“The Wall” By Donald Justice

* The poem is about the fall of mankind
  + Revolves around the story of Adam and Eve
    - Eve is responsible for the fall of mankind
      * Because she ate the forbidden apple
        + Kicked out of Eden
  + Eden is imagined to be a heavenly place where everything is perfect
    - There is no sickness, no death, no negativity, etc.
    - Man and animals live peacefully together
      * Lions get along with everyone
        + No hunting, killing, etc.

Eden is synonymous with flawless

* Rhyme scheme is rhyming couplet
  + i.e. abba, abba, cbd, cbd
  + 14 stanzas in total
* An omen indicates that something terrible is about the happen
  + The first omen is trying to find a flaw in a perfect world
    - Why are they searching for a flaw?
      * Under what conditions would a perfect world, would be a bad world?
  + The second omen was the dream which woke the woman
    - She dreamed that she saw the lion sharpen his claw [metaphor]
      * This dream is Eve’s. It symbolizes the fall of mankind because man and animal turn on each other. At first they are living in harmony, but become vicious after Eve eats the forbidden fruit
* The forbidden fruit had no taste at all
  + Ironic because the one thing that was disdained by the angels turns out to be the most mediocre thing of all time
    - Line 9 reduces the most critical moment to nothing. The fruit that caused the fall of humanity wasn’t even worth it
      * This is a Volta
        + Volta = Sudden shift/change in the poem

Also referred to as the climax/turning point

* The angels had constantly reminded them not to commit crimes, as they would be punished by leaving the utopia of Eden
  + “They had been told and told about the wall”
    - Repetition of ‘told’
  + The moment when Adam and Eve get kicked out of the garden of Eden, Adam and Eve’s giant wings unfurl

“Torso” By Henri Cole

* The poem is discussing the pandemic of HIV/AIDS
  + Note: HIV =/= AIDS
    - The two are completely different but both are STDs
  + During this time, there were no effective drugs, resulting in 100% mortality
    - Pharmaceutical companies did not do anything until hundreds and thousands of people had died due to HIV/AIDS
      * People with AIDS/HIV were brutally treated and discriminated against. They were sent to camps and banned on flights.
        + Society had shunned individuals with AIDS/HIV

Lots of discrimination against homosexuals

* Rhyme scheme is rhyming couplet
  + i.e. aabbc, deef, ghijj,
  + 14 stanzas in total
* Poem beings with a metaphor, comparing a narrow waist with a pedestal
  + The speaker is propped up in a bed with a narrow waist
    - Symbolizes sickness and malnourished condition
* In the next line, a lot of confusion happens
  + The speaker cannot think and does not know where he is
    - But he manages to snap out of it, and make sense
      * He sees a couple making out in the hallway, which triggers his memory and he remembers his former self (the glory days), when life was “normal”
    - The speaker is confined to a bed and charts with his bodily temperatures on a perilous graph
      * Due to HIV/AIDS
* “I am the white embroidered glove longing to be tugged upon a cadet’s hand”
  + Metaphor for the poem
    - The white embroidered glove makes reference to the deep intimacy and closeness of two individuals. He wants love and desires to love
      * Police would wear yellow gloves during AIDS/HIV protests, out of fear of catching the disease
    - Cadet = Speaker who wrote the poem
* “As if a marauding heart is all I am”
  + The speaker has been reduced to a marauding heart. His entire life has been shunned to a pirate
* “and the pink dot”
  + He’s a little dot on a screen.
    - Screen = Monitor = Life Support
* Poem ends shut, making a click sound – similar to a door

“The Chimney Sweeper” By William Blake

* Poem is about child slavery
  + Very prevalent back in the 18th century
    - Little girls became sex slaves
      * 1 in 5 girls were part of some sex work
    - Little boys were subject to cleaning chimneys
      * Forced to climb up dangerous chimneys and scrub them on the inside
        + Suffered falls, cancers due to carcinogens, etc.
    - Grown up children were malnourished and died due to starvation
  + A countries future does not like in its army, land, money, etc.
    - You measure a country by how it takes care of its most vulnerable
      * The nation was more vulnerable than children
  + Criticizing the British Christians who are extreme hypocrites
    - The laws were extremely loose and abused children
    - The interest in British men and women lied in servicing only themselves
      * i.e. Cleaning their chimneys
    - The hypocritical Christians celebrated their big hearts once a year, but abused children and extorted child slavery every other dies
  + 18th century nursery rhymes are teaching children how to be obedient, passive, docile, goodness, slaves
    - Blake believes that every child is full of potential and imagination
      * His devotion is expressed in his nursery rhymes
        + The printing house of hell
    - Terminology was extremely twisted
      * Goodness = Don’t question anything
  + Britain was constantly creating slaves
    - Children were solved into slavery upon birth
      * These children cannot even articulate properly
        + Mispronounce sweep as weep
    - Slaves were teaching slaves to be slaves
      * Older children were teaching younger children in becoming slaves
        + Showing benefits of getting your head shaved
    - The bodies of the children were shaved smooth so they can easily clean chimneys and other hard to reach places
    - Slave children were harshly and poorly treated
  + The boy dreams of being liberated of slave labour
    - Boys were seen as nothing but tools to clean chimneys
      * Weren’t even given proper names nor identities
    - The boys dream of a utopic place where they don’t have to clean chimneys or any hard laborious work
  + Angels are horrible creatures
    - Blake believes that angels are cruel, mean, and harsh creatures
      * Constantly enforcing authority and obedience
    - Watch out for the angels because they bring danger
      * They look like us, sound like us, but they’re nothing like us
        + Full of darkness and despair
  + “Never want joy”
    - Means, to never lack joy
    - Stresses the utopia that exists beyond the land and walls
  + “And so Tom awoke”
    - Tom wakes up from his horrible dream
      * He rose without wisdom, imagination, hope, without a future
    - He is forced to continue working in harsh conditions
  + A visionary is able to see the present, and understand it for exactly what it is
  + The ending of a poem is called closure
    - How poems end
    - How they bring themselves to a conclusion
  + “So if all do their duty”
    - If the children do as they’re told, then they don’t need to fear anything
      * Obedient slave = looked upon
* Message to children of the time
  + If you work hard as a slave, and die as a slave, you will achieve heaven in the after life
  + They were constantly taught to obey and do as they’re told
  + If you don’t obey, then you die
* Poem’s structure
  + Written as a nursery rhyme
    - Catered to children
      * Teach children to be obedient, etc.
  + Diction: Simple choice of words
  + Simple rhyme schemes
    - “Sing, song” style
* William Blake [1757 – 1827]
  + Grew up in London
    - Devoted protestant Christian
      * Died a starving death
    - Identifies as a revolutionary
      * Absolutely hated angels
        + Believed them to be the devil

“London” By William Blake

* William Blake
  + Him and his wife printed the poems in the house of hell
  + Extremely poverty living conditions
  + Only print about a dozen copies per poem
  + Color the poems by hand
  + Poems were printed on a copper plate
  + His colleagues, their poems would be printed in the thousands
  + Had a talent for engraving but never pursued it as a career
  + Perceived as a mad man
    - But he believed that the entire world had gone mad and he was the only sane person alive
  + 1942 was when someone had decoded Blake
* Kind of written as a nursery rhyme
  + But the language gets much denser and denser as the poem unfolds
* Poem is about London’s sex slave/worker crisis
  + 1 in every 5 women were subject to submissive sex work
* The very first word is “I”
  + Allows us to see London from the perspective of the author
  + Blake is wandering through the chartered city of London
    - He is lost – he loses himself in the city
* Blake believes that the Magna Carter is a load of bullshit
  + The king is way above the law, his admins, knights, etc. are all above everyone
  + Chartered companies were given unlimited power to do anything they wanted
    - i.e. Hudson Bay, East India, etc.
* “And mark in every face I meet // Marks of weakness, marks of woe”
  + Blake is marking, analyzing every person he comes across
    - Mark has a lot of meaning in the old and new testament
* Blake refused to accept the five senses as the ultimate receptors of humans
  + Switched senses and believed there to be a sixth sense
* “The mind-forg'd manacles I hear”
  + People are schooled in obedience and oppression
    - People become their own jailers by accepting the brainwashing
  + We cannot accept these shackles that society has tied on us
    - But Blake believes you can break free and unfurl your wings
* Verse 4 spells HEAR in an acrostic poem format
  + It took many many years for people to realize that Blake did this
* The church has ignored the little children
* Blake doesn’t condemn the soldiers for fighting wars
  + He feels bad for them because its not their fight
    - It’s a fight between the monarchs
      * The monarchs send these men to die. The blood is on their hands
* The most hurtful sound are the cries of the sex workers
  + Many many women were forced into slave sex
  + Women were forbidden to go to school
    - They had to find somebody else to educate them
  + The only way for women to survive was to marry a man and take care of the house
  + Blake is not interested in condemning the prostitutes, he is blaming the culture that raises married men to seek sex workers
    - He’s questioning why men are paying for sex and transmitting diseases
      * Children born were born with sexually transmitted diseases
        + Silver nitrate was placed into their eyes to prevent the transfer of STD/STIs
    - British marriages were decaying from inside
    - Marriage in Britain was an authorized form of prostitution
      * Women marry for security and please their husbands
        + What kind of culture is this?

Questions Blake

* + - The prostitutes curse the men, the wives curse the men
      * They curse the culture that renders them disposable
      * What kind of culture demands sex workers in the thousands, and condemns them for working in the sex slave industry?
        + Blake questions
* Blake loved to illuminate his poems with images
  + They complement each other
    - However, the words don’t match with the pictures
    - On the surface, it seems as if the pictures are simple
      * But they have a deeper meaning
* Blake believes that adults lose their imaginations
  + There has to be a way to reignite that imagination
    - Through the power of art, there has to be a way to activate that hidden imagination. How to break free from the rest of the world
      * We use imagination to escape reality into fantasy
    - Be child-like, to view the world as one who has not experienced nor sought anything
      * Experience the world as a child

“What I Will” by Suheir Hamad

* TED Talks presentation
* Suheir Hamad
  + Born in 1973, Amman, Jordan
    - Palestinian-American poet, author, and political activist
  + Her parents were Palestinian refugees who immigrated along with their daughter to Brooklyn, NYC, when she was five
    - Affected by the Israel and Palestinian conflict
* War and violence
  + Her poem doesn’t speak on the mass killings and bombings of the war
    - She discusses how war seems like it’s the only path
  + Suheir and Blake are both visionaries
    - Ability to see with deep clarity what the presence is all about
      * Everyone else thinks they are insane, but they think everyone else is insane
  + Vengeance and blood thirstiness is the war we live in
    - Doesn’t emerge spontaneously in the wake of the attacks
      * These emotions are drummed into citizens of the country by schooling and misleading facts
        + The music of war are constantly broadcasted on all channels, all the time

These channels convey the message that war is the only answer

* + - * Everyone, every television, radio, leader, everyone is dancing to the beat of the war drums
        + Creating a counter music to the dominant music
    - In a post 9/11 war there is an exhaustion among the citizens
      * It is assumed that war is justice
        + Killing our enemies is the best way to attain vengeance
    - Vengeance and blood thirstiness are not only irresistible but the source of pleasure
  + Suheir raises the question: “how does someone justify war, and the killing of other people?”
    - “How does someone have the desire to hurt others?”
  + How does a culture dance on the bodies of dead people?
    - i.e. People dancing on the white house when Bin Laden died
      * Suheir believes that people have been accustomed to passive killing
        + i.e. Media brainwashing
* Suheir has not been brainwashed like everyone else
  + She still believes that war is wrong and immoral
  + She will not mourn the dead with murder nor suicide
    - Will not translate grief into violence
      * i.e. Inflict harm on others or herself
  + Sickened by those who endorse war and enjoy it
* War psychology: Doesn’t matter who gets injured, as long as somebody gets injured
* If Americans viewed war victims as vulnerable humans, then maybe they might not endorse war and violence
  + A nation shrouded by killing and murder, inflicts the same damage to itself
* Suheir taking deep breathes symbolizes breath of life
* Key questions
  + Are there other ways we can settle things without war?
  + What is the purpose of war?
  + Can war be justified?

“Break Clustered” By Suheir Hammad

* To live and breath in a war culture means to live in a nation dedicated about perpetual war
* Suheir emphasizes how war consumes people
  + Young men and women fight wars
    - A lot of youth are killed
      * i.e. Sons, boys, etc.
* War implicates women in war
  + Women are collateral damage
    - Women suffer war violence
  + Repeats “one woman” to try and add up all the suffering and pain women experience due to war
    - However, she can go forever and try to add it up
      * It is incalculable
    - Each woman suffers war violence in her own way
  + Civilian casualties far out number the solider casualties
  + Women stand metaphorically for
* American culture puts a lot of emphasis on war
  + The deaths of soldiers are galvanized
    - Galvanized means to protect in a protective metal sheet
      * Symbolizes death
    - Exemplifies dead soldiers being brought in caskets to be properly buried
  + Instead of commemorating death, we should be asking why did we send young men to their deaths
    - Why are we sending brave men to Afghanistan to die?
      * They come back dead, or wounded
        + Cannot love or be loved again
  + Galvanize also means to shock somebody
    - Seeing those corpses coming off the plane galvanizes Suheir
      * Truth is, we cherish corpses, rather than the dead
* Wars are perpetual
  + The wars today are different than the wars yesterday
* Suheir wants all deaths and losses to be acknowledged
  + Albeit, American soldiers, or international soldiers, all lives are important
    - All deaths are deaths
      * Every death calls to be acknowledged
        + i.e. Corpses turning up on the Mediterranean Sea
* The world is sewing itself in a plethora of weapons
  + These weapons destroy and burn the face of planet earth
    - We carelessly launch missiles without any regard to the aftermath
      * No one is left to testify the atrocities caused by wars
* Suheir was born into a war world
  + She has witnessed many great tragedies due to wars
* “If you must, fear the unexploded”
  + Fear the bombs that have not gone off yet
    - i.e. Nuclear warheads
  + Fear the tragedies that go unreported everyday
    - i.e. Mass killings in the Middle East
* All lives are worthy of being grieved
  + Our failure to grieve these lives is like the failure of an ordinance (bomb)
  + Everyone is worthy of grief and sorrow

“Facing It” By Yusef Komunyakaa

* Vietnam war veteran starts reflecting on his past experiences
  + Starts writing about his experience after visiting the Vietnam memorial
    - Giant black wall of reflective granite with all the soldiers who died, have their names chiseled into the wall
      * 58,022 names on the wall
  + Forms from an analogous from of grief that burns in the background of his life
* War started in the 1950s
  + Yusef was drafted in the 1960s to fight in the war
    - Started writing poems after the war
* Memorial is described as an open wound
  + Reminds us that the wound has not healed and will never heal
    - Source of sorrow and difficulty
* Canada has a similar memorial to commemorate Vimy Ridge
  + Giant tower that scraps the sky
* The Vietnam memorial runs in the ground
  + People leave flowers and notes to honour the fallen
* Yusef tries to be the memorial but he cannot be the memorial
  + The memorial has names of soldiers who have died
* ‘Facing “IT” ’
  + What is it?
    - You bring what you think to the poem
      * Brainstorm the meaning of “IT”
* The Vietnam is a war of race
  + Young black man were disproportionately drafted and killed in the battle field
    - Black soldiers faced lots of discrimination on the battlefield
* Andrew Johnson is the name of the boy who was from Yusef’s hometown
  + He was killed in the war
    - His family was extremely depressed
  + Yusef believes that his name should have been on the wall, not Andrew’s
    - Yusef’s survival is haunted by the death of others
* Andrew Johnson is also the name of the man who followed President Lincoln
  + The civil war didn’t free the slaves
    - Black slaves were denied civil liberties for almost a century
      * Problem was rectified around 1964
  + It’s still very unclear whether the civil rights act actually accomplished anything for black American slaves
    - Many blacks still face tons of discrimination in America
* More soldiers died in the American Civil war than all the other wars combined
  + The civil war traumatized the nation
* The country favored one Andrew Johnson over the other
* “Facing” is part of a verbal category that means:
  + The problem is always going and continuing to occur
    - Has not ended
* You cannot be alive and a war memorial at the same time
  + Yusef realizes this
    - He wants to erase the names on the wall
* Yusef has lost a part of himself in the war
  + Uses a soldier as a metaphor to describe himself
* Yusef cannot walk away because he the memorial
  + He is a part of the war
* People use tracing paper to capture a piece of the wall
  + It appears as if people are trying to erase names
* Yusef thinks he sees a woman trying to erase the names
  + But in reality she is brushing a boy’s hair
    - The boy will grow up just in time to fight in the war of Afghanistan and all subsequent wars
* Losses are incalculable
  + Human lives cannot be priced
* Young boys whose hair is brushed by their mothers, end up in the battle spaces of wars

John Keats [1795 – 1821]

* Grew up in a war zone
  + Witnessed war for most of his life
* This war depleted England
* Died a terrible death
  + Due to Tuberculosis [T.B]
* His father died when he was 8
  + Mother died of T.B.
* Had no formal education
  + He taught himself
    - Ironic because he makes excellent use of literary devices
      * Metaphors, similes, irony, etc.
* Restlessly tried to search for a voice
  + He had many many voices and adopted them
    - Voices were very unique
  + Incorporates these voices in his poems
* Threw away his poetry
  + His friend recovered his poems
* Had very few readers
  + His readers were his friends
  + Just like William Blake
* Passed away in Rome
  + Due to T.B.
  + Died writing poems and letters to friends
* Experimented with a form of poem called the ode
  + Deliberately chose this old format
  + Similar to William Blake rewriting nursery rhymes
* The rhyming pattern in odes are difficult to create and decipher
  + Keats loved this style
* An ode is written as an address
  + It is addressing an idea/object as if it can hear you
    - Kind of like addressing a person
* By the end of the Napoleonic war, Britain becomes completely depleted
  + It shattered the economy
* Committed tons of resources and money to the war
  + Men returning from the war had no jobs
* The country has ruined
  + People believed that change would come and make everything better
    - However, Britain became an increasingly conservative country
    - Britain shot their own people [rioters]
  + The arts were also exhausted
    - People were making parody of odes
      * Keats revised odes; brought them back to life

“Ode To A Nightingale” By John Keats

* Wrote the poem in spring of 1818
  + Spent 2 – 3 hours on the poem
    - Only to scrap it away
      * His friend Charles Brown recovered it
* Begins with an unusual honest sorrow – comparing his aching heart that immobilised him which is in contrast with the spontaneity of the bird singing and mesmerises him
  + The rhythm of the poem is going back and forth with the Nightingale
* The bird (without any formal education) sings (producing beautiful work) vs. the over addressed formatted poem that Keats is writing
  + The bird is oblivious to loss and sorrow, whereas humans aren’t
* The speaker seeks a relationship between the bird
  + He is less worried, less anxious in the end
* The poem changes because he is not a nightingale
  + Keats honours the wish to be a nightingale
    - A part of him wishes he can be like the nightingale
      * Not embarrassed to admit it or write about it
    - He wants to be a nightingale but if he is the nightingale then he is no longer himself; he is no longer John Keats
  + Humans feel emotions, nightingales do not
    - They do not feel longing, lost and death
      * Nightingale is a metaphor for the world that does not feel
* As a young poet he wonders if he will have an audience
  + Biggest fears of a poet is audience and acceptance
    - But the bird singing in the tree couldn’t care less if anyone was listening
* Keat wonders what would it take to life himself out of this heartache
  + His heartache is so powerful he is immobilised
    - Unable to eat, sleep, get out of bed, think etc.
  + Wonders what would it take to life him out of this condition
    - Wants to join the bird
      * Wants a utopic world of peace and happiness
* Keats loves to use a combination of words that fills your mouth and makes it feel as if you are drinking bubbles
  + “With beaded bubbles winking at the brim”
* Believes that if he departed this world, no one would notice anything
  + Keats wants to vanish; fade away and fly off into the forest, just like the nightingale, and live with it
* He knows what he knows, and he can’t get that out of his head
  + He knows the truth, but the bird doesn’t
* Keat makes reference to his brother who died of T.B.
  + Even thinking about anything makes him sorrowful
    - There is nothing beautiful left in the universe
      * No love left at all
* Using the nightingale as a soundboard to express himself
* Keats says no to drugs, but yes to poetry
  + His friend recommended using drugs to get his imagination rolling
  + Wonders how is he going to be creative if his imagination is dead
* Exclamations in keats poems are meaningful
  + Keats has found himself in an artificial world
    - And before he knows it, he is already gone
      * The light is gone
  + Keats is in his garden, listening to the birds
  + There are flowers at his feet, but he cannot see them, so he has to imagine them
    - He cannot see anything in the garden
      * This new world is completely different from the previous worlds
        + This new world is beautiful
  + Keats invented the word “darkling”
* In this new world he has the desire to die
  + He is in love with the easiness of death
    - Keats will just fade
* “Sod”
  + This word echoes in Keats’ mind
    - Dying means to become a sod
* “Forlorn”
  + Has two meanings
    - 1) As far away the imagination can see
    - 2) Also means desolate, empty
      * By speaking the word, he breaks the spell and finds himself with himself
        + No longer envious of the bird, no longer longing to die
* Keats wonders if he had a dream or vision
  + Was that dream substantial or substance-less
    - He questions whether he is still dreaming or if he’s awake

Ode On A Grecian Urn

* Keats’ odes are different from others because
  + Other odes are static, while Keats are dynamic and actively changing
* The poem is written on a Grecian Urn, but is NOT about a Grecian urn
  + Greek sites are being looted, dug up, and transported into the Britain museum
* Sculptures, artwork, etc. are brought into Britain
  + Many people including Keats, find it very amusing
    - The artwork and moulds excites their imagination
      * The artwork is amusing because it has survived thousands of years of mankind
* Keats is not talking about an urn, but the painting on an urn
  + Keats poems is about a poet’s relationship with an urn
    - Uses imagination
* Uses a series of accounts to describe the urn
* There is something absent from the poem
  + It seems self sufficient and detained, but it really isn’t
* “Still”
  + Means motionless and/or ever
* The urn is like a creature from another planet
* Images are silent and uncooperative
* Perhaps it’s good to let the urn dwell in its silence
* Keats wants to hear music that isn’t audible
  + Its from his imagination
* There’s a young man painted on the urn that remains young and beautiful forever
  + The trees are infinite too
* There’s a lover about to embrace and kiss another lover
  + They don’t kiss but are in the position too
    - Love is preserved forever in this image
* The maiden in the previous stanza haunts the maiden in this stanza because she does not want this love to occur – she loathes
* The trees are always perfectly in bloom and will never change
* Repeats happy to convince himself that he is truly happy
  + Repeats happy a few more times down the stanza
* Keats sees something in the urn, but doesn’t want to endorse it
* The heart is sorrowful and clogged up
  + It’s a metaphor for the T.B. that killed his parents
* Keats jumps between admiring the urn and asking questions about the urn and what he sees
  + Notices some sacrificing going on, on the other side of the poem
    - Refers to a death of an animal
  + The closer he looks at it, the better he understands it
    - Everything seems happy and joyful, but in reality, death is taking over
* Looking at the animal sacrifice has triggered his imagination
  + Everyone is at the temple, which means no one is in their homes
* The men and the women on the urn feeling overwrought
  + They are over done – manufactured
    - At first it was mesmerizing to see these painted men and women
      * But slowly and over time Keats realizes that these men and women are not real, just pictures on an urn
* Repetition of happy hides the emptiness and desolate truth
  + Keats acknowledges that the urn is beautiful but not alive
    - He honors the urn, but recognizes that is not alive
* What is beautiful in the world is true, and what is true is beautiful
  + Keats core belief
    - Ends the poem in this way
* The urn speaks from its own perspective, not a human perspective
* People create beautiful things that are true, but there are many ugly things in the world that are also true, but still very ugly
  + i.e. War, rape, racism, etc.
  + Keats apartment was burned because it was thought to be contaminated with T.B.
    - But this is also true, yet ugly
* All that is true is not beautiful
  + Much of the truth is ugly
* The test is: To see what you think of that piece of wisdom
  + Similar to the test that Shakespeare gives you at the end of King Leer
    - The stage is littered with bodies at the end of the play
  + The wicked get what they deserved
* We live in a world where the wicked thrive and the justice dies
  + It makes no sense whatsoever
* The simplicity of the wisdom uttered by the urn is real
* The urns perspective is narrow
  + It is asked to compare the urns perspective to the much broader perspective of the world

“Daddy” By Sylvia Plath

* Raised by deeply loving parents who had a very high expectation of her
  + Father was an entomologist who passed away when she was 8
    - Discovered communication among bees
* Keenly observant person
  + Discerned the world every second
  + Highly sensitive antenna out all the time
    - On her toes all the time
  + Carefully and imaginatively pondered about the world
    - Explored strangeness, and heartbreak
* John Keats said that a writer needs negative capability
  + It is a person who is a capable of being in uncertainties without any irritable doubts
* “Daddy” sounds so angrily confident
* Her life was full of uncertainties
  + Lived in England
  + Dwelled in so much uncertainties
    - Gave her inspiration to write
* Lived a life of depression
* Thrived at University
  + Made her to way University of Cambridge and England
* Her body is reduced to a torso
* Married Ted Hues
  + Had two children
  + Treated Sylvia very poorly
* Wrote poems to captivate the world
  + Wrote about her passionate and volatile desire
    - Had a desire to write and reshape the English language
      * Filled with desire
* England was not prepared to listen to her desires
  + England tantalized women
    - Never treated women equally
      * Seen, but not heard
* Sylvia lived in the shadows for 30 years
  + Had to be careful and not draw to much attention
    - Poem is filled with violence
      * Nazi Germany violence
  + Trying to find the write words to hold off the suffocation and misdemeanour
* The loss of a father as a young girl are immortal emotions
  + These emotions never go away
    - Lay a grove in her life
      * Impossible to get over
* The poem is about someone who has suffered psychological distress
  + Ruins women who speak their mind and have a mastery of the English language
* Sylvia Plath lives a life trapped in her fathers
  + Not her actual father, but a paternalistic culture
    - A culture of men that look down upon women, especially smart women
  + However, she didn’t live with the neurosis
    - She fought against it
* Poem has 16 stanzas
  + 5 identical verses
* Half in love with death
  + Similar to John Keats’ Ode
* Poem is very orderly even though the speaker is disorderly
* Sylvia Plath tinkered with every single syllable of the poem
  + Crafted the poem many many times
* Plath invents a fictious women to portray what it feels like to be throttled like a paternalistic culture
  + The speaker isn’t Plath
    - Plath has created a fictional space to explore what a speaker enduring something like this would feel
      * Explores suppression of smart women
  + The speaker loses her father at 10
    - Plath loses her father at 8
      * Expresses anger upon the loss of her father
        + Very open about her feelings
* Plath hates the father for abandoning her
  + Very attached to her father
    - The dead have power over us because they are dead
  + Wishes she had the chance to kill her father before he died
    - Mentions this before the poem begins
  + Wishes she had as much authority over him, as he had over her
    - “Better to have murdered him, then him murdering me”
      * Answering violence with violence is intrinsically violent and self destructive
  + The loss of the father binds the speaker to an unstable and morphing projections of him
    - The child-like part is generating wild hallucinations of the father
  + What remains is the figure of the father
    - The model of the father
      * Keyword = Model
    - The picture of the father
  + The father dying deeply hurts her
* The speaker calls the father, daddy
  + Projected daddy as a Nazi
    - Captures the speaker’s aggression toward the father
      * Violent emotions
* The speaker is attached to the father at the same moment she hates the father
* The speaker tries to commit suicide at age 20
  + Tries to kill herself to be with the father
    - Attempt to settle the debt
  + Speaker was unable to kill herself
* Daddy is a monstrous simplification of the father
* Struggle between her adult speaker, child projects, and societal Daddy
  + Referring to all men, fathers, generals, and soldiers
* Speaker struggles to speak with the mother tongue in the father language
* Plath was born in the era of Nazi reign
  + Refers back to Nazism a lot
* Plath’s father was a Nazi
* Speaker is able to make Daddy a monster by making him a Nazi
* Adolph Echman was a psychopathic murderer but thought himself as a good father and husband
  + Trialed in Jerusalem and found guilty
* Speaker kills the Daddy near the end of the poem
  + “Stabbing the fat, black, heart”
    - Slows the line down
* Speaker isn’t responsible for stabbing the stake in the father
  + Withdraws herself just before the father dies
* Father is hard to locate
  + Always shape-shifting and appearing in strange ways
* Speaker had no vocal power
  + Couldn’t speak because of the stake in her jaw
    - Speaker finds it hard to articulate herself as “I”
      * German pronoun “eek” translate to “I”
    - No matter how many times she asserts herself in the land of the fathers, the word won’t stick, and they won’t notice her
      * She can only speak through the foreign language of the fathers
        + She has been chartered by that language

Overrun and over-written by it

* The language is like the train that transported thousands of Jews
  + The speaker feels like a Jew being transported to these concentration camps
    - Jews were murdered upon arrival or worked until death
  + The speaker compares her social suffering and death
    - Psychic death and social death at the hands of a wounded culture
  + Readers are appalled that the speaker can make this comparison
* Last verse
  + Poem effects its own closure
    - Can mean:
      * Daddy I am through with you

OR

* + - * Daddy I am finished because of you
    - The speaker is trapped in a world of oppression
* Autobiographical references
  + Poem relies on repetition of sounds
  + Disaster marriage to Ted Hues
  + Attempted suicide
  + Infection of Father’s toe lead to his death
  + Plath killed herself
    - But read the Poem to the BBC before she died
* The created speaker allows for questioning and creative thoughts
* After 4 years of Plath’s death, writers gave it thought
  + Declared it to be great literature

“Diving Into The Wreck” By Adrienne Rich

* Adrienne’s father made her write down Keats’ poems and he would mark them
  + Her mother was an accomplished pianist but gave it up for Adrienne
    - Mother died at 2000, at the age of 103
* Focuses on the politics of gender and sexuality
  + Treats it as a public matter
    - Public and social
* Rich wrote against pressures that had no basis or fact
* Reshaped and reimagined what it is to be a woman
* Rich lives in a culture where there are scripts that insist that a man is only a man if he desires a woman, and a woman is only a woman if she desires a man
  + Rich believed this to be bullshit
    - Resisted this script
      * Experienced violence
  + Rich believed there are more ways to be human than compulsory sexuality admitted
* Woman suffered the most when it came to sexuality
* Rich characterized herself a woman living in the kingdom of the fathers
* Forged communities with other women
  + Forged communities with women in the past and present
    - Brought back their historical significance
  + These communities connected women in deep relationships full of love
* Adrienne described herself as white acetylene in the father land
  + Acetylene burns through everything
* Seeks to explore a sunken ship and its content
  + This metaphor knits the whole poem together
* The “I” becomes more than one person
  + It becomes more than one gender
    - And then it becomes “me”
* The speaker undergoes a radical transformation as the poem progresses
  + It becomes a diver, diving alone in the sea
    - “I am having to do this”
      * She is diving without men
* This is a very strange dive
  + Strange list of equipment varying from actual gear to abstract items
    - i.e. The book of myths is mysterious
* Writes a poem about historical heroes preparing for a journey
* The “book of myths” embodies all of the historical events, stories, narratives, and languages
* The wreckage of women downtrodden in a society of men
  + This greatly impacted the women
* The war of Vietnam took a major toll on women
* The wreckage of the environment
  + In the name of progress
* The first step is to dive into the wreckage and assess the damage
* The ladder is only present for a few
* The diver may be alone but she isn’t the first who who has dived before
* The ladder of the path is open to all
  + But many choose to ignore it
    - Some choose to pursue it
  + People choose to lay dormant and no act on the damage
* Rich wants to move past the surface to immerse ourselves in the complexity of depths
* The diver goes down, reminding us of the extent of the descent
  + She is so far from the familiar surface that even the air is different
    - This is causing her to black out
      * She is so far from her depths in the depths
* Another feeling over takes the speaker and the poem shifts gear
  + The speaker wants to be one with the water
    - The cost is too high
  + Acknowledges the temptation to give up on the exploration and just admire the view
* It is kind of a trap
  + It’s easier to be a spectator of life, rather than explore its darkness
    - Keats said the same thing
* The diver catches herself and the poem changes gears again
* Important to see the damage the culture has suffered
  + Damaged nature caused by the culture that you are a part of
    - Even in the amidst of a wreckage there are still things to honour
      * These treasures are the history of women in a society dominated by men
* The thing she came for is the wreck, not the story of the wreck
* The poet expresses the desire to see the wreck, not the myth of the wreck
  + The wreckage of the father land, of the American world
    - Wants to understand the wreckage all at once
  + Seeing the wreckage in its true ugliness is a thing not everyone can see
    - There is a difference between what the heart desires and the mind accepts or sees
* The poem turns to the diver who is going through a radical transformation
  + “I am she: I am he”
    - As this diver shape shifts the pronouns are all merged with the wreck
      * The diver becomes a part of the wreckage
  + Appeals to the mythical androgene
    - Androgene combines both female and male genders
* The appeal of the 1970s is to abolish gender discrimination
  + Neutralize the myth between gender and sexuality
* Rich has no interest in androgeny
  + It has no shame in it
    - To imagine a future without any sexism and genderism
* The diver becomes a man and a woman amidst the dive
* The movement from “I” to “We” marks the world characterized by the oppression of women
* The poem circles back to the beginning
  + She will dive again and again
    - It’s the process of diving that is most important
* ‘Rondo’ returns us to the beginning of the poem with a difference
  + Up to the reader to decide what the difference is
* The names of women are erased from the book of myths
* Rich diving into the wreck is her way of ensuring that women are not missed
  + The contribution done by women is noticed and admired

Shakespeare’s Sonnet 130

* Every text has a context
  + These contexts are historical, cultural, autobiographical, etc.
    - i.e. Komunyakaa’s piece on the Vietnam war
      * i.e. Trauma of racial inequality of the Vietnam war
    - i.e. John Keats’ Odes
      * Revived an extinct style of text
    - i.e. Suheir’s spoken word poem
* Sonnets
  + Form a special kind of poetry
  + Purest form the poem can take
  + You can’t recognize a sonnet unless you know it is a sonnet
* Shakespeare published a lot of sonnets
  + In the year 1609
    - Made 154 sonnets
  + Made sonnets to be independent
    - Can be read standalone or part of a play
  + Sonnets share the same form but have different messages
* Shakespeare doesn’t believe that growing old means growing wiser
* The poem is saying that something or someone is beautiful
* All of the sonnets fall into several groups
  + 154 sonnets can be categorized
    - 100 sonnets speak about a young gorgeous man
      * Speaks about love and lust
    - Some sonnets are about teachings [pedagogical] than they are about desire
      * Shakespeare is deeply attracted to young men
        + GAY MOTHERFUCKER
* Other areas of the sonnet are directed to the dark lady
  + Skin color = dark
  + Hair = dark
* Another area is about competing poems
  + Even though Shakespeare is famous and rich, he is still competing to be heard
    - His writing is always top notch despite his stature and respect
* Sonnet 130
  + 14 lines long
  + Rhyming pattern:
    - AB AB, CD CD, EF EF, GG
    - Divided into 3 main groups
      * Called quat-trains
    - 3 quat-trains and one rhyming couplet
      * This entire pattern is referred to as a Shakespearean Sonnet
        + Also known as an English Sonnet
* Petrachan Sonnet helped transform the medieval world to the modern world
  + These sonnets are written in 2 parts
    - First part is 8 parts: Octrain
    - Second part is 6 parts: Setrain
  + Everyone wrote petrachan sonnets
    - i.e. Sydney
      * 10 years older than Shakespeare and wrote beautiful poems
* Literature is the space where experiments can happen
  + It is at odds with dogma and opinion
    - Can freely express yourself
* Cliches still hold power over us
  + We know they are stupid but still love using them and seeing them
* The rhyme scheme tracts the shift of the voice of the speaker
* Mistress is a woman who possess some degree of ability (a sign of politeness for someone of Shakespeare’s age)
* Declaration of love is about how to and what is means to proclaim love
* The poem captures the speaker in love, negotiating with the language, scripts that he inherited about love (chartered)
* This sonnet is mocking poetry and loving it as well
  + It is a sonnet about the writing of sonnets, as much as it is about love
  + Love, although it feels spontaneous, it is taught and is described using language
  + The poem is about love, and the speaker’s love for the beloved
    - The speaker talks about his beloved as she is perfect, but always says that the sonnet is better
      * Often criticizes his beloved about appearance
        + Makes negative comparisons
  + In the first quat-train
    - Each insult gets one verse
  + In the second one
    - Each insult gets two verses
* In the last two lines we get proclamation of love
  + Problematic conclusion
    - Poem ends by comparing his love to the way in which women are compared in other poems
      * Poem is connecting itself to other poems
    - At the end he says “and yet I still love her”
* The rhyming couplet must exceed the weight of the three quat-trains
  + You only discover that the speaker loves his beloved in the last lines
* Shakespeare segments a woman’s body into respective attractive parts
  + Has the speaker adore the woman’s body, part by part
    - Blasoning is the process of breaking the woman’s body into parts and admiring each part
      * Blazon
* Does chopping up a woman in parts immobilise her?
  + Does it objectify them?
    - There is a culture that tears up woman into parts
* Shakespeare was a dramatist
  + The drama of being in love, finding a language to express love
    - Love sonnets express this

The Harlem Dancer

* Claude McKay
  + A Jamaican born novelist, poet
  + Wrote a lot about Ireland
    - Didn’t live in Ireland, he fled it
  + Searching for a better understanding of the inequality in the United States
    - How the inequality of social classes was aligned with racial groups?
  + Poems were characterized by frankness (racism)
  + Was a gay ass faggot nigger
  + For a brief period after WW2, gays and color were able to live their lives for a brief moment
  + Poem was written in 1922
    - McKay was living in Soviet Union
  + Is a Shakespearean sonnet
    - Inherits and adapts the sonnet form
* Sonnet/Poem
  + Is written about a woman
    - From the perspective of the boys, girls, young prostitutes, those who lust after her, and the speaker
      * The faintest perspective is of the Harlem dancer
  + The speaker distinguishes himself from the boys and girls but never identifies himself as a he or a she
    - But identifies his skin color to be the same as the Harlem dancer
  + The swaying palms resembles the Jamaica that McKay grew up in
  + Dismembering of the female body
    - Blazoning
      * Remarks on different parts of the female body
        + Respects the body
  + White people dominate what constitutes a beautiful woman
  + McKay uses the master’s tools, against the masters
  + The poem is about a man, but much more about a man who finds the man very enticing and proclaims his love for the woman
  + The speaker says he is different than those young boys and girls but the poem tells a slightly different story
    - There is a difference between throwing coins at a naked woman and writing a poem about her
  + The poem discuses more about the beloved than anything else
  + The speaker notices that the dancer is performing happiness, but isn’t really happiness
    - Inwardly, the dancer is not happy
  + The speaker, without even realizing it, makes a conclusion
    - He says that she is not in that strange place

I, Being Born A Woman And Distressed (Sonnet XLI)

* Vincent Millay was an early activist and feminist
  + Part of the ‘New Woman’ movements who praised frankness, and autonomy
* This poem was written just after woman had won the right to vote
  + It is a Petrarchan sonnet
  + Written by a woman
    - From a woman’s perspective
  + Not a poem that idolizes the lover
    - The beloved remains mute or silent
  + The poem separates sexual desire from love, unabashedly
* Devices
  + Octrain [Octave] marks the first movement
  + Sextrain [Sestet] marks the second movement
  + Volta is the turn
    - ‘However’
  + Rhyme scheme shifts
* Poem is about I, not you
  + Woman are born distressed
    - Distress doesn’t mean a damsel in distress. It means happy sex
  + Traces of blazoning
    - References to brain, heart, breast, etc.
      * Not said by a male speaker but female speaker
    - These are areas of pleasure for the speaker
  + Propinquity: Literal physical closeness of flesh
  + Volta is at line 9 when the rhyme scheme changes
* Love sonnet is about how women are mute and men have all the power
* It is men who determine what women’s needs are
  + What men think women need, is completely different from what they really need
    - i.e. Romance and sex

“The Death”

* Written by James Joyce [1882 – 1941]
* Wrote nothing but about Ireland
* It is a short story and a lesson in short stories
* Significant novels
* Ulises was his famous piece of work that set off his bs career
* Ends in an enigmatic way
* Plot is not complicated
  + Kate and Julia Morken, along with their niece hold an annual dance
  + Gabriel is the favourite nephew
  + Gretta gains more significance
    - Wife of Gabriel
  + Gabriel is in darkness, looking up at his wife, who is in partial darkness, and sees her as if it’s the first time.
    - The shadow differently characterizes the characters, the house
      * Provides a symbolic significance
        + Gabriel is in the dark about a lot of things

i.e. Gabriel

* + The very first sentence provides significance
* Dublin is among the most impoverished cities in the story
  + Araby is the magical land that the character travels to
* Gretta and Gabriel leave the party together and yet they are apart
  + As they walk through the snow, one is slightly ahead of the other
  + They are not alone, and not together
    - They are alone, together
* Joyce plays on the idea that you can be alone, and together, simultaneously
  + 1. Being alone
  + 2. Being together
  + 3. Being alone, and together
* “The Lass Of Aughrim”
  + The piece of music that Greta loves
* The feast of the epiphany
  + Joyce gives the epiphany a secular significance
    - A deep and sudden shifts takes place
* Epiphany = A sudden flash of understanding something
* His confused adoration
  + Difference between loving someone and thinking you are in love with them
* Araby = Exotic east that is brought to Dublin
* He has an epiphany about his feelings
  + He’s completely oblivious about his romance with her
    - She has never said anything to him
* Inside his head, he is standing beside himself
* Lives in a social environment that is empty
  + Experiences love in an impoverished way
* The epiphanies bring the stories to conclusion
  + Closure
    - End the story shut like a door
      * ‘Click’
* Epiphanic ending are odd things
  + They mark a decisive change
    - Like the ringing of a bell that cannot be unrung
    - Cliffhanger
      * Joyce leaves it up in the air
* To capture in fiction, a world and to help Dubliners to see themselves and start a transformation
  + Abandon clichés and change the English language
* The Morkins party is well under way as the guests arrive
* The story is told through Gabriels perspective
* Arrive in snow and leave in snow
* Gabriel is transported across the snowy world
* Story is about the dead and what it means to be the dead
* Gabriel’s mother said that Gabriel married beneath himself
* Gabriel is concerned about the dinner speech as he is
* Gabriel dances with a classmate named Molly
  + Mollly unsettles Gabriel by calling him a west Britain
* Gabriel calls himself a mere enthusiast
* James Joyce is a modernist writer
* Dinner scene
  + Joyce uses his extensive vocabulary to describe the scene
* Gabriel gives his speech
  + Gabriel’s mind is wandering off
    - Transported outside
* After dinner, Gabriel notices his wife distracted
* Hospitality: Letting the strange order to welcome random people
* Page 23
  + Makes reference to welcoming the dead
  + Welcome those who are missing
    - This is hospitality
* Gabriel wants to paint a picture of Gretta
* “Music is the door to the dead” - Plato
* Gretta is ahead of Gabriel
  + This tiny minute detail
* Gretta was in love with Michael Fuhrer
  + She was in love with someone before she met Gabriel
* Gabriel will never know everything about Gretta
  + Her past is tainted
* We cannot know the other if we cannot master the other
* Snow stands for:
  + Deadness of Dubliners
  + Negative capability
* Part of Gabriel is dead to Gretta and vice versa
  + Those we love remain as distant as the earth are
* We are left alone, and together to make of the world, what we make of it
  + The universe is indifferent

Three types of Narration

* First person narration
  + It’s spoken from the point of view of “I”
  + Brings us claustrophobically close to the narrator
* i.e. Charlotte Perkins Gilman, “The Yellow Wallpaper”
  + Narrator feels claustrophobic due to the room she is trapped in
  + Living in a society dominated by man
* i.e. Alice Munro, “Friend of My Youth”
  + Narrated from the first person view of the daughter
  + As story goes on, the “I” starts to fade
    - Prominent in the center of the story
  + Story feels like it’s telling itself
* Third person narration
  + Characters are referred to as names
  + No “I” or “We” used
* i.e. James Joyce, “The Dead”
  + Gabriel is the narrator and the story is told from his perspective
  + The characters all have distinct names
* Free indirect discourse
  + A particular kind of third person narration
  + A third person narration is strongly focused or lensed through the experiences of a character
  + Begins with TPN, but rapidly morphs into FID
* i.e. James Joyce, “The Dead”

Exam

* Think about how the poems and short stories connect together
* Think about the order of the literature presented and the big picture
* Know the different types of narration
* A woman, Flora, remains knowable to the narrator’s mom, just as the narrator’s mom slips through the grass of the narrator

Alice Munro

* Canadian writer who won the Nobel prize in literature
* Has been writing short stories for years
  + Suited her time constraints of raising two children
* Perfects the short story genre
* Best in post-modernism
  + Often about fiction
* Problem with the dead: You can’t shut them up

The Friend Of My Youth

* Munro dedicates her short stories to her mom
* The sisters at the heart of the fiction are called the grieve sisters
* At the opening paragraph, she mentions the disease that killed her mother, Parkinson’s
* Dead can be both ideas and people
* There’s something opaque about us to others, and vice versa
* A woman, Flora, remains knowable to the narrator’s mom, just as the narrator’s mom slips through the grass of the narrator
  + At the end the narrator admits that Flora is the narrator’s mother
* There is no complicated happy ending with the mother and the daughter
* The narrator’s mom is impossible to understand
  + She resists being understood
* Story is about a mother who will not go away
  + The mother haunts the daughter, and vice versa
* Memories change the mother and daughter
* There are moments where it is easy to forget that it is the daughter’s voice we are hearing
* Daughter has had dreams about her mother
  + That dream is hopeful and forgiveness
* In the dream:
  + The mother remains the same. She sounds, feels, and looks more human
  + More detail than the narrator can remember
* What the daughter recalls in her waking life, is a dream
  + It is filtered
* Mother has a lot of glistening qualities
* Daughter has a lot of anger about the mother from teen years
* The relationship between the mother and the daughter, coils and recoils in reality
  + Lots of anger toward the mother
* The dreamed mother returns at the end of the story and transmutes the bitter lump of love she carries
* Place has no easy harmony, no easily description
* This is the story of Elly and Flora
* Both the landscape and the people in it are resistant telling the story
* No single story of the sisters is authoritative
  + This story is too
* The narrator won’t let the story end
  + Called a Coda
* Coda: Story ends twice
  + To draw two conclusions
* Shakespeare’s tempest ends twice
* The story of what the mother tells and the daughter listens is key

The story is about Robert. Elle gets impregnated and gets married to Robert. Robert does not marry Flora. Elle dies of cancer, and Robert gets married to a nurse; still not to flora. The story is told from many different perspectives. Notice how the daughter’s narrator tells us twice that Robert is absent from the story. He did it to Elle. The daughter claims that her mother was worried about men; their sexual appetite and dominance. The daughter believes that the mother was a prude; saw men in terms of their recklessness. The story is not authoritative. Screens out other details, like Robert’s voice; this is a metaphor. The absence of Robert’s voice does not impede the telling or re-telling of the story. The absence of Robert’s voice tells us that this story is about women and their issues. This story is about women; their relations – mothers, sisters, daughters, etc. – and men are not needed in this story. Men are not dominating in this story. This is the energy of the story. The narrator believes she knows the story better than her mind. Thinks she can see into the mother’s mind; knows the mother better than she knows herself. Wants to rewrite the story of Flora. We don’t know the mother’s version of the Maiden lady. The daughter is rewriting the story her mother wrote. Flora is categorized as a Presbyterian witch who hates life and battles with Robert and Audrey. Contrive means to invent OR something that is obviously a lie. The narrator invents something she knows nothing about. The narrator is not entirely different from her mom, as the thought. They wear similar clothing, talk similarly, etc. Flora tells the mother that she has moved out and has found work. Flora has heard that the narrator’s mother is ill with Parkinson’s. After the mom got married and moved away from the farm, she heard that Elle died and Robert married the nurse, Audrey. The mother quickly writes back. Nobody needs to be angry on behalf of Flora. Years later, Flora writes to the mom and tells her she’s moving. The mother with her advanced Parkinson’s, had trouble writing letters and finishing them. Addressed the letter to friend of my youth, which meant to be her mother. The bitter lump of love is so powerful that the daughter can’t even read a sentence or two of the letters; she cant bare to feel the sadness. The mother is reaching out to the friends, but not to the daughter. The daughter feels sorrowful. There’s another re-telling of the story, now that the mother is dead. She re-imagines everything. Narrator corrects herself for a moment to realize she never met Flora. The story of the grieve sisters is the only way she can tell the story of Flora, her mother, her friends, etc. This is the story that really matters to her; the relationship to her mom. She realizes this is a dream now because it doesn’t describe anything. She understands it as a dream. She dreams a dream, an awaking dream. It is her mother she is thinking of. The narrator is thinking of her mother. This is a Rondo, when the ending of the story returns with the beginning, but with a difference. She says, “Now I recall, that I was slightly cheated by the dream”. She gets a glimpse of her mother’s actual power; she is human. That bitter lump of love was useless and uncalled for. The ghost of the mother calls out the ghost of the lump. It’s like a phantom pregnancy; you feel like you are pregnant but you really aren’t. In the second ending, the narrator goes back to the history of the covenant. The mother had a knack for the Christian sect. Why did Alice Munro choose to end the story another time? This double closure. What is the significant of it?

Does the narrator admire the capacity to be colonised by the others? Their steadfast resistance to Britain. Is there something in the crazy strength that attracts the narrator. The preacher hung – enormous prize for living an colonized life even to the death.

Margaret Atwood

An award winning writer on what it means to be a Canadian; our lack of ghosts that we are haunted. Happy endings is a successful story because it captures Atwood’s calm writing style. Written about degradation of women, the environment, and the limitation about scientific research without ethical consideration. Writes about fictional words that always call attention to themselves. Atwood is a modern writer, and a bit of post-modern (meta-fiction). Think about Grecian Urn; writing about a work of art. Literature is always calling attention to itself as literature (meta-fiction). Let’s the guts of literature all hang out, similar to a hospital setting. Meta-fiction assumes it is not about representing a world, it isn’t naturalistic, its about looking at the world with fine-grained details.

Divided into 6 weirdly, depthless versions of itself. Each version ends the same way, with the death of a character; revert to story A, the ending is the same. The narrator is created by Atwood. The narrator gets less and less committed to the variations of the story. The only real authentic ending is the death of a character. On Version E of the story, it ends with a death of a character. In each iteration, we get the barest of an outline of the story. There is no handbook for writing short fictions. Writing a short story is not easy. Short stories are handbooks for how to write fictions. Reading Happy endings won’t help you write a short story. The narrative of happy ending is composed of six iterations. These stories are labelled A to F. This is the most minimalistic title. There can be more stories but we don’t know. Narrative, A, has a happy ending. Life has no happy endings, the fiction does not either.

In version A, Mary and John have challenging jobs. They raise nice kids, have a good marriage, etc. The narrator mocks this idea and calls it stimulating and challenging. The narrator is doing nothing to make the characters attractive to us.

Version B is different from Version A. In this version Mary loves John, but John just uses Mary for pleasure. Atwood writes badly on purpose. We’ve seen this bad writing style in Keats’ ode. Mary wants to keep John, when John could care less about her. The narrator tells you that you will notice that John doesn’t even think Mary is worth the price of dinner. This is called second person narration, and is relatively rare. It’s second person narration when the author uses “YOU” instead of us. This kind of narration draws the reader into a tight circuit. Atwood is commanding when she tells us that there is only one authentic ending. But we know that there are more. This makes the relationship more claustrophobic.

Version C: John is an older man who falls in love with Mary, a younger woman. This time, John wants Mary but she doesn’t want him back. This time Mary uses sex to feed her ego. Mary loves someone with a motorcycle and a fabulous record collection.

Version D: Fred and Marge have no problems except for the fact that they almost died in a tidal wave. They have a happy ending, but thousands of other people died. And they continue as version A.

In Version E: Things are different from A. They die from a tidal wave or from cancer, it doesn’t matter. Fred died and Marge devotes herself to charity work, and dies.

Version F: Half-hearted. In any case, you will still end up with A.

The narrator says, “you will have to face it. The endings are the same, don’t be deluded by other endings, there is only one authentic ending. The only authentic ending is the one provided here. John and Mary die”.

The narrator is quick to jettison the endings. Similar to Keats’ odes. Grecian Urn speaks at the end of the poem. Things are ugly in the world. John and Mary die.

The narrator wants to focus on the beginning. Focus on the how and why of the story.

There is only one authentic ending, John and Mary die.

How and why?? 🡨 Exam question

How fictions are created, and taken up by readers>

Story closes and the door, and shuts the light off before any answers are found. You have to tell a story in a sequence.

It’s as if the narrator tells us something about the significance

The narrator of the order matters

Ali Smith

Publishes her story in 2005 where Atwood published hers in 1900s. We can see the impulse toward meta-fiction. Atwood’s happy ending reminds us that meta-fiction can be developed in lots of different ways. This story is title as true short story. This story echoes itself as a story. It does this by drawing attention to Echo, nymph, who is punished by Hera for standing up and answering back. Meta-fiction, which is one mode of post-modern fiction, always expresses some unequivocal truth about life. For example, some women live and others die with breast cancer. Pharmaceutical companies don’t develop proper drugs to fight breast cancer. Each author provides a different definition for what is a short story. There are 13 different ways to look at a short story, which means there is no true way short story. At the end, we get no clue what a short story is. Joyce knew what a short story is. A mirror to reflect and let Dubliners see themselves for the first time. The short story must link what Dubliners think and see to reality and the rest of the world.

Attempts to write about the essence of short stories. Short story is like a flash of fireflies. John Keats said its like being a particle of light in great darkness. The story works like a mysterious object that cannot be understood but can be taken with you on a dark journey – Cynthia. It has power and you have faith in it. Which enables you to continue along your journey. Alice Munroe said that every short story is at least two short stories. This can be an exam question.

Story #1 is conventionally meta-fictional. The story is also about breast-cancer and the problem of getting access to the drugs. The drug Herceptin is the cure.

Smith writes a meta-fiction. She connects herself to Benyamin because they share a generic life together. Ben was a german jewish philosopher who was hunted down by the Nazis.

Kesha, has breast cancer. She needs Herceptin to cure her cancer. This drug is very expensive, around $27,000 pounds per month to keep her alive. Aids vaccine was around $10,000 a month. People had to sell everything to afford them. There was a push to increase research and more trials. Kesha is a nymph.

A short story is not the name of a genre, but for Ali Smith it refers to a shortened life due to breast cancer, and not having access to a drug and not being able to afford it. In the story there are fictional stories talking about meta-fiction.

Can meta-fiction be more than fiction? Can it be more than just an echo chamber? In the original Greek myth, echo fades into nothing until there is nothing left of her voice. Ali Smith fears the same will happen to her and her stories.

Breast cancer is the most common and invasive cancer for women. The rates of tripled over the past lifetime. More and more women are affected by it.

Smith contracts a story of echo’s voice with her friend’s. Kesha’s voice capture’s Ali’s attention first. The origin and bond of their friendship is what enables her to write.

Short story answers back.

Confessions of an English Opium-Eater by Thomas De Quincey

It unsettles; considers the way of thinking and being beyond the way we know. Difficult; school, oxford street, cottage. Forces us to encounter the limits of our own imaginary and perspectives. It interrupts and disrupts. Lose ourselves to return as an open and more diverse self. Unsettle (Atwood, Plath)\*

Born in 1785, brilliant but deeply troubled speaker. Prolific journalist, homeless most of the time. Confessions wasn’t the first nor the last. One of the most significant works. He inspired to be a great author, but never felt to live up to Wordsworth in that period. He revised and returned to it often. It’s strange for an autobiography (maybe we’re more than one thing, we’re changing) he is always a subject to change, (restless, wandering). Difference between the speaker and the author (even in the autobiography). They are writing kind of a fictionized version of themselves (what they want people to see). He is picking and choosing. When we are reading, we don’t know what’s missing. It’s a version of himself. He divides into 3 parts:

1. preliminary (death of his father, other family members) school, planning to leave the school armed with money from his friend. Eager to get into the world. He ran through the money, only afford one meal per day, ended up on street of London at 17 developed terrible stomach malady. Ghost child who lived with him, he could never quite discern. Another person who did not fit into the culture like Ghost child. Also, Anne, prostitute 15-16 years old. She saved him once when he fell too ill and brought him wine. He tried hard to pull himself back up (borrowed money from money-lenders). He returned to school (devastated)
2. pleasure: 1804 opium eater, to treat toothache, to experiment pleasure (to escape to youthful helps). Using opium to go see opera on Tuesday and Saturday. Summer cottage (with young girl and him), develops addiction. Space and time are wobbled.
3. Pain: there’s more illness than the addiction.

Story about De Quincey in the midst of the changing England. Pains and pleasures of being young in 18th and 19th British society. On one hand, he aligned with culture (conservative, British imperialism, racism (malay)). On the other hand, moves against his culture. In the shape of the character in the novel, he is in a complicated relationship with the culture.

This text is unsettling because it’s difficult, and has a strange relationship with “normative.” What’s widely accepted, fit in.

Exam (standard of context, the norms of world)

“Normative” – stemming from or relation to a “norm” – a norm is a kind of model or ideal, especially a standard of behavior that is accepted in or expected to a group.

“normativitiy” – key course theme, the property or quality of being normative

Norms – can be difficult to identify, seem like “common sense” – a natural fact, are not necessarily what’s popular , but rather what’s expected – deeply make and unmake our ways of thinking and being: shape out societies, our personal lives, our relationships, our goals, our senses of ourselves – contour our “Life scripts” – are highly exclusive

Context of 18th / 19th England

* Deeply economised world – imperialism, capital, economy were big.
* Periods of wars. Wealth only select few had access to, albeit the success. Same England William Blake worried about.
* Napoleonic wars (Britain spent so much money on) on a war that seems never ending.
* Instigated a very conservative life
* People worked very efficiently (alongside the industrialisation)
* It allowed people who could create their own businesses earn for themselves.
* De Quincey was a part of this class (his dad was textile). Idea of self-success was born.
* We have a period deeply interested with economy

A normative 18-19th century man’s lifescript

* Birth
* Enjoy a few years of a happy, cozy family life full of comfort and joy
* Enter school and become adept in celebrated disciplines (writing, reading, classics, arithmetic, the sciences) develop skills necessary to become a civilised (rational, authoritative, sober) self-supporting, self-made man (while you are at school, your family at home continues to be joyous)
* Begin stimulating and challenging and respectable career – inherent role in family business, create one’s own successful business (business here = any activities that generate wealth)
* Generate wealth (conducting oneself respectably, making family name more respectable)
* Marry an equally (if not more) wealthy and respectable girl
* Find a charming home where you can raise a happy, comfortable family
* Generate wealth (conducting oneself respectably, making family name more respectable)
* Have children (spend much time organizing their lives as your own was organised, ameliorating – making something better – their opportunities to generate wealth)
* Generate wealth (conducting oneself respectably, making family name more respectable, create a legacy for children)
* Die

De Quincey’s 18-19th life

* Birth
* Your two sisters and your father die. Though your family has money, their wealth becomes more precarious.
* Enter school, become adept in celebrated disciplines (writing, reading, classics, arithmetic, the sciences), develop skills necessary to become a civilised (rational, dominating, sober), self-supporting, self-made man – during this time your brother dies
* Run away from school, abandon family business, chase after fragile and unlikely dream of becoming a famous writer/scholar – become homeless and as a result, develop numerous painful illnesses
* Hopeless and desperate, you return to Oxford. You try opium to quell the pain of a toothache. Eventually you leave school once again.
* Become addicted to opium, finances worsen
* Have a child out of wedlock
* Marry mother of your child (she is chronically ill and depressed throughout your lives together). Have many more children (some of who will dies while you are still alive, as will your wife)
* Your finances worsen, and you are imprisoned for your debt
* Publish a number of works, none of which are what you originally expected to publish when you left school where you worked so hard all those years ago
* Die
* Hard and painful life since he couldn’t live up to the norms of his time

He presents an non-normative life, he complains about delicate and honorable reserves which restrains us for the most part. To think about his relationship with normativity.

Autobiography of a genre

* Interesting, between the form of autobiographical genre and content
* Literary context
* It’s a genre rising from confessions, to open and atone for the sins.
* It became a self, social science (understanding oneself as a human) to get close to our authentic self
* However, authenticity is kind of bs
* In which the confession is to make oneself legible (easy to understand and read)

St. Augustine (4th century)

* First to write an autobiography
* Turned from secularity to confess towards god

Rousseau (18th century)

* His confessions
* But never happened and made up (some of them)

Wordsworth (19th century)

* Formative significance
* Called “prelude”
* Cohesive narrativeness of his life
* Spots of his life

De Quincey

* However, does not follow Augustine, does not atone
* Follow Rousseau, let there be cottage, they are never really true
* Uses spots of his time (not exactly in order), contructs out of his life
* But he doesn’t bother to put them in order.
* We’re schooled to find formative times (important moments of life)
* But he doesn’t do that, he doesn’t associate those times to any significances (unsatisfying for readers)
* Life that is illegible, overtaken by a sense of fictional, non-fully coherent

Opium

* Overwrites de quincey as subject of the autobiography
* As in the title “Enlgish opuium eater”
* Powerful symbol that unhooks him from the normative culture (economy, wealth, self-made) vs, him listening to music, expanding his life (grow) move outside of what he is expected of
* A symbol of expansiveness
* Difficult to see normativity (naturalised, so can’t be seen easily), coherenece can exist without normativity
* Gives him an uneconomic life (allows him live otherwise)

“Uneconomic”

* Not using resources in the most efficient or profitable way
* Unefficient, not capitalising or profitable, wasteful, unproductive (esp. regarding wealth), worthless
* Living uneconomically means living without closure, without a firm pay-off, means living against the grain (living non-normativel), has severe consequences (not understandable by the general public)

Three main ways he exemplifies uneconomic life

1. He describes indebtedness – never going to be able to pay back (subject to something). Not able to settle our accounts. He does not present a coherent identity. He doesn’t account for himself (his identity). He can quite never account for himself (uncertain version of himself, unknown to himself, to other). In a financial sense indebt as well.
2. This is how space and time uncharted. They are not natural (machanisms that we’ve created and became normal). He used opium as a method of opting out. Does not respond to space and time as the common sense of them. Norms are always exclusive
3. No pay-off in autobiography – never quite coherent, never confesses as normal autobiography is expected to confess (those that are created by precursors by Augustine, Rousseau, Wordsworth to which he didn’t live upto). We does not get a clearer picture

Indebtedness

* The meaning of things changes and expands depend on the context.
* In his time (18-19th century), debt is relatively new at that time. At the time, wasn’t common to loan or mortgage. With the industrial revolution and imperialism, people cared about obtaining things that were symbols of certain life style.
* He participates in this economy.
* Emotional and personal debt
  + His indebtedness to Anne – “that which she rendered to me…which was greater than I could ever have repaid her” (71-2); I was “her debtor for life” (77)
  + He spends so many years to find her. He is not very economic.
  + Lady Susan Carberry (57-8) – her gift makes it possible for De Quincey to leave school at 17
  + Money lenders – “No mode sufficiently speedy of obtaining money had ever occurred to me but that of borrowing it on the strength of my future claims and expectations” (74) – his ability to become a literary great. Also, his father’s trust (money left to him)
  + Literary debts – remember the literary context – Augustine, Rousseau, Wordworth + all those others he cites throughout. Indebting himself to them, also asserting himself (he knows them and studied them)

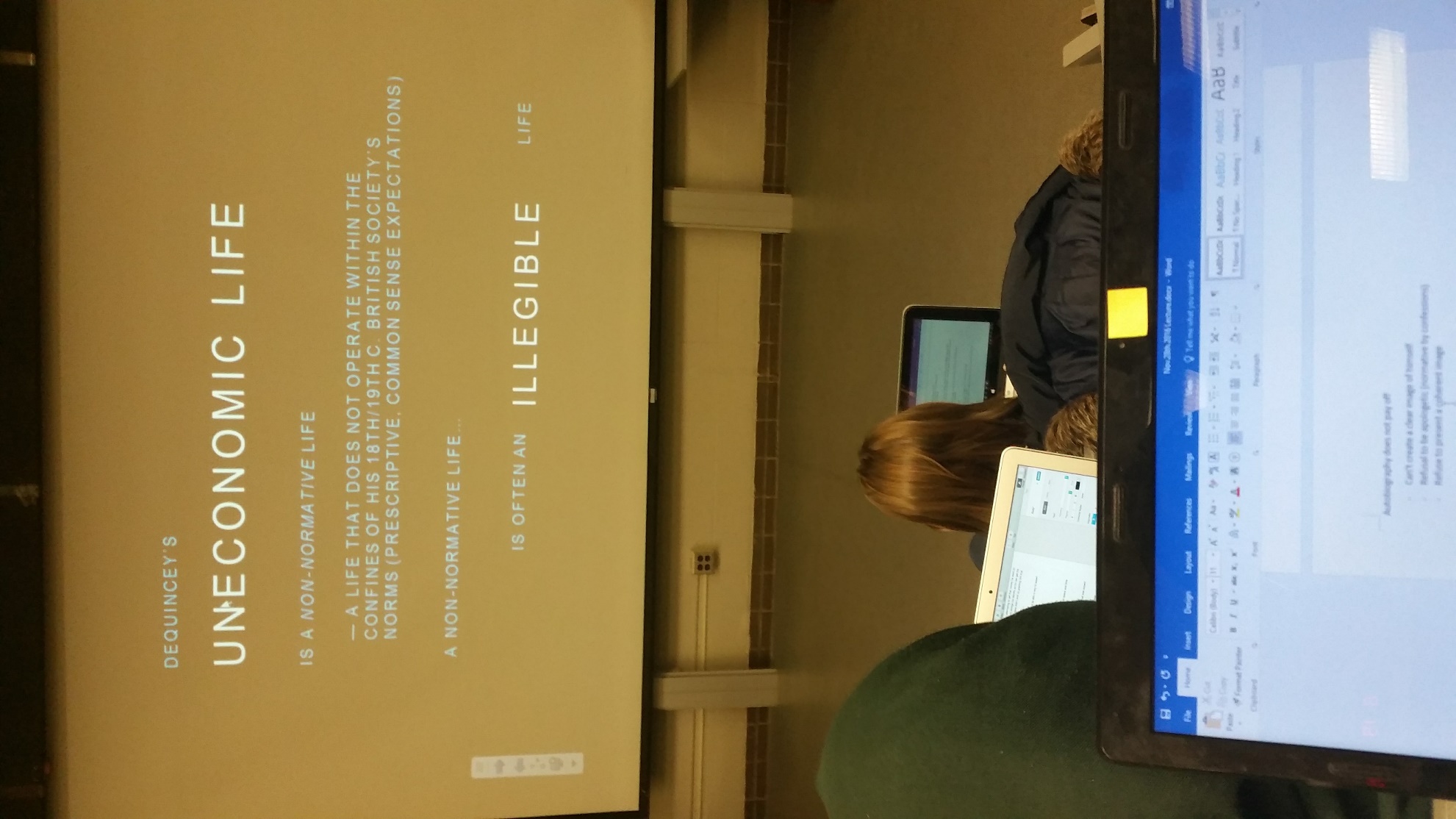
Space and time: uncharted

* Opium is a symbol that makes him uneconomic (we know that he has become enormously non-productive in the normative sense).
* It also torques the space and time.
* Time is a great medium of productivity
* “The sense of space, and in the end, the sense of time, were both powerful affected. Buildings, landscapes etc were exhibitied in proportions so vast as the bodily eyes is not fittend to receive. Space swelled, and was amplified to an extent of unutterable infinity.” (119)
* With “such endless growth and self-reproduction did my architecture proceed in my dreams… I bend such pomp of cities and palaces as was never yet (122)
* Millenia quote
* Pirrineses’ painting (left wandering in that stairs, can’t manage time and space) warped sense of time and space – for de quincey was uneconomic

Autobiography does not pay off

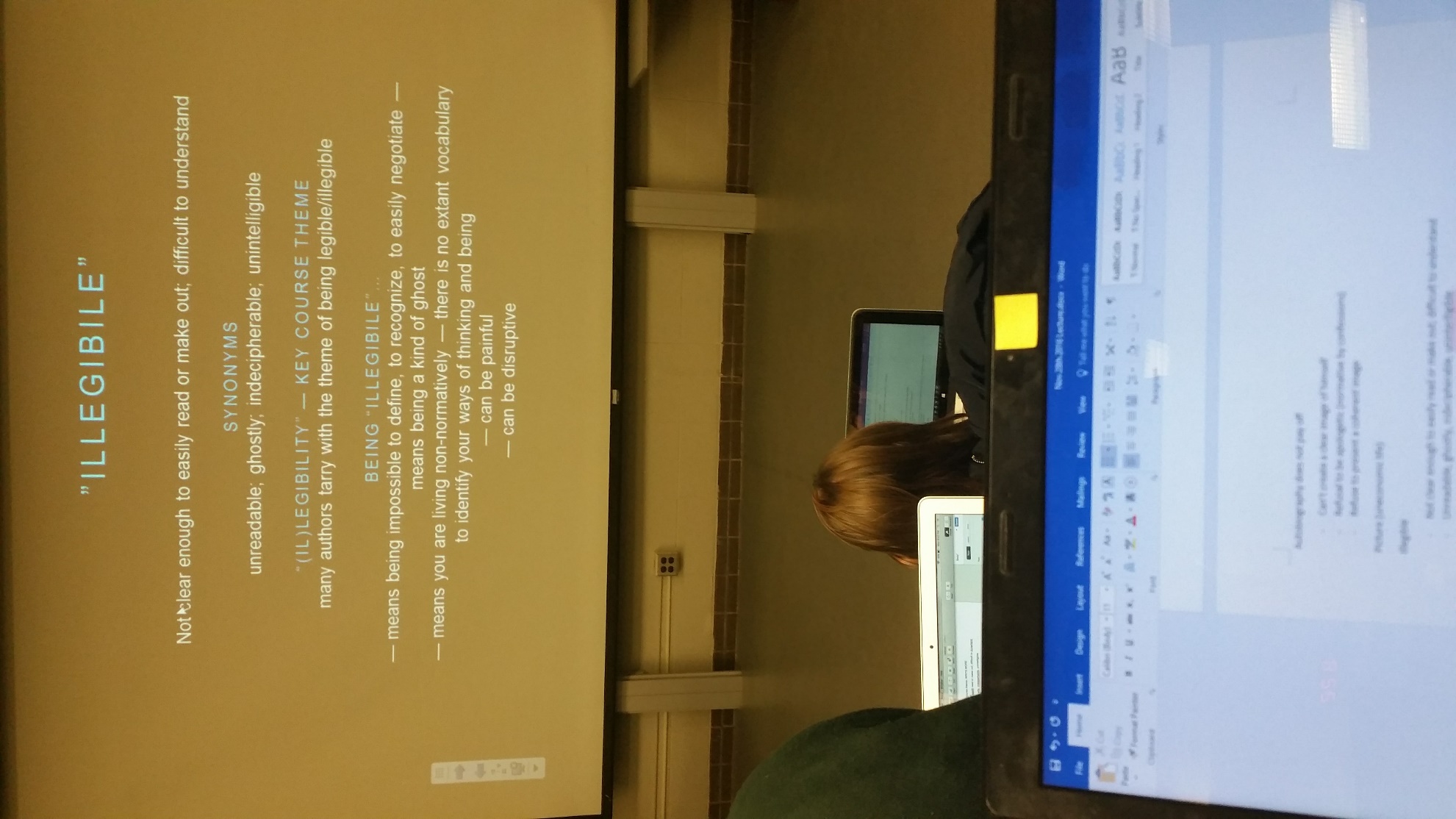
* Can’t create a clear image of himself
* Refusal to be apologetic (normative by confessions)
* Refuse to present a coherent image

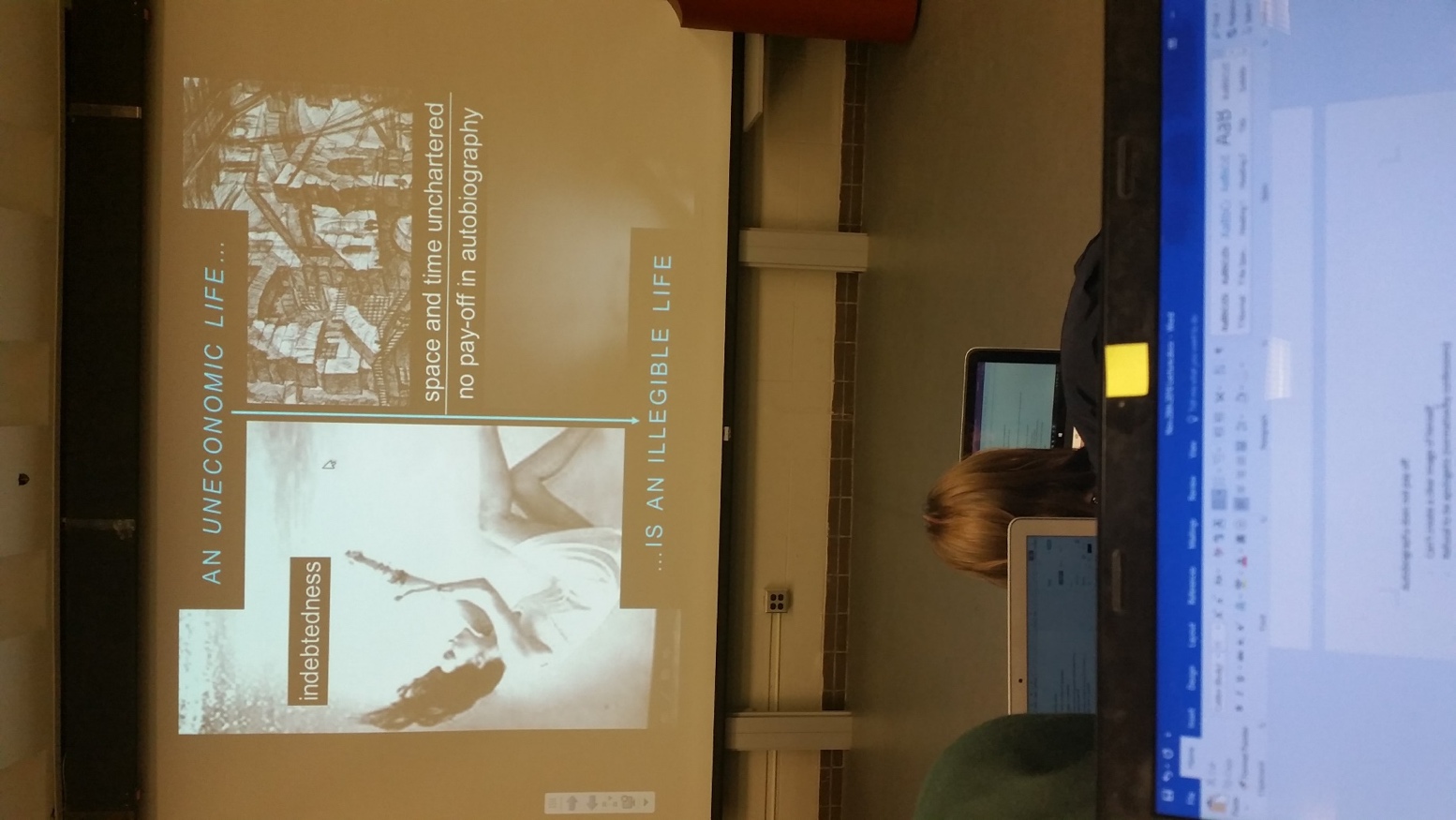
Picture (uneconomic life)

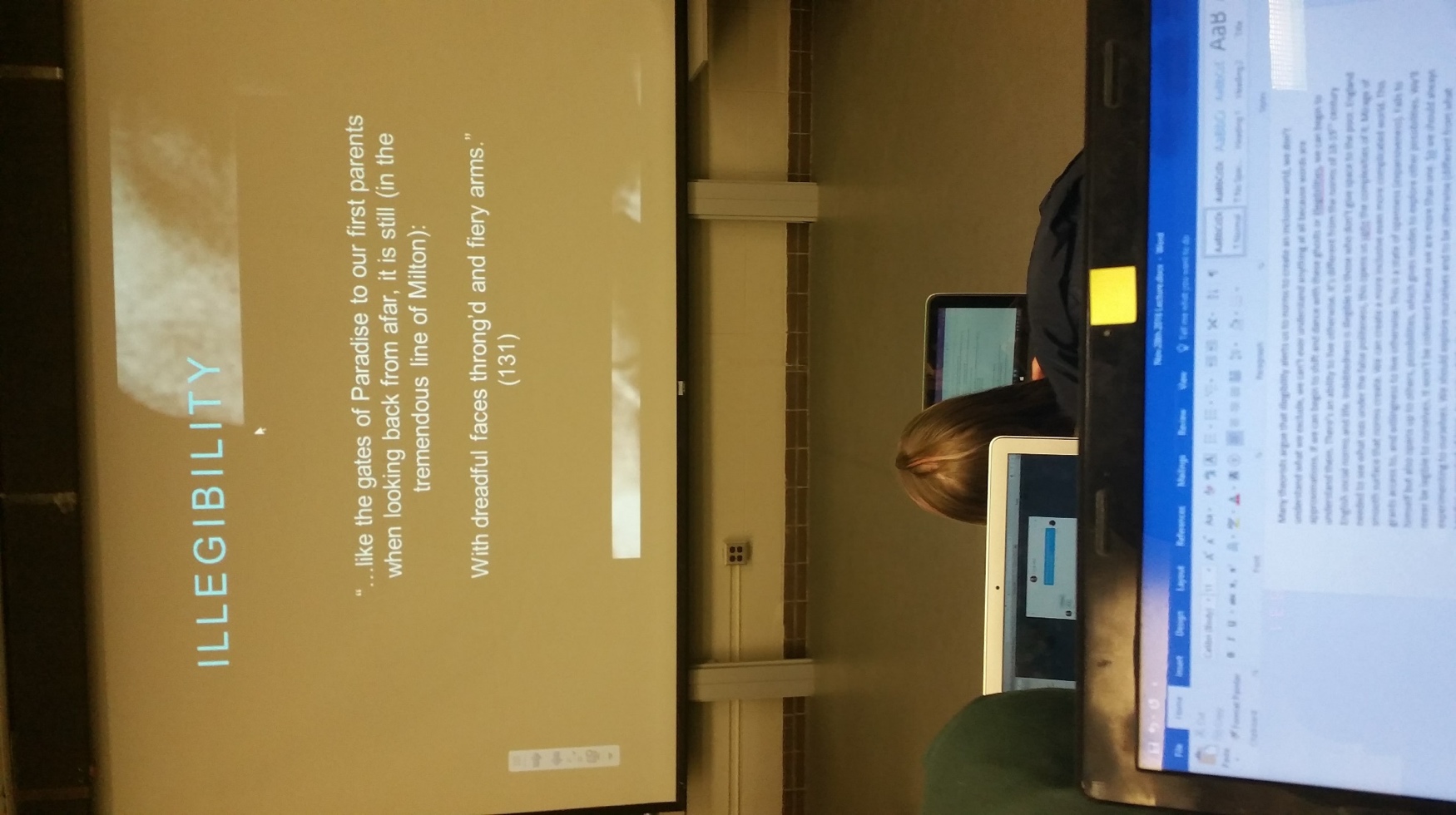


Illegible

* Not clear enough to easily read or make out; difficult to understand
* Unreadable, ghostly, indecipherable, uninterlligible
* Many other works in this course (James Joyce – writing ambiguously, Eveline leading possibly two lives if she had left)
* “Illegiblity” – key course theme – many authors tarry with the theme of being legible/illegible
* He moves like a ghost, something we can only sense and apprehend darkly.
* He is hard to understand (causes discomfort – upset, anxious) – illegible is really disruptive (shakes us out of our comfortableness shows that we were comfortable living normatively)
* It makes us realise that it is not the only way to live (normative force is difficult to be discerned)
* May be inevitable







Many theorists argue that illegibility alerts us to norms to create an inclusive world, we don’t understand what we exclude, we can’t ever understand anything at all because words are approximations. If we can begin to shift and dance with these ghosts or illegibilities, we can begin to understand them. There’s an ability to live otherwise. It’s different from the norms of 18-19TH century English social norms and life. Indebtedness is illegible to those who don’t give space to the poor. England needed to see what was under the false politeness, this opens us upto the complexities of it. Mirage of smooth surface that norms create. We can create a more inclusive even more complicated world. This grants access to, and willingness to live otherwise. This is a state of openness (expansiveness). Falls to himself but also opens up to others, possibilities, which gives modes to explore other possibilities. We’ll never be legible to ourselves. It won’t be coherent because we are more than one. So we should always experimenting to ourselves. We should explore ourselves and to be otherwise (different from what London expected of him). As a tale of life that refuses normativities, don’t try to reach for perfection (is an ideal that is created by normative forces). We have to see what is expected of u. Not to rush fast to normative life. It’s okay to be illegible. At the close of his life, far against what the society expects. Borrows from Milton that the state of happiness and perfection was of his addiction of opium. He says this final line of tapering down his use of opium. He’s telling us that his state of opium eater was his Eden.

Thomas DeQuincy Part 2

He delayed his confessions many many time. Similar to his life. He offers preliminary confessions that brim with strange details about his young life. He starts with leaving school and enters the condition of homelessness and indebtedness. His use of Opium is a metaphor for the indebted life; always being too late and too behind – a life of deep fragility. Thomas lived without a real home; he lived an experimental life. The first part ends at page 84 with a coda. The coda is called a notice to the reader. Coda should be at the beginning. The coda says that Thomas might have mixed up a few things, like dates, and events. The author speaks of his own birthday, and that might be wrong too. DeQuincy speaks in third person as if he wasn’t the same person as the author. HE doesn’t use ‘I’ because he’s a different person. The title of the story implies that Thomas is not one person, but two people, maybe many. The author is unsure about his own birthdate. This autobiography is fictionalized. He remembers himself in a fragmented, and disorganized form – he prefers this way. This experimental life is not a happy life, but it’s a life worth living. DQ never regrets his life, and accepts it. His life is a powerful mixture of pain and pleasure. DQ wanted to be family man but never became one. He felt a lot of pressures to fit in societal norms. The mind forges matter and becomes a puppet to society. William Blake emphasized this. The chains we internalize causes us to be the prisoners of ourselves and of others. DQ said no to the jailers that would try to imprison his imagination and mind. DQ wrote his confessions to accept himself, when society did not accept living an uneconomic life. DQ’s confessions are about his youth. DQ put more emphasis on the pleasure of Opium, and less on pain. DQ enjoyed his opium life a lot. Normative readers wanted to see DQ suffer and clarify himself through agony. Suffering clarifies. DQ’s suffering helped him get on the right path. Suffering helped DQ achieve a good life. However, DQ never tells us that suffering helped him. His ending ends in losses and sadness. DQ enduring losses that there will never be compensation. DQ said, “I lived a life of ever lasting farewells”. This phrase is from Julius Caesar. DQ speaks from his heart, using the language of others – Shakespeare. Thomas’ sister’s death haunted him for the rest of his life. A life suffering meant that others suffered with him, like his wife, Margaret. DQ wrote about his experimental life. He was also an ultra-conservative person. Margaret never gets to live this experimental life, her job is to support him. DQ is a famished scholar. DQ remembers the prostitute who brought him back to life. The prostitute leaves after fulfilling her job. DQ cant even remember the hookers name – last name. As DQ got older and older, he revised his confessions more and more. The revised versions are a reminder that DQ himself could be productive. But this version talks about the unproductive and uneconomic man. DQ was criticized for advocating a crack-head life, but Britains loved it. The book was very popular among all readers, and it launched DQ as a well known writer at the time of his addiction and indebtedness. Even after publishing his biography, he was still uneconomic and lived a crack-head life. DQ paid a high price for living an experimental life. He never found an audience, not until many many years after his death. This is similar to Blake. Blake did not live a life or riches. Blake lived in extreme poverty. Blake never liked the life of poverty b/c it was full of sorrow and pain. DQ was different because Britains loved to read about it. Blake was hidden until long after his death. DQ creates a character to replace DQ. The English opium eater character took his place and that’s what DQ wanted. The confession was extremely popular in a deeply conservative britains. Britains were scripted into thinking that to be successful you need to be dedicated and know your goal. You must be normal, self-made, well put together, etc. The English opium eater modelled for you, exactly what you were not. DQ traces his life to his fugitive life and ends the story with his marriage to Margaret. DQ makes a living by writing. He is a journalist, commentator, memoir, etc. He wrote about British imperialism. DQ was the author about an essay on how to murder someone. He also wrote about the English stage coach. DQ wrote so he could survive, but he lived so he could wrote. The two intertwined together. The story begins by passing or crossing a threshold into the word. The story begins with DQ escaping school, and entering homelessness. He carries a big box of books with him to homelessness. At this point he is born again. There is life in books, many life in books, and they kept DQ afloat, enough to survive. It’s also a way to disperse himself into all of those books. DQ makes a big deal about his natural ability to speak Greek, better than the Greeks did. He operated more comfortably that is not the mother tongue. This is a metaphor for his homelessness. England is not his home. He is a stranger to his mother tongue. The unconscious world that DQ opens up for us. The world is far away and deeply buried. The unconscious is a metaphor for life that Is far away from uneconomic. The idea that we are more than what we are. Deep within our unconscious mind, we are a different person that we can never decipher. We are two people at once. This is what activated DQ’s mind. DQ embraced the unconsciousness of his mind, the other person. Before we are unconscious, we are helpless. Dreams can help us access our unconsciousness. Dreams are extremely important to DQ’s confession. In the end of the book, DQ mixes his dream life with his waking life. The two are permeable. DQ feels an inexpiable guilt. The guilt goes with him to the very end, to grave. DQ is unsure of the crime he has committed. The guilt cannot be accounted for. Forces shape us, and forces deep within our unconscious guides us. In the last dream, he concludes that all is lost, but after all the farewells, and partings, he is speaking directly from his heart. DQ uses the language of Shakespeare to speak purely from his heart. DQ quotes Shakespeare a lot. Sleep offers no refuge and no protection from the outside world or the waking life. DQ’s waking life and dream life are merged. This is not a story with a happy ending. DQ never overcame his addiction to opium. “Why confess at all” – DQ. On page 121. In the heart of a book, you find DQ questioning himself as to why confess at all? DQ says that his sleep is still to tumultuous. He compares his present state and looks back on his life to Adam and Eve standing at the gates of Eden, at the moment of their expulsion. They stare into the heat and dust of the world. They are naked and afraid and famished and take a step into a nightmare of history. Life is a one way street, there is no going back. John Milton wrote about Adam and Eve, and DQ references him. DQ is about to take the next step in his life. The richest life was the one before the confessions, and the life after the confessions is impoverished. DQ’s experimental life was best for him. DQ looks back to see those angels blocking him from returning to his old life. The torturous world of opium is Eden.

DQ grows up in an age where he experiences consumerism. The title draws the question of consumption. Consumerism is possible due the middle class. DQ was a part of the middle class. You consume more and more in an endless pattern until consuming takes over your life. You keep consuming because you cannot satisfy that insatiable hunger. You consume to demonstrate to yourself and others that you have the power and privilege to consume. DQ could not have made up the consumerism world. The entire middle class is devoted to consumption. DQ is powerfully attracted to the values of the middle class. He wanted to become a member of it. This new consumer class was questioned by DQ. DQ was skeptic about consumerism. The confessions are an imaginative biography of Britain and consumerism. Opium is the key to this relation. If opium had not existed or been widely available, DQ would have never made the consumerism rant. Society consumes in a way that triggers more and more consumption, the definition of an opium addiction. DQ’s opium addiction is the perfect metaphor for describing Britain’s addiction to consumerism and consuming. Addiction is the desire for desire. When desire becomes the object of desire, addiction occurs. When you crave want more of more, this the element for addictive behaviours. DQ dedicates his autobiography to opium. DQ borrows these words from other writers. “Oh just settle and mighty opium”. DQ addresses opium like it’s a person. He address opium like it can speak back. It is self conscious and theatrically performed. This is his way at winking at fellow Britains. You people are crazed, and we are all crazed and cut up in a kind of madness. You would rather have a relationship with consumables that lead to more and more consumption. You would rather consume than interact with each other. Consumerism won the Napoleonic war and beat the French. Britains beat the French on every country. Britain thought highly of itself for defeating the French. “We will eat the world because it is ours”. In DQ’s bones we was part of the serial consumptive universe. DQ was on the consumer treadmill when he wanted to become a writer. Opium is a power to release energy. Britains are all addicts and similar to DQ. Both parties have an insatiable desire to consume and consume and this consumption took over the British empire. There are five different ways that Opium works.

1. The Drug is highly addictive and separates needs from wants. It makes us creature want our wants more than need our need. This is consumption
2. Associated with the rise of British power after the Napoleon war. Britain emerges as a new global power, and opium is taken from far regions, by force – takes what it wants, and brings it all back to Britain. Opium is a vivid case of consumerism. DQ was an ultra-conservative and kind of a fascist. Opium is costly that Britain prosecuted against India, China, etc. DQ’s dream life and waking life overlap and it reads like another opium dream. William Woods-worth moves out of the cottage, while DQ moves in. The British took and extracted opium from exotic places of the world. The drug becomes human. DQ gives it a lot of opium that is enough to kill a dozen man. This symbolizes the empire striking back on the colonial power.
3. Useful to DQ only during his lifetime. You can think of the addict like a human being. At the end of the 18th century addicts as a kind of human being gets invented. You can be a human and an addict at the same time. You wear an addiction. You are the consumers of your education
4. Associates opium with the autonomous power of creativity and origin. There is no handbook for creativity. Creativity comes from inside of us from a mysterious place. We don’t make dreams, they make themselves. Dreams are strange things and the remind us that we are each shadowed by an unconsciousness. Humans are made from something inside of us. DQ was chased out of his unconsciousness. The unconsciousness is richly generative and terrifying. Under the influence of opium, DQ abstains from the command to be productive and self-reliant. “Most men are disguised by sobriety”. Sobriety is a mask to pretend to be what we are not.

Mixture of the dream world and real world. It’s hard to know when the dream stops and when does it start. The fear and deep attraction to these