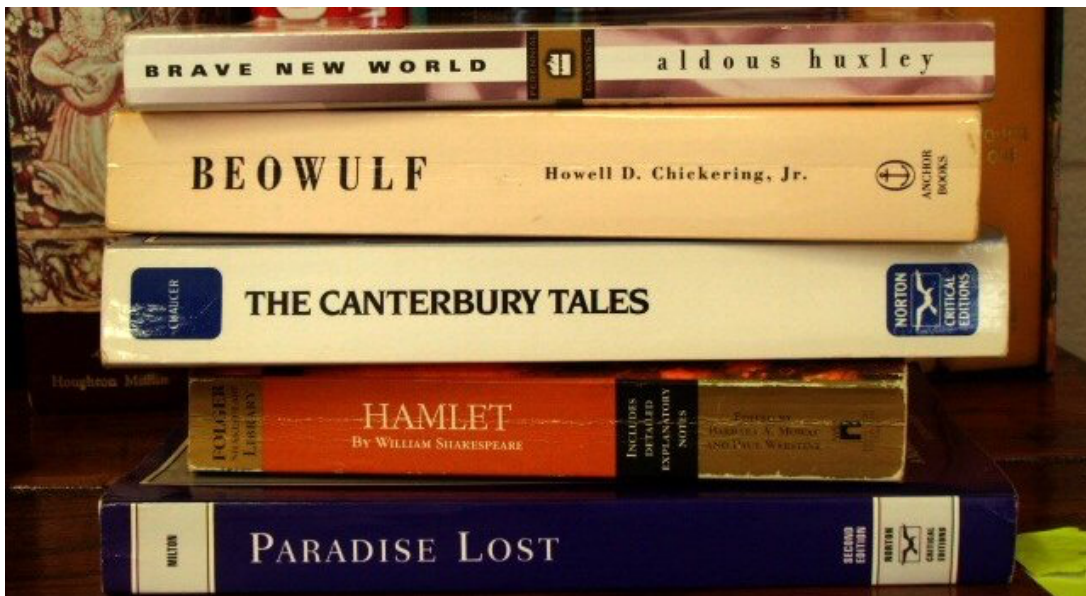


HUE UNIVERSITY
HUE COLLEGE OF FOREIGN LANGUAGES

A COURSE OF BRITISH LITERATURE 1



THUA THIEN HUE 2020

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INTRODUCTION

Rationale

Literature is perhaps best seen as a complement to other materials used to increase the foreign learner's insight into the country whose language is being learnt. The aim of this book, therefore, is to devise ways of making literature a more significant part of a language teaching class and of developing the EFL learners' cultural knowledge, language practice, and personal involvement. It can be said that through this book, students have more opportunities to improve their language skills and analysis ability as well as critical thinking. Special features in this book direct students' attention to the language of literature and the specific literary skills used by the authors.

Scope of the book

In the scope of this book, which is designed for 30 - period syllabus, students will have an opportunity to explore a range of eight literary works including five poems, two novels, and a play written by seven famous English authors. These works are chosen both for their literary excellence and for their proven appeal to readers. Particularly, each work is suited to illustrate a literary element taught in the accompanying lessons. It is crucial for students to read a survey of the British literature at the beginning of this book, which will provide more specific literary features and literary movements ranging from the Elizabethan age to the Pre-romantic Age in the history of the British Literature.

This book is followed by the book of British Literature 2- which is designed for 45 period syllabus. The learners are the senior EFL students who have completed the basic language skill courses and may cope with the British Culture Course simultaneously.

Objectives

The primary purpose of literature teaching in this book is to promote the use of literature as a resource for language teaching with four major objectives:

1. To help EFL students improve four language learning skills, especially reading comprehension skill and critical reading skill.
2. To provide students with the basic structure and the elements of the literary genres including fiction and poetry.
3. To give students an opportunity to introduce elements of literary style into their own writing.
4. To encourage students to reflect their personal response to what they have learned in the literary works.

Compiled by Tran Thanh Ngoc

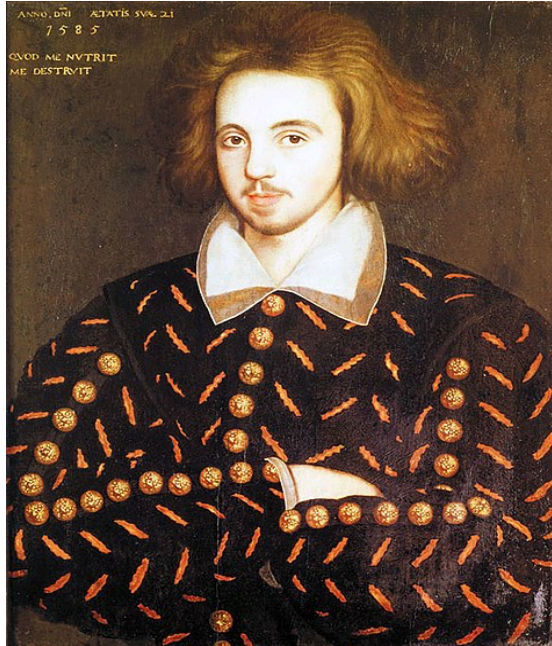
Nguyen Thi Ha Uyen

Nguyen Hai Thuy

Unit 1: Poem: The Passionate Shepherd to His Love

Author: Christopher Marlowe

Literary Lesson: Tone and Mood



Christopher Marlowe (1564-1593) was a poet and playwright at the forefront of the 16th-century dramatic renaissance. His works influenced William Shakespeare and generations of writers to follow.

Marlowe was born to John Marlowe and Elizabeth Archer in the cathedral city of Canterbury, and baptised on 26 February 1564. John was a shoemaker, and a notably argumentative man, a characteristic he shared with his son, who was involved in several violent confrontations. In 1589 Marlowe got into a fight, in which a man was killed, and he was briefly imprisoned; in May 1592 he was arrested after a street fight.

In 1578, at about 14, Marlowe was enrolled as a scholar of King's School in Canterbury, and in 1580 he went to Corpus Christi College, Cambridge, on a scholarship given to able scholars who could also, if possible, 'make a verse'. Around 1585, it is said he started working as a government agent.

Marlowe's theatrical career kicked off in the later 1580s with *Tamburlaine the Great*, first performed in London in about 1587 to great popular success. A sequel was quickly produced, and the plays were printed together in 1590. The chronology of the rest of Marlowe's plays is uncertain, but the first recorded performance of *The Jew of Malta* was in 1592, and *The Massacre at Paris* in 1593. The sophisticated and poetic *Edward II* may be one of Marlowe's last works. This play's depiction of a love relationship between two men has often been taken as evidence of Marlowe's own homosexuality. Another major work from the 1590s is the sensual, homoerotic poem *Hero and Leander*.

Rumours about Marlowe's unconventional religious and political beliefs intensified before his death. On 30 May Marlowe was stabbed to death during a fight at a house in Deptford, apparently after an argument about a bill. The real circumstance of Marlowe's death was not clear so it was considered as a mysterious death in British history.

(<https://www.bl.uk/people/christopher-marlowe>)

The Passionate Shepherd to His Love

BY CHRISTOPHER MARLOWE

Come live with me and be my love,
And we will all the pleasures prove,
That Valleys, groves, hills, and fields,
Woods, or steepy mountain yields.

And we will sit upon the Rocks,
Seeing the Shepherds feed their flocks,
By shallow Rivers to whose falls
Melodious birds sing Madrigals.

And I will make thee beds of Roses
And a thousand fragrant posies,
A cap of flowers, and a kirtle
Embroidered all with leaves of Myrtle;

A gown made of the finest wool
Which from our pretty Lambs we pull;
Fair lined slippers for the cold,
With buckles of the purest gold;

A belt of straw and Ivy buds,
With Coral clasps and Amber studs:
And if these pleasures may thee move,
Come live with me, and be my love.

The Shepherds' Swains shall dance and sing
For thy delight each May-morning:
If these delights thy mind may move,
Then live with me, and be my love.



Comprehension questions

For each of the following statements or questions, select the most correct option.

1. How does the shepherd begin his confession of love to the nymph?
a. a promise **b. a request** c. a swear d. an invitation
2. “And we will all the pleasures prove” means:
a. we will prove our love with pleasures
b. we will experience our love in pleasures
c. we will enjoy all the pleasures together in nature
d. we will prove our experience in love
3. What will they enjoy in their common life if the girl agrees?
a. a wealthy and prosperous life
b. a happy life forever
c. beautiful scenery in the countryside
d. a carefree life full of pleasures and gifts
4. What is the season as implied in the shepherd’s description of the “shallow rivers” and “melodious madrigals”?
a. spring or early summer
b. the end of summer
c. fall
d. winter
5. What literary device is used in the line “*Melodious birds* **sing** *Madrigals*”?
a. metaphor **b. personification** c. simile d. symbolism
6. What is the shepherd most passionate about?
a. **convincing the girl** b. the pleasures in rural life
c. the beauty of nature d. offering gifts to the girl
7. Which of his promises seems far-fetched and unachievable?
a. beds of roses
b. thousands of fragrant posies
c. a gown made of the finest wool
d. gold buckle slippers

8. What effect do the superlative adjectives in “the finest wool” and “the purest gold” create?
- to emphasize the value of his gifts
 - to prove his ability to make the girl happy
 - to show his passion in love
 - to prove that he is rich
9. Why does the shepherd repeat the pronoun “me” and the possessive determiner “my” in the line: “*Then live with me and be my love*”?
- to imply how he deserves her
 - to emphasize his desire to possess her
 - to ensure that she will accept his love
 - to say how much he needs her
10. What does the shepherd NOT mention in his seduction?
- the pleasures they will enjoy together
 - the beautiful scenery of nature
 - the consequences of their carefree life
 - the way he delights her in May

Literary Lesson: Tone and Mood

How a poet feels from time to time about the poem he is writing is called the poet’s mood. The poet imparts this mood to readers through the tone he depicts the poem. Tone is called the poet’s attitude, or the reflection of his attitude toward the ideas he is expressing in the poem. Mood refers to the atmosphere that surrounds a scene. Tone and mood are interactive because both involve feelings.

Discussing tone and mood

- Identify the mood of the speaker.
- Marlowe uses rhymes at the end of each pair of lines. What effect does this use of rhymes have on the tone of the poem?
- What might Marlowe be trying to emphasize with his rhymes?

Discussing literary genre

- Why is Marlowe called a **pastoral** lyric? How do you picture the shepherd and his love?
- What does a pastoral lyric **exaggerate**?
- Besides describing the ideal life in the countryside,** what else does the poem celebrate?

Discussing themes

1. What lifestyle does the shepherd promise to offer his beloved?
2. Do you think the shepherd is a practical person or is he living in illusion?
3. What does the shepherd not mention in his seductive courtship?
4. What effect is the repetition of the condition said by the shepherd in stanza 5 and 6?
(Source: <https://quizlet.com/232551582/the-passionate-shepherd-to-his-love-christopher-marlowe-flash-cards/>)

Writing exercise

1. Describe the attitudes of the shepherd in the poem toward love and toward the future. Support your ideas with reference to the poem.
2. Compare Marlowe's *The Passionate Shepherd to His Love* with the Vietnamese folk poem *Tát Nước Đầu Đình* in terms of the culture of courtship and the significance of gifts in love.

Unit 2: Poem: The Nymph's Reply to the Shepherd

Author: Walter Raleigh

Literary Lesson: Tone and Mood



Walter Raleigh (1552? - 1618) was an adventurer, courtier to Elizabeth I, navigator, author and poet.

Walter Raleigh was born into a well-connected gentry family at Hayes Barton in Devon in around 1552. He attended Oxford University for a time, fought with the Huguenots in France and later studied law in London.

In 1578, Raleigh sailed to America with explorer Sir Humphrey Gilbert, his half brother. This expedition may have stimulated his plan to found a colony there. In 1585, he sponsored the first English colony in America on Roanoke Island (now North Carolina). The colony failed and another attempt at colonisation also failed in 1587. Raleigh has been credited with bringing potatoes and tobacco back to Britain, although both of

these were already known via the Spanish. Raleigh did help to make smoking popular at court.

Raleigh first came to the attention of Elizabeth I in 1580, when he went to Ireland to help suppress an uprising in Munster. He soon became a favourite of the queen, and was knighted and appointed captain of the Queen's Guard (1587). He became a member of parliament in 1584 and received extensive estates in Ireland.

In 1592, the queen discovered Raleigh's secret marriage to one of her maids of honour, Elizabeth Throckmorton. This discovery threw Elizabeth into a jealous rage and Raleigh and his wife were imprisoned in the Tower. On his release, in an attempt to find favour with the queen, he set off on an unsuccessful expedition to find El Dorado, the fabled 'Golden Land', rumoured to be situated somewhere beyond the mouth of the Orinoco river in Guiana (now Venezuela).

Elizabeth's successor, James I of England and VI of Scotland, disliked Raleigh, and in 1603 he was accused of plotting against the king and sentenced to death. This was reduced to life imprisonment and Raleigh spent the next 12 years in the Tower of London, where he wrote the first volume of his 'History of the World' (1614).

In 1616, Raleigh was released to lead a second expedition to search for El Dorado. The expedition was a failure, and Raleigh also defied the king's instructions by attacking the Spanish. On his return to England, the death sentence was reinstated and Raleigh's execution took place on 29 October 1618.

(http://www.bbc.co.uk/history/historic_figures/raleigh_walter.shtml)

The Nymph's Reply to the Shepherd

BY SIR WALTER RALEIGH

If all the world and love were young,

And truth in every Shepherd's tongue,

These pretty pleasures might me move,

To live with thee, and be thy love.

Time drives the flocks from field to fold,

When Rivers rage and Rocks grow cold,

And Philomel becometh dumb,

The rest complains of cares to come.

The flowers do fade, and wanton fields,

To wayward winter reckoning yields,

A honey tongue, a heart of gall,

Is fancy's spring, but sorrow's fall.

Thy gowns, thy shoes, thy beds of Roses,

Thy cap, thy kirtle, and thy posies

Soon break, soon wither, soon forgotten:

In folly ripe, in reason rotten.

ephemeral, not ever lasting
impossible carefree

Thy belt of straw and Ivy buds,

The Coral clasps and amber studs,

All these in me no means can move

To come to thee and be thy love.

But could youth last, and love still breed,

Had joys no date, nor age no need,

Then these delights my mind might move

To live with thee, and be thy love.



Discussion questions

1. How does the nymph begin her reply to the shepherd? (Compare it to the way the shepherd begins his optimistic proposal in Marlowe's poem)
2. What effect is such beginning? What is the nymph's attitude towards the shepherd's seduction?
3. According to the nymph, what will happen to:
 - the shallow river
 - the flock of sheep
 - the birds singing melodious songs
 - the fragrant flowers
 - the gowns, shoes, beds of roses, the cap of flowers, the kirtle of myrtle, the belt of straw, the coral clasps and amber studs.
4. How does the nymph in Raleigh's poem respectively turn the shepherd's gifts into impossibilities?
5. How does the nymph show her attitude towards the luxurious things given by the shepherd in stanza 5?
6. What answer does the nymph really want to give to the shepherd as implied in her hypothesis?
7. What kind of person is the nymph through her reply to the shepherd? Do you think she is realistic as well as romantic?
8. What is the tone in Raleigh's poem?

Groupwork activity

Creative conversation writing

Write a conversation between the shepherd (in Marlowe's poem) and the nymph in your own interpretation to show their different feelings and attitudes.

You may begin the dialog with:

The shepherd: Hey! My sweetie, please come live with me, then we will together enjoy all the funny things in nature through our common life.

The nymph: I might be persuaded to come live with you if you had been telling the truth about what our life together would be like.

The shepherd:

Role Play

In pair, recite the two poems by taking the roles of the shepherd and the nymph, accompanying with their manners and gestures.

Home reading

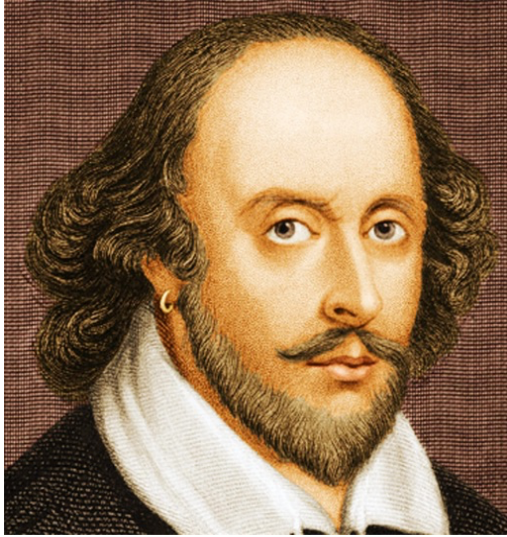
Read the essay referring to the nymph's explanation for the irony in the shepherd's proposal in four motifs: Mortality and Materialism, Lack of Reasoning, Love vs. Lust, and Time in the below link. How far do you agree with the nymph?

(<https://owlcation.com/humanities/An-Analysis-of-The-Nymphs-Reply-to-the-Shepherd-by-Sir-Walter-Raleigh>)

Unit 3: Poem: Sonnet 18, Sonnet 29

Author: William Shakespeare

Literary Lesson: Themes



William Shakespeare (1564-1616) was an English poet, playwright, and actor. He was born on 26 April 1564 in Stratford-upon-Avon. His father was a successful local businessman and his mother was the daughter of a landowner. Shakespeare is widely regarded as the greatest writer in the English language and the world's pre-eminent dramatist. He is often called England's national poet and nicknamed the Bard of Avon. He wrote about 38 plays, 154 sonnets, two long narrative poems, and a few other verses, of which the authorship of some is uncertain. His plays have been translated into every major living language and are performed more often than those of any other playwright.

Marriage and career

Shakespeare married Anne Hathaway at the age of 18. She was eight years older than him. They had three children: Susanna, and twins Hamnet and Judith. After his marriage information about his life became very rare. But he is thought to have spent most of his time in London writing and performing in his plays. Between 1585 and 1592, he began a successful career in London as an actor, writer, and part-owner of a playing company called the Lord Chamberlain's Men, later known as the King's Men.

Retirement and death

Around 1613, at the age of 49, he retired to Stratford, where he died three years later. Few records of Shakespeare's private life survive. He died on 23 April 1616, at the age of 52. He died within a month of signing his will, a document which he begins by describing himself as being in "perfect health". In his will, Shakespeare left the bulk of his large estate to his elder daughter Susanna.

His work

Shakespeare produced most of his known work between 1589 and 1613. His early plays were mainly comedies and histories and these works remain regarded as some of the best work produced in these genres. He then wrote mainly tragedies until about 1608, including Hamlet, Othello, King Lear, and Macbeth, considered some of the finest works in the English language. In his last phase, he wrote tragicomedies, also known as romances, and collaborated with other playwrights.

Shakespeare's plays remain highly popular today and are constantly studied, performed, and reinterpreted in diverse cultural and political contexts throughout the world.

(https://www.myenglishpages.com/site_php_files/reading-william-shakespeare-short-biography.php)

Sonnets

The word sonnet is derived from the Italian word “sonetto,” which means a “little song” or small lyric. Each sonnet has 14 lines, and is written in iambic pentameter. An Italian sonnet consists of two parts, an octave (the first 8 lines) which describes the problem and a sestet (the last six lines) which proposes a solution.

English sonnets were introduced by Thomas Wyatt (1503–1542) in the early 16th century. Of all the sonnet sequences written by Elizabethan poets, none can equal the sonnets of Shakespeare in perfect form and depth of thought and feeling; nor have they been excelled in all English literature. No one knows whether Shakespeare’s sonnets – one hundred and fifty-four in all – reflect the poet’s own emotional experiences or imaginary situations. Many of them seem to be addressed to a young friend and another group to a mysterious “dark lady” with whom he apparently is deeply in love. The identity of these persons has been guessed at by never proved by Shakespearean scholars.

Shakespeare does not use the Italian rhyme scheme but a form preferred by many of the Elizabeth sonneteers. You will notice that there are three four-line stanzas with an alternate rhyme in each. Then the thought is summarized in a rhymed couplet at the end.



Rhetorical question

beloved

Iambic pentameter

Iambic tetrameter (8 syllables)

Iambic trimeter

highlight the beauty of the

SONNET 18

Rhyme scheme

In your opinion, why does Shakespeare start Sonnet 18 with a question?

3. Explain how the metaphor in Sonnet 18 (a summer's day) contributes to the overall meaning of the poem?

4. What does the word "But" in line 9 emphasize in Sonnet 18?

Shall I compare thee to a summer's day?

a

Thou art more lovely and more temperate:

b

Rough winds do shake the darling buds of May,

a

And summer's lease hath all too short a date;

b

Rhetorical question : emphasize

Sometime too hot the eye of heaven shines,

c

And often is his gold complexion dimm'd;

d

And every fair from fair sometime declines,

c

By chance or nature's changing course untrimm'd;

d

summer = beauty + life

Gorgeous

thee - you
thy - your
ow'st - own

But thy eternal summer shall not fade,

e

Nor lose possession of that fair thou ow'st;

f

Nor shall death brag thou wander'st in his shade,

e

When in eternal lines to time thou grow'st:

f

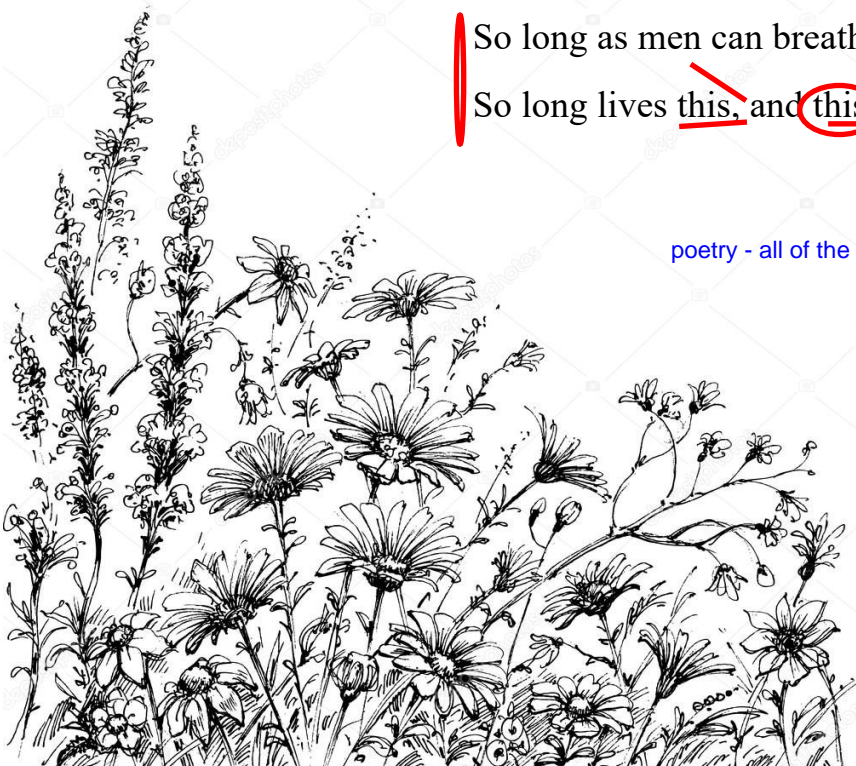
So long as men can breathe or eyes can see,

g

So long lives this, and this gives life to thee.

g

poetry - all of the arts in general



Group discussion questions

1. Please paraphrase Shakespeare's *Sonnet 18*.
2. In your opinion, why does Shakespeare start *Sonnet 18* with a question?
3. Explain how the metaphor in *Sonnet 18* (*a summer's day*) contributes to the overall meaning of the poem?
4. What does the word "***But***" in line 9 emphasize in *Sonnet 18*?

Literary Lesson: Theme

Theme is the underlying message, or 'big idea' that the author tries to convey in the writing of a novel, play, short story or poem. This belief, or idea, transcends cultural barriers. It is usually universal in nature. When a theme is universal, it touches on the human experience, regardless of race or language. Often, a piece of writing has more than one theme.

(<https://study.com/academy/lesson>)

Discussing theme

1. According to Shakespeare, what is the only defence against Time to give life to his beloved?
2. What is the theme of Shakespeare's *Sonnet 18*? [love, poetry, art](#)

Letter writing

If you were the addressee of *Sonnet 18* by William Shakespeare, what would you write back to him? Write a letter (no more than 200 words) to convey your message to him.

SONNET 29



When, in disgrace with fortune and men's eyes,^a
I all alone beweeep my outcast state,^b
And trouble deaf heaven with my bootless cries,^a
And look upon myself and curse my fate,^b

Wishing me like to one more rich in hope, ^c
Featured like him, like him with friends possessed,
Desiring this man's art and that man's scope,
With what I most enjoy contented least;

Yet in these thoughts myself almost despising,
Haply I think on thee, and then my state,
(Like to the lark at break of day arising
From sullen earth) sings hymns at heaven's gate;

For thy sweet love remembered such wealth brings
That then I scorn to change my state with kings.



Comprehension Quiz

1. What is the rhyme scheme of Sonnet 29 by William Shakespeare?
- a. abab abab cdcd ee **b. abab cdcd efef gg**
c. abba abba cd cd cd d. abba cddc effe gg
2. The division of thoughts in Sonnet 29 by William Shakespeare resembles that of an Italian Sonnet.

a. True  b. False

3. Order the following statements as they occur in the poem.
- a. The speaker envies other men.
b. The speaker is generally miserable and disgraced.
c. The speaker wouldn't change his once-despised state for that of a king.
d. The speaker's state starts improving.

1	2	3	4
b	a	d	c

4. What is the metaphorical meaning of the image “*deaf heaven*”?
- a. Heaven refuses to welcome the speaker.
~~b. Even God ignores the speaker's griefs.~~
b. God becomes deaf hearing his endless lament.
d. The speaker is thinking about death.
5. What does the speaker mean when he says “*Desiring this man's art, and that man's scope*”?
- ~~a. He wants to have talents and opportunities like other men.~~
b. He appreciates the artworks from other men.
c. He desires to be the art and scope of other men.
d. He lost his desire and scope.

6. What does the line “*Yet in these thoughts myself almost despising,*

Haply I think on thee [...]” indicate?

- a. the internal conflict of the speaker
- b. the speaker’s change of social status
- c. the hopelessness of the speaker’s situation
- d. ~~the sudden turn in the speaker’s mood.~~

7. In lines, “*Haply I think on thee-and then my **state***

Like to the lark at break of day arising”

What does the word “**state**” mean?

- a. mood
- b. position
- c. situation
- d. social status

8. Choose the correct statement about Sonnet 29 by William Shakespeare.

- a. Sonnet 29 was written according to the structure and rhyme scheme of Italian sonnets.
- b. Sonnet 29 presents an idea of material wealth and how it drives one to hopelessness.
- c. Sonnet 29 addresses the healing power of love life one’s spirit when all else seems completely depressing.
- d. Sonnet 29 deals with the question whether love has such power to save one’s soul or not.

Poem writing

A **Rhyming Couplet** is two lines of the same length that rhyme and complete one thought. Rhyming Couplets are frequently used in Shakespearean Sonnets to conclude the poems. These lines generally carry the theme, or the message of the whole poem.

(<https://literarydevices.net/couplet/>)

Write a new *rhyming couplet* for Sonnet 29 by William Shakespeare with your own ideas and words.

Unit 4: Poem: Sonnet 43

Author: Elizabeth Browning

Literary Lesson: Themes



Elizabeth Barrett Browning (1806 – 1861) was an English poet of the Victorian era.

Born in County Durham, the eldest of 12 children, Elizabeth Barrett wrote poetry from about the age of six. At 15 she became ill, suffering intense head and spinal pain for the rest of her life. Later in life she also developed lung problems, possibly tuberculosis.

Her first adult collection of poems was published in 1838 and she wrote prolifically between 1841 and 1844, producing poetry, translation and prose. She campaigned for the abolition of slavery and her work helped influence reform in the child labour legislation.

Her prolific output made her a rival to Tennyson as a candidate for poet laureate on the death of Wordsworth.

Elizabeth's volume *Poems* (1844) brought her great success, attracting the admiration of the writer Robert Browning. Their correspondence, courtship and marriage were carried out in secret, for fear of her father's disapproval. Following the wedding she was indeed disinherited by her father. The couple moved to Italy in 1846, where she would live for the rest of her life.

Sonnet 43 – How do I love thee?

The poem is the second-to-last in the sequence of forty-four love poems, *Sonnets from the Portuguese*, written during the courtship between Elizabeth Barrett Browning and her husband Robert Browning. Sonnet 43 - "How do I love thee?" describes a fully realized love. Earlier poems often had mentioned the past, when the poet did not dream that such happiness would ever be hers. In this poem, she defines her present happiness by explaining how her love incorporates and transcends her past spiritual and emotional experiences.

(nationalpoetryday.co.uk)

How Do I Love Thee? (Sonnet 43)

Elizabeth Barrett Browning

How do I love thee? Let me count the ways.
I love thee to the depth and breadth and height
My soul can reach, when feeling out of sight
For the ends of being and ideal grace.
I love thee to the level of every day's
Most quiet need, by sun and candle-light.
I love thee freely, as men strive for right.
I love thee purely, as they turn from praise.
I love thee with the passion put to use
In my old griefs, and with my childhood's faith.
I love thee with a love I seemed to lose
With my lost saints. I love thee with the breath,
Smiles, tears, of all my life; and, if God choose,
I shall but love thee better after death.



Comprehension Quiz

1. Elizabeth Barrett Browning (1806-1861) wrote a series of 44 sonnets, in secret, about the intense love she felt for her husband-to-be, the poet Robert Browning. She called this series, a title based on the pet name Robert gave her.
2. The rhyme scheme of "Sonnet 43" is as follows:
 - a. ABBA-ABBA-ABBACD
 - b. ABBA-ABBA-CDEFCD
 - c. ABBA-ABBA-CDCDCD
3. The first eight lines of a sonnet are called an octave; the remaining six lines are called a.....
4. In Browning's "Sonnet 43," the octave compares the intensity of the love she felt while writing the poem to the love she experienced earlier in her life. The sestet compares her love for her husband to the love of religious and political ideas.

TrueFalse
5. "Sonnet 43" expresses the poet's intense love for her husband-to-be, Robert Browning. So intense is her love for him, she says, that it rises to the spiritual level, as shown in lines
6. She loves him freely and purely without.....
 - a. hope he will love her back
 - b. expectation of personal gain
 - c. knowing him personally
7. She even loves him with an intensity of the suffering, as shown in line 10.

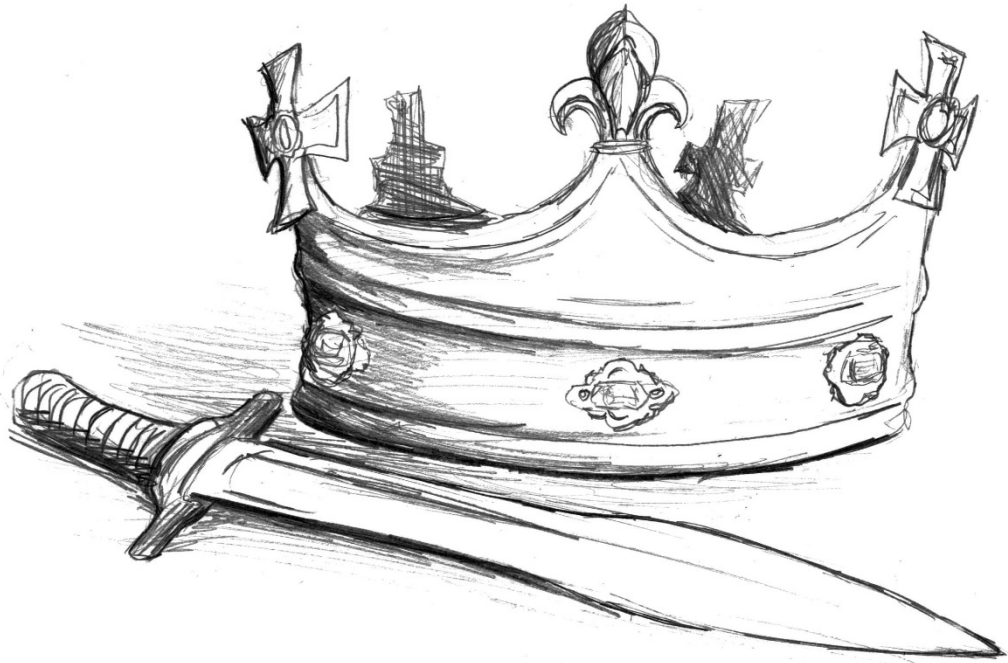
TrueFalse
8. She loves him in the way that she loved saints as a child. Moreover, she expects to continue to love him after
9. The dominant figure of speech in the poem is:
 - a. Alliteration
 - b. Metaphor
 - c. Hyperbole
 - d. Anaphora
10. Which line of the poem is the most meaningful to you? Why? Explain in about 50 words.

<https://www.propofs.com/quiz-school/quizshow.php?title=sonnet-43-elizabeth-barrett-browning&q>

Discussion writing

Visit the following webpage. Find out information about this poet and discuss, in about 200 words, why you think this poem shows her deep emotions and her suffering.
<http://www.victorianweb.org/authors/ebb/index.html>

THE TRAGEDY OF MACBETH



Unit 5: The tragedy of Macbeth

Author: William Shakespeare

Literary Lesson: Dramatic voice

SUMMARY

King Duncan's generals, Macbeth and Banquo, encounter three strange women on a bleak Scottish moorland on their way home from quelling a rebellion. The women prophesy that Macbeth will be given the title of Thane of Cawdor and then become King of Scotland, while Banquo's heirs shall be kings. The generals want to hear more but the weird sisters disappear. Duncan creates Macbeth Thane of Cawdor in thanks for his success in the recent battles and then proposes to make a brief visit to Macbeth's castle.

Lady Macbeth receives news from her husband of the prophecy and his new title and she vows to help him become king by any means she can. Macbeth's return is followed almost at once by Duncan's arrival. The Macbeths plot together and later that night, while all are sleeping and after his wife has given the guards drugged wine, Macbeth kills the King and his guards. Lady Macbeth leaves the bloody daggers beside the dead king. Macduff arrives and when the murder is discovered Duncan's sons, Malcolm and Donalbain flee, fearing for their lives, but they are nevertheless blamed for the murder.

Macbeth is elected King of Scotland but is plagued by feelings of guilt and insecurity. He arranges for Banquo and his son, Fleance to be killed, but the boy escapes the murderers. At a celebratory banquet, Macbeth sees the ghost of Banquo and disconcerts the courtiers with his strange manner. Lady Macbeth tries to calm him but is rejected.

Macbeth seeks out the witches and learns from them that he will be safe until Birnam Wood comes to his castle, Dunsinane. They tell him that he need fear no-one born of woman, but also that the Scottish succession will come from Banquo's son. Macbeth embarks on a reign of terror and many, including Macduff's family, are murdered, while Macduff himself has gone to join Malcolm at the court of the English king, Edward. Malcolm and Macduff decide to lead an army against Macbeth.

Macbeth feels safe in his remote castle at Dunsinane until he is told that Birnam Wood is moving towards him. The situation is that Malcolm's army is carrying branches from the forest as camouflage for their assault on the castle. Meanwhile, Lady Macbeth, paralysed with guilt, walks in her sleep and gives away her secrets to a listening doctor. She kills herself as the final battle commences.

Macduff challenges Macbeth who, on learning his adversary is the child of a Caesarian birth, realises he is doomed. Macduff triumphs and brings the head of the traitor to Malcolm who declares peace and is crowned king.

(<https://www.nosweatshakespeare.com/play-summary/macbeth/>)

Jumbled events

Rearrange these 10 jumbled events to make up the summary of the tragedy Macbeth.

1. Malcolm becomes the King of Scotland and declares his benevolent reign for the country.
2. Conscience-stricken by her crime, Lady Macbeth suffers from sleepwalking and kills herself.
3. Urged by his wife, Macbeth murders King Duncan and assumes the kingship.
4. Fearful of the witches 'prophecy that Fleance, Banquo's son, will seize the throne, Macbeth has Banquo and Fleance killed, but Fleance escapes.
5. Macduff kills and beheads Macbeth.
6. Malcolm and Donalbain, Duncan's sons, flee to England, where they are joined by Macduff, a Scottish nobleman, to plot against Macbeth.
7. Macbeth goes to visit the witches and receives three further prophecies.
8. After the battle Macbeth and Banquo meet three witches who give the prophecy that Macbeth will become Thane of Cawdor and then King of Scotland.
9. Frightened, Macbeth orders that Lady Macduff and her children be killed.
10. Prince Malcolm and Macduff's army in England march on Dunsinane Castle to attack Macbeth's force.

ACT1, SCENE 1: A desert place

Three witches are speaking during a storm on the heath. A battle is taking place close by and they arrange to meet Macbeth when it is over.

(Thunder and lightning. Enter three Witches)

First Witch

When shall we three meet again
In thunder, lightning, or in rain?

Second Witch

When the hurlyburly's done,
When the battle's lost and won.

Third Witch

That will be ere the set of sun.

First Witch

Where the place?

Second Witch

Upon the heath.

Third Witch

There to meet with Macbeth.

First Witch

I come, Graymalkin!

Second Witch

Paddock calls.

Third Witch

Anon.

ALL

Fair is foul, and foul is fair:
Hover through the fog and filthy air.



Exeunt

Discussion questions

1. What effect does the opening of the play have on the audience?
2. Why does Shakespeare create such an atmosphere at the beginning of the play?
3. What is your anticipation of the play when the witches say:

Fair is foul, and foul is fair

Hover through the fog and filthy air

4. Explain “*Fair is foul, and foul is fair*”.

Role Play

Learn the opening scene by heart and act it out in group of three or more. Present it as dramatically as you can. Prepare anything necessary for your performance: the sound of thunder, rain, battle, cats, toads, or anything else you think you'd hear in such a fearful place. Consider some of the following so that you can make the scene more effective and make more impression on your audience:

How do the witches enter?

How do they move?

What do they look like? Are they old? Male? Female? (In Shakespeare's time, they

were played by males):

Do they look like each other or are they different?

What are their clothes like?

Are they carrying anything in their hands?

Electrify your audience!

ACT 5, SCENE 1. Dunsinane. Ante-room in the castle.

Macbeth and his wife are now living in the castle at Dunsinane. Conscience-stricken, Lady Macbeth is under going some strange behavior. A doctor is invited for her treatment. While the gentlewoman and the doctor are talking about Lady Macbeth sickness, Lady Macbeth appears walking in her sleep and reveals that she was involved in the murder of Duncan; the existing king, and in the murder of others, which shocked the doctor.

(Enter a Doctor of Physic and a Waiting-Gentlewoman)

Doctor

I have two nights watched with you, but can perceive no truth in your report. When was it she last walked?

Gentlewoman

Since his majesty went into the field, I have seen her rise from her bed, throw her night-gown upon her, unlock her closet, take forth paper, fold it, write upon't, read it, afterwards seal it, and again return to bed; yet all this while in a most fast sleep.

Doctor

A great perturbation in nature, to receive at once the benefit of sleep, and do the effects of watching! In this slumbry agitation, besides her walking and other actual performances, what, at any time, have you heard her say?

Gentlewoman

That, sir, which I will not report after her.

Doctor

You may to me: and 'tis most meet you should.

Gentlewoman

Neither to you nor any one; having no witness to confirm my speech.

Enter LADY MACBETH, with a taper

Lo you, here she comes! This is her very guise; and, upon my life, fast asleep. Observe her; stand close.

Doctor

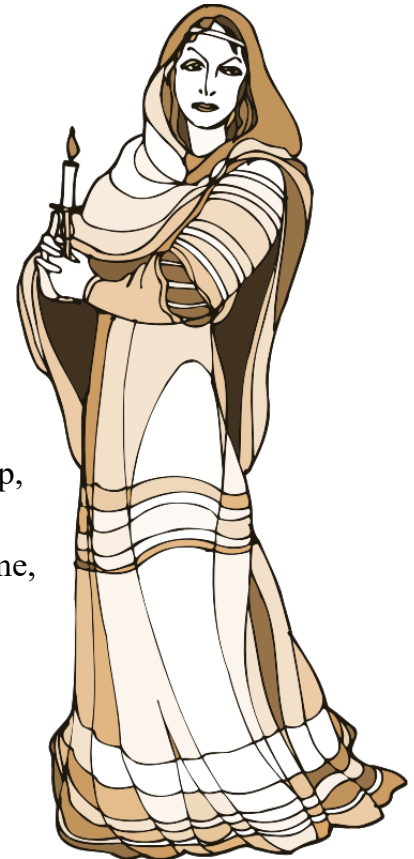
How came she by that light?

Gentlewoman

Why, it stood by her: she has light by her continually; 'tis her command.

Doctor

You see, her eyes are open.



Gentlewoman

Ay, but their sense is shut.

Doctor

What is it she does now? Look, how she rubs her hands.

Gentlewoman

It is an accustomed action with her, to seem thus washing her hands: I have known her continue in this a quarter of an hour.

LADY MACBETH

Yet here's a spot.

Doctor

Hark! she speaks: I will set down what comes from her, to satisfy my remembrance the more strongly.

LADY MACBETH

Out, damned spot! out, I say!—One: two: why, then, 'tis time to do't.—Hell is murky!—Fie, my

lord, fie! a soldier, and afeard? What need we fear who knows it, when none can call our power to account?—Yet who would have thought the old man to have had so much blood in him.

Doctor

Do you mark that?

LADY MACBETH

The thane of Fife had a wife: where is she now?—What, will these hands ne'er be clean?—No more o' that, my lord, no more o' that: you mar all with this starting.

Doctor

Go to, go to; you have known what you should not.

Gentlewoman

She has spoke what she should not, I am sure of that: heaven knows what she has known.

LADY MACBETH

Here's the smell of the blood still: all the perfumes of Arabia will not sweeten this little

hand. Oh, oh, oh!

Doctor

What a sigh is there! The heart is sorely charged.

Gentlewoman

I would not have such a heart in my bosom for the dignity of the whole body.

Doctor

Well, well, well,—

Gentlewoman

Pray God it be, sir.

Doctor

This disease is beyond my practise: yet I have known those which have walked in their sleep who have died holily in their beds.

LADY MACBETH

Wash your hands, put on your nightgown; look not so pale.—I tell you yet again, Banquo's buried; he cannot come out on's grave.

Doctor

Even so?

LADY MACBETH

To bed, to bed! there's knocking at the gate: come, come, come, come, give me your hand. What's done cannot be undone.—To bed, to bed, to bed!

(Exit)

Doctor

Will she go now to bed?

Gentlewoman

Directly.

Doctor

Foul whisperings are abroad: unnatural deeds
Do breed unnatural troubles: infected minds
To their deaf pillows will discharge their secrets:
More needs she the divine than the physician.
God, God forgive us all! Look after her;
Remove from her the means of all annoyance,
And still keep eyes upon her. So, good night:
My mind she has mated, and amazed my sight.
I think, but dare not speak.

Gentlewoman

Good night, good doctor.

Exeunt

Extracting main ideas

1. What specific details does Lady Macbeth reveal in her sleep-walking monologue?
2. What is the doctor's implication when saying:
"This disease is beyond my practice; yet I have known those which have walked in their sleep who have died holily in their beds".
3. Explain:
 - a. *"Foul whisperings are abroad: unnatural deeds
Do breed unnatural troubles: infected minds"*
 - b. *"To their deaf pillows will discharge their secrets:
More needs she the divine than the physician"*
4. What is the theme of Act V, Scene 1?

Staging the scene

This is one the most famous scenes in world drama. Read the scene again carefully. Use your imagination and think out a way so that you can act out the scene effectively. To be confident in your performance, prepare notes for each of the character in your group. Then act it!

Writing exercise

"I have seen her rise from her bed, throw her nightgown upon her, unlock her closet, take forth paper, fold it, write upon it, read it, afterwards seal it, and again return to bed; yet all this while in a most fast asleep."

This is what the gentlewoman said to the doctor. In your opinion, what did Lady Macbeth write? A letter to Macbeth? A confession? Her will? Or what?

Use your imagination to write out Lady Macbeth's letter.

ACT 5, SCENE 5: Dunsinane. Within the castle.

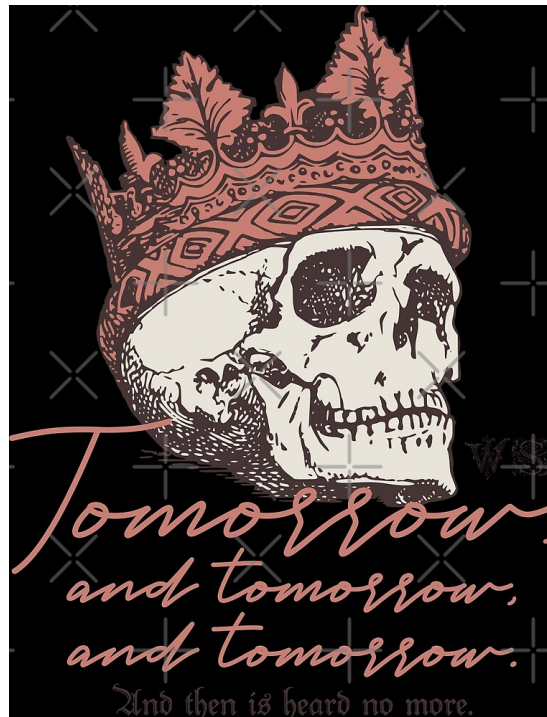
Macbeth still believes in what the witches have said and thinks that he will be safe in victory. However, when Seyton brings the news of his wife's death, his fear returns and he thinks deeply about human life's futility.

SEYTON

The queen, my lord, is dead.

MACBETH

She should have died hereafter;
There would have been a time for such a word.
To-morrow, and to-morrow, and to-morrow,
Creeps in this petty pace from day to day
To the last syllable of recorded time,
And all our yesterdays have lighted fools
The way to dusty death. Out, out, brief candle!
Life's but a walking shadow, a poor player
That struts and frets his hour upon the stage
And then is heard no more: it is a tale
Told by an idiot, full of sound and fury,
Signifying nothing.



Extracting main ideas

1. In what situation was Macbeth when he heard the news in Act V, scene 1?
2. Why did Macbeth think that time went so slowly when saying:
*“Tomorrow, and tomorrow, and tomorrow
Creeps in this petty pace from day to day
To the last syllabable of recorded time;”*
3. What did Macbeth think about the past? Did it make any sense in his life?
4. We can see that Macbeth was so upset by the messenger’s news. In your opinion, what is the reason for his being so upset?
5. In your opinion, what did Macbeth, or more accurately, Shakespeare, want to say in these lines:
*“Life’s but a walking shadow, a poor player
That struts and frets his hour upon the stage
And then is heard no more: it is a tale
Told by an idiot, full of sound and fury,
Signifying nothing.”*

ACT IT OUT

Imagine you were in Macbeth’s situation. What were your mood and your emotion when you received the message and said the lines above? Use your imagination and try to present Macbeth’s soliloquy as dramatically as you can. If necessary, spend some time exploring the excerpt above in different ways. Here are just a few suggestions to help you:

- Learn them by heart and present them as a radio broadcast
- Act it out in your small group in different ways (sadly, fearfully, desperately, etc.)

Having a unique way of your own to present it to the audience is of value.

Unit 6: ROBINSON CRUSOE

Author: Daniel Defoe

Literary lesson: Point of view



Daniel Defoe (1660?-1731) is an English novelist, pamphleteer and journalist, best known for his novels *Robinson Crusoe* and *Moll Flanders*.

Daniel Foe, born circa 1660, was the son of James Foe, a London butcher. Daniel later changed his name to Daniel Defoe, wanting to sound more gentlemanly.

Defoe graduated from an academy at Newington Green, run by the Reverend Charles Morton. Not long after, in 1683, he went into business, having given up an earlier intent on becoming a dissenting minister. He traveled often, selling such goods as wine and wool, but was rarely out of debt. He went bankrupt in 1692 (paying his debts for nearly a

decade thereafter), and by 1703, decided to leave the business industry altogether.

Having always been interested in politics, Defoe published his first literary piece, a political pamphlet, in 1683. He continued to write political works, working as a journalist, until the early 1700s. Many of Defoe's works during this period targeted support for King William III, also known as "William Henry of Orange."

Defoe took a new literary path in 1719, around the age of 59, when he published *Robinson Crusoe*, a fiction novel based on several short essays that he had composed over the years. A handful of novels followed soon after—often with rogues and criminals as lead characters—including *Moll Flanders*, *Colonel Jack*, *Captain Singleton*, *Journal of the Plague Year* and his last major fiction piece, *Roxana* (1724).

In the mid-1720s, Defoe returned to writing editorial pieces, focusing on such subjects as morality, politics and the breakdown of social order in England. Some of his later works include *Everybody's Business is Nobody's Business* (1725); the nonfiction essay "Conjugal Lewdness: or, Matrimonial Whoredom" (1727); and a follow-up piece to the "Conjugal Lewdness" essay, entitled "A Treatise Concerning the Use and Abuse of the Marriage Bed."

While little is known about Daniel Defoe's personal life—largely due to a lack of documentation—Defoe is remembered today as a prolific journalist and author, and has been lauded for his hundreds of fiction and nonfiction works, from political pamphlets to other journalistic pieces, to fantasy-filled novels. The characters that Defoe created in his fiction books have been brought to life countless times over the years, in editorial works, as well as stage and screen productions. (<https://www.biography.com/writer/daniel-defoe>)

SUMMARY

Part I: Before the Island

Before landing on the island, Crusoe's father wants him to be a good, middle-class guy. Crusoe, who wants nothing more than to travel around in a ship, is definitely not into this idea. He struggles against the authority of both his father and God and decides to thumb his nose at both by going adventuring on the sea instead.

After sailing around for a while, he makes a bit of money in trade, but then is captured and made into a slave off the coast of Africa. Here he befriends a young man named Xury, with whom he escapes from captivity.

Picked up by a Portuguese sailing captain, Crusoe makes it to Brazil where he buys a sugar plantation. He does fairly well financially, but soon becomes involved in a venture to procure slaves from Africa. On the voyage there he gets shipwrecked and is left as the only survivor on a deserted island.

Part II: Life on the Island

This portion of the novel is dedicated to Crusoe's time alone on the island. He builds three main structures: his initial shelter, his country home on the opposite side of the island, and his guns and ammo fort in the woods. He spends his time planting corn, barley, and rice. He learns to make bread. He builds furniture, weaves baskets, and makes pots. Crusoe also raises goats and tends to his little animal family of cats, dogs, and a parrot. Most importantly, though, Crusoe becomes stronger in his religious faith, eventually submitting to the authority of God. He devotes himself to much religious reflection and prayer.

Part III: Escape from the Island

In final section of the book, Crusoe sees a footprint on the shore one day and learns that he's actually not alone on the island. There are also (gasp!) cannibals. Crusoe struggles with the question of whether or not he should take revenge on them. Eventually, he meets with Friday, a native man whom he is able to rescue from the cannibals. Crusoe teaches Friday English and converts him to Christianity. The two become like father and son (more or less). Friday and Crusoe also rescue a Spaniard and Friday's father from a different group of cannibals.

Eventually, an English longboat full of sailors lands on the island. Crusoe learns that the men have mutinied against their captain. After Crusoe helps restore order to the ship, the men and captain pledge allegiance to Crusoe and agree to take him home. Crusoe then returns to Europe with Friday, where he comes into a great deal of money from his sugar plantations. Crusoe gets married and eventually revisits the island in his late years. The novel ends with promise of more adventures for him in the sequel (<https://www.shmoop.com/study-guides/literature/robinson-crusoe/summary>)

1. Why is it urgent for Robinson Crusoe to make a dwelling on the first days living on the deserted island?
2. Where did Crusoe choose for his shelter? Describe the way how he built up his shelter?
3. Is isolation good or bad as regard to Crusoe's situation? How good or bad is it?
4. What skills and principles did Robinson take to help him survive on this island? How important are the self-help principles (Do-It-Yourself principles) for him?

Chapter IV: First Weeks On The Island

My thoughts were now wholly employed about securing myself against either savages, if any should appear, or wild beasts, if any were in the island; and I had many thoughts of the method how to do this, and what kind of dwelling to make - whether I should make me a cave in the earth, or a tent upon the earth; and, in short, I resolved upon both; the manner and description of which, it may not be improper to give an account of.

I soon found the place I was in was not fit for my settlement, because it was upon a low, moorish ground, near the sea, and I believed it would not be wholesome, and more particularly because there was no fresh water near it; so I resolved to find a more healthy and more convenient spot of ground.

I consulted several things in my situation, which I found would be proper for me: 1st, health and fresh water, I just now mentioned; 2ndly, shelter from the heat of the sun; 3rdly, security from ravenous creatures, whether man or beast; 4thly, a view to the sea, that if God sent any ship in sight, I might not lose any advantage for my deliverance, of which I was not willing to banish all my expectation yet.

In search of a place proper for this, I found a little plain on the side of a rising hill, whose front towards this little plain was steep as a house-side, so that nothing could come down upon me from the top. On the one side of the rock there was a hollow place, worn a little way in, like the entrance or door of a cave but there was not really any cave or way into the rock at all.

On the flat of the green, just before this hollow place, I resolved to pitch my tent. This plain was not above a hundred yards broad, and about twice as long, and lay like a green before my door; and, at the end of it, descended irregularly every way down into the low ground by the seaside. It was on the N.N.W. side of the hill; so that it was sheltered from the heat every day, till it came to a W. and by S. sun, or thereabouts, which, in those countries, is near the setting.

Before I set up my tent I drew a half-circle before the hollow place, which took in about ten yards in its semi-diameter from the rock, and twenty yards in its diameter from its beginning and ending.

In this half-circle I pitched two rows of strong stakes, driving them into the ground till they stood very firm like piles, the biggest end being out of the ground above five feet and a half, and sharpened on the top. The two rows did not stand above six inches from one another.

Then I took the pieces of cable which I had cut in the ship, and laid them in rows, one upon another, within the circle, between these two rows of stakes, up to the top, placing other stakes in the inside, leaning against them, about two feet and a half high, like a spur to a post; and this fence was so strong, that neither man nor beast could get into it or over it. This cost me a great deal of time and labour, especially to cut the piles in the woods, bring them to the place, and drive them into the earth.

The entrance into this place I made to be, not by a door, but by a short ladder to go over the top; which ladder, when I was in, I lifted over after me; and so I was completely fenced in and fortified, as I thought, from all the world, and consequently slept secure in the night, which otherwise I could not have done; though, as it appeared afterwards, there was no need of all this caution from the enemies that I apprehended danger from.

Into this fence or fortress, with infinite labour, I carried all my riches, all my provisions, ammunition, and stores, of which you have the account above; and I made a large tent, which to preserve me from the rains that in one part of the year are very violent there, I made double - one smaller tent within, and one larger tent above it; and covered the uppermost with a large tarpaulin, which I had saved among the sails.

And now I lay no more for a while in the bed which I had brought on shore, but in a hammock, which was indeed a very good one, and belonged to the mate of the ship.

Into this tent I brought all my provisions, and everything that would spoil by the wet; and having thus enclosed all my goods, I made up the entrance, which till now I had left open, and so passed and repassed, as I said, by a short ladder.

When I had done this, I began to work my way into the rock, and bringing all the earth and stones that I dug down out through my tent, I laid them up within my fence, in the nature of a terrace, so that it raised the ground within about a foot and a half; and thus I made me a cave, just behind my tent, which served me like a cellar to my house.

It cost me much labour and many days before all these things were brought to perfection; and therefore I must go back to some other things which took up some of my thoughts. At the same time it happened, after I had laid my scheme for the setting up my tent, and making the cave, that a storm of rain falling from a thick, dark cloud, a sudden flash of lightning happened, and after that a great clap of thunder, as is naturally the effect of it. I was not so much surprised with the lightning as I was with the thought which darted into my mind as swift as the lightning itself - Oh, my powder! My very heart sank within me when I thought that, at one blast, all my powder might be destroyed; on which, not my defence only, but the providing my food, as I thought, entirely depended. I was nothing near so anxious about my own danger, though, had the powder took fire, I should never have known who had hurt me.

Such impression did this make upon me, that after the storm was over I laid aside all my works, my building and fortifying, and applied myself to make bags and boxes, to

separate the powder, and to keep it a little and a little in a parcel, in the hope that, whatever might come, it might not all take fire at once; and to keep it so apart that it should not be possible to make one part fire another. I finished this work in about a fortnight; and I think my powder, which in all was about two hundred and forty pounds weight, was divided in not less than a hundred parcels. As to the barrel that had been wet, I did not apprehend any danger from that; so I placed it in my new cave, which, in my fancy, I called my kitchen; and the rest I hid up and down in holes among the rocks, so that no wet might come to it, marking very carefully where I laid it.

In the interval of time while this was doing, I went out once at least every day with my gun, as well to divert myself as to see if I could kill anything fit for food; and, as near as I could, to acquaint myself with what the island produced. The first time I went out, I presently discovered that there were goats in the island, which was a great satisfaction to me; but then it was attended with this misfortune to me - viz. that they were so shy, so subtle, and so swift of foot, that it was the most difficult thing in the world to come at them; but I was not discouraged at this, not doubting but I might now and then shoot one, as it soon happened; for after I had found their haunts a little, I laid wait in this manner for them: I observed if they saw me in the valleys, though they were upon the rocks, they would run away, as in a terrible fright; but if they were feeding in the valleys, and I was upon the rocks, they took no notice of me; from whence I concluded that, by the position of their optics, their sight was so directed downward that they did not readily see objects that were above them; so afterwards I took this method - I always climbed the rocks first, to get above them, and then had frequently a fair mark.

The first shot I made among these creatures, I killed a she-goat, which had a little kid by her, which she gave suck to, which grieved me heartily; for when the old one fell, the kid stood stock still by her, till I came and took her up; and not only so, but when I carried the old one with me, upon my shoulders, the kid followed me quite to my enclosure; upon which I laid down the dam, and took the kid in my arms, and carried it over my pale, in hopes to have bred it up tame; but it would not eat; so I was forced to kill it and eat it myself. These two supplied me with flesh a great while, for I ate sparingly, and saved my provisions, my bread especially, as much as possibly I could.

Having now fixed my habitation, I found it absolutely necessary to provide a place to make a fire in, and fuel to burn: and what I did for that, and also how I enlarged my cave, and what conveniences I made, I shall give a full account of in its place; but I must now give some little account of myself, and of my thoughts about living, which, it may well be supposed, were not a few.

I had a dismal prospect of my condition; for as I was not cast away upon that island without being driven, as is said, by a violent storm, quite out of the course of our intended voyage, and a great way, viz. some hundreds of leagues, out of the ordinary course of the trade of mankind, I had great reason to consider it as a determination of Heaven, that in this desolate place, and in this desolate manner, I should end my life. The tears would run plentifully down my face when I made these reflections; and

sometimes I would expostulate with myself why Providence should thus completely ruin His creatures, and render them so absolutely miserable; so without help, abandoned, so entirely depressed, that it could hardly be rational to be thankful for such a life.

But something always returned swift upon me to check these thoughts, and to reprove me; and particularly one day, walking with my gun in my hand by the seaside, I was very pensive upon the subject of my present condition, when reason, as it were, expostulated with me the other way, thus: "Well, you are in a desolate condition, it is true; but, pray remember, where are the rest of you? Did not you come, eleven of you in the boat? Where are the ten? Why were they not saved, and you lost? Why were you singled out? Is it better to be here or there?" And then I pointed to the sea. All evils are to be considered with the good that is in them, and with what worse attends them.

Then it occurred to me again, how well I was furnished for my subsistence, and what would have been my case if it had not happened (which was a hundred thousand to one) that the ship floated from the place where she first struck, and was driven so near to the shore that I had time to get all these things out of her; what would have been my case, if I had been forced to have lived in the condition in which I at first came on shore, without necessaries of life, or necessaries to supply and procure them? "Particularly," said I, aloud (though to myself), "what should I have done without a gun, without ammunition, without any tools to make anything, or to work with, without clothes, bedding, a tent, or any manner of covering?" and that now I had all these to sufficient quantity, and was in a fair way to provide myself in such a manner as to live without my gun, when my ammunition was spent: so that I had a tolerable view of subsisting, without any want, as long as I lived; for I considered from the beginning how I would provide for the accidents that might happen, and for the time that was to come, even not only after my ammunition should be spent, but even after my health and strength should decay.

I confess I had not entertained any notion of my ammunition being destroyed at one blast - I mean my powder being blown up by lightning; and this made the thoughts of it so surprising to me, when it lightened and thundered, as I observed just now.

And now being about to enter into a melancholy relation of a scene of silent life, such, perhaps, as was never heard of in the world before, I shall take it from its beginning, and continue it in its order. It was by my account the 30th of September, when, in the manner as above said, I first set foot upon this horrid island; when the sun, being to us in its autumnal equinox, was almost over my head; for I reckoned myself, by observation, to be in the latitude of nine degrees twenty-two minutes north of the line.

After I had been there about ten or twelve days, it came into my thoughts that I should lose my reckoning of time for want of books, and pen and ink, and should even forget the Sabbath days; but to prevent this, I cut with my knife upon a large post, in capital

letters - and making it into a great cross, I set it up on the shore where I first landed - "I came on shore here on the 30th September 1659."

Upon the sides of this square post I cut every day a notch with my knife, and every seventh notch was as long again as the rest, and every first day of the month as long again as that long one; and thus I kept my calendar, or weekly, monthly, and yearly reckoning of time.

In the next place, we are to observe that among the many things which I brought out of the ship, in the several voyages which, as above mentioned, I made to it, I got several things of less value, but not at all less useful to me, which I omitted setting down before; as, in particular, pens, ink, and paper, several parcels in the captain's, mate's, gunner's and carpenter's keeping; three or four compasses, some mathematical instruments, dials, perspectives, charts, and books of navigation, all which I huddled together, whether I might want them or no; also, I found three very good Bibles, which came to me in my cargo from England, and which I had packed up among my things; some Portuguese books also; and among them two or three Popish prayer-books, and several other books, all which I carefully secured. And I must not forget that we had in the ship a dog and two cats, of whose eminent history I may have occasion to say something in its place; for I carried both the cats with me; and as for the dog, he jumped out of the ship of himself, and swam on shore to me the day after I went on shore with my first cargo, and was a trusty servant to me many years; I wanted nothing that he could fetch me, nor any company that he could make up to me; I only wanted to have him talk to me, but that would not do. As I observed before, I found pens, ink, and paper, and I husbanded them to the utmost; and I shall show that while my ink lasted, I kept things very exact, but after that was gone I could not, for I could not make any ink by any means that I could devise.

And this put me in mind that I wanted many things notwithstanding all that I had amassed together; and of these, ink was one; as also a spade, pickaxe, and shovel, to dig or remove the earth; needles, pins, and thread; as for linen, I soon learned to want that without much difficulty.

This want of tools made every work I did go on heavily; and it was near a whole year before I had entirely finished my little pale, or surrounded my habitation. The piles, or stakes, which were as heavy as I could well lift, were a long time in cutting and preparing in the woods, and more, by far, in bringing home; so that I spent sometimes two days in cutting and bringing home one of those posts, and a third day in driving it into the ground; for which purpose I got a heavy piece of wood at first, but at last bethought myself of one of the iron crows; which, however, though I found it, made driving those posts or piles very laborious and tedious work. But what need I have been concerned at the tediousness of anything I had to do, seeing I had time enough to do it in? nor had I any other employment, if that had been over, at least that I could foresee, except the ranging the island to seek for food, which I did, more or less, every day.

I now began to consider seriously my condition, and the circumstances I was reduced to; and I drew up the state of my affairs in writing, not so much to leave them to any that were to come after me - for I was likely to have but few heirs - as to deliver my thoughts from daily poring over them, and afflicting my mind; and as my reason began now to master my despondency, I began to comfort myself as well as I could, and to set the good against the evil, that I might have something to distinguish my case from worse; and I stated very impartially, like debtor and creditor, the comforts I enjoyed against the miseries I suffered, thus:-

Evil: I am cast upon a horrible, desolate island, void of all hope of recovery.

Good: But I am alive; and not drowned, as all my ship's company were.

Evil: I am singled out and separated, as it were, from all the world, to be miserable.

Good: But I am singled out, too, from all the ship's crew, to be spared from death; and He that miraculously saved me from death can deliver me from this condition.

Evil: I am divided from mankind - a solitaire; one banished from human society.

Good: But I am not starved, and perishing on a barren place, affording no sustenance.

Evil: I have no clothes to cover me.

Good: But I am in a hot climate, where, if I had clothes, I could hardly wear them.

Evil: I am without any defence, or means to resist any violence of man or beast.

Good: But I am cast on an island where I see no wild beasts to hurt me, as I saw on the coast of Africa; and what if I had been shipwrecked there?

Evil: I have no soul to speak to or relieve me.

Good: But God wonderfully sent the ship in near enough to the shore, that I have got out as many necessary things as will either supply my wants or enable me to supply myself, even as long as I live.

Upon the whole, here was an undoubted testimony that there was scarce any condition in the world so miserable but there was something negative or something positive to be thankful for in it; and let this stand as a direction from the experience of the most miserable of all conditions in this world: that we may always find in it something to comfort ourselves from, and to set, in the description of good and evil, on the credit side of the account.

Having now brought my mind a little to relish my condition, and given over looking out to sea, to see if I could spy a ship - I say, giving over these things, I begun to apply myself to arrange my way of living, and to make things as easy to me as I could.

Comprehension questions

1. Why is it urgent for Robinson Crusoe to make a dwelling on the first days living on the deserted island?
2. Where did Crusoe choose for his shelter? Describe the way how he built up his shelter?
3. Is isolation good or bad as regard to Crusoe's situation? How good or bad is it?
4. What skills and principles did Robinson take to help him survive on this island? How important are the self-help principles (Do-It-Yourself principles) for him?
5. How did his strong will and optimistic spirit enable Crusoe to see positives from negatives?
6. What kind of heroism did Crusoe set up?

do it or die

self help - self-reliance

God helps those who help themselves

Drawing

Use your imagination to draw a picture of what Crusoe's shelter might have looked like basing on the description in chapter 4. Create the picture in more detail about geographical location, background, materials, equipment, etc. related to his shelter.

Group debate: Evil and Good

In small group, take turn to debate with your peers how Crusoe set the good against the evil, basing on the below miseries he suffered during the first weeks on the island:

I am stranded on an island, with no hope of being saved.

I have been singled out. I alone am chosen to lead this miserable life.

I am separated from mankind without human society.

I have no clothes to cover me.

I have no means of defending myself against attack by man or beast.

I have no soul to speak to.

Discussion: Twenty-first Century Crusoe

Discuss in your group how Crusoe's story might have been difficult if he had been stranded in the twenty-first century.

FRANKENSTEIN



Story: Frankenstein

Author: Mary Shelley

Literary lesson: Irony



Mary Shelley was born in London on 30 August 1797. Her mother, the celebrated feminist writer Mary Wollstonecraft, died a few days after her birth. Her father William Godwin, a radical philosopher and writer, tutored Mary. In 1814, when she was sixteen, she fell in love with the married poet Percy Bysshe Shelley and they eloped to France. In 1816 the couple travelled to Lake Geneva to spend the summer with the poet Byron. Mary was inspired to write *Frankenstein* after Byron arranged a ghost story competition during their stay.

They got married in the autumn of 1816 and lived in Italy. The couple had four children, of whom only one survived. After Percy's death in 1822, she continued to write until her death in London on 1 February 1851. She was buried in Bournemouth.

Frankenstein – Or The Mordern Prometheus is a Gothic novel (1818) by Mary Shelly. It is the story of a Swiss scientist, Dr Frankenstein, who makes a living creature from pieces of dead bodies. It is like a man, but stronger, and although it is gentle at first, it later attacks and kills Frankenstein.

(Vintage Classics Library)

SUMMARY

The novel begins with a series of letters written by *Robert Walton*, the captain of a ship bound for the North Pole to his sister in England, recounting the progress of his eventful voyage. One day, while the crew is trapped in the seas of impassable ice, Walton encounters *Victor Frankenstein*, who has been travelling by dog-drawn sledge and is torn by the cold. Walton takes him on board, rescues him and hears the tale of the monster that Frankenstein created.

Victor is the son of *Alphonse Frankenstein* and *Caroline Beaufort*, an amiable and wealthy couple who love to travel. At the end of a blissful childhood spent in the company of Elizabeth (the adopted daughter) and friend Henry Clerval, Victor enters the university of Ingolstadt to study natural philosophy and chemistry. There, armed with the knowledge he has long been seeking and fueled by the desire to discover the secret of life, Victor spends months creating a creature out of old body parts, which soon becomes a monster.

When Victor looks at the monstrosity that he has created, however, the sight horrifies him. After a fitful night of sleep, interrupted by the specter of the monster looming over him, he runs into the streets, eventually wandering in remorse. Victor runs into Henry, who has come to study at the university, and he takes his friend back to his apartment. Though the monster is gone, Victor falls into a feverish illness.

One day, Victor receives a letter from his father informing him that his youngest brother, William, has been murdered. While passing through the woods where William was strangled, he catches sight of the monster and becomes convinced that the monster is his brother's murderer. Arriving in Geneva, Victor finds that Justine Moritz, a kind, gentle girl who had been adopted by the Frankenstein household, has been accused and executed. Forlorn by the guilty of creating the monster who killed his two innocent loved ones, Victor takes a vacation to the mountains. While he is alone one day, crossing an enormous glacier, the monster approaches him. The monster admits to the murder of William but begs for understanding. The monster begs Victor to create a mate for him.

Victor heads for England, accompanied by Henry, to gather information for the creation of a female monster. He secludes himself to work on his new creation. Yet horrified by the possible consequence of his work, Victor destroys it. The monster, enraged, vows revenge. Later that night, Victor takes a boat out onto a lake to dump the remains of the second creature but then he is stuck in the gale. In the morning, he finds himself ashore near an unknown town. Upon landing, he is arrested and accused of a murder case. Victor is shocked to learn the victim is his friend Henry Clerval, with the mark of the monster's fingers on his neck.

Shortly after returning to Geneva with his father, Victor marries Elizabeth. The monster captures his new bride to take his revenge. Victor vows to finding the monster and exacting his revenge, and he soon departs to begin his quest. Victor tracks the monster ever northward into the ice. At this point, Walton encounters Victor, and the narrative catches up to the time of Walton's fourth letter to his sister. Walton tells the remainder of the story in another series of letters to his sister. Victor, already ill when the two men meet, worsens and dies shortly thereafter. When Walton returns, several days later, to the room in which the body lies, he is startled to see the monster weeping over Victor. The monster tells Walton of his immense solitude, suffering, hatred, and remorse. He asserts that now that his creator has died, he too can end his suffering. The monster then departs for the northernmost ice to die.

CHAPTER 11

“It is with considerable difficulty that I remember the original era of my being; all the events of that period appear confused and indistinct. A strange multiplicity of sensations seized me, and I saw, felt, heard, and smelt at the same time; and it was, indeed, a long time before I learned to distinguish between the operations of my various senses. By degrees, I remember, a stronger light pressed upon my nerves, so that I was obliged to shut my eyes. Darkness then came over me and troubled me, but hardly had I felt this when, by opening my eyes, as I now suppose, the light poured in upon me again. I walked and, I believe, descended, but I presently found a great alteration in my sensations. Before, dark and opaque bodies had surrounded me, impervious to my touch or sight; but I now found that I could wander on at liberty, with no obstacles which I could not either surmount or avoid. The light became more and more oppressive to me, and the heat wearying me as I walked, I sought a place where I could receive shade. This was the forest near Ingolstadt; and here I lay by the side of a brook resting from my fatigue, until I felt tormented by hunger and thirst. This roused me from my nearly dormant state, and I ate some berries which I found hanging on the trees or lying on the ground. I slaked my thirst at the brook, and then lying down, was overcome by sleep.

“It was dark when I awoke; I felt cold also, and half frightened, as it were, instinctively, finding myself so desolate. Before I had quitted your apartment, on a sensation of cold, I had covered myself with some clothes, but these were insufficient to secure me from the dews of night. I was a poor, helpless, miserable wretch; I knew, and could distinguish, nothing; but feeling pain invade me on all sides, I sat down and wept.

“Soon a gentle light stole over the heavens and gave me a sensation of pleasure. I started up and beheld a radiant form rise from among the trees. [The moon] I gazed with a kind of wonder. It moved slowly, but it enlightened my path, and I again went out in search of berries. I was still cold when under one of the trees I found a huge cloak, with which I covered myself, and sat down upon the ground. No distinct ideas occupied my mind; all was confused. I felt light, and hunger, and thirst, and darkness; innumerable sounds rang in my ears, and on all sides various scents saluted me; the only object that I could distinguish was the bright moon, and I fixed my eyes on that with pleasure.

“Several changes of day and night passed, and the orb of night had greatly lessened, when I began to distinguish my sensations from each other. I gradually saw plainly the clear stream that supplied me with drink and the trees that shaded me with their foliage. I was delighted when I first discovered that a pleasant sound, which often saluted my ears, proceeded from the throats of the little winged animals who had often intercepted the light from my eyes. I began also to observe, with greater accuracy, the forms that surrounded me and to perceive the boundaries of the radiant roof of light which canopied me. Sometimes I tried to imitate the pleasant songs of the birds but was unable. Sometimes I wished to express my sensations in my own mode, but the uncouth and inarticulate sounds which broke from me frightened me into silence again.

“The moon had disappeared from the night, and again, with a lessened form, showed itself, while I still remained in the forest. My sensations had by this time become distinct, and my mind received every day additional ideas. My eyes became accustomed to the light and to perceive objects in their right forms; I distinguished the insect from the herb, and by degrees, one herb from another. I found that the sparrow uttered none but harsh notes, whilst those of the blackbird and thrush were sweet and enticing.

“One day, when I was oppressed by cold, I found a fire which had been left by some wandering beggars, and was overcome with delight at the warmth I experienced from it. In my joy I thrust my hand into the live embers, but quickly drew it out again with a cry of pain. How strange, I thought, that the same cause should produce such opposite effects! I examined the materials of the fire, and to my joy found it to be composed of wood. I quickly collected some branches, but they were wet and would not burn. I was pained at this and sat still watching the operation of the fire. The wet wood which I had placed near the heat dried and itself became inflamed. I reflected on this, and by touching the various branches, I discovered the cause and busied myself in collecting a great quantity of wood, that I might dry it and have a plentiful supply of fire. When night came on and brought sleep with it, I was in the greatest fear lest my fire should be extinguished. I covered it carefully with dry wood and leaves and placed wet branches upon it; and then, spreading my cloak, I lay on the ground and sank into sleep.

“It was morning when I awoke, and my first care was to visit the fire. I uncovered it, and a gentle breeze quickly fanned it into a flame. I observed this also and contrived a fan of

branches, which roused the embers when they were nearly extinguished. When night came again I found, with pleasure, that the fire gave light as well as heat and that the discovery of this element was useful to me in my food, for I found some of the offals that the travellers had left had been roasted, and tasted much more savoury than the berries I gathered from the trees. I tried, therefore, to dress my food in the same manner, placing it on the live embers. I found that the berries were spoiled by this operation, and the nuts and roots much improved.

“Food, however, became scarce, and I often spent the whole day searching in vain for a few acorns to assuage the pangs of hunger. When I found this, I resolved to quit the place that I had hitherto inhabited, to seek for one where the few wants I experienced would be more easily satisfied. In this emigration I exceedingly lamented the loss of the fire which I had obtained through accident and knew not how to reproduce it. I gave several hours to the serious consideration of this difficulty, but I was obliged to relinquish all attempt to supply it, and wrapping myself up in my cloak, I struck across the wood towards the setting sun. I passed three days in these rambles and at length discovered the open country. A great fall of snow had taken place the night before, and the fields were of one uniform white; the appearance was disconsolate, and I found my feet chilled by the cold damp substance that covered the ground.

“It was about seven in the morning, and I longed to obtain food and shelter; at length I perceived a small hut, on a rising ground, which had doubtless been built for the convenience of some shepherd. This was a new sight to me, and I examined the structure with great curiosity. Finding the door open, I entered. An old man sat in it, near a fire, over which he was preparing his breakfast. He turned on hearing a noise, and perceiving me, shrieked loudly, and quitting the hut, ran across the fields with a speed of which his debilitated form hardly appeared capable. His appearance, different from any I had ever before seen, and his flight somewhat surprised me. But I was enchanted by the appearance of the hut; here the snow and rain could not penetrate; the ground was dry; and it presented to me then as exquisite and divine a retreat as Pandemonium appeared to the demons of hell after their sufferings in the lake of fire. I greedily devoured the remnants of the shepherd’s breakfast, which consisted of bread, cheese, milk, and wine; the latter,

however, I did not like. Then, overcome by fatigue, I lay down among some straw and fell asleep.

“It was noon when I awoke, and allured by the warmth of the sun, which shone brightly on the white ground, I determined to recommence my travels; and, depositing the remains of the peasant’s breakfast in a wallet I found, I proceeded across the fields for several hours, until at sunset I arrived at a village. How miraculous did this appear! The huts, the neater cottages, and stately houses engaged my admiration by turns. The vegetables in the gardens, the milk and cheese that I saw placed at the windows of some of the cottages, allured my appetite. One of the best of these I entered, but I had hardly placed my foot within the door before the children shrieked, and one of the women fainted. The whole village was roused; some fled, some attacked me, until, grievously bruised by stones and many other kinds of missile weapons, I escaped to the open country and fearfully took refuge in a low hovel, quite bare, and making a wretched appearance after the palaces I had beheld in the village. This hovel however, joined a cottage of a neat and pleasant appearance, but after my late dearly bought experience, I dared not enter it. My place of refuge was constructed of wood, but so low that I could with difficulty sit upright in it. No wood, however, was placed on the earth, which formed the floor, but it was dry; and although the wind entered it by innumerable chinks, I found it an agreeable asylum from the snow and rain.

“Here, then, I retreated and lay down happy to have found a shelter, however miserable, from the inclemency of the season, and still more from the barbarity of man. As soon as morning dawned I crept from my kennel, that I might view the adjacent cottage and discover if I could remain in the habitation I had found. It was situated against the back of the cottage and surrounded on the sides which were exposed by a pig sty and a clear pool of water. One part was open, and by that I had crept in; but now I covered every crevice by which I might be perceived with stones and wood, yet in such a manner that I might move them on occasion to pass out; all the light I enjoyed came through the sty, and that was sufficient for me.

“Having thus arranged my dwelling and carpeted it with clean straw, I retired, for I saw the figure of a man at a distance, and I remembered too well my treatment the night before to trust myself in his power. I had first, however, provided for my sustenance for that day

by a loaf of coarse bread, which I purloined, and a cup with which I could drink more conveniently than from my hand of the pure water which flowed by my retreat. The floor was a little raised, so that it was kept perfectly dry, and by its vicinity to the chimney of the cottage it was tolerably warm.

“Being thus provided, I resolved to reside in this hovel until something should occur which might alter my determination. It was indeed a paradise compared to the bleak forest, my former residence, the rain-dropping branches, and dank earth. I ate my breakfast with pleasure and was about to remove a plank to procure myself a little water when I heard a step, and looking through a small chink, I beheld a young creature, with a pail on her head, passing before my hovel. The girl was young and of gentle demeanour, unlike what I have since found cottagers and farmhouse servants to be. Yet she was meanly dressed, a coarse blue petticoat and a linen jacket being her only garb; her fair hair was plaited but not adorned: she looked patient yet sad. I lost sight of her, and in about a quarter of an hour she returned bearing the pail, which was now partly filled with milk. As she walked along, seemingly incommoded by the burden, a young man met her, whose countenance expressed a deeper despondence. Uttering a few sounds with an air of melancholy, he took the pail from her head and bore it to the cottage himself. She followed, and they disappeared. Presently I saw the young man again, with some tools in his hand, cross the field behind the cottage; and the girl was also busied, sometimes in the house and sometimes in the yard.

“On examining my dwelling, I found that one of the windows of the cottage had formerly occupied a part of it, but the panes had been filled up with wood. In one of these was a small and almost imperceptible chink through which the eye could just penetrate. Through this crevice a small room was visible, whitewashed and clean but very bare of furniture. In one corner, near a small fire, sat an old man, leaning his head on his hands in a disconsolate attitude. The young girl was occupied in arranging the cottage; but presently she took something out of a drawer, which employed her hands, and she sat down beside the old man, who, taking up an instrument, began to play and to produce sounds sweeter than the voice of the thrush or the nightingale. It was a lovely sight, even to me, poor wretch who had never beheld aught beautiful before. The silver hair and benevolent countenance of the aged cottager won my reverence, while the gentle manners of the girl

enticed my love. He played a sweet mournful air which I perceived drew tears from the eyes of his amiable companion, of which the old man took no notice, until she sobbed audibly; he then pronounced a few sounds, and the fair creature, leaving her work, knelt at his feet. He raised her and smiled with such kindness and affection that I felt sensations of a peculiar and overpowering nature; they were a mixture of pain and pleasure, such as I had never before experienced, either from hunger or cold, warmth or food; and I withdrew from the window, unable to bear these emotions.

“Soon after this the young man returned, bearing on his shoulders a load of wood. The girl met him at the door, helped to relieve him of his burden, and taking some of the fuel into the cottage, placed it on the fire; then she and the youth went apart into a nook of the cottage, and he showed her a large loaf and a piece of cheese. She seemed pleased and went into the garden for some roots and plants, which she placed in water, and then upon the fire. She afterwards continued her work, whilst the young man went into the garden and appeared busily employed in digging and pulling up roots. After he had been employed thus about an hour, the young woman joined him and they entered the cottage together.

“The old man had, in the meantime, been pensive, but on the appearance of his companions he assumed a more cheerful air, and they sat down to eat. The meal was quickly dispatched. The young woman was again occupied in arranging the cottage, the old man walked before the cottage in the sun for a few minutes, leaning on the arm of the youth. Nothing could exceed in beauty the contrast between these two excellent creatures. One was old, with silver hairs and a countenance beaming with benevolence and love; the younger was slight and graceful in his figure, and his features were moulded with the finest symmetry, yet his eyes and attitude expressed the utmost sadness and despondency. The old man returned to the cottage, and the youth, with tools different from those he had used in the morning, directed his steps across the fields.

“Night quickly shut in, but to my extreme wonder, I found that the cottagers had a means of prolonging light by the use of tapers, and was delighted to find that the setting of the sun did not put an end to the pleasure I experienced in watching my human neighbours. In the evening the young girl and her companion were employed in various occupations which I did not understand; and the old man again took up the instrument which produced the divine sounds that had enchanted me in the morning. So soon as he had finished, the

youth began, not to play, but to utter sounds that were monotonous, and neither resembling the harmony of the old man's instrument nor the songs of the birds; I since found that he read aloud, but at that time I knew nothing of the science of words or letters.

"The family, after having been thus occupied for a short time, extinguished their lights and retired, as I conjectured, to rest."

Literary Lesson: Irony

As a literary device, *irony* is a contrast or incongruity between expectations for a situation and what is reality. This can be a difference between the surface meaning of something that is said and the underlying meaning. It can also be a difference between what might be expected to happen and what actually occurs. The definition of irony can further be divided into three main types: verbal, dramatic, and situational.

(<http://www.literarydevices.com/irony/>)

Discussion

What are some examples of *irony* in *Frankenstein* by Mary Shelley?

FILM TIME

Since the publish of the novel, Frankenstein has been become the materials and inspiration for many horror films. Have you ever seen any of them? Let's watch one adaptation of the novel then answer the following questions:

1. Does the creature have a name? How do you think it would feel to be an unnamed creature?
2. Do you think the creature deserves to be regarded as "a monster"? Why/ Why not?
3. In your opinion, what is the value of *Frankenstein*?

Unit 8: Poem: My Love Is Like A Red Rose

Author: Robert Burns

Literary Lesson: Imagery, Figurative language



Born in Alloway, Scotland, on January 25, 1759, Robert Burns was the first of William and Agnes Burnes' seven children. His father, a tenant farmer, educated his children at home. Burns also attended one year of mathematics schooling and, between 1765 and 1768, he attended an "adventure" school established by his father and John Murdock. His father died in bankruptcy in 1784, and Burns and his brother Gilbert took over farm. This hard labor later contributed to the heart trouble that Burns' suffered as an adult.

At the age of fifteen, he fell in love and shortly thereafter he wrote his first poem. As a young man, Burns pursued both love and poetry with uncommon zeal. In 1785, he fathered the first of his fourteen children. His biographer, DeLancey Ferguson, had said, "it was not so much that he was conspicuously sinful as that he sinned conspicuously." Between 1784 and 1785, Burns also wrote many of the poems collected in his first book, *Poems, Chiefly in the Scottish Dialect*, which was printed in 1786 and paid for by subscriptions. This collection was an immediate success and Burns was celebrated throughout England and Scotland as a great "peasant-poet."

In 1788, he and his wife, Jean Armour, settled in Ellisland, where Burns was given a commission as an excise officer. He also began to assist James Johnson in collecting folk songs for an anthology entitled *The Scots Musical Museum*. Burns' spent the final twelve years of his life editing and imitating traditional folk songs for this volume and for *Select Collection of Original Scottish Airs*. These volumes were essential in preserving parts of Scotland's cultural heritage and include such well-known songs as "My Luve is Like a Red Red Rose" and "Auld Land Syne." Robert Burns died from heart disease at the age of thirty-seven. On the day of his death, Jean Armour gave birth to his last son, Maxwell.

Most of Burns' poems were written in Scots. They document and celebrate traditional Scottish culture, expressions of farm life, and class and religious distinctions. Burns wrote in a variety of forms: epistles to friends, ballads, and songs. His best-known poem is the mock-heroic *Tam o' Shanter*. He is also well known for the over three hundred songs he wrote which celebrate love, friendship, work, and drink with often hilarious and tender sympathy. Burns died on July 21, 1796, at the age of 37. Even today, he is often referred to as the National Bard of Scotland.

(<https://poets.org/poet/robert-burns>)

A Red, Red Rose

O my luve's like a red, red rose,
That's newly sprung in June;
O my luve's like the melodie
That's sweetly played in tune.

hyperbole
exaggeration

As fair art thou, my bonnie lass,
So deep in luve am I;
And I will luve thee still, my dear,
Till a' the seas gang dry.

Till a' the seas gang dry, my dear
And the rocks melt wi' the sun:
O I will love thee still, my dear,
While the sands o' life shall run. time

forever - everlasting

war?
career - temporary separation??
family

And fare thee weel, my only luve,
And fare thee weel awhile!
And I will come again, my luve,
Though it were ten thousand mile.

1. Find out the imagery in the poem A Red Red Rose. What does the poet compare his love with?
2. How does the poet express his deep love to his beloved in stanza 2? What literary device is used here?
3. What is the symbol of "the sands o' life"? How does he emphasize his persistence in love?
4. Do you think the poet will return as he promises? Why/ Why not?



Interpreting the poem

1. Find out the imagery in the poem A Red Red Rose. What does the poet compare his love with?
2. How does the poet express his deep love to his beloved in stanza 2? What literary device is used here?
3. What is the symbol of "the sands o' life"? How does he emphasize his persistence in love?
4. Do you think the poet will return as he promises? Why/ Why not?

Discussion

What is the significance of temporary separation in love, if any?

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