

Chapter 13: Political Angles

A parable intends to change the reader and through the reader, to change society

Political writing “can be one-dimensional, simplistic, reductionist, preachy, dull” (110).

What is political writing?

- Writing that addresses the realities in its world, including human problems (both social and political), and expresses the rights of humanity and the wrongs of those in control (power).

Steps to understanding the political angles:

1. understand context of story (social, political)
2. understand author’s background
3. understand author’s goal
4. understand HOW the work engages with its specific time period

Writers expect readers to be interested in the world around them

Political issues:

1. power
2. classes (socioeconomic)
3. justice
4. rights
5. gender
6. relationship between gender and race
7. relationship between gender and ethnicity

Generally, political works engage the reality of the world and examine the humanity’s problems in the sociopolitical environment

Works: *A Christmas Carol*, *Women in Love*, “The Masque of the Red Death”, “The Fall of the House of Usher”, “Rip Van Winkle”, *Oedipus at Colonus*, *Mrs. Dalloway*

Chapter 14: Archetypes/Christ Figures

All works are influenced by its dominant cultural religious beliefs (whether the author believes in them or not).

Values and principles of the dominant religion will inform the literary work itself

Possible religious principles:

1. individual’s role in society
2. humanity’s relationship with nature
3. involvement of women in public life

Christ archetypal qualities:

1. crucifixion (hand, foot, side, head wounds)
2. agony
3. good with children
4. self-sacrificing
5. loaves, fishes, water, wine
6. 33 years old
7. carpentry
8. very basic modes of transportation
9. walking on water
10. outstretched arms
11. time alone in the wilderness
12. tempted by the devil
13. in the company of thieves
14. creator of parables/aphorisms
15. arose from the dead on the third day
16. disciples (notably 12, of varying degrees of devotion)
17. forgiving
18. came to save an undeserving world

Analysis: identify features and see how they are being used in the text

Themes associated with Christ figures:

1. triumph over adversity
2. value of hope and faith
3. attainment of grace

Christ Checklist (i.e Christ figures in literature):

1. 33 years old
2. unmarried and/or celibate
3. wounded/marked in hands, feet, side (a crown of thorns would be spectacular)
4. sacrifices self in some way for others (not necessarily voluntarily)
5. tempted by some devil in the forest

<eg>

No archetype is an exact match to characters in a literary work

Why do writers use Christ-figures?

- to make a point
- to deepen our sense of sacrifice
- relates to hope
- relates to redemption
- relates to miracles
- to make a character look smaller (to be used in an ironic way)

Chapter 20: Seasons

scansion: how the stressed and unstressed syllables function in lines of poetry

Ages and Seasons

Spring= Childhood and youth

Summer= Adulthood, romance, fulfillment, passion

Fall= Middle age, decline, tiredness, harvest

Winter= Old age, resentment, death

Emotional component to seasons

summer= passion and love

winter= anger and hatred, cynicism, worldly, emotionally reserved, totally dependent on the opinion of others

spring= youth, freshness, directness, openness, naiveté, flirtation,

fall= exhaustion, reflective, benefitting only from our efforts

Harvests= personal harvests, results of our endeavors

Works: *Sonnet 73*, *Daisy Miller*, "In Memory of W.B. Yeats", "After Apple Picking", "Fern Hill"

Interlude

There's only one story and different ways of telling that one story

Why do we keep telling the same story?

- work acquires depth with retelling
- work resonates because of its ties to other works
- work acquires weight from the patterns set by earlier tellings
- work is more comforting because we already know it

Intertextuality -> everything is connected

We carry the qualities of pieces we've read before, the qualities we learned by reading other people's work (even if we don't remember it); we then tie those qualities to our own writing

Archetype= pattern

archetypes gain power with repetition

Works: *The Maltese Falcon*, *A Brief History of Time*

85. *Pigs in Heaven* by Barbara Kingsolver
86. *The Poisonwood Bible* by Barbara Kingsolver
87. *Sons and Lovers* by D.H. Lawrence
88. *Women in Love* by D.H. Lawrence
89. "The Horse Dealer's Daughter" by D.H. Lawrence
90. "The Fox" by D.H. Lawrence
91. *Lady Chatterly's Lover* by D.H. Lawrence
92. *The Virgin and the Gypsy* by D.H. Lawrence
93. "The Rocking-Horse Winner" by D.H. Lawrence
94. *Le Morte D'arthur* by Sir Thomas Malory
95. *One Hundred Years of Solitude* by Gabriel Garcia Marquez
96. *Song of Solomon* by Toni Morrison
97. *A Severed Head* by Iris Murdoch
98. *The Unicorn* by Iris Murdoch
99. *The Sea, the Sea* by Iris Murdoch
100. *The Green Knight* by Iris Murdoch
101. *Lolita* by Vladimir Nabokov
102. *Going after Cacciato* by Tim O'Brien
103. *The Things They Carried* by Tim O'Brien
104. "The Fall of the House of Usher" by Edgar Allan Poe
105. "The Mystery of the Rue Morgue" by Edgar Allan Poe
106. "The Pit and the Pendulum" by Edgar Allan Poe
107. "The Tell-Tale Heart" by Edgar Allan Poe
108. "The Raven" by Edgar Allan Poe
109. "The Cask of Amontillado" by Edgar Allan Poe
110. *The Grapes of Wrath* by John Steinbeck
111. "A Praise of Prairie" by Theodore Roethke
112. *The Far Field* by Theodore Roethke
113. *Hamlet* by William Shakespeare
114. *Romeo and Juliet* by William Shakespeare
115. *Julius Caesar* by William Shakespeare
116. *Macbeth* by William Shakespeare
117. *King Lear* by William Shakespeare
118. *Henry V* by William Shakespeare
119. *A Midsummer Night's Dream* by William Shakespeare
120. *Much Ado About Nothing* by William Shakespeare
121. *The Tempest* by William Shakespeare
122. *A Winter's Tale* by William Shakespeare
123. *As You Like It* by William Shakespeare
124. *Twelfth Night* by William Shakespeare
125. Sonnet 73
126. *Frankenstein* by Mary Shelley
127. *Sir Gawain and the Green Knight*
128. *Oedipus Rex* by Sophocles
129. *Oedipus at Colonus* by Sophocles
130. *Antigone* by Sophocles