***Literature and Data***

*Prompts, First Paper*

Sophocles

Hegel had theorized that face-to-face dialogue between characters is the site where each articulates his or her worldview (“ethically justified pathos”). The conflict between characters and their aims “move[s] the action forward.” Moretti disagrees claiming that only limited versions of those worldviews get represented in the face-to-face meeting between protagonist and antagonist.

Do you agree with either critic’s interpretation of conflict in *Antigone*? Why?

Provide evidence based on close reading, especially ll. 491-655 and/or 900-1034. Situate these scenes within the larger play.

Yeats

Vendler argues that despite “The Fascination of What’s Difficult” being only thirteen lines, it is most fruitfully interpreted as a sonnet. By doing so, the poem takes on an Irish nationalist bent and has an implied “whoosh” of “non-verbal air” when Pegasus is released after the thirteenth line.

If you disagree that “Fascination” is a sonnet, explain how our reading of the poem has to change. If there isn’t implied action after the thirteenth line, does the reader still get closure? How does the poem’s idea of nationalism change?

Provide evidence based on specific lines and offer an account of the poem’s quatrain-like structure.

(over)

Pound

Both “April” and “In a Station of the Metro” conclude with a line that is syntactically disjointed from the previous lines and whose juxtaposition reframes them. There is a similar turn, albeit a gentler one, in Pound’s “The Encounter.”

In the latter poem, does either the final line or second sentence as a whole transform what precedes it? If so, what is the effect of that transformation? If not, then what is the relationship between the ideas expressed in each of the two sentences?

Provide evidence based on specific lines. You may wish to provide evidence from the other two poems as well.

Augustine

The moment of Augustine’s conversion occurs as he reads a Bible passage (Romans 13: 13-14), which he dramatizes in the *Confessions* by quoting in full. By the same token, he refers to the Bible (and classical pagan texts) liberally throughout the memoir – sometimes quoting it directly and other times by indirect allusion.

What are the different roles of these Biblical references? What do they express about Augustine as the narrator and main character of the memoir?

Provide evidence by giving examples of specific references to outside texts. You may either focus on the final conversion scene or broaden your study to Book VIII as a whole.