for all subsequent critical reading

Content

Application: Poe's Prose Style

A close reading of 'The Masque of the Red Death' reveals Poe's prose as a carefully constructed gothic instrument. Consider his description of the rooms: 'There were seven an imperial suite. In many palaces... such suites form a long and straight vista, while the folding doors slide back nearly to the walls on either hand, so that the view of the whole extent is scarcely impeded. Here the case was very different; as might have been expected from the duke's love of the bizarre.' The word 'imperial' carries connotations of sovereignty and grandeur. The phrase 'love of the bizarre' immediately establishes Prospero as eccentric and transgressive. The long, qualified syntax creates a tone of deliberate, measured description the calm before the horror. Throughout the story, Poe's vocabulary is saturated with excess: 'profuse,' 'grotesque,' 'arabesque,' 'voluptuous,' 'phantasm.' These words create an atmosphere of overwhelming sensory richness that mirrors the moral excess of Prospero's attempt to indulge his way out of death.

Application: Achebe's Ironic Narrative

The close reader of 'Dead Men's Path' will notice that Achebe's narrative voice is consistently and precisely ironic. The story opens with descriptions of Michael Obi as 'young and energetic' with 'wonderful ideas' language that initially appears admiring. But the very first paragraph also tells us that Obi is 'outspoken in his condemnation of the narrow views of these older and often less educated

ones.' The word 'narrow' is ironic: it is Obi himself who will prove to have the 'narrow view.' Achebe prepares the reader for the reversal by embedding the critique in the narrator's apparently neutral diction. This technique seeming to endorse a character while quietly undermining him — is a hallmark of Achebe's narrative style.

Writing Exercise: Textual Analysis Paragraph

Write a well-organized paragraph of textual literary criticism (200–250 words) on one of the following topics:

- Analyze the use of imagery in one stanza of 'Ode to Autumn' or 'Ode to a Nightingale,' showing how the imagery contributes to the poem's central theme.
- Analyze Crane's use of irony in two or three sentences from Maggie: A Girl of the Streets, showing how the irony exposes social hypocrisy.
- Analyze Poe's prose style in one paragraph from 'The Masque of the Red Death,' focusing on diction, imagery, and tone.
- Analyze Achebe's narrative technique in 'Dead Men's Path,' focusing on the use of irony and point of view.

Your paragraph should: (1) identify a specific formal feature of the text; (2) provide a precise textual example (quoted or closely paraphrased); (3) explain how this formal feature contributes to the text's meaning or effect.

Revision Notes: Semester IV Weeks 1–6

- Define Naturalism and distinguish it from Realism.
- Analyze Crane's Maggie in terms of naturalist themes, characterization, and narrative technique.
- Define and apply the tools of close reading: diction, imagery, tone, syntax, point of view.
- Write focused textual analysis paragraphs.

Reflection Questions

1. What are the advantages of the textual approach over the biographical and historical approaches? What does it miss?

2. Is close reading a more 'objective' form of criticism than biographical or historical reading? Explain your position.

3. How does the textual approach change when applied to poetry versus prose? What tools are more or less important in each case.

University Centre of Barika **Semester: IV**

Institute of Arts and Languages **Course: English Literature**

Department of English Language and Literature **Level: Licence (L2) | Class: 2nd year**

Lesson Seven

Modernism: Context, Characteristics, and Principles

Learning Objectives

1. Identify the historical, philosophical, and scientific forces that produced literary Modernism.
2. Articulate the key formal and thematic characteristics of Modernist fiction.
3. Identify the major techniques of Modernism: stream of consciousness, the epiphany, the iceberg theory, and non-linear narrative.
4. Identify the major figures of American and European Modernism.

Relevant Lexis

Modernism: A broad literary and cultural movement (c. 1890–1945) characterized by radical experimentation with form and language, rejection of traditional narrative conventions, and engagement with the fractured experience of modernity.

Stream of Consciousness: A narrative technique that attempts to represent the continuous, unedited flow of a character's thoughts, perceptions, and emotions as they occur in real time.

Epiphany: In James Joyce's theory, a sudden moment of spiritual or intellectual revelation — often triggered by a mundane object or event — that illuminates a character's deeper reality.

The Iceberg Theory: Hemingway's compositional principle: the essential meaning of a story lies in what is omitted rather than what is stated; the surface text is supported by a submerged body of meaning.

Fragmentation: A structural principle of Modernist texts, reflecting the experience of a shattered cultural order through non-linear narratives, broken chronology, and disrupted syntax.

Alienation: The modern experience of disconnection from community, tradition, meaning, and self a defining theme of Modernist literature.

Content

Historical Context: The Crisis of Modernity

Modernism emerged from a series of catastrophic disruptions to the certainties of the nineteenth century. The most decisive was World War One (1914–1918), which killed approximately seventeen million people and shattered the European belief in progress, civilization, and rational order. The pre-war world had seemed stable and morally legible; after the trenches, it seemed absurd, violent, and fundamentally irrational. T.S. Eliot's The Waste Land (1922) the defining poem of literary Modernism opens: 'April is the cruellest month.' Spring, the traditional season of renewal, has become a season of anguish; the old cycles of nature no longer carry their traditional consolations.

Scientific and philosophical revolutions reinforced the sense of cultural crisis. Sigmund Freud's psychoanalytic theory (The Interpretation of Dreams, 1899) revealed the irrational unconscious as the driving force of human behaviour, undermining the Enlightenment's confidence in reason. Albert Einstein's theory of relativity challenged the absolutes of Newtonian physics. Friedrich Nietzsche's declaration that 'God is dead' (Thus Spoke Zarathustra, 1883–1885) articulated the collapse of the metaphysical foundations of Western culture. The rapid urbanization of the late nineteenth and early twentieth centuries produced new experiences of anonymity, fragmentation, and alienation.

Key Characteristics of Modernism

- Experimentation with form: Modernist writers rejected the conventions of traditional narrative (linear plot, omniscient narrator, resolved endings) and sought new forms adequate to the complexity of modern experience.
- Stream of consciousness / interior monologue: Joyce, Woolf, and Faulkner developed techniques for representing the continuous, associative flow of consciousness rather than ordered events.
- Fragmentation: Modernist texts are often discontinuous, juxtaposing fragments of experience without providing explanatory transitions.
- Alienation and the isolated individual: the Modernist protagonist is characteristically alone, disconnected from community, tradition, and meaning.
- Multiple perspectives: rather than a single authoritative point of view, Modernist texts often present reality through multiple, contradictory perspectives.
- Ellipsis and omission: what is not said is as important as what is said — a principle central to Hemingway's 'iceberg theory.'
- Mythic and allusive framework: Eliot's The Waste Land and Joyce's Ulysses use classical and mythological structures to give coherence to fragmentary modern experience.

Major Modernist Figures

In fiction, James Joyce (Dubliners, A Portrait of the Artist as a Young Man, Ulysses), Virginia Woolf (Mrs Dalloway, To the Lighthouse), William Faulkner (The Sound and the Fury, As I Lay Dying), and Ernest Hemingway (The Sun Also Rises, A Farewell to Arms) are the central figures. In poetry, T.S. Eliot and W.B. Yeats represent the dominant Modernist voices. Joseph Conrad's Heart of Darkness (1899) is often identified as a proto-Modernist text anticipating the moral complexity, narrative fragmentation, and psychological darkness of the movement.

Reflection Questions

1. Why was World War One such a decisive catalyst for Modernism? What specifically did the war destroy that the Romantics and Realists had taken for granted?

2. How does the Modernist technique of stream of consciousness challenge the conventions of traditional narrative? What new possibilities and problems does it create?

3. Compare the Modernist conception of the individual with the Romantic and Naturalist conceptions. What is common, and what is distinctively Modernist?

University Centre of Barika **Semester: IV**

Institute of Arts and Languages **Course: English Literature**

Department of English Language and Literature **Level: Licence (L2) | Class: 2nd year**

Lesson Eight

James Joyce "Araby"

Learning Objectives

1. Situate 'Araby' within the context of Joyce's Dubliners and his theory of the epiphany.
2. Analyze the story's narrative structure, point of view, and symbolic landscape.
3. Identify and interpret the story's central Modernist themes: disillusionment, paralysis, and the failure of romantic idealism.
4. Apply the textual approach to close reading of key passages.

Learning Prerequisites

- Understanding of Modernism from Lesson Seven.
- Basic familiarity with Joyce's biography and his relationship to Ireland and Catholicism.
- A first reading of 'Araby' before attending this Lesson.

Relevant Lexis

Epiphany: Joyce's term for a sudden moment of spiritual or intellectual revelation often triggered by a trivial, everyday event that illuminates the deeper reality of a character's situation.

Paralysis: Joyce's diagnosis of Irish cultural, spiritual, and social life in Dubliners: the inability of Dublin's citizens to escape their stultifying environment.

Unreliable Narrator: A narrator whose account of events is distorted by personal biases, limited perspective, or self-deception.

Retrospective Narrative: A narrative told from a later vantage point, allowing the adult narrator to interpret the events of childhood with ironic detachment.

The Orient / Orientalism: The West's romanticized, often fantastical construction of 'the East' as exotic, mysterious, and desirable here represented by the bazaar 'Araby.'

Content

James Joyce: A Brief Biography

James Augustine Aloysius Joyce (1882–1941) was born in Dublin into a middle-class Catholic family whose fortunes declined steadily through his childhood. He was educated by the Jesuits and attended University College Dublin. In 1904 he left Ireland as he felt it, a country of spiritual and cultural paralysis for the European continent, never to live in Ireland again. He spent the rest of his life in Trieste, Zurich, and Paris. Despite his physical exile, Ireland remained the obsessive subject of all his fiction. Dubliners (1914), his first major prose work, consists of fifteen short stories depicting the spiritual poverty and paralysis of Dublin life, arranged from childhood through adolescence, maturity, and public life.

Dubliners and the Theory of Epiphany

In Dubliners, Joyce sought to produce what he called a 'moral history' of Ireland through a series of 'epiphanies' moments in which the reality of a character's situation is suddenly, devastatingly illuminated. The epiphany is not necessarily a positive revelation; in Dubliners, it is more often a recognition of limitation, failure, or delusion. The stories typically end in a moment of deflating insight that strips away the character's illusions without offering any alternative or consolation. 'Araby' is perhaps the most concentrated example of this technique.

Plot and Narrative Structure

'Araby' is narrated by an adult looking back on a childhood experience. A young boy living in a Dublin terrace street develops an intense, romantic obsession with the sister of his friend Mangan. She mentions to him that she would love to go to the bazaar called Araby but cannot because of a retreat. The boy promises to bring her something from the bazaar. He waits all of Saturday for his uncle to return with money; the uncle arrives late and drunk. The boy arrives at the bazaar just as the lights are being put out. He overhears a trivial, flirtatious conversation between a shopgirl and two Englishmen. He looks at the goods on the shelves ordinary, cheap, tawdry. He leaves without buying anything. The story ends: 'Gazing up into the darkness I saw myself as a creature driven and derided by vanity; and my eyes burned with anguish and anger.'

Symbolism

The bazaar 'Araby' represents the romantic ideal the exotic, the desirable, the escape from grey Dublin reality. Its name evokes the Middle East, adventure, beauty, and mystery. But when the boy finally arrives, 'Araby' proves to be dark, closing, ordinary, and English. The romantic ideal is revealed as a commercial illusion, as grey and disappointing as everything else in Dublin. The girl

herself is never named she exists only as an object of the boy's romantic projection; she is 'the Orient' of his imagination, not a real person.

The Epiphany and its Meaning

The story's epiphany arrives in the final sentence. The boy recognizes himself as 'a creature driven and derided by vanity' he has pursued an illusion constructed by his own romantic imagination, not by any real quality in Mangan's sister or in the bazaar. The epiphany is deeply humiliating: the adult narrator, looking back, sees the naivety and self-deception of his childhood self. But it is also a moment of genuine insight: the recognition of the gap between imagination and reality that will, in Joyce's world, define the adult experience of Dublin paralysis.

Reflection Questions

1. How does the adult narrator's retrospective perspective create an ironic distance from the boy's experience? What does this irony reveal about the meaning of the epiphany?

2. Analyze the symbolic function of the bazaar 'Araby.' How does it represent both the romantic ideal and the reality of Dublin's cultural poverty?

3. Compare Joyce's use of the epiphany in 'Araby' with Keats's use of the moment of imagination's failure in 'Ode to a Nightingale.' What do the two moments share, and how do they differ?

University Centre of Barika **Semester: IV**

Institute of Arts and Languages **Course: English Literature**

Department of English Language and Literature **Level: Licence (L2) | Class: 2nd year**

Lesson Nine

Ernest Hemingway — "Indian Camp"

Learning Objectives

1. Situate 'Indian Camp' within the context of Hemingway's In Our Time and his 'iceberg theory' of fiction.
2. Analyze the story's narrative economy: what is said and what is deliberately omitted.
3. Identify and interpret the story's central themes: initiation into adult knowledge, violence, death, and the limits of rationality.
4. Apply the textual approach to Hemingway's characteristic style: short declarative sentences, minimal description, and loaded subtext.

Learning Prerequisites

- Understanding of Modernism and the iceberg theory from Lesson Seven.
- Awareness of Hemingway's biography: his experience as a journalist in World War One, his masculinist values, and his relationship to American culture.
- A first reading of 'Indian Camp' before attending this Lesson.

Relevant Lexis

The Iceberg Theory: Hemingway's compositional principle: the surface text says only what is necessary; the full meaning is supported by everything the author knows but does not write.

Subtext: The underlying meaning of a text — what is implied or suggested beneath the surface of the dialogue and action.

Initiation Story: A narrative in which a young protagonist confronts an experience — often involving death, violence, or sexuality — that initiates him or her into adult knowledge.

The Nick Adams Stories: A series of stories by Hemingway featuring the recurring protagonist Nick Adams, who serves as a semi-autobiographical figure moving through experiences of initiation, trauma, and recovery.

Masculine Stoicism: The Hemingway code: facing pain, death, and failure without complaint or self-pity; enduring with dignity and without illusion.

Content

Ernest Hemingway: A Brief Biography

Ernest Miller Hemingway (1899–1961) was born in Oak Park, Illinois. After high school, he worked as a journalist for the Kansas City Star. In World War One he served as an ambulance driver for the Red Cross on the Italian front, was seriously wounded, and fell in love with a nurse experiences that formed the emotional core of A Farewell to Arms (1929). In the 1920s he lived in Paris as part of the 'Lost Generation' of American expatriates (Gertrude Stein, F. Scott Fitzgerald, Ezra Pound), developing his distinctive minimalist style. He covered the Spanish Civil War as a journalist. He won the Nobel Prize for Literature in 1954. He took his own life in 1961. His prose style short sentences, concrete nouns, minimal adjectives, rigorous restraint revolutionized twentieth-century fiction.

The Iceberg Theory in Practice

Hemingway explained his compositional principle in A Moveable Feast: 'If a writer of prose knows enough about what he is writing about he may omit things he knows and the reader will still have a strong feeling of those things.' 'Indian Camp' is one of the most concentrated demonstrations of this principle. The surface of the story is simple and almost clinically bare: Nick Adams, a child, accompanies his father, a doctor, to a Native American camp to deliver a baby by emergency Caesarean. The husband lies in the upper bunk above his laboring wife and cuts his throat during the delivery. On the boat home, Nick asks about death and suicide. What the story omits is everything: the husband's psychological torment; the nature of Uncle George's relationship with the Indian woman (he may be the father of the baby the story does not say); Nick's interior response to what he has witnessed; the doctor's emotional reality.

Plot and Analysis

The story opens with Nick and his father crossing a lake by rowboat in the dark to reach the Indian camp. The doctor performs a Caesarean with a jackknife, using no anesthetic. The operation is described with clinical precision: the reader is given all the physical details. The husband's suicide is discovered afterward: 'His throat had been cut from ear to ear. The razor lay on the blankets. George's hands were soaked in blood.' The sentence is horrifically laconic. The clinical precision with which the birth and the death are described, without emotional commentary, enacts the iceberg theory: the surface is all, and beneath the surface is everything the reader must imagine.

Themes

Initiation: Nick's crossing of the lake in the dark is a symbolic journey from innocence to knowledge from the sheltered world of childhood to the adult world of violence, suffering, and death. The doctor's confident, rational authority is punctured by the husband's suicide: reason and medical skill cannot address the depths of human suffering.

The Limits of Rationality: The doctor is certain and competent; he delivers the baby successfully. But the husband's suicide is beyond his understanding. He has focused entirely on the woman's physical crisis and ignored the husband's psychological one. Nick's final question 'Is dying hard, Daddy?' catches the doctor flat-footed; he can offer only the false reassurance that it is not very hard.

Race and Silence: The story takes place in a Native American camp, but the Indian characters are largely silent — observed by the white characters, not subjects of their own narrative. This silence is itself a form of political commentary, though one that Hemingway leaves entirely beneath the surface.

Reflection Questions

1. Identify two or three specific moments in the story where what is omitted carries more weight than what is stated. What does each omission imply?

2. How does Hemingway's prose style — short sentences, concrete nouns, minimal adjectives — contribute to the emotional impact of the story?

3. What does the story suggest about the relationship between rational knowledge (medical science) and the irrational depths of human suffering and death?

University Centre of Barika

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Department of English Language and Literature

Semester: IV

Course: English Literature

Level: Licence (L2) | Class: 2nd year

Lesson Ten

William Faulkner — "A Rose for Emily"

Learning Objectives

1. Analyze the non-linear narrative structure of 'A Rose for Emily' and explain its thematic function.
2. Identify the story's central Gothic and Modernist elements.
3. Interpret the story's central themes: the refusal to accept change, the past haunting the present, the decline of the Old South, and isolation and madness.
4. Analyze Faulkner's use of the communal narrator and explain its effects.

Learning Prerequisites

- Understanding of Modernism and non-linear narrative from Lesson Seven.
- Awareness of the historical and cultural context of the American South: the Civil War, Reconstruction, and the mythology of the 'Old South.'
- A first reading of the story before attending this Lesson.

Relevant Lexis

Non-Linear Narrative: A narrative that does not follow chronological order, presenting events out of sequence.

The Communal Narrator: In 'A Rose for Emily,' the first-person plural narrator 'we' — representing the collective voice of the town — rather than an individual perspective.

Southern Gothic: A literary sub-genre that applies Gothic conventions (decay, mystery, psychological darkness, grotesque characters) to the specific context of the American South and its history of racial slavery and social decline.

Necrophilia: In a literary context, the extreme manifestation of Emily's refusal to accept death she keeps Homer's corpse as if he were her living companion.

The Old South: The pre-Civil War Southern social order, characterized by plantation agriculture, aristocratic pretension, and racial slavery idealized in Southern mythology, critiqued by Faulkner.

Content

William Faulkner: A Brief Biography

William Cuthbert Faulkner (1897–1962) was born in New Albany, Mississippi, and spent most of his life in Oxford, Mississippi the model for his fictional 'Jefferson' and 'Yoknapatawpha County,' the imaginary Mississippi county that is the setting of most of his fiction. He received the Nobel Prize for Literature in 1949 for 'his powerful and artistically unique contribution to the modern American novel.' His major works *The Sound and the Fury* (1929), *As I Lay Dying* (1930), Light in August (1932), *Absalom, Absalom!* (1936) are among the most technically demanding and thematically rich texts in American literature. 'A Rose for Emily' was his first published short story, appearing in The Forum in April 1930.

Narrative Structure

The story is divided into five sections and told in a deliberately disordered chronology that mirrors the psychological and cultural condition it describes. We learn of Emily's death before we learn of her youth; we learn of the smell around her house before we understand its cause; we learn the townspeople's long history of adjusting to Emily's eccentricities before we understand the full horror of her situation. This structural disorder is not arbitrary: it enacts the story's central theme, which is the impossibility of escaping the past. The narrative is itself 'stuck in time,' just as Emily is.

The Communal Narrator

'A Rose for Emily' is narrated by ‘we’, the collective voice of the townspeople of Jefferson. This is a highly unusual and carefully chosen narrative device. The communal narrator knows everything the town knows about Emily but understands very little it misreads her gestures, rationalizes her behavior, and remains willfully blind to the truth until the final revelation. The communal narrator is thus a vehicle of dramatic irony: the reader, reading carefully, understands more than the narrator does. The town's collective voice is itself a manifestation of the Southern social order that produced and imprisoned Emily.

Character: Emily Grierson

Emily Grierson is a Southern Gothic figure of extraordinary psychological complexity. She was tyrannized by her father, who drove away all suitors because none were good enough for the Grierson name. After his death, she refused to surrender his corpse the first manifestation of her refusal to accept death and change. When Homer Barron, a Northern day labourer, comes to Jefferson and shows interest in Emily, the town is simultaneously scandalized (he is beneath her class) and relieved (she may finally marry). Emily buys arsenic; Homer disappears. Emily becomes a recluse. The final scene reveals that she has slept beside Homer's corpse for decades.

Themes

The Past Haunting the Present: Emily's refusal to let Homer go is the extreme, pathological expression of a broader Southern cultural pathology the refusal to accept the death of the Old South, the end of the antebellum social order. The Old South is literally ‘dead’ like Homer's corpse and Southern culture clings to it as Emily clings to Homer.

Isolation and Madness: Emily's isolation enforced first by her father and then self-imposed produces a psychology sealed off from reality. She lives in a house that is itself a symbol of Southern decline: once grand, now decaying, out of place in the modern town.

The Grotesque and the Gothic: The story uses the conventions of Gothic fiction the dark house, the mysterious smell, the long-dead corpse but places them in a recognizably specific social world. The horror is not supernatural but human and historical.

Reflection Questions

1. Why does Faulkner use a non-linear narrative structure? How does the fragmented chronology contribute to the story's themes and its effect on the reader?

2. The communal narrator 'we' is simultaneously the story's narrator and one of its subjects the town is complicit in Emily's situation. Explain how this complicity operates.

3. Emily has been interpreted as a tragic figure, a grotesque figure, and a feminist figure (a woman destroyed by patriarchal control). Which interpretation do you find most compelling, and why?

University Centre of Barika **Semester: IV**

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Department of English Language and Literature **Level: Licence (L2) | Class: 2nd year**

Lesson Eleven

Chimamanda Ngozi Adichie "The American Embassy"

Learning Objectives

1. Situate Chimamanda Ngozi Adichie within the tradition of contemporary African Anglophone literature and postcolonial feminist fiction.
2. Analyze the story's narrative structure, use of memory and flashback, and the unnamed narrator's psychology.
3. Identify and interpret the story's central themes: maternal grief, state violence, the postcolonial condition, and the irony of American refuge.
4. Begin to apply the postcolonial approach to the story, identifying key postcolonial motifs.

Learning Prerequisites

- Introduction to postcolonial literature from the study of Achebe's texts in Semester III.
- Awareness of the political history of post-independence Nigeria, including military dictatorship and state repression of journalists.
- A first reading of the story before attending this Lesson.

Relevant Lexis

Postcolonial State: A nation that has achieved political independence from colonial rule but continues to struggle with the economic, cultural, and political legacies of colonialism — including authoritarian governance that replicates colonial violence.

Diaspora: The dispersal of a people from their homeland — here, the aspiration of Nigerians to escape state violence by emigrating, particularly to the United States.

Grief: In the story, the central psychological experience: the mother's overwhelming, unspeakable mourning for her murdered son Ugonna.

Bureaucracy: The impersonal administrative system of the American Embassy — a structure incapable of addressing the mother's human reality.

Flashback: A narrative device that interrupts the chronological sequence to present an earlier event — here, the mother's repeated return to the moment of Ugonna's death.

Content

Chimamanda Ngozi Adichie: A Brief Biography

Chimamanda Ngozi Adichie was born in 1977 in Enugu, Nigeria, and grew up in Nsukka, where her father was a professor and her mother a university administrator. She began writing stories as a child, trained initially as a pharmacist and then as a medical student before devoting herself to literature. She has lived between Nigeria and the United States. Her debut novel, *Purple Hibiscus* (2003), was followed by *Half of a Yellow Sun* (2006) a novel about the Biafran War and *Americanah* (2013). Her collection of short stories, *The Thing Around Your Neck* (2009), contains 'The American Embassy.' She is also known for her TED talks on feminism, most famously 'We Should All Be Feminists' (2013). Adichie is one of the most important voices in contemporary world literature.

Context: Post-Independence Nigeria

'The American Embassy' is set in Lagos, Nigeria, in what is clearly the era of military dictatorship the details suggest the Sani Abacha regime (1993–1998), one of the most brutal periods of Nigerian political history, during which journalists, activists, and critics of the government were routinely harassed, imprisoned, and killed. The story's unnamed protagonist is the wife of a journalist who has been targeted for his writing. Government soldiers came to arrest her husband; her young son Ugonna was killed in the violence.

Narrative Structure and the Use of Flashback

The story is structured around a journey that is simultaneously linear (the woman waiting in line at the American Embassy) and non-linear (the repeated flashbacks to Ugonna's death). As the woman stands in the long queue, the reader enters her consciousness a consciousness fragmented by grief and trauma. The embassy queue becomes the frame for an extended interior monologue in which the mother relives the moment of her son's murder over and over. The repetition of the flashback enacts the psychological reality of trauma: it is involuntary, insistent, and impossible to escape.

The Central Irony

The story's central irony is structural: the American Embassy, which the mother has come to in the hope of escape and refuge, is incapable of providing what she needs. The visa officer, however kind,

can only address bureaucratic categories: reasons for immigration, evidence of persecution, and documentation. What the mother carries the overwhelming reality of Ugonna's death is not documentable and not addressed by any bureaucratic procedure. When she finally reaches the officer and is asked why she wants a visa, she finds she cannot speak. She realizes, in that moment, that there is no America that can restore her son.

Themes

The story explores the postcolonial condition with devastating precision: the Nigerian state, supposedly liberated from colonial rule, reproduces the violence of the colonial state soldiers kill children to protect a political regime. The mother's desire to emigrate to America reflects the broader postcolonial condition in which the former colonial center continues to represent, for many, the only available escape from the failures of the postcolonial state.

But the story also critiques this desire. America the promised land, the embassy, the visa cannot help. The bureaucratic machinery of American immigration is no more capable of addressing human grief than the Nigerian state can prevent its production. The mother's silence before the visa officer is the story's most devastating insight.

Reflection Questions

1. How does Adichie use the structural contrast between the linear queue and the non-linear flashbacks to convey the mother's psychological condition?

2. What does the story suggest about the relationship between the postcolonial Nigerian state and the aspiration to emigrate to America? Is this aspiration presented sympathetically, critically, or both?

3. The mother never speaks her son's name, Ugonna, to the visa officer. Why not, and what does her silence mean?

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Department of English Language and Literature **Level: Licence (L2) | Class: 2nd year**

Lesson Twelve

Chinua Achebe — "The Sacrificial Egg"

Learning Objectives

1. Analyze 'The Sacrificial Egg' as a complement and counterpart to 'Dead Men's Path,' identifying the recurring themes of Achebe's early fiction.
2. Examine the story's treatment of the encounter between the traditional Igbo world and the colonial economy.
3. Analyze Achebe's use of irony and understatement in the story's narrative structure.
4. Connect the story to the postcolonial critical framework to be developed in Lesson Thirteen.

Learning Prerequisites

- Full familiarity with 'Dead Men's Path' from Semester III, Lesson Seven.
- Understanding of Achebe's biography and his literary and cultural project.
- A first reading of 'The Sacrificial Egg' before attending this Lesson.

Relevant Lexis

Kitikpa: The Igbo spirit of smallpox — a figure of divine punishment, associated with the disruption of social and spiritual order.

The Niger Company: The Royal Niger Company the British colonial commercial enterprise that controlled trade in the Niger Delta and was a primary instrument of colonial economic penetration in the region.

Hybrid Identity: The ambiguous cultural position of the educated African who has adopted aspects of colonial culture while retaining (consciously or unconsciously) elements of traditional culture.

Syncretism: The blending of different cultural and religious traditions often forced by the colonial encounter.

Superstition vs. Science: The colonial binary that categorized indigenous religious and spiritual practices as 'superstition' in opposition to European 'science' a binary that Achebe consistently interrogates.

Content

Context and Publication

'The Sacrificial Egg' was first published in 1959, the year after Things Fall Apart appeared. Like 'Dead Men's Path,' it is set in a recognizably Igbo environment here, the market town of Umuru during the colonial period. It is a shorter and in some ways, more oblique story than 'Dead Men's Path,' but it explores similar concerns: the encounter between the traditional Igbo spiritual world and the Western colonial order, and the tragic consequences of cultural arrogance and colonial disruption.

Plot Summary

Julius Obi is a young clerk working for the Niger Company a colonial commercial enterprise in the market town of Umuru. He is in love with Janet, whose home he visits in the evenings. One evening, on his way home through the market, Julius's foot lands on an egg lying at a crossroads. He realizes immediately what it is: a sacrificial offering to Kitikpa, the smallpox spirit, placed at the crossroads to appease or divert the spirit. He is embarrassed by the vague superstitious fear the incident triggers in him his colonial education tells him these are 'just' beliefs. But Kitikpa comes to Umuru anyway. Many die. Janet's grandmother, the matriarch Ma, dies. The story ends with the colonial economy's market emptied by disease and death.

Character Analysis: Julius Obi

Julius Obi is a more psychologically complex version of Michael Obi from 'Dead Men's Path.' Like Michael Obi, he has been educated in the colonial system and has adopted its rational, secular worldview. But unlike Obi, Julius retains an involuntary, instinctual connection to the traditional spiritual world: when he steps on the egg, he feels 'a vague unease.' He knows intellectually that his fear is 'superstition'; but his body responds otherwise. This split consciousness the colonially educated mind inhabiting a body that still carries traditional knowledge is Achebe's most precise portrait of the hybrid, torn identity produced by colonial education.

The Sacrificial Egg as Symbol

The egg at the crossroads is a richly symbolic object. In Igbo belief, the crossroads is a liminal space a boundary between worlds. A sacrifice placed there is a negotiation with spiritual forces, an acknowledgment of the non-human powers that govern life and death. Julius's accidental destruction of this sacrifice can be read as a metaphor for the broader colonial destruction of the traditional

spiritual order: not through deliberate hostility but through careless, uninformed crossing of sacred boundaries. The consequence Kitikpa's arrival, the epidemic, the deaths mirrors the consequences of Michael Obi's blockage of the ancestral path in 'Dead Men's Path.'

The Colonial Economy and Social Disruption

The story is also a meditation on the social disruption caused by the colonial market economy. The Niger Company a historical institution that played a central role in the colonization of the Niger Delta has brought new forms of commercial activity to Umuru. Julius is its employee. The traditional community is being transformed by these economic forces even before Kitikpa arrives. The epidemic that empties the market can be read as an allegory of the spiritual and social 'disease' that the colonial economy has introduced.

Reflection Questions

1. Compare Julius Obi with Michael Obi from 'Dead Men's Path.' In what ways does Julius's character represent an advance in Achebe's exploration of the hybrid postcolonial identity?

2. What is the symbolic significance of the egg being placed at a crossroads? How does this location develop the story's thematic concerns?

3. Achebe does not present traditional Igbo beliefs as literally 'true' Kitikpa is not proven to have punished Julius for destroying the sacrifice. Yet the story implies a connection. How does Achebe achieve this ambiguity, and what purpose does it serve?

University Centre of Barika **Semester: IV**

Institute of Arts and Languages **Course: English Literature**

Department of English Language and Literature **Level: Licence (L2) | Class: 2nd year**

Lesson Thirteen

Critical Reading: The Postcolonial Approach

Learning Objectives

1. Define postcolonial criticism and identify its foundational theorists and key concepts.
2. Apply postcolonial concepts — the Other, hybridity, mimicry, the subaltern — to the literary texts studied.
3. Analyze how colonial and postcolonial power relations are inscribed in literary language and narrative structure.
4. Synthesize the four critical approaches studied across the year and understand how they complement each other.

Relevant Lexis

Postcolonialism: A body of critical theory and literary practice that examines the cultural, political, and psychological legacies of colonialism, particularly as they affect formerly colonized peoples.

Orientalism: Edward Said's term (1978) for the systematic Western practice of constructing 'the East' as exotic, inferior, and Other — a discourse that served to justify colonial domination.

The Other: In postcolonial theory, the colonized subject as constructed by the colonizer: defined by what it is not (not European, not rational, not civilized).

Hybridity: Homi Bhabha's term for the ambiguous, in-between cultural identity produced by the colonial encounter — neither fully the colonizer's nor the colonized's culture.

Mimicry: Bhabha's term for the colonial subject's imitation of the colonizer's culture — an imitation that is never perfect, always 'almost the same, but not quite,' and therefore subtly subversive.

The Subaltern: Gayatri Spivak's term (drawn from Antonio Gramsci) for those whose voices are systematically marginalized or suppressed by colonial and postcolonial power structures.

Decolonization: The process political, cultural, psychological by which colonized peoples recover autonomy, dignity, and the right to represent themselves.

Content

Foundational Texts and Theorists

Postcolonial criticism emerged as a formal academic discipline in the 1970s and 1980s, though its intellectual roots go back to the anti-colonial writings of Frantz Fanon, Aimé Césaire, and C.L.R. James. Three foundational texts define the field: Edward Said's Orientalism (1978) analyzed how Western scholarship and literature constructed 'the Orient' as inferior and Other, legitimizing colonial domination. Homi Bhabha's The Location of Culture (1994) developed the concepts of hybridity and mimicry to analyze the ambiguous, unstable identity produced by the colonial encounter. Gayatri Chakravorty Spivak's 'Can the Subaltern Speak?' (1988) asked whether the voices of the colonized particularly of colonized women can be heard within systems of knowledge controlled by the colonizer.

Key Concepts Applied

Orientalism and the Other: Said demonstrated that Western literature and scholarship 'knew' the Orient not through direct encounter but through a pre-existing archive of stereotypes and projections. In Achebe's work, this dynamic is reversed: the Western-educated African has internalized the colonial 'archive' Michael Obi and Julius Obi see their own traditions through European eyes, as 'superstition' and 'primitivism.' Achebe's project as a writer is to dismantle this archive and restore African cultural complexity and dignity.

Hybridity: The hybrid postcolonial subject educated in the colonial system but culturally African is central to Achebe's fiction. Julius Obi's involuntary fear when he steps on the sacrificial egg is a moment of cultural hybridity: his colonial education tells him the fear is irrational; his embodied cultural memory contradicts this. The hybrid identity is not a stable synthesis but a site of tension and contradiction.

Mimicry: Michael Obi's adoption of European educational values and his contempt for traditional practice enact Bhabha's concept of colonial mimicry. He has imitated the colonial model so thoroughly that he has turned it against his own community. But his mimicry is also, in Bhabha's terms, a potential source of ironic distance: the very exaggeration of his colonial zeal exposes the absurdity of the colonial project.

The Subaltern: In Adichie's 'The American Embassy,' the subaltern question is central. The mother, whose son has been killed by the postcolonial state, cannot 'speak' her reality to the American visa bureaucracy. Her grief the most real thing in the story is literally unspeakable in the language of

bureaucratic documentation. Adichie's story is an act of literary subaltern-speaking: it gives voice to an experience that official discourse cannot accommodate.

Synthesizing the Four Critical Approaches

The four approaches studied across the academic year are not exclusive alternatives but complementary tools. A biographical approach to Achebe's 'Dead Men's Path' enriches our understanding of how his colonial education shaped his critique of colonial education. A historical approach situates this critique within the specific political context of late colonial Nigeria. A textual approach reveals the ironic precision of Achebe's narrative technique. A postcolonial approach provides the theoretical framework that connects the story to the broader intellectual tradition of anti-colonial and postcolonial thought. The most complete readings use all four approaches in conversation.

Writing Exercise: Postcolonial Analysis

Write a paragraph (200–250 words) applying the postcolonial approach to one of the following texts:

- Achebe's *'Dead Men's Path'*: focus on Michael Obi as a figure of colonial mimicry.
- Achebe's *'The Sacrificial Egg'*: focus on Julius Obi as an example of hybrid identity.
- Adichie's *'The American Embassy'*: focus on the subaltern's inability to speak within the framework of American immigration bureaucracy.

Reflection Questions

1. Said argued that Orientalism is not merely a body of false knowledge but a structure of power. How does this insight illuminate Achebe's critique of the colonial education system in 'Dead Men's Path'?

2. Bhabha describes mimicry as 'almost the same, but not quite.' How does this formulation help us understand the ambiguity of Michael Obi's position in 'Dead Men's Path'?

3. Spivak asks: 'Can the subaltern speak?' How does Adichie's 'The American Embassy' answer this question — positively, negatively, or in a more complex way?

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Department of English Language and Literature

Teacher: Zakarya SENOUCI	**Module & level: Lit/ L2**
Full name: **Group:**	
Exam Date: 13/01/2025 **Exam Duration: 1:30 hr**	

S3 Exam in Literature

A. Indicate whether the following statements are True or False. (3pts.)

1. The short story *Dead Men's Path* is a parable. .....
2. *Dead Men's Path* is an anti-colonial story. .....
3. Modernism is the same as realism. .....

B. Briefly answer the following questions. (10 pts.)

1. What is/are the reason(s) behind the appearance of the Renaissance?

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2. Why is it called the Age of Enlightenment?

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3. What is the difference between Romanticism and Realism?

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4. What are the characteristics of the Gothic fiction?

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5. What does Naguib Mahfoud's *Half a Day* symbolise?

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6. What Gothic elements can you spot in *The Masque of the Red Death*?

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7. What is the difference between a parable and an allegory? Use examples.

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C. Obi and Nancy are westernized Africans who clash with the local villagers over an ancestral sacred path. As a reader, who did you side with in this conflict and why (with reference/justification from the story). (7pts.)

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Department of English Language and Literature

Teacher: Zakarya SENOUCI **Full name:** **Group:**	**Module & level: Lit/ L2**
Exam Date: 14/05/2025 **Exam Duration: 1:30 hr**	

S4 Exam in Literature

A. Circle the letter that corresponds to the correct answer. (8pts.)

1. One trait of modernism is:
   a. Tradition **b.** Experimentation **c.** Nature

2. Modernists re-defined:
   a. Reality **b.** Civilization **c.** War

3. Modernists no longer had faith in traditional Western values because of:
   a. Social decay **b.** The Great War (WWI) **c.** Corruption

4. Araby refers to:
   a. The boy **b.** The bazaar **c.** The boy's house

5. The events in Araby take place during:
   a. Winter **b.** The night **c.** The holidays

6. Emily Grierson killed Homer because:
   a. He was a northerner **b.** He wanted to leave **c.** He stole from her

7. Emily isolated herself from her community because:
   a. She was traumatized **b.** She believed she was superior **c.** She hated socializing

8. A Rose for Emily can be considered:
   a. A romance story **b.** A realist story **c.** A gothic romance

B. Briefly define the following: (6pts.)

1. **Epiphany**

2. **Stream of consciousness:**

3. . "Make it New":

C. The narration in *A Rose for Emily* is non-linear (non-chronological). First, explain why this is. Then, explain Faulkner's choice of a first person plural (WE) as narrator and its relation to the setting (the Jefferson village). (6pts.)

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