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- Victorian Age
  - The later years of Queen Victoria
  - The late Victorians
  - The Victorian Novel
  - Aestheticism and Decadence
- Thomas Hardy
  - Life
  - Features
  - Novel: Tess D'Urberville
    - Plot
    - Themes
    - T: Alec and Tess
    - T: Tess's baby
  - Novel: Jude the Obscure
    - Plot
    - Settings
    - Themes
    - Style
    - T: Little Father Time
- Modern Age
  - The Edwardian Age
    - Society
    - Suffragettes
  - World War One
  - Inter-war years
  - The Second World War
  - USA
    - Progressivism
    - WWII
- Age of Anxiety & Modernism
  - The crisis of certainties
  - Influences of Modernism
    - Freud
    - Jung
    - Albert Einstein
    - Henry Bergson
    - Anthropological studies

        - A new picture of man
        - Nietzsche
        - William James
    - Modernism
        - Features
        - Modern Poetry
        - Modern Novel

Victorian Age

The later years of Queen Victoria

The Liberal and Conservative Parties

When Prince Albert tragically died from typhoid in 1861, Queen Victoria withdrew from society and spent the next ten years in mourning. She still remained an important figure even though the political panorama was changing with the regrouping of the parties. The Liberal Party, as it was called from the 1860s, included the former Whigs, some Radicals and a large minority of businessmen; the party was led by William Gladstone (1809 98). The Conservative Party, which had evolved from the Tories in the 1830s, reaffirmed its position under the leadership of Benjamin Disraeli (1804-81).

Benjamin Disraeli

Disraeli briefly became Prime

Minister in 1868 and regained the office after the elections in 1874. In his second term, his government passed an Artisans' and Labourers' Dwellings Act (1875), which allowed local public authorities to clear the slums and provided housing for the poor; a Public Health Act (1875), which provided sanitation as well as running water; and a Factory Act (1878), which limited the working hours per week. Disraeli's foreign policy was dominated by the Eastern Question, that is, the decay of the Ottoman Empire and the attempt by other European countries, such as Russia, to gain power there. In 1875 Disraeli encouraged the purchase of more shares in the Suez Canal Company to protect Britain's route to the East.

William Gladstone

Gladstone was Prime Minister four times, starting in 1868. At that time, reforming legislation focused on education. Elementary schools had long been organised by the Church; the 1870 Education Act started a national system by introducing 'board schools, mainly in the poorer areas of the towns. By 1880 elementary education had become compulsory. Other reforms included the legalisation of trade unions in 1871, with the Trade Union Act, and the introduction of the secret ballot at elections in 1872, with the Ballot Act.
Gladstone was re-elected three times (1880, 1886, 1892). The Third Reform Act of 1884 extended voting to all male householders, including miners, mill-workers and farm labourers. This extension of the franchise gave public opinion an important role as a political force.
The Irish Parliamentary Party, sitting as a group in Westminster and led by Charles Stewart Parnell (1846-91), demanded self-government for Ireland - the so-called 'Home Rule.

Gladstone believed that Home Rule was the way to bring peace to Ireland and tried to get Parliament to pass a bill three times; but an Irish government was granted only after World War I.

The Anglo-Boer Wars

The struggle with France at the beginning of the 19th century had led to Britain's global hegemony - with its naval power and its enormous financial and economic strength, Britain seemed invulnerable. However, since Waterloo, its foreign policy had been defensive. Many areas of the world were characterised by political and cultural fragmentation and it was there that Britain began to gain control without major political intervention. This was the situation in South America, in Asia and most of all in Africa, where Britain competed with the other European countries to divide up the continent. In South Africa, by the 1870s, the British controlled two colonies, Cape Colony and Natal, while the Dutch settlers, the Boers, had the two republics of the Transvaal and the Orange Free State. When Britain took over Transvaal in 1877, the Boers rebelled and war broke out. The Boer Wars (1880-1902) ended in 1902 with a British victory.

Empress of India

In 1877 Queen Victoria was given a new title, Empress of India. In the last decades of the 19th century, the British Empire occupied an area of 4 million square miles and more than 400 million people were ruled over by the British. The Empire, however, was becoming more difficult to control. There was a growing sense of the white man's burden, a difficult combination of the duty to spread Christian civilisation, encouraging toleration and open communication and at the same time promoting commercial interests. It was a strongly felt obligation to provide leadership where States were failing or non existent, especially in Africa and India. India was economically important as a market for British goods and strategically necessary to British control of Asia from the Persian Gulf to Shanghai. By 1850 the East India Company directly ruled most of northern, central and south-eastern India. In the late Victorian period the new imperial government became more ambitious and through free market economics it destroyed traditional farming and caused the deindustrialisation of India. At one time the main manufacturer of cotton cloth for the world, India, now became the largest importer of England's cotton.

The end of an era

The Victorian Age came to an end with the death of Queen Victoria in 1901. For almost a century she had embodied decorum, stability and continuity. Her Golden and Diamond Jubilees for 50 and 60 years on the throne had been celebrated with huge public parades, and for her funeral London streets were packed with mourners. She was buried beside her beloved husband in the Frogmore mausoleum at Windsor Castle.

The late Victorians

Victorian urban society and women

In the later years of Victoria's reign, Britain was primarily an urban society. Victorian cities had gas lighting, rubbish collection and there were many public buildings, such as town halls, railway stations, libraries and museums, music halls, boarding schools and hospitals, police stations and prisons. This was a period of a retail consumer boom - with many new shops, public houses and theatres. Even now some Victorian institutions can still be seen in British cities.

Middle-class women became increasingly involved in public life as leaders in campaigns against prostitution, as teachers and as volunteer charitable workers. Further education opportunities for women became available with the opening of women's colleges in the 1870s. However, a strong taboo remained regarding family issues such as control over property, conditions of divorce and rights over children as well as questions of sex and childbirth. The 1882 Married Women's Property Act gave married women the right to own and manage their own property independently of their husbands for the first time.

Social Darwinism

Darwin's theory of evolution became the foundation for various ethical and social systems, such as Social Darwinism, which developed in the 1870s. The philosopher Herbert Spencer (1820-1903) applied Darwin's theory of natural selection to human society: he argued that races, nations and social classes, like biological species, were subject to the principle of the survival of the fittest and that the poor and oppressed did not deserve compassion.

Eugenics was a similar interpretation created by Darwin's cousin, Sir Francis Galton (1822 1911), and attracting many intellectuals. They exhorted the middle classes, regarded as nature's fittest, to reproduce more, especially educated women who seemed to neglect their racial duty to breed.

Late Victorian thinkers

In the second half of the 19th century, Britain reached the peak of its power abroad; however. some ideological conflicts were beginning to undermine the self-confident attitude that had characterised the first part of Victoria's reign. Changes regarded several fields, especially scientific achievements, industrialisation. sexuality and religion, and a growing pessimism began to affect intellectuals and artists, who expressed in different ways their sense of doubt about the stability of Victorian society. Among the thinkers of the late Victorian period, a significant role was played by those who protested against the harm caused by industrialism in man's life and in the environment. Karl Marx (1818-83) based the theories he expressed in his treatise in three volumes Das Kapital (1867, 1885, 1894) upon research done in England, the

most advanced European industrial nation of the time, His works influenced some English writers like the art critic John Ruskin (1819-1900)and the artist William Morris (1834-96). They were looking for a different form of progress, a blend of utopianism and nostalgia in which the future in many ways resembled the past. While studying at Oxford in the 1850s, William Morris drew inspiration from Ruskin's works on Gothic architecture and his criticism of the inhumanity of industrialisation, and from Thomas Malory's medieval romance Le Morte d'Arthur. Together with the Pre Raphaelite painters, he started a battle against the age he was living in. He set up a firm to produce craft-made furniture, wallpaper and other decorative objects as a reaction to utilitarian mass-produced goods. In 1883 he became a militant in the Social Democratic Federation.

The spread of socialists ideas

The 1880s saw the rise of an organised political left after the foundation of the Fabian Society in 1884. It was a middle-class socialist group whose members aimed at transforming Britain into a socialist State not through revolution, as Marx advised, but by systematic, progressive reforms. Its early members included Sidney and Beatrice Webb and George Bernard Shaw. The Independent Labour Party was set up in 1893; it was a non-Marxist socialist party which attracted both male and female intellectuals. Various socialist groups were joined by young skilled workers and intellectuals who read John Ruskin's criticism of the greed, competition and ugliness of industrial society.

Patriotism

In the late 19th century, expressions of civic pride and national fervour were frequent among the British. Patriotism was deeply influenced by ideas of racial superiority.
Towards the end of Victoria's reign the British considered themselves the leaders of European civilisation. There was a belief that the 'races' of the world were divided by fundamental physical and intellectual differences, that some were destined to be led by others. It was thus an obligation imposed by God on the British to spread their superior way of life, their institutions, law and political system on native peoples throughout the world. This attitude came to be known as Jingoism. Colonial power and economic progress made for the optimistic outlook of many Victorians.

The Victorian Novel

Readers and writers

During the Victorian Age, for the first time, there was a communion of interests and opinions between writers and their readers. One reason for this close relationship was the enormous growth of the middle classes. Although its members belonged to many different levels where literacy had penetrated in a heterogeneous way, they were avid consumers of literature. They

borrowed books from circulating libraries and read the abundant variety of periodicals. Moreover, Victorian writers themselves often belonged to the middle class.

The publishing word

A great deal of Victorian literature was first published in a serial form. Essays, verse and even novels made their first appearance in instalments in the pages of periodicals. This allowed the writer to feel he was in constant contact with his public. He was obliged to maintain the interest of his story gripping because one boring instalment would cause the public not to buy that periodical any longer. There was a further advantage because an author could always alter the story, according to its success or failure. Reviewers also had a strong influence on the reception of literary works and on the shaping of public opinion.

The Victorians' interest in prose

The Victorians showed a marked interest in prose, and the greatest literary achievement of the age is to be found in the novel, which soon became the most popular form of literature and the main source of entertainment. The spread of scientific knowledge made the novel realistic and analytical, the spread of democracy made it social and humanitarian, while the spirit of moral unrest made it inquisitive and critical.

The novelist's aim

During the 18th century, novels generally dealt with the adventures either of a social outcast or a more virtuous hero, but their episodic structure remained the same. The idea of a thematic unity was brought in by Jane Austen, with the theme of a girl's choice of a husband, and by the Gothic writers who set their novels in a remote, at times strange and exotic, past. In the 1840s novelists felt they had a moral and social responsibility to fulfill. They wanted to reflect the social changes that had been in progress for a long time, such as the Industrial Revolution, the struggle for democracy and the growth of towns and cities. The novelists of the first part of the Victorian period described society as they saw it, and, with the exception of those sentiments which offended current morals, particularly regarding sex, nothing escaped their scrutiny. They were aware of the evils of their society, such as the terrible conditions of manual workers and the exploitation of children. However, their criticism was much less radical than that of contemporary European writers, like Balzac, Flaubert, Turgenev and Dostoyevsky, because the historical conditions of Britain were quite different from those of France or Russia. Didacticism was one of the main features of Victorian novels, because novelists also conceived literature as a vehicle to correct the vices and weaknesses of the age.

The narrative technique

The voice of the omniscient narrator provided a comment on the plot and erected a rigid barrier between 'right' and 'wrong' behaviours, light and darkness. Retribution and punishment

were to be found in the final chapter of the novel, where the whole texture of events, adventures and incidents had to be explained and justified

Setting and characters

The setting chosen by most Victorian novelists was the city, which was the main symbol of the industrial civilisation as well as the expression of anonymous lives and lost identities.
In their effort to portray the individual motives for human action and all that binds men and women to the community, Victorian writers concentrated on the creation of realistic characters the public could easily identify with, in terms of comedy - especially Dickens's characters - or dramatic passion the Brontë sisters' heroines.

Types of novels

- **The novel of manners**. It kept close to the original 19th-century models. It dealt with economic and social problems and described a particular class or situation. A master of this genre was William M. Thackeray.
- **The humanitarian novel**. Charles Dickens's novels are mostly admired for their tone, combining humour with a sentimental request for reform for the less fortunate. They constitute the bulk of what is generally called the 'humanitarian novel' or the 'novel of purpose, which could be divided into novels of a realistic, fantastic' or 'moral nature according to their predominant tone or issue dealt with.
- **The novel of formation**. The *Bildungsroman* (novel of formation or education) became very popular after the publication of Charlotte Brontë's *Jane Eyre* and Dickens's *David Copperfield*. These novels dealt with one character's development from early youth to some sort of maturity. The works by the Brontë sisters can be linked to the persistence of the Romantic and Gothic traditions; they focus on intense subjective experiences rather than on a world of social interaction.
- **Literary nonsense**. A particular aspect of Victorian literature is what is called 'nonsense, created by Edward Lear (1812-88) and Lewis Carroll. In his famous novel *Alice's Adventures in Wonderland* (1865), Carroll created a nonsensical universe where the social rules and conventions are disintegrated, the cause-effect relationship does not exist, and time and space have lost their function of giving an order to human experience.

Women writers

It is important to underline that a great number of novels published during the mid-Victorian period, up to 1870-80, were written by women such as Charlotte and Emily Brontë and George Eliot (the pen name of Mary Ann Evans). This output is surprising considering the state of subjection of Victorian women. It is less surprising if one remembers that the majority of novel-buyers and readers were women. Middle-class women had more time to spend at home than men and could devote part of the day to reading. However, it was not easy to get published, and some women used a male pseudonym in order to see their work in print. Creative writing,

like art and other public activities, was considered 'masculine'. From Jane Austen to George Eliot, the woman's novel had moved in the direction of a realistic exploration of the daily lives and values of women within the family and the community

Aestheticism and Decadence

The birth of the Aesthetic Movement

The Aesthetic Movement developed in the universities and intellectual circles in the last decades of the 19th century. It began in France with Théophile Gautier (1811-72) and reflected the sense of frustration and uncertainty of the artist, his reaction against the materialism and the restrictive moral code of the bourgeoisie, and his need to redefine the role of art. As a result, French artists withdrew from the political and social scene and escaped into aesthetic isolation, into what Gautier defined 'Art for art's sake'. The bohémien embodies his protest against the monotony and vulgarity of bourgeois life, leading an unconventional existence, pursuing sensation and excess, and cultivating art and beauty.

The English Aesthetic Movement

This doctrine was imported into England by James McNeill Whistler (1834-1903), an American painter who worked in England.
However, the roots of the English Aesthetic Movement can be traced back to the Romantic poet John Keats, as well as to Dante Gabriel Rossetti. Rossetti was a remarkable example of an artist dedicated wholly to his art. John Ruskin too, in his search for beauty in life and art, even while insisting upon moral values, paved the way for the works of Walter Pater (1839-94), who is regarded as the main theorist of the Aesthetic Movement in England.

The theorist of English Aestheticism

Walter Pater's *Studies in the History of the Renaissance* (1873) and his masterpiece *Marius the Epicurean* (1885) were immediately successful, especially with the young, because of their subversive and potentially demoralising message. He rejected religious faith and said that art was the only means to halt the passage of time, the only certainty. He thought life should be lived in the spirit of art, namely as a work of art, filling each passing moment with intense experience, feeling all kinds of sensations. The task of the artist was to feel sensations, to be attentive to the attractive, the courteous and the cheerful. So the artist was seen as the transcriber 'not of the world, not of mere fact, but of his sense of it! The main implication of this new aesthetic position was that art had no reference to life, and therefore it had nothing to do with morality and did not need to be didactic.

Walter Pater's influence

Pater's works had a deep influence on the poets and writers of the 1890s, especially Oscar Wilde, as well as the group of artists that met in the Rhymers' Club and contributed to *The Yellow Book*. This periodical, published from 1894 to 1897, reflected decadent' taste in its sensational subjects. The term decadent' generally implied a process of decline of recognised values. By the end of the century it was used as an aesthetic term across Europe.

The features of Aesthetic works

A number of features can be distinguished in the works of Aesthetic artists:

- excessive attention to the self;
- hedonistic and sensuous attitude;
- perversity in subject matter;
- disenchantment with contemporary society;
- evocative use of language.

The European Decadent Movement

Decadence must be seen as a European movement. In the late 1880s a group of French writers contributed to the journal *Le Décadent*; they were the Symbolists Rimbaud, Verlaine,Mallarmé, Laforgue, who were much influenced by Charles Baudelaire's *Les Fleurs du mal* (1857). Joris-Karl Huysmans (1848-1907) wrote *A rebours* (1884), a novel whose hero, Des Esseintes, tries to create an entirely artificial life in his search for unusual sensations. This character became the model for Wilde's dandy. The main representatives of Decadence in Italy were Gabriele D'Annunzio (1863-1938), with his novel *Il piacere* (1889), and the poets Giovanni Pascoli (1855-1912) and Guido Gozzano (1883-1916). The poetry of Rainer Maria Rilke (1875-1926) was one of the most remarkable expressions of the Decadent sensibility in the German language.

Thomas Hardy

Life

Thomas Hardy was born of humble parents at Higher Bockhampton, near Dorchester, in June 1840. As a boy he learned to play the violin, and he always loved music and dancing. He was also a voracious reader. When he left school in 1856, he was apprenticed to a local architect and church restorer. By 1862 he was working and studying architecture in London, and he began to write poetry. He also read the works of Comte, Mill, Darwin and Schopenhauer. In 1872 he published a novel, *Under the Greenwood Tree*, but he gained fame thanks to *Far from the Madding Crowd*, which appeared in serial form throughout 1874 in the monthly issues of *The Cornhill Magazine*. After this success he devoted his life to writing. His second great work of fiction was *The Return of the Native*, followed by a sequence of four remarkable tragic novels: *The Mayor of Casterbridge*, *The Woodlanders*, *Tess of the D'Urbervilles* and his last one, *Jude the Obscure*.
This book scandalized Victorian public opinion with its pessimism and immorality; one copy was even burnt publicly by a bishop. After publishing *Wessex poems*, Hardy decided to give up fiction and turn to poetry. He died in 1928.

Features

The production is large, he wrote a lot of novels: he is called a **late victorian novelist**, and he was a prolific writer.
He has been defined a

- pessimist
- realist
- romantic
- naturalist
- **regionalist**

His regionalism is strictly connected to the limited area where he set his novels, which he called *Wessex*

In anglosasson time, Wessex was one of the seven kingdoms established in Britain: originally it covered the south western part of the country, between the Times and the south coast. It's the present Dorsetshire.

Hardy justify the adoption of the word Wessex by the need to give territorial definition to his novels. Wessex became the unifying element and a link between past and present, proving the ideal setting for novels whose major theme was the transformation of an agricultural society under the impact of modern industrial life.

This total immersion in nature, together with a belief that only in rural life can man fully express their passions, makes Hardy in some respect a **romantic writer**.
While for the romantic nature usually meant joy and consolation for Hardy it was a hostile power, indifferent to men's destiny.

Love, which is present in all novels it is an other *romantic theme*, quiet often finishes in disillusion and failure, destroyed by institutions like **marriage** or by **society**, or by chance.

He was quite pessimistic, but his pessimism was linked to the intellectual and scientific movement of the time, and to his studies of Darwin and Mills. His **religious faith** disappeared, and he rejected Cristian Faith and *the Bible*. He worked out a pessimistic theory according to which man is an insignificant object in a universe which is *indifferent to him*. Man is a **powerless victim** of an *obscure faith*, which shows its workings in a series of accidents and coincidences.

This fatalistic determinism seemed to deprive man of all responsibilities for his actions. Hardy elaborated the idea of a kind of predestination, quite often a predestination to failure, according to which all men fulfill their destiny with no help from society, which oppresses and destroys them, or from love, which usually leads to unhappiness

Hardy felt compassion for suffering people, and for all living creatures. His characters although failing when they try to improve themselves, maintain a dignity of their own. Around them, moves the community, made of people unable to provide help.

The tenchnique he uses is architectural and cinematic: he was very good at *givig unity* to his novels, although the plots are not always convincing because of certain melodramatic episodes and coincidences. It is **cinematic** because it starts with a panoramic effect and until he provides a close-up on a single detail.

Novel: Tess D'Urberville

This novel has a subtitle, that is

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    A Pure Woman Faithfully Presented
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With this subtitle Hardy wanted to say that a woman forced by circumstances to submit to violence and to use violence can still be pure. Although she has used and received violence, she can still be called pure, in her heart. This was an open challenge to the moral conventions

of the time. In the victorian age, women were Angels or a Whores. There was no possibility in the middle. By saying she is a pure woman, he challenged the moral conventions of the time.

We must say that the inner structure of the novel is formed by conflicts and antagonism; for example *prejudice* is opposed to *feelings*, *culture* vs *ignorance*, *individual* vs *community* and *human will* vs *destiny*. All the novel is built around these opposites.

The idea that underlies the whole novel is that man is the victim of the decisions and choices forced on him by predestination. We are born and our destiny is already predetermined.

This was very well said in Macbeth: in the end there is *A tale told by an idiot*, in which Macbeth says that choosing in life is just an illusion, but everything is already predetermined, and every step we take in a direction with the illusion of choosing freely leads us exactly towards the goal that a Might-being or God, or fate or chance had predetermined for us. Shakespeare says that man is given the illusion to choose but actually he is just a puppet in the hands of his destiny.

The conclusion of the novel is tragic and melodramatic and the plot is imbued with fatalism and pessimism.

Plot

- p. 99

John Durbeyfield, a peddler who lives in the village of **Marlott**, discovers he is a descendent of a rich and aristocratic family, the D'Urbervilles. His family has already fallen on hard times and the situation gets worse when their horse, which is their only means of sustenance, dies. Thereforse his eldest daughter Tess is persuaded to go to the village of **Trantridge** and to start working as a poultry maid on the D'Urberville estate. She resists her master Alec's attempts to seduce her. Finally he takes advantage of her in the woods one night after a fair. Later she finds herself pregnant. She returns to her village and gives birth to a baby boy who died soon after. She leaves her father's house and goes to a distant valley, where she accepts a job as a milkmaid at **Talboathays Dairy** in a rich agricultural region of southern England. There she meets Angel Clare, a clergyman's son who is interested in new farming methods. They fall in love but Tess feels she should tell Angel about her past. She writes him a confessional note and slips it under his door, but it slides under the carpet and Angel never sees it. They get married but when, on their wedding night, Tess tells Angel about her past, he leaves her and goes to Brazil.
She bears great sufferings and hardship and is forced to take a job at **Flintcombe Ash**, a barren region where she works in the fields in winter. She hears a wandering preacher speak and discovers that he is Alec D'Urberville, who has been converted to Christianity by Angel's father, Reverend Clare. Tess finally agree to become Alec's mistress and lives in the seaside resort of Sandbourne. Angel comes back from Brazil, finds her and tells her he has forgiven her.

Out of despair, Tess kills Alec and flees with Angel. She is arrested at **Stonehenge** while she is sleeping on the sone of sacrifice, and she is finally executed.

Themes

1. **Nature** is a coprotagonist but it is indifferent to men's destiny (as Leopardi says)
2. **Influence of social laws** and conventions on the individual. Hardy says that the life of an individual, of a human being follows the same pattern *as* all natural things, so it is subjected to growth and decay. It has a short season of joy than it falls into despair. In this specific case Tess is a particular specimen of woman: she wishes to live despite the wounds that life has inflicted on her. She she is continuously regenerated; she dies in herself and than she reborns.
3. **Society and morality** contrasted to the **indifference of nature**.
4. **Chance** (anche detto *hap*). Tess' destiny is determined by the combination of several factors.
    1. It is inherent in her condition of human being, and brings with itself the inevitability of sufference and death
    2. Pressure of social forces that determine the future of a person from birth. These conditions are
        - **sex**: she is a female. As a woman of her times she inherits the tendency to accept other people's will *passively*, and she will be destroyed because of this.
        - **family**: she was born from a very poor family
        - **beauty**: she is born extremely beautiful; nowadays it is something positive, but for Tess this is a bad omen
        - **causal circumstances** contribute to the building of her destiny: for example the death of her father horse, which is the only wealth of the family, and the letter not read by Angel before their wedding
5. **Religion**, which is very important. Hardy refuses christianity, so Angel refuses the christian faith of his family because it can no longer answer to the needs of modern man. Only the primitive worship of nature, for example the celebration of druids in Stonehenge (considered the temple of the sun), seems to find an inner response in the heart of unsophisticated and innocente creatures like Tess.
6. **Progress**. Hardy believes that the rural countryside shouldn't be spoilt by the effects of industrialization; for example the life of the village where Tess lives is upset by the arrival of the railway.

T: Alec and Tess

- p. 100

Tess's father's horse has died, and her father has discovered that his family belongs to a branch of the D'Urbervilles family, and that he has some rich relatives. The "D" in front of the

name is like "von". Tess's family is poor, and they are fallen, and they have no more privileges. He discovers that he has rich relatives. He is a very low character, he drinks a lot and is very violent, and moreover he continuously bear children, and they are a big family

When the horse die, he sends his elder daughter to work in the farm of this rich relative, but unfortunately here there is an older cousin. Her father expect her to work in the farm, with a good activity, but instead she becomes a poultry maid, but from the very beginning Alec wants to seduce her, since she is extremely beautiful

The first occasion takes place one night, it is September evening, and she is coming back from the farm on foot. She is an outcast in the group of workers, because the girls think she is too beautiful and they are envious. The boys all wants to seduce her, and she refuses them. So she is isolated. By chance (and chance is always present) Alec, coming with his horse, asks her if she wants a lift. She accept, since she is very tired and because the others don't want her, and also because it is also an act of submission to someone much richer. Alec and Tess ride through the forest and at certain moment she realizes that he has taken the wrong turn, but it is too late.

First part: 1-45

> She was silent, and the horse ambled along for a considerable distance, till a faint luminous fog, which had hung in the hollows all the evening, became general and enveloped them. It seemed to hold the moonlight in suspension, rendering it more pervasive than in clear air. Whether on this account, or from absent-mindedness, or from sleepiness, she did not perceive that they had long ago passed the point at which the lane to Trantridge branched from the highway, and that her conductor had not taken the Trantridge track.
>
> She was inexpressibly weary. [...] Only once, however, was she overcome by actual drowsiness. In that moment of oblivion her head sank gently against him.
>
> D'Urberville stopped the horse, withdrew his feet from the stirrups, turned sideways on the saddle, and enclosed her waist with his arm to support her.
>
> This immediately put her on the defensive, and with one of those sudden impulses of reprisal to which she was liable she gave him a little push from her. In his ticklish position he nearly lost his balance and only just avoided rolling over into the road, the horse, though a powerful one, being fortunately the quietest he rode.
>
> "That is devilish unkind!" he said. "I mean no harm—only to keep you from falling."
>
> She pondered suspiciously, till, thinking that this might after all be true, she relented, and said quite humbly, "I beg your pardon, sir."

> “I won’t pardon you unless you show some confidence in me. Good God!” he burst out, “what am I, to be repulsed so by a mere chit like you? For near three mortal months have you trifled with my feelings, eluded me, and snubbed me; and I won’t stand it!”
>
> “I’ll leave you to-morrow, sir.”
>
> “No, you will not leave me to-morrow! Will you, I ask once more, show your belief in me by letting me clasp you with my arm? Come, between us two and nobody else, now. We know each other well; and you know that I love you, and think you the prettiest girl in the world, which you are. Mayn’t I treat you as a lover?”
>
> She drew a quick pettish breath of objection, writhing uneasily on her seat, looked far ahead, and murmured, “I don’t know—I wish—how can I say yes or no when—”
>
> He settled the matter by clasping his arm round her as he desired, and Tess expressed no further negative. Thus they sidled slowly onward till it struck her they had been advancing for an unconscionable time—far longer than was usually occupied by the short journey from Chaseborough, even at this walking pace, and that they were no longer on hard road, but in a mere trackway.
>
> “Why, where be we?” she exclaimed.
>
> “Passing by a wood.”
>
> “A wood—what wood? Surely we are quite out of the road?”
>
> “A bit of The Chase—the oldest wood in England. It is a lovely night, and why should we not prolong our ride a little?”
>
> “How could you be so treacherous!” said Tess, between archness and real dismay, and getting rid of his arm by pulling open his fingers one by one, though at the risk of slipping off herself. “Just when I’ve been putting such trust in you, and obliging you to please you, because I thought I had wronged you by that push! Please set me down, and let me walk home.”
>
> “You cannot walk home, darling, even if the air were clear. We are miles away from Trantridge, if I must tell you, and in this growing fog you might wander for hours among these trees.”

It is shown different stages of mind she is going through

1. absent mindedness
2. weariness
3. uneasiness
4. indignation
5. embarassment

During the ride Alec takes advantage of his position, in the sense that he makes advances to her: he keeps her close to him and he's very tender and affectionate. Tess is not in the position to reject Alec advances, and she even feels guilty for her treatment of him, because he is her master and she will discover that he has been giving her family some gifts:

- an horse for her father
- toys for the children

Alec and Tess ride the horse in close proximity, and this is an anticipation of the sexual act. She has a moment of oblivion, a moment in which she is not able to act consciously, and he goes deeper into the forest, and then she get angry.
When she realizes this, she wants to go home, but he denies this. He promises her he will go up the hill in order to understand where they are.
They stop in a place and he prepares a nest for her. He goes away up the hill.

Second part: 45-105

> “Never mind that,” she coaxed. “Put me down, I beg you. I don’t mind where it is; only let me get down, sir, please!”
>
> “Very well, then, I will—on one condition. Having brought you here to this out-of-the-way place, I feel myself responsible for your safe-conduct home, whatever you may yourself feel about it. As to your getting to Trantridge without assistance, it is quite impossible; for, to tell the truth, dear, owing to this fog, which so disguises everything, I don’t quite know where we are myself. Now, if you will promise to wait beside the horse while I walk through the bushes till I come to some road or house, and ascertain exactly our whereabouts, I’ll deposit you here willingly. When I come back I’ll give you full directions, and if you insist upon walking you may; or you may ride—at your pleasure.”
>
> She accepted these terms, and slid off on the near side, though not till he had stolen a cursory kiss. He sprang down on the other side.
>
> “I suppose I must hold the horse?” said she.
>
> “Oh no; it’s not necessary,” replied Alec, patting the panting creature. “He’s had enough of it for to-night.”
>
> He turned the horse’s head into the bushes, hitched him on to a bough, and made a sort of couch or nest for her in the deep mass of dead leaves.
>
> “Now, you sit there,” he said. “The leaves have not got damp as yet. Just give an eye to the horse—it will be quite sufficient.”
>
> He took a few steps away from her, but, returning, said, “By the bye, Tess, your father has a new cob to-day. Somebody gave it to him.”

“Somebody? You!”

D’Urberville nodded.

“O how very good of you that is!” she exclaimed, with a painful sense of the awkwardness of having to thank him just then.

“And the children have some toys.”

“I didn’t know—you ever sent them anything!” she murmured, much moved. “I almost wish you had not—yes, I almost wish it!”

“Why, dear?”

“It—hampers me so.”

“Tessy—don’t you love me ever so little now?”

“I’m grateful,” she reluctantly admitted. “But I fear I do not—” The sudden vision of his passion for herself as a factor in this result so distressed her that, beginning with one slow tear, and then following with another, she wept outright.

“Don’t cry, dear, dear one! Now sit down here, and wait till I come.” She passively sat down amid the leaves he had heaped, and shivered slightly. “Are you cold?” he asked.

“Not very—a little.”

He touched her with his fingers, which sank into her as into down. “You have only that puffy muslin dress on—how’s that?”

“It’s my best summer one. ’Twas very warm when I started, and I didn’t know I was going to ride, and that it would be night.”

“Nights grow chilly in September. Let me see.” He pulled off a light overcoat that he had worn, and put it round her tenderly. “That’s it—now you’ll feel warmer,” he continued. “Now, my pretty, rest there; I shall soon be back again.”

Having buttoned the overcoat round her shoulders he plunged into the webs of vapour which by this time formed veils between the trees. She could hear the rustling of the branches as he ascended the adjoining slope, till his movements were no louder than the hopping of a bird, and finally died away. With the setting of the moon the pale light lessened, and Tess became invisible as she fell into reverie upon the leaves where he had left her.

In the meantime Alec d’Urberville had pushed on up the slope to clear his genuine doubt as to the quarter of The Chase they were in. He had, in fact, ridden quite at random for over an hour, taking any turning that came to hand in order to prolong companionship

> with her, and giving far more attention to Tess's moonlit person than to any wayside object. A little rest for the jaded animal being desirable, he did not hasten his search for landmarks. A clamber over the hill into the adjoining vale brought him to the fence of a highway whose contours he recognized, which settled the question of their whereabouts. D'Urberville thereupon turned back; but by this time the moon had quite gone down, and partly on account of the fog The Chase was wrapped in thick darkness, although morning was not far off. He was obliged to advance with outstretched hands to avoid contact with the boughs, and discovered that to hit the exact spot from which he had started was at first entirely beyond him. Roaming up and down, round and round, he at length heard a slight movement of the horse close at hand; and the sleeve of his overcoat unexpectedly caught his foot.
>
> "Tess!" said d'Urberville.
>
> There was no answer. The obscurity was now so great that he could see absolutely nothing but a pale nebulousness at his feet, which represented the white muslin figure he had left upon the dead leaves. Everything else was blackness alike. D'Urberville stooped; and heard a gentle regular breathing. He knelt and bent lower, till her breath warmed his face, and in a moment his cheek was in contact with hers. She was sleeping soundly, and upon her eyelashes there lingered tears.

Tess experiences more states of mind:

1. distress
2. helplessness

What makes us understand that she is a *victorian girl* is that she doesn't leave when he goes away. She would have the possibility to get up and run away; every clever girl would have understood what his purpose was, and would have gone away.

> She passively sat down amid the leaves he had heaped, and shivered slightly

- This part highlights the most important trait of Tess's character, which is passivity: she is passive to the will of a man and of a master.

There is an other symbol: Tess's muslin dress which represents her fragile innocence.

The fog is the symbol of Alec behavior: Alec is not behaving in a clear decorous way. He gets back and he is able to find her because of the colour of the dress.

> She was sleeping soundly, and upon her eyelashes there lingered tears.

- She was sleeping and there were tears on her face; we get to know that she had cried because she knew what was going to happen, and the tears were still on her eyelashes.

Third part: 106-125

> Darkness and silence ruled everywhere around. Above them rose the primaeval yews and oaks of The Chase, in which there poised gentle roosting birds in their last nap; and about them stole the hopping rabbits and hares. But, might some say, where was Tess's guardian angel? where was the providence of her simple faith? Perhaps, like that other god of whom the ironical Tishbite spoke, he was talking, or he was pursuing, or he was in a journey, or he was sleeping and not to be awaked.

- many details of the wood are shown, which make us understand that nature is indifferent and society does not wish to know or understand.
- The act of seduction is not described, but we get to know that it has taken place, because Hardy talks about Tess's guardian angel, which was absent: this denies the possibility of relying on religion

> Why it was that upon this beautiful feminine tissue, sensitive as gossamer, and practically blank as snow as yet, there should have been traced such a coarse pattern as it was doomed to receive; why so often the coarse appropriates the finer thus, the wrong man the woman, the wrong woman the man, many thousand years of analytical philosophy have failed to explain to our sense of order. One may, indeed, admit the possibility of a retribution lurking in the present catastrophe. Doubtless some of Tess d'Urberville's mailed ancestors rollicking home from a fray had dealt the same measure even more ruthlessly towards peasant girls of their time. But though to visit the sins of the fathers upon the children may be a morality good enough for divinities, it is scorned by average human nature; and it therefore does not mend the matter.
>
> As Tess's own people down in those retreats are never tired of saying among each other in their fatalistic way: "It was to be." There lay the pity of it. An immeasurable social chasm was to divide our heroine's personality thereafter from that previous self of hers who stepped from her mother's door to try her fortune at Trantridge poultry-farm.

The narrator addresses the reader directly, and he makes this by putting the activities of the human being into the contest of nature and of supernatural power. He talks about the birds and animals in the wood going about their business, than he considers that the past affects the present. He states that man's life is regulated by **chance**.

> An immeasurable social chasm

- makes reference that Tess and Alec came from two different social classes, and that their relationship is not acceptable to either classes, moreover it is the woman who pays the price of the lost of reputation: she is a fallen woman. From this moment on she will no longer be simple and joyful, but will have a darker side to her personality.

Tess is not responsible and Hardy always presents her as a victim

T: Tess's baby

- p. 104

After the seduction the relationship goes on, and he visits her bedroom every night; he seems to be in love with her: she is his mistress.

Tess gets pregnant and she decides to leave the farm; she never says anything to Alec, and he doesn't know she is pregnant.

She keeps her child with her and goes to work to the field: this is a very hard work, much harder than in Alec's farm. She is only interested in her child: the baby has never been baptized, because she had him outside the marriage.

When the child is three years old she left him to the care of her family to go to work; the baby falls ill, and her family is unable to look after him. They let him **die**, also because he was a burden. She has to **bury him**.

She goes to the priest and asks him to baptize the baby before burying him, since unbaptized children go to hell, and she is worried. The vicar tells her that he is not going to baptize the child, so she decides to baptize the child herself.

The parson experiment a conflict between his feeling and his nature **as a man** and his duties as a **clergyman**.

Hardy wants to underline that religion is **no longer capable** of fulfilling the needs of modern man, because rules are too strict.

The passage can be divided into four parts:

First part: 1-16

> “Be you really going to christen him, Tess?”
>
> The girl-mother replied in a grave affirmative.
>
> “What’s his name going to be?”
>
> She had not thought of that, but a name suggested by a phrase in the book of Genesis came into her head as she proceeded with the baptismal service, and now she pronounced it:
>
> “SORROW, I baptize thee in the name of the Father, and of the Son, and of the Holy Ghost.”

> She sprinkled the water, and there was silence.
>
> “Say ‘Amen,’ children.”
>
> The tiny voices piped in obedient response, “Amen!”
>
> Tess went on:
>
> “We receive this child”—and so forth—“and do sign him with the sign of the Cross.”
>
> Here she dipped her hand into the basin, and fervently drew an immense cross upon the baby with her forefinger, continuing with the customary sentences as to his manfully fighting against sin, the world, and the devil, and being a faithful soldier and servant unto his life’s end. She duly went on with the Lord’s Prayer, the children lisping it after her in a thin gnat-like wail, till, at the conclusion, raising their voices to clerk’s pitch, they again piped into silence, “Amen!” [...]

There is the baptism: Tess performs the ceremony by herself with her brothers and sisters, and call the baby Sorrow. This baptism is a baptism for Tess as well, and marks a new sense-worth she lacked.

Second part: 17-25

> Poor Sorrow’s campaign against sin, the world, and the devil was doomed to be of limited brilliancy—luckily perhaps for himself, considering his beginnings. In the blue of the morning that fragile soldier and servant breathed his last, and when the other children awoke they cried bitterly, and begged Sissy to have another pretty baby. [...]
>
> So passed away Sorrow the Undesired—that intrusive creature, that bastard gift of shameless Nature, who respects not the social law; a waif to whom eternal Time had been a matter of days merely, who knew not that such things as years and centuries ever were; to whom the cottage interior was the universe, the week’s weather climate, new-born babyhood human existence, and the instinct to suck human knowledge.

The description of Sorrow's death and the obtrusive narrator's comments on his unlucky and short life. In this part there is also the contrast between Sorrow's short and meaningless life and the eternity and vastity of the universe, and also the contrast between the baby's existence and the refusal opposed by society.

Third part: 26-58

> Tess, who mused on the christening a good deal, wondered if it were doctrinally sufficient to secure a Christian burial for the child. Nobody could tell this but the parson of the parish, and he was a new-comer, and did not know her. [...]
>
> “I should like to ask you something, sir.”

He expressed his willingness to listen, and she told the story of the baby's illness and the extemporized ordinance. "And now, sir," she added earnestly, "can you tell me this—will it be just the same for him as if you had baptized him?"

Having the natural feelings of a tradesman at finding that a job he should have been called in for had been unskilfully botched by his customers among themselves, he was disposed to say no. Yet the dignity of the girl, the strange tenderness in her voice, combined to affect his nobler impulses—or rather those that he had left in him after ten years of endeavour to graft technical belief on actual scepticism. The man and the ecclesiastic fought within him, and the victory fell to the man.

"My dear girl," he said, "it will be just the same."

"Then will you give him a Christian burial?" she asked quickly.

The Vicar felt himself cornered. Hearing of the baby's illness, he had conscientiously gone to the house after nightfall to perform the rite, and, unaware that the refusal to admit him had come from Tess's father and not from Tess, he could not allow the plea of necessity for its irregular administration.

"Ah—that's another matter," he said.

"Another matter—why?" asked Tess, rather warmly.

"Well—I would willingly do so if only we two were concerned. But I must not—for certain reasons."

"Just for once, sir!"

"Really I must not."

"O sir!" She seized his hand as she spoke.

He withdrew it, shaking his head.

"Then I don't like you!" she burst out, "and I'll never come to your church no more!"

"Don't talk so rashly."

"Perhaps it will be just the same to him if you don't?... Will it be just the same? Don't for God's sake speak as saint to sinner, but as you yourself to me myself—poor me!"

How the Vicar reconciled his answer with the strict notions he supposed himself to hold on these subjects it is beyond a layman's power to tell, though not to excuse. Somewhat moved, he said in this case also—

"It will be just the same."

Here there is Tess and the Vicar; she asks him if the baby has the right to be buried in holy ground, in the cemetery.

Fourth part: 59-68

> So the baby was carried in a small deal box, under an ancient woman's shawl, to the churchyard that night, and buried by lantern-light, at the cost of a shilling and a pint of beer to the sexton, in that shabby corner of God's allotment where He lets the nettles grow, and where all unbaptized infants, notorious drunkards, suicides, and others of the conjecturally damned are laid. In spite of the untoward surroundings, however, Tess bravely made a little cross of two laths and a piece of string, and having bound it with flowers, she stuck it up at the head of the grave one evening when she could enter the churchyard without being seen, putting at the foot also a bunch of the same flowers in a little jar of water to keep them alive. What matter was it that on the outside of the jar the eye of mere observation noted the words "Keelwell's Marmalade"? The eye of maternal affection did not see them in its vision of higher things.

The baby is finally buried in a forgotten part of the churchyard among the unbaptized, the drunkard and the suicides: the damned.

Tess is making a crusade against society.

Novel: Jude the Obscure

Plot

Jude Fawley, an orphan boy from a poor village, has ambitions to become a student at the University of Christminster, which Hardy modelled on Oxford with its beautiful colleges. Jude works as a stonemason and studies in his free time.
After his marriage to Arabella Donn ends disastrously, he moves to Christminster where he hopes to fulfil his dream and where he meets his cousin Sue Bridehead.
He arranges for her to work with the town schoolmaster, Richard Phillotson. She soon gets engaged to Phillotson and marries him After a while Sue and Jude meet again and he finds out that she is not happy in her marriage. They fall in love and decide to live together, but they refuse the institution of marriage. Sue takes in Jude's son, called Little Father Time, who was born from his first marriage, and bears Jude a son and a daughter.
This scandalous relationship provokes the disapproval of the narrow minded people of the university town. It is also subjected to the pressures of poverty because Jude loses his job. They cannot find lodging, so Sue and the children live in a room while Jude stays at a tavern. The climax is reached with the death of their children (T78). Sue thinks that this is God's punishment for their relationship and goes back to Phillotson, while Jude lives with Arabella again but dies soon after.

Settings

The novel is divided into six parts; each is set in a particular town or village.

Part I is set in Marygreen, where young Jude develops a passionate desire for a university education.
Part II is centred in Christminster, where Jude finds that access to university is impossible for a working-class man.
Part III takes place in Melchester, where Jude aims to study for the church, in the hope of entering a theological college. **Part IV** is staged in Shaston, where Sue asks Phillotson for her freedom and returns to Jude.
Part V is mainly set in Aldbrickham, where Sue and Jude finally agree to live together. They have to leave and move from one town to another, because of gossip and social disapproval.
Part VI marks the return to Christminster, where tragedy takes place.

Themes

In the novel Hardy questions the **sanctity of marriage vows** and shows his interest in the issue of **divorce**. Another contemporary issue is that of higher education for the working class. Through the character of Sue, Hardy hints at the development of a new figure of woman who has been denied autonomy and is struggling for independence of thought and action.

Style

The plot is based on a **symmetrical pattern** of marriage, desertion, divorce and final remarriage. The novel represents a departure from Victorianism with its portrayal of weakened vitality and grey despair, in a bleak urban setting characterized by a **sense of anxiety** and **self-destruction**. Although Hardy uses the **third-person omniscient narrator**, he denies him the possibility to explain and interpret things by focusing on the relationship between Jude and Sue, and developing the story through the characters' **repetitive dialogues**. In this way he anticipates the modern novel by means of a **two-voiced process of analysis** of the human psyche which differs both from the stream of consciousness and the interior monologue.

T: Little Father Time

First part: 1-15

Jude's discovery of the little corpses.

> Jude stood bending over the kettle, with his watch in his hand, timing the eggs, so that his back was turned to the little inner chamber where the children lay. A shriek from Sue suddenly caused him to start round. He saw that the door of the room, or rather closet—which had seemed to go heavily upon its hinges as she pushed it back—was open, and

> that Sue had sunk to the floor just within it. Hastening forward to pick her up he turned his eyes to the little bed spread on the boards; no children were there. He looked in bewilderment round the room. At the back of the door were fixed two hooks for hanging garments, and from these the forms of the two youngest children were suspended, by a piece of box-cord round each of their necks, while from a nail a few yards off the body of little Jude was hanging in a similar manner. An overturned chair was near the elder boy, and his glazed eyes were slanted into the room; but those of the girl and the baby boy were closed.
>
> Half-paralyzed by the strange and consummate horror of the scene, he let Sue lie, cut the cords with his pocket-knife and threw the three children on the bed; but the feel of their bodies in the momentary handling seemed to say that they were dead. He caught up Sue, who was in fainting fits, and put her on the bed in the other room, after which he breathlessly summoned the landlady and ran out for a doctor.

Hardy uses a cinematic tecnique. Jude is virtually converted into a camera focusing on the main object followed by details. This is highlighted in yellow

There is Jude's immediate reaction to the scene (highlighted in purple). There is a very fast rhythm

Second part: 16-31

Sue's despair

> When he got back Sue had come to herself, and the two helpless women, bending over the children in wild efforts to restore them, and the triplet of little corpses, formed a sight which overthrew his self-command. The nearest surgeon came in, but, as Jude had inferred, his presence was superfluous. The children were past saving, for though their bodies were still barely cold it was conjectured that they had been hanging more than an hour. The probability held by the parents later on, when they were able to reason on the case, was that the elder boy, on waking, looked into the outer room for Sue, and, finding her absent, was thrown into a fit of aggravated despondency that the events and information of the evening before had induced in his morbid temperament. Moreover a piece of paper was found upon the floor, on which was written, in the boy's hand, with the bit of lead pencil that he carried:
>
> ```
> Done because we are too menny.
> ```
>
> At sight of this Sue's nerves utterly gave way, an awful conviction that her discourse with the boy had been the main cause of the tragedy, throwing her into a convulsive agony which knew no abatement. They carried her away against her wish to a room on the lower

> floor; and there she lay, her slight figure shaken with her gasps, and her eyes staring at the ceiling, the woman of the house vainly trying to soothe her.

Her reactions are opposite to Jude's in the sense that she breaks down and cannot find consolation (highlighted in green).

Third part: 32-50

Doctor's explanation

> They could hear from this chamber the people moving about above, and she implored to be allowed to go back, and was only kept from doing so by the assurance that, if there were any hope, her presence might do harm, and the reminder that it was necessary to take care of herself lest she should endanger a coming life. Her inquiries were incessant, and at last Jude came down and told her there was no hope. As soon as she could speak she informed him what she had said to the boy, and how she thought herself the cause of this.
>
> “No,” said Jude. “It was in his nature to do it. The Doctor says there are such boys springing up amongst us—boys of a sort unknown in the last generation—the outcome of new views of life. They seem to see all its terrors before they are old enough to have staying power to resist them. He says it is the beginning of the coming universal wish not to live. He’s an advanced man, the Doctor: but he can give no consolation to—”
>
> Jude had kept back his own grief on account of her; but he now broke down; and this stimulated Sue to efforts of sympathy which in some degree distracted her from her poignant self-reproach. When everybody was gone, she was allowed to see the children.
>
> The boy’s face expressed the whole tale of their situation. On that little shape had converged all the inauspiciousness and shadow which had darkened the first union of Jude, and all the accidents, mistakes, fears, errors of the last. He was their nodal point, their focus, their expression in a single term. For the rashness of those parents he had groaned, for their ill assortment he had quaked, and for the misfortunes of these he had died.

It is not technical: he describes the features of the last generation; children have no hope; the have been deprived of the faith in the future and in progress, and of the wish to live.

Unlike Dickens's children, who suffer hardship, misery, exploitation but always maintain their wish to live, and to improve their miserable condition thanks to their qualities, Hardy's children have no hope.

Hardy's children have no hope, because they have been deprived of an optimistic vision of life.

The lines highlighted in light blue are the reasons for Little Father choice of suicide; they are related to Sue's and Jude's mistakes. Little Father has acted out of despair; he had been told the previous night that Sue was pregnant again.

Fourth part: 51-86

Sue's and Jude's attempts to find an explanation

> When the house was silent, and they could do nothing but await the coroner's inquest, a subdued, large, low voice spread into the air of the room from behind the heavy walls at the back.
>
> "What is it?" said Sue, her spasmodic breathing suspended.
>
> "The organ of the college chapel. The organist practising I suppose. It's the anthem from the seventy-third Psalm; 'Truly God is loving unto Israel.'"
>
> She sobbed again. "Oh, oh my babies! They had done no harm! Why should they have been taken away, and not I!"
>
> There was another stillness—broken at last by two persons in conversation somewhere without.
>
> "They are talking about us, no doubt!" moaned Sue. "'We are made a spectacle unto the world, and to angels, and to men!'"
>
> Jude listened—"No—they are not talking of us," he said. "They are two clergymen of different views, arguing about the eastward position. Good God—the eastward position, and all creation groaning!"
>
> Then another silence, till she was seized with another uncontrollable fit of grief. "There is something external to us which says, 'You shan't!' First it said, 'You shan't learn!' Then it said, 'You shan't labour!' Now it says, 'You shan't love!'"
>
> He tried to soothe her by saying, "That's bitter of you, darling."
>
> "But it's true!"
>
> Thus they waited, and she went back again to her room. The baby's frock, shoes, and socks, which had been lying on a chair at the time of his death, she would not now have removed, though Jude would fain have got them out of her sight. But whenever he touched them she implored him to let them lie, and burst out almost savagely at the woman of the house when she also attempted to put them away.
>
> Jude dreaded her dull apathetic silences almost more than her paroxysms. "Why don't you speak to me, Jude?" she cried out, after one of these. "Don't turn away from me! I

> can’t bear the loneliness of being out of your looks!”
>
> “There, dear; here I am,” he said, putting his face close to hers.
>
> “Yes… Oh, my comrade, our perfect union—our two-in-oneness—is now stained with blood!”
>
> “Shadowed by death—that’s all.”
>
> “Ah; but it was I who incited him really, though I didn’t know I was doing it! I talked to the child as one should only talk to people of mature age. I said the world was against us, that it was better to be out of life than in it at this price; and he took it literally. And I told him I was going to have another child. It upset him. Oh how bitterly he upbraided me!”
>
> “Why did you do it, Sue?”
>
> “I can’t tell. It was that I wanted to be truthful. I couldn’t bear deceiving him as to the facts of life. And yet I wasn’t truthful, for with a false delicacy I told him too obscurely.—Why was I half-wiser than my fellow-women? And not entirely wiser! Why didn’t I tell him pleasant untruths, instead of half-realities? It was my want of self-control, so that I could neither conceal things nor reveal them!”
>
> “Your plan might have been a good one for the majority of cases; only in our peculiar case it chanced to work badly perhaps. He must have known sooner or later.”

The have two completely different reactions. **Jude** thinks chance has acted against them, and he thinks they can together overcame difficulties; hope is symbolized by the baby that is going to be born: a new family and a new life. **Sue** thinks their union has been shadowed by Death; she thinks their perfect union has been stained with blood and therefore it is ruined.

These different reactions will lead them to part. Sue is characterized by the sense of guilt, which is due to the strict moral code of the victorian society. **Victorian society** considers their relationship obscene, while the **Church** condemns them as sinners and doesn't recognize their sorrow. *Once more religion is unable to help*.

Sentences underlined in blue contain an ironical description of God's love for his people. It is ironical because actually Hardy wants to say that God has completely forgotten Jude and Sue and their needs.

While Jude is making breakfast for the children, Sue goes to **(1)** wake them. Jude hears her shriek and he rushes into the **(2)** closet; he finds that Sue has fainted and the three children are **(3)** hanging from clothes hooks. There is an overturned chair near Little Father Time's feet. Jude cuts the children down immediately and **(4)** lays them on the bed, and then he runs off to call a doctor. When they come back, on the floor they find a **(5)** note from Little Father Time where he wrote 'DONE BECAUSE WE ARE TOO MENNY'. Sue feels **(6)** guilty and falls in distress. After talking to the doctor, Jude informs Sue that there is no hope for the children. The doctor had remarked that acts like this have been **(7)** springing up among the next generation and that there seemed to be a 'universal wish not to live'.
The expression on Little Father Time's face is a compression of all Jude's bad luck and **(8)** failures. Jude and Sue hear an organ in a nearby church playing 'Truly God is loving unto Israel'. Sue weeps and tells Jude about her conversation concerning her **(9)** pregnancy with Little Father Time the night before.

After this novel Hardy's editor asked him not to write anymore novels since they were too pessimistic. He tried his hand to write poems, but they were as pessimistic and as dramatic as his novels

Modern Age

The Edwardian Age

The **Edwardian Age** begins in the 1901, after the end of the Victorian Age. After Queen Victorian reign her son Edward became king as **king Edward VII**. He will reign till 1910.
1901 is an important year, since it represents the border between the two ages.
Talking about the Edwardian age we refer to a period which extends to the begins of the WWI.

At that time Britain was one of the richest nations of the globe, and the Britain Empire covered at least one fifth of the whole globe. British economy was been challenged by other economies, by France, Germany and the US. Germany had imperial ambitions too, which finally lead to one of the great crisis in history.

King Edward VII was a fine diplomat. In this situation in 1904 he signed an agreement with France, called **Entente Cordiale**: Britain could pursuit its interests in Egypt while France could pursuit its interests in Morocco.
This agreement will be included in the **Triple Entente** [Triplice alleanza], which was an agreement between Britain, France and Russia. It was made to counterbalance the **Triple Alliance**, between Germany, Austria and Italy.

Society

The society during this period was really similar to the one of previous age, whit class distinctions, a widespread poverty.

In 1906 there were the political election in Britain, won by the liberals; they made significant reforms: at the time the liberals were internally divided into two groups:

- Liberals who supported the traditional liberal values
- An other group, called *new liberalism* was in favour of certain form of State intervention in social life

Among the new liberals there was David Lloyd Georg, which was the Chancellor of the Exchequer [erario]: he was in charge of the Country's finances. This group managed to make some reforms, such as the **foundation of the welfare state**.

In 1910 King Edward VII died, and his son George V became king.

The first decade of the 20th century was a period of political, social and cultural debate.
In 1909 minimum wages were fixed; in 1911 workers were given benefits such as free medical

treatment and sickness.

Suffragettes

Suffragettes are part of a movement who fought for the rights of women, such as the right to vote (as men could do). In Great Britain the leader was Emmeline Pankhurst, who found a movement called *Women's Social and Political Union*. At the begin they fought peacefully, but this never lead to anything. They started to fight in a more violent way to reach their aim: they chained themselves at fences, they broke windows, they spat at the policemen. A lot of them were sent to prison, where they felt as political prisoners, and so many of them went on hunger strikes as a form of protest.
Eventually, in 1918 rich women over 30 obtain the right to vote, but they had to wait until 1928 for the universal suffrage.

World War One

The event that triggered the outbreak of WWI was the **murder** of the archduke **Franz Ferdinand** in Sarajevo by a serbian nationalist.

After this, Austria started bombarding Belgrade.

Then Germany invaded Belgium, as an alternative way to invade France, and declared war to France and Russia.

So the UK declared war, since Germany was challenging Britain at the control of sea. The UK understood that this war was not going to be short; it understood that in order to win it, it needed soldiers and a stronger army. Volunteers were accepted but it was difficult to turn volunteers into soldiers, so it was introduced the **conscription** (leva militare) and when they did that a lot of women replaced men on job, and they proved to be as good as men. So this event helped to reach the universal suffrage.

Britain at war

By September 1914 the German army had reached the River Marne in France, where a great battle stopped the German advance at the cost of many lives. When the British Secretary of State for War, Lord Kitchener, realised that the war was going to last a long time and that Britain would have to send a large army overseas, he appealed for volunteers, but it would take time to turn them into soldiers. Britain relied on these volunteers until 1916. The Empire made its contribution sending troops from the dominions as well as volunteers from Canada, Australia and New Zealand. Conscription was introduced in Britain in 1916. Women replaced men in their civilian jobs with reliability and competence, which contributed to bringing about women's suffrage.

The Easter Rising in Ireland

A major issue of British politics in the first two decades of the 20th century was the Irish Question. The term refers to the tragic events regarding the fight for Irish independence. In April 1916 there was a rebellion in Dublin, the so-called Easter Rising, due to the fact that Home Rule, voted by the Commons in 1914, had been suspended until the end of the war. The leaders of the insurrection received support from Germany and seized the General Post Office and other buildings in the centre of the city. The rebellion was repressed and 15 of the leaders executed. The Irish Republican party Sinn Féin (an Irish name meaning ourselves alone'), which was fighting for the reunification of Ireland, began to grow in popularity exploiting the fear the Irish had that military conscription might extend to Ireland.

A war of attrition

In May 1915 a German submarine sank the British passenger liner Lusitania and more than a thousand people died, including 128 Americans. The US President Thomas Woodrow Wilson (1913-21) sent diplomatic protests to Germany. In the same month Italy joined France and Britain, and the German Zeppelin airship carried out the first aerial bombing of London.
The bloodiest battle in British history took place on the Somme, in northern France, in July 1916. The Somme was a perfect example of the war of attrition, where huge battles were fought not to win strategic objectives or seize resources, but to kill soldiers and wear down the enemy. Soldiers retreated into trenches behind barbed wire; machine guns, poison gas, tanks and aircraft were used. The Germans also relied on submarines, called U-boats, to fight the war at sea. These submarines were effective in sinking warships and the merchant ships carrying important supplies from the USA. Life in the trenches was very stressful because of mud, lack of hygiene, boredom and fear of gas. So the soldiers relieved the stress means of superstition, religion, poetry, letters and drink. 'Shell shock was the term used by doctors to allude to the psychological effect of shell explosions, blamed for the frequent cases of psychological disorders among soldiers. The horror of trench life was recalled by the War Poets. Domestic and international stress reached its climax in the late 1917 and early 1918: in July 1917 George V changed the name of the British royal family from the German Saxe-Coburg-Gotha into the British Windsor; the Bolsheviks seized power in Russia and the Italian army collapsed at the Battle of Caporetto in October 1917. The Austrians had mass surrenders and desertions, Germany was starving. The United States joined the war in April 1917 on Britain's side.

The end of the war

In September 1918 British artillery began dropping shells on the Hindenburg Line, a series of German trenches believed to be impenetrable, while tanks and infantry attacked on the ground. By October the Germans were retreating along the Western Front. Warfare cost the Allies and the Germans about 260,000 casualties respectively. On 4th October 1918 Germany asked President Woodrow Wilson for an armistice which would bring about German

withdrawal from occupied territory and allow national self-determination, but included no punishment for the country Britain and France agreed for fear that American power might increase if war continued. On 11th November, at 11 o'clock, the guns fell silent and the day has forever been commemorated as Armistice Day. It was also called 'Remembrance Day' or Poppy Day as, once the war was over, the poppy was one of the only plants to grow on the battlefields. The peace treaty was signed at Versailles in 1919 by the Allied powers. It stipulated the Allied occupation of the Rhineland, unilateral disarmament and heavy financial reparation of 'war guilt for Germany. President Woodrow Wilson proposed 'Fourteen Points' to work out the peace treaty and prevent future wars. He presented a plan to set up the League of Nations. This was to be an international organisation, with its headquarters in Geneva, Switzerland, and was to act as a forum for resolving international disputes. However, it proved very difficult to create, and Wilson left office without managing to convince the USA to join. The League of Nations was the forerunner of the United Nations.

Inter-war years

Towards independence

The effort the dominions of the British Empire had made during the war created expectations of reward. In 1926 an imperial conference created a new entity from the dominions of Canada, Australia, New Zealand and South Africa with the name of 'Commonwealth. In 1931 the Statute of Westminster formally granted the sovereign right of each dominion to control its own domestic and foreign affairs and to establish its own diplomatic corps. India suffered regional and religious tensions accompanied by rising support for the Nationalist Congress Party. Steps towards self-government were being taken, under the pressure from Mohandas Gandhi's (1869-1948) non-cooperation movement, whose popular campaigns undermined the deference to British authority on which imperial rule depended. The Government of India Act in 1935 established self-government at a provincial level in the hope of maintaining Britain's control of the country as a whole.

The Irish War of Independence

In the 1918 election in Ireland, the Sinn Féin party won almost all the seats except in the province of Ulster, but instead of going to Westminster, it set up an independent Parliament in Dublin - the Dáil - in 1919. The Irish Volunteers, a militant nationalist organisation founded in 1913, became the IRA (Irish Republican Army) and they declared open war on Britain in 1920, under the leadership of Michael Collins (1890 - 1922). The IRA terrorist attacks were brutally met by Black and Tan' police auxiliaries, culminating with 'Bloody Sunday' in 1920, when the 'Black and Tans' shot 12 dead at a football match in Dublin.
In 1921 an Anglo-Irish treaty established the Irish Free State, under the leadership of Eamon de Valera (1882-1975), as an independent State within the British Commonwealth. Only six counties centered on Protestant Ulster remained a self-governing province of the United

Kingdom. In 1922 a civil war broke out in Ireland between those who accepted the Anglo-Irish Treaty and those who were against it. In 1923 the anti-Treaty faction, who wanted the inclusion of the six counties of Ulster in the Republican Ireland, was defeated.

The aftermath of WWI

The aftermath of World War I was marked by a world economic boom. A house-building programme started in Britain and there were improvements in public health; 40% of the population was covered by medical insurance. There was a boom in the sales of the daily press, Newspapers, which had been almost the only means of mass communication before the First World War, were supplemented in the 1920s by the development of radio broadcasting. In 1927 the British Broadcasting Corporation (BBC) was created.

However, the Wall Street Crash of 1929 dramatically affected life between the wars, since in the following year banks went bankrupt across Europe. The war had damaged Britain's position as the biggest exporter of manufactured goods because production had been turned to the war effort. Therefore, British customers had found new suppliers in South America and Asia. Working hours were cut, prices fell but the attempt to cut wages was resisted by the trade unions. There were miners' strikes and a General Strike was called in 1926. The most urgent inter-war issue was unemployment and the gap between North and South took on a new dimension: the once powerful industrial North became depressed and challenged by new growing automobile, chemical and electrical goods industries in the South and the Midlands, Restoring demand to the iron and steel industries began with rearmament in 1936.

The difficult 1930s

From 1935, Prime Minister Stanley Baldwin (1923-37) led a Conservative government which was opposed to another war. He had to make controversial decisions regarding the abdication crisis of 1936 and rearmament. The popular young king, Edward VIII, who had succeeded his father George V, wanted to marry a twice divorced American woman. Baldwin forced his abdication on the grounds that he could not marry her and keep the throne. The king's brother succeeded as George VI (1936-52). As for rearmament, the need for a strong Royal Air Force (RAF) independent of the army and the navy led the British government to shift spending onto the RAF. At the same time a ship-building programme was funded aimed at a 'two-ocean fleet'.

Towards World War II

In 1935 the Italian dictator Benito Mussolini (1883-1945) attacked the African monarchy of Abyssinia (Ethiopia) and took the first steps towards an alliance with Germany, where Adolf Hitler (1889-1945) and his Nazi Party had come to power in 1933. Hitler sent troops illegally into the Rhineland in 1936. In the same year a three-year long civil war started in Spain between Nationalists and Republicans. A crisis also began in the East with a Japanese attack

on China in 1937.
Hitler invaded Austria in 1938 proclaiming its union with Germany and breaking the Treaty of Versailles. In November 1938 Kristallnacht, organised violence against Jewish people and property in Germany took place, followed by the occupation of Prague in March 1939. In August Hitler signed the secret Molotov Ribbentrop non-aggression pact with Stalin (1879-1953) and on 1st September he invaded Poland. Two days later Britain and France declared war on Germany.

The Second World War

The beginning of the war

When war began in 1939, in Britain evacuation schemes were organised to move people, especially children, from the towns and cities; hospital patients were sent home to release beds; the paintings of the National Gallery were stored in mines in North Wales and underground stations soon became shelters for civilians during night-time raids. The United Kingdom sent British troops to aid in the defence of France.

In April 1940 Hitler invaded Norway and Denmark by sea and air, because about a third of Germany's iron ore supply came from Scandinavia. In May there was a sudden German attack on Holland and Belgium, while German tank corps were heading for Paris. British Prime Minister Chamberlain (1937-40) resigned in 1940 and Sir Winston Churchill took over (1940-45). The British ordered the retreat of their troops to Dunkirk, where they had to be lifted from the beaches by Royal Navy ships and private boats whose owners volunteered to bring back our boys Meanwhile Japan overran Hong Kong and Burma (now Myanmar) and began to threaten Singapore and India. America kept aloof despite Churchill's constant appeals for help.

Operation Sea Lion

Hitler was planning the invasion of Britain, Operation Sea Lion. The Luftwaffe, the German air force, had to put Britain's defence in the Southeast out of action, in order to open the way for the sea invasion. In 1940 the Battle of Britain saw English and German bombers fighting in the skies over Sussex and Kent. The battle was won by Britain, but Hitler changed his strategy and ordered the 'Blitz, an intense bombing of civilian targets in London and other cities, with the aim of weakening the enemy. King George VI and his wife Elizabeth refused to leave London and remained in Buckingham Palace, becoming symbols of resistance. In spite of the devastation and the deaths of thousands of civilians, the British people did not fall into submission.

Operation Barbarossa

In 1941 German forces advanced south and east, and in Africa General Rommel forced the British army to retreat. In June Hitler decided to declare war on the Soviet Union because he

wanted to get the oilfields in the Caucasus region. The so-called 'Operation Barbarossa was the largest military operation in history and would consume Germany's resources for the rest of the war.

America joined the war

In December 1941 Japan bombed the US fleet in Pearl Harbor, Hawaii. President Franklin D. Roosevelt (1932-45) declared war on Japan, and Germany declared war on America. The Japanese quickly advanced in the Far East. In 1942, with the Battle of Midway Island, the US fleet sank four Japanese aircraft carriers, weakening the Japanese position in the Pacific. In November 1942 General Montgomery defeated Rommel at El-Alamein, thus preventing the fall of Egypt. In July 1943 the Allies landed in Sicily led by General George Patton, and a long fight up Italian territory began. Germany's advance eastward was stopped by their defeat in the Battle of Stalingrad, where the Soviet forces surrounded and crushed an entire German army. This was a turning point in the war. The Allies continued to score victories against the Germans, also helped by the science of sonar, radar and the Enigma code-breaking computer. In the summer of 1944 the Allies entered Rome and decided to open a western front in France.

Operation Overlord

The greatest amphibious force in history arrived on the beaches of Normandy on 6th June 1944, also known as D-Day. The Germans retreated across France and counter-attacked at the Battle of the Bulge in the Belgian Ardennes in December 1944. General Patton's forces played a key role in defeating the German counter-attack, after which they went across the Rhine River and into Germany.

The end of the war

The Soviet Red Army was slowly advancing, liberating Poland, Hungary, Romania, Czechoslovakia, Austria and the eastern fringes of Germany. On 30th April 1945 Hitler committed suicide, and Berlin fell on 2nd May. At the Yalta Conference in Crimea in February 1945, US President Franklin D. Roosevelt, British Prime Minister Sir Winston Churchill and Soviet Premier Joseph Stalin made important decisions concerning the future progress of the war and the post-war world. The war ended in Europe on 8th May 1945 but it took another three months to defeat Japan in the Far East. Victory came only with the explosion of two atomic bombs on the Japanese towns of Hiroshima and Nagasaki on 6th and 9th August. The atomic bombing ended World War II and began a new age.

USA

Progressivism

Progressivism
It's a new policy adopted by US by Theodore Roosevelt, based on a series of reforms on the social and economic spheres.

The position of the US during WWI was at the beginning of not intervening; they only took part in 1917: this allowed to US to gain economic superiority, since the costs of the war were different from the others countries.
In Fact in the end of the Great War US was one of the richest country of the world: this period will be called the Roaring Twenties, whose main characteristics are:

- There was an economic boom
- Red Scare: was the fear of socialism spread through US; a lot of political activist were seen as Communists sympathiser, and they were killed.
- Prohibition: It's referred to a ban of the government, about production, importation and distribution of alcohol; there was a problem of alcohol addiction among the poor. This led to an illegal market of alcohol.
- Feeling of xenofobia spread among the people; previously the us followed an open door policy, but now we have a different approach with a series of restrictions on immigration, with the segregation of minority.

The economic boom of the twenties led to an excessive speculation, which led to the Wall Street crash of the 1929: it produced an strong economic crisis all around the world.

There was also an environmental disaster, the so called Dust Bowl, which is used to refer to a series of dust stores that took place in soma place in the us, following a period of drought.

After this period of crisis there was the period of the **New Deal**: it's a series of reforms by Franklin Roosevelt: based on **Relief**, **Recovey** and **Reform**

1. Relief is related to the poor
2. Recovery of the economy
3. Reform of the financial system in order to prevent future crisis

WWII

American factories received a new impulse from the Second World War. At first the United States maintained neutrality, following its policy of **isolationism**, but it joined the conflict in 1941. All resources were organised towards winning the war, including two thousand million

dollars spent on the Manhattan Project, a research project to produce and test the first atomic bomb. Among the scientists working in the nuclear field was the Italian physicist Enrico Fermi (1901-54). The main assembly plant was built at Los Alamos, New Mexico.

After the WWII the USA emerged as one of the superpowers together with Russia.

Age of Anxiety & Modernism

The crisis of certainties

The First World War left Britain in a disillusioned and cynical mood: some soldiers celebrated their return home with a frantic search for pleasure; others were haunted by a sense of guilt for the horrors of trench warfare, or missed the sense of purpose the war years had given them. The gap between the generation of the young and the older one, regarded as responsible for the terrible waste of lives during the war, grew wider and wider. An increasing feeling of rootlessness and frustration, due to the slow dissolution of the Empire into the Commonwealth, led to a transformation of the notions of imperial hegemony and white superiority.
Writers like Edward Morgan Forster became averse to political subjection and thought in terms of personal relationships based on equality and feeling. The committed writers of the 1930s and 1940s like Wystan Hugh Auden and George Orwell warned their readers against totalitarianism.
Nothing seemed to be right or certain: scientists and philosophers destroyed the old, predictable universe which had sustained the Victorians in their optimistic outlook, and new views of man and the universe that had emerged at the beginning of the century spread through society.

Influences of Modernism

- Technological innovation in 20th century:
  - introduction of electricity, which had a huge impact on life
  - improvement in mass transport
  - advent of the Radio, Cinema: thank to the radio people could reach informations more easily, and this produce a feeling of cohesion
  - the governments were aware of the power of this mass communication mean: it was an easier and wider propaganda

Freud

He is an Austrian psychologist, founder of the psychoanalysis. He published the *Interpretation of dreams* in 1900: in this essay he analyses the unconscious. There are 2 components in our mind, and the unconscious is the most important one. There is something inside us that pushes us to do or not to do something: this hidden force operate somehow in an unconscious way. His theory was quite disturbing at that time because he stated that we are in

some way non controlled. The discovery that man's actions could be motivated by irrational forces of which he might know nothing is very disturbing.

Human mind is formed by the **ID**, the **EGO** and the **SUPEREGO**.

1. The **id** is the most instinctual part and the most primitive; it's where we have our impulses, such as sex instinct, eros, aggressivity; it doesn't change with time, and it is not related to the external world.
2. The **ego** is the part of our mind related to rationality.
3. The **superego** is subdivided in 2 components: the **moral conscience**, which has the role to feel us guilty; the role of the **ideaself** is to show us how we should behave.

The ego has a mediation role between the impulses and our morality. According to him the unconscious is the post important part and dreams are the only way to enter the unconscious. Dreams are the key to access and to analyze our mind, and in particular the unconscious component of our mind.

He used a method called **free association of ideas** in order to investigate our mind, and this concept strongly influenced the modern age.

His theory also placed enormous importance on the demands of the 'libido', particularly those manifested in Oedipus phase.
The Freudian concept of infantile sexuality focused attention on the importance of early development, and childhood regained a status it had only in the pages of Rousseau.

For Modernism, Interpretation of dreams to understand our behaviour

The theory of the unconscious

Freud is undoubtedly best known for his studies about the unconscious mind and its fundamental role in the understanding of conscious thought and behaviour. For Freud, dreams were an insight into our innermost thoughts and he called them the 'royal road to the unconscious because they were a means of revealing the workings of the unconscious mind. He developed his first theory of the psyche in *The Interpretation of Dreams* (1900), in which he stated that the unconscious is where dreams and all the automatic thoughts that arise spontaneously without a recognisable cause are formed. The unconscious is where the forgotten memories lie in a dormant state and they may become accessible to the conscious mind at a later time. It is also the container of implicit knowledge that has been passed down from generation to generation.

Id, ego and superego

Freud believed that our personality develops through interaction between the three main parts of the human mind: the id, ego and superego

The id is the most primitive. Within the id are all the inherited components of personality we are born with, including the sex instinct, the Eros and the instinct towards aggression. The id operates entirely unconsciously; it does not change with time or experience, since it is not related to the external world.

The ego is the rational, pragmatic part of our personality. It is less primitive than the id and is both conscious and unconscious; it represents what may be called reason and common sense. Freud used the word ego' to mean a set of psychic functions such as judgement, tolerance, reality testing, control, planning, defence, synthesis of information, intellectual functioning and memory

The superego is concerned with social rules and morals, and covers what many would refer to as conscience. It develops around the age of 3-5 and it consists of two systems, the conscience and the ideal self. The conscience is a part that can punish the ego by making it feel guilty. The ideal self, on the other hand, creates an imaginary picture of how you ought to be, and deals with ambition and social behaviour, including how to treat others and how to be a useful member of society.

According to Freud, the id, ego and superego are in constant conflict so that adult personality and behaviour are derived directly from the results of these internal childhood struggles.

The Oedipus complex

Freud believed that a common source of psychic conflict derived from sexual fantasies in childhood and this theory seemed obscene to the respectable public at that time. The most famous example of conflict is the Oedipus complex, which is probably the most controversial of all his theories of relationships. In 1909 Freud wrote a paper, *Analysis of a Phobia in a Five-Year-Old Boy*, in which he outlined the fear of horses of a boy known as 'Little Hans'. Freud believed that the boy's terror was due to feelings of anger related to his parents he had internalised. According to Freud, all small boys choose their mother as their primary object of desire. They subconsciously wish to usurp their father and become their mother's lover. These desires appear between the ages of 3 and 5. when a boy is in what Freud defined as the phallic stage of development. This stage represents an important point in the formation of sexual identity. The analogous experience for girls is known as the Electra complex, in which girls feel desire for their father and jealousy of their mother. The child, however, suspects that acting on these feelings would lead to danger, thus he/she represses his/her desires. This leads to anxiety. In order to resolve the conflict. the boy then identifies with his father and the girl with her mother. It is at this point that the superego is formed; it becomes an internalisation of the parental figure that strives to suppress the id's impulses and make the ego act upon these idealistic standards.

Adler and Jung

Although Freud's second masterpiece *Three Essays on the Theory of Sexuality* (1905) further alienated him from contemporary psychiatry, he soon found loyal disciples. They founded the Vienna Psychoanalytic Society in 1908. However, some of them moved away from their master; the two best known were Alfred Adler (1870-1937) and Carl Gustav Jung 6.3]. Adler highlighted the importance of the aggression with which those people who lack some quality they desire express their discontent. Inferiority complex, a much abused term, is Adlerian.

Jung

An other important figure was Carl Gustav Jung. He was a swiss philosopher and psychologist. He developed the theory of the **collective unconscious**. It is a set of belief that we inherit from the past, and it is such a cultural memory, containing the universal images and beliefs of the human race. This meant that some figures or objects of the everyday world had great symbolic power, and people responded to them unconsciously.

The role of the artist was to bring these archetypes to the surface.

Albert Einstein

The growing crisis of confidence was also due to the introduction of 'relativity' in science. Albert Einstein's theory of relativity discarded the concepts of time and space: even time and space are subjective. The world view lost its solidity and the scientific revolution was complemented by verbal experimentation and the exploration of memory in literature.

Henry Bergson

He was a french philosopher who said that time can be divided into **historical time** and **psychological time**.

1. **Historical time** is the eternal time, which is objective and can be measured by a clock.
2. **Psychological time** is internal and subjective: we can measure it by emotions and feelings.

He introduced the concept of **duration**, to highlight the subjective dimension of time, because it is made by past, present and future that overload each other.

Anthropological studies

In the social sphere, increasing knowledge tended to shake faith in the assumed rightness of Western ways of behaviour. Sir James George Frazer's (1854-1941) *The Golden Bough* (1890) and other studies of anthropology helped undermine the absolute truth of religious and ethical

systems in favour of more relativist standpoints. Primitive societies began to be regarded as integrated structures and, as a result, a large variety of forms of social organisation was analysed and made known.

A new picture of man

The problem that lay behind all these manifestations of uncertainty was the inability to arrive at a commonly accepted picture of man. To Freud man was a part of nature, a biological and psychological phenomenon; to Marx he was the outcome of social and economic forces.

Nietzsche

He introduce the concept related to the objectivity of truth.
He questioned the objectivity of truth. There is no more an universal truth

In *Thus spoke Zarathrusta* he said that 'God is dead'. He uses this expression to refer to the end of the beliefs of a cosmic figure that orders everything. Under the influence of the ideas of the German philosopher Friedrich Wilhelm Nietzsche (1844-1900), who had declared that 'God is dead' and had substituted Christian morality with a belief in human power and perfectibility, the Christian notion of man as owing his possibilities of salvation to God's grace lost its former strength. Though Christianity underwent revivals of interest, religious controversy no longer vitally affected public issues. More and more people became aware that there were alternatives to Christianity and some intellectuals turned to esoteric beliefs.

William James

He was an american philosopher and he discussed the notion of the **stream of consciousness**. This is a psychic phenomenon referred to the flowing of thoughts, emotions, memories and feelings, that occurs in human mind.

Modernism

It refers to an international movement that involved different types of artistic expression: it wasn't only a literary movement because it also involved **music**, **cinema** and the **visual arts**.

It is a transversal movemente, since it covers a wide variety of attitude:

- escalation in artistic innovation
- the epicentre is considered to be Paris
- modernism drew inspiration from everywhere: past, foreign literatures or artistic expressions.

Features

Literary Movement

As a **literary movement** it is tipically associated with the period after WWI. There is a **fragmentation** of the values of the past, since the present is confused.

In this context there is an element which is common to all the modernists, that is the desire to break with tradition, and express new ways of expression; in order to break with the past, they rejected the typical narrative techniques of the past.
They found a solution in the inner world: they wanted to emphasize the subjective dimension.
Subjectivism is an other key concept

Artistic movement

As an **artistic movement** features are

- **distortion of shapes**, particularly visibile in arts with cubism (Picasso and George Braque), which introduced this new way of representing the world
- they didn't want to reproduce reality as it was, but they try to rebuilt reality with a serie of geometrical shapes, such as cones, cilinder, spheres, reassembling them offering a new vision of the world, to highlight that there is not just a single reality, that there is **no objective truth**.

Music movement

As a **music movement**, we have Stravinsky. He was famous because he put into dialogue different styles from different epoques, and in so doing he produces a dissonant result.

Modern Poetry

At the turn of the century poetry was characterised by an high degree of fragmentation: poetry developed in different paths and different branches; some were more traditional, and other were more experimental.

Georgian Poets

Talking about the more traditional branch of modern poetry there is the **georgian poets**. This name come from the tile of an anthology which was published during the reign of George V.

This name was associated to tradition, to convention, since the Georgian poet were still close to the tradition of the previous centuries. They did not experiment with poetry; on the contrary they were mostly hostile against any form of innovation.

War poets

The **war poets** focused on war; they dealt with this concepts in very different ways: we can identify two different branches:

- Some poets exalted the glories of war; they were moved by a feeling of patriotism and they exalted the glories of war, and probably the most representative poet is *Rupert Brooke*. This is a traditional branch
- An other group, on the contrary, was against this false propaganda by the political authorities of the time who pushed young man to join the army and fight and die for the country, and for which the war was a good thing. They wanted to end this because they showed the horrors of war, the terrible conditions in which soldiers lives in the trench; many of them took part in WWI. This is an innovative branch. They paved the way for modernists poetry. The main representative was Wilfred Owen, Siegfried Sasson.

Imagism

Imagism is an other branch of modern poetry, whose main poet was Ezra Pound. Imagist focused on a single image and scene, and they were characterised by a sense of complete freedom in the choice of subject matter.

The main features are:

- They focused on a single image, object, scene
- They felt completely free in the choice of subject matter
- They made use of a clear, precise and concise language
- Their poems were usually very short
- Their aim was to reach the truth of objects, precision
- They rejected the conventions of the past, and for instance they adopted free verse: they didn't follow a metrical regularity: some of these features were to became characteristic of the whole Modernism

Symbolism

The main representative was the American poet T.S. Eliot and the Irish poet W.B. Yeats.

It was a loosely [vagamente organizzato] organized literally and artistic movements which originated with a group of french poet around the end of the 19 century. The main representative french symbolist was Baudelaire

The main features are

- The main focus was symbol: the symbolists preferred to evoke rather than to state and for this reason they made use of a suggestive and evocative language. They preferred to use indirect statements instead of directs

- Their poetry might seem hermetic, because each poet somehow invented his own symbolic system
- They wanted the reader to attribute their own meanings to the poems: they had to personally interprets the poems

Oxford Poets

In the ‘30s an other group of poets came on prominence.
Their name came from the fact that each of them studies at Oxford.

They were politically active on the left, and their main themes were social, justice, sense of community: they were socially and politically committed.

Their main focus was that of communicating with their fellow men, and in fact their style was simpler in comparison to the style used by the symbolists. They were afraid of the tyranny of fascists.

They wanted in their poems to point out a sort of moral cours of actions: they wanted to highlight a moral course of actions that completely contrasted those tyranysts.

Their main representative was the British Auden

New Romantics

In the ‘40s there was an other group of poets. Their name came for the fact that they rejected the intellectualism of the symbolists and the social and political commitment of the oxford poets.

Their focus was about emotions. The main themes were

- Love
- Birth
- Death
- Sex

That’s why they were labelled **New romantics**.

Modern Novel

WWI signed an epochal break with the past. The novel was essentially *bourgeois* in its origin: this means that when the novel emerges as a new literary genre it was meant as a mirror of society.

In the 18 century there was the rise of the novel, and the main focus was representing society; novel as a mirror of society. The main theme was **social mobility**, either upwards and downwards

Usually the novels had a linear structure, with a chronological sequence of events and their plots were well structured.

With the Great War, which shuttered people consciences, the modernists could no more represent society, since it was difficult: all the pillars on which society were based on totally collapsed.

In this contest of unrest and turmoil they were somehow forced by the circumstances to focus on their inner world instead of the outer world; they emphasize subjectivity; in this regard they were deeply influenced by Freud's theories about the unconscious; they were very interested in the existence of different levels of consciousness and unconsciousness.
They were interested in how past experiences influences the adult behavior.

In order to deal with subjectivity they rejected the narrative techniques of the past: they were casually forced to do that, since it was impossible to represent the mind using the narrative techniques of the previous century.

The technique used in this period, to represent the constant flow of thoughts feeling and emotions, was the interior monologue. The interior monologue was the stylistic translation of the psychic phenomenon called *stream of consciousness*.

This phenomenon is based on the idea that thoughts bounds from past to present and future in the same time in our mind. There is a mixture of different temporal dimensions.

As a consequence the modernists rejected linear plots in their novels, and the events are not narrated according to a chronological order; they didn't adopt a linear sequence of events in their novels. Since they focus on subjectivity and on the workings of the mind, in order to represent this unspoken activity of the mind, they were forced to mix past present and future: they couldn't follow a chronological order in their novels; the easiest way years to translate this psychic phenomenon in their novels was the adoption of the *interior monologue*.

There are different types of interior monologue

- **indirect** interior monologue: we still have the guiding presence of a narrator; in the past the narrator played a key role in the development of the novel; here instead rejected the use of a third person omniscient narrator; even when we talk about the indirect interior monologue, and we actually have a narrator, this is a neutral presence, who filters the thoughts of the characters, with some introductive comments and explanations
- **direct** interior monologue: the character's thoughts are given directly to the reader, without any filter.