

Interacting with literature

Anglais

Classe de Première

ENSEIGNEMENT DE SPÉCIALITÉ

langues, littératures et cultures étrangères

PROPOSITION DE CORRIGÉ*

*Vous trouverez ci-dessous une proposition de corrigé de la plupart des exercices du manuel *Interacting with Literature* (sauf certains exercices de « Pre-reading activities » faisant davantage appel à la créativité et à l'imagination de l'élève, ainsi que les exercices de travail personnel et de réécriture proposés dans « Branching out » ou dans « Task »)

1. THÉMATIQUE « IMAGINAIRES »

Axe 1

IMAGINATION CRÉATRICE ET VISIONNAIRE

DOC 1 *A Midsummer Night's Dream* (1594-95) by William Shakespeare

PRE-READING ACTIVITIES

1. Observe the background. Where and when does the scene take place?

The majority of the scenes take place in a green, natural environment, maybe in a forest. And because of the dark light, we may infer that it is night-time, which is a favourable moment for the experience of the dream mentioned in the title. Two scenes are set in a court, either lit with daylight or torches, which leads us to imagine that this particular civilized place is going to be set in opposition with the darker natural world. Yet, it is difficult to define a particular spatial anchoring for these scenes and apart from the red Nazi uniform no precise temporal anchoring is given as it jars with the more contemporary clothes of some of the characters.

2. Now observe the characters. What can you infer about their identity? Is one character different from the others? If so, why?

Two main sets of characters can be observed: supernatural creatures, some sort of elves who seem to have a close bond with the natural world as can be judged from their outfits. The second group is composed of humans who are clad in contemporary clothes. One man among the humans stands out as he is wearing a red Nazi uniform and seems to play the role of a military or political leader. Another one is rather striking: a donkey man belongs both to the natural and to the human worlds.

FOCUS ON

1. Find another couple mentioned in the text whose marriage accounts for the reunion between Oberon and Titania.

The royal couple of Theseus and Hippolyta is mentioned and it is because of their wedding that the fairies have come to bless the couple who is a mirror image of Titania and Oberon.

2. How is Oberon portrayed in the passage?

Oberon is described as a jealous character by Titania. He is also portrayed as a fickle and unfaithful lover as he fell in love with Hippolyta. But his confrontation with the fairy queen also reveals that he is a bossy lover who wants Titania to obey his desire "am not I thy lord?".

3. How is Titania portrayed in the passage?

Titania is also portrayed as a proud, unfaithful character as Oberon reproaches her with falling in love with Theseus. She is also a scheming character who manipulated Theseus's love feelings. Her confrontation with Oberon reveals her jealousy as her reproaches towards Oberon betray her lingering sentimental attachment to him.

4. Who's got the upper hand in this confrontation between Oberon and Titania? Why?

Even if Oberon orders Titania to obey and hurls abuse at the fairy queen, Titania is a strong-headed woman who resists her lord and tries to rebuke him. The amount of speech that is spoken by each character tends to show that Titania is on an equal footing with her lord and that she even overpowers Oberon as the scene will end with her complete refusal to comply with his whim.

5. Identify the common features that the two characters share.

In spite of their feud, the characters are very similar. Their jealousy reveals that they are still in love with each other but as they're both also in love with power they can't get on well as they equate love with a form of final surrender and submission.

6. What is the purpose of Titania's last speech? What does it reveal about the Elizabethans' vision of the world?

Titania's long speech underlines that their brawl has consequences not only on their couple, on their fairy kingdoms but also on the human world. Crops, seasons, weather conditions, human workers are all affected by their dispute. It reveals the Elizabethan vision of the world which tended to consider the microcosm of the human world as closely intertwined with the macrocosm of the natural world. Any disruption in the sphere of the individual was bound to have consequences on the wider scale of the body politic but also on a still larger scale with a cosmic disruption. This entanglement of different spheres is what Shakespeare's plays constantly illustrate.

7. Find all the images in Titania's last speech showing that, because of Titania and Oberon's brawl, the natural world is topsy-turvy.

Several images can be found to show that the cosmic world is upside down:

The image of illness through the word "Contagious"

- The image of rotteness which is reminiscent of *Hamlet's* famous quote "There is something rotten in the state of Denmark"
- The image of the maze which shows that the characters and the world are at a loss
- The image of useless effort "piping to us in vain", "stretched his yoke in vain", "The ploughman lost his sweat"
- The image of unwonted change with rivers overbearing continents, seasons abruptly changing.

BRANCHING OUT

Painting 1 = *The Quarrel of Oberon and Titania* (1849)

Oberon and Titania are standing apart. Oberon is trying to convince Titania by showing her with a movement of his arm the right metaphorical direction for her. Titania still refuses to relent and to surrender the Indian boy that she is hiding behind her.

Painting 2 = *The Reconciliation of Titania and Oberon* (1847)

Now the two lovers are standing arm in arm. They form a united couple and this time Titania is the one who's showing the right metaphorical direction to Oberon. They are surrounded by their elves but also by the human couples who were forced to fall asleep because of Puck's magic juice. All couples are about to be reunited after this midsummer night's dream.

DOC 2 *"The Ancient of Days"* (1794) by William Blake

FOCUS ON

1. Describing the image. Look at the lines in the picture. Try and establish how many different types of line (straight, curved, wavy, vertical, horizontal, diagonal, etc.) Blake uses.

The central element of the image is a circle, the centre of which is very straight and geometric. However, the circle is intersected by the figure's hair and outstretched arm, and by what appear to be flames licking around it, which break with the geometry. The outer circumference of the circle is curved in wavy lines, which give it an energetic, dynamic appearance. Those lines echo the waves in the lower half of the image, which evoke the sea, and appear to have foam rising up to the edges. The figure, his hair streaming out towards the left, is leaning down from the circle, as though towards the lower element, and he is holding a large set of compasses in his hand, which spread out over the dark space below.

2. How do the lines structure the image?

The lines create distinct spaces, with the circle a separate unit from the waves and darkness below. However, the spaces are linked, by the figure's hair streaming out and connecting with the reddish plume to the left of the canvas, and by his outstretched arm and the compass, whose double lines connect the upper two thirds of the image to the lower third.

3. What effect is created by the contrast between the different types of line used in the lower half of the image?

The waves appear energetic, dramatic and wild, while the very straight lines of the compass impose rigour, order and control, in contrast. The effect created is that of order forced upon a natural element.

4. How do the colours contribute to the impression created?

The brightness of the yellow within the circle and of the orange flames and plume seems to bleed down into the foam on the wave shapes beneath, and it contrasts with the very deep darkness of the lower section of the image. The yellow of the compass links the two parts of the image, by connecting the tones of the upper section with the lower one.

5. Would you describe the picture as:

symbolic

6. Does the painting tell a story? If so, what story?

The painting doesn't tell a very clear story, but it suggests that the male figure is attempting to reach down towards earth from a celestial sphere and trying to measure it. It symbolises what Blake saw as efforts to control and limit the natural imagination by means of reason and science.

7. Do you think the themes it addresses are relevant today, or not?

While the demiurge is not a figure pupils can easily relate to, the theme of controlling, subverting and ultimately denaturing, even destroying Nature through science and "rational" technologies is one that has continued, even more dramatic resonance today.

doc 3 *Biographia Literaria (1817) – 'Fancy and imagination' by Samuel Taylor Coleridge*

FOCUS ON

PRIMARY IMAGINATION

- is universal
- uses senses to perceive the outside world

SECONDARY IMAGINATION

- is a form of poetic faculty
- is living
- is the privilege of artists
- is used to recreate what has been perceived by the senses
- is a shaping, modifying power

FANCY

- functions by association
- is a form of memory

doc 4 *"The Lady of Shalott" (1833) by Alfred Tennyson*

PRE-READING ACTIVITIES

William Waterhouse, a 19th century British painter, created a cycle representing the story of the Lady of Shalott. Analyse the three paintings following the order given and try to guess the story of this mysterious lady.

The Lady of Shalott is an innocent maiden who falls in love with Sir Lancelot. She is condemned to live in a tower and to view the world only through a mirror. Her main activity in her tower consists in weaving a tapestry to represent what she can see in her mirror. One day, as Lancelot passes by her tower, she sees him in the mirror and is fatally attracted to the window. The curse then comes upon her: she leaves on a small boat towards Camelot and dies on the way.

The first painting shows the Lady of Shalott working at her loom to weave her tapestry. Behind her, the giant mirror, which reflects the life in Camelot, is reflecting the image of a couple of lovers happily strolling outside. She feels "half sick of shadows" as her life can only be equated with loneliness and the shadows of the world.

In the second canvas, the knight, who is reflected in the background, is Lancelot. As she is deeply in love with him, she is fatally attracted to the window to see the world directly. The threads around her knees show the geographical but also emotional imprisonment she tries to escape.

In the last painting, the curse is come upon her as she has watched the world directly through the window. She leaves on a small boat towards

Camelot. The candle on the boat which is blown out shows that her life is about to be extinguished too. She is condemned to die before she arrives in Camelot.

FOCUS ON

1. Observe the form of the poem. What do you notice? Is there any regularity in the stanzas and in the rhyming pattern?

The structure of the poem is very regular with stanzas made up of nine lines each and they all finish with the name "The Lady of Shalott". The rhyming pattern can be summed up as follows:

- A
- A
- A
- B
- C
- C
- C
- B

The regularity of the stanzas and of the rhyming pattern tend to create a form of repetition, of circularity illustrating the entrapment in the round tower the Lady is condemned to.

2. Describe the life of the Lady of Shalott in her tower.

Her life is dull with "No time [...] to sport and play", repetitive as her only activity consists in weaving her tapestry night and day. Her senses are numb as she feels neither joy nor fear. Her only solace is the pleasure she derives from artistically reproducing the images that are reflected in her mirror.

3. Explain "She has no loyal knight and true". What can you deduce about her feelings?

This quote betrays her loneliness as she laments that she has "no loyal knight and true" to serve her in the tradition of medieval courtly love.

4. Can you find another quote showing the Lady's exasperation with her life?

"I am half sick of shadows," said/The Lady of Shalott" – which is the title of the 1st painting of the cycle by John William Waterhouse – is the proof that she is starting to feel the stifling nature of her daily life and feels all the more attracted by the bustle of Camelot.

5. How is the life outside described? Focus on stanzas 2 and 3.

Camelot is a city full of life with sounds "The sheepbell tinkles in her ear" and with different kinds of people to contrast with the Lady's loneliness: the "red cloaks of market girls" synecdotically suggest the youth of the city echoed by "a troop of damsels glad" but also the business of the market place. But other people are mentioned: the "abbot", "the shepherd lad", "the page", "the knight", which enables the poet to show the diversity of the community living in the city.

6. What does the mirror symbolize on an artistic level? How does the last stanza illustrate the idea of the power of representation?

It symbolizes the mimetic power of art which is able to reproduce reality. The variety of images that are imprinted on the mirror show the magic power of representation that can copy any event of life, be it the symbol of death with the funeral "with plumes and lights/ And music" or the symbol of life with the "young lovers lately wed" in the moonlight.

7. What can you conclude about the figure embodied by the Lady and about the question raised by Tennyson about its role?

The Lady of Shalott is the embodiment of the artist, more particularly of the iconic image of the artist in his/her ivory tower. The question raised by Tennyson is the place of the artist: should he/she be withdrawn from society – as Emily Dickinson was, for instance – or should he/she be part and parcel of the bustling life of the community – as Walt Whitman was – to better represent its essence?

BRANCHING OUT

Learn more about the main characters of the Arthurian legends. Find information about their identity.

Name	Identity card
Arthur	He is the King of England who pulls out the sword in the stone or is given Excalibur by the Lady of the Lake – depending on the version of the legend. His court at Camelot is famous for bravery, chivalry, as his creation of the Knights of the Round Table testifies. He dies fatally wounded by his own incestuous son, Mordred, and is carried away by Morgan, his half-sister, to Avalon where he is supposed to return to life to save the kingdom of England.
Guinevere	She is King Arthur's wife and Lancelot's lover. She finishes her life in a convent after the fatal brawl between Lancelot and Arthur.
Lancelot	He is King Arthur's best knight and most loyal friend but he is also Queen Guinevere's lover.
Merlin	He is the magician of King Arthur's kingdom. He is said to be the son of a virgin and of the devil. He can foresee events but falls victim to Vivien, his lover, and ends up trapped in a hawthorn bush, under a stone or in a castle at the bottom of a lake, depending on the version of the legend.
Morgan Le Fay	She is King Arthur's half-sister. She is an ambiguous sorceress who tries to destroy King Arthur's Round Table but she is also the one who arrives on a boat to take Arthur to his final resting place in Avalon after his fatal wound.
Gawain	He is King Arthur's nephew and one of his bravest knights. His force is said to evolve depending on the sun's path as it increases until midday and then decreases.
The Lady of the Lake	She is the Lady who gives Arthur his sword and keeps an eye on his kingdom sometimes intervening to warn Arthur against danger. She is sometimes mixed with Vivien, the lady who traps Merlin into a prison.
Tristan and Isolt	Isolt is King Mark's wife and she falls in love with Tristan, King Mark's nephew and best knight, after drinking a love potion that was supposed to make her fall in love with King Mark, the Irish king. The sorrowful love story of Tristan and Isolt has become the romantic symbol of impossible love.
Percival	He's a brave knight who embarks with Lancelot and Galahad – Lancelot's son – on the quest for the Holy Grail. He is responsible for wounding the Fisher King – the guardian of the Grail – and is denied the revelation of the Holy Grail.

DOC 5 Ophelia (1851-1852) by John Everett Millais

FOCUS ON

1. Focus on the position and upward gaze of the main character. Who does she make you think of?

Ophelia's pose with her open arms and upward gaze resembles traditional portraits of saints and martyrs, which symbolically illustrates her status of victim in Shakespeare's play.

2. Compare John Everett Millais's pictorial adaptation with Shakespeare's original text. What elements mentioned in the text can you spot in the painting?

QUEEN GERTRUDE

There is a willow grows aslant a brook,
That shows his hoar leaves in the glassy stream;
There with fantastic garlands did she come
Of crow-flowers, nettles, daisies, and long purples
That liberal shepherds give a grosser name,

But our cold maids do dead men's fingers call them:

There, on the pendent boughs her coronet weeds
Clambering to hang, an envious sliver broke;
When down her weedy trophies and herself
Fell in the weeping brook. Her clothes spread wide;
And, mermaid-like, awhile they bore her up:
Which time she chanted snatches of old tunes;
As one incapable of her own distress,
Or like a creature native and indued
Unto that element: but long it could not be
Till that her garments, heavy with their drink,
Pull'd the poor wretch from her melodious lay
To muddy death.
Hamlet (IV, 7)

3. Some elements were added by Millais: match them with their symbolic meaning:

- a red poppy floating under her right hand sleep and death
- the pink roses that float by her right cheek youth, love and beauty
- the pansies in the middle of her dress thought and love in vain
- a tiny robin on a branch on the left of the painting martyrdom

BRANCHING OUT

2. Then find information about the Pre-Raphaelite Brotherhood:
 - The leading figures of this movement: William Holman Hunt, John Everett Millais and Dante Gabriel Rossetti.
 - The date and place of its creation: 1848 in London.
 - The reason for its creation: They were opposed to the Royal Academy's celebration of Raphael's work and wanted to go back to the art and artists that had existed before Raphael. They also rebelled against the triviality of the art of their time.
 - Its main artistic characteristics: They painted with extreme realism, hence a minute attention to details and to the brilliance of colours. Yet, their themes were not exclusively realistic as they also turned to religious and literary sources of inspiration.

DOC 6 Alice's Adventures in Wonderland (1865) by Lewis Carroll

FOCUS ON

1. Understand what is going on: reorder the following sentences to recreate the chronology of the text:

A/J/D/G/I/H/E/C/B/F

2. List all the elements which are not realistic in this extract. What atmosphere do they create?

In this extract, quite a number of elements are not realistic. To name the major ones, Alice speaks to a cat, the cat appears and vanishes at will, and they talk about a baby who turned into a pig. They create an atmosphere of wonder. It seems that Alice is discovering a world in which there are no limits to one's imagination and she has become accustomed to it: "she was getting so used to queer things happening."

3. Find elements which show that Alice is trying to understand the logic of this world.

First of all, Alice might not understand all the conventions of this world, but from the start, it is obvious that she tries to adapt her behaviour to the people she meets, for instance with the Cat: "It looked good-natured, she thought: still it had VERY long claws and a great many teeth, so she felt that it ought to be treated with respect"

Furthermore, when the Cat refuses to give her answers because it thinks that the question is not accurate enough, Alice only adapts: "Oh, you're sure to [get somewhere]," said the Cat, "if you only walk long enough." Alice felt that this could not be denied, so she tried another question."

4. Show that this attempt at using logic is only superficial.

When the Cat explains why she must be mad, she does not feel convinced but she moves on nonetheless: "Alice didn't think that proved it at all; however, she went on." What's more, when the Cat explains to her why he is mad, she does not question his logic, but barely changes a word which she thinks is not accurate: "I call it purring, not growling," said Alice."

5. Is Alice afraid at any point in the extract? Can you compare this genre to another genre you have already studied?

Contrary to texts pertaining to the Gothic, in *Alice's Adventures in Wonderland*, the eponymous character is never afraid of strange things. Although the Cat has: "VERY long claws and a great many teeth" she barely concedes that she ought to treat it "with respect." Throughout the excerpt and the novel, Alice faces numerous situations which could be considered scary, but she never feels more than surprised and in this excerpt, it seems that nothing shocks her anymore: "Alice was not much surprised at this, she was getting so used to queer things happening."

NOW FOCUS ON MOVIE SCENES

6. Watch the scene from the Disney's 1951 *Alice in Wonderland*. How is the innocence of Alice underlined in this scene? Is the scene coherent with the text?

In Disney's version of Lewis Carroll's classic novel, Alice hears the cat singing, and she sees lights everywhere in the forest, but she does not feel concerned in the least. On the contrary, she follows the sound of the voice to find out who is singing.

Her innocence is underlined in her reaction when the cat asks her if she has "lost something", as she giggles and stutters to justify her presence in the forest. It is also emphasized in the way she addresses the Cheshire Cat after he reappears, bowing her head and saying "Thank you but I just wanted to ask you which way I ought to go."

Her conclusion is similar to that of the novel: "Goodness! If people here are like that, I must try not to upset them." She is not really scared of the creature she meets, she simply tries to adapt to the situation.

7. Now watch a similar scene from Tim Burton's 2010 *Alice in Wonderland*. Although the scene is slightly different, some aspects remain unchanged. List them.

In this excerpt, Alice does not seem surprised when the Cheshire Cat appears. She does not feel worried when the cat tells her that her wound might "fester and putrefy" if he does not "purify" it. She simply tells him "I'd rather you didn't, I'll be fine as soon as I wake up"

Besides, when the Cheshire Cat tells her he wants to "bind it for [her]" she allows the cat to do so, without a second thought. She seems to accept the rules of the place. Although she tells the Cheshire Cat she does not want to go anywhere, the cat answers that he agrees to take her to the Hare and the Mad Hatter, as though she had asked for it, and she simply follows the Cat.

What is the most striking difference in this second scene? What impact does it have on the audience?

In this second scene, we recognize Tim Burton's style as he often adds a pinch of Gothic in his stories. Indeed, the scene is much darker than Lewis Carroll's. It seems to be winter as the trees do not have leaves. It is night time and there is fog everywhere. Last but not least, the choice of music and sounds is also significant, with the sounds of animals, and a music which creates a sort of suspense and leads the audience to expect a creature to attack Alice at any moment.

doc 7 *The Wonderful Wizard of Oz* (1900) by L. Frank BAUM

FOCUS ON

1. What is the atmosphere of this text?

From the very beginning, the atmosphere is peaceful. Although there are "wicked witches" in this story, Dorothy stops without a second thought. The choice of words to describe her actions is significant: "She leaned her chin upon her hand and gazed thoughtfully at the Scarecrow".

Besides, to starts interacting with her, the Scarecrow winks at her, then nods its head "in a friendly way". Again the choice of words is significant. Dorothy, asks her first question "in wonder". She is simply curious. The atmosphere remains similar throughout the text.

2. Focus on the main character: Dorothy.

- a. Circle the adjectives which you think correspond to Dorothy's character:

worried/cautious/innocent/scornful/helpful/courageous

- b. For each adjective, explain your choice.

Dorothy is innocent first because she accepts the reality of Oz without any question or fear. She is simply amazed at all the things which are different from Kansas: "She thought she must have been mistaken at first, for none of the scarecrows in Kansas ever wink." She makes an obvious effort to be as polite as possible: "I'm pretty well, thank you," replied Dorothy politely. "How do you do?"

Dorothy is also helpful because when the Scarecrow tells her he does not have a brain, she sympathizes and then offers to take the Scarecrow to the Emerald City with her to ask the Wizard of Oz to give him a brain: "I understand how you feel," said the little girl, who was truly sorry for him. "If you will come with me I'll ask Oz to do all he can for you."

3. Describe the character met by the protagonist. What is striking about him?

The Scarecrow is extremely polite and friendly. He introduces himself by winking at her, as if not to scare her away, then remains very positive, even when he is complaining: "'I'm not feeling well," said the Scarecrow, with a smile" Besides, the Scarecrow is remarkably close to a human being. He even says it himself: "I feel like a new man".

What is most striking about him is that he claims to be "without a brain" but he proves that he is able to feel humiliated: "But I do not want people to call me a fool, and if my head stays stuffed with straw instead of with brains, as yours is, how am I ever to know anything?" He also shows that he is aware of the danger of a lighted match at the end.

4. Is the protagonist scared of this world? Justify.

Dorothy is hardly ever scared of this world. She is amazed at everything (cf. the lexical field of wonder: "She was surprised", "in wonder", "Dorothy was puzzled at this", in Surprise"...). She is also completely oblivious to the fact that the Munchkins have told her there are wicked witches in Oz. She accepts the Scarecrow's presence alongside her without a second thought although her dog Toto barks at him, as if to stress that there might be something odd about him.

5. Determine the characteristics of this "wonder tale".

All in all, in Frank L. Baum's wonder tale, the protagonist is a young child who is innocent enough to accept the rules of the world (s)he does not feel scared of the strange creatures (s)he meets. The fantasy world in which (s)he is seems welcoming and the reader can read on without being scared of what might happen next.

6. How is the paradox between the Scarecrow's problem and the abilities he shows underlined in the movie?

In the movie, the Scarecrow shows that he is able to think from the very beginning, as Dorothy asks him how he can talk if he hasn't got a brain and he answers: "I don't know, but some people with no brains do an awful lot of talking, don't they?" Then, when Dorothy wonders how to take him down the pole, he says: "Of course I'm not bright about doing things, but if you'll just bend down the nail in the back, maybe I'll slip off."

7. Is Dorothy convinced by the Scarecrow? What does it emphasize about her state of mind in this new world?

Dorothy is willing to accept what the Scarecrow tells her. She does try to reason, but she is easily convinced and simply trusts the Scarecrow. Besides, Dorothy underlines that she is not afraid when the Scarecrow asks: "But I didn't scare you?" she answers: "No, of course not."

Her state of mind and her readiness to accept the rules of this new world also show the reader he can take things at face value in this story. Just like Dorothy, the reader can simply read on and enjoy the story as it unfolds without looking for hidden meanings.

"I, Robot" (1950)
by Isaac Asimov

FOCUS ON

1. What is the purpose of Cutie's visit to Mike and Gregory?
He wants to know who created him.
2.
 - a. Fill in the grid with Cutie's description of the humans and himself.

HUMANS	CUTIE
<i>The material you are made of is soft and weak. You depend upon food like that, "he pointed at Donovan's sandwich," to give you energy. Each day you need to sleep and while you're asleep you can do nothing. And if the temperature varies too much, you can't work. You are a very inefficient and short-lived piece of equipment!</i>	<i>I, on the other hand, am a perfect and efficient machine. I use electric energy directly. I'm made of strong metal. I never sleep. And I can work in any temperature.</i>

- b. Why does he make that comparison?
He wants to prove that humans are inferior to him, at least physically, and therefore that they cannot possibly have created him.
 - c. What is Cutie's conclusion?
That he was created by a superior "being", which he calls "the Master", who created humans first and then robots, who are much more sophisticated.
 - d. How do the engineers react to this conclusion? Explain why.
The engineers laugh at Cutie because it seems ridiculous to them that the robot should think that an energy converter could have created him.
3. Who or what is "the Master" for the engineers? and for Cutie?
For the engineers, it is an energy converter. For Cutie, it is a sort of god who created humans and robots.
 4. Focus on the way Cutie's behaviour and actions are described. What do you notice?
At first, Cutie seems to be an obedient and respectful robot ("Cutie knocked gently and entered", "the robot said quietly") but as he starts voicing his doubts concerning the humans' (lack of) abilities, he becomes more and more threatening and inhuman ("an inhuman laugh sharp and regular") until his final statement "From now on I serve the Master."
 5. To conclude: Show that this extract foreshadows upcoming events.
There are several elements which are proleptic in this extract. First, at the beginning, we learn that they are moving into a storm, which might put them in danger, or make them vulnerable. Then, Cutie's behaviour points to a possible uprising or, at least, to the fact that he might not obey all the orders that he is given, which sounds all the more threatening since he has just demonstrated that he was much stronger than humans. Finally, Donovan's last words suggest that he has sensed the robot's threat but without taking the full measure of its implication since he only says that "he's crazy!".

The Dumb Waiter (1957)
by Harold Pinter

FOCUS ON

1. Focus on the stage directions at the very beginning of the play. What is striking?
First of all, the stage directions at the beginning of the play are extremely long. They are very precise as to what is happening and the position of everything. Those stage directions imply that there is very little flexibility for the directors and actors. More importantly, they describe the beginning of the play which is silent: "Silence" (repeated 3 times) and they allow the reader to get a first impression of the play as Gus repeats the same surprising move to bring out first a "flattened matchbox" then a "flattened cigarette packet" from his shoes. Ben's reaction is also identical both times: "their eyes meet. BEN rattles his paper and reads."
2. Make a short description of each character.
Ben seems to be fairly quiet. He spends his time reading the paper and does not interact much with Gus. In fact, even when the latter speaks of the crockery, he keeps reading. The only thing he does to draw the attention on him is slamming the paper down then taking it up again. He seems to be the one in charge.
Gus seems to be less conventional and probably less skilled. From the very beginning, he is described as a character who is "tying his shoelaces, with difficulty." He seems to be slower than Ben in his reactions. Ben seems to give him orders constantly.
3. In this passage, find an example of *non-sequitur** — a statement which does not seem to be connected in a reasonable or sensible way with what was said before. What effect does it produce?
This passage is full of unrelated sentences as both characters seem to be focused on different topics altogether. The following lines are an example of sentences that are not connected:
BEN: Well, make the tea then, will you? Time's getting on.
GUS brings out the flattened cigarette packet and examines it.
GUS: You got any cigarettes? I think I've run out.
He throws the packet high up and leans forward to catch it.
I hope it won't be a long job, this one.
These lines underline to what extent the conversation is futile, pointless. It is as though the communication were impossible between the two characters.
4. Compare the two newspaper stories that Ben relates.
 - a. What can you say about the stories?
Both newspaper stories are highly improbable newspaper stories. The first one features an elderly man who would have been run over by a lorry as he was crawling under it to cross the street, and the second one reports that a young child would have killed a cat. While the first story seems to be too unbelievable to be real, the second one seems to be too inconsequential to be displayed in a newspaper.
 - b. What do the characters have to say about those stories? What does it reveal?
The first noticeable thing is the repetition of a pattern in the way the characters deal with the story. Both stories are introduced by the interjection: "Kaw!" and they become the centre of attention for a second, emphasized by the use of extremely short cues in which the characters focus on absurd details. These stories and the way they are put forward by the characters reveal the lack of purpose of the characters who have been hired by an unknown character to kill someone that they do not even know yet. In this excerpt, the characters try to turn trivial situations into important questions as though they were the only issues worth debating and show therefore that they cannot really cope with the outside world as it seems to make no sense whatsoever to them.

IMAGINAIRES EFFRAYANTS

DOC 10 **The Nightmare (1781)**
by Henry Fuseli

FOCUS ON

1. Describing the image.

What can you see:

a. In the foreground?

If you divide the image in two, the foreground is quite empty towards the bottom, apart from the woman's trailing hand and some furniture legs. Moving up, you can see her figure stretched out on a bed, wrapped in a white nightgown. The title of the painting indicates that she must be sleeping, but at first glance it is not clear whether she is asleep or dead. This impression is reinforced by the way the nightgown may be thought to resemble a shroud. The woman's body cuts the painting in two horizontally, creating a clear division between its upper and lower parts.

b. In the background?

In the background are drapes and curtains, which give the painting a theatrical appearance, as though it presented a stage. Unlike the foreground, there are darkness and shadows, which contrast with the whiteness of the woman's nightgown and skin.

c. At the top left of the image?

At the top left, there is a horse emerging from the shadows. The whites of its eyes stand out against the gloom and it seems to be snickering, in a rather unpleasant way, baring its teeth.

d. At the top right of the image?

At the top right there is a curtain, which is visible from its tassel, and an imp squatting on the woman's chest. He is facing forwards, to our right, but has half-turned as if he were looking at the artist and at the viewer of the painting. The fact that he is sitting on the sleeping woman with his feet on her makes him seem threatening, and his facial expression adds to this impression. The position of his hand makes him look as though he is thinking, perhaps planning some mischief. His general appearance leaves the viewer uneasy.

e. At the bottom left of the image?

At the bottom left there is a small table, with some objects on it (a glass bottle and a pot with a lid). They are difficult to identify and seem mundane and ordinary in comparison to the strangeness of the horse and imp. The table legs can be seen very clearly on the right, giving it a rather solid appearance and rooting it firmly to the floor.

f. At the bottom right of the image?

At the bottom right is the woman's dangling hand. It is open, with the fingers trailing on the floor, creating an impression of vulnerability. Unlike the table legs, the legs of the bed on this side of the painting cannot be clearly seen, which slightly gives the impression that the bed is not fully attached to the ground. In combination with this, the thickness of the mattress makes it look a little as though the woman were floating.

Vocabulary: imp = *diablotin*; demonic = *démoniaque*; to squat = *s'accroupir* • curtain = *rideau* • tassel = *pampille* • sheet = *drap* • nostril = *naseau* • be stretched out = *être étendu(e)* • be fast asleep = *dormir profondément*

2. What impression does the image create? How does it make you feel?

The image is unsettling and disturbing because the woman does not seem aware of what is happening, whereas the horse and imp appear to have some insiders' knowledge relating to the situation and/or to their intentions towards her. They seem very threatening, in contrast with her immobility and passivity. It causes feelings of concern, perhaps fear, which are increased by the uncertainty as to what is happening.

3. The woman is asleep, so she cannot see the creatures. If the portrait does not show what she can see, what is it showing?

The portrait shows what she is dreaming of. We are both outside her head, looking at her, and sharing the visions she can see in her nightmare.

4. How do the colours contribute to the impression created?

The woman's pallor creates an impression of innocence and vulnerability, whereas the dark colours used to depict the horse and imp, as well as the background, make them seem alarming and sinister. The red of the bedsheet resembles the colour of blood and increases the viewers' impression that something ominous is going to occur.

5. The artist uses a technique called *chiaroscuro*, where light and shadow are contrasted. Which elements of the picture are in the light and which elements are in the shadow?

The foreground (the everyday setting and the woman) are in the light, while the background is in the shadows. However, the horse's eyes, which are very round and staring, stand out white against the dark background, and its teeth glimmer a little alarmingly. The imp is partly in the shadows, making him hard to fully identify, but a ray of light reveals his face, which is unattractively determined and glowering.

6. Would you describe the picture as:

a. symbolic?

b. realistic?

The picture is symbolic: it is not realistic as it shows both the sleeping woman and the images in her dream. However, the different elements of the picture are painted in realistic detail when they are not blurred by the shadows.

The imp and horse appear symbolic. The former seems to represent a typical monster that might appear in a bad dream, while the latter is perhaps a more surprising presence, and its snicker is hard to interpret.

7. Does the painting tell a clear story? How is this connected with the theme of nightmares?

The painting is very suggestive, but the viewer does not fully understand what is happening. It is possible to identify the various elements of the image, without being entirely certain what they represent or mean. This is often the case with nightmares, when we recognise people, places or other aspects of the dream, but they do not combine to tell a clear, easily comprehensible story. Nightmares are often particularly scary when we feel threatened or scared but cannot tell why, and cannot act to change the events as they unfold. In this painting, it seems clear that something unpleasant is going to happen to the sleeping figure, but the viewer is not certain what it is and has no means of intervening.

BRANCHING OUT

Look at the following dictionary definitions.

Can you see how Fuseli represents these ideas in his painting?

Fuseli shows a horse, which reminds us of the word "mare" and thus of the second syllable of "nightmare" (although the term "nightmare" is not etymologically connected to "mare").

He also shows the helplessness of the dreamer, a position that equally applies to the viewer in this instance, who can see a threat but is powerless to act.

The imp in the image reminds viewers that the term "nightmare" used to refer to a monster who was thought to oppress sleeping people: this imp is literally oppressing the woman by sitting on her chest and his presence and attitude also contribute to the oppressive atmosphere of the painting.

TASK

▶ WRITING

Write a commentary on the painting, using your answers to the questions to help you.

This painting, by Henri Fuseli, a Swiss artist, is dated 1781 and is entitled "The Nightmare".

It shows a sleeping woman, whose position – she is stretched out on a bed with only a nightgown on, her hand and head hanging down towards the floor – suggests her helplessness and vulnerability. The painting is cut

across the middle horizontally by the woman's body, which seems to be very distant from the floor, almost as though she were floating.

The whiteness of her nightgown is very striking and it draws the eye. Using *chiaroscuro*, Fuseli highlights the contrast between the pale woman in her white nightgown and the gloomy, eerie shadows in the background, from which emerge a horse's head, at the top left of the image, and an imp on the right of the picture. The horse's coat is dark, and it fades into the background, but its eyes shine brightly, creating an unnerving effect. The imp, also painted in dull shades, is sitting on the woman's chest, oppressing her and looking threatening. It reminds viewers of waking up from a nightmare, their chest constricted by fear and alarm. The red hue of the sheet flowing beneath the bed is reminiscent of blood, which heightens the sinister impression of the image.

The curtains in the background create a theatrical effect, reinforcing the symbolism of the painting. Fuseli shows images that conjure up the sensation we might feel when having a nightmare but he does not fully tell the story of the nightmare – perhaps because nightmares are impossible to shape into a coherent story. They, like the picture, are made up of contrasting shadows and light, inexplicable, unidentifiable figures and oppressive, frightening sensations.

doc 11 *The Mysteries of Udolpho* (1794) by Ann Radcliffe

PRE-READING ACTIVITIES

1. Focus on the background. What can you see? In your opinion, what is hidden behind the back veil that is being lifted?

The character seems to be in a portrait gallery as two full-length portraits can be seen above two armchairs: on the right the portrait of an aristocrat and on the left his female pendant. In the middle, a huge frame can be noticed but what is inside is hidden by a black veil, which is one of the main mysteries of *Udolpho*.

2. Now turn to the foreground: who can you see? What is she doing? What does her position leaning on the right suggest about her feelings or intentions?

In the foreground, the beholder can see a young lady clad in white to suggest her purity and innocence. She is lifting the black veil to discover what is hidden behind. Her position leaning on the right is striking: it reveals her surprise or awe and her intention either to flee or to faint, as female characters often do in *The Mysteries of Udolpho*...

FOCUS ON

1. Why is Annette "so eloquently haranguing on ghosts and fairies" at the beginning of the extract? What is the effect on the reader?

Annette's eloquent harangue on ghosts and fairies serves to create a form of expectation in the reader. We are in a supposedly haunted castle. As a consequence, the reader wouldn't be surprised to see the characters suddenly confronted to such spectres. It creates suspense just before Emily's terrible confrontation with the thing hidden behind the black veil.

2. What Gothic elements can be found in the geographical situation of the passage? What is the symbolic meaning of the characters' wandering in this maze of corridors?

The scene is typical of a Gothic novel: it takes place in an old ruined haunted castle with many forbidden rooms and dark labyrinthine corridors with "intricacies and desolation". What's more, the characters are completely alone in this wing of the castle, "beyond the hearing of the servants". Their being lost in this unwelcoming environment symbolically suggests their ignorance about the history of the castle, and of the owners' family: they're in the dark physically and metaphorically.

3. Describe the room they've entered. How would you feel in such a place?

They enter old, cold, damp, dusty apartments and rooms. This kind of place is very likely to give the reader the goose flesh and the desire to run away...

4. Contrast Annette and Emily. What is the role of Annette in terms of characterisation?

Annette is much more a coward than Emily. She is reluctant to enter the forbidden room and she refuses to lift the back veil, "grow[ing] pale". She is the one who first runs away with the light forcing Emily to follow her as she finds herself on her own in the dark. Annette serves as a foil to show the courage of Emily who is the braver of the two in the scene and in the novel. Yet, in spite of the contrast between the two women, at the beginning Emily's courage seems to find some limits: first she "shudder[s], and turn[s]" from the portrait of the soldier who reminds her of her tormentor, Mansoni. Then, she orders Annette to lift the black veil, not doing it herself "wanting courage". It will take Emily time to muster the courage necessary to lift the veil herself and to metaphorically lift the veil of all the secrets and mysteries about the castle of Udolpho.

5. What is the role of the first painting that Emily sees?

The first painting – as well as the dark rooms and Annette's harangue about ghosts and fairies – tend to increase the reader's expectation for some foul and horrible discovery behind the black veil. What's more, it highlights the characterisation of Mansoni as the typical villain of the Gothic novel feeding on vengeance and cruelty.

6. Why does Annette refuse to reveal all she knows about the dreadful painting she heard about in Venice?

Annette feels constantly torn in the novel between the desire to share all the secrets the other servants confide in her – because she is a very lively and chatty character who can never hold her tongue... – and to hush the different secrets that are disclosed to her for fear that she might be accused of betrayal or indiscretion.

7. How do you feel as a reader at the end of the passage?

The reader feels frustrated as he/she wants to know more about what Annette learnt in Venice concerning this secret painting and he/she wants to see what is hidden behind the black veil. Ann Radcliffe has the knack of teasing her readers as Emily will return to the forbidden room, will lift the veil and leave the room horror-stricken but the reader won't learn what she saw until the very last pages of this long novel.

BRANCHING OUT

Northanger Abbey by Jane Austen (1817) is a satirical rewriting of *The Mysteries of Udolpho*. Compare and contrast the two stories focusing on the main characters. Use the following chart to help you:

	<i>The Mysteries of Udolpho</i> (1794)	<i>Northanger Abbey</i> (1817)
The geographical and historical context	The scene takes place in France and Italy in the 16 th century.	The scene takes place in England in the 19 th century.
The heroine: identity card	Emily St. Aubert: Emily has a deep appreciation for the sublimity of nature, which she shares with her father. She is unusually beautiful and gentle with a slight, graceful figure, fond of books, nature, poetry, and music. She is described as extremely virtuous, obedient, resourceful, brave, sensitive, and self-reliant. Her sensitivity leads her to dwell (often in tears) on past misfortunes and to imagine, with dread, troubles that might befall her in the future. She is given to writing verse, selections of which punctuate the novel.	Catherine Morland: Catherine is seventeen years old, and has spent all her life in her family's modest home in the rural area of Fullerton. While Catherine has read many novels (particularly Gothic novels), she is very inexperienced at reading people. Her naivety about the world and about the motivations and character of the people she meets is an endless source of confusion and frustration for her. Nonetheless, Catherine is very intelligent and learns from her mistakes, and can also be witty. Her strongest attributes are her integrity and caring nature.

The lover: identity card	<p>Valancourt: The younger brother of the Count Duvarney. Valancourt forms an attachment to Emily while travelling with her and her father through the Pyrenees. He is a dashing, enthusiastic young man with a noble character, on furlough from the army when he meets Emily. St. Aubert considers Valancourt a desirable match for Emily, though Valancourt lacks wealth and will have to go through a period of temptations in Paris before regaining Emily's love.</p>	<p>Henry Tilney: Henry Tilney is a 26-year-old parson in a small village called Woodston. He is intelligent, well-tempered, and attuned to the motivations and behavior of those around him. He is very well read, and enjoys novels as much as history books. He is good natured, but has a wry cynical view of human behavior. He is often amused at the folly of others, but he takes care to gently instruct them properly, if possible, particularly in the case of the naïve Catherine.</p>
The villain: identity card	<p>Montoni: The prototypical Gothic villain. Brooding, haughty, and scheming, he masquerades as an Italian nobleman to gain Madame Cheron's hand in marriage, then imprisons Emily and Madame Cheron in Udolpho in an attempt to acquire control over Madame Cheron's wealth and estates. He is cold and often cruel to Emily, who believes him to be a captain of <i>banditti</i>.</p>	<p>General Tilney: The domineering father of Henry, Eleanor and Captain Tilney. He is a widower. Like several characters in the novel, the General is very concerned with material things. He takes great pride in his home, Northanger Abbey, which he has refurbished himself. He is preoccupied with both earning money and spending it. He enjoys eating a large dinner and having the best of everything, and he wants his children to marry wealthy people. He has a gruff nature which make some, such as Catherine Morland, think poorly of him.</p>

TASK

▶ WRITING

Imagine you're Emily confronted with the terrible thing hidden behind the black veil. Beware, it's not necessarily a painting! Describe what you discover and your reaction to it.

Here is what Emily discovered in *The Mysteries of Udolpho*:

It may be remembered, that, in a chamber of Udolpho, hung a black veil, whose singular situation had excited Emily's curiosity, and which afterwards disclosed an object, that had overwhelmed her with horror; for, on lifting it, there appeared, instead of the picture she had expected, within a recess of the wall, a human figure of ghastly paleness, stretched at its length, and dressed in the habiliments of the grave. What added to the horror of the spectacle, was, that the face appeared partly decayed and disfigured by worms, which were visible on the features and hands. On such an object, it will be readily believed, that no person could endure to look twice. Emily, it may be recollected, had, after the first glance, let the veil drop, and her terror had prevented her from ever after provoking a renewal of such suffering, as she had then experienced. Had she dared to look again, her delusion and her fears would have vanished together, and she would have perceived, that the figure before her was not human, but formed of wax. The history of it is somewhat extraordinary, though not without example in the records of that fierce severity, which monkish superstition has sometimes inflicted on mankind. A member of the house of Udolpho, having committed some offence against the prerogative of the church, had been condemned to the penance of contemplating, during certain hours of the day, a waxen image, made to resemble a human body in the state, to which it is reduced after death. This penance, serving as a memento of the condition at which he must himself arrive, had been designed to reprove the pride of the Marquis of Udolpho, which had formerly so much exasperated that of the Romish church; and he had not only superstitiously observed this penance himself, which, he

had believed, was to obtain a pardon for all his sins, but had made it a condition in his will, that his descendants should preserve the image, on pain of forfeiting to the church a certain part of his domain, that they also might profit by the humiliating moral it conveyed. The figure, therefore, had been suffered to retain its station in the wall of the chamber, but his descendants excused themselves from observing the penance, to which he had been enjoined.

DOC 12 **Frankenstein (1818)** by Mary Shelley

FOCUS ON

- The following are two possible definitions of the word "anxiety".
 - the feeling of being very worried about something [= concern].
 - feeling of wanting to do something very much.

Which one corresponds to the use made on line 1? How significant is this double meaning?

Both definitions of the word "anxiety" can fit the use made on line 1. Indeed, Victor Frankenstein is looking forward to seeing "the accomplishment of my toils," he is growing impatient to come to a result which is stressed further in the text "I had desired it with an ardour that far exceeded moderation". At the same time, however, he is very worried about the result of his work and wishes it to be successful, that it "might infuse a spark of being into the lifeless thing". In other words, at this point of the story, this double meaning reveals that Victor Frankenstein is in doubt as to whether his discovery will be successful, as any human being would, and that he is strong-willed too.

- What does Dr Frankenstein achieve in this extract? Who is he defying in doing so?

In this extract, Dr Frankenstein manages to "infuse a spark of being into the lifeless thing that lay at my feet". He succeeds in creating life not as human beings would — having a baby — but by the strength of his will as a god would. Dr Frankenstein is obviously defying God in creating his own creature.
- What is his reaction to this? Find at least five distinct elements from the text to justify your answer.

Compared to the enthusiasm of the beginning, Dr Frankenstein's reaction is unexpected. Not only is he dissatisfied with the result of his work which took him "nearly two years", but he describes his state as "breathless horror and disgust", he is even "Unable to endure the aspect of the being" he had created. While "endeavouring to seek a few moments of forgetfulness", he cannot rest decently and is "disturbed by the wildest dreams" all night long. Finally, the man is overwhelmed by "the bitterness of disappointment" and "the load that weighed upon my mind" which can be but guilt at such a "catastrophe".

- How intense are the emotions described? How is this shown in this extract? (Use the punctuation, comparisons...).

The second paragraph is particularly telling about the intensity of Dr Frankenstein's emotions. He is at a loss for words ("How can I describe my emotions at this catastrophe, or how delineate the wretch whom with such infinite pains and care I had endeavoured to form?"). The exclamation marks show that he is truly upset ("Beautiful!—Great God!"), he is calling God to witness his testimony. The description is extremely accurate, almost clinical and is meant to emphasize the striking appearance of the creature ("His yellow skin scarcely covered the work of muscles and arteries beneath; his hair was of a lustrous black, and flowing; his teeth of a pearly whiteness; but this luxuriance only formed a more horrid contrast with his watery eyes, that seemed almost of the same colour as the dun white sockets in which they were set, his shrivelled complexion and straight black lips."). Later on, the creature is compared to a "mummy again endued with animation" that "even Dante could not have conceived;" the renowned Italian poet of the Middle Ages gave a vivid picture of his journey through *Inferno*/Hell and its monstrous occupants among other things in his *Divine Comedy*. Dr Frankenstein's feelings are so intense that he eventually questions his sanity, he verges on lunacy: "The porter opened the gates of the court, which had that night been my asylum".

5. "I beheld the wretch... but I escaped and ran down stairs." (Second half of paragraph 3). How is the creature transformed into a monster in these lines?

The creature is defined in the second paragraph with detailed body parts such as "skin", "muscles and arteries", "hair", "teeth", "eyes", "sockets", "lips". In the third paragraph, the very body parts are no longer identified as such "if eyes they may be called" and the actions do not produce the effects they should "His jaws opened, and he muttered some inarticulate sounds" or "He might have spoken, but I did not hear". The creature does not fit this world and is then considered as "the miserable monster".

CONCLUDE

- 6a. To what extent could you say that this extract belongs to the 'romantic' genre?

As the Romantic movement was a reaction to the progress in science, this extract belongs to the genre perfectly, science engenders unfitted creatures, and monsters. The extreme emotions described by Dr Frankenstein are also characteristic of it and certainly make the readers react one way or another as Romanticism means to.

- 6b. Gothic novels tend to draw on scenes of mystery, horror and wonder. How is this extract a good illustration of a Gothic novel?

The awakening of the dead body which terrifies its own creator partakes of horror. The attitude of Dr Frankenstein can be labelled excessive and melodramatic too. And even if the surroundings do not remind the reader of an abandoned castle, the monster is walking the streets. This extract gathers most of the elements fitting the gothic genre as well.

doc 13 **Dracula (1897)** by Bram Stoker

FOCUS ON

1. List all the elements used in the text to describe the Count.

The Count is first characterized by his stature ("a tall old man"), his age ("a tall old man", "The old man", "a man of his years") and his black silhouette ("clad in black from head to foot, without a single speck of colour about him anywhere").

His title of Count is coherent with his education as he speaks "in excellent English," his manners show how well-bred he is ("a courtly gesture," "He bowed in a courtly way," "the Count's courteous welcome," "[he] made a graceful wave of his hand to the table").

The reader may associate this sense of the protocol with the comparison to a still human-like adornment: "He made no motion of stepping to meet me, but stood like a statue, as though his gesture of welcome had fixed him into stone." The physical appearance of the Count makes the narrator use the lexical field of architecture: "His face was a strong, a very strong, aquiline, with high bridge of the thin nose and peculiarly arched nostrils, with lofty domed forehead, [...] "The mouth, so far as I could see it under the heavy moustache, was fixed". These references to architecture are connected first to force: the Count is "holding out his hand grasped mine with a strength which made me wince," Harker mentions "The strength of the handshake" and finally the narrator notices that the aging Count "insisted on carrying my traps along the passage, and then up a great winding stair, and along another great passage" Moreover, architecture evokes stillness, mentioned previously, but also the coldness of some materials "his hand [...] seemed cold as ice, more like the hand of a dead than a living man."

Eventually, as the narrator underlines "I had now an opportunity of observing him, and found him of a very marked physiognomy.", the physical description of the Count happens to be very "hairy" and the reader cannot help thinking that it sounds more like an animal than a human picture: "hair growing scantily round the temples but profusely elsewhere," "His eyebrows were very massive, almost meeting over the nose, and with bushy hair that seemed to curl in its own profusion," "under the heavy moustache", "there were hairs in the centre of the palm". The animal-like impression the reader perceives is reinforced by the fang-like teeth ("peculiarly sharp white teeth. These protruded over the lips"), the wolf-like ears ("For the rest, his ears were pale, and at the tops extremely pointed.") and the claw-like nails ("long and fine, and cut to a sharp point").

2. What makes Jonathan Harker a trustworthy witness? How does that contribute to the atmosphere of the text?

Jonathan Harker seems to be a trustworthy witness as he is a solicitor ("Solicitor, for just before leaving London I got word that my examination was successful, and I am now a full-blown solicitor!"). His description of the situation is based on facts first of all and he uses logic and reasoning in a sensible way: "Of bell or knocker there was no sign. Through these frowning walls and dark window openings it was not likely that my voice could penetrate." When he "felt doubts and fears crowding upon" him he adopted a very practical move ("I began to rub my eyes and pinch myself to see if I were awake.") and comes to a conclusion ("But my flesh answered the pinching test, and my eyes were not to be deceived. I was indeed awake"). Any reader could stick to his way of thinking and his appropriate reactions so that the reader also adheres to his questioning and his worrying. If such a reasonable man thinks "It all seemed like a horrible nightmare", the reader trusts him, experiences the feeling of fear creeping over the place and the narrator and wonders what is going to happen.

3. Find at least five unusual things that Jonathan Harker notices.

Jonathan Harker is still in front of the massive building/residence when the Count himself opens the door and he spots "He held in his hand an antique silver lamp, in which the flame burned without a chimney or globe of any kind, throwing long quivering shadows as it flickered in the draught of the open door." Considering the wind blowing with the door open, the light should have been turned off.

Although Jonathan Harker notices that the Count speaks "with a strange intonation", there is nothing surprising as the scene takes place in the Carpathians and English is certainly not the Count's mother tongue.

Jonathan Harker is also taken aback by his first contact with the Count: "He made no motion of stepping to meet me, but stood like a statue, as though his gesture of welcome had fixed him into stone. The instant, however, that I had stepped over the threshold, he moved impulsively forward, and holding out his hand grasped mine with a strength which made me wince, an effect which was not lessened by the fact that it seemed cold as ice, more like the hand of a dead than a living man." He is struck first by the extreme stillness contrasting by the extreme velocity of the Count and then he is flabbergasted at the ice-like cold.

This first contact also reminds Jonathan Harker of one of his previous encounters which was weird and unsettling: "The strength of the handshake was so much akin to that which I had noticed in the driver, whose face I had not seen, that for a moment I doubted if it were not the same person to whom I was speaking. So to make sure, I said interrogatively, "Count Dracula?" The similarity in both men is so remarkable that Jonathan Harker feels the need to check on the identity of his speaker even if he cannot truly judge by himself as he stresses himself: "the driver, whose face I had not seen".

The "very marked physiognomy" held Jonathan Harker's attention which lingers on the outstanding features of his guest. Although the Count is identified on several occasions as an old man, Jonathan Harker is mesmerized by "the lips, whose remarkable ruddiness showed astonishing vitality in a man of his years". This blooming tint is totally contradicting the whiteness/paleness about him ("white teeth", "his ears were pale", "The general effect was one of extraordinary pallor", "rather white and fine". Despite the bizarre and even unique characteristics of the Count, Jonathan Harker underlines it only once clearly with "Strange to say" as if the rest of his odd description was tolerable enough and this was the last straw.

4. "As the Count leaned over me and his hands touched me, I could not repress a shudder. It may have been his breath was rank, but a horrible feeling of nausea came over me, which, do what I would, I could not conceal." What is the solicitor's reaction when he finds something strange?

Jonathan Harker's close study of the physical appearance of the Count was disturbing/unsettling enough so that when the Count came closer to him ("the Count leaned over me and his hands touched me"), he could not stand the situation. He might not be fully aware that he is upset as he uses the modal "may." Yet, his reaction is unmistakable, he becomes sick ("but a horrible feeling of nausea came over me") his very body reacts ("I could not repress a shudder") as if he was driven by some survival instinct. His body and soul — consciously or not — are rejecting the presence of the Count.

CONCLUDE

5a. Knowing that *the fantastique mixes elements of realism with irrational elements*, decide whether this extract is a good example of the genre. Justify.

Knowing that *the fantastique mixes elements of realism with irrational elements*, this extract from Bram Stoker's *Dracula* is a good example of the genre. From Jonathan Harker, the reader collects descriptive information and facts, for example "I heard a heavy step approaching behind the great door, and saw through the chinks the gleam of a coming light. Then there was the sound of rattling chains and the clanking of massive bolts drawn back. A key was turned with the loud grating noise of long disuse, and the great door swung back."

However, the reader also receives contradictory details as Jonathan Harker perceives them, for instance "Hitherto I had noticed the backs of his hands as they lay on his knees in the firelight, and they had seemed rather white and fine. But seeing them now close to me, I could not but notice that they were rather coarse, broad, with squat fingers."

One can make out that the man is struggling to put together the pieces of the jigsaw named *Dracula*, which is why he uses comparisons and gives a detailed account of the situation. The narrator cannot account for many unnatural minute things.

5b. Finally, *the fantastique always involves doubt and fear*. How does this text demonstrate this aspect?

This text demonstrates that *the fantastique always involves doubt and fear*. From beginning to end, the extract is peppered with Jonathan Harker emphasizing both feelings. Before entering the mansion of the Count, Jonathan Harker wondered about his uncomfortable situation: "The time I waited seemed endless, and I felt doubts and fears crowding upon me. What sort of place had I come to, and among what kind of people? What sort of **grim adventure** was it on which I had **embarked**? Was this a **customary** incident in the life of a solicitor's clerk sent out to explain the purchase of a London estate to a foreigner?" The solicitor can identify this situation as an uncommon experience fraught with danger. He wishes he were in a familiar place, in a familiar situation: "It all seemed like a horrible nightmare to me, and I expected that I should suddenly awake, and find myself at home, with the dawn struggling in through the windows," "But my flesh answered the pinching test, and my eyes were not to be deceived. I was indeed awake and among the Carpathians. All I could do now was to be patient, and to wait the coming of morning." In a new place everything is unknown and strange ("with a strange intonation"). Far from his geographical landmarks, the man whose job is to sell ground lots is lost, insecure: "for a moment I **doubted** if it were not the same person to whom I was speaking. **So to make sure**, I said **interrogatively**, "Count Dracula?"". Even though "The light and warmth and the Count's courteous welcome seemed to have dissipated all my doubts and fears", the narrator carries on spotting apparently trifling remarks such as "I pray you, be seated and sup how you please. You will I trust, excuse me that I do not join you, but I have dined already, **and I do not sup.**" or "By this time I had finished my supper, and by my host's desire had drawn up a chair by the fire and begun to smoke a cigar which he offered me, **at the same time excusing himself that he did not smoke.**" The narrator also infuses his tale with verbs like "noticed" and "could not but notice that", the adverbs "peculiarly" repeated twice and "extremely" as well as the adjectives "remarkable", "astonishing" and "extraordinary" all pointing at his uneasiness.

WATCHING

Watch the scene that corresponds to the extract you have just read. See Coppola's *Dracula* 11:21-16:52.

Compare the two presentations of the count.

Identify the specific shots which convey doubt.

When Francis Ford Coppola released his version of the monstrous creature imagined by Bram Stoker in 1992, he made it clear with the title "Bram Stoker's *Dracula*". It casts Gary Oldman as Count Dracula and Keanu Reeves as Jonathan Harker. In Scene 3 of Coppola's adaptation to the screen, the young solicitor has left London and is on his way to "the midst of the Carpathian mountains — one of the wildest and least known portions of Europe" to meet his Transylvanian client, Count Dracula. The spectacular natural setting of Eastern Europe enhances the dramatic journey of Jonathan Harker from the familiar capital city of England to the unknown rocky landscape of Central Europe. On board of the train, J. Harker reads a letter by Count Dracula informing his guest that he sent a carriage of

his to drive him to the castle. The driver of the coach drives him past the vertiginous Borgo Pass, a blue-flamed screen and a double portcullis before dropping him in the yard of a vertically vertiginous stout stony building.

See Coppola's *Dracula* 11:06-16:52

FOCUS ON

CLOSE-UP

1. Observe the few seconds before scene 3 (11:06-11:21). On arriving at the castle courtyard, how are Jonathan Harker and the location filmed? What is the soundtrack like? How are the fear and doubt brought to the screen? What is Gothic here?

The extreme high-angle shot lets the audience see the top of Jonathan Harker's hat. His face cannot be seen, he becomes unidentified and he looks tiny and powerless. The following shot puts the audience on an equal footing with the character and it enables the audience to identify with the character, even if the audience is held back in the yard. From this position, the audience can witness the move of Jonathan Harker turning and looking back in the direction of the portcullis where he comes from. Significantly the door is off-screen, it is not a way out for Jonathan Harker. The surrounding light is dim almost tinted yellow as if the colour was disappearing/dissolving. It is about sunset. Torches are lit about the yard. The rhythmic pounding of the hooves on the dusty floor fade away, a couple of rocks crash on the floor. The soundtrack becomes silent, foreshadowing/foreboding major or terrific events as in the saying "the calm before the storm". These few sounds stress the loneliness of the character. The audience can easily imagine his worry and the helplessness of the man, far from his home country, in a foreign and strange place, without any connection with the rest of the world at dusk/twilight/nightfall. We are plunged into the *fantastique*.

The long shot makes it possible to measure the character up to the location — the audience can see the man from head to toe and he doesn't even reach the top of the stairs at the entrance of the castle. A bird — considering the isolated place probably a bird of prey — is croaking/crying. The character seems but a lonesome defenceless prey.

All these elements belittle the character. The character then walks towards the stairs. The camera immediately shifts from the character's brief move to the extreme low-angle shot of the castle. It looks like a giant/titan/colossus/massive figure made of stone and metal sitting on a throne. While the camera slowly moves up along the stony shape we can hear a string ensemble playing in a very slow rhythm, as if the castle was slowly but surely growing up. What's more, the deep tone and the slow beat make it sound like a funeral march which adds to the ominous/threatening signs previously mentioned. The vertical moves up and down of the camera suggesting heights and abysses as well as the stoutness and isolation of the castle are typical of the Gothic genre.

To put it in a nutshell, the angles of the camera oppose the puny human being to the towering bulky castle, the moves of Jonathan Harker contrast with the stillness of the castle, and the silence surrounding the helpless man opposes the climatic/dramatic music played for the castle. The meeting about to take place between the solicitor and his client is now anxiously expected by the audience. The sight and the hearing prepare the audience to an encounter where the forces are uneven/unbalanced.

2. Focus on the hall scene (11:21-12:14). Is Coppola's *Dracula* faithful to Bram Stoker's description? Observe the setting, the character's clothing, accent and lines. Pay attention to the soundtrack.

As in Stoker's novel, Coppola puts Jonathan Harker in front of "the great door [which] swung back" as by magic. Similarly, the audience can hear "the sound of rattling chains and the clanking of massive bolts". Coppola has added the slow string music. However, Coppola has transformed the "long quivering shadows". Indeed, as Jonathan Harker climbs the flight of stairs, his shadow, bigger than his own silhouette, moves more rapidly than his body as if it was in a rush. The film-maker uses a **medium shot that connects the viewers to the protagonist**. We can still hear the funeral-like march and a few high-pitched notes of a harp make this climbing/ascent even more gripping. Harker's shadow reaches first the threshold. The travelling shot stops on the threshold where we can observe the startled/alarmed reaction of Jonathan Harker. The camera shifts to the inside of castle hall. The audience, on the level of the character, can spot the shadow of the Count sliding from the left of the hall to the flesh-and-blood self of the Count on the right of the hall. The shadowy fingers of the Count are stretched out and look extremely long, the whole figure is bent forward and seems eager to reach its target.

The travelling of the camera is accompanied by the sound of dripping water drops on the stone as well as gurgling sounds, the whistling of air displaced and sighs. The unrecognizable and mismatched/incongruous/discrepant sounds are part of this disquieting/distressing/upsetting meeting.

Although Coppola has stuck to Stoker's description of the creature — "Within, stood a tall old man, clean shaven" — we can observe that Dracula is neither carrying "a long white moustache" nor "clad in black from head to foot, without a single speck of colour about him anywhere". Dracula appears dressed up of a white tunic embroidered in golden drawings with a bright red robe adorned/decorated on each side of the chest. If the gold colour stands for wealth and riches, white is usually associated to purity or innocence and red is often matched with passion. The colourful clothes make Coppola's Dracula much more human than Stoker's gloomy dark-coloured creature.

Visually, Coppola has also enriched the hall of the castle which was left to the reader's imagination by Stoker: the golden items set up in the castle hall echo the golden threads on Dracula's outfit. The audience can remark a golden table with a golden decoration on it but also a row of small golden — animals' — skulls lined up all along the back wall. The golden colour can't erase/reduce the image of hunted trophies. The spread wings of the four golden angles under the table make us see the bigger stone wing of an angel seen backwards on the left of the scene just above the shadow of Dracula. On the same side of the scene, we can observe a gigantic paw seen from the front as well as the arm of the angel holding in its palm a source of lightning. On the right of the scene, another arm is emerging from the wall holding a flame too. The armchair with its golden and faded red hues reminds us of Dracula's outfit suggesting it is his seat and it is worn out and so old/ancient. Half a globe of metal is suspended from the ceiling to enlighten the room. All these incomplete elements put together create an uneasiness, these odds and ends do not create a welcoming atmosphere.

As in the novel, Coppola's Dracula "held in his hand an antique silver lamp". We have already mentioned the use made by Coppola of the shadows. The dialogues from the novels are unchanged even "saying in excellent English, but with a strange intonation" is maintained. Yet, since Coppola couldn't convey on the screen the feelings of Jonathan Harker's touching the icy hand of the Count, he has started the scene as in the novel "He made no motion of stepping to meet me, but stood like a statue" and then he has made the audience focus on Jonathan Harker's stepping inside Dracula's lair with a cut-in on Jonathan Harker's feet. The solicitor looks down at his feet and the camera follows the move of his eyes. Besides, various noises are heard when G. Oldman speaks the Count's lines particularly a sigh when Dracula says "Come in".

Both men cross the hall filmed from a high-angle shot. The slow music is haunting and nerve-racking, Jonathan Harker is definitely under Count Dracula's power, he is trapped.

In the same way that translating is distorting, Coppola has adapted the literary version and filled in some gaps of the novel such as Dracula's castle details or the sounds to be heard by the lost character of Jonathan. He has also added a touch of humanity and thus transformed Stoker's thoroughly dark monster.

3. Coppola has skipped the discovery of the castle and has shortened Stoker's description of the castle to the crossing of the hall. However, he has developed the dining scene (12:14-14:12). Observe the setting: what elements would you expect in a Gothic castle? What elements seem out of place? Are Count Dracula's attitude and speech in keeping with Stoker's Count? What has been added? Can you imagine why Coppola has developed this scene?

The room is spacious/large with walls made up of thick large blocks of stone. The large chimney, the stone statues about the room and the long massive wooden table are also coherent with a Gothic castle. The faded tints of the table cover-up and green leaves of the chairs canvas can make us think of a Gothic atmosphere.

What is more surprising is the disparate/dissimilar sizes of the statues. For example, the real-life-sized male statue next to the painting wouldn't attract our attention so much if there wasn't a second one on the chimney piece next to an empty throne. Further in the background, we can spot the huge stony hooded face of a woman next to another empty chair. These two unlikely placed/put statues are both close to arms sticking out of the stone walls and carrying lights. A double-headed stony ram seems to be holding alone the long table although it seems impossible. What's more, the unavoidable large metal beams/girders are framing Jonathan Harker's medium shots. We couldn't claim if the

props are meant to support the castle which is falling apart because of passing time or if they suggest that the castle is under construction, slowly being transformed and adapted to a new period. Besides, the oil painting behind Count Dracula looks like an Orthodox painting and the robe of arms representing a red and golden creature matches the dragons embroidered on Count Dracula's robe. The dining room produces the same impression as the castle hall: all these elements do not fit together. The isolated body parts in unexpected places, the various proportions and places of the statues, the metal beams/girders create an uneasiness. The slow piano musical theme interrupted by dripping water drops helps creating uneasiness/discomfort.

As in Stoker's novel, Dracula apologies for not sharing the supper of his guest. Yet, Coppola has transformed "excuse me that I do not join you, but I have dined already, and I do not sup" into "I have already dined and I never drink... wine". The silence of the piano and Dracula's pause between the verb "drink" and the noun "wine" as well as the medium shot of the Count dressed up in bright red suggest that he doesn't drink wine but another red liquid.

The medium shot on Jonathan Harker fits Stoker's description: "I found supper already laid out. [...] and I fell to at once on an excellent roast chicken. This, with some cheese and a salad and a bottle of old tokay [...]" Coppola adds a nervous gesture of Jonathan with his napkin who questions his host about the painting.

This question triggers the development. Coppola's Dracula can connect himself to the real living figure of Vlad Tepes that the director has reminded at the beginning of the movie in Scene 1. Vlad the Empalor has been part and parcel of the vampires' inspirational material through the centuries. Coppola establishes/puts down roots his Dracula into history and humankind providing him with ancestors/ascendants and a family life. This addition also allows the Count to explain the symbol of the dragon on the coat of arms and his robe. As the Count tells his story, he is standing up and the camera is following his moves in travelling to the painting which is a key element of the scene as suggested by the static shot at the beginning of the dining scene. His forefathers belonged to the Order of the Dragon or Dracul, hence his family name. The dragon is a symbol of strength, the legendary animal inspires awe. The light conversational laughter of Jonathan Harker provokes the violent reaction of the Count who assaults him with a sword. The shot on Jonathan Harker is suddenly enlarged to a medium shot surprising the audience. On top of that, Count Dracula roars much like an animal during the assault and says "it is no laughing matter" with the hoarse voice as if he was hissing like a snake. The piano musical theme is performed again while the Count speaks about his family's honour, the blood in his veins as well as the blood shed during the ancient warlike days. A cello or a double bass plays at the same time as the piano in a deep key conveying a very dramatic atmosphere. The close shot on Jonathan Harker threatened by the tip of the sword shows his ill-at-ease/uneasiness. The camera shifts and Dracula throws his sword on the table. "I am the last of my kind" are the words pronounced by Dracula off the frame suggesting that he is out of time as the camera is facing Jonathan Harker who is standing and apologising.

4. Once more Coppola has reshuffled the literary material provided by Bram Stoker. The professional matter is set apart in Coppola's film although it is intertwined with the dinner in Stoker's version. (14:12-16:48) How does Coppola focus our attention on the peculiar physical traits of Dracula? What role does Coppola entrust Jonathan Harker with? What is Gothic-like in this extract?

During the signing of the estate contract, the extreme close up on Dracula's hands reveals the paleness of his hands and the fine blue veins ended with long nails as in Stoker's description — "Hitherto I had noticed the backs of his hands [...] and they seemed rather white and fine. [...] The nails were long and fine, and cut to a sharp point." The signature partly shown, Vlad Dracula, is next to the seal of the family in the shape of a dragon in red wax which contrasts with the "extraordinary pallor" of the flesh. We can hear a sigh followed by an animal-like groaning at that moment, one of satisfaction. The shot is enlarged to let the audience observe Dracula standing by the desk and Jonathan Harker sitting at the desk in front of a wide map of London pinned on the back wall. Dracula starts walking in the direction of his shadow in the background which doesn't correspond to his own moves, as previously observed in the castle hall. We can remark on the left side of the picture, a kind of plant in the shape of a claw next to the bottom of the red robe of the Count, another isolated body part, and a pot containing dried flowers/plants above his head, suggesting death. His speech expresses eagerness and enthusiasm — "I do so long to walk in the crowded streets of your mighty London. To be in the midst of the whirl and rush of humanity." The shot

is reduced to focus on Jonathan Harker and Dracula's shadow while the Count carries on speaking off the frame. Dracula's speech reveals his profound motivation with the final suspended words "To share its life, its changes... its death". The death is an echo of the dried dead plants we have just spotted. When Jonathan Harker wants to answer Dracula, he turns to the shadow on the left side of the screen where Dracula was during the medium shot but the shadow recedes, Jonathan Harker stops in the middle of his sentence and Count Dracula appears on the right side of the screen with the creeping sound. The camera moves up to Jonathan Harker's face who doesn't look taken aback by the unexpected appearance of the Count on the opposite side. The quick close-up on the hairy palms of the Count makes Jonathan startle. It is a clear reminder of Stoker's description "Strange to say, there were hairs in the centre of the palm". Coppola puts in the mouth of Dracula the sentence "They say you are a man of good... taste" addressed to Jonathan Harker which is but a polite turn of phrase to Harker's ears but sounds like a threat to the audience. Harker is unaware of it but Dracula laughs at his own ambiguous message.

Harker's question "I am curious. Why ten houses in such precise locations?" was added by Coppola. At that moment, the characters are facing each other, Jonathan Harker has his back to the audience while Dracula is facing the camera — over-shoulder shot. The camera swiftly shifts to a close up on Dracula's face. The next question by Harker off the frame "Is it to raise the market value?" about Dracula's investment and financial speculation vividly contrasts with the sad/sorrowful/tearful emotion on the Count's face. He seems to be staggering. Dracula's answer doesn't fit with Harker's questions. Half turning his head to Harker but with his eyes riveted on the camera, he asks "Do you believe in destiny?". The camera shifts in a cut-in to his hands stretched out to reach a lady's portrait on the desk "That even the powers of time can be altered for a single purpose?" The camera shifts back to Dracula's smiling face claiming "The luckiest man on earth is one who finds... true love" while a woman's face does vocals. Dracula unveil his feelings and pick the audience up.

The shot is enlarged to a medium shot where Jonathan Harker steps forward in the direction of the Count still holding the lady's portrait claiming/asserting "You found Mina. I thought she was lost". This sentence could have been pronounced by the Count himself, the irony of the situation is displayed when Harker goes on "We're to be married when I return." and the shadow of the Count strangles Harker even if the body of the Count is still considering the portrait of the young woman. Harker's questions "Are you married, Count? Sir, are you married?" interrupt his strangulation by the Count's shadow. The camera focuses on the right side of the Count's face in a close-up, the Count stammers and a tear rolls down his cheek before he manages to utter "I was married once. [Sighs]. Ages ago, it seems. She died." The camera shifts to a medium shot on Jonathan Harker who sympathizes "I'm very sorry". The camera shifts back to the Count's face in a close-up explaining "My life at its best is misery", the shift to his hands closing the portrait of Mina signals the end of his emotional release. Dracula politely wishes them happiness "She will, no doubt, make a devoted wife..." corresponds to what he sincerely thinks of Mina and of his dead wife. The camera shifts to Jonathan Harker "... and you a faithful husband". From the beginning of Dracula's emotion to the handing of Mina portrait to Harker, a slow melancholy music is played, stressing the sensitivity of Dracula.

As in the dining scene, Jonathan Harker is a puppet in Count Dracula's game, he is not aware of the situation, see the cruel line of Dracula on Harker's good taste with the obvious double meaning, but faithfully Harker obeys as he admits with the cue "You may rely on me". Innocently, Harker's actions and questions reveal step by step Dracula: his pride of the Dracul family, his sensitivity, his aggressiveness, his plans, his cruelty, his love, his regret, his sorrow and also his humanity. As in the Gothic novels/genre, the revelations are held back and unveiled one by one. Contrary to the Gothic novels, the monster looks more and more human. With his questions and reactions, Jonathan Harker is but a foil so that the span of Dracula's powers can be spread out/unfolded and the audience gets slowly but surely acquainted with the Count's fantastic though dangerous capacities. Even if he is unconscious of what is going on Jonathan Harker is saved from Dracula's anger and cruelty by his honesty and his empathy which point at Dracula's left speck/spark of humanity.

LONG SHOT

5. A monster being a creature physically deformed, perceived as abnormal and outside of the standards of a society, what sort of a monster has Coppola created? Is it more animal-like than human-like? Are its deformities signs of its inhumanity?

The Latin etymology "monere" means "warn": Bram Stoker definitely warns the readers against Count Dracula and he used its monstrosity in its traits and in its actions. So does Coppola... in part.

Coppola's Dracula is first of all a shadow on the walls of the Gothic castle, not a flash-and-bone creature but a hollow, neither a living creature nor a dead one. In the same manner/way, Dracula's robe, his coat of arms and seal are stamped with a dragon, a legendary animal that is to say not a living one.

Animals generally speaking help characterize the figure of Dracula. The animals' roaring, hissing, creeping and groaning that accompany Dracula's appearances are brief and intangible/impalpable. According to the novel by Bram Stoker, the hairs in its palms look abnormal to a human being and remind of an animal. Similarly, Dracula's pointed ears and its claw-like nails immediately conjure up the image of an animal both in the novel and in the film. Even the hairdo imagined in Coppola's film make us think of a long animal tail — a dragon's?

If Coppola doesn't stress the "peculiarly sharp white teeth", he points at the aggressiveness of Dracula to his guest who assaults him with a sword but also strangles him with his shadow and threatens him with this cue "They say you are a man of good... taste" even if Jonathan Harker is unaware of it, the innuendo/allusion is crystal clear to the audience.

The high-angle shots on Jonathan Harker at the beginning of this film extract make him look like a prey and suggest that Dracula is the predator and the castle his lair.

Blood is a redundant element: it is alluded to in the red robe worn by the Count, the wine that the Count doesn't drink and the Count explains his view on blood when he gets angry "Attila whose blood flows in these veins. Blood... is too precious a thing in these times. The warlike days are over". Blood is the connection to his ancestors and a source of pride, it is also the enemies' blood spilled on the battlefields and at the moment he speaks it is the blood he feeds on. So blood is a hinge between the human life of a warrior and an animal-like life living on it. Blood bonds all Dracula's aspects together.

As in Bram Stoker's novel, the physical deformities of Count Dracula are more likely to provoke "a horrible feeling of nausea", disgust and rejection than attraction and appeal. Nevertheless, with Coppola there is more than meets the eye. Putting forward the historical facts and the tales about Vlad Tepes, Coppola makes the feared Transylvanian warlike leader's thirst for blood not that distant from a predator's. What's more, the ellipse of the Harker's bedroom and the developed dining scene chosen by Coppola help focusing on Dracula's past and his personality. Even if Dracula proves aggressive to his guest, he also shows how pleasant and welcoming he can be, he reveals his pride and his sensitivity. Even if Dracula is scary and has unexpected reactions, he has experienced love, he has shared his life, he is not deprived of human emotions and he is even able to cry out of sorrow. The audience can feel sympathy for him in the end, forgetful of his monstrous appearance and his threatening attitude. Coppola manages to set out/put forward the double-sided reaction to the monster both disgust and appeal, rejection and attraction that can account for the success of monstrous figures such as vampires through ages or the double-faced character of Doctor Jekyll and his monstrous self Mr. Hyde in the Gothic novella by Robert Louis Stevenson published in 1886.

6. In Stoker's novel, Count Dracula's physiognomy is depicted with "architecture" terms. How does Coppola use the outside and the inside of the castle to build up his monstrous creature?

The castle is a key element in the Gothic novels, it is an ideal place to set up a horror plot. From the arrival of Jonathan Harker at Count Dracula's castle, the building is shown with anthropomorphic characteristics. The building looks like a human-shaped creature sitting. The portcullis is made up of two grids one raising and one dropping with sharp points/spikes very similar to clenching jaws. Jaws is another name given to animal traps and Jonathan Harker is trapped within the walls of the Count castle. Although he is called a guest by Dracula he looks like his prey and/or his prisoner.

At the foot of the flight of stairs, the low-angle shot, makes the castle both overpowering and frightening. We can observe strange architectural elements such as two arched doors on each side of the castle opening

on the void or metal beams/girders sticking out purposelessly. It gives the audience the impression that the building or restoration/repair has been abandoned. The building looks at the same time stout/bulky and decrepit, fragile. The overall impression is rather one of decadence/decay: the sitting giant is incomplete/unfinished or cut/slashed or decayed/rotten, some stones from the castle wall fall at Harker's arrival, the heavy doors are grinding, the line of skulls in the hall even if they are golden is a macabre collection and the bits and pieces inside the castle make us think order has been abandoned/given up. It is hinting at the power of the lord occupying the place but also at his fragility.

What is striking is that except for the giant figure of the castle, many stone figures are scattered about the castle. A male statue stands on the left side of the flight of stairs at the entrance of the castle and two similar ones are to be spotted in the dining room. Other human body parts are to be found within the walls of the buildings such as arms sticking out from the walls holding lightning or a single female head in the dining room. These isolated body parts can be references to the historical figure of Vlad Tepes who was known for his fury on the battlefield or an allusion to Dracula's body who doesn't look like the human representations surrounding him, as if he was not a member of humankind. On top of that, the painting in the dining room which attracts the attention of Jonathan Harker, reinforces this perception. There is a resemblance not because it depicts one of his forefathers but it is himself before his transformation. So there is an air about him with the portrait which suggests it is the humanity left in the monster he has become.

The castle also contains stony or vegetable representations such as angels and wings as well as animal-like claws and paws to be associated with the animals' sounds heard in the castle. These representations complete the human ones to sketch the portrait of Count Dracula who is neither fully human nor fully animal nor thoroughly otherworldly. He is a fantastic creature at the meeting point of all these worlds.

The outside and the inside of the castle are above all dark, there are but a few spots of lightening. In this dark/gloomy atmosphere, the shadows and the sounds seem less real, they can be interpreted as illusions or twists of the mind influenced by fear and doubt. Similarly, in the twilight, Dracula's traits are not certain. Darkness is the realm of this creature. The work of the costume designer Eiko Ishioka here makes Dracula stand out against this gloomy setting. The creamy colour of the robe is in keeping with the angels; the bright red colour of the majestic robe is reminiscent of blood and the animal world; as for the gold and the riches it stands for, they refer to the existence of men. The colours present in the dining room also tell us about the central character: the table cover-up is faded because of the centuries spent in expectation within the walls of the castle; on the contrary, the canvass of the chairs is made up of red and green leaves, the orange-red colour tells about the decay of fall/autumn whereas the green tints tell about the renewal of spring. This piece of furniture discreetly reveals the everlasting property of Count Dracula whose "Love never dies" as Coppola's subtitle goes.

doc 14 **The Turn of the Screw (1898)**
by Henry James

PRE-READING ACTIVITIES

1. What does it suggest?

What is intriguing is that you cannot see the mouth of Caesar's ghost which focuses all our attention on the expression of his eyes. Caesar's ghost is looking down on Brutus who is half turned towards it as if he was taken in full sway. Brutus seems to have been sitting at his desk reading. Both his hand are raised either in a defensive gesture or a move of surprise. His general body posture is tilted towards his desk maybe to find some balance as he is taken aback. However, Brutus's face does not betray a feeling of fear or surprise but rather passivity or scorn. The arms of Caesar's ghost are raised thus hiding the bottom of his face as it has already been mentioned and at the same time this sweeping move is suggestive of an action or a process as if the ghost was on his way to the right of the painting, as if he was carrying out a plan. The hanging toga and the laurels crowning the ghost's head, together with the standing position all convey an impression of majesty and power. In comparison, Brutus looks disarmed, that's why his dagger lays on the floor on the left of the engraving in the foreground opposite to his move. All these elements tend toward the same conclusion: Brutus is no longer sitting on his seat, he is at the mercy of Caesar who has come back to haunt his adopted son who betrayed and stabbed him to death.

2. What is Brutus's reaction?

Except for his body move, Brutus does not react that much.

3. How would you react if you saw a ghost?

Personal individual answers.

FOCUS ON

1. Fill in the short summary of this text with the following words: accusingly • afraid • alone • aware • common • convinced • delighted • grief • hideously • lost • pleads • surprised • ugly • upset • apparition

Flora has gone out **alone** by the pool. When the governess and Mrs. Grose, the housekeeper, join her, the storyteller becomes **aware** of the ghost of her predecessor, Miss Jessel, on the opposite bank. The governess is **delighted** at having "brought on a proof" but she is **surprised** by Flora's reaction. Indeed, instead of looking in the direction of Miss Jessel she is **glaring accusingly** at the governess. As for Mrs. Grose, she cannot see the apparition and **pleads** with the governess to return to the house.

Flora, who looked "**hideously** hard" and "had turned **common** and almost **ugly**" claims she has never seen anything and pretends she is **afraid** of her present governess. **Convinced** that Miss Jessel is speaking through Flora, the governess declares Flora "**lost**" and tells Mrs. Grose to go back home with the little girl. The governess is **upset** and is left with her **grief**.

2. List the feelings of the four characters present in this scene.

	Behaviour	Feelings
The narrating governess	She stands opposite the ghost with her companion by her side, Flora is close to them too, she addresses the various parties: "She was there for , but she was there most for Flora; and no moment of my monstrous time was perhaps so extraordinary as that in which I consciously threw out to her – with the sense that, pale and ravenous demon as she was , she would catch and understand it – an inarticulate message of gratitude " and I could therefore, in the full despair of all I had to accept, but sadly shake my head at her "	First the narrator is joyful to witness the appearance of the ghost in the presence of the children "exactly as she had stood the other time, and I remember, strangely, as the first feeling now produced in me, my thrill of joy at having brought on a proof." Because it confirms what she suspected and clears her: "She was there, and I was justified , she was there, and I was neither cruel nor mad ." Yet, the meeting just reveals how much the child is involved: "I was by this time – if I can put the whole thing at all together – more appalled at what I may properly call her manner than at anything else , though it was simultaneously with this that I became aware of having Mrs. Grose also, and very formidably, to reckon with." On top of that her companion is blind to the ghost leaving her alone to cope with the situation: "with this hard blow of the proof that her eyes were hopelessly sealed I felt my own situation horribly crumble" The narrator is defeated by the tight link between the ghost and the child: "'From me?' I panted." "'If I had ever doubted, all my doubt would at present have gone . I've been living with the miserable truth, and now it has only too much closed round me. Of course I've lost you : I've interfered, and you've seen – under her dictation'"

Mrs Grose, the housekeeper	<p>During most of the scene Mrs Grose is inarticulate: “the shriek of a creature scared, or rather wounded”, “This first vividness of vision and emotion were things of a few seconds, during which Mrs. Grose’s dazed blink across to where I pointed struck me as a sovereign sign that she too at last saw, just as it carried my own eyes precipitately to the child.”</p> <p>By the end of the extract, she interferes in favour of the child against her companion: ““She isn’t there, little lady, and nobody’s there and you never see nothing, my sweet! How can poor Miss Jessel – when poor Miss Jessel’s dead and buried? We know, don’t we, love?” – and she appealed, blundering in, to the child. “It’s all a mere mistake and a worry and a joke – and we’ll go home as fast as we can!””</p> <p>At the very end of the story, she reacts by going back home quickly taking the child with her: “mutely possessed of the little girl and clearly convinced, in spite of her blindness, that something awful had occurred and some collapse engulfed us, she retreated, by the way we had come, as fast as she could move.”</p>	<p>Above all Mrs. Grose is scared to death: “poor scared Mrs. Grose”</p> <p>She is relieved and cannot help trying to protect Flora from her governess: “My elder companion, the next moment, at any rate, blotted out everything but her own flushed face and her loud, shocked protest, and her loud, shocked protest, a burst of high disapproval. “What a dreadful turn, to be sure, miss! Where on earth do you see anything?””</p> <p>“She looked, even as I did, and gave me, with her deep groan of negation, repulsion, compassion – the mixture with her pity of her relief at her exemption”</p>	Miss Jessel	<p>She is a standing figure very still and unabashed: “She rose erect on the spot my friend and I had lately quitted, and there was not, in all the long reach of her desire, an inch of her evil that fell short.”</p> <p>“I could only grasp her more quickly yet, for even while she spoke the hideous plain presence stood undimmed and undaunted.”</p> <p>“She’s as big as a blazing fire!”</p> <p>“I felt – I saw – my livid predecessor press, from her position, on my defeat, and I was conscious, more than all, of what I should have from this instant to deal with in the astounding little attitude of Flora.”</p> <p>“while I had nothing to do but communicate again with the figure that, on the opposite bank, without a movement, as rigidly still as if catching, beyond the interval, our voices, was as vividly there for my disaster as it was not there for my service.”</p> <p>“I faced, over the pool again, our infernal witness”</p>	<p>She looks like a hellish figure, but no feelings are transmitted but those of the child who is manipulated by the ghost.</p>
Flora	<p>Flora’s contact with the other world loads her with a knowledge making her look older than she is: “She’s there, you little unhappy thing – there, there, there, and you see her as well as you see me!” I had said shortly before to Mrs. Grose that she was not at these times a child, but an old, old woman, and that description of her could not have been more strikingly confirmed than in the way in which, for all answer to this, she simply showed me, without a concession, an admission, of her eyes, a countenance of deeper and deeper, of indeed suddenly quite fixed, reprobation.”</p> <p>Even though she keeps this telling expression throughout the scene (““Flora continued to fix me with her small mask of reprobation”), she also keeps playing her role of an innocent little girl with the housekeeper: “with a strange, quick primness of propriety, and they were again, with Mrs. Grose on her feet, united, as it were, in pained opposition to me”, “as she stood there holding tight to our friend’s dress, her incomparable childish beauty had suddenly failed, had quite vanished. I’ve said it already – she was literally, she was hideously hard; she had turned common and almost ugly.”</p> <p>““I don’t know what you mean. I see nobody. I see nothing. I never have. I think you’re cruel. I don’t like you!” Then, after this deliverance, which might have been that of a vulgarly pert little girl in the street, she hugged Mrs. Grose more closely and buried in her skirts the dreadful little face. In this position she produced an almost furious wail. “Take me away, take me away – oh, take me away from her!””</p> <p>She twists the governess around her little finger and makes her help the ghost against the governess.</p>	<p>Flora does not flinch in the presence of her governess and carries on pretending she cannot see a ghost: “The revelation then of the manner in which Flora was affected startled me, in truth, far more than it would have done to find her also merely agitated, for direct dismay was of course not what I had expected. Prepared and on her guard as our pursuit had actually made her, she would repress every betrayal; and I was therefore shaken, on the spot, by my first glimpse of the particular one for which I had not allowed. To see her, without a convulsion of her small pink face, not even feign to glance in the direction of the prodigy I announced, but only, instead of that, turn at me an expression of hard, still gravity, an expression absolutely new and unprecedented and that appeared to read and accuse and judge me – this was a stroke that somehow converted the little girl herself into the very presence that could make me quail. I quailed even though my certitude that she thoroughly saw was never greater than at that instant, and in the immediate need to defend myself I called it passionately to witness.”</p> <p>She is in control and does not betray any sign of uneasiness or guilt: “The wretched child had spoken exactly as if she had got from some outside source each of her stabbing little words,”</p>	<p>3. In your opinion, which elements in this text are typical of a ghost story?</p> <p>Typically, in a ghost story some of the characters are able to see the apparition whereas others cannot. Among the living characters, this creates a tension which serves the interest of the ghost “I felt — I saw — my livid predecessor press, from her position, on my defeat” because the living characters instead of sharing the knowledge and presenting a united front to the evil apparition are torn. Those who know can try and explain what they witnessed (“It had already lasted a minute, and it lasted while I continued, seizing my colleague, quite thrusting her at it and presenting her to it, to insist with my pointing hand.”) while those who can’t see are doubtful and can question the trustworthiness of their companions (“She looked, even as I did, and gave me, with her deep groan of negation, repulsion, compassion — the mixture with her pity of her relief at her exemption — a sense, touching to me even then, that she would have backed me up if she could. I might well have needed that, for with this hard blow of the proof that her eyes were hopelessly sealed I felt my own situation horribly crumble”).</p> <p>Ghosts seem to appear when they want to, but unexpectedly for the living characters (“Just as in the churchyard with Miles, the whole thing was upon us.”, “I seized my colleague’s arm. “She’s there, she’s there!”) but with favourite spots (“exactly as she had stood the other time”).</p> <p>4. Finally, this novel is also considered typical of the <i>fantastique</i>. Find elements in this text that are typical of the <i>fantastique</i>.*.</p> <p>The description of the place is rather realistic (“before us on the opposite bank exactly as she had stood the other time”, “on the opposite bank”) although some supernatural elements including a ghost intervene (“pale and ravenous demon as she was”, “she rose erect on the spot my friend and I had lately quitted, and there was not, in all the long reach of her desire, an inch of her evil that fell short.”). The narrator herself stresses how much she doubted: “If I had ever doubted, all my doubt would at present have gone. I’ve been living with the miserable truth, and now it has only too much closed round me.” She is even feeling grateful to the ghost for showing up and clearing her of any suspicion of madness: “my thrill of joy at having brought on a proof. She was there, and I was justified; she was there, and I was neither cruel nor mad.” These reactions make her sound even more trustworthy for the reader. That’s probably why the extract does not convey the feelings of the dead governess.</p>		

PRE-READING ACTIVITIES

1. Look closely at these stills from the opening credits of Kubrick's movie *The Shining*. What genre of film are you expecting?

The stills give an impression of peace and serenity, with a focus on **sublime*** natural elements: the lake, the mountains, the infinite blue sky. The aerial shots give an even broader view of this majestic nature in the style of a documentary-film, with the little VW Beetle car often reduced to a small dot. We understand that the natural element will play a key role in this movie, a force that might prove beyond the control of mere humans and impact their psyche. Indeed, as the opening sequence unfolds, the sky gets more cloudy and snow has appeared by the side of the mountain: difficult natural conditions may lie ahead. The spectator might expect a tale of adventure, and possibly survival.

2. Now watch the opening scene, focusing on the camera angles and the music. What could the trajectory of the car in such a setting symbolize?

Watching the opening sequence certainly gives viewers a very different impression from that suggested by the stills. The music by Carlos and Elkind, inspired by Berlioz, is unsettling, ominous, giving us a sense of impending catastrophe, possibly involving supernatural forces ("The Witches' Sabbath"). Shown using an aerial shot, the little car making its way up the mountains and through the forest, often a symbol of mystery, might then suggest an exploration not so much of nature's grandeur, but of the darkest and most hidden corners of the human soul.

3. After watching the opening credits, what do you think could be the dominant themes of the movie?

Some suggestions: Isolation-Fear-The Supernatural-Mortality-Alienation-Nature's Might-Resilience-The Unconscious

FOCUS ON

1. Make a list of the supernatural and/or disturbing elements in this dialogue. How does Kubrick use the extraordinary gift of the shining to create a bond between Danny and Hallorann?

There are in the passage suggestions of telekinetic communication between Hallorann and his grandmother and between Tony and Danny. However, the way Danny describes Tony as "living in his mouth" is very unsettling and suggests that Tony makes Danny speak chosen sentences (such as the famous "Redrum" later on in the movie). Is the little boy possessed by a demon, like Regan in *The Exorcist*? Does Danny think of Tony as an actual creature living in his body (we know he describes him as his "imaginary friend")? We understand that Tony also speaks to/communicates with Danny (when Danny is half-asleep in a trance) and shows him images which can be very frightening. Tony seems to know that the Overlook Hotel has seen some horrible events. But the visions do not just have to do with the past, they can also be of future events, which makes Danny a seer or soothsayer, like Hallorann, who shares this gift with him. Hallorann throughout the scene is keen to reassure Danny and normalize his abnormal gift by explaining to him that he is "not the only one" with it, how the gift works, by mentioning his own childhood experience, using Danny's nickname "Doc" as a benevolent father figure might. By the end of the extract, it is clear Hallorann is protective, as he wants to make sure Danny does not put himself in any dangerous situation in Room 237. Hallorann's allusion to a supernatural form of remanence in the building ("When something happens, it can leave a trace of itself behind") is evocative of tales of haunting and is a hint that the story might involve ghost-like apparitions.

2. Which classic fairy tale ingredients does Kubrick borrow in this scene?

A land far far away-Young child in extraordinary circumstances-A secret-Magical powers-Good characters (Danny-Hallorann)-Trickster (Tony)-Guardian/Magical helper (Hallorann)-Sleep/Death-like trance-Forbidden spaces/Secret door (Room 237)

3. "One of the things that horror stories can do is to show us the archetypes of the unconscious." How does this quote by Kubrick apply to this scene? Could rational explanations be given for Danny and Hallorann's faculties?

Horror stories often depict characters in extreme mental states, and can, for some of them, leave unanswered the status of the supernatural events

depicted: did external forces, beyond the characters' control, push the protagonist to slide deeper and deeper into madness/rage or were they all the product of his mental instability in the first place? In some cases, as in *The Shining*, both hypotheses can coexist and we are never given any definite explanation for the events at the Overlook.

In this scene, Kubrick explores the recesses of the human mind (a topic that he revisited several times in his movies): its suggestions, instincts or superstitions as well as the power of dreams, using the gift of "the shining" and the character of Tony to do so. According to this reading, Tony could refer to Danny's and Hallorann's personality disorder/psychotic symptoms (with visual and auditory hallucinations) or even schizophrenia, with elements of narcolepsy. They may be inherited conditions or the result of post-traumatic stress disorder. However, Hallorann, does not only play the role of the fellow-sufferer here but also that of that child psychiatrist is the way he questions Danny about his gift. Hallorann's line could therefore mean that many individuals choose to ignore their mental illness(es) or do not believe that they even are serious conditions, possibly to their own detriment.

4. How can we say that suspense here is a direct result of ambiguity and suggestion?

The spectator's imagination is given free reign in this extract, which thrives more thanks to what is unsaid than what is actually discussed. Danny is reluctant to say too much about Tony initially, which titillates the reader. Hallorann in particular remains very evasive throughout the scene leaving a large space for expectation and suspense. He mentions that the shining is shared by "other folks" without any specifics. His numerous repetitions of the neutral word "things" and its derivations (polyptotons with "everything", "anything", "something", "nothing"), the use of the neutral pronoun "it", the litotes with "not all of it was good" do not allow the reader to understand what Hallorann is referring to in any accurate way but craftily stimulate the spectator's imagination in a suspenseful way (Have people died in this place and if so how?, Who killed them and why?, Who is going to be next?). The final repetition five times of "Room 237" elevates this particular space to the status of supreme mystery: what lies behind this door and why is Hallorann forbidding Danny to enter it, knowing full well that the best way to make a child do something is by telling him not to? Other marks of uncertainty include the adverb "maybe", Hallorann's use of "I think", his pauses and phatic uses of "well" (twice).

BRANCHING OUT

1. How does the author suggest Jack has lost his humanity?

The passage is teeming with nouns and verbs suggesting Jack's regression to an animal status: "bellowing", "animal sounds of destruction", "howling", "piggish". His reference to his wife and son as "worthless puppies", suggests his animalistic perception of himself and his family, casting himself as a superior predator.

He is also objectified as a cold killing machine, devoid of human emotions: "the thing that was now raving through the bedroom" (notice the pronoun "it" to refer to Jack, used 3 times, the reference to the fact that the "real" Jack is not there anymore). Blood-thirsty animal or robotic assassin, his monstrosity is obvious by the end of the extract, with half of a human face appearing through the door and a single tiny eye reminiscent of a Cyclops, a synonym of brute strength or even cannibalism in Antiquity.

2. How does his apparent madness manifest itself?

Jack has no other objective than destroy and kill everything and everyone in his path. Numerous verbs refer to his violent behaviour ("burst open", "charge through", "overturning") and thirst for annihilation as he breaks the record-player, the TV and eventually the bathroom door ("smashing", "smashed", "smashed") using a simple mallet (which Kubrick replaced with an axe). He openly threatens his wife and son, accused of imaginary crimes against him, and reduces them to meaningless burdens in his life. Jack is out to reassert his dominant and damaged masculinity as father and husband ("show them who's boss") and parodies a corrupt doctor eager to kill by poisoning rather than heal ("They would take their medicines"). His descent into murderous rage takes the form of a complete alienation from himself, a dispossession of his identity by supernatural forces linked to the hotel ("the lunatic, raving voice of the Overlook itself") and/or mental illness: "Jack wasn't there anymore."

3. How is Wendy portrayed?

There are allusions to her terror and desperation in this passage ("desperately", "God, was there nothing she can do?"), but Wendy is portrayed as a quick-thinking practical woman, who has understood that actions rather than words would allow her to survive this attack by the man she used to know as her husband. She is acting fast ("ran the bolt and twisted the spring lock"), looks around the bathroom looking for ways to defend herself, reflects upon a plan to fight back and ultimately protect her son ("she didn't think it would be lethal enough").

4. Make a list of all the nouns, adjectives and verbs describing sounds. What is their role here?

Nouns/adjectives: "animal sounds", "thick shouts", "a thump", "a hollow crash", "tinkle", "petulant voice", "lunatic, raving voice",

Verbs: "bellowing", "howling", "maundering", "smashed", "knocking"

This accumulation of sound vocabulary adds a realistic element to the scene, reflects Jack's growing animality and madness, and contributes to the nightmarish atmosphere of hell on earth ("went on and on").

5. What classic ingredients of the gothic* and horror genres do you recognize in this passage? In what sense can we say that King is reinventing these codes?

Setting in an old mansion or hotel/Woman in distress/threatened by a powerful, impulsive, tyrannical male/Inexplicable events/Cold draft/Onomatopoeic terms/Use of hyperbole

Stephen King, a master of the genre, uses some classic gothic and horror tropes, but sets them in a modern context. The setting is clearly a grand hotel in 20th century America, and not some Italian castle or crumbling gothic mansion. King writes about the tragic dissolution of a family unit, perhaps denouncing abusive fathers and husbands in the process. The cause for this collapse might be the toll that Jack Torrance's alcoholism has taken on his possibly already fragile mental health, which is also a contemporary twist on the figure of the Gothic Villain. His female victim is not naively helpless, as discussed above.

doc 16 *Sleepy Hollow* (1999) by Tim Burton

SCENE 1

Sleepy Hollow (1999) by Tim Burton: Ichabod Crane arrives at Sleepy Hollow (see 7:00-11:30)

FOCUS ON

1. First part of the extract: on the road to Sleepy Hollow:

a. Describe the music and other sounds that you can hear.

The music is eerie and suspenseful with shrill violins and bass. It goes crescendo indicating things are going to happen. We also hear wolves howling and the sound of the horses' hooves.

b. Describe the setting (where? What time of the year? what time of the day?)

They are travelling through a deep forest in autumn. at the end of the extract it's dusk.

c. Describe Ichabod Crane, the main character (actions, reactions, look...). What can you guess about him? What remains mysterious?

He seems very quiet and focused. During the trip he is reviewing the notes he has taken on Sleepy Hollow and the case. He has strange marks in the palm of his hands. He dozes off at some point during the trip and he is awakened by wolves. he does not seem quite confident and might even be a little worried.

d. Describe the opening credits. What do they look like?

They look like leaves falling or ghostly letters, as if they were made of mist.

2. Second part of the extract: arrival at Sleepy Hollow:

a. What first impression do you have of the village?

It looks empty, deserted and cold.

b. Comment on the few people that you see. How do they look?

They look scared. Two women close their windows as they see Ichabod walking and one man seem to be comforting a young boy (his son?) as he prepares to keep watch for the night.

c. What does Ichabod do? Imagine why.

He is looking around him carefully, probably to take in as many details as he can for his investigation.

d. Focus on the final image of the extract: what do you see in the foreground? What type of house is represented at the top?

In the foreground there is a scarecrow with a pumpkin for its head, which is a reference to Halloween night. The house sits at the top of a winding path. It is a gothic-style house.

3. To conclude:

What sort of atmosphere is created in this extract? List the elements used by the director.

The atmosphere is eerie and cold. The director uses blue grey and black colours, apart from the pumpkin, which reinforce the coldness and the music is also quite present, adding to the stressful atmosphere.

SCENE 2

Sleepy Hollow (1999) by Tim Burton: the Legend (see 13:22-18:36)

FOCUS ON

1. Find the basic information:

a. Where does the scene take place?

In the sitting room in Baltus's house.

b. Who are all the characters present?

NAME	OCCUPATION
Ichabod Crane	Constable
Thomas Lancaster	Doctor
Steenwyck	Reverend
Samuel Phillip	Magistrate
James Hardenbrook	Notable
Baltus	Simple farmer /counsellor/landlord/banker

2. Find out about the facts:

a. What are the facts?

Three persons murdered, decapitated.

b. How does Ichabod sum up the facts? Why does he do it this way?

He walks around them as if he is suspicious of all the gentlemen present in the room.

c. How do the other characters react?

They seem both surprised and ill-at-ease.

d. What happened to the heads of the victims?

They were not found.

e. What explanation is given?

They were taken back to Hell by the Headless Horseman.

f. How does Ichabod react to this explanation?

He is taken aback. He did not expect such an explanation.

3. Focus on the legend:

a. How is it told?

It is told orally, with a voice over, like a story, and it is illustrated.

b. What sort of character is the Hessian horseman? Describe him.

The Hessian horseman looks like a monster. He never speaks but howls and has pointed teeth and dishevelled hair. Yet he seems to care a lot about his horse.

c. How does the legend end? Comment on the concluding words.

It ends with the horseman killed and beheaded, and buried in the forest. The conclusion of the story is a typical one: "even today the western wood is a haunted place, where brave men do not venture, for what was planted in the ground that day is a seed of Evil" and the Horseman has come alive again.

d. What is the role of the two little girls?

They seem quite strange because they are not mentioned in the story, yet they play an important part because they betray the horseman's presence. They are wearing the same fancy dress and are gathering wood in the snow with no coat on. They also look quite similar. Their appearance adds to the uncanny atmosphere of the story.

e. How does Ichabod react to this story?

He seems quite shaken yet he recovers quite quickly and questions the men's belief.

f. Comment on James Hardenbrook's statement.

He makes his statement "seeing is believing" while revealing his blind eye, so it has a strong effect on the viewer yet it also creates a paradox: the man appears to be blind in one eye, yet he talks about seeing so his point of view is indeed questionable.

4. Focus on the end of the scene:

a. What object is given to Ichabod? Why?

He is given a Bible in an attempt to counter his belief in reason and science.

b. What is Ichabod's final speech about?

He dismisses the men's belief in a supernatural being or a ghost come from the grave. He claims that he will find the assassin who, according to him, must be "a man of flesh and blood".

5. To conclude:

a. What do we learn about Ichabod's character?

He only believes in science and reason yet he is quite emotional as his reaction to the legend of the Horseman suggests.

b. List all the elements belonging to the horror genre.

Music is once again quite present in the scene and adds to the dramatic effect of the story.

The horseman is described as a bloody monster who meets a horrible death.

The men all seem quite frightened by this unexplained tragedy.

c. Which two philosophical concepts are opposed here through the characters?

Reason (and science) is opposed to belief (and the supernatural)

UTOPIES ET DYSTOPIES

doc 17 **Gulliver's Travels (1726 amended 1735) by Jonathan Swift**

TEXT 17-1

FOCUS ON

1. Which word is repeated five times to characterise the Houyhnhnms' philosophy?

Reason

2. Explain in your own words why the word "opinion" is difficult to understand for a Houyhnhnm.

The word "opinion" is difficult to understand for a Houyhnhnm because, according to Gulliver, they are totally devoted to reason and you can only have an opinion about something you do not know absolutely. It does not make sense to them to argue about something you cannot know. You should respect other people's ideas without trying to dominate them with your own.

2. How do they react to strangers? Why?

They are very welcoming to any stranger as they would be to their own neighbour. They value friendship above all else.

3. How do they educate their "children"?

They educate them with care but do not feel anything for them.

4. What is the only distinction they make between people?

People are distinguished according to how virtuous they are. It is a rational distinction.

5. To sum up: Guess what Gulliver thinks about the Houyhnhnms' way of life. Justify your opinion with quotes from the text.

Gulliver seems to hold the Houyhnhnms' philosophy and way of life in high esteem. He is fascinated by the way they are organised and by the fact that they are "reasonable", moral creatures. He calls them "*these noble Houyhnhnms*" and describes them as open-minded creatures "*Friendship and benevolence are the two principal virtues among the Houyhnhnms*". Gulliver never seems to criticise anything about the Houyhnhnms.

TEXT 17-2

FOCUS ON

HOUYHNHNM SOCIETY

1. How would you describe the Houyhnhnms' attitude towards their children?

The Houyhnhnms seem to feel no particular affection for their children and certainly little love. They appear to raise them in a purely rational way, organising their daily life in such a way as to ensure that they do not overeat (eating seems to be one of the pleasures allowed to them). They have apparently thought a lot about the best way to educate them. They favour physical strength and encourage it in their young.

2. Why does Gulliver's master think it is "monstrous" to educate females and males differently?

He says that if you do not provide females with the same educational opportunities as men, they cannot be fully rounded individuals and will only be good for childbearing, instead of being useful members of society.

3. What values are reflected in the fact that when a Houyhnhnm wins a race or other physical contest, (s)he is rewarded with a song?

The Houyhnhnms are purely rational and therefore items that we consider valuable and often award as prizes (gold, silver, medals, cups, etc.) are of no interest to them. The value of these things is only symbolic, not real. The Houyhnhnms consider that being rewarded by having a song

publicly performed for you is a great reward. (This is a little odd, if one thinks about it, as the value of public recognition as expressed in song is no less symbolic and arbitrary than the value of ribbons, medals or metals that we have decided to consider "precious.")

4. The narrator presents the Houyhnhnms as an ideal, egalitarian society. Is there anything in the extract that might cause you to doubt this vision?

The Houyhnhnm society is only egalitarian to a certain extent; there are leaders and the fact of organising competitions in running and jumping also shows a desire to select those who are "the best". Above all, though, the fact that the Yahoos are slaves, are exploited in order to serve the horses' needs and wishes and are then kept at a distance shows that the "egalitarian" nature of their society is limited, extending only to their own kind. The idea that the Yahoos might be repellent, in particular, as the text suggests, that they might smell unpleasant, is also an indication that the Houyhnhnms are not only rational in their attitudes: the pleasant/unpleasant nature of smells could be seen as slightly subjective in nature, and one might question whether there is any logic in rejecting a group on the basis of their body odour.

CONCLUDE

5. Which of the Houyhnhnms' principles, if any, do you consider ideal?

The Houyhnhnms' underlying adherence to egalitarianism is positive, even though it is belied by their actual behavior. Providing equal educational opportunities for men and women alike, so that they can fulfil their potential to the same extent, is also a positive aspect of Houyhnhnm society. The Houyhnhnms' desire to be more rational than passionate and instinctive could, to a certain extent, be viewed as a good thing, although most people would tend to consider that young children need affection and love in order to thrive.

doc 18 **News From Nowhere (1851-1852) by William Morris**

WARMING UP

A lot of hypotheses are possible but it is important to focus on "Nowhere" emphasizing the absence of real geographical anchorage, which leads us towards the idea of a utopian creation.

FOCUS ON

1. Focus on the page. What can you see?

The picture of an old house can be seen. It is a 19th century mansion as can be found in England judging from its architecture. It is surrounded by a garden, and more particularly by an orchard with an inviting perspective, the path leading to the entrance of the old house. The natural aspect of the scene is reinforced by the illuminations with vine grapes and foliage. The vine grapes suggest the natural world but also the hand of man that will be necessary to turn this fruit into a divine drink. It symbolizes the perfect communion between nature and man's work.

2. What sort of utopia is it?

It is a "rural utopia". The book depicts an agrarian society, where people can live in harmony, far from urban class systems, courts and prisons. In the book, the narrator, William Guest, falls asleep after returning from a meeting of the Socialist League and awakes to find himself in a future society based on common ownership and democratic control of the means of production. In this society there is no private property, no big cities, no authority, no monetary system, no divorce, no courts, no prisons, and no class systems. This agrarian society functions simply because the people find pleasure in nature, and therefore they find pleasure in their work.

BRANCHING OUT

1. What is the etymology of the word utopia? Then give its definition.

The word was compounded by Thomas More from the Greek words for "not" (*ou*) and "place" (*topos*) and thus meant "nowhere". A utopia is an ideal commonwealth whose inhabitants exist under seemingly perfect conditions.

2. What utopian model did Thomas More create?

More's utopia is a pagan and communist city-state in which the institutions and policies are entirely governed by reason.

3. Give the definition of a dystopia and match the following artists with their dystopian creations:

A dystopia is an anti-utopia, a far from ideal commonwealth whose inhabitants exist under very imperfect conditions. The purpose of such a creation is highly satirical.

Jonathan Swift	<i>Gulliver's Travels</i> (1721)
Aldous Huxley	<i>Brave New World</i> (1931)
George Orwell	<i>Nineteen Eighty-Four</i> (1949)
William Golding	<i>Lord of the Flies</i> (1954)
Anthony Burgess	<i>A Clockwork Orange</i> (1962)
Margaret Atwood	<i>The Handmaid's Tale</i> (1985)

doc 19 **Gattaca (1997) directed by Andrew Niccol and Brave New World (1932) by Aldous Huxley**

FOCUS ON GATTACA

1. How do Vincent's voice-over comments describe the new way to procreate? Study the body language of the parents at the beginning of the extract. Are they comfortable with this new way to make babies?

The new way to pro-create is dubbed "what has become the 'natural way'" It hints at the fact that most people go to a geneticist to have babies in order to select the best combination of genes between the two parents and give the best predispositions to their children.

In terms of body language, Antonio is first stunned by the picture of the eggs, then keeps moving. They are both ill-at-ease as it is the first time they resort to a geneticist to have a baby. Since Vincent was not conceived that way, they are not fully convinced that it is the right move, but they feel it has become unavoidable. Vincent's condition reminds them that they have no choice.

2. Show that in this scene, the two parents do not want the same thing. What prompted them to go to a geneticist?

When the geneticist adds that he has "taken the liberty of eradicating any potentially prejudicial conditions," the father nods several times, showing approval whereas the mother is clearly disappointed. She was hoping that the selection would be less precise. She looks at her husband, clearly waiting for him to say something, but he merely rephrases her thoughts.

3. List the elements which make the geneticist's point so convincing.

First of all, the geneticist is not introduced to the couple. He is first shown from the back, working on his file as if to underline the importance of his work. This behavior contributes to making the couple uneasy. What's more, the fact that he cannot remember the first names of the couple is also significant as it suggests he has so many patients he cannot really know them all.

Furthermore, he lists all the diseases that he made sure would be avoided thanks to his intervention. He also points out that if the parents declined his offer, their child would be likely to end up being "invalid." Finally, he stresses the fact that the child remains their own baby, as all he does is choose the best genes in the parents' DNAs.

4. Focusing on the last voice-over comment and knowing the father's name is Antonio: do they really want a second son for "Vincent to have a brother to play with" as the mother states at the beginning?

According to Vincent's comment, we understand that his brother is "a son [his] father considered worthy of his name." Therefore it is unlikely that the two parents actually wanted another son for Vincent, but rather to have a son who would be "valid," a son who could make their parents proud. Indeed, we can see at the end of the passage that the parents are ecstatic to see how tall their 8-year-old son is.

5. What can you conclude about the society which is described in this movie?

In the movie, people have no chance whatsoever of climbing the social ladder as everything depends on the genes of individuals. Their fate is sealed at birth, depending on whether they are determined "valid" or "invalid".

FOCUS ON BRAVE NEW WORLD

1. In this excerpt, the Director explains how they proceed to "teach" children how to behave. Explain how they do it.

The Director explains that most of the teaching happens during their sleep. The children are taught how to behave in society during their naps through speakers which repeat the same lessons "a hundred and twenty times three times a week for thirty months." During their naps, they learn about class distinction. They are taught to like their social group and both respect the people who are in superior groups and feel superior to other "inferior" groups. They call this method "hypnopædia."

2. This method is subtly criticized in this excerpt.

a. How are the children described in this text? What does it underline?

First of all, the children are not mentioned often in this excerpt. Instead, there are references to the "eighty cots" or "eighty pillows" as if to lay emphasis on the fact that they are considered more like products than human beings.

Then, the children are described as "rosy and relaxed with sleep." They are "softly breathing" as if to emphasize their innocence, their frailty.

b. Study the way the voice from the speaker is described in this text. How is the criticism revealed?

The voice from the speakers is first described as "a continuous murmur, as of very faint voices remotely whispering," "a whisper under every pillow." When the Director turns the central speakers on then switches it back off, the sound of the lesson repeated around the children is compared to "its thin ghost [which] continued to mutter." This comparison suggests that the voice is going to haunt the children for the rest of their lives, as indeed it will.

c. How does the way the director defines "hypnopædia" sum up its principle?

The most important element in "hypnopædia" is the fact that children are not taught to think: "there must be words, but words without reason". The Director calls it: "the greatest moralizing and socializing force of all time" to show that his teaching methods help keep people in their place, and prevent people in lower classes from rebelling against their condition.

3. What other way to "teach" children how to behave is mentioned in the text?

In addition to hypnopædia, the children also go through wordless conditioning, as they are taught to hate roses by associating them to electric shocks or to feel disgusted by other groups using strong smells. These methods are similar or even worse as they clearly compare children to animals used for experiments.

4. Study the Director's last lines, and conclude on the society which is described in this novel.

The Director is clearly proud of their achievements. He is proud to admit that they have created a society in which human beings are controlled from their birth: "the child's mind is these suggestions, [...] our suggestions" In this society, the authorities preclude people from having their own thoughts and question them.

5. To what extent is this society even worse than the one described in the movie Gattaca that you have just studied?

In Gattaca, parents who would not want to resort to a geneticist could still have children and take their chances with their babies, whereas in Brave New World, babies are born in places which are labelled "conditioning centres."

Besides, in Gattaca, geneticists help select the babies with the parents, but they do not actually deprive some of the babies of the ability to develop as they do in Brave New World to create the lower groups.

PRE-READING ACTIVITIES

1. Look at both these sketches for the Broadacre City project by Frank Lloyd Wright. Which aspects of large American cities did he reject? Which aspects did he want to promote?

Frank Lloyd Wright worked on the unbuilt Broadacre City Project for most of his life. It was first put forward in his book *The Disappearing City* (1932). His plans, which aimed to rethink cities from scratch and essentially de-centralize and de-urbanize them, were supposed to be the exact antithesis of the typical American city of his time. Each family would be granted an acre of land (around 4,000 km²) taken from the Federal Reserves, around which a whole community could be organically organized. During the Depression Era of the 1930s, if people had a plot of land, however small, they would be able to subsist. Most families would live in this half-urban, half-rural environment as very few apartments would exist. The city was designed to improve well-being and promote happiness through the access to beauty, wide natural spaces, fresh air and light. Telecommunications and remote entertainment would reduce the need to travel to city centres.

From a political point of view, Broadacre City was Wright's attempt to give architectural and urban form to the democratic and progressive ideas expressed at the time. Such planning, combined to emerging technologies would be instruments of social reform, democratization and individual fulfilment. Broadacre City also featured farm markets, a county seat (which would be the governing entity), schools and theatres. For Wright, a city was much more than an arrangement of roads, buildings and spaces, it was a "society in action" and the architect's role was not to decorate the world but to change it.

2. How did Lloyd Wright imagine the future of transport? Has his vision proven accurate?

Wright disliked dense, industrial cities, and wanted to create low-density neighbourhoods. This new model relied heavily on the car, which allows mobility for each and everyone. Wright strongly believed in cars as an instrument of freedom. Having said this, his goal was also to eliminate unnecessary "back and forth" journeys. Factory workers would live above their workplace, with farming land nearby, and professionals would work at home. The idea was to allow individuals to spend more time with their family.

In fact, one of Wright's most ambitious ideas for Broadacre City was its transportation system: each Broadacre community was connected to an immense motorway, there would be separate lanes for cars and trucks with a monorail in the centre. Under the roads were large warehouses where the trucks could unload their cargo, letting smaller trucks distribute the freight throughout the local area. Gas stations played a central role, with shops and services on offer in their vicinity.

By the 1950s, Wright's drawings for Broadacre looked as though they were coming from a sci-fi comic. His motorised vehicles look sleek and modern, as do his futuristic flying saucers for quicker transportation. 21st century America does have the cars (although they do not quite look as Wright's yet), the urban sprawl, the motorways and the gas stations. Cities as diverse as Los Angeles and Houston and Janesville, Wisconsin are in some ways versions of Wright's Broadacre dream. His floating machines foresaw today's drones or flying pods, which have not broken into the mass market just yet.

FOCUS ON

1. Why can we say the location is idyllic?

Wright carefully chose the spot for Fallingwater, one of his most famous designs, to be found in rural Pennsylvania 3 miles (69 km) southeast of Pittsburgh. The house was built partly over a running waterfall on Bear Run in the Mill Run section of Stewart Township, Fayette County, Pennsylvania, and is located in the Laurel Highlands of the Allegheny Mountains. Wright designed the home above the waterfall rather than below to afford a view of the cascades. The house is surrounded by tall, majestic trees. The overall impression which emerges from this picture of Fallingwater is one of calm and simple beauty, with its straight horizontal and vertical lines.

2. How does the house fit into its environment?

The house was designed to fit perfectly into its natural surroundings, as a very apt example of the architect's "organic" architectural style with interpenetrating exterior and interior features and spaces. For example, the fireplace in the living room integrates rocks found on the site and upon which the house was built — ledge rock which protrudes up to a foot through the living room floor was left in place to link the outside with the inside. In addition, where the glass met stonewalls, no metal frame was used and from the living room, a stairway leads directly down to the stream below. In a connecting space which links the main house with the guest level, a natural spring drips water inside, which then flows back out. So that the house would blend into its natural environment, he only chose two colours, light ochre for the concrete and his signature Cherokee red for the steel. The sound of water can be heard across the house, and locally sourced stonewalls and terraces resembling the nearby rock formations were used to make sure the house was in harmony with the waterfall.

3. Look more closely at the use of space and light. How was Lloyd Wright trying to promote greater well-being through architecture?

It is clear that Wright's plan was not only to merge indoor and outdoor spaces, but also to maximise access to outdoor spaces, with the rectangular decks and terraces visible on the picture. Indeed, the design incorporates multiple broad expanses of windows and balconies which reach out into their surroundings. Indeed, it was the architect's deep belief that air, space and light but also independence were essential to man's happiness. His passion for Japanese architecture, in particular its strong emphasis placed on the harmony between man and nature, is obvious in the design of Fallingwater.

4. Lloyd Wright was criticized in his lifetime and still is today. Can you guess why?

Wright invented the word 'Usonian' to describe Broadacre City's houses. This word refers to his utopian vision for the new landscape of the United States, with an architecture centred on local building materials, the use of natural light and solar energy. Indeed, Wright believed in the importance of nature and sustainability, but the sprawl and automobile dependence implied in the design of Broadacre City would surely cancel any of these benefits. As early as the 1930s, some urban planners strongly disliked Broadacre, as they believed that Wright's vision was deeply individualistic and its layout wasteful. Sprawl areas in the tradition of Broadacre City are characterised as being not quite the city, but also not quite the countryside. This means that while citizens have plenty of space, they lack the benefits that being within a dense area offers. Even if Wright saw the car as an instrument of freedom and wanted Broadacre City to be a tool for positive social change, it is uncertain whether it would promote or prevent a sense of community within a town, as homes, shops, and places of work and leisure appear very far from each other. High density urban planning has arguably more potential to create a sense of belonging within a community. Moreover, it seems difficult not to mention the immense freedom which comes from being able to walk or cycle places or use public transport, instead of relying on cars.

Wright's arrogance and obsession with control are as famous as his talent. Many saw a contradiction between his promotion of progress and democracy through land ownership and the key role he wanted to give (unelected) architects who should shape citizens' lives and not just provide them with a place to live. This "I know what is best for you" approach reminded some critics of Soviet architecture and planning.

BRANCHING OUT

1. Look up the definition of agrarianism*. Why should our connection with Nature be repaired in his opinion?

Agrarianism is a social and political philosophy which considers rural society as superior to the urban one, and farming as an ideal way of life, the only which can guarantee self-sufficiency and independence. According to Wright, centralized cities alienate and intoxicate citizens, forcing them to be other than they truly are ("the approbation of the crowd", "turns his head"), cutting the essential link with Earth's history and replacing all the benefits of a life lived in connexion with nature and one's family and friends with repetitive and deafening mechanical noises. Crucial "time-out" to reflect upon one's place in nature and the world has been taken away from city-dwellers, always rushing and putting themselves under immense pressure, in a suffocating atmosphere ("carbon monoxide"). Life in cities is profoundly un-natural as man was born "companion" to the birds, the trees or the streams. Urban life instead

destroys man's individuality ("herd"), dignity and deprives him of his freedom ("a slave"). Verticality is rejected here as the sign of artificial, inhuman and uncomfortable living spaces (skyscrapers, factory and office buildings, tower blocks full of cramped flats).

2. Draw parallels between this extract and the sketches of Broadacre City as well as Fallingwater. What social change is Frank Lloyd Wright trying to promote through architecture?

Written three years before the completion of Fallingwater, this extract sheds light on its significance as the concretization of Wright's guiding principles about urban planning and architecture. The house, located in the countryside, attempts to reconcile man with his natural environment (the trees, the stream of Bear Run, the rocks) so that he can be authentically himself, undisturbed in a clean and calm location. The plans for the house also reflect his preference for horizontality (decks and terraces) over verticality. The house was designed to be bought rather than "rented", a concept Wright rejected and refused in his Broadacre City project, where it is replaced by (public) land ownership as a way to acquire independence and dignity.

3. Why can we say that the author's vision is still very modern?

Although it would not quite be written using the same terms today, Wright's rant against cities echoes the concerns of many of today's environmental activists, either official members of green organizations and political parties or simple citizens living in polluted areas and urban centres such as London, Mexico City or Delhi. His denunciation of the "taint of" carbon monoxide is still very relevant today in the face of the climate emergency and rising levels of greenhouse gas emissions despite multiple warnings about global warming: many scientific studies have shown the devastating impact of air (and sound) pollution on our respiratory systems, cognitive functions and mental health. Wright's emphasis on the benefits of a time for reflection also chimes with contemporary discussions about the positive role of meditation, mindfulness or yoga as ways to relieve modern stress and anxiety. His depiction of rented flats as dehumanizing could fit many tower blocks in existence across the globe. Wright's insistence on using sustainable locally-sourced materials as well as renewable energies were incredibly prescient if we consider current trends in urban planning and architecture, and in particular the need for even more green spaces, reforestation, smart buildings, sustainable materials or rooftop farming.

doc 21 *Fahrenheit 451* (1953) by Ray Bradbury and *1984* (1949) by George Orwell

FOCUS ON

A. *Fahrenheit 451* (1951) by Ray Bradbury:

1. The man is a fireman. What makes his work different from today's firefighters?

Montag is a fireman. However, it does mean that his job is to extinguish fires. On the contrary, in this society, firemen start fires. They burn books because people are not allowed to read anymore: "Do you ever read any of the books you burn?" He laughed. "That's against the law!" Montag seems to be proud to enforce the law whereas Clarisse seems to disapprove of this. She reminds him that firemen used to put out fires instead of burning books: "Strange. I heard once that a long time ago houses used to burn by accident and they needed firemen to stop the flames."

2. Show that Guy Montag does not feel comfortable in this discussion.

Guy Montag does not feel comfortable at all. He laughs whenever Clarisse McClellan strikes a chord: when she asks him whether he reads some of the books he should burn, and at the end, when she alludes to what being a fireman used to mean. Besides, he does not justify what he thinks he knows, he simply says: "take my word for it" as if it were sufficient to convince anyone, but it does not even convince him anymore, as his awkward laughter reveals.

B. *1984* (1948) by George Orwell:

3. What is the main purpose of Newspeak. How is it evolving?

Newspeak is a language which aims at reducing the number of words available drastically by simply erasing them from the dictionary. Its vocabulary gets smaller every year. What's more, the purpose of this new

language is to prevent people from thinking: "the whole aim of Newspeak is to narrow the range of thought." The idea is to control people's minds by depriving them of the very words to express any form of dissent: "there will be no thought as we understand it now. Orthodoxy means not thinking"

4. The party's slogan is: "War is peace, Freedom is slavery, Ignorance is strength." To what extent does that illustrate the passage you have just read?

The very slogan underlines the will of the party in power to take away the meaning of words by equating things which are opposed. It aims at creating confusion in order to drive people to be unable to resist the ruling party. This slogan perfectly illustrates the intention of the party in its constant work on Newspeak: "In the end, we shall make thoughtcrime literally impossible, because there will be no words to express it."

5. Focus on the last paragraph: What is ironic?

In the last paragraph, Winston realizes that Syme will soon be killed by the party. He understands that Syme speaks too openly of the true purpose of Newspeak which should be kept hidden for fear that people might rebel against the party before the transformation is complete. Although Syme seems to be utterly faithful to the party, he will be killed because he is too clever: "He is too intelligent. He sees too clearly and speaks too plainly. The Party does not like such people."

C. Both texts:

6. What kind of society do they live in? Are these ideal societies? Justify.

The two societies are very similar. In both novels the intention of the ruling party is to destroy language and books in order to control people's thoughts and to prevent them from being too intelligent. While in *Fahrenheit 451*, firemen try to destroy books altogether: "Monday burn Millay, Wednesday Whitman, Friday Faulkner, burn 'em to ashes, then burn the ashes," in *1984*, the ruling party is re-writing the classics to deprive them of any value: "the whole literature of the past will have been destroyed. Chaucer, Shakespeare, Milton, Byron – they'll exist only in Newspeak versions, not merely changed into something different, but actually changed into something contradictory of what they used to be."

These are totalitarian regimes. In each one of them, books and words are considered dangerous and are not allowed anymore because they encourage people to have their own opinions. They are societies in which even freedom of thought is controlled.

7. Look up the definitions of utopia* and dystopia*. Which one of these would be appropriate to label these novels? Justify.

The Oxford English Dictionary defines a utopia as an imagined place or state of things in which everything is perfect. According to the same source, a dystopia depicts an imagined state or society in which there is great suffering or injustice, typically one that is totalitarian or post-apocalyptic. Therefore, both novels can be labelled dystopias as in each one of them the authorities prevent people from developing their own opinions to deprive them of the ability to dissent.

doc 22 *The Handmaid's Tale* (1985) by Margaret Atwood

PRE-READING ACTIVITIES

1. Describe the appearance and posture of the Handmaid on this cover illustration. What does it evoke in your mind?

On the cover, the Handmaid is in a posture of both submission and supplication. She is barefoot with her knees to the floor. Her stretched hands make her look as if she were begging, or possibly seeking help, from fellow-Handmaids, other individuals, or even some deity. This impression is reinforced by the fact she is facing up to the sky with her eyes closed, possibly crying, as if she were meditating, lamenting her situation or praying. We can notice the cord around her waist evocative of nuns and monks' habits, and a symbol of her enslavement. Her posture is strongly evocative of Mary Magdalene, a Jewish woman follower of Jesus inaccurately considered since the Middle Ages as a repentant prostitute. Her headdress and outfit are reminiscent of that of the Beguines, women in the cities of Northern Europe who, from the Middle Ages onwards, were leading lives of religious devotion outside of a specific religious order. Her white hat with two wings also evokes the bonnets worn by women through the centuries, and more particularly the Puritan headgear. The latter were English Protestants in the 16th and

17th centuries who sought to purify the Church of England of Roman Catholic practices (notice the two doves, symbols of purity, contrasting with the red of the Handmaid's dress), maintaining that the Church of England had not been fully reformed and needed to become more Protestant. Some Puritans left for New England, particularly in the years after 1630, supporting the founding of the Massachusetts Bay Colony and other settlements among the northern American colonies.

2. What sort of narrative would you expect from the title of the book?

A tale is a story, a usually imaginative narrative of events. The title echoes *The Canterbury Tales* by Geoffrey Chaucer, a collection of 24 stories written between 1387 and 1400, with each fragment containing several tales, such as "The Cook's Tale", "The Merchant's Tale" or "The Nun's Priest's Tale". Like Chaucer, Atwood uses the format of the tale and detailed descriptions to paint an ironic and critical portrait of the society of her time, and particularly of the Church. However, Atwood is opting for a first-person account, with the Handmaid about to tell her own story. It is very clear from the title and the illustration that the novel will include a reflection about power structures, subjection, and sacrifice as well as womanhood.

FOCUS ON

1. What sort of house is the Handmaid living in?

The house is first openly compared to a nunnery, a virginal community of nuns observing religious rules and leaving lives of abnegation and devotion. The term is used twice in relation to the bells marking the time of the day. Offred has her own room, as in a convent, but also as in a mansion, a castle, a hotel, a boarding house, a hall of residence or else a prison or even a brothel (another meaning for the word "nunnery" in English). She hardly enjoys any privacy (the door does not close properly and is not locked). The house also has the characteristics of a traditional bourgeois household (whose hypocrisy is denounced here), dating back from the end of the 19th century ("late Victorian"), well looked after and with carpets, "a front staircase" and "a grandfather clock". Although several terms refer to the house as fitting for a "family" (repeated twice) such as the adjective "motherly", it is clear that the house is anything but a welcoming home (note the irony with the polyptoton "a sitting room in which I never sit") and that Offred is staying there against her will.

2. Analyse the Handmaid's clothes. What do they symbolise?

The narrator's clothes are the uniform common to all Handmaids. The flat shoes are to make sure that the Handmaids do not damage their backs with high-heels, which could jeopardize their general fitness for reproductive purposes. Atwood ironically insists on what they are not designed for, i.e. "dancing", that is to say any kind of musical entertainment, leisure, physical exercise and opportunity for romantic encounters, totally proscribed for Handmaids. Her shoes, gloves and dress are red, the defining colour for her group, indicating the Handmaids' fertility, echoing the colour of menstrual blood. Historically, red has been a symbol of power, worn by kings and religious leaders (the Handmaids' only "power" is their supposed ability to bear children) but also by revolutionary rebels. In religion, art and in literature, red has been associated with depraved women, most notably Mary Magdalene or Hester Prynne in Nathaniel Hawthorne's *The Scarlet Letter* (1850). Indeed, the Wives refer to the Handmaids as "sluts" and consider them to be little more than animals. In addition, red was used for Prisoners of War in WWII Canada for enhanced visibility against the snow. Offred's clothes also reduce her femininity to its reproductive aspect, as it excludes fancy shoes, covers her breasts and legs carefully, and bans short sleeves (adjective "full" used twice for the skirt and the sleeves). Even the narrator's assigned name, derived from her Commander's name and marking his ownership of her ("Of" Fred), contains the colour "red" (see how she compares herself to Little Red Riding Hood, walking through the forest).

3. Which aspects of the text suggest a dystopian society?

A defining aspect of dystopias in their portrayal of characters deprived of their freedom(s) and enslaved (see the "yoke" that extends over her breast and her ironical remark about "royalty") by a higher political, philosophical, economic or religious institution. They often feature stratified societies and individuals reduced to and defined by a single role, summed up here by Offred's Handmaid uniform. She can only stand or kneel in the sitting room and therefore has been granted fewer rights than other occupants. Her existence, daily activities and movements are very regimented and carefully timed, such as this shopping trip ("it shows me the way", "I go with it"). She is staying in a room that she dislikes, not

allowed a mirror for fear she would remember her individuality, which she is supposed to have surrendered to the Commander (and therefore to the State of Gilead) or possibly try to kill herself as a way to escape servitude. She has to wear clothes that are imposed to her ("prescribed issue") and that she dislikes ("I never looked good in red"), clothes which aim to make her invisible ("prevent us from being seen"), undistinguishable from other Handmaids.

4. Look up the definition of feminism*. Find elements in the text which show the Handmaid is unhappy with her condition.

Feminism is the advocacy of women's rights on the ground of the equality of the sexes. The Handmaid's inferior status is hinted out by her obligation to "kneel" in the sitting room and the imposed need for her to hide her face behind white wings as if she literally were a "nobody". Indeed, she resents her uniform, which robs her of her femininity and reduces her to her menstrual cycle and reproductive role of vessel (see above). Nevertheless, in this extract, there are signs of dissent, rejection and possible rebellion against this oppressive society through the use of the negative locution "not" ("red is not my colour", "not my room, I refuse to say my") and the general use of the first person ("I go out", "I pick up") indicating that Offred has not totally abandoned her individuality and aspirations. Interestingly, Atwood mocks the 20th century definition of shopping as a traditional female activity ("I pick up the shopping basket, put it over my arm") as Offred parodies the typical middle-class American wife. The author is here denouncing female oppression by male stereotypes as well as the consumer society.

BRANCHING OUT

1. What does the author want for women?

The author wants nothing more than the acknowledgement of women's rational nature, on the exact same basis as men and more broadly the establishment of what we now call "gender equality" ("I love man as my fellow"). This fairer status granted to women is an essential step towards their emancipation. She is defending the need for and right to female education ("develop their minds") and advocating female courage ("strength of character") and self-respect as ways to inspire respect from others. The women who only aim to please and seduce are cheating their own sex ("ignoble desire") and mistakenly choosing short-lived artificial influence rather than true empowerment. Mary Wollstonecraft is also calling women to action in order to shake off their passive status of reclining Odalisques reduced to erotic objects ("languish like exotics"), and as a philosopher, she is positioning herself as a spiritual guide, leader of the Rebellion, hoping to lead by example to achieve her ultimate objective: women's freedom from male domination. Her use of the imperative ("Let them not", "Instead develop", "Give them", "Let them") and the first person ("I shan't be deterred by that", "I love", "I have to") reflect the moral duty she feels she is fulfilling by the very act of writing, addressing her male readers (accusing them and telling them what to do) as well as her female ones (highlighting their plight, explaining what needs to be done and casting the author's work as an example) in order to provoke a reaction (conative use of language).

2. How have women been treated, in her opinion?

Women in her opinion have been treated like slaves. Slavery was only abolished throughout the British Empire in 1833, which means that they still existed at the time Mary Wollstonecraft published her essay, although since 1772, no slave could be forcibly removed from Britain. According to the author, women, like African slaves, have been considered as inferior creatures entirely dependent on superior (white) men. Considered as "lower animals", they have been regarded as frail, sickly beings, incapable of standing on their own two feet and reduced to the status of decorative objects or pretty pets. The author insists on the fact women's intelligence, strength and ingenuity have been stifled as they have been kept indoors, starved intellectually and deprived of the fresh "air of freedom". Men's domination over women is considered here as degrading and dehumanizing as absolute monarchy, which England had experienced under Charles I and which had been abolished by the French Revolution just a few years before the publication of *A Vindication* ("sceptre", "reign"). Finally, women have been defined by a form of abnormality, the result of an error of nature or even a monstrosity (notice the oxymoron "beautiful flaws").

3. What parallels can you draw with the extract from *The Handmaid's Tale*?

This extract offers a relevant grid with which to analyse Offred's condition in *The Handmaid's Tale*. She is effectively the property of her Commander whose sexual slave she is (originally purely for reproductive purposes) and who keeps her indoors, unable to go as she pleases, not allowed to instruct herself, encouraged to deny her own individuality and robbed of her self-esteem. She has been "stripped" of her humanity (and femininity) and "clothed" with an anonymous and shameful uniform, which she is seen here to put on reluctantly. Nevertheless, Offred is also an intelligent young woman, an enlightened feminist with enough resources, hope and self-respect not to be completely crushed by a system that she abhors.

Sujet de baccalauréat

THÉMATIQUE : IMAGINAIRES

Axe 3: Utopies et dystopies

Épreuve écrite

Durée: 2 heures

Le sujet porte sur la thématique « Imaginaires ».

Prenez connaissance des documents A, B et C et traitez le sujet suivant en anglais :

Write a short commentary (minimum 300 words) on documents A, B and C, using the following guidelines:

1. Give a definition of dystopia relying on the three documents
2. Compare how the artists represent dystopia
3. Show how this representation may appeal to the readers' or spectators' imagination.

Corrigé:

Since Sir Thomas More depicted the ideal society in *Utopia*, artists have been unrelenting in their depictions of frightening societies. Is reality feeding dystopian stories or is it the other way around? Is dystopia still a fiction?

Artists explore even the most terrifying options in order to offer us a dystopia based on our reality. It can also happen that reality catches up with fiction or that fiction inspires reality.

Some artists feel the urge to denounce the shortcomings they witness in society. That's why, in 2015, the street artist Banksy released a flyer for the Dismaland 'bemusement park'. In the background, a rainbow appears behind a large nuclear mushroom along with a ladder with which to climb in a tree house. Meanwhile, a princess in a pink dress with metal body parts is standing next to Grim Reaper with its lethal scythe, who is having fun on board a dodgem car, while Cookie Monster from the Sesame Street television show is driving a four-by-four surrounded by armed men. The colourfully wonderous world of Disneyland – signalled by its logo at the very top – is corrupted by dark elements of reality. Similarly, in the wake of World War II and its horrors, George Orwell published the novel *1984*. In this extract, the words "Hate", "uncontrollable exclamations of rage", "terrifying power", "too much to be borne", "produced fear and anger automatically", "an object of hatred" as well as "hated and despised" point at the dangers of totalitarian regimes which Orwell feared the most.

Dystopian stories certainly fuel reality too. In 1948, Orwell imagined the worst of totalitarianism to make people aware of its dangers. He warned against mass manipulation which appeared "by all means although every day and a thousand times a day, on platforms, on the telescreen, in newspapers, in books, [...]". Yet, his nightmarish telescreen has somehow come to life in the shape of the television, the Internet and other advanced devices for invading our privacy; as for the flux of information, it is part of our daily routine. This is even more striking in the article from *The Guardian* which deals with the costume that Margaret Atwood "imagined as the most visible articulation of the subjugation of women by the imaginary state of Gilead". Indeed, "The outfit worn by Margaret Atwood's handmaids in her 1985 dystopian novel *The Handmaid's Tale* and its recent TV adaptation has been in evidence from Argentina to the US, the UK and Ireland, and has emerged as one of the most powerful current feminist symbols of protest, in a subversive inversion of its association with the oppression of women." What was meant by Atwood to be a symbol of women reduced to the basic need of their uterus has been worn by women around the globe like a feminist red-and-white uniform during their various protests. After all: "What the costume is really asking viewers is: do we want to live in a slave state?"

Orwell, Banksy and Atwood, among others, have proved to be visionary. Their nightmares have partly come true. Their works are still used to explain our society. Dystopia is neither a fiction nor a reality: it is both. However, we can wonder if utopia is definitely a fiction.

526 words

2. THÉMATIQUE « RENCONTRES »

Axe 1

L'AMOUR ET L'AMITIÉ

DOC 23 **Romeo + Juliet (1996) directed by Baz Luhrmann and Romeo and Juliet (1597) by William Shakespeare**

FOCUS ON ROMEO + JULIET

1. This scene can be divided into three clear parts. Find out what they are and what each part focuses on.

The first part starts at the beginning of the scene, and lasts until Romeo tells Juliet: "I take thee at thy word", right before they fall into the swimming pool. In this part, Romeo starts by declaring his love for Juliet and then stays quiet as Juliet comes out of the house and declares her love for Romeo without knowing that he's listening.

The second part lasts until Juliet comes out of the swimming pool the first time. During this part, she first enquires how and why he has risked his life to come by, and Romeo properly tells her that he loves her and that he would rather die than live if she does not love him: "And but thou love me, let them find me here:/My life were better ended by their hate,/than death prorogued, wanting of thy love."

The third part starts when Juliet is worried that Romeo might be simply trying to have sex with her. She wants to make sure that when Romeo claims he truly loves her, he is ready to commit himself to her. She tells him that he needs to do things by the book, and marry her first, even if it is without their parents' consent.

2. At the very beginning of the scene, Romeo is extremely clumsy. What is the intended effect of this clumsiness?

This scene is a classic. It is undoubtedly the most famous scene in the entire play. Therefore, as the audience sees Romeo climb the Orchard's wall, they cannot but already have an idea of how it should unfold. Romeo's clumsiness releases some of that tension while driving the audience to fear for Romeo's life as the guards might see him. It helps the audience to focus on one of the key aspects of that scene: the danger that Romeo is facing by coming to see Juliet.

3. Throughout the scene, the lovers keep alluding to the physical attraction between them.

a. List the allusions you have noticed. (You may use the text below to find the exact words)

Romeo: (II.12-13)

Her vestal livery is but sick and green
And none but fools do wear it; cast it off

Juliet: (II.36-38)

What's Montague? It is nor hand, nor foot,
Nor arm, nor face, nor any other part
Belonging to a man.

Juliet: (I.45)

Take all myself.

Juliet: (II.97-98)

This bud of love, by summer's ripening breath,
May prove a beauteous flower when next we meet.

Romeo: (I.102)

O, wilt thou leave me so unsatisfied?

b. What is the effect of these allusions?

This scene is the epitome of the romantic scene. Showing that there is also desire makes the characters more human, more realistic. Their subtlety also leaves the director free to either stress them or not. In Baz Luhrmann's scene, two of these are particularly striking: Juliet's look when she says "or any other part/Belonging to a man" or the way she looks at Romeo when he says "O wilt thou leave me so unsatisfied?"

This last cue also helps to stress the tension which is at stake here. Although the lovers are indeed attracted to each other, Juliet cannot afford to be more intimate with Romeo before they are married for fear that he might be pretending to be in love with her to achieve his goals. Marriage is a key issue in the play.

4. What tools does the director use to respect the main ideas of the balcony scene while transposing it into a modern setting? Is he successful in making it both modern and traditional?

On the whole, the setting is very close to what one would expect when it comes to shooting the balcony scene. The mansion is made of stone, with creepers to allow Romeo to climb to the balcony easily. However, Baz Luhrmann chose to mix those very traditional elements with extremely modern elements, among which the swimming pool is obviously the most striking, along with the CCTV system which helps underline how dangerous the situation is for Romeo. This mix mirrors the boldest choice of the director, which is to use Shakespeare's very lines for a movie set in modern times. It ensures consistency between his choice of setting and his choice of script.

FOCUS ON ROMEO AND JULIET

1. In the text, find the three parts and analyze them.

This text corresponds to Baz Luhrmann's cut for his movie. Therefore, the parts are defined similarly.

The first part ends with "I take thee at thy word" when Romeo tells Juliet he has overheard all the things that she has just said. In this part, Romeo starts with a monologue, comparing Juliet to the Sun, and claiming that her beauty far surpasses the beauty of the Moon. He hopes to get a glimpse of her. Then, Juliet comes out and laments that Romeo is a Montague, for without this, she would gladly have asked her parents to marry her to him. She intends to ask him to relinquish his name to be able to marry her or vows to abandon hers if Romeo simply agrees to marry her.

The second part ends on line 89, as Romeo starts swearing his love: "If my heart's dear love-" and is interrupted by Juliet. In this second part, Juliet fears Romeo might be caught by the guards: "And the place death, considering who thou art" (I.59). Romeo uses this opportunity to declare his love to her face to face (cf. II.63-65: the word "love" is repeated four times.)

The last part starts when Juliet interrupts Romeo and is cut short here, but could have gone until the end of the scene. In this part, Juliet reminds Romeo that they should not hurry: "I have no joy of this contract tonight" as indeed: "It is too rash, too unadvised, too sudden" especially for her as she is the one who would lose her honour if she slept with him without being married.

2. Focus on Romeo's first monologue. What does the first metaphor for Juliet emphasize?

In the first monologue, Romeo compares Juliet to the Sun, which emphasizes the idea that she has become central to his life. However, it also hints at the idea that, as Icarus, he will burn his wings trying to reach her. It makes her inaccessible, unattainable. It hints at the tragic ending of the plays and as such can be considered a prophetic moment.

3. List the lines which have contributed to turning this scene into one of the most romantic scenes in literature.

Undoubtedly, Juliet's second cue: "O Romeo, Romeo! Wherefore art thou Romeo?/Deny thy father and refuse thy name;/Or, if thou wilt not, be but sworn my love,/And I'll no longer be a Capulet." (II.25-29) is one of the most well known. It underlines the fact that their love has no limit, that it exceeds their love for their families.

Then, when Romeo tells Juliet that he would rather die than live if she does not love him: "And but thou love me, let them find me here:/My life were better ended by their hate,/than death prorogued, wanting of thy love."

N.B. For the purpose of this analysis, we have used Baz Luhrmann's cut, but you will find more powerful lines if you read the entire scene.

doc 24 **As You Like It (1599)**
by William Shakespeare

PRE-READING ACTIVITIES

A. Work out WHAT is happening: observe this poster and try to find out clues about this extract from *As You Like It*.

1. Where does the scene take place?

The tree trunk suggests that the scene takes place in a forest.

2. What can you associate the sheep and the puppet with? Why are they appearing on each side of the tree trunk?

You can associate the sheep with pastures and open door life but also with simple-mindedness. The puppet is used to symbolize the king's fool (as well as life at court with all its codes and courtiers). This is not by chance if both elements are represented on each side of the tree trunk as they are not supposed to meet and should stand in opposition: refined court life with educated or well-bred courtiers are not meant to live side by side with gross illiterate peasants living according to the seasons.

3. The sheep and the puppet seem to be hiding. Imagine who could be playing hide-and-seek in the play?

Both seem to be playing hide-and-seek in the forest. You can imagine that a courtier and a peasant are meeting

in this forest far away from the court and its social conventions and its hierarchy. You can suppose the traditional rules are to be twisted or that, as in the case of a carnival, they are changing roles which could lead to misunderstandings.

FOCUS ON

LOVE

1. Why does Rosalind, disguised as Ganymede, point out the difference between a clock and time? How does a lover experience time?

Rosalind points the difference between the clock (which is an instrument to measure time) and time itself which can be perceived in various subjective ways according to people's feelings. A lover for instance being impatient to meet again his or her beloved finds that time is stretching – therefore the clock stands for objective time, whereas the way one can experience time can be very subjective.

2. With the sentence "I will not cast away my physic but on those that are sick", what common metaphor does Rosalind use to evoke love?

Rosalind uses the common metaphor of sickness to depict love and its effects on the lovers who are said to be love-sick and need to be cured.

3. In the text, find a second commonly used metaphor for love.

Madness is another hackneyed metaphor when talking about love, that is the reason why you are said to be "madly in love" or you are a "love fool".

4. According to Rosalind, what are the typical signs to identify a lover? What is he supposed to be?

According to Rosalind, the symptoms to identify a lover are a weakened physical condition ("A lean cheek", "a blue eye and sunken") as the lovers are known to forget eating properly, and a lack of interest for the appearance as lovers are only concerned by the one they love ("a beard neglected", "your hose should be ungartered, your bonnet unbanded, your sleeve unbuttoned, your shoe untied and every thing about you demonstrating a careless desolation").

CONCLUDE

5. What vision of love does each character represent?

Obviously, Orlando represents a naïve, romantic lover in the manner of the 14th-century poet Petrarch, whereas Rosalind as Ganymede depicts a more critical vision of love and lovers which is verging on pessimism and even misanthropy.

DISGUISE: ROSALIND AS GANYMEDE

During the Elizabethan period, female roles were played by boy actors, which inevitably results in many layers of disguise in terms of theatricality.

6. What remark suggests that Orlando finds a flaw in the Duke's daughter's disguise as a country man? Why is it ironic?

"Your accent is something finer than you could purchase in so removed a dwelling" suggests that Orlando finds a flaw in the Duke's daughter's disguise as a country man. Her educated way of speaking betrays her disguise. It is ironic as they are both hiding in the same forest and he is himself dressed up as a hunter.

7. Why does Rosalind as Ganymede compare "the skirts of the forest" to "fringe upon a petticoat"?

Rosalind as Ganymede compares "the skirts of the forest" to "fringe upon a petticoat" probably to hint at her real gender but also to tease her lover with references to women's underwear and register his reactions.

8. Why does Ganymede exclaim "I thank God I am not a woman" although in reality the character is a woman?

Ganymede exclaims "I thank God I am not a woman" although in reality the character is a woman to secure her male role in the eye of Orlando. One can also suppose that Shakespeare means to highlight all the innuendoes of the situation.

9. Analyse the four layers of disguise through the character of Rosalind.

Considering that during the Elizabethan period, female roles were played by boy actors, the role of Rosalind is played by a boy dressed and made up as a girl (1st level of disguise). Rosalind then disguises as a boy named Ganymede (2nd level of disguise). Ganymede claims he is going to help Orlando and will endorse the role of his love namely Rosalind (3rd level of disguise). However, Ganymede is a name taken from the Greek mythology referring to one of the numerous lovers Zeus chose so that Shakespeare may be suggesting that the boy actor is not what he seems to be (4th level of disguise).

CONCLUDE

10. What or who must we believe? Now can you interpret the meaning of the title of the play? Two characters are present on stage, but considering the different levels of disguise mentioned above, how many possible couples are there in this scene?

It is tricky to tell one reality from another. You do not know who you should trust or what speech you should take at face value. In other words, the title of the play tells it all, take what you like and set aside what you do not. There are two characters present on stage, but considering the different levels of disguise mentioned above, there is more than one possible couple in this scene

- Rosalind, daughter and heiress of Duke Senior and Orlando, the son of one of the duke's friends
- Ganymede, "a saucy lackey" and a hunter (homoerotic exchange)
- Ganymede as Rosalind and Orlando (homoerotic exchange)
- the boy actor playing Rosalind-Ganymede-Rosalind and the actor playing Orlando

DOC 25

"Mr and Mrs Andrews" (c.1750)
and "Mr and Mrs William Hallett"
(1785) by Sir Thomas Gainsborough
by Thomas Gainsborough

WARMING UP

1. Look at the two figures and at the context in which they are placed. Is there anything that strikes you?

Students might notice that the young lady's dress and shoes, in particular, are rather incongruous, as she seems to have had to cross a wheat field to reach her Rococo bench, while wearing an expensive silk gown and pale slippers. However, the couple's house was in fact, just out of the frame, behind the viewer and to the right, while the field was moved closer to the frame than it was, or was perhaps invented. Moreover, they will have posed indoors, with the portrait being composed and finished later.

2. It has been suggested that Gainsborough preferred painting landscapes to portraits. Do you think this painting confirms or contradicts that suggestion? Explain your answer.

For a portrait of a couple, the painting devotes a considerable amount of space to the landscape. There is symbolism in this (the neat rows of wheat show Andrews to be a gentleman farmer, drawing prosperity from the

land not only through ownership of it but also through cultivation using new agricultural methods and technologies; the fence is a reminder of the system of enclosing common land that allowed the landed gentry to increase their wealth at this time; some think the donkeys in the background were intended as a dig at Andrews and his decision to marry), but the choice still could be seen as revealing Gainsborough's preference for landscape over portraiture.

FOCUS ON

1. Describing the image.

a. How is the portrait organised?

There are a few key lines transecting and structuring the image. The huge oak tree (a very English – rather than British – tree, is also a symbol representing continuity through the generations) provides a horizontal line against which Mr Andrews stands and Mrs Andrews, almost perfectly aligned, sits. The gun continues the vertical line, leading the eye to the very front of the image.

The bench intersects horizontally with this, following on from the line drawn by the shade to the left of the tree and leading onto the curving, solid line of the long fence. The blue dress echoes the horizontal line of the bench, both at waist and at ankle level. The neatly drilled wheat field leads the eye to the back of the painting, where the trees are set against a dramatic sky.

b. How much space is given over to the sitters and to the land they own?

The sitters occupy less than half of the canvas, while their estate and lands occupy over half, and seem to stretch as far as the eye can see.

c. How do you interpret this?

As stated above, the depiction of the land represents the couple's status as landed gentry and as a new generation in a series of landowners who have accumulated wealth from owning and farming (albeit not with their own hands...) land.

2. How would you describe Robert Andrews' attitude and clothing?

Robert Andrews is wearing typical hunting clothes for the time, his coat not fully buttoned and hanging rather loosely. His stockings are dazzlingly white for one who seems to have been out hunting. He is carrying a pouch for gunpowder and one for shot, as well as his hunting rifle. He seems nonchalant, master of all he surveys (including the dog, which is eagerly looking up at him), and is quite pale and thin, showing him to be a man of leisure.

3. How would you describe Frances Andrews' attitude and clothing?

Frances Andrews is sitting in a very rigid position (perhaps as a result of her corset) and looks a little tense, contrasting with her husband's more casual pose. Her dress is extremely fine and is a blue colour that Gainsborough often used for women's dresses in his portraits. Her feet, set very close together, look a little prim. She is very pale and thin, as befits a lady of her rank and status in the eighteenth century.

4. The hanging tail on the left of Robert's coat seems to "match" or resonate with the dangling ribbon on the right of his wife's hat. Can you find other details that seem to resonate together?

The white lace of his neckerchief is similar to that at his wife's neckline, which draws attention to the contrasting amount of skin on show in both cases. The white of the billowing clouds also resonates with the lace on their clothes.

Both figures have their legs crossed, but Robert Andrew's stance appears relaxed, even arrogant, while Frances Andrew's crossed ankles seem demure and a little tense.

The three trees to the right echo the vertical lines of the huge, ancient oak. They seem to have been planted there, and can be seen as symbolising renewal and continuity.

5. There is an area of the painting that has been left unfinished.

a. Where is it?

The lady's lap.

b. Why might it have been left like this?

Various suggestions have been made. Some critics say that perhaps Gainsborough planned to show Frances with a dead pheasant in her lap, carrying her husband's hunting spoils, but that a bloody bird would have spoiled her dress. Others have suggested he may have intended to

paint her reading a book. Yet others have indicated that Gainsborough perhaps left the space blank to paint in a child, later on. One critic has claimed to recognise, in the space, a phallic scribbling almost identical to one found in Gainsborough's papers, and has suggested the whole painting was intended to subtly mock the Andrews family, with whom he may have had some disagreement over payment for the portrait.

6. Many people have expressed varying opinions on the Andrews' facial expressions as they look at the artist. What do you think their faces convey?

It is often noted that, unlike other conversation pieces of the time, the sitters are looking directly at the artist and viewers. People have suggested that Robert looks self-satisfied and rather arrogant. Frances has a peculiar expression on her face, making her look rather supercilious – it has been suggested that Gainsborough wished to portray her as looking down on him, a mere artist.

FOCUS ON

Describing the image.

a. Describe the young man (clothes, attitude, facial expression...).

The young man is wearing fashionable, elegant clothes, including a black frock suit, bright white stockings, a white lace collar and a powdered wig. His jacket is open, and he has one hand tucked inside, in a faux casual posture which was then very common in conversation pieces. He appears to be slightly ahead of his fiancée and is shown stepping forward. Only one hand and one leg are visible and he is looking to his right, but not at his companion. He looks rather serious, possibly a little surprised.

b. Describe the young woman (clothes, attitude, facial expression...).

The young woman is wearing a very elegant, pale dress with lots of lace trim at the neckline and sleeves and a pale green ribbon below her kerchief. One pale little shoe is peeping out below her long skirts, which are very clean given that she is walking outdoors in what seems to be a wooded area. Her waist is extremely slender and is highlighted by a dark belt, which matches the dark brim of her wide hat. Her hair is very carefully curled and coiffed. She has a gauzy shawl on, which cannot be intended for warmth. She is also looking off to her right, and looks quite serious. She is holding onto her fiancé's arm.

c. What can be said about the dog?

The dog is a large white, fluffy dog (clearly not a working dog, but a fashionable pet), whose coat matches the lady's clothes and is also very clean in view of the situation. Its big, fluffy tail has been painted with very feathery strokes, matching the lace on the lady's clothing. The dog looks energetic and enthusiastic, but is being ignored by the couple.

2. It has been suggested that Elizabeth Stephen is wearing her wedding dress in the portrait. What would that imply about the circumstances in which the painting was produced?

That would confirm that she probably sat indoors for Gainsborough to make preliminary sketches and paintings of her and that these were then later worked up into a full portrait with the other composite elements. It is unlikely she would stroll through the garden in her wedding dress.

3. What do you imagine the couple are looking at? If you compare their gaze to those of Mr and Mrs Andrews in the previous painting, what effect is created in each case?

The fact that the couple are looking away is more typical of conversation pieces, which are presented as informal, a little like snapshots of natural, everyday life. In the first portrait, the couple are staring straight at the artist, giving it a slightly more artificial tone. In both cases, one might argue, the artist appears clearly inferior. The fact that they are looking in the same direction and not speaking may be seen as illustrating their harmonious understanding and complicity as a couple.

4. Do you think the couple posed outdoors for this painting? Explain your answer.

In this portrait, the landscape does not appear very realistic, but resembles a standard backdrop against which the couple have been posed. The impeccable whiteness of the lady's shoe and hems also suggests she has not been outdoors.

5. What do you notice about the lace on the lady's sleeve and about the man's hair on the right of the portrait? What effect do you think is intended?

The couple have been painted as almost blending into the natural setting in which they are portrayed. This may be an attempt by Gainsborough to increase the realism of the painting, or it may be intended to suggest that the couple's beauty and that of Nature are as one.

DOC 26 *Pride and Prejudice* (1813) by Jane Austen

PRE-READING ACTIVITIES

1. What was Mr Andrews's activity before posing?

Before posing, Mr Andrews was certainly hunting as he is carrying a rifle and a hound is at his feet.

2. What was Mrs Andrews's activity before posing?

As for Mrs Andrews, she has a book in her lap so she must have been reading.

3. In the 18th century, people had to pay to have their portrait done (there were no cameras!). Guess what social status they probably enjoyed.

As there were no cameras in the 18th century, people had to pay an artist to have their portraits done – which means, they had to enjoy a comfortable social status to afford it.

4. Find three adjectives to describe the landscape (colour, room in the painting, atmosphere).

The landscape is green, open/broad, peaceful/restful.

FOCUS ON

1. Identify the event. Spot elements in the text to support your answer.

The event is a ball (line 3) as the verb "dance" is repeated on several occasions.

2. Read the first lines: what information can you gather about Mr. Bingley?

On reading the first lines, you can gather that Mr Bingley is easy-going/sociable ("soon made himself acquainted with all the principal people in the room"), "lively", "unreserved" ("danced every dance") and generally "amiable".

3. Portray Mr. Darcy briefly with three characteristics. What pair of gentlemen do Mr. Bingley and Mr. Darcy form?

Mr Darcy's portrait shows him as "the proudest" ("declined being introduced to any other lady"), "the most disagreeable man in the world" ("speaking occasionally to one of his party"), rather cold, distant and unsociable

Mr Bingley and Mr Darcy form a pair of contrasting gentlemen as the narrator underlines: "What a contrast between him [Mr Bingley] and his friend [Mr Darcy]!"

4. Who is the narrator? What point of view is presented to the reader?

The narrator seems to be siding with the inhabitants of Longbourn, first as if the newcomers were scrutinized and exclamatory sentences are used as if the narrator were personally involved. But, as you read on, the narrator seems to be not only a witness of the scene, but also, to be able to read people's minds ("sharpened into a particular resentment by his having slighted one of her daughters" or "Elizabeth remained with no cordial feelings toward him").

5. How many couples are already formed and how many couples could be formed with the characters present?

Mrs Bennet is married to Mr Bennet, and Bingley's sister is called Mrs Hurst. These are the couples already formed. It seems that Mr Bingley is sensitive to the charm of the eldest Bennet daughter, Jane, Miss Bingley belonging to Mr Darcy's party could become his wife, although Mr Bingley himself suggests to his friend to dance with Jane's sister, Elizabeth.

6. Focus on Elizabeth Bennet: what is her situation at this event?

Elizabeth Bennet is put in an awkward situation at the ball. Indeed, first of all, the number of women is greater than the number of men, so she "had been obliged, by the scarcity of gentlemen, to sit down for two dances". Secondly, when Mr Bingley suggests to Mr Darcy to dance with her, she overhears their conversation and learns that "She is tolerable, but not handsome enough to tempt me; I am in no humour at present to give consequence to young ladies who are slighted by other men." He tells her to her face that she is below his beauty standards which is excruciating whatever the circumstances and even more at that period when women's fates depended on their securing a man's attention to marry him.

7. How can you account for the final sentence: "He had rather hoped that his wife's views on the stranger would be disappointed; but he soon found out that he had a different story to hear."?

"He had rather hoped that his wife's views on the stranger would be disappointed; but he soon found out that he had a different story to hear." Mr Bennet seems almost delighted to anticipate on the story of his wife's disappointment. He is convinced that his wife's hope to marry one of their daughters to their wealthy, young, new neighbour will never come true. Yet, it is not just a whim of his wife since the young man has a soft spot for his eldest daughter, which comes as a surprise considering the difference of social status and wealth.

DOC 27 *North and South* (1855) by Elizabeth Gaskell

PRE-READING ACTIVITIES

1. Observe the main protagonists in the foreground. What can you infer about the historical context and the characters' social status?

Judging from the clothes they're wearing, we can infer that the scene takes place in the 19th century and that they belong to the middle or the upper class. The man's clothes particularly speak volumes as he is wearing a frock coat and a bow tie.

2. Now observe the background. What and who can you see? What are the people busy doing? Deduce about the possible location of the scene.

In the background, workers are busy loading or unloading bales of raw materials. As some bales are punctured, one can notice the presence of white cotton inside them. So, the scene must take place in the yard of a cotton mill, probably in a Victorian industrial city, such as Manchester, Liverpool, Nottingham, London, ...

3. Infer the possible relationship between the different characters.

The man and the woman in the foreground might have family ties: they might be husband and wife, brother and sister? Or they may be only striking up an acquaintance. As for the relationship between the characters in the foreground and in the background, the upper-class man may be the owner of the mill and the workers in the background might simply be his employees.

FOCUS ON

1. Read the text: who is the narrator? Whose point of view is presented to the reader?

There is a third-person narrator who mostly adopts the point of view of Margaret Hale, the young daughter of the family.

2. Focus on the first paragraph: what information can you gather about Margaret? What sort of young woman is she?

The first paragraph draws the portrait of an extremely sensitive character as it transcribes her affective response to the landscape. It evokes her daydreaming "a dreaminess in the rest", "dream away her life" full of pleasurable sensations "the stroll down to the beach to breathe the sea-air, soft and warm on that sandy shore even to the end of November; the great long misty sea-line touching the tender-coloured sky". Notice the alliterations, the lulling rhythm evocative of sensuous pleasure but also the repetition of the words "luxurious" and "luxury" which portrays Margaret as a rather pleasure-bent young woman.

3. Identify the geographical location in the first paragraph and in the rest of the text. What is the purpose of this change in location?

The first paragraph takes place in a hotel in a seaside resort. It corresponds to a temporary step in their travel towards the North which will occupy the rest of the text. Indeed, the Hale family reaches Milton-Northern in the second paragraph and the text stages the discovery of the town from this point.

Such a change in locations is meant to compare and contrast the two places. Whereas the seaside resort is a place of brightness, cleanliness and sensual pleasure, Milton-Northern is depicted as its complete opposite.

4. Now let's turn to the discovery of Milton. Find adjectives to qualify:

- a. the city: dark, squalid, dismal, foul-smelling, overcrowded...
- b. the people living in the city: numerous, busy, sloven, indifferent, business-minded...
- c. the atmosphere: disquieting, daunting, scary, ominous...

5. Find a reference in the text to a metal that sums up the depiction of Milton-Northern. What does it symbolize?

The reference to "lead" conveys the dark and cold reality of this town. It symbolizes the industrial revolution that made the development of spawning towns, like Milton-Northern in the fictional world or Manchester in the real one, possible. But it also conveys the inhumanity of this new Britain which creates its new prosperity out of the exploitation of workers trapped in overcrowded and filthy places.

6. Analyse Mr Hale's emphasis on the name "New Street" in the last paragraph: what does it reveal about the role of industrialisation in 19th century Britain?

Paradoxically, "New Street" shows that industrialisation has brought technological and urban development to Britain even if it means harsh living conditions for the workers. The Industrial revolution represents a future that cannot be escaped as Margaret underlines "But the future must be met, however stern and iron it be". There is no turning back towards the pastoral idleness of rural England which is equated with passivity and inactivity.

BRANCHING OUT

	<i>Pride and Prejudice</i> (1813)	<i>North and South</i> (1855)
Main female protagonist	Elizabeth Bennet	Margaret Hale
Main qualities and flaws of the heroine	Elizabeth is an intelligent young woman who is described as having "a lively, playful disposition, which delighted in any thing ridiculous". She often presents a playful good-natured impertinence but she proves to be very judgemental in the first half of the novel and derives pride from her quick mind.	Margaret is a proud intelligent young woman who, contrary to the other women of her time, is not afraid of speaking her mind. One of her most interesting qualities is the way she combines intense pride with compassion for the rest of the world as she feels deeply concerned with the predicament of the workers living in Milton.
Her love story	She overcomes her aversion for Mr Darcy who embodies aristocratic arrogance and selfishness in her eyes. She finally falls in love with him and marries him.	She overcomes her aversion for Mr Thornton who embodies industrialist arrogance and selfishness in her eyes. She finally falls in love with him and marries him.
The geographical and historical context	Fictional places, such as the famous Pemberley estate supposed to be located in Derbyshire, are mixed with real geographical places such as London, Brighton but mainly aim at giving a faithful representation of 18 th century rural England.	Fictional places, such as Milton-Northern, are supposed to embody the reality of 19 th century industrialist Northern England with all the factories built and the squalid living conditions of the working class.

The satirical purpose of the writer	The confrontation between Elizabeth and Mr Darcy satirizes aristocracy and the landed gentry to show their spite and arrogance. The marriage at the end between the two antagonistic heroes offers hope with the combination of money and compassion.	The confrontation between Margaret and Mr Thornton satirizes industrialists and capitalists to show their indifference and greed. The marriage at the end between the two antagonistic heroes offers hope with the combination of money and compassion.
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DOC 28 "O Captain, my Captain!" (1865) by Walt Whitman

FOCUS ON

1. Taking the date of the poem into account, who does the word "Captain" refer to?

"Captain" refers to Abraham Lincoln, who was assassinated shortly after the end of the American Civil War (1861-1865) on April 14th 1865 as he was watching a play entitled *Our American Cousin* by Tom Taylor at the Ford Theatre in Washington. Abraham Lincoln was the 16th US President.

2. Study the metaphor in the first stanza and explain what these words stand for:

Captain = Abraham Lincoln
our fearful trip is done (The captain has led his ship through difficult conditions) = the American Civil War

the prize we sought is won = the preservation of the Union, which both Abraham Lincoln and Whitman wanted to keep at all costs

The poem is therefore written as an extended metaphor. The reader understands that the "ship" stands for the United States.

3. The poem is an elegy*. How does Whitman refer to the character present in the poem and what does this show?

Whitman refers to the captain as "father," which underlines the fact that thanks to Lincoln's choice to preserve the Union rather than to earn a victory at all costs, the end of the Civil War is said to be a second rebirth of the nation of the United States of America. Lincoln is therefore seen as the "father" of the newborn reunited Nation, which is why Whitman pays him a tribute and shows great respect for him.

4. Study the end of each stanza: what do the ending lines have in common?

Each stanza ends with the same words, "fallen cold and dead." – the image of the dead captain is referred to systematically in the ending lines of each stanza, his death haunting the entire poem and expressing the poet's grief, even if he also mentions images of victory, as shown by "Exult O shores, and ring O bells!" (the victory of the North), but the poet is not in the mood to celebrate the victory of the Union precisely because the father of the Union is dead.

5. Would you say that this elegy conveys an expression of sadness, happiness or both? Justify your answer.

Both, yet the expression of sadness prevails: the poet does refer to the celebrations of victory (the war has been won!) through "Exult O shores, ring O bells!" but the fact that the "captain" has died prevents him from taking part in these celebrations. He is sad at the idea that the captain has just died, overwhelmed with grief as he is.

DOC 29 "Funeral Blues" (1938) by W.H. Auden

FOCUS ON

1. Does the first reading of the poem convey an expression of simplicity or complexity? Justify your point of view by quoting the text.

The first reading of the poem conveys an expression of simplicity because the vocabulary is plain: "dogs", "policemen", "stars".

2. Is the poem suitable to the expression of grief? Why?

The poem is suitable to the expression of grief as it puts forward the elements present at a funeral ("muffled drum", "coffin", "mourners", "crepe bows", "black cotton doves") and death is unequivocally invoked ("He is Dead"). Moreover, the imperative forms used all along the poem convey a feeling of urgency of somebody suffering who wants to put an end to lingering feelings: there is but pain to express and communicate ("Prevent the dog from barking with a juicy bone", "Silence the pianos", "Let aeroplanes circle moaning overhead/Scribbling on the sky the message 'He is Dead'"). The poet intends to put an end to any signs of life ("Stop all the clocks", "Pack up the moon and dismantle the sun,/Pour away the ocean and sweep up the wood"). The poet is hopeless/despairing ("I thought that love would last forever: I was wrong.", "For nothing now can ever come to any good.") and is left voiceless/speechless ("cut off the telephone", "He was [...] my talk, my song").

3. At least four sounds are present in the poem. Pick them out. Why does the poet want to escape any sound?

the clocks, the telephone, the dog, the piano

The poet is so sad that he does not want to be disturbed by these noises or drawn back into the routine of life.

4. Is death present in the text explicitly, implicitly, or both? Justify.

Death is present explicitly as death is clearly mentioned ("He is Dead") and implicitly with the elements present at a funeral ("muffled drum", "coffin", "mourners", "crepe bows", "black cotton doves").

5. There is an evolution in the structure of the poem ranging from basic objects from daily life (clocks, telephone, and dogs) to a more spiritual sphere with the words, stars, moon and sun. What does this evolution represent?

This evolution represents the scope of the suffering of the poet, who first expresses his need for calm and mourning, then goes on to proclaim to the world the news of his beloved's death, then returns into himself with what his beloved represented in his life and finally transmits his pain not only to the rest of the planet but to the universe.

doc 30 "When I'm sixty-four" (1967) by The Beatles

FOCUS ON

1. Listen to the song and comment on the style and the rhythm.

The music sounds a little old-fashioned even for 1967. It sounds like a jazzy music-hall song.

2. Read the title and the lyrics:

a. Find out who is speaking and who is the song addressed to.

A young man is speaking to his beloved/girlfriend.

b. What is the goal of the song? Find the words and phrases that are repeated.

The man wants to know if his girlfriend will still care for him when he is older, when he is 64.

c. How does the singer describe his life in the future? Fill in the grid with elements from the song:

Activities for him	Mending a fuse/doing the garden/digging the weeds
Activities for her	Knit a sweater by the fireside/go for a ride
Activities they could do together	Rent a cottage in the Isle of Wight/have grand-children on their knees

d. What sort of life does he imagine?

He imagines a simple and peaceful life (even if he wants to stay up late till quarter to three!) in which his future wife will look after him and they will have activities that elderly people have: doing the garden, knitting, going on walks, going to the Isle of Wight, looking after their grand-children...

e. Focus on the last stanza: what sort of vocabulary is used? What does it reveal about the speaker?

Very formal vocabulary is used ("Stating point of view" "Indicate precisely what you mean to say" "Yours sincerely" "fill in a form"). It sounds as if the young man wants his girlfriend to write down everything as in a sort of contract (a wedding?). He therefore sounds rather formal and eager for them to be legally bound.

3. To conclude:

Can this song be considered as a typical love song? Justify your opinion.

It is not a typical love song although it can be seen as a way for the young man to say he wants to stay with his lover "till death do [them] part". It sounds rather naive because of the simple, stereotypical activities that he is referring to. So it can be seen as a love song but not a typical one.

BRANCHING OUT

Find the poem by Jenny Joseph entitled "Warning!" (1993) on the internet.

vocabulary: gobble up = *engloutir* • slippers = *chaussons* • spit = *cracher* • hoard = *faire des réserves* • beer mats = *dessous de verre*

1. Focus on stanza 1: how would you define the things that the speaker is planning to do when she is an old woman?

She has planned to wear whatever colour she wants, to spend her money carelessly on futile things, behaves the way she wants to and do crazy things. In short, she is planning to be non-conformist, unconventional and careless.

2. Focus on stanza 2: imagine who "you" refers to. What sorts of things will this person be allowed to do?

It may refer to her husband or partner. He will also be allowed to eat, wear and do anything he wants, even strange things such as "collecting beer mats"

3. Focus on stanza 3: imagine who "we" refers to. How does that stanza differ from the first two? What sorts of activities are described? Look at the modal used.

The "we" probably refers to the speaker and her partner as a couple. That stanza differs from the first two because, now, the speaker lists the things the couple "must" do. They have to do sensible things that all responsible grown-ups do, such as paying the rent and being models for their children. The change in modal (from "shall" to "must") indicates that they have a duty to respect, even if they do not seem to really enjoy it.

4. Focus on the last three lines: what do they sound like? What tone is used?

The tone used in the last three lines is humouristic. The speaker ends the poem by facetiously suggesting that she should begin for her inevitable transformation as soon as possible, to avoid losing consistency in her personality; in adopting eccentricity then and there, she hopes that when her time comes, people will have grown used to her quirks.

5. To conclude:

a. What is the speaker doing in this poem?

She is describing the life that she hopes for in her old age. She wants to be able to do as she pleases regardless of what society dictates her to do.

b. Compare it with the song by the Beatles that you have just studied: how do these texts echo each other?

They both describe an imaginary future life for the speakers and their partners but in the song by the Beatles, life seems more simple and traditional than the life depicted in the poem. The song describes activities traditionally associated to elderly people whereas the poem, on the contrary points to the freedom that elderly people can enjoy as they are in a way free from the rules of society, due to their age.

Relation entre l'individu et le groupe

doc 31

Pamela (1740)

by Samuel Richardson

PRE-READING ACTIVITIES

1a.

I would like	Pick out one medium above	Justify your choice
To write about personal feelings	a letter	The letter is inserted into a sealed envelope and only the addressee can read it
To send a quick and short message to my friend	a mobile phone	It comes in handy and it is informal to keep in touch with friends
To let my friends know that I am on a holiday	a postcard	It is quick to write and usually shows a view of the place or a funny message
To hear my parents' voice because I feel homesick	a telephone	The best medium to speak to someone immediately.
To send a message to some friends and relatives with an attached document	an e-mail	This is compromise between the letter and the immediacy of a phone call.

1b.

People write letters less and less these days because there are other media to communicate - the telephone or mobile to start with - and more frequently the Internet through e-mails or even chat rooms and social media. As a consequence, letter-writing has become more formal and people write letters on particular occasions, for instance when they are in love or feel lonely. Letters enable you to express their feelings to the addressee more deeply because you are faced with a sheet of paper and you can pour your emotions out as they come without being interrupted, which is the case on the telephone or on the Internet.

2.

The plot of *Pamela* is likely to deal with an exchange of letters between "a beautiful young damsel" named Pamela and "her parents" about "the principles of virtue and religion" she should stick to despite the thoughts that will inevitably pop up "in the minds of the Youth of Both Sexes". She could be seduced by a young man and put her virtue in danger and compromise her honour and her family's, which may prevent her from securing a fiancé and making a good match.

FOCUS ON

1. After reading the text, find the passage in the text which matches the picture in question 3 of your pre-reading.

The picture of the pre-reading refers to the **postscript**, namely the last eight lines of Pamela's letter.

2. "I have great Trouble, and some Comfort": the text can actually be divided into 3 parts:

1. Trouble	2. Comfort	3. After writing the letter
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Identify these three parts in the structure of the letter and sum them up.

Trouble: from "I have great Trouble" to "Well, God's Will must be done!"

Lady B., Pamela's employer, has just died – just before dying, however, she recommends to her son, Squire B. that he should keep all the servants in the estate.

Comfort: from "and so comes the Comfort" to "who will ever be."

Pamela is not forced to go back to her parents' place because Squire B. is going to keep all the servants.

After writing the letter: from "I have been scared" to "forgive me!"

This postscript tells the reader that Squire B. has discovered the letter Pamela has just written to her parents – he reads the letter and gives it back to Pamela.

4. What expression of duty and virtue do we find in the passage? Pick out all the elements.

- Pamela is sobbing upon her employer's death-bed, which shows great respect and grief for her employer, Lady B.
- Then, she is writing the letter to her parents as a dutiful daughter, informing them about her current situation.
- she sends the four golden guineas she has just received to her poor parents
- she wants to help her parents and to reassure them at the same time.

5. What does the letter tell us about the position of young girls in 18th-century England? Quote a sentence in the text that is quite revealing.

"that I shall not be obliged to return back to be a Clog upon my dear parents."

18th-century girls did not have many options, being considered as inferior to their male counterparts. Either they stayed at their parents' and had to do all the chores at home, or they were sent as servants to work at a rich person's place (as in *Pamela*). In the case of Pamela, this opportunity of working as a servant at Lady B.'s has enabled her to escape destitution but more importantly, it has made it possible to get "qualifications above (her) degree": not only is she an expert at her "needle", but she has also been taught how to "write" and "cast accounts".

6. What does the reader learn about Pamela's young master?

Squire B. is going to consider Pamela in a different way – He makes a distinction between Pamela and the other servants. He takes Pamela "by the Hand" and asks her to "take care of (his) linen." He is also very inquisitive, as evidenced by the fact that he reads the letter Pamela has written to her parents.

TASK

WRITING Letter-writing: Building up your imagination!

Text: *Pamela*

This is the second letter of *Pamela*.

LETTER II

DEAR PAMELA,

Your letter was indeed a great trouble, and some comfort, to me and your poor mother. We are troubled, to be sure, for your good lady's death, who took such care of you, and gave you learning, and, for three or four years past, has always been giving you clothes and linen, and every thing that a gentlewoman need not be ashamed to appear in. But our chief trouble is, and indeed a very great one, for fear you should be brought to anything dishonest or wicked, by being set so above yourself. Every body talks how you have come on, and what a genteel girl you are; and some say you are very pretty; and, indeed, six months since, when I saw you last, I should have thought so myself, if you was not our child. But what avails all this, if you are to be ruined and undone!—Indeed, my dear Pamela, we begin to be in great fear for you; for what signify all the riches in the world, with a bad conscience, and to be dishonest! We are, 'tis true, very poor, and find it hard enough to live; though once, as you know, it was better with us. But we would sooner live upon the water, and, if possible, the clay of the ditches I contentedly dig, than live better at the price of our child's ruin.

I hope the good 'squire has no design: but when he has given you so much money, and speaks so kindly to you, and praises your coming on; and, oh, that fatal word! that he would be kind to you, if you would do as you should do, almost kills us with fears.

I have spoken to good old widow Mumford about it, who, you know, has formerly lived in good families; and she puts us in some comfort; for she says it is not unusual, when a lady dies, to give what she has about her person to her waiting-maid, and to such as sit up with her in her illness. But, then, why should he smile so kindly upon you? Why should he take such a poor girl as you by the hand, as your letter says he has done twice? Why should he stoop to read your letter to us; and commend your writing and spelling? And why should he give you leave to read his mother's books?—Indeed, indeed, my dearest child, our hearts ache for you; and then you seem so full of joy at his goodness, so taken with his kind expressions, (which, truly, are very great favours, if he means well) that we fear—yes, my dear child, we fear—you should be too grateful,—and reward him with that jewel, your virtue, which no riches, nor favour, nor any thing in this life, can make up to you.

I, too, have written a long letter, but will say one thing more; and that is, that, in the midst of our poverty and misfortunes, we have trusted in God's goodness, and been honest, and doubt not to be happy hereafter, if we continue to be good, though our lot is hard here; but the loss of our dear child's virtue would be a grief that we could not bear, and would bring our grey hairs to the grave at once.

If, then, you love us, if you wish for God's blessing, and your own future happiness, we both charge you to stand upon your guard: and, if you find the least attempt made upon your virtue, be sure you leave every thing behind you, and come away to us; for we had rather see you all covered with rags, and even follow you to the churchyard, than have it said, a child of ours preferred any worldly conveniences to her virtue.

We accept kindly your dutiful present; but, till we are out of pain, cannot make use of it, for fear we should partake of the price of our poor daughter's shame: so have laid it up in a rag among the thatch, over the window, for a while, lest we should be robbed. With our blessings, and our hearty prayers for you, we remain,

Your careful, but loving Father and Mother,

JOHN AND ELIZABETH ANDREWS.

doc 32 **The Awakening (1899)** by Kate Chopin

PRE-READING ACTIVITIES

To what extent does the following image illustrate the theory of the separation of the spheres between men and women?

This image illustrates the traditional roles of women and men. The woman in the picture is surrounded by her four children – therefore she is linked to the roles of the mother staying at home, looking after her children and bringing them up. Her husband is not shown in the picture – he may be working, as he is the breadwinner who supports a family. These are the long-standing roles illustrated by the theory of the separation of the spheres between males and females.

FOCUS ON

1. Study how the three characters are introduced in this introductory scene? Who is introduced first? Whose point of view do you find? What names or pronouns are used?

Mr Pontellier is introduced first. The scene is described through his eyes as well, with his 'eye-glasses' 'looking about him' right from the beginning. Kate Chopin uses Mr Pontellier as an inner focalisation, thus stressing his importance as a character. The reader has the impression that the novel is going to deal with Mr Pontellier as a central character, but in fact s/he will find out later that the narrative is mainly about Mrs Pontellier's awakening. His wife, Edna Pontellier is introduced with 'young Robert Lebrun' at the same time. Both of them (Edna and Robert) are seen through Mr Pontellier's eyes walking from the horizon under a sunshade. The reader also notices that Robert Lebrun is named immediately ('young Robert Lebrun') whereas Mrs Pontellier is only referred to at the beginning via the words 'his wife', 'she' or Mrs Pontellier. The impression is that, unlike Robert, Mrs Pontellier has no other identity (why not call her Edna directly?) than being his wife in the eyes of Mr Pontellier, insofar as Mr Pontellier is the inner focaliser in the scene.

2. From the first question, why would you say that it is a man's world?

The study of the introduction to the three names shows that it's a man's world – not a woman's world. Edna is reduced to the identity her husband has defined for her – 'his wife, she, Mrs Pontellier.' He calls her 'Edna' only in his final remark when he says, "Well, send him about his business when he bores you, Edna.". The inner focaliser is a man, Mr Pontellier.

3. Study the relations between the three characters. What does this reveal about the dynamic structure?

Mr Pontellier, who is 'a man of forty' is the inner focaliser but Edna is seen with 'young' Robert Lebrun. Besides Edna and Robert share a joke and laugh but Mr Pontellier is not included in this joke and wants to know more about it – hence 'What is it?' The reader is therefore led to understand that Edna must be younger than her husband and about the same age as Robert. More significantly, this intimacy between Edna and Robert introduces us to the theme of adultery.

4. Study the symbolism of colour: the colour of the sunshade and the colour of Edna's skin. What do you notice? What does the white colour stand for? What does 'burnt beyond recognition' represent here in this extract?

The sunshade is *white*, lined with *pink*. These two colours stand for innocence and purity. On the contrary Edna is '*burnt beyond recognition*', so her skin has darkened. The sun burning her skin is a typical symbol mentioning the loss of innocence and purity in literature. She is about to acquire experience. This symbol is clearly shown at the end of the extract. Indeed, the sunshade, which is supposed to protect Edna from the sun (so, from experience) is given to her husband by Edna, as if she did not want to be protected any longer. Without the sunshade, the character is about to evolve and lead her own life, without the protection of her husband. Edna is on her way to 'awakening.'

5. Analyse the two love triangles of encounters: Edna and Robert vs Mr Pontellier and Edna and Mr Pontellier vs Robert

The first pattern is Edna and Robert vs Mr Pontellier. Mr Pontellier is excluded from Edna and Robert's joke at the beginning of the extract. Both (Edna and Robert) are protected by the sunshade and they are walking together from the horizon. They share this intimacy and Mr Pontellier is excluded from this intimate sphere.

Conversely, another pattern emerges (Edna and Mr Pontellier vs Robert). Mr Pontellier and his wife Edna understand each other without actually speaking to each other, as evidenced by these two references in the text: '*She silently reached out to him, and he, understanding, took the rings*' and '*He did not say this, but she understood it*'. So there is also much intimacy between Edna and her husband. They understand each other without using words to express what they want. However, the reader understands that Robert is a threat to this intimacy between husband and wife.

6. The rings and conversation. Analyse the conversation or absence of conversation about the rings. What can you conclude?

The rings stand for the legal status of husband and wife. Edna is married to Léonce Pontellier. The fact that she has removed her rings is therefore highly symbolical. Their marriage is threatened right from the beginning of the novel. Their absence of conversation, however, about giving back the rings underlines the intimacy between Edna and her husband. So both impressions are given in this extract: husband and wife understand each other, but at the same time a danger is looming over this relationship.

BRANCHING OUT

- A. The subtitle of *The Awakening* is *A Solitary Soul*. What do you think of this subtitle? What does it insist on? Which one is more dynamic – *The Awakening* or *A Solitary Soul*?

The Awakening is a more dynamic title, insisting on Edna's process of self-discovering and growing awareness. It is a more active title, whereas *A Solitary Soul* is more passive, stressing the character's solitude and her suffering.

PRE-READING ACTIVITIES

1. Observe the two characters. What objects and clothes characterize them?

The man is wearing overalls and holding a fork. He must/could be a farmer.

As for the woman, although she is sporting a cameo at her collar, she is wearing a plain black dress covered with an apron. She must/could be a housewife. She might be a farmer's wife as well.

2. Focus on their faces and their looks. Imagine their thoughts and feelings.

The man is looking straight ahead – as if he was looking at us right in the eyes – he is not challenging or determined but rather heading at his next task.

The woman is not looking in the same direction as the man. She is looking sideways. Maybe her eye got caught by something interesting/surprising/unexpected.

Unless she is daydreaming about another life. In this case, her attitude is opposed to the man's [attitude] who faces reality and action whereas/meanwhile she is looking for a better or at least a different life.

3. Consider the shape of the canvas, the architecture of the house in the background, both silhouettes as well as the lines of the fork. What effect does the verticality of the whole painting convey?

First of all, the artist painted the portrait of this couple/pair and the frame of the canvas corresponds to the portrait format.

Secondly, the two characters portrayed/depicted/represented here are thin/slender. Their heads are egg-shaped/oval which reinforces the impression of vertical lines.

Thirdly, the fork is held with its teeth up in the air which shows more vertical lines for the eye to follow. As the tool stands close to the chest of the man on the side of his companion, the suggestion is all the more efficient and works both for the male and the female character.

Last but not least, the painting "American Gothic" was named after the pointed shape of the house in the background which looks Gothic. The arched front of the house is lost in the blue sky stressing the move upward and invisible vertical lines underlying the painting.

The impression conveyed is very straight and even strict/severe. I can feel that there is no way out, except following the lines that are already drawn. In other words, the characters are locked into the canvas, they are prisoners of their lives, they have no choice but to do what they are supposed to do. Even if the woman seems to look for other options.

4. Knowing that the painter portrayed a man and his grown-up daughter, imagine how exciting life could be in an American small rural town at the beginning of the 20th century.

Judging by this painting, knowing that the characters are relatives – a father and his daughter – living and probably working together, I can imagine/suppose that the daughter didn't meet a man and that's the reason why she didn't marry/didn't have a life of her own and still lives with her father. In such a small rural town, life must be boring/dull/tedious/unexciting/uneventful. People must not have the opportunity to have fun or to meet new people often/easily. Social life must be scarce/rare.

Besides, countryside/rural life is time-consuming too. The people do not have the leisure to come and go, they are busy working from sunrise to sunset particularly at the beginning of the 20th century when the means of transportation and of communication were not as developed and as easily accessible/available as they are today/nowadays.

FOCUS ON

CHARACTERS

ELMER COWLEY

1. Is Elmer shown as an identified member of this town?

Elmer Cowley is identified as the "young merchant" of "Cowley & Son's store". Although it is mentioned twice – "in the young merchant's mind" and "in his hour of misery the young merchant" – he hasn't made any friend in a year's span – "[he] had lived in Winesburg for a year and had made no friends." He is apart, even if the reason of his alienation is not made clear.

2. Socially and emotionally, how does Elmer stand in Winesburg community? Observe his progress.

At the beginning of the excerpt, Elmer Cowley "went out of Winesburg" because of "his outburst". In the young man's move as well as in his feelings, Elmer is OUT of Winesburg and its community. From the beginning of the extract, he is isolating himself from the small town and its inhabitants. Even his movement conveys his inability to join in the members of the community. Indeed, he walks away as the repeated preposition "along" and the verb "parallel" show – "along a country road that paralleled the railroad track" and "Sullenly the tall young man tramped along the road." His moves drive him away from Winesburg, he is not on the same geographical level as the other inhabitants, he "dipped under the tracks", "creeping cautiously through a mass of underbrush". He leaves the city, he leaves the road and "crossed a field" then "he went to a fence and looked across fields" because he is more at ease outside the buildings, outside man's world "and entered a wood. In the wood [...]". He seems lost – "He did not know where he was going or what he was going to do". The character is set apart of Winesburg community from the beginning of the extract to the end of it.

3. Elmer is portrayed as "extraordinarily tall". Does the adverb "extraordinarily" in his physical description reinforce his social portrait or contrast with it? Read his short physical portrait, what does it make you think of?

The adverb "extraordinarily" sounds like an abnormality or a strangeness here. It thus reinforces his a-social portrait and hints at the reason of his alienation. His physical traits can be spotted as bizarre or queer. We can wonder if "his arms were long and powerful" in an unusual proportion. "His hair, his eyebrows, and the downy beard that had begun to grow upon his chin, were pale almost to whiteness" although he is said to be a young man, the whiteness is commonly connected to ageing people. "His teeth protruded from between his lips" conveys an animal-like or even a monster-like picture. His eyes colour is compared to "the colorless blueness of the marbles called "aggies" that the boys of Winesburg carried in their pockets", inanimate objects, unliving, non-human things. The overall portrait can suggest the strangeness of this character.

MOOK

4. Is Mook a member of Winesburg? What community does he seem to belong to?

Mook used to be an employee of Elmer's father at the farm. He is "a half-witted old fellow", "the half-wit" "with childlike faith" "and when he was lonely held long conversations with the cows, the pigs, and even with the chickens". Being "a half-witted old fellow" Mook can be considered as a second-rate citizen who doesn't or can't speak for himself. As he communicates with the animals, he can be regarded as a creature of nature, more involved with the animal world than the human community.

5. A mook is an incompetent, unable person. Does it fit with Mook's character?

From the reader's point of view, Mook isn't interested in Elmer – "he was neither surprised nor especially interested in the sudden appearance of the young man". He doesn't prove to be active or even concerned by Elmer's conversation – "apparently indifferent to what Elmer had to say", "Elmer talked earnestly and with great freedom, walking up and down and waving his arms about. "You don't understand what's the matter with me so of course you don't care," he declared.", "stopping to gaze down into the dumb, unresponsive face of the half-wit".

Still the young man feels close to him – "there was another human being to whom he felt he could explain himself". It might tell us more about Elmer than about Mook. From Elmer's point of view, Mook can be trusted so he feels that Mook is the only person to speak to, the ideal confidant, he is the most able person to help him out of his anger and frustration.

GEORGE WILLARD

6. George Willard doesn't appear in this extract. From the beginning of the extract Elmer claims "I'll show that George Willard. He'll find out. I'll show him!". Why is George Willard included in this story?

Actually, George Willard is not involved in the previous incident in the store. He hasn't chosen or decided to interact with Elmer Cowley. Elmer Cowley mentions him, he has picked out George because of his job within Winesburg community – "The reporter had merely come, by his presence in the office and in the printshop of the *Winesburg Eagle*, to stand for something in the young merchant's mind." Besides, George Willard is his counterpart/foil as "He thought the boy who passed and re-passed Cowley & Son's store and who stopped to talk to people in the street

must be thinking of him and perhaps laughing at him.” whereas himself is unable to get in touch with people and to speak to them “In the evening, there in town, I go to the post office or to the depot to see the train come in, and no one says anything to me. Everyone stands around and laughs and they talk but they say nothing to me. Then I feel so queer that I can’t talk either. I go away. I don’t say anything. I can’t.”

7. “George Willard, he felt, belonged to the town, typified the town, represented in his person the spirit of the town.” What does this sentence tell us about Elmer’s opinion of him?

Elmer singles out the man who occupies the function of a reporter, someone who communicates with everyone and collects information to be shared with the inhabitants of the small town. From Elmer’s view, Willard is an active and essential member of this community, he belongs to Winesburg. Gradually, Willard stands for the people of this town as well as the mainstream opinion voiced by the inhabitants. Elmer’s subjective view is underlined with words such as “he felt”.

Similarly, in “He was, he felt, one condemned to go through life without friends and he hated the thought”, Elmer considers he is doomed on a vague personal feeling. Elmer’s prejudiced opinion is also shown in “He thought the boy who passed and re-passed Cowley & Son’s store and who stopped to talk to people in the street must be thinking of him and perhaps laughing at him.” The modal “must” and the adverb “perhaps” are not stating facts but impressions.

The narrator emphasizes this subjectivity with the sentence “Elmer Cowley could not have believed that George Willard had also his days of unhappiness, that vague hungers and secret unnamable desires visited also his mind.” The narrator then switches to questions written in a direct speech form, immediately transmitted from Elmer’s mind to the narrative. “Did he not represent public opinion and had not the public opinion of Winesburg condemned the Cowleys to queerness? Did he not walk whistling and laughing through Main Street? Might not one by striking his person strike also the greater enemy—the thing that smiled and went its own way—the judgment of Winesburg?” These questions reveal the twisted way of Elmer’s thinking and how he reports all his frustration feeling on the man. The reporter is but a scapegoat.

ENCOUNTERING AND CONTRASTING

8. How do these characters interact with each other? or not?

Elmer Cowley seeks the company of Mook and manages to express his feelings and ideas to him – “In his hour of misery the young merchant had returned to the farm where he had lived through boyhood and where there was another human being to whom he felt he could explain himself.” However, “Mook the half-wit” “was neither surprised nor especially interested in the sudden appearance of the young man”, he reacts to the fire, a natural element “His feet also were cold and he sat on the log by the fire, grateful for the warmth” but remains hermetic/impervious to Elmer’s distress “apparently indifferent to what Elmer had to say”.

Mook doesn’t seem to be acquainted to George Willard, Mook lives on a secluded, abandoned farm on the outskirts of Winesburg – “When he had gone several miles he turned off the road, crossed a field and entered a wood. [...] arising and creeping cautiously through a mass of underbrush, he went to a fence and looked across fields to a small farmhouse surrounded by low sheds” – meanwhile George Willard is tightly related to his newspaper *Winesburg Eagle* and the town – “He did not know the reporter George Willard and had no special feeling concerning the tall boy who ran about town gathering the town news. The reporter had merely come, by his presence in the office and in the printshop of the Winesburg Eagle”.

Nothing points at George Willard’s interest in Elmer Cowley whereas Elmer Cowley is obsessed with the role of George Willard, he holds him responsible for his isolation and even treats him as a scapegoat and a target “Might not one by striking his person strike also the greater enemy — the thing that smiled and went its own way—the judgment of Winesburg?”. George is unaware that he has become the butt/target of Elmer’s frustration and rage.

9. In this short story, what does “to be queer” mean?

At the beginning of this extract, Elmer claims “I will not be queer—one to be looked at and listened to,” he declared aloud. “I’ll be like other people.” He thus opposes being queer to being like other people, in other words being singular and isolated to being part of the community and belonging to it. George Willard as we have already made it clear embodies the integrated member of Winesburg. Elmer is under the

impression that he is mocked/made fun of in Winesburg and particularly by George – “He thought the boy who passed and re-passed Cowley & Son’s store and who stopped to talk to people in the street must be thinking of him and perhaps laughing at him.” or again “Did he not walk whistling and laughing through Main Street?” or more generally “Everyone stands around and laughs and they talk but they say nothing to me.” He feels judged – “Did he not represent public opinion and had not the public opinion of Winesburg condemned the Cowleys to queerness? [...] Might not one by striking his person strike also the greater enemy—the thing that smiled and went its own way—the judgment of Winesburg?”. He also feels condemned and rejected in an unavoidable way because it seems his whole family is mocked and judged as queer as we mentioned in the quotation above. Elmer dwells on this family queerness “Father is queer and mother was queer, too. Even the clothes mother used to wear were not like other people’s clothes, and look at that coat in which father goes about there in town, thinking he’s dressed up, too. Why don’t he get a new one? It wouldn’t cost much. I’ll tell you why. Father doesn’t know and when mother was alive she didn’t know either.” Both parents are described as “queer” in their outer appearance first, the mother because she dressed with clothes “not like other people’s clothes” and the father because of a coat. Secondly, they are queer in their way of thinking, for instance changing coats wouldn’t be that expensive but still the father keeps wearing this strange coat – “Why don’t he get a new one? It wouldn’t cost much.” – or the father should change his attitude to business – “Why look here, Mook, father doesn’t know that his store there in town is just a queer jumble, that he’ll never sell the stuff he buys. He knows nothing about it. Sometimes he’s a little worried that trade doesn’t come and then he goes and buys something else. In the evenings he sits by the fire upstairs and says trade will come after a while. He isn’t worried. He’s queer. He doesn’t know enough to be worried.” The father is not aware of his store is “just a queer jumble” and that he doesn’t run it efficiently. On top of that, he isn’t worried about it and that makes him queer.

According to Elmer, queerness is being different on the outside in the choice of clothes but also on the inside by not worrying about how to do things. But above all, queerness is being unaware of being different from other people. However, Elmer is aware that he is queer “You don’t understand what’s the matter with me so of course you don’t care,” he declared. “With me it’s different. Look how it has always been with me.” But he is willing to change this Cowley queerness and states “I’m not going to be stared at any longer.” He also wants to differentiate himself from his father with whom he is associated as a son and as a worker in the family store “He don’t know but I know,” he shouted, [...] “I know too well. I can’t stand it.” His sister who undergoes the same situation reacts in a different way – “Mabel is different. She knows but she won’t say anything. I will, though.” Judging Elmer’s reaction when he is confronted to other people in Winesburg, “Then I feel so queer that I can’t talk either. I go away. I don’t say anything. I can’t.”, we can’t imagine how he is going to step out of his queerness and his isolation.

10. Through Elmer’s story, what does Sherwood Anderson reveal about American small towns like Winesburg?

Through Elmer’s story in “Queer”, Sherwood Anderson offers two contrasting visions of life about American small towns which are summed up by the end of the excerpt by the miserable character “When we lived out here it was different. I worked and at night I went to bed and slept. I wasn’t always seeing people and thinking as I am now.”

On the one hand, outside the small town, public opinion doesn’t rule, pastoral life unrolls and anybody can be happy and peaceful. That’s the case of Mook “the half-wit lived happily”. It smacks of lost innocence and forsaken/abandoned paradise as the brief description of Mook’s life suggests “With childlike faith he believed in the intelligence of the animals that lived in the sheds with him, and when he was lonely held long conversations with the cows, the pigs, and even with the chickens that ran about the barnyard.” Although Mook is a grown-up, he is described as “childlike”. Nature and the animal reign takes over human social life. Elmer, who is described as “distraught”, “miserable in body and in mind”, finds shelter in his previous place where life was sweet and immediately feels the effect of it “A smile came to his lips and he began making motions with his long arms to a man who was husking corn in one of the fields.”

On the other hand, in American small towns such as Winesburg some people are excluded, they are kept outside of the community and they suffer from it. Elmer is “distraught”, “miserable in body and in mind”, he has hard feelings about this community “[he] glared back at the town” and “Sullenly the tall young man tramped along the road with his hands stuffed into his trouser pockets.” The muddy state of the countryside is

a metaphor of Elmer's uneasy state of mind – "The day was cold with a raw wind, but presently the sun began to shine and the road became soft and muddy. The tops of the ridges of frozen mud that formed the road began to melt and the mud clung to Elmer's shoes." Elmer Cowley is insecure about his position in Winesburg. He focuses his anger on George because George seems to be happy and in tune with the spirit of the time. Elmer does not envy George Willard's gifts, or his wealth, or his good looks. Rather, he envies the fact that George "represented in his person the spirit of the town." Public opinion extols George while ridiculing Elmer and his family. Considering the elements gathered about Elmer's feelings and his inability to express himself, he can only escape the town's judgment by leaving. Living in Winesburg or leaving it.

11. Here are titles of other short stories to be found in *Winesburg, Ohio*: "A Man of Ideas", "Respectability", "Loneliness", "An Awakening", "Departure". Pick one that could match this extract from "Queer". Justify.

BRANCHING OUT

Look up Edward Hopper's biography to know about his life and his art.

Then, among the following paintings of his, pick one:

"Sunday" (1926) – "Automat" (1927) – "Railroad Sunset" (1929) – "Hotel Room" (1931) – "Gas" (1940) – "Solitude" (1944) – "Seven AM" (1948)

In pairs, get ready to analyse the painting chosen – help yourself with the Internet if necessary. Answer the questions: where is the scene set? What time of the day is shown? What is the atmosphere like? What does it make you think of? Is there a character? If any, how many characters are painted? What are the characters' clothes, postures, actions and possible jobs? Imagine what are the characters' lives like.

In pairs, present your analysis to your classmates. Then, discuss the similarities between the locations, atmospheres, characters and actions of all these paintings. With a dozen key words or phrases, write a recap.

TASK

▶ WRITING

Elmer Cowley went back to Winesburg: "At eight o'clock that evening Elmer Cowley put his head in at the front door of the office of the *Winesburg Eagle* where George Willard sat writing." Imagine the sequel.

Tips: Will Elmer Cowley be able to express himself and break out of his loneliness? Will he reach out to George Willard? Or will Elmer be unable to express himself and remain stuck in his frustration and become aggressive toward the embodiment of public opinion?

▶ ILLUSTRATING

Choose one of the following key words:

LONELINESS	REJECTION	SINGULARITY
BELONGING	EXCHANGING	RESPECTABILITY

Create a board illustrating this key word (collage, sketch, drawing, painting, photomontage).

Present it to a group of 3 or 4 classmates and explain your choices (sources, words, colours, sizes, overlapping, fading and other effects).

DOC 34 *Daughters of the Revolution* (1932) by Grant Wood (1932)

FOCUS ON

1. Describe the characters, their clothes, their attitudes... Deduce their social status and position on the American social spectrum.

Three upper-class grandmothers are portrayed. They look very traditional and respectable, wearing old-fashioned dresses with lace and their hair in buns. They have a very stern, smug attitude. Their drinking tea is also a very conventional activity. They belong to the white American stock, the WASP community. The Wasp (=White Anglo-Saxon Protestant) community corresponds to the first wave of immigrants who arrived in the USA in the 17th century and who represent the archetype of the white American.

2. The title of the painting is *Daughters of Revolution* by Grant Wood (1932). Find information about the organisation *Daughters of the American Revolution* (DAR).

The National Society Daughters of the American Revolution was founded on October 11, 1890, during a time that was marked by a revival in patriotism and intense interest in the beginnings of the United States of America. Women felt the desire to express their patriotic feelings and were frustrated by their exclusion from men's organizations formed to perpetuate the memory of ancestors who fought to make this country free and independent. As a result, a group of pioneering women in the nation's capital formed their own organization and the *Daughters of the American Revolution* has carried the torch of patriotism ever since.

The objectives laid forth in the first meeting of the DAR have remained the same in 125 years of active service to the nation. Those objectives are: **Historical** – to perpetuate the memory and spirit of the men and women who achieved American Independence; **Educational** – to carry out the injunction of Washington in his farewell address to the American people, "to promote, as an object of primary importance, institutions for the general diffusion of knowledge, thus developing an enlightened public opinion..."; and **Patriotic** – to cherish, maintain, and extend the institutions of American freedom, to foster true patriotism and love of country, and to aid in securing for mankind all the blessings of liberty. Since its founding in 1890, DAR has admitted more than 950,000 members.

Source <https://www.dar.org/national-society/about-dar/dar-history>

3. Focus on the title. What revolution is referred to? Find information about it.

The title refers to the American War of Independence, or American Revolutionary War (1775-1783). It is the war during which the American colonies won their independence from Britain. The arguments which led to the war included Britain's taxation of the colonies without their representation in Parliament, the presence and cost of a British army in the colonies, and Britain forbidding westward settlement beyond the Appalachian mountains.

4. Find a reference to this revolution in the painting and explain what/who is represented. Is there another element in the painting indirectly alluding to another famous episode in American history?

The American War of Independence is hinted at in the background with a frame-within-the-frame. As a matter of fact, one can notice *Washington Crossing the Delaware* by Emanuel Leutze (1851), a famous painting held at the Metropolitan Museum of Art in New York, a copy of which being kept at the White House. The nation's hero, George Washington – the first president of the USA often called the "father of his country" – is represented.

Another reference to American history is the china cup of tea that one of the old ladies is holding in her hand and which symbolically evokes the Boston Tea Party. Indeed, the Boston Tea Party was a significant event in the growth of the American Revolution. It was a political and mercantile protest by the Sons of Liberty in Boston, Massachusetts, on December 16, 1773. The target was the Tea Act of May 10, 1773, which allowed the British East India company to sell tea from China in American colonies without paying taxes apart from those imposed by the Townshend Acts. American Patriots strongly opposed the taxes in the Townshend Act as a violation of their rights. Demonstrators, some disguised as Native Americans, destroyed an entire shipment of tea sent by the East India Company.

5. Contrast the foreground and the background. What do you notice about the use of colours? What can you conclude about the painter's message in *Daughters of Revolution*?

The painting in the background is dull, faded whereas the foreground displays more vivid colours. It means that history and tradition are losing their flamboyance. The organisation *Daughters of the American Revolution* is satirized through the painting because of its nationalistic and right-wing ideas. This organization is reserved for American women whose families have been in America since the American Revolutionary War. They cling to their patriotic icons and ideals that founded the USA. Yet, today, they're not in tune with the reality of America any more: they need to be revolutionized. The DAR only celebrates the past of the US, its white purity but this goal has become old-fashioned and needs to be reinvented to adapt to the racial multiplicity of the US.

BRANCHING OUT

1. Find information about *Washington Crossing the Delaware* by Emanuel Leutze (1851).

This canvas was painted by a German American painter Emanuel Leutze in 1851. George Washington at its top is followed by standard-bearers. It celebrates the event that occurred on the night of December 25–26, 1776, during the American Revolutionary War. It was the first move in a surprise attack organized by George Washington against the Hessian (German) forces in Trenton, New Jersey, on the morning of December 26. Planned in partial secrecy, Washington led a column of Continental Army troops across the icy Delaware River in a logistically challenging and dangerous operation.

2. Study its symbolic structure and meaning.

The pyramidal construction of the painting places George Washington at its top. He is presented as a Moses-like figure crossing not the Red Sea but the icy Delaware River. The painting is a celebration of patriotism with brave soldiers and leaders fighting against the enemies and extreme weather conditions.

3. What artistic genre does the painting belong to? Can you draw a link with other famous paintings belonging to the same genre?

It belongs to history paintings and it evokes other famous history works such as *Le Radeau de la Méduse* by Théodore Géricault (1819) or *La Liberté guidant le peuple* (1830) by Eugène Delacroix.

doc 35 *Lord of the Flies* (1954) by William Golding

FOCUS ON

1. Identify the speaker:

- a. fill in the grid with elements from the extract:

Name	Role in the group	Why he wanted to speak
Ralph	Chief	He wants them to have an assembly "to ut things straight"/to state the rules again

- b. What is he holding in his hand? What does it symbolise?

He is holding a conch in his hand. It symbolises the right to speak. Whoever has the conch must be heard, as is suggested by the fact that other characters try to reach for it during Ralph's speech and that he says "I have the conch" to silence his audience.

2. "This speech was planned, point by point.":

- a. List the four points that Ralph makes.

1. They need to bring in fresh water to drink 2. they need to build stronger shelters 3. They need to use the place that was originally chosen for lavatory 4. They need to keep a fire going in the right place.
So: water/shelter/toilets/fire

- b. Explain why he needs to make these points. Why are they so important?

He needs to make these points because at first, everyone agreed on them and then things started to change and people started disrespecting the original rules. These four elements symbolise civilisation. To survive in good conditions, you need fresh water, shelters, a designated area to used as toilets and a fire to cook food safely and also, in their case, to signal for their presence and be rescued.

3. Focus on the reactions of the other characters:

- a. Do they always seem to agree with the speaker? Who in particular seems to disagree?

Ralph seems to be having a hard time making himself heard. At first, they all seem to agree with him, then they laugh and finally, there is clear dissent, as people start to row and Jack in particular, rises to confront Ralph.

- b. Comment on how the reactions are introduced by the narrator. What does it suggest?

Apart from Piggy, Jack and Robert, the other members of the group are not specifically named. They sound like a crowd making indistinct sounds (murmur/clamour/snigger/roar /laughter/giggling/mutter/row)

4. To sum up:

- a. What is Ralph trying to do with his speech? Why do you think it is necessary (focus on the last few lines)?

Ralph is trying to lead the group back to civilisation, as they seem to be slowly drifting away from it. The last few lines suggest that they are afraid of something ("the beastie?") and fear can be the starting point of violence and mistrust.

- b. Some elements are proleptic. Find them and say what they suggest about what may happen next.

Many elements suggest that the organisation that they had agreed on will soon be challenged:

- the fact that they seem to be becoming less and less civilized and need to be reminded of the basic rules of civilisation.
- the obvious dissent from the "hunters" led by Jack
- the fact that Ralph, who has been voted for, has trouble making himself heard

All these elements point to the fact that there might be a split within the group soon with some, probably led by Ralph, trying to maintain some sort of civilised way of life, and others giving up to fear, violence and savagery.

BRANCHING OUT

1. Read and try to find out:

- a. What the commandments and "the principles of Animalism" suggest about what the animals are planning to do.

They are planning to rebel against the farmer and humans in particular to create their own self-sufficient society.

- b. What the role of Snowball and Napoleon is.

They are leaders within the group as they are the ones who created the rules and the only ones to know how to read and write. They clearly lead the group of animals, as their behaviour suggests ("Now, comrades," cried Snowball, throwing down the paint-brush, "to the hayfield! Let us make it a point of honour to get in the harvest more quickly than Jones and his men could do."/ "Never mind the milk, comrades!" cried Napoleon, placing himself in front of the buckets.)

- c. How the other animals react.

The other animals seem to be quite compliant and the only outward objection is made by the cows because they are uncomfortable. Yet, the milk and what to do with it suggests that some form of dissent may appear in the future, particularly since it disappears at the end of the chapter.

2. Compare this extract to the extract from *Lord of the Flies* that you have just studied and say what are the common points and the differences between the two.

Some key ideas and suggestions

Common aspects	Differences
<ul style="list-style-type: none"> – creating rules to live together as an organised society – the leaders are clearly identified and use authority and persuasion to rule. 	<ul style="list-style-type: none"> – In <i>Lord of the Flies</i>, Ralph was elected whereas the pigs seem to be self-appointed leaders. – the rules in <i>Lord of the Flies</i> have been agreed on before whereas the pigs have created them. – the pigs do not meet with any dissent whereas rebellion is brewing against Ralph.

La confrontation à la différence

doc 36 *Robinson Crusoe (1719)*
by Daniel Defoe

Extract 1

FOCUS ON

1. Put the sentences in the correct order to summarise the events described in the extract:

- a. Friday places Robinson Crusoe's foot on his head, as a sign of submission.
- b. Robinson Crusoe decides he needs a servant.
- c. Friday decapitates the surviving cannibal with Robinson Crusoe's sword.
- d. Friday walks towards Robinson Crusoe, stopping to kneel very often.
- e. Robinson Crusoe calls out to the escaped man (Friday).
- f. The surviving cannibal seems to be regaining consciousness.

- 1) Robinson Crusoe decides he needs a servant. (b)
- 2) Robinson Crusoe calls out to the escaped man (Friday). (e)
- 3) Friday walks towards Robinson Crusoe, stopping to kneel very often. (d)
- 4) Friday places Robinson Crusoe's foot on his head, as a sign of submission. (a)
- 5) The surviving cannibal seems to be regaining consciousness. (f)
- 6) Friday decapitates the surviving cannibal with Robinson Crusoe's sword. (c)

2. Friday is usually remembered as Crusoe's companion. Is this how the narrator presents him? Explain your answer.

Crusoe does not really present Friday as his companion. Although Crusoe refers in the second line to "perhaps" needing a companion, his priority seems to be having a servant. He clearly assumes that Friday is his inferior, because of his race, and his attitude reflects this. Even Friday's name is not really that of a person, and is not a Christian name.

3. How do you interpret Friday's gesture when he places his head on the ground and then puts Crusoe's foot on his head?

He seems to be expressing gratitude to Crusoe for saving his life and communicating his determination to consider Crusoe as his master and do his bidding.

4. The text here is presented as a first-person, realistic narration. Find an example of how this can cause difficulty presenting all the facts to the readers and how the author solves this problem.

At this point in the narrative, Crusoe and Friday cannot communicate, as Friday has not yet learnt English (Crusoe never learns Friday's language. . .). The narrator therefore cannot use reported speech, since there is no speech. He must try to explain how Friday and Crusoe communicate. The incident of the sword is not explicable at the time of narration, because it requires verbal explanation by Friday, who will only later contradict Crusoe's assumptions regarding the crude nature of his people's weapons. The narrator, who is writing a retrospective narrative in the past tense, rather than a direct, present tense account, therefore provides the reader with information that was not available to him at the time, and explains how he obtained that information: ("which I thought very strange for one who, I had reason to believe, never saw a sword in his life before, except their own wooden swords: however, it seems, as I learned afterwards, they make their wooden swords so sharp, so heavy, and the wood is so hard. . .")

doc 37 *Robinson Crusoe (1719)*
by Daniel Defoe

Extract 2

NOW, YOU CAN READ AND INTERACT WITH THE TEXT

5. Put the sentences in the correct order to summarise the events described in the extract:

- a. Friday buries the two dead cannibals in the sand.
 - b. Robinson Crusoe provides Friday with food and drink.
 - c. Robinson Crusoe takes Friday to his shelter.
 - d. Friday indicates that he doesn't understand how the shot cannibal died, and examines his corpse.
 - e. An exhausted Friday falls asleep.
 - f. Friday presents the cannibal's head to Robinson Crusoe.
- 1) Friday presents the cannibal's head to Robinson Crusoe (f)
 - 2) Friday indicates that he doesn't understand how the shot cannibal died, and examines his corpse. (d)
 - 3) Robinson buries the two dead cannibals in the sand. (a)
 - 4) Robinson Crusoe takes Friday to his shelter. (c)
 - 5) Robinson Crusoe provides Friday with food and drink. (b)
 - 6) An exhausted Friday falls asleep. (e)

6. What does Crusoe do while Friday is burying the dead men?

Apparently, he does nothing but stand and watch. He is responsible for the deaths as much as Friday is, but would apparently have left the corpses where they lay (reflecting his indifference to them as human beings). Even though Friday indicates to him (although how he does so is unclear) that they should bury the bodies to hide them from the other cannibals, presumably to avoid them seeking revenge, Crusoe does not seem to feel any obligation to help him in what he appears to consider a menial task.

7. Why is Friday so astonished by one of the dead bodies?

He cannot understand how the man died, as he has never encountered firearms before. There was no contact between Defoe and the dead man and no arrow shot or other visible explanation for the death.

8. From what you have read so far, in this extract and the previous one, how would you describe the relationship between Crusoe and Friday?

Their relationship is clearly presented by Defoe, through Crusoe as narrator, as one of inequality. Crusoe is deemed to be superior, although Friday obviously has considerable strength and intelligence. There is trust between them, but it is not a relationship of equals. Friday himself demonstrated this when he places his head beneath Crusoe's foot, in an attitude of submission. It is, of course, the outcome of Crusoe's saving his life, rather than an expression of inferiority per se, but in Defoe's text their relationship remains that of unequal individuals. Crusoe is paternalistic towards Friday, and this is emphasised by the way he leads ("carries") Friday to his shelter, gives him food and water and provides a bed for him. Although Friday may well be superior in terms of physical strength, as evidence by his swift, skilful decapitation of his enemy, he appears to be portrayed rather as a child here.

TASKS

▶ WRITING

Rewrite the extract from Friday's point of view. Notice how the narrator presents the meeting of two characters from different backgrounds and cultures, and try to do the same in your narrative.

**"I Have A Dream" Speech (1963)
by Martin Luther King Jr., and *New Kids in the Neighborhood* (1967)
by Norman Rockwell**

FOCUS ON "I HAVE A DREAM"

1. What is Martin Luther King Jr. quoting when he says "We hold these truths to be self-evident, that all men are created equal."

The sentence "We hold these truths to be self-evident, that all men are created equal" is taken from the American Declaration of Independence (1776). It is the first official declaration of intent of the future American Citizens.

2. Why does he refer to that text? What message is he trying to convey?

As the first declaration of the American people, it is one of the most fundamental acts of the country. It also states clearly that "all men are created equal" which enables him to allude to the fact that there should be no difference between Americans, be they white or "colored". He is trying to emphasize the idea that the first intention of the American People was perverted when they decided that African Americans could be held as slaves and deprived of the fundamental rights of human beings.

3. In this speech, Martin Luther King repeats the same idea twice. What is this idea? Why does he insist on it?

Martin Luther King dreams of a country in which the younger generation would be free from the shackles of the past. He repeats this idea twice: "the sons of former slaves and the sons of former slave owners will be able to sit down together at the table of brotherhood" and "little black boys and black girls will be able to join hands with little white boys and white girls as sisters and brothers" Not only is he focusing on the younger generation as a generation which is likely to be less prejudiced, but he is also pointing out his most important idea: that whites and black need to become one nation, one big family.

4. Which figure of speech can you find in this speech? What is its effect on the audience?

The most significant figure of speech that Martin Luther King is using in this speech is the anaphora. It is the repetition of one or more words at the beginning of a number of sentences. Here he repeats "I have a dream." This figure of speech helps give rhythm to his speech. It aims at galvanizing his audience into action and it underlines his vision for the country.

FOCUS ON NEW KIDS IN THE NEIGHBOURHOOD

1. Describe the situation briefly.

In the painting, a black family is moving into what appears to be a formerly white-only neighborhood. In this painting, two black children have come out of their house in order to meet three white children who have come out to meet the newcomers. Behind them an adult is unloading the moving truck.

2. What do these children have in common?

These children have a lot in common. First of all, they love playing baseball as they have baseball gloves in their hands and baseball gear. What's more, they all have pets, and symbolically, the black kids have a white cat while the white kids have a black dog, which emphasizes both the idea that they could easily reproduce the mistakes of the past and start fighting or that they could start playing together.

3. Analyse the children's body language. What does it suggest?

The children's body language suggests that they are both curious and a little worried. Indeed, the two black children and the tallest of the white children are standing straight, with their shoulders slightly behind their hips as if to show they want to see what comes out of this encounter. However, the other two white children are predominantly curious as they lean forward. This combination suggests that nothing is set in stone yet, but that there is hope that they will end up getting on well with one another.

4. Study the lines in this painting. To what extent are these lines showing progress?

The lines are fairly important in this painting. Indeed, the white kids have symbolically already crossed the first line. It seems that they are ready to do away with the old prejudices and to play with the newcomers. There is still one line separating the 5 children, but it looks like the two black kids might be able to cross it fairly fast.

5. Two adults are represented in this painting. The second one is behind the window in the top left-hand corner. What does it imply about the older generation?

The first adult is a man unloading the moving truck. He does not take part in this scene really, as he seems busy with his task. However, the second person can be seen in the top-left hand corner, and (s)he is watching the arrival of his new neighbors and is probably a little more skeptical as to their ability to integrate in the neighborhood. While this painting focuses on the younger generation, it also emphasizes the difficulty for the older generation to accept change.

Conclude:

6. Is it going too far to claim that in this painting, Norman Rockwell painted Martin Luther King's dream come true?

In this painting, there are undoubtedly many positive signs alluding to Martin Luther King's dream of seeing "little black boys and black girls [joining] hands with little white boys and white girls as sisters and brothers." More than anything the fact that these children have common passions emphasize that it is only a matter of time before their love of baseball takes the upper hand.

However, these kids are not yet playing together and the absence of adults can be interpreted as a sign that integration is not complete yet.

**A Lesson Before Dying (1993)
by Ernest J. Gaines**

FOCUS ON

1. Focus on Dr Joseph:

- a. What does Dr Joseph check?

He checks the basic knowledge of the pupils in grammar, mathematics and geography as well as their cleanliness and their teeth.

- b. What does he advise the children to do?

He advises them to eat well (beans, "fish and greens") and to exercise.

- c. Is he happy with Grant's work?

Yes, he seems to be satisfied because he compliments him.

- d. Comment on his behaviour throughout the extract. What does it reveal about him.

Dr Joseph does not seem to really care about what the pupils learn as long as they are clean and physically fit, as physical labourers should be. He does not even remember Grant's name properly and he repeats the same things year after year. Moreover, he calls the pupils "*an excellent crop*" thus further revealing that he considers the black children as objects, not people. He has a very disdainful, disrespectful and racist behaviour which reveals his contempt for black people.

- e. In your opinion, is Dr Joseph black or white?

White, of course!

2. Focus on Grant Wiggins:

- a. How does he feel towards Dr Joseph's "inspection" and the advice that he gives? Justify with quotes from the text.

Grant's anger is visible throughout the extract in the way he interprets what Dr Joseph is doing. For example, he compares him to a slave-owner buying a slave or to a farmer buying cattle when Dr Joseph inspects the pupils' teeth. He even resorts to irony when he says "*I appreciated his humanitarianism*". He also uses irony to underline the fact that Dr Joseph sees the students as workers or, even worse, as animals ("*Picking cotton, gathering potatoes, pulling onions, working in the garden—all of that was good exercise for a growing boy or girl.*")

- b. "But instead of feeling pride, I hated myself for drilling them as I had done." Imagine why Grant does not seem to be proud of the job he has done with his pupils.

Grant cannot feel proud of his job because he has taught his pupils what Dr Joseph and the white community as a whole ask him to teach. He respects the rules and does not challenge segregation or racism in any way. Therefore, Grant is angry at himself even more than at Dr Joseph because, as a teacher, he could educate the children differently, but he does not do it.

3. To sum up:

What role does Grant play as a narrator in this extract? Justify your answer.

Grant's voice acts as a pointer in this extract because he gives the reader indications as to how to interpret Dr Joseph's acts and words. He translates what he sees and hears so that Dr Joseph's behaviour appears to the reader as shocking and contemptuous as it is to him.

doc 40 **Bride and Prejudice (2004)**
by Gurinder Chadha

FOCUS ON

Watch the scene:

1. Say what the context of the scene is.

The scene takes place during a wedding party. There are people dancing and music.

2. Where are Lalita and Darcy? Imagine why the director made that choice.

They are upstairs, apart from the other people, looking down at them. The director needed to set them apart so that they can have a private conversation.

Watch and listen to the first half of the dialogue between Lalita and Darcy:

1. What is their main topic of conversation?

work and the hotel in which Darcy is staying

2. What are the characteristics of the hotel in which Darcy is staying:

a. According to Darcy: the computer system keeps crashing/the electricity goes

b. According to Lalita: the best hotel in town

3. What does Darcy's family do? in the hotel business

4. What price can you hear? four five hundred dollars

a. What is it for him? price for one night in one of his hotels

b. What is it for her? more than what most people make in India in a year

Watch and listen to the second half of the dialogue between Lalita and Darcy:

1. What is their main topic of conversation? Indian weddings/arrange marriages

2. Describe:

a. Darcy's impressions	b. Lalita's reaction
It's been an experience It's strange/a little backward He does not understand how two people can get married if they don't know each other	It's a cliché It's different now, like a global dating service

3. The bridegroom..... (circle the right answer)

a. did not want to get married but his parents forced him.

b. asked his parents to find him a bride.

Watch and listen to the end of the scene:

1. Describe

a. what Darcy wants.

He wants Lalita to teach him to dance.

b. what Lalita does.

She refuses to teach him to "dance like the natives"

c. how does she look? Why?

She looks furious because Darcy has been making fun of Indian dances.

2. Imagine why the characters are coming downstairs. What can it symbolise?

Their conversation is over. They are joining the other guests. Besides, Lalita needs to get away from Darcy. So it symbolises the fact that their privacy is over, they are not apart from the rest of the party anymore.

To conclude:

1. What can you say about Darcy's behaviour and about Lalita's behaviour throughout the scene?

Darcy is trying to seduce Lalita but he only manages to display how prejudiced he is first by complaining about his hotel, then by showing his ignorance of the Indian living standard and of the way weddings are arranged and finally by mocking the traditional Indian dances. He behaves clumsily throughout the scene and seems quite ill-at-ease at the end.

Lalita is gradually annoyed by Darcy's behaviour and point of view. She tries to show him that he is wrong and prejudiced but she ends up being furious at him.

2. What does it reveal about each character?

Darcy appears as quite arrogant, self-centered and prejudiced. As for Lalita, she seems to be the opposite of "simple and traditional" as she is quick-witted and she pushes Darcy to realize how narrow-minded he is.

3. How would you describe their relationship at the end of the scene?

It looks like they might never get on well together as Lalita feels insulted by Darcy's views.

4. How does the title of the movie apply to this scene?

Their talk revolves around weddings and Darcy seems quite prejudiced but we might also say that Lalita is also prejudiced against Americans as she accuses them of thinking they are above anyone else.

BRANCHING OUT

1. After reading this short summary of the plot, can you already find some similitude between the novel and the scene that you have just watched?

Common themes: wedding/Darcy and the female character dislike each other from the start

2. Here is the extract from the novel which corresponds to the scene that you have just studied:

a. What does Darcy criticise at the beginning of the extract? What arguments does he use?

He criticises evenings spent dancing or singing as they are not signs of refinement or sophistication since "every savage can dance", according to him.

b. Describe what happens next.

Mr Williams tries to convince Elizabeth to dance with Darcy and, although the latter seems surprisingly quite eager to do so, she refuses.

c. What does the reader learn at the end of the extract?

The reader learns that Darcy is falling in love with Elizabeth.

3. You can now compare the extract from the movie with the original scene in the novel: in groups, fill in the grid with your observations then share your findings with the class.

	In <i>Pride and Prejudice</i>	In <i>Bride and Prejudice</i>
The context of the scene	A ball	A wedding
Darcy's character	Brooding/arrogant/ dark/rude/ aloof	Arrogant/self-assured/ clumsy/ignorant/ prejudiced
Elizabeth's/Lalita's character	Cautious/nervous/ snappy/she rejects Darcy's offer	Annoyed/quick-witted/ shocked
How "pride and prejudice" are illustrated	Darcy seems to think he is above simple pleasures like singing or dancing. Elisabeth is also very proud as she refuses to dance with Darcy.	Darcy criticises Indian traditions like dances or arranged marriages. He does not find his hotel (the best in town) up to his standards. Lalita is also a very proud woman as she defends her country and its traditions while challenging Darcy's point of view and preconceived ideas.

Sujet de baccalauréat

THÉMATIQUE « RENCONTRES »

Axe 3 : La confrontation à la différence

Épreuve écrite

Durée : 2 heures

Le sujet porte sur la thématique « Rencontres ».

Prenez connaissance des documents A, B et C et traitez le sujet suivant en anglais :

Write a short commentary on the three documents (minimum 300 words): taking into account their specificities, analyse how the three artists explore the themes of encounter and otherness.

Corrigé :

Meeting someone is always about comparing oneself with the other. Man is quicker to stress difference rather than similarity. This raises the question: is the encounter more telling about the Other, or about Oneself?

First, I will focus on the confrontation between the civilized man and the wild creature and the ensuing stereotypes pervading these meetings, before finally asking how these standard representations are debunked.

The watercolour illustration in *Robinson Crusoe* depicts "Robinson Crusoe rescuing Friday from the Savages". The main character is presented with a full name and is fully clothed, whereas the secondary character is baptized with a single name and naked. Robinson is standing while Friday is seen going down on bended knee, with his hands joined as if begging Robinson for something. Even isolated on an island, the Englishman is depicted as the saviour of the primitive man. Similarly, in Herman Melville's novel *Moby Dick*, the exotic character of Queequeg is labelled a "pagan", "the savage" and "a cannibal" by the narrator Ishmael, an American boy. In her novel, *Follow the Rabbit-Proof Fence*, Doris Pilkington also makes it clear that in the pyramidal Australian society, according to the white man's government, "the half-castes and part-aboriginal children" "were more intelligent than their darker relations", that is to say "full-blood Aborigines".

Whatever the country or the circumstances, the social order is always established and written by the educated people who place themselves at the top of this hierarchy. Thus, in Pilkington's novel, "Policies were introduced by the government in an effort to improve the welfare and educational needs of these children." The author points at "The common belief at the time" which ironically led to the decision that "part-aboriginal children [...] should be isolated and trained to be domestic servants and laborers." The Australian government considered domesticity as a promotion for people who were partly white and living outside their community. Pilkington also emphasizes the hypocrisy of this society where Aboriginal "mothers were accused of being promiscuous" while "many white men satisfied their lustful desires with the native women until they were able to return to white society." The same parallel is drawn in *Moby Dick*: the inexperienced young man trusts the stereotypes conveyed by his society but, after a night with a cannibal, acknowledges that "[Queequeg] treated me with so much civility and consideration, while I was guilty of great rudeness; staring at him from the bed, and watching all his toilet motions".

As a conclusion, the scorning *cliché* of the brute doesn't stand the meeting. *Moby Dick's* narrator admits that "the truth is, these savages have an innate sense of delicacy, say what you will; it is marvellous how essentially polite they are". The Aboriginal author Doris Pilkington reveals that "A few critics were honest" about the respective roles of Aboriginal mothers and white fathers of the Stolen Generation. Finally, the picture of *Robinson Crusoe* is but a fancy of white men towards other peoples. These three documents prove that the savages are more open to encountering than the self-proclaimed superior people of the USA, of England or of Australia. Not only have the stereotypes been debunked, but the views may have also been turned upside down. What is meant by civilized isn't that easy to define.

532 words

Étude 1

Edgar Allan Poe

DOC 41 *The Fall of the House of Usher*
(extract 1)

FOCUS ON

CREATING AN EFFECT ON THE READER

1. Look at the use of language in the extract. What type of word (noun/verb/adjective/adverb...) does the author most use to try and produce a specific effect on the readers?

Poe uses a considerable number of adjectives, giving his text descriptive force and drawing a mental image in readers' minds.

2. Does the use of the first-person narrator make the effect on the readers more emphatic? Why/Why not?

The first-person narrative voice means the readers accompany the character, as though they were experiencing the situation and seeing the house along with him. It increases the directness of the experience and therefore the vividness of the images and the fear they cause.

3. Look at the terms used to describe the house, and at those used to reflect the narrator's reaction. What do you notice about the difference between them?

The house is described as possessing a power that is more than the sum of its parts (mere house, simple landscape features, bleak walls, vacant, eye-like windows, a few rank sedges, a few white trunks). While each individual element is not particularly frightening, the narrator's reaction to them is dramatic (insufferable gloom, utter depression of soul, iciness, sinking, sickening of the heart, unredeemed dreariness). It is compared to the aftereffects of taking opium, as though the experience were hallucinatory, not entirely rational.

4. Does the narrator understand his reaction? How does this contribute to the overall impression created by the text?

The narrator tries to understand (I paused to think, grapple, pondered) but he cannot (a mystery all insoluble, forced to fall back upon the unsatisfactory conclusion, analysis [...] beyond our depth). The idea that there is something irrationally, illogically frightening about the house, something beyond human comprehension, increases the impression of fear created.

5. In the last lines of the extract, is the narrator looking directly at the house? What effect does this have?

In the last lines, he looks at the reflection of the house in a tarn or lake. The lake appears calm, almost serene (unruffled), but the narrator sees the same image as in reality. The effect created is oppressive, as though wherever he looks, he cannot escape the inexplicably spooky sight of the house.

TASKS

▶ WRITING AND SPEAKING

Write an introductory passage to a horror story, based on Poe's text. Update the language and context, but try to use the same techniques he does to create an atmosphere of fear and mystery.

DOC 42 *The Fall of the House of Usher*
(extract 2)

FOCUS ON

MADELINE USHER

1. This is the only time the narrator sees Madeline Usher alive. Poe is usually a very descriptive author – what do you notice about his portrayal of Madeline?

He does not provide any description of her at all. She just floats past silently, in the distance.

2. What effect does this create?

It makes her less realistic, less easy to visualise.

3. Who or what is the main focus of the narrator's description in this passage?

The narrator focuses partly on his own reactions, as he often does, highlighting his astonishment, his efforts to understand it and his ultimate failure to do so. Above all, though, he focuses on reporting Roderick's words and on describing his quite extreme responses to situations.

4. How does this fit in with the illustration above the excerpt?

The illustration suggests that perhaps there is not much actually happening, but that the events described are mainly figments of Roderick's imagination and the result of his solitude and introspection. This is highlighted by the absence of detail about Madeline, who flits distantly past, but has little substance to her despite playing a very significant part in Roderick's life and in the short story.

5. Madeline is described as having cataleptic fits and, in the final lines, as unlikely to live much longer. Some readers have suggested that perhaps she does not even really exist, except in Roderick's imagination, and is a supernatural shade or ghost. What might lead readers to think this? Do you agree/disagree?

It has been suggested that Madeline is not real, but a ghostly presence. This is perhaps partly suggested by the deliberate portrayal of the house and its atmosphere as inexplicably, almost irrationally, alarming and gloomy. Madeline is also a silent figure, whose point of view is not presented, in contrast to Roderick's considerable presence in the narrative and to the narrator's constant concern to describe his feelings and reactions to readers. What is certain is that Madeline's mysterious illness, which causes her to fall into deathly trances, makes her a tragic presence and suggests she is closer to death than to life.

BRANCHING OUT

It has often been noted that Madeline is a silent figure, unable to express her opinion, and is only presented to the readers by male voices (her brother, Roderick, and the anonymous narrator). She is depicted as powerless, apathetic and suffering from a mysterious illness which no one can diagnose. Roderick, on the other hand, is talkative, agitated, and thinks he knows what causes his depression (he dreads his sister's death and his subsequent solitude). In this, Edgar Allan Poe is quite typical of Victorian authors, who often present female characters as both powerless and potentially harmful. In *The Fall of the House of Usher*, Roderick asks the narrator to help him shut his deceased sister into her coffin, which some readers have seen as an attempt to silence her indefinitely.

TASKS

▶ WRITING

Imagine you are Madeline. Recount the events in this excerpt from her point of view.

It was another bleak evening in the house.

The doctor had left and my brother was busy – probably with his books and music, as usual. He has changed. He is pale and thin, always nervous and agitated, and has become very fussy about his food – only eating very dull, tasteless things – and his clothes, which can only be made of certain materials. Living alone in this old house, where our parents, our grandparents and all our ancestors lived, is having a terrible effect on our health. The doctors do not know what is wrong with me; in fact, I am stifling to death. My brother just makes things worse: instead of looking for ways to help, stays shut up in his room with his books and his guitar,

fretting about how lonely he will be after I am dead. Why can't he see that I have no power to change anything? I am a woman and have no freedom. He could act, though, to free us from this oppressive place. We could leave the House of Usher, go somewhere else and forget about the generations of Ushers that came before us. If he does nothing, I believe we will both soon die here.

I was going to go to his room, but I changed my mind and walked the other way along a distant corridor, closing the door behind me.

doc 43 *The Fall of the House of Usher* (extract 3)

FOCUS ON

LADY MADELINE BREAKING FREE FROM HER COFFIN

1. What is Roderick referring to when he mentions the following: **Ethelred, the death-cry of the dragon, the clangour of the shield?**

These elements all refer to the book, "The Mad Trist" by Sir Launcelot Canning, a Medieval romance (generally agreed to have been invented and written by Poe himself) about a knight who must slay the dragon guarding a palace so that he can take from it a brass shield. The narrator is reading the story to Roderick and has just got to the moment in the text when the shield falls to the floor with a great ringing sound when he hears a similar sound, far off in Usher's house – which readers later presume to have been the sound of Madeline breaking free from her coffin.

2. What contrast does he establish between these elements and the noise of Madeline's coffin splitting, of its hinges opening and of her struggle?

Roderick suggests that each sound in the story echoes a sound he, in fact, heard many days earlier. The breaking of the hermit's door is compared to the cracking of Madeline's coffin; the dragon's death-cry echoes the grating of hinges in the vault where Madeline has been placed; the clangour of the shield resembles the noise she made as she struggled in the vault, with its copper archway. However, the story of Ethelred has positive connotations, of a mission accomplished, whereas what has happened to Madeline is tragic and cannot have a happy ending.

3. At the start of Poe's story, the narrator often tries to rationalize and explain the events he is witnessing. Is he still doing so here? Justify your answer with quotations from the text.

Yes, in places he provides explanations for seemingly inexplicable events. He suggests that Roderick's words are so forceful and loud that they have as much power as a spell ("As if in the superhuman energy of his utterance there had been found the potency of a spell. . ."). Similarly, the door opening is said to be due to the wind ("It was the work of the rushing gust.") However, the narrator has become less rational than before, as the suggestion that words could be spell-like is one that requires belief in magic and spells.)

4. "then without those doors there *did* stand the lofty and enshrouded figure of the lady Madeline of Usher": What effect is produced by the use of "did" and the italics in this phrase?

Did is used here to provide emphasis and confirm Roderick's words ("I tell you that she now stands without the door!"). It allows for the verb to be repeated in a more emphatic way, and the italics underline this. Using both the auxiliary and the italics conveys the narrator's horror at the way in which Roderick's statement is proved true.

5. "Her violent and now final death-agonies"; "the terrors he had anticipated." What do these terms suggest about the scene described?

The suggestion here is that all of this was foreseeable (and foreseen by Roderick Usher). Madeline's death was not, in fact, final, but a prelude to this second, definitive death. She has suffered death agonies before, but they were merely foreshadowing her actual demise. Roderick had known that she was not really dead, partly because he had heard noises from the vault, but also – it is suggested – because he has lived for months with a sense of foreboding about Madeline's death and its consequences for him. The readers are given the impression that events were somehow fated to unfold exactly in this way, and that no human intervention could have altered them. These are characteristic features of horror writing.

CONCLUDE

6. The narrator explains at the start of the story that Roderick invited him to the House of Usher "with a view of attempting, by the cheerfulness of my society, some alleviation of his malady." What, if anything, do you think the narrator could have done to help Roderick? Explain your answer.

In answering this question, students might feel that, as the text suggests everything is somehow predestined to happen as it does, the narrator could not have done anything to intervene. Roderick is suffering from an illness that he suggests is common in his family ("a constitutional and a family evil") and there is in fact a suggestion, though critical opinion remains divided, that the Ushers have perhaps been intermarrying for generations ("the stem of the Usher race [. . .] had put forth, at no period, any enduring branch"), which could explain Roderick's and Madeline's sickness as well as Roderick's statement that, when she dies, he will be the last member of the House of Usher (as he won't marry 'out' and further the lineage).

On the other hand, one might suggest that the narrator, on arriving at the House, seems to become quite ineffectual, as though he, too, were affected by the atmosphere there. Reading to Roderick and talking to him is perhaps not the best remedy for his ailment, while helping him to entomb his sister in the vault is a peculiar thing to do. The House of Usher seems isolated and detached from the rest of society, and the narrator does not ever seem to suggest that Roderick might leave the place and seek help for his ailment.

doc 44 *The Tell-Tale Heart* (extract 1)

PRE-READING ACTIVITIES

- a. In what context is the term "tell-tale" generally used?

When used as a noun, is quite a childish term, not one used by adults. It is reminiscent of the classroom and of childish arguments. As an adjective, it is less childish, "tell-tale signs", for instance, mean revealing signs, that give something away.

- b. Which of the following are synonyms for "tell-tale"?

snitch – tattletale – blabbermouth – sneak – pigeon – grass

- c. An individual's heart is hidden – how could it be described as "tell-tale"?

An individual's heart could betray feelings and emotions (fear, excitement, stress) by beating very fast. However, only that person is likely to be aware of it and its beating would not be audible to others.

FOCUS ON

THE NARRATOR'S PRESENTATION OF EVENTS

1. Look at the punctuation used in the extract. What effect is created, visually and in terms of the organization and structure of the text?

Poe uses a very significant number of dashes, rather than full stops, commas, semi-colons, colons or other possible punctuation marks.

As a result, the text looks somewhat unstructured and chaotic, less organised than it might have done, had it been punctuated in a more orthodox manner. The syntax seems jumbled and the text is composed by juxtaposition rather than using conjunctions to clearly define the connections between the units it contains.

2. How does this reflect the narrator's state of mind?

The chaos and jumble of the text and syntax reflect similar aspects of the narrator's state of mind, as he seems to have trouble constructing his ideas and discourse. The effect is one of haste and disorder.

3. What is the narrator attempting to do in the second paragraph?

The narrator is trying to explain why he killed an old man whom he says he loved and who had never done anything wrong or harmed him in any way. He is attempting to explain the inexplicable, rationalise the irrational and justify the unjustifiable.

He is also trying to persuade the readers of his sanity.

4. What effect is created by the exclamation "I think it was his eye! yes, it was this!"?

It appears that, until he recounted the events of that night, the narrator did not actually know why he murdered the old man. He seems to find the explanation as he is addressing the readers and to seize on it as

a reason for his actions. “I think” suggests that he is not initially clear whether the man’s eye was what drove him to act thus, and the use of “yes” indicates that once he has found that explanation, he thinks it plausible and convincing and therefore tries to convince the readers that it is so. Given that we do not know whom the narrator is addressing (is it just readers, or are we reading a transcript of a confession given to the police, for instance?), there is also a slight impression that the narrator is talking to himself, providing questions and answers and suggesting hypotheses before confirming them.

5. Why did the narrator simply shine a light on the old man’s face every night for “seven long nights”?

While the old man had his eyes shut, the narrator could not bring himself to kill him, as he says it was the specific nature of one of those eyes that drove him to murder. So he merely shone the torch, waiting for something to happen and set off the chain of events he had planned.

CONCLUDE

6. The narrator asks the readers a question at the start of the extract. After reading the extract, how might you answer his question?

This is, of course, a matter of opinion. However, on balance, one might argue that the narrator is indeed mad. His arguments are not very convincing, and even if one were to believe that he killed the old man because he had an evil eye, that is a very irrational notion.

The narrator suggests that his cunning and his organisational skills are a sign that he is not mad, but these things are not mutually exclusive.

doc 45 The Tell-Tale Heart (extract 2)

FOCUS ON

1. What basic stylistic device does Poe use in this text?

Poe uses repetition in a considerable number of places.

2. What effect is created?

It contributes to the overall impression that the narrator is overwrought and his mind is working furiously, but perhaps not very logically or composedly.

It is as though his ideas trip, then move on. The repetition also serves to highlight specific words and emphasise them (stealthily, stealthily; open – wide, wide open –; quicker and quicker, and louder and louder; louder, I say, louder; louder, louder; once – once only; stone, stone dead... stone dead). This contributes to the oppressive atmosphere created by the text.

3. What does the narrator suggest is the cause of his strange behaviour?

He says it is because he is hyper-sensitive and perceives sounds very acutely. This is also what Roderick Usher suffers from, in *The Fall of the House of Usher*.

4. How convincing do you find this?

This is a matter of opinion. However, one might argue that being able to perceive sounds, sights, etc. very acutely does not necessarily drive people to murder. The old man has not done anything to provoke the narrator.

5. The narrator states that because he is careful to conceal the corpse, this is a sign that he cannot be mad. What do you think of this argument?

This is a little like his earlier argument that because he planned to murder an innocent old man who had not wronged him, he cannot be insane because insane people cannot plan. It is an unconvincing argument, as there are different forms of madness.

CONCLUDE

6. After reading this excerpt, especially the final sentence, what is your verdict on the narrator’s sanity or insanity? Justify your answer.

Again, this is question of opinion. Pupils should offer evidence from the text to back up their answer. The final sentence, with its chilling laugh of satisfaction, might encourage one to think the narrator is indeed mad, as there is nothing amusing about a basin full of a dead man’s blood. He is, of course, expressing satisfaction at what he sees as his cunning ability to evade discovery of the corpse, but the laugh is nonetheless very inappropriate in the circumstances.

doc 46 The Tell-Tale Heart (extract 3)

FOCUS ON

1. Can you find examples of the following devices in the text?

a. Dramatic irony

– the readers and the narrator know that there is a body beneath the floorboards where the narrator is sitting, but the police officers do not

b. A rhetorical question

for what had I *now* to fear?
for *what* had I to fear?
Why *would* they not be gone?
Oh God! what *could* I do?
Was it possible they heard not?

c. A simile

Much such a sound as a watch makes when enveloped in cotton

d. Amplification

I bade them search – search *well*.
The ringing became more distinct: – It continued and became more distinct: I talked more freely to get rid of the feeling: but it continued and gained definiteness
but the noise steadily increased... but the noise steadily increased...
but the noise arose over all and continually increased.
It grew louder – louder – *louder!*
They heard! – they suspected! – they *knew!*

e. Foreshadowing

for what had I *now* to fear? [the narrator considers that now he has disposed of the body he need not fear discovery, but the sentence suggests otherwise, especially as it is repeated afterwards]

f. Alliteration

hideous heart

2. How does Poe portray the growing tension? Here are some points to analyse: the narrator; the officers; sounds.

The narrator initially seems relatively confident, but gradually unravels as time goes on. His speech becomes more rushed and repetitive, as though he were losing control. The use of italics increases the impression of over-agitation. The rhetorical questions may reflect inner turmoil, a monologue as he tries to reason with himself and then loses the thread and become increasingly paranoid and incoherent.

The officers’ words are all in indirect speech, so the readers only see what the narrator relates and reports. They therefore appear distant and their thoughts are unknown. The fact that they are said to be chatting pleasantly while the narrator foams and raves heightens the opposition between their ordinary behaviour and his increasingly erratic attitude.

The text provides considerable description of background noises – the knocking at the door, the shriek that someone nearby heard, the narrator’s heavy strides, the chair grating on the floorboards. This creates a realistic frame for the events described and makes them easier to visualise and imagine. The narrator also provides detail regarding the noises that he can hear but that we presume are in his mind (the ringing in his ears, the sound like a muffled watch, the beating of the dead man’s heart), which contrasts with the lack of information about the police officer’s impressions and increases the tension because there is no outside evidence as to the accuracy of the narrator’s version of events.

The final shriek in direct speech is the climax of the story. On one level, it can be said that the story actually begins at its end, with the narrator recounting what had already happened, after the event, and justifying it. The final cry, which is the narrator’s confession of guilt and will seal his fate, brings the tale to its paroxysm.

3. What is ironic about the last lines of the text?

The narrator admits to the deed, even though from what the readers can gather the police officers were entirely unaware that a murder had been committed, as he had given arguments to explain the old man’s absence. His confession is spontaneous, in their eyes.

4. Do you think that the narrator can really hear his victim’s heart?

As is so often the case in Poe’s stories, there is no way of knowing. No explanation is provided to confirm or contradict the narrator’s version of events.

CONCLUDE

5. Now that you have read this extract, look back at the first sentence of *The Tell-Tale Heart* ("True! – nervous – very, very dreadfully nervous I had been and am; but why will you say that I am mad?"). Whom do you think the narrator is addressing? Can you be certain? Does this confirm his sanity or not?

It is hard to decide: the narrator may be addressing the officers who have arrested him; he may be talking to himself, which is often considered to be a sign of insanity; he may be addressing the reader, which is a convention of literature and not, therefore, necessarily seen as a symptom of insanity.

Étude 2

Oscar Wilde

doc 47 *The Importance of Being Earnest – extract 1*

FOCUS ON

1. et 2. Who are the characters present and mentioned in this scene? What do we find out and learn about them?

Algernon:

His full name is Algernon Moncrieff, but he is called Algy most of the time.

What do we find out about him?

- He likes his food. It is illustrated in the second cue: Jack observes that he is "Eating as usual".

It is corroborated later on, when he eats the cucumber sandwiches.

- He is touchy.

We find out when Jack teases him. Indeed, he replies "stiffly" (stage direction).

- He is witty.

WIT is the intellectual ability to associate ideas and express them in an original, unexpected and brilliant way. It often takes the form of puns, paradox, or striking comparisons.

(Humour is kind and sympathetic, wit is often more intellectual and satiric.)

Instances of his wit

"I thought you had come up for pleasure? ... I call that business."

Proposing is traditionally associated with private life and happy events but here Algy calls it "business".

"Why, one may be accepted. One usually is, I believe."

"Usually, people who propose hope to be accepted."

Here, Algy goes against the spectator's expectations. The comic effect arises out of this discrepancy between what was expected to follow the first sentence and what Algy said. (which is therefore incongruous/thwarted expectations)

- He likes to hold the centre of the stage. He is a teaser.

Ernest/Jack:

He does not know who he is. Mr Cardew took him in his home after finding him in a train station.

Jack Worthing is Jack in the country and Ernest in town. They are one and the same character (like J and H, except this time this is a comic device)

What do we find out about him?

Jack is rich: he has an estate in the country.

He is planning to propose to Gwendolen.

Aunt Augusta/Lady Bracknell:

She is Algy's aunt, a respectable but boring old woman.

What do we find out about her?

She is an austere character.

Gwendolen:

She is Algy's cousin.

What do we find out about her?

She flirts with Ernest.

Cecily:

She is Mr Cardew's grand-daughter, Jack's ward, but Jack says first she is his aunt.

3. How do the two men behave toward each other?

They have witty conversations. They tease each other. Although they have secrets, they share confidences on their love affairs (indeed, Jack says he wants to marry Gwendolen).

They enjoy each other's company. They behave like very good friends.

At the beginning of the dialogue, Jack teases Algy about his passion for food. However, Algy soon gains ascendancy over Jack. He makes fun of Jack, but the latter does not notice. For instance: "How immensely you must amuse them" is ironic, but Jack does not perceive the irony. However, Jack makes use of irony himself ("why such reckless extravagance in one so young?")

They tease each other like children but Algy is boisterous whereas Jack is seen as a serious character.

4. Which role is each one of them playing for the other?

Jack acts like Algy's elder brother and Algy keeps teasing Jack as a buoyant, boisterous younger brother would. Jack, as an elder brother, scolds Algy when he misbehaves.

5. What are the themes connected to high society tackled by the two men in this extract? What do the men's remark about them suggest regarding the upper classes?

Food and eating are submitted to rules:

"I believe it is customary in good society to take some slight refreshment at 5 o'clock"

"don't touch the cucumber sandwiches. They are ordered specially for Aunt Augusta."

The Double life of the upper classes: the town and the country.

When one is in town one amuses oneself. When one is in the country one amuses other people. It is excessively boring.

The upper classes lead a double life: a boring life in the country and a life of pleasures in town.

Conclude:

6. What do you call a scene in which all the characters are presented? Why is this both an introduction and a glimpse at the denouement?

This is an expository scene but it also prepares us for the final revelation in the play, the denouement, when we learn that Algy is in fact Jack's younger brother.

doc 48 *The Importance of Being Earnest (extract 2)*

FOCUS ON

THE CHARACTERS

1. Pick out the expressions in the text that show that Algernon is nosy?

The dialogue around the cigarette case is a perfect example of this attitude: not only has he read what is written inside the object, but he also relishes (*se fait un plaisir*) in teasing Jack about it.

Moreover, he tries to know where exactly Jack lives in the country. His cue about modern culture is also significant: "More than half of modern culture..."

2. When the two men tackle the theme of marriage, what do Algernon's remarks suggest about his personality?

The two men tackle the theme of marriage because Jack is in love with Gwendolen and he thinks it logical that he should propose to her. Algy's reaction is quite surprising. Indeed, he says: "I don't see anything romantic... I'll certainly try to forget the fact."

This is incongruous. Algy makes fun of sacred institution. He derides (to treat somebody/something as ridiculous and not worth considering seriously) married life and treats marriage lightly.

This is a desacralization of married life.

There is a discrepancy between the seriousness of the subject and the tone he uses to tackle this theme. This is corroborated by his cue: "girls never marry the men they flirt with. Girls don't think it right."

And about the principles of his society? Of course, Algernon is teasing Jack here and his cue is another piece of wit. But it also reveals that if it isn't right to marry the man you love, what is right is to make a good match. In the upper classes, people do not marry for love. They marry for money. They make social matches.

Algy, although he treats serious matters lightly, reveals the faults of high society and the hypocrisy of marriage. He satirizes his society. (Satire is the use of humour or wit in order to criticize and improve moral and social behaviours.)

HIGH SOCIETY

3. Focus on the following cue 'it is absurd...what one shouldn't read'. What does it reveal about Algernon?

He has twisted principles. He has loose (libres) morals.

He makes a point of lying. (as corroborated by the final cue: "pray make it improbable..."). He is a transgressor. He holds the customs of society up to ridicule. For him, life is a game, the rules of which he does not follow.

And about the rules of society?

According to Algernon: "It is absurd to have a hard and fast rule about what one should read and what one shouldn't. More than half of modern culture depends on what one shouldn't read". It reveals that the upper classes have strict conventions but Algy shows that they are sometimes absurd. He ridicules the rules of society and exhibits their triviality.

4. Is Jack reacting as Algernon does to his society's rules?

Although Ernest/Jack agrees with Algernon: ("I am quite aware of the fact"), he nonetheless abides by these rules (agir selon les règles): "I don't propose to discuss modern culture. It isn't the kind of thing one should talk of in private". Jack accepts the rules of society even if they can be absurd (whereas Algy transgresses them).

Moreover, Jack scolds Algy when he says: "It is very ungentlemanly to read a private cigarette case." Jack thinks that Algy's manners are reprehensible because he does not respect the good manners any gentleman is taught to respect.

The upper classes thus rely on an artificial set of values.

PROPS: THE CIGARETTE CASE

5. Find the sentence referring to (the) truth in this passage.

"It isn't. It is a great truth. It accounts for the extraordinary number of bachelors that one sees all over the place." Jack says it is nonsensical and, indeed, what Algy calls the truth is one of his own witty inventions.

What does this suggest about (the) truth in the play?

If truth is nonsensical, the world at large is nonsensical as well.

Saying "Girls don't think it right to marry for love" is absurd, but Wilde uses the absurd to show that the idea that it is right to marry for money is absurd as well. High society relies on an artificial set of values and what they consider as great truth is a complete nonsense.

Being true is not an asset in the play: Algy prefers an exciting lie to a boring truth: "Now produce your explanation and pray make it improbable".

6. Spot the passages referring to the cigarette case.

"will you bring me that cigarette case... " "Do you mean to say you have had my cigarette case all this time?" "The cigarette case on a salver Case" "The thing is found". "The thing isn't yours after all".

"A private cigarette case" "I simply want my cigarette case back" "But this isn't your cigarette case"

"This cigarette case is a present from someone of the name of Cecily" "The cigarette case was given to me in the country" "Produce my cigarette case first"

7. Is the object always referred to as the cigarette case? What is the recurrent pronoun used to refer to the cigarette case?

The object is not always referred to as the cigarette case, it often becomes "the thing". The recurrent pronoun used to refer to the cigarette case is "it".

The statements are imprecise. Contradictory statements can be both true. "My cigarette case" is true. "It isn't your cigarette case" is true as well (since Jack is Ernest in town and the cigarette case is Jack's).

CONCLUDE:

8. Explain in your own words why Jack is trying so much to get his hands on the cigarette case.

Because what is written in the case reveals Jack's identity. However, the cards inside the cigarette case are those Jack uses in town, therefore those on which the name Ernest is written.

9. So what does the case symbolize?

The case symbolizes Jack's double life.

Algy withholds it from Jack who continually tries to seize it. Stage directions are particularly telling: it seems that the two men are literally trying to get the upper hand: they move, they follow the other, they attack, they retreat).

Seizing it is like grasping the truth. The cigarette case thus also symbolizes the truth about Jack's life and truth generally speaking.

doc 49 The Importance of Being Earnest (extract 3)

FOCUS ON

THEATRICAL TOOLS

1. What type of comedy is this scene a perfect example of?

It is a comedy of manners.

Comedies of manners deal with the manners and way of life of an artificial, refined and fashionable society. They focus on the love intrigues of young aristocrats in high society: They rely heavily on wit rather than on elements of farce. Comedies of manners often upend (renverse/bouscule) conventional expectations by rewarding unscrupulous but clever characters.

2. Are the two women really engaged to the same man? What theatrical device does the plot rely on in this passage?

No, they are not. Gwendolen is engaged to Jack (who is Ernest in town and Cecily's guardian) while Cecily is engaged to Algernon (who pretends to be Ernest, his own made up wicked brother).

The plot relies on a quidproquo. It refers to some kind of blunder (gaffe) or misunderstanding on the part of the characters, due to the misinterpretation of a word or a situation.

Therefore, this is an example of dramatic irony because the audience knows all along that the two women are not engaged to the same man. Dramatic irony occurs when the development of the plot (intrigue) allows the audience to possess more information about what is happening than the characters. The effect of this can be either comic or tragic.

WOMEN'S PREJUDICES

3. Focus on the two women's remarks about men/women and education: list them carefully

MEN/WOMEN

"the home seems to me to be the proper sphere for the man"

"And certainly once a man begins to neglect his domestic duties he becomes painfully effeminate, does he not? And I don't like that."

"It makes men so very attractive."

"Even men of the noblest character... physical charms of others"

"they have not been on good terms for a long time."

Gwendolen. Ah! that accounts for it. And now that I think of it I have never heard any man mention his brother. The subject seems distasteful to most men."

EDUCATION

"the arduous task of looking after me"

"mamma, whose views on education are remarkably strict, has brought me up to be extremely short-sighted; it is part of her system" (short-sighted = narrow-minded)

"Modern, no less than... unreadable"

4. a. Are you surprised by the prejudices that are attributed to men and women?

In Victorian England, a woman's proper sphere was in the home, while a man's proper sphere was in the public world of action and/or business. (Of course this assumption concerned mainly middle-class and upper-class women). Therefore, when Gwendolen says "the home seems to me to be the proper sphere for the man", she completely upends traditional values. Moreover, what she sees as effeminate is exactly the contrary of what was thought to be effeminate at the time. The feminine characters are thus attracted to feminine attributes.

The traditional view of gender relations is reversed. Men, instead of being seen as active, manly (virile), assertive and independent, are described as passive, feminine, and dependent.

The play shows female characters who are far more powerful than male characters. Jack's marriage will not be based on Gwendolen's dependence. She will be in charge of the relationship.

This is corroborated by the treatment of Lord Bracknell: he is a character whose role in the world has been so diminished that he does not appear at all in the play, leaving the public face to his wife and daughter.

Another passage, shows that G charges men with a fault which used to be considered women's: "Even men of the noblest character... physical charms of others". The word frailty used to point to women's moral weakness, instability of mind, liability to yield to temptation.

CF Hamlet's famous exclamation: "frailty thy name is woman!"

The prejudices about men and women are reversed. The mentality conveyed in these remarks is a complete reversal of traditional Victorian values, which shows their arbitrariness.

b. Are you surprised about what is valued in terms of education?

Let's consider Cecily's first cue. She mentions "the many good elderly women" and adds "I don't quite like... so forward of them".

Although philanthropic work was a sign of good morals in women in Victorian England, Cecily thinks it should be reserved for men. She thus defines two spheres: one for men, one for women. The roles of men and women are redefined and the paradox in the cue illustrates this unexpected reversal.

There is a pun on the word short-sighted = narrow-minded. Short-sighted also means lacking in foresight or in extent of intellectual outlook. Education should consist in aiming at the enlargement of intellectual abilities. This is not Lady Bracknell's point of view.

Traditional opposition between depth and surface/seriousness and triviality is overturned. What is valued in the play is triviality.

c. So, what happens in the world of the play?

The spectator is shown a carnivalesque world.

Carnavalesque: broadly speaking, a carnival is an occasion of feasting and entertainment. In times past, there were carnivals which were symbolic of the disruption and subversion of authority. They were a turning upside down of the hierarchical scale.

The element of carnival in literature is subversive. It has a liberating influence. G and C's views on gender relations are subversive, and they express their wish for more social freedom.

For all that they say, the difference between men and women in the play is that the men are able to make alternative lives for themselves to escape their social duties whereas G, for instance, is closely chaperoned and seldom able to escape.

5. What feelings do you think Gwendolen and Cecily are trying to conceal behind these remarks? How do these feelings show all the same?

Gwendolen speaks as if she knew men perfectly. She explains what the proper sphere for man is. She thus seems knowledgeable. But in fact, she doesn't know much about men. She tries to conceal her ignorance of man behind this outward show of knowledge but her ignorance transpires from some of her remarks:

"How secretive of him!"/"Ernest never mentioned a brother":

These are essential facts in Jack's life and then of course she doesn't know that he isn't Ernest.

A great part of his life is hidden from her.

The remarks on men also reveal the two women's jealousy, the fact that they are possessive, and thus also their fear of men: Gwendolen is thus worried that Ernest might be disloyal to her. She is annoyed by

the fact that there is a beautiful woman who isn't chaperoned by an older woman at his place. Hence the fact she repeats three times he has an upright nature: she says that to herself, not to Cecily, to try to put her mind at ease. This amounts to self-persuasion

Although they seem extremely self-confident, their speech reveals underlying fears.

CONCLUDE

6. a. Find all the expressions and remarks referring to vision and appearance in this passage.

"It makes men so very attractive."

"Cecily, mamma, whose views on education are remarkably strict, has brought me up to be extremely short-sighted; it is part of her system; so do you mind my looking at you through my glasses?"

"I am very fond of being looked at."

[examining Cecily carefully through a lorgnette]

"just a little older than you seem to be—and not quite so very alluring in appearance"

"forty-two, and more than usually plain for your age."

"the influence of the physical charms of others"

[Examines diary through her lorgnette carefully]

b. What do they reveal?

Gwendolen considers only the surface. To her, appearance is the essence and her feelings depend on appearances. That's why she is jealous of Cecily's beauty. In this system, Ernest's love for her could be based on appearances only.

Once again the usual opposition between surface (negative) and depth (positive) are overturned. What is valued is artifice and superficiality.

Gwendolen's glasses are not meant to help her see better or more in depth, or what is real. They are rather a symbol of the prejudices of high society. They are like the veil of artifice over nature.

In this overturned world, it is no longer vain, shallow or narcissistic to be fond of one's physical appearance. Hence Cecily's statement: "I am very fond of being looked at". Her superficiality isn't a foible (minor weakness) in that world.

7. Why is Oscar Wilde insisting so much upon vision?

Oscar Wilde insists upon vision to highlight the prejudices of the Victorian society, insisting particularly on its narrow-mindedness and lack of tolerance. The two women are both paragons of their class-prejudices and victims of it. They rely on a "system" that deprives them of their freedom, no matter how much they try to claim the contrary.

Étude 3

Steinbeck

doc 50 Of Mice and Men (extract 1)

NOW, YOU CAN READ AND INTERACT WITH THE TEXT

1. What kind of language does George use? Compare it to Lennie's.

George uses coarse, even offensive language when addressing Lennie: Jesus Christ, "crazy bastard!", "The hell with the rabbits". On the contrary, Lennie addresses George with respect and deference: "Honest to God I did", "honest". It thus appears that George has authority over Lennie.

It is also apparent that both characters speak a colloquial language ("I says", "ain't") which comes as evidence of their common social background: they are uneducated manual workers.

2. Show that Lennie is weak of mind but that he is also a figure of innocence.

Lennie keeps forgetting or misplacing things: "then you forget 'em", "I musta lost it", "I forgot again". He is an unreliable companion whom George has to guide and take care of. However, he always insists that his intentions are good ("honest" is a word he repeats three times) and he

speaks “gently” or “softly”, breaking into a naïve “delighted smile” which is a sign of his good-heartedness. Even when he endeavours to hide the mouse from George, he does not actually lie: “‘ain’t a thing in my pocket’. ‘I know there ain’t. You got it in your hand.’”. Lennie’s innocence is blatant.

3. What role does George play for Lennie?

Lennie is submissive. He obeys George and turns to him for information and guidance: “where we goin’, George?” The latter acts as Lennie guardian or even a surrogate father when he tells him off for forgetting what he said, or keeping a dead mouse in his pocket, explains to him what he should or should not do.

4. What are the functions of an expository scene? To what extent does this excerpt fulfil these functions?

The reader expects an expository scene to provide valuable information about the characters and their relationship, which is the case here (see questions 1, 2 and 3). He also learns about the protagonists’ background: they are ranch-workers travelling to find work. Finally, Lennie’s unreliability may herald future accidents in the story: Lennie’s awkwardness or poor decisions represents a danger for George, who needs to watch out for him.

doc 51 Of Mice and Men (extract 2)

NOW, YOU CAN READ AND INTERACT WITH THE TEXT

1. How does Lennie (paradoxically) convey an impression of weakness and vulnerability?

Lennie seems to be intimidated (“he looked down at the hay”). He is treated as a child by both Curley’s wife (“sonny boy”) and George (“He’ll give me hell”). He seems weak and shy (“miserably”, “cautiously”); stuck between a rock and a hard place, he is trying to avoid both making George angry and falling in the trap which Curley’s wife is laying him (“he was not to be drawn”).

2. Show that Curley’s wife’s behaviour is ambivalent – suggesting friendliness and aggressiveness at the same time.

She seems friendly and compassionate: “she consoled him”, “she spoke soothingly” but her mood can obviously change very quickly: “her face grew angry”, “Aw, nuts!”. It seems as if her kindness is just a surface hiding something more unpredictable and dangerous. Besides, the way she surreptitiously gets closer to Lennie likens her to a predator of sorts and suggests that she could pose a threat to him: “She was quite near to him before Lennie looked up and saw her”, “she moved closer to him”, “she moved closer to Lennie”. Her seductiveness is like a trap closing in on Lennie.

3. Compare the two characters’ dreams.

Curley’s wife’s dream was to be an actress and become famous (“Hollywood”, “gonna put me in the movies”), which explains why she is bitter about her life in a ranch. Lennie’s dream is simpler: to “tend rabbits”, in other words to own a plot of land and farm it. Though very different, they both sound as typical American dreams.

4. Do Lennie and Curley’s wife actually communicate with one another in this scene?

Lennie and Curley’s wife barely communicate with one another in this scene. Following George’s advice, Lennie first refuses the conversation (“I ain’t gonna talk to you”) and keeps repeating the same sentence again and again in order to avoid engaging in a conversation: “George’s scared I’ll get in trouble”, “If George sees me talking”, “George says you’ll get us in a mess”. As for Curley’s wife, she is primarily interested in telling her story: “then her words tumbled out in a passion of communication, as though she hurried before her listener could be taken away”; Lennie’s response to her confession is completely unrelated (“We gonna have a little place – an’ rabbits”) which does not deter her from going on with her monologue (“She went on with her story, before she should be interrupted.”) When she asks “You listenin’?” and Lennie answers “Me? Sure.”, we can doubt that this is the case. The scene sounds less as a dialogue than a juxtaposition of two soliloquies.

5. What are the signs announcing the imminent tragedy?

The most obvious sign announcing the imminent tragedy is the dead puppy, prefiguring the death of Curley’s wife in similar circumstances. Lennie’s “panic” when he first sees Curley’s wife or her sudden exclamation (“‘he is dead’, she cried”) might also be construed as signs of the impending accident.

doc 52 Of Mice and Men (extract 3)

NOW, YOU CAN READ AND INTERACT WITH THE TEXT

1. Characterise Lennie’s mood, moments before his death.

Moments before his death, Lennie’s mood is one of relief (“I thought you was mad”), enthusiastic impatience (“‘For the rabbits,’ Lennie shouted”, “Le’s do it now”) and joy (“cried happily”, “in triumph”, “giggled with happiness”). Although he does not suspect that he is going to die, these last moments of peace and happiness seem perfectly adapted for a dying man.

2. Characterise the two characters’ relationship in this final scene. Compare it to the first scene (extract 1).

George still gives Lennie orders (“Take off your hat, Lennie”, “Lennie obeyed him”) but he does not insult him while George called Lennie “crazy bastard” several times in the first scene; besides, his orders sound more like advice or invitation (“Take off your hat. The air feels fine”). George explicitly states that he feels no resentment (“‘Ain’t you gonna give me no more hell?’ ‘No,’ said George”) and almost apologises to him (“I ain’t mad. I never been mad.”) What is more, both men are very explicit about the strong bond of friendship which unites them: “‘Because I got you an’” “An’ I got you.” The two men repeat one another’s sentence (“‘for the rabbits,’ Lennie shouted. ‘For the rabbits,’ George repeated.”) Their relationship sounds more balanced, reciprocal and harmonious than ever.

3. George tells Lennie a story. What purpose does this story serve?

On the one hand, George tells Lennie the story of the farm they will supposedly buy in order to indulge him – one last time – as it is Lennie’s favourite. George thus gives his friend a last moment of happiness before his death. On the other hand, the story has a more practical aim: it is a way for George to get Lennie’s attention (“Look acrost the river, Lennie, an’ I’ll tell you so you can almost see it”) and prevent him from hearing the men approaching or seeing that he is about to shoot him in the head.

4. What is the noise which can be heard from where the two characters are sitting? What effect does it have on the scene?

The reader is given to understand that the noise is that of a mob ready to lynch Lennie: “the sound of crashing in the brush”, “they were crashing footsteps”, “the shouts of men”. The repeated references to the threat creates dramatic tension by reminding George – and the reader – of the imminence of danger and the urgency of the situation, all the more so as the sounds in questions suggest violence and danger (“crash”, “shouts”). Besides, these sounds stand in stark contrast with the peacefulness of nature in the evening: “the leaves rustled in the wind”.

5. How is George’s emotion subtly suggested?

George cannot allow himself to show to Lennie that he is moved but his hesitations and emotions are subtly suggested by the use of the same term: “he said shakily”, “his hand shook”, “the hand shook violently”. Although nothing is said explicitly, neither here nor after Lennie’s death, neither by George or by the narrator, George’s trembling voice and hand suggest that he is upset – in rather shaken – to have to euthanise his friend.

L’extrait 3 peut être étudié pour l’axe « l’amitié ».

BRANCHING OUT

This photograph, showing two men walking toward Los Angeles, California, was taken by Dorothea Lange in 1937. **Identify and comment on the various contrasts present in the picture. What might its implicit message be?**

Contrasts are numerous: between the two men’s sizes (which is reminiscent of Lennie and George in Steinbeck’s novella), between walking and taking the train, between two standing men and another one sitting, between two who work (or are trying to find work) and one who can afford to relax, between the road and the side of the road, etc. The message on the poster sounds ironic in this situation. The difficult life of workers looking for jobs is obvious and the existence of strong social inequalities is suggested.

Look for other photographs by Dorothea Lange on the Internet. Choose one and explain what you find interesting about it.

doc 53

Animal Farm (1945) by George Orwell (Extract 1, Chapter II, from "The reins, the halters, the blinkers..." to "a very foolish manner.")

FOCUS ON

1. Name the different tools of oppression mentioned in the extract. What do the animals hope to achieve by erasing the memory of Mr Jones's reign?

Tools of oppression mentioned in the extract: reins, halters, blinkers, nosebags, whips, as well as decorating ribbons thrown by Snowball because he sees them as symbols of economic exploitation by men ("on market days") and a handy straw hat against flies (foolishly) thrown away by Benjamin. By erasing anything that might remind them of their former owner, the animals are hoping to establish a new society from scratch (a common feature of utopias and dystopias), one in which they are all equally free, have regained their dignity, and where men have no place ("the mark of a human being") in accordance with Old Major's principles. The animals believe that the past has to be buried in order for a new (world) order to emerge ("they had destroyed everything that reminded them of Mr Jones"). Fire destroys but it also purifies, and thus allows a fresh start.

2. Find the vocabulary around the notion of destruction. Why are the animals' methods in a way paradoxical?

Vocabulary around destruction or damage: "thrown onto", "burning", "going up in flames", "threw onto", "flung it into the fire", "destroyed", "butted open".

The rebellion is all happening very fast ("in a very little while") because the animals seem all possessed by an irrepressible urge to burn, break, destroy, no doubt the consequence of their anger and frustration over the way men have treated them. This is the materialization of Marx's class struggle. In Capitalism, this war opposed the ruling classes (known as the bourgeoisie) which controls the means of production and the working classes (known as the proletariat) that enables these means by selling their labour power in return for wages. Marx actively pressed for the implementation of a classless society and free association of producers, arguing that the working class should carry out organised revolutionary action to topple capitalism and bring about socio-economic emancipation. If Old Major did call the animals to rebel and evoked their necessary "struggle" to "overthrow" the human race, he never explained clearly how the animals were supposed to emancipate themselves from man's tyranny. In his description of the animals' Rebellion, Orwell clearly tackles the question of the necessity for violent methods in order to eradicate debasing exploitation and tyranny. Especially in this passage, the relative paradox of using radical and violent methods in order to achieve peace and equality might very well be highlighted, even possibly denounced: if the aim of the Rebellion is to build a new society, is destroying the best start? If the goal of the Rebellion is to achieve dignity through (collective) ownership ("there is not one of us that owns more than his bare skin" explained Old Major), should you found this society on the destruction and/or spoliation of other people's (Mr Jones's) property? If violence can be used by revolutionaries against their oppressors, is there not a chance the same revolutionaries might also resort to violence against their fellow-revolutionaries in future? In other words, the animals might be jumping from the frying pan into the proverbial fire.

3. What indicates that the Rebellion has allowed a perfect society to emerge?

There is no doubt the Rebellion is a success. Jones and his men have fled, leaving the animals the sole owners of the farm. Orwell does insist on their immense satisfaction ("ecstasy", "excitement", "speechless admiration") when they realize that the farm now belongs to them, as Old Major had hoped: "Yes, it was theirs—everything that they could see was theirs!", "it was all their own", "it was theirs too". A new dawn has risen, literally and

figuratively, and the animals now look proudly upon their new territory and possessions: "The ploughland, the orchard, the pool, the spinney. It was as though they had never seen these things before". The animals are free at last and make sure they celebrate their victory collectively: "They all raced out into the pasture together". Further down, the repetitions of the pronoun "they" and accumulation of verbs of movement stress the fact that the entire group has succeeded (no individuals should take the credit for this achievement) and is now frolicking in the fields: "they gambolled", "they hurled", "they kicked", etc. These lines describe the farm as a new Eden, a pastoral paradise and land of plenty with its *cornu copia*: "They rolled in the dew, they cropped mouthfuls of the sweet summer grass, "snuffed its rich sent". Manor Farm, about to be renamed "Animal Farm" appears here as a perfect society allowing ownership, equality and freedom, three principles central to Old Major's original speech.

4. What roles do Snowball and Napoleon play in this passage? How does the author suggest that the animals' happiness might not last?

The Rebellion is a collective endeavour and the celebrations which follow are shared by all. However, throughout the passage, Snowball and Napoleon do distinguish themselves from the rest of the animals. Snowball takes it upon himself to throw away the horses' decorative ribbons and declare in a rather dictatorial way (notice the repetition of the modal verb "should") that they "should be considered as clothes" (which is of course debatable) and that "All animals should go naked", which really ought to have been decided by a democratic vote. It is not just the freedom of the animals which already seems in jeopardy, but also their equality. Immediately after the Rebellion, Napoleon is the one who leads the animals to the store-shed, where he rewards the animals with corn and biscuits, as a (benevolent) ruler might after a military victory. In addition, both Snowball and Napoleon, followed by the animals in "a single file" force their way into the farmhouse. Orwell is subtly dropping hints that this apparent appropriation of the farmhouse by both pigs is a direct threat to the ideals of the Rebellion. It is clear that the clean break from a past of exploitation and the wind of change blowing over the farm might result in more of the same, or an even worse situation than before the Rebellion. We can quote the humorous contrast: "They slept as they had never slept before. But they woke at dawn as usual."

5. How would you explain the fear of the animals as they enter the farmhouse?

As they gather outside the farmhouse, the animals hesitate to go in. They are still in disbelief and in fear of Mr Jones and his men and are not certain they have gone for good. This is a way for the author to emphasize the difficulty of shaking off a past of oppression and subjection, how much courage it does take to challenge old beliefs and habits in order to construct a new society, and in many ways how much of a leap in the dark revolutions always are. One might wonder why the first reflex of the animals as they enter the house is not to carry on burning, breaking and destroying the building, furniture and artefacts which symbolize *par excellence* their exploitation by mankind. It is in fact quite the opposite ("taking the utmost care for fear of disturbing anything", "they tiptoe from room to room"). This might be a way for the author to mock and denounce the hypocrisy of some so-called revolutionaries who claim they believe in equality and reject the (Capitalist) market economy, but who enrich themselves on the back of their own people at the first opportunity ("gazing with a kind of awe"). It could also be Orwell's take on how easily impressed (and swayed) one can be by the trappings of authority and power. The inside of the farm indeed reveals "treasures" typical of the middle-class or "bourgeoisie", which from the point of view of the animals, who had next to nothing, appears as "unbelievable luxury" (notice the hyperbolic use of irony), as if Mr Jones had been living like some sort of monarch ("the looking-glasses, "the horsehair sofa", "the Brussels carpet"). Man's greed and the temptation to appropriate and accumulate valuable goods, are according to Orwell, natural human traits which should not be underestimated in politics, regardless of one's allegiance.

6. Analyse Mollie's behaviour. Who is she supposed to represent?

Interestingly, Mollie chooses to stay behind "in the best bedroom". Anyone in her newly emancipated position, leaving a life in a cold and uncomfortable barn, might be tempted by those creature comforts. Having said this, Mollie had already displayed the characteristics of a self-absorbed *coquette*, that is to say a superficial woman who likes to attract attention and behaves in a flirtatious way for the sake of it. She appears here as a superficial narcissist ("admiring herself in the glass") putting physical appearance above the meaningful events that have just been unfolding around her. The significance of the Rebellion is lost

on her and she is oblivious and/or indifferent to her newly-acquired freedom. The suggestion here is also that she does not welcome this sudden change in her situation, which could mean having to work hard(er) to contribute to the running of the farm. She could very well represent a certain “elite”, the idle or leisure class, described for example in Thorstein Veblen’s *Theory of the Leisure Class* (1899), and more particularly the idle wife, object and subject of “conspicuous consumption”. Through apathy, greed and selfishness, the idle class fails to prevent the rise of authoritarian leaders and is therefore complicit, Orwell warns.

BRANCHING OUT

1. Do some research about Arcadia in Antiquity. Where is the painting set? Where else could be represented?

Arcadia refers to a (utopian) pastoral vision of harmony with nature. The term comes from the Greek province of the same name, mountainous and sparsely populated, which explains why the word was later used to refer to an idyllic vision of pristine wilderness. In literature and art, Arcadia is associated with bountiful natural beauty. It is seen as a lost, Edenic form of existence. The inhabitants of Arcadia, often shepherds, were often regarded as having continued to live without the pride and avarice that plagued other regions of Greece. They are closely linked to the figure of the noble savage, in proximity with nature, unspoiled by civilization, and therefore virtuous. In conformity with the origins of the tradition, Thomas Cole’s painting seems to be set in Ancient Greece as the stone pillar on the left (herme), the white Doric temple on the right, the shepherds and the garments of the figures seem to suggest. However, the Arcadia depicted here could be both the Greek province and a fantasy of that poetic space (“a dream”). Notice the impossible reflection of the temple in the stream below—a detail that adds to the magical feeling of Cole’s Arcadia. This would mean that the scene is set anywhere, everywhere and ultimately, nowhere, which gives it a timeless and universal dimension. However, the mountains in the background also evoke the majestic American landscape Thomas Cole had painted on multiple occasions.

2. What general impression emerges from this painting? How did the artist achieve it?

Cole had the feeling that the American wilderness was beginning to disappear as a result of industrialization. In this painting, Cole expresses a form of nostalgia for a simple way of life in harmony with natural surroundings, notably a forest, a clearing, a rocky hill, green sloping pastures, high peaks, a waterfall, a river and a practically cloudless sky. Cole creates an idyllic and peaceful image of an unblemished landscape—one where people frolic in the trees, sheep roam the hillside, and children play in the river. The painter used the sunlight to create contrasts of darker and warmly lit areas. Shades of green dominate the painting whilst pale colours reinforce the impression of calm. Human constructions, such as the bridge of the temple, perfectly fit into their natural environment, as the verticality of the columns of the temple and the piers of the bridge echo that of the trees and mountains. Finally, the use of perspective in the central vista of the painting gives us a glimpse of infinite, pristine beauty.

3. In what sense does Manor Farm turn into an English version of Arcadia in the extract above?

Cole’s painting resonates with the description of the farm in the immediate aftermath of the Rebellion. The animals run to the green pastures, roll in the grass, jump in the air, and chew the abundant grass enthusiastically. It is worth noting that the landscape is hilly, a possible nod to Ancient Arcadia: “A little way down the pasture, there was a knoll that commanded a view of most of the farm”. After climbing it, the animals are able to enjoy the whole view “in the clear morning light”, which echoes the atmosphere of the painting. Their happiness is so extreme that it is unthinkable; it is as if they were dreaming, as it what they had in front of them literally could not be: “It was as though they had never seen these things before, and even now they could hardly believe it was all their own.”

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Animal Farm (1945) by George Orwell (Extract 2, Chapter V from “Nowadays they did not sit altogether...” to “...they accepted his explanations without further questions.”)

FOCUS ON

1. What sort of leadership is Napoleon putting in place after Snowball’s eviction?

Throughout this extract, Napoleon is clearly described as the leader of the animals, no longer (if he ever was) on an equal footing with them. Indeed, he is portrayed as sitting centre stage, “in the front” of a “raised platform” matching his superior status, as well as that of his close collaborators Squealer and Minimus and his personal militia of dogs. Therefore, a clear hierarchy has emerged in the farm. This self-appointed committee and its self-appointed leader are facing “the rest of the animals”, who are clearly expected to obey. This change, and the political scenography that goes with it, are signs that Napoleon is gradually imposing his authoritarian, military-style and discriminatory leadership upon the farm, one that does not leave much space for equality or freedom of speech: “Napoleon read out the orders for the week in a gruff soldierly style.” Notice how the animals’ revolutionary anthem is only sung once here and not seven times as it had been after the Rebellion, and the use of “without any interference” further down. Napoleon’s decision to build the windmill is unexpected and unilateral. Orwell underlines his protagonist’s rash, erratic and unpredictable style of governance, so that the reader will clearly identify Napoleon as a despot, as is confirmed by the choice of reporting verbs: “read out”, “announce” and “warn”. Like all tyrants worthy of the name, Napoleon intends to be the object of a cult of his personality, and we can guess Minimus will help him achieve it with his “songs and poems”. From a historical perspective, and especially from a British point of view, the choice of the name Napoleon was meant to connote a personal and oppressive exercise of power, but it is generally agreed that Joseph Stalin (1878-1953), a Georgian Communist Revolutionary and Soviet politician initially presiding over a collective leadership as first among equals but who by the 1930s was the country’s *de facto* dictator, was the real target of Orwell’s vitriol.

2. How could quality of life degrade for the rest of the animals?

This passage describes a political meeting, which essentially consists in the announcement of the building of the windmill. Not only does this decision mean that the animals are going to have to produce intense efforts for this “extra” work whose use has not been proven and which might turn out to be a vanity project for Napoleon, but they also learn that they will be fed less, in a sharp contrast with the “fruitful fields of England”, the “riches more than mind can picture”, the “wheat and barley”, “oats and hay”, “clover, beans and mangel-wurzels” promised by Old Major in his song “Beasts of England”. Starvation here becomes a distinct possibility for the rest of the animals. Besides, the project, a Soviet-style two-year plan, has already been planned “down to the last detail” without the least consultation of those required to implement it. Indeed, this decision-making is the committee of pigs’ prerogative, and the rest of the animals are literally silenced. Undoubtedly, the farm is about to become again the theatre of oppression and exploitation, this time orchestrated by some of their own.

3. What is Squealer’s status in this passage? What makes him the really “dangerous” character in this extract?

Squealer is typical of Orwell’s use of onomastics to support his denunciation of totalitarianism. A clear inspiration for his character is Vyacheslav Molotov, who was Stalin’s protégé and Head of Propaganda, although Joseph Goebbels, Hitler’s Reich Minister of Propaganda is also a likely source. “Squealing” is a pig’s form of vocalization, which means that this character is defined by the sounds he makes, here by his speech. From the beginning, Squealer is characterized in the farm as a brilliant and persuasive orator. However, Squealer mostly perverts the language so as to explain the inexplicable (here, Napoleon’s sudden change of mind) to a crowd of uneducated animals, easy to manipulate: “The animals were not certain what the word meant.” Squealer is Napoleon’s very own Minister of Propaganda, in charge of justifying Napoleon’s actions, even glorifying him “That, he said, was Comrade Napoleon’s cunning.”. To “squeal” is also to betray in English and the pig shamelessly lies to the other animals about the plans for the windmill: “The plan which Snowball

had drawn on the floor of the incubator shed had actually been stolen from among Napoleon's papers. The windmill was, in fact, Napoleon's own creation." By complicating language unnecessarily, he successfully confuses the animals: "He had *seemed* to oppose the windmill, simply as a manoeuvre to get rid of Snowball [...]. This, said Squealer, was something called tactics." Applying fundamental principles of propaganda, Squealer sticks to a few points and repeats them over and over, because if you tell a lie often enough, it becomes the truth: "He repeated a number of times, 'Tactics, comrades, tactics!' skipping round and whisking his tail with a merry laugh." A master of spin ("in reality", on the contrary", "actually", "in fact"), he does what totalitarian ideologies recommend and have done over and over again, that is to say accuse the other side of that which you are guilty of, a technique called counter-accusation, in the form of a smear campaign against Snowball. The latter is now referred to as "a dangerous character and a bad influence" to better conceal the fact Squealer himself is the real "danger" (Orwell's use of onomastics confirms Snow-ball is in reality an innocent victim). Stalin famously engaged in such practices, purging his party of any potential threat to his leadership.

4. Comment on the attitude of the rest of the animals.

The animals, whether they represent the people or more specifically "the Proletariat" are here mostly passive receivers of decisions which have been taken without consulting their opinion. They are considered as inferiors, not worthy of sitting on an equal level together with the pigs and the dogs. They are understandably baffled when they are told that the windmill will be built after all, which shows that they are slowly doubtful of and questioning Napoleon's real intentions. The sentence: "Here Squealer looked very sly" reflects the point of view of the animals, unconvinced by Squealer's explanations for Napoleon's change of mind. George Orwell is gradually repositioning the animals from actors of their own destiny and successful revolutionaries into victims of oppression and terror: "The three dogs who happened to be with him growled so threateningly [...] that they accepted his explanation without further questions."

BRANCHING OUT

1. Analyse the use of propaganda by the Party in this extract. Compare Squealer's methods in *Animal Farm* with the Party's in 1984. Which denunciation is more efficient in your opinion? Justify your answer.

As the novella progresses, the memory of the animals' successful Rebellion fades, and the promises that were made prove illusory. The extract from *Animal Farm* shows, in action, 1984's "endless present in which the Party is always right". Napoleon's leadership will not tolerate any contradiction or challenge to its decisions: "They accepted his explanation without further questions." History also gets rewritten in this passage, as facts are given a new interpretation to suit the Party's purposes:

Fact 1 = truth: Napoleon was opposed to Snowball's plans for the windmill, arguably because he thought that building the windmill would harm production and food reserves (but also simply because it was his rival's idea and not his. Let's not forget he urinated on the plans!)

New interpretation = lies: The windmill was Napoleon's idea, he has always supported it + Napoleon drew the plans and not Snowball

Fact 2 = truth: Napoleon spoke against the windmill to the animals

New interpretation = lie: He was just pretending to oppose the windmill

Fact 3=truth: Snowball disagreed with Napoleon, on the windmill and other matters

New interpretation = lies: Snowball is dangerous and had to leave

Fact 4 =truth: Napoleon is putting in place an oppressive rule

New interpretation = lie: 'Tactics, comrades, tactics!'

Orwell here craftily deconstructs and denounces the mechanisms of propaganda and brainwashing by totalitarian regimes but also by politicians in general.

2. In what way is Winston Smith in an untenable situation?

Winston Smith has a clear understanding of Big Brother's use of typical propaganda techniques because he is an (unwilling) participant in it as employee of the regime's Ministry of Truth. The aim of the party is to erase all memories of the past (which was what the Rebellion in *Animal Farm* was all about) so that no elements of comparison, no knowledge of "better times", no learning from one's mistakes is available to citizens, condemned to live in an "endless present". This collective amnesia, Orwell

believed, is a key ingredient in the success of totalitarian ideologies. The famous quote by George Santayana (1863-1952): "Those who cannot remember the past are condemned to repeat it" comes to mind. Winston is here the one who knows and remembers, which sets him apart and makes him a threat to the Party's hegemony. His memories of an alternative past are as much a path to freedom regained (because he can remember a time when "things were better") as an unbearable weight on his mind which casts him as a tragic anti-hero (he knows how "bad" things are and cannot do anything about it): "I know, of course, that the past is falsified, but it would never be possible for me to prove it, even when I did the falsification myself." Winston cannot demonstrate the Party's wrongdoing as no proof can be brought forward: "After the thing is done, no evidence ever remains. The only evidence is inside my own mind, and I don't know with any certainty that any other human being shares my memories." Winston's entrapment and his desperate isolation echo that of the animals in *Animal Farm*, who, for some of them, still remember time before the Rebellion.

3. Why can we say that Orwell's work is still very relevant in our digital age?

Orwell's analysis of the perversion of language by ill-intentioned rulers offers a very useful grid to read our current troubled times, often referred to as "post-democratic" or even "post-truth". The lust for power that animates Napoleon is alive and kicking in many nations. Propaganda is never very far in world politics, in some Western nations as much as in Eastern dictatorships (China, North Korea), who often engage in the rewriting of their own history. Besides, a war on science is currently raging in the United States, aiming to reposition various scientific truths (to do with climate change or vaccines for example) as mere theories in order to serve the interests of politicians in power. Fear-mongering, used by Napoleon and Snowball, is still used to coerce voters into electing populists, who are gaining ground today by promising the people renewed pride in their nation, wealth and freedom. Of course, social networks have made the spread of populism, fake-news, half-truths and misinformation easier and quicker than ever before, and are regularly utilized to try and brainwash citizens into believing complete lies. Extremists of all ilk can now meet and organize themselves on social platforms very easily, and hate speech abounds online. Fortunately, many recognize today that social networks need to be regulated and that freedom of speech does not mean saying whatever you want. The internet also remains to this day, at least in "real" democracies, an unrivalled tool when it comes to accessing knowledge quickly from almost anywhere and distinguishing fact from fiction. As it is much easier to erode freedoms than to gain them, constant vigilance and awareness of the mechanisms of totalitarianism is required, which was one of Orwell's key points when he published *Animal Farm*.

DOC 55

***Animal Farm* (1945) by George Orwell (Extract 3, Chapter X, from "Amazed, terrified, huddling together..." to "...on Sundays")**

FOCUS ON

1. "It was as though the whole world had turned upside down". Why is this statement ironic? In what way has the Rebellion totally failed?

This quote, used by Orwell to describe the sight by the animals of the pigs walking on two legs around the yard, exactly like the humans they loathed, is ironic because the world of *Animal Farm* was already topsy-turvy from the reader's point of view, due to the choice by the author of a political fable featuring talking animals running their own farm. From the animals' own perspective, it is this anthropomorphism of the pigs which means the world is upside-down. Indeed, it contradicts openly one of the Seven Commandments (later simplified into "FOUR LEGS GOOD, TWO LEGS BAD") and signs the definitive failure of the Rebellion, which has led to the exact opposite of the idyllic future promised by Old Major and the betrayal of every single of his principles, in particular the need for equality, integrity and mutual respect. His warning at the beginning of the novella could not have been clearer ("Remember also that in fighting against Man, we must not come to resemble him"), and yet it failed to stop the pigs' ascension to power and establishment of a tyrannical rule.

2. Analyse the situation of the other animals. Why can we talk about the use of pathos* here?

The condition of the rest of the animals is literally pathetic in that it evokes pity or compassion in the reader. Several adjectives describe the complete shock of the animals when they see the humanized pigs: “amazed”, “terrified”, “huddling together”. The focus on Clover, whose failing eyesight symbolizes the metaphorical “blinding” of the animals by the regime in place, is particularly moving. Despite Napoleon’s effort to conceal his betrayal of revolutionary ideals and her inability to read properly, she is still capable of realizing that the writing on the wall now looks very different, which can be interpreted as a relative failure of the brainwashing attempted by the pigs and also a reason to hope for the reader. The use of pathos (and Orwell’s sympathy) is also noticeable in the description of the animals’ complete entrapment in the new system, the result of years of terror and indoctrination, which they are aware of but are incapable of and prevented from shaking off: “In spite of everything [...] they might have uttered some word of protest” (that is, if they had not been stopped by the sheep).

3. What role do the sheep play in this scene?

The sheep in this scene appear both as supporters of Napoleon’s dictatorship and its helpers. Faithful to their reputation of gregariousness, they are systematically referred to as a group, characterized by a blind (and stupid) allegiance to the pigs. In this passage, they get told by the pigs to silence the rest of the animal (who were about to complain) through prolonged bleating. Applying typical methods of propaganda, they repeat several times yet another version of one of the original commandments, which shows their obedience as instruments of the regime: “Four legs good, two legs *better!*” Not only is this a rewriting of Old Major’s recommendation, it is also its direct contradiction since it seems to reassert the superiority of men, and of the pigs who have become their equal, over the rest of the farm.

4. Look up the definition of surrealism*. How does it serve Orwell’s political criticism here?

Surrealism in art and literature is the practice of producing fantastic or incongruous imagery or effects by means of unnatural or irrational juxtapositions and combinations. The movement was mostly active in the 1920s and 1930s but has influenced countless writers and artists over the years. One could argue that the whole of Orwell’s novella has been influenced by Surrealism, but nowhere is it more apparent than in these final pages in which the human appearance and behaviour of the pigs is used to intrigue, shock and ultimately drive Orwell’s political criticism home: “The pigs had bought themselves a wireless set”; “Napoleon was seen strolling in the farmhouse garden with a pipe in his mouth”. It is difficult not to mention Surrealist painter René Magritte’s pipe in his famous painting *The Treachery of Images* (1929). The abnormal, the unreasonable, the absurd, the unexpected and the unnatural have all been “normalized” by the regime: the phrase “it did not seem strange” is indeed repeated three times to insist on the ultimate acceptance of the unacceptable by the animals who have by now understood and apparently resigned themselves to the collusion between men and pigs. We can note Napoleon now has a “favourite sow” dressed in silk, which likens it to a monarch. Most chilling of all, all critical thinking seems to have been anesthetized and the animal turned into emotionless machines.

5. Analyse the wording of the single commandment that is now written on the wall. What makes it still very modern?

The wording of the most famous quote from *Animal Farm* is absurd, nonsensical and mathematically problematic (although some systems of logic have no notion of equality). In this single Commandment, supplanting all the others, the notion of equality is presented as relative, when in most contexts, including mathematics, it is understood as an absolute concept meaning “identical in value”. This final Commandment written on the wall enshrines discrimination, exploitation and oppression into a law which is plain for all to see and signals the defeat of revolutionary idealism. The hierarchy inside the farm, with the pigs on top, is here officialised as new norm.

Orwell’s reflection on the notion of equality seems here to end on a bitter note, as *Animal Farm* concludes on the difficulty or even the impossibility of achieving equality for all, especially when a specific group with a keen sense of self-interest and an absence of ethics claims it will enforce it. No doubt Orwell had the specific failure of Stalinism in mind with its forced collectivisation, famines, anti-kulak campaign, NKVD trials, purges, deportations and executions, which contradicted outright his initial claims as champion of the working-class. Orwell’s exploration of the nature and achievability of equality in society is still relevant

today, especially but not only in Western democracies in the aftermath of the 2007-8 economic crisis. The latter revealed blatant inequalities, especially in the UK and the USA, and the growing gap between wealthy financial, business or political elites reaping the generous benefits of a globalized market economy with complete impunity and without any accountability, and the other “99%”.

BRANCHING OUT

1. Judging from this extract, is the Houyhnhm society as idyllic as it claims to be?

Although Gulliver’s horse companion takes many oratory precautions before announcing Gulliver some bad news, thus showing him respect, the “rational” society of the Houyhnhm is clearly characterized by discrimination, stratification and inequality. The Yahoos, ruled by the superior species of horses are considered as repugnant, inferior and only worthy of exploitation and subjection (the horses have “servants”). Gulliver has of course biologically speaking much more in common with the Yahoos than with the master race of horses, which explains why they regard him as a sophisticated representative of that species which deeply challenges their preconceptions. Gulliver, in their own terms, is “more like a Houyhnhm than a brute animal”. The friendship between Gulliver and his companion is severely condemned as against nature and reason by the committee of horses, which has decided not only that it should end but also either to expel Gulliver from their society or to turn him into one of their Yahoo slaves: “The assembly did therefore exhort him [...] to employ me like the rest of my species or command me to swim back to the place whence I came”. Gulliver is not given the opportunity to defend himself or be heard and the horses’ judgement is presented as final. Indeed, they consider Gulliver like a threat to the hegemony they are eager to preserve, since clearly he is more “reasonable” than other Yahoos and could mount an attack against them. Even Gulliver’s friend has to submit himself to the representatives’ decisions, with which he disagrees: “For his own part, he could have been content to keep me in his service as long as I lived.” This suggests that not only equality but also freedom are found wanting in the supposedly idyllic Houyhnhm society.

2. Analyse Gulliver’s response to the Houyhnhms. Compare it to Napoleon’s attitude towards men at the end of *Animal Farm*.

Gulliver is a famously gullible character, easily influenced and pleased, often changing his mind, blinded by his emotions rather than led by his common sense. Swift uses irony and hyperboles in particular, to depict his character’s stupid and blind allegiance to the superior race of horses. He humorously inverts the myth of Narcissus at the beginning of the passage, showing Gulliver’s self-loathing rather than admiration of his own image: he has integrated the horses’ rhetoric and is now convinced of his inferiority. He is so completely enthralled by the horses that he attempts to renounce his humanity to turn himself into a horse: “By conversing with the Houyhnhms, and looking upon them with delight, I fell to imitate their gait and gesture.” Gulliver’s reaction to the news of his expulsion is exaggerated (bathetic) and humorous: “I was struck with the utmost grief and despair at my master’s discourse; and being unable to support the agonies I was under, I fell into a swoon at his feet.” Gulliver, rather than feel insulted by his companion’s condescending speech, humorously accepts it. He appears as a parody of a fallen angel cast out of heaven and worshipping a false god (“at his feet”) whom he idolizes. Napoleon’s change of heart regarding men, and his gradual adoption of the human “gait and gestures” seems an inverted image of Gulliver’s transformation into a horse. Napoleon is renouncing his animality, to adopt the nobler human appearance and human habits. Like Gulliver, he has come not only to respect (mistakenly) but also to resemble physically his oppressors: “The creatures outside looked from pig to man, and from man to pig, and from pig to man again: but already it was impossible to say which was which.”

3. How does Swift denounce intolerance and oppression in this passage?

Through the character of Gulliver, Swift is here satirizing the dangers of intolerance, blind allegiance and ultimately oppression. The committee of horses’ decision-making evokes tyrannical rule and their judgments are guided by their sense of superiority and rejection of anybody or anything that is different from them. Not only do they object to the friendship between Gulliver and his companion (“They had taken offence at his keeping a Yahoo (meaning myself) in his family”), but they cannot even conceive how it can exist in the first place, given that they have never come across this situation before. They will only accept what is

already known and familiar, which shows that they are prejudiced and narrow-minded. Ruled by their reason and devoid of emotions, the horse representatives operate like some exclusive, discriminatory and elitist club, inaccessible to “the others”. Being too dissimilar to horses, Gulliver cannot be anything else than either a slave or a pariah, who only belongs where he comes from (notice the humorous solution of “swimming back”): the horses’ “reasoning” here proves rigid and simplistic, their binary logic flawed. Swift might very well here have been denouncing all forms of intolerance and elitism, pleading the cause of women and/or African slaves, who were still abjectly treated as “inferiors” at the time of publication and/or defending animals’ rights.

Going even further, the decision to expel Gulliver, a corrupt and diseased human/Yahoo, is likened by Swift to a form of eugenics and/or ethnic cleansing: “He found I had cured myself of some bad habits and dispositions, by endeavouring, as far as my inferior nature was capable, to imitate the Houyhnhnms.” Gulliver has taken for granted the horses’ indoctrination. Interestingly, they have been resorting to the propaganda and terror tactics that characterize authoritarian rulers: “Because I had some rudiments of reason, added to the natural pravity of those animals, it was to be feared I might be able to seduce them into the woody and mountainous parts of the country, and bring them in troops by night to destroy the Houyhnhnms’ cattle”. Once again guided by their prejudices about the Yahoos, they falsely cast Gulliver as a potential political threat. Swift’s defense of empathy, equality and freedom could not be clearer.

4. Look up the definition of a fable* and show how both Swift and Orwell use animals to educate their readers about society and politics.

A fable is a narration intended to highlight a useful truth, which means that it usually has a didactic dimension. The portrayal of animals which can speak and act like human beings is meant to enlighten and educate readers about certain aspects of the society and politics of their time, but also about the nature and limits of humanity, examined critically by both authors. Yet both authors knew that had to please and entertain if they wanted to carry readers with them hence the use of processes of inversion, absurd imagery, ridiculous situations, onomastics and irony. The mixing of different tones (humorous, tragic, pathetic, ironic) is both works essential to warn readers efficiently about undue allegiance, the need for education and critical thinking, the fragile nature of freedom, and to celebrate equality as a founding principle. Even if *Animal Farm*’s conclusion is bitter, it is not nihilistic and neither is Swift’s. Both Swift and Orwell’s narratives work at several levels and can appeal to a large audience, which also explains why they have endured as classics. In Orwell’s case, *Animal Farm* is at the same time a “fairy story” for children, a political denunciation of Stalinism and a philosophical tale about mankind and its weaknesses which has proved incredibly prescient.

Étude 5

Harper Lee

doc 56 To Kill a Mockingbird (extract 1)

NOW, YOU CAN READ AND INTERACT WITH THE TEXT

1. Maycomb is called a ‘tired old town’. Illustrate the use of these two adjectives by quoting the text.

“tired”	“old”
“people moved slowly” “they ambled” “[they] suffled”	“red slop” “grass grew on the sidewalks” “the court-house sagged”

In other words, the fictional town of Maycomb reflects the situation of (relative) poverty and dereliction which characterised many southern towns at the time.

2. How is life in the South of the United States described?

The first, and perhaps main characteristic of life in the South is literally the heat (“hotter then”, “sweltering”), causing apathy and idleness (“slowly”, “wilted”, “three o’clock naps”). Besides, a strong sense of emptiness and boredom is conveyed through the description of Maycomb: “a day was twenty-four hours long but seemed longer”, “there was nowhere to go [...] nothing to see”.

3. What physical portrait is drawn of Calpurnia?

Calpurnia’s appearance is odd/strange and freakish, as is shown by a number of mild disabilities (“near-sighted”, “squinted”) and unusual, almost dehumanising comparisons (“all angles”, “wide as a bed slat”). This sort of abnormal, bizarre physique is typical of characters in Southern Gothic literature.

It could be added that Calpurnia is also a strong-willed feminine figure, conveying determination and authority (“always ordering me”, “tyrannical”, “Calpurnia always won”). She is – overall – a positive female model along with Miss Maudie, strongly contrasting with Mayella Ewell’s lack of restraint, education and morals.

4. What roles does Calpurnia play in the Finch family?

Not only is Calpurnia the cook (“out of the kitchen”) but it is quickly apparent that she is plays the part of a surrogate mother, steadily present through the children’s lives (“had been with us ever since Jem was born”), occasionally scolding Scout (“why I couldn’t behave as well...”) and sharing parental authority with Atticus (“Atticus always took her side”).

5. What in the text suggests the childishness of the narrator’s point of view?

Scout’s at times childish point of view is marked by exaggerations when talking about Calpurnia (“her tyrannical presence”, “our battles were epic”) as well as unjustified awe for the Radley place (“the mere description of whom was enough to make us behave for days on end”) which is akin to a fear of ghosts and haunted houses (“The Radley Place was inhabited by an unknown entity”).

doc 57 To Kill a Mockingbird (extract 2)

NOW, YOU CAN READ AND INTERACT WITH THE TEXT

1. Who behaves as a hero in this scene?

Little Chuck is definitely the hero of the scene. He has exceptional abilities (“whose patience [...] was phenomenal”) and is described as a “born gentleman”, and he indeed adopts an almost chivalrous behaviour: “He put his hand under her elbow and led Miss Caroline to the front of the room”, “brought waters in a paper cup”. He even stands up to defend the young woman as she might be in danger: “Little Chuck Little got to feet”, “Watch your steps [...] Now go home!”

2. Who is the villain in this scene?

Burrus Ewell is almost unequivocally the villain in the scene. Not only is his appearance repulsive (“his fingernails were black deep into the quick”) but he behaves in an uncouth manner: “laughed rudely”, “short contemptuous snort”, “condescension”. In short, he is the exact opposite of the gentleman which Little Chuck is. It is suggested that Burrus Ewell is not just badly-behaved but actually threatening (“You try and make me”) and inherently evil: “flashed to anger”, “He’s a mean one”. Like father like son: this scene heralds those in which Bob Ewell will use coarse language, lie and represent a physical threat for Tom Robinson and the Finch family.

3. Why is the teacher/student relation reversed in this scene?

Miss Caroline is relatively ignorant in this scene – she does not know the infamous Ewell family or the habits of the “truant lady” – and she has to be instructed by her own pupils: “He’s one of the Ewells, ma’am” = “this explanation”; she is the one who needs to learn: “she was willing to listen”, “But what about their parents?” and is taught what to do: “You’re supposed to mark ‘em absent”.

Besides, the adult has to be reassured by the children (“There ain’t no need to fear a cootie, ma’am. Ain’t you ever seen one?”) and paradoxically reminded of her role in the class (“you just go back to your desk and teach us some more”). The roles are really reversed here.

4. How does Miss Caroline try to take back control?

Miss Caroline is at first terrified (“screamed”, “shaking”, “horrid fascination”); she seems to have lost the power of speech: “Miss Caroline turned a shaking finger at...”, “Miss Caroline nodded”). She then barely manages

to address Burris (“she asked softly”) and becomes even more directive (“I want you to go home and wash your hair”), using imperative forms (“please bath yourself before coming back tomorrow”) and one final direct order (“Sit back down, please Burris”) – unsuccessfully so.

5. What is suggested about the social and economic context of the story?

Poverty is common in Maycomb, as is suggested by the narrator’s comment: “another member of the population who didn’t know where his next meal was coming from”. As for Burris Ewell, not only is he from a poor, large family (“Whole school’s full of ‘em”), but he has very poor hygiene (“the filthiest human I had ever seen”) and he is illiterate (“don’t know how [to spell my name”). From the other pupils’ explanation, one can gather that Burris Ewell attends school for the first couple of days each year, just enough for his father not to be bothered by authorities.

BRANCHING OUT

Watch Robert Mulligan’s critically acclaimed 1962 film adaptation of *To Kill a Mockingbird*, starring Gregory Peck as Atticus Finch and Mary Badham as Scout. What surprised/interested/disappointed you about the depiction of characters or use of colloquial language? What scenes are missing from the film? Which of the novel or the film do you think is more humorous?

Étude 6

Haddon Mark

DOC 58 To Kill a Mockingbird (extract 3)

NOW, YOU CAN READ AND INTERACT WITH THE TEXT

1. What is intimidating and threatening about the men’s appearance?

First, the men are dressed in the same way (“dressed, most of them”): they appear as a homogeneous, anonymous group in which no individuality can be discerned – which corresponds to the definition of a mob. Scout’s remark that they must be “cold-natured” has – even unintentionally – a double meaning: the coldness in question might be physiological (a difficulty to get warm) or psychological: an inability to feel compassion, which seems to be confirmed by their silence. Other adjectives or adverbs suggest that the men are on edge (“sullen”) or uncompromising (“firmly”). Even Cunningham’s appearance connotes strength (“heavy boots”) and possibly violence (“scorched”).

2. Show that humour is present although this is a highly dramatic scene.

It is unclear whether Scout understands the gravity of the situation, making a calculated effort to break the mob mentality or whether her possibly life-saving intervention is just the unwanted consequence of a child’s naïve comments.

Scout resorts to self-derision and repeatedly makes fun of her own awkwardness: “my friendly overture had fallen flat”, “I began to sense to futility one feels when unacknowledged by a chance acquaintance”. She also mentions Atticus’s comic bewildered appearance (“Atticus’s mouth was half-open, an attitude he had once described as uncouth”), although she apparently does not comprehend the reason for his speechlessness.

3. How does Cunningham’s body language – his posture, his gestures, his reactions – suggest that Scout manages to move and destabilise him.

At first, Cunningham does not acknowledge, or react to, Scout’s attempt at engaging in small talk: “The man did not hear me, it seemed”. Although he *can* hear Scout’s questions, he actually appears to deliberately avoid eye-contact and interaction in general: “he cleared his throat and looked away”. When Scout mentions his son, Cunningham’s is at last – if barely – responsive: “He was moved to a faint nod”. Eventually, his reaction shows that Scout has got to him (“He squatted down and took me by both shoulders. ‘I’ll tell him you said hey, little lady.’”), even the child-narrator does not really understand what has just happened (“he did a peculiar thing.”).

4. What are the values which are conveyed by Scout and apparently shared by Cunningham?

Although Scout claims to be engaging in insignificant small talk (“Entailments seemed all right enough for living-room talk”), her very first question (“How’s your entailment getting along?”) isolates Mr Cunningham from the group and forces him to act as an individual, rather than as part of a group and shows a form of empathy by showing her family know him and are not indifferent to his problems. By addressing Cunningham and, in turn, Atticus, (“Well, Atticus, I was just sayin’ to Mr Cunningham that...”) she establishes a more personal, humane connection between the two families. Finally, by mentioning gestures of kindness (“you gave us hickory nuts” Vs “We brought him home for dinner one time”), she appeals to his good-heartedness and makes it virtually impossible for him to carry out any violent action.

L’*extrait 3* peut être étudié pour l’axe « relations entre l’individu et le groupe »

DOC 59 The Curious Incident of the Dog in the Night-Time (extract 1)

PRE-READING ACTIVITIES

1. What sort of novel do you expect to read?

It could be a mystery novel with the emphasis on the night-time atmosphere or a detective story because of the adjective “curious” which suggests that an investigation will be led.

2. Imagine what the incident might be about.

The pupils can give free rein to their imagination using the image of the dog killed by a garden fork. Maybe they will imagine that the dog was killed because he used to bark or howl at night or because he used to dig holes in the garden...

3. What sort of hero do you expect to discover?

Maybe the garden fork is going to put the pupils on the track of a detective working in the countryside...

FOCUS ON

1. Focus on the time of the scene. Why has the author chosen this particular moment?

The scene takes place “7 minutes after midnight”. It sets a mysterious atmosphere for the novel as midnight is the bewitching hour and prepares the reader for a gloomy discovery.

2. Who tells the story? Whose perspective on the scene is used? Can you relate your findings to the style and language of the passage?

The story is told by the hero Christopher Boone and the perspective used is his as well. We have a limited perspective on what happened through the internal focalization. The language and the style used are simple to read and understand as it is supposed to be the words of a 15-year-old teenager. Mark Haddon resorts to linguistic verisimilitude to lead the reader to identify with the narrator.

3. Find adjectives to qualify the way this morbid discovery is rendered. Is it dramatic, pathetic, or on the opposite neutral, scientific?

The way the crime scene is rendered is very neutral and the description of the corpse of the dog is unemotional, verging on a scientific depiction of the gruesome details of death. The final conclusion “The dog was dead” and the description of the corpse of the dog pierced through by the garden fork are noteworthy.

4. What does this scene reveal about the narrator who is also the hero of the book? Focus on the sentence “But I could not be certain about this” more particularly.

It reveals that the hero has a particular relationship with his own emotions that he can set at a distance even when he is confronted with suffering and death. He is unemotional but also considers other people’s emotions as mysteries. In fact, “But I could not be certain about this” can be read two ways: first, it is true that Christopher cannot know the reason why Wellington has been killed because he doesn’t know the murderer and his/her reason for killing the dog. But it also subtly announces Christopher’s difficult reading of other people’s feelings and intentions.

5. Focus on the description of the dog. Is it symbolic? If so, why?

The description of the poodle highlights his victimization as he was far from being a threatening animal. His weakness is underlined by the discovery of yellow skin under the black fur: the comparison of the dog to poultry pinpoints the frailty and meaninglessness of the animal.

6. Would you say that the passage is dramatic or comic, or both? Justify.

The passage is built on the tension between a dramatic dimension – because of the mystery that is being built – and the unemotional rendering of the event which verges on the comic thanks to the comparison of the dog to chicken.

BRANCHING OUT

1. Who was Arthur Conan Doyle?

Sir Arthur Conan Doyle (1859-1930) was a British writer best known for his detective fiction featuring the character Sherlock Holmes. Originally a physician, in 1887 he published *A Study in Scarlet*, the first of four novels about Holmes and Dr. Watson. In addition, Doyle wrote over fifty short stories featuring the famous detective. The Sherlock Holmes stories are generally considered milestones in the field of crime fiction.

2. Who is the hero of the story?

Sherlock Holmes is a fictional private detective known for his proficiency with observation, forensic science, and logical reasoning, which he employs when investigating cases for a wide variety of clients, including Scotland Yard.

3. What is the synopsis of the story?

You can find a very clear summary of the story in chapter 107 of *The Curious Incident of the Dog in the Night-Time*.

DOC 60 **The Curious Incident of the Dog in the Night-Time (extract 2)**

FOCUS ON

1. Why does Christopher find people confusing? What sort of disorder is his inability to read people's faces and understand metaphors symptomatic of?

Christopher finds people confusing for two reasons. First, because he is unable to read and decipher non-verbal communication. Much information is passed through face expressions and implies the capacity to master the codes of non-verbal language. Secondly, Christopher can only understand language at its face value, so all the verbal images that are conveyed by metaphors are a mystery in his eyes. These two difficulties are typical of an autistic disorder, and more particularly of Asperger syndrome.

2. Find the metaphorical meaning of the following phrases:

- a. I laughed my socks off = It means that you find something really funny, so you are laughing a lot.
- b. He was the apple of her eye = Figuratively it is someone cherished above others.
- c. They had a skeleton in the cupboard = If someone has a skeleton in the cupboard (or closet in US English), it means that they have a dark or embarrassing secret about their past that they would prefer to remain undisclosed.
- d. We had a real pig of a day = It means a day which was utterly terrible.
- e. The dog was stone dead = This idiom is a way of emphasizing that there were absolutely no signs of life or movement.

3. What does Christopher's explanation about the metaphor reveal about his personality?

Christopher's mild form of autism has made him extraordinarily gifted in maths and science. He is very learned but severely under-equipped socially, leading Christopher to frequently misunderstand other people in spite of his knowledge. As a result, he greatly dislikes social interaction and avoids it when possible. He says, for instance, that although most people enjoy chatting, he hates it because he finds it pointless preferring knowledge and intellectual reflections.

4. Can you qualify Christopher's remark "The word metaphor is a metaphor"?

This is a good example of tautology and illustrates Christopher's inability to grasp the symbolic dimension of language.

5. Do you agree with Christopher's assertion that a metaphor is a lie? Is this novel a lie and should art in general be considered a lie?

For Christopher metaphors are lies but for the author of the book creating this imaginary story is a way to reveal much about reality metaphorically. Obviously, about the reality of autism – even if Mark Haddon refused to be considered an expert on this question – and more generally about the reality of the difficult communication between people, be they autistic or not.

6. Does Christopher's reflection about the meaning of his name remind you of a famous theatrical scene about the power of names? What does Christopher imply by saying "I do not want my name to mean a story about being kind and helpful. I want my name to mean me"?

Juliet: "What's in a name? That which we call a rose/By any other name would smell as sweet." *Romeo and Juliet* (II, ii, 1-2) by William Shakespeare. Romeo Montague and Juliet Capulet meet and fall in love in Shakespeare's tragedy of "star-cross'd" lovers. They are doomed from the start as members of two warring families. Here Juliet tells Romeo that a name is an artificial and meaningless convention, and that she loves the person who is called "Montague", not the Montague name and not the Montague family. Romeo, out of his passion for Juliet, rejects his family name and vows, as Juliet asks, to "deny (his) father" and instead be "new baptized" as Juliet's lover.

Contrary to Shakespeare's quote which tends to show the meaninglessness of names, Christopher would like his name not to have a symbolic and parabolic meaning about "being kind and helpful" but, on the contrary, to exclusively reveal his unique identity. But how can a name fulfill such a task? First names tend to have a generic role with a lot of people having the same name...

BRANCHING OUT

1. What is Asperger syndrome or disorder?

Asperger's Disorder/ Syndrome is a milder variant of Autistic Disorder.

2. What are the main behavioural traits associated with Asperger syndrome?

In Asperger's Disorder, affected individuals are characterized by social isolation and eccentric behaviour in childhood. There are impairments in two-sided social interaction and non-verbal communication. Though grammatical, their speech may sound peculiar due to abnormalities of inflection and a repetitive pattern. Clumsiness may be prominent both in their articulation and gross motor behavior. They usually have a circumscribed area of interest which usually leaves no room for more age appropriate, common interests.

3. Why is it called Asperger syndrome?

The name "Asperger" comes from Hans Asperger, an Austrian physician who first described the syndrome in 1944.

TASK

▶ WRITING AND SPEAKING

Find information about Greta Thunberg who has revealed that she suffers from Asperger syndrome.

Greta Thunberg (2003-...) is a Swedish schoolgirl who, at age 15, began protesting about the need for immediate action to combat climate change outside the Swedish parliament and has since become an outspoken climate activist. She is known for having initiated the school strike for climate movement that formed in November 2018 and surged globally after the United Nations Climate Change Conference (COP24) in December the same year. Her personal activism began in August 2018, when her recurring and solitary Skolstrejk för klimatet ("School strike for the climate") protesting outside the Swedish parliament in Stockholm began attracting media coverage.

At age 11, she became depressed and stopped talking. Later on she was diagnosed with Asperger syndrome, obsessive compulsive disorder (OCD), and selective mutism. She added that selective mutism meant she was speaking only when she needed to and that "now is one of those moments".

FOCUS ON

- 1. Imagine or recap what has happened before. Why is Christopher full of sick?**

Several hypotheses can be proposed if the pupils haven't read the story: Christopher may have fallen sick, he may have had a hangover and has thrown up... In fact, Christopher has discovered recent letters written by his mother. They were hidden in his father's bedroom whereas his father claims that his mother has been dead for several years. Hence his emotional turmoil which led him to faint and throw up.

- 2. Why does Christopher see his name written out as his father calls him?**

The discovery that his mother is still alive has completely upset him and has increased his propensity to have visual thoughts as is frequently the case with people suffering from autism "Often I can see what someone is saying written out like it is being printed on a computer screen, especially if they are in another room". To further understand this autistic trait creating a form of synesthetic perception of reality, see the Branching out section and the case of Temple Grandin and her visual thinking.

- 3. Why does he see his name particularly written in his mother's handwriting and what does it reveal about his link with his mother?**

The fact that, whereas he can hear his father calling for him, it is his mother's handwriting that appears in his brain reveals a form of longing for his mother who has disappeared for years now. The roundness of the letters and more particularly the dots on the i betrays Christopher's longing for an idealized reassuring maternal presence.

- 4. How does Christopher perceive the arrival of his father? Show that his father is set at a distance in his perception. What does it reveal about the father/son relationship?**

The father is perceived as if he was at a distance and as if Christopher was unable to feel his physical proximity "And I could tell that he was in the room, but his voice sounded tiny and far away, like people's voices sometimes do when I am groaning and I don't want them to be near me". The last part of this quote speaks volumes as it reveals Christopher's emotional and mental rejection of his father. This impression is reinforced by his quasi transformation of his father into the actor of a film that he would be unemotionally watching "I could see him touching me, like

I was watching a film of what was happening in the room, but I could hardly feel his hand at all." This reduction of the presence of his father into a non-entity is further reinforced by his comparison to the wind "blowing against" Christopher before vanishing.

This episode reveals what is going to happen in the rest of the novel with Christopher's complete rejection of his father because he doesn't trust him any more and even fears his presence.

- 5. Complete "Those are...", to quote the father's words.**

Those are the letters written by Christopher's mother and that the father has hidden away in his bedroom. Christopher has uncovered a series of letters, hidden in a shirt box in his father's closet, addressed to him from his supposedly dead mother. The letters chronicle a life that his mother has continued to lead with Mr. Shears in London and contain repeated requests for Christopher to respond.

- 6. Recap or imagine what the father apologizes about.**

Christopher discovers that his father has lied about the death of his mother claiming that she died of a heart attack. In fact, the mother left the house unable to cope with Christopher's demanding medical condition and with her husband's resilience. Consequently, the father decided to shield Christopher from this terrible episode saying that his mother had died whereas she has left to London with the husband of Mrs Shears whose poodle has been killed by Christopher's father who also had a romantic affair with the latter... So the father apologizes for his lies, explaining that he acted out of a desire to protect Christopher from the knowledge of his mother's abandonment of the family. Christopher's father also admits to killing Wellington after an argument with Mrs. Shears, his lover.

BRANCHING OUT

Watch the trailer about Temple Grandin and recap about her identity and life:

Temple Grandin is diagnosed with autism, rather than Asperger's, she is also a renowned and brilliant animal scientist, who is famous for revolutionizing livestock facilities for humane treatment. She is a frequent lecturer on both animal rights and autism, defending the benefits of neurodiversity, the idea that those on the spectrum are simply differently wired, and explaining the unique way her brain works. Grandin describes her ability to think primarily in images, using words as a secondary form of communication.