MAA OMWATI DEGREE COLLEGE HASSANPUR(PALWAL)

Subject:- Introduction to American Literature (MC)

Class:-B.A 4th Sem (NEP)

Unit-I

Ralph Waldo Emerson: -

Ralph Waldo Emerson (May 25, 1803 – April 27, 1882), who went by his middle name Waldo, was an American essayist, lecturer, philosopher, minister, abolitionist, and poet who led the Transcendentalist movement of the mid-19th century. He was seen as a champion of individualism and critical thinking, as well as a prescient critic of the countervailing pressures of society and conformity. Friedrich Nietzsche thought he was "the most gifted of the Americans," and Walt Whitman called Emerson his "master".

Emerson gradually moved away from the religious and social beliefs of his contemporaries, formulating and expressing the philosophy of Transcendentalism in his 1836 essay, Nature. His speech "The American Scholar," given in 1837, was called America's "intellectual Declaration of Independence" by Oliver Wendell Holmes Sr.

Emerson wrote most of his important essays as lectures and then revised them for print. His first two collections of essays, Essays: First Series (1841) and Essays: Second Series (1844), represent the core of his thinking. They include the well-known essays "Self-Reliance", "The Over-Soul," "Circles," "The Poet," and "Experience." Together with "Nature,"[these essays made the mid-1830s to the mid-1840s Emerson's most fertile period. Emerson wrote on a number of subjects, never espousing fixed philosophical tenets. He instead developed ideas such as individuality, freedom, the ability for mankind to achieve almost anything, and the relationship between the soul and the surrounding world. Emerson's "nature" was more philosophical than naturalistic:

"Philosophically considered, the universe is composed of Nature and the Soul." Emerson is one of several figures who "took a more pantheist or pandeist approach, by rejecting views of God as separate from the world."

He remains among the linchpins of the American romantic movement, and his work has greatly influenced the thinkers, writers, and poets that followed him. "In all my lectures," he wrote, "I have taught one doctrine, namely, the infinitude of the private man." Emerson is also well-known as a mentor and friend of Henry David Thoreau, a fellow Transcendentalist.

Early life

Emerson was born in Boston, Massachusetts, on May 25, 1803, to Ruth Haskins and the Rev. William Emerson, a Unitarian minister. He was named after his mother's brother Ralph and his father's great-grandmother Rebecca Waldo. Ralph Waldo was the second of five sons who survived into adulthood; the others were William, Edward, Robert Bulkeley, and Charles. Three other children—Phoebe, John Clarke, and Mary Caroline—died in childhood. Emerson was of English ancestry, and his family had been in New England since the early colonial period, with Emerson being a seventh-generation descendant of Mayflower voyagers John Howland and Elizabeth Tilley through their daughter Hope.

Emerson's father died from stomach cancer on May 12, 1811, less than two weeks before Emerson's eighth birthday. Emerson was raised by his mother, with the help of the other women in the family; his aunt Mary Moody Emerson in particular had a profound effect on him. She lived with the family off and on and maintained a constant correspondence with Emerson until her death in 1863.

Emerson's formal schooling began at the Boston Latin School in 1812, when he was nine. In October 1817, at age 14, Emerson went to Harvard College and was appointed freshman messenger for the president, requiring Emerson to fetch delinquent students and send messages to faculty. Midway through his junior year, Emerson began keeping a list of books he had read and started a journal in a series of notebooks that would be called "Wide World." He took outside jobs to cover his school expenses, including as a waiter for the Junior Commons and as an occasional teacher working with his uncle Samuel and aunt Sarah Ripley in Waltham, Massachusetts. By his senior year, Emerson decided to go by his middle name, Waldo. Emerson served as Class Poet; as was custom, he presented an original poem on Harvard's Class Day, a month before his official graduation on August 29, 1821, when he was 18. He did not stand out as a student and graduated in the exact middle of his class of 59 people. In the early 1820s, Emerson was a teacher at the School for Young Ladies (which was run by his brother William). He next spent two years living in a cabin in the Canterbury section of Roxbury, Massachusetts, where he wrote and studied nature. In his honor, this area is now called Schoolmaster Hill in Boston's Franklin Park.

In 1826, faced with poor health, Emerson went to seek a warmer climate. He first went to Charleston, South Carolina, but found the weather was still too cold. He then went farther

south to St. Augustine, Florida, where he took long walks on the beach and began writing poetry. While in St. Augustine he made the acquaintance of Achille Murat, the nephew of Napoleon Bonaparte. Murat was two years his senior; they became good friends and enjoyed each other's company. The two engaged in enlightening discussions of religion, society, philosophy, and government. Emerson considered Murat an important figure in his intellectual education.

While in St. Augustine, Emerson had his first encounter with slavery. At one point, he attended a meeting of the Bible Society while a slave auction was taking place in the yard outside. He wrote, "One ear therefore heard the glad tidings of great joy, whilst the other was regaled with 'Going, gentlemen, going!”

Early career

After Harvard, Emerson assisted his brother William in a school for young women established in their mother's house, after he had established his own school in Chelmsford, Massachusetts; when his brother William went to Göttingen to study law in mid-1824, Ralph Waldo closed the school but continued to teach in Cambridge, Massachusetts, until early 1825. Emerson was accepted into the Harvard Divinity School in late 1824, and was inducted into Phi Beta Kappa in 1828. Emerson's brother Edward, two years younger than he, entered the office of the lawyer Daniel Webster, after graduating from Harvard first in his class. Edward's physical health began to deteriorate, and he soon suffered a mental collapse as well; he was taken to McLean Asylum in June 1828 at age 25. Although he recovered his mental equilibrium, he died in 1834, apparently from long-standing tuberculosis. Another of Emerson's bright and promising younger brothers, Charles, born in 1808, died in 1836, also of tuberculosis, making him the third young person in Emerson's innermost circle to die in a period of a few years.

Emerson met his first wife, Ellen Louisa Tucker, in Concord, New Hampshire, on Christmas Day, 1827, and married her two years later when she was 18. The couple moved to Boston, with Emerson's mother, Ruth, moving with them to help take care of Ellen, who was already ill with tuberculosis. Less than two years after that, on February 8, 1831, Ellen died, at age 20, after uttering her last words, "I have not forgotten the peace and joy." Emerson was strongly affected by her death and visited her grave in Roxbury daily. In a journal entry dated March 29, 1832, he wrote, "I visited Ellen's tomb & opened the coffin."

Boston's Second Church invited Emerson to serve as its junior pastor, and he was ordained on January 11, 1829. His initial salary was $1,200 per year (equivalent to $36,281 in 2025), increasing to $1,400 in July, but with his church role he took on other responsibilities: he was the chaplain of the Massachusetts Legislature and a member of the Boston School Committee. His church activities kept him busy, though during this period, and facing the imminent death of his wife, he began to doubt his own beliefs.

Literary career and Transcendentalism

On September 8, 1836, the day before the publication of Nature, Emerson met with Frederic Henry Hedge, George Putnam, and George Ripley to plan periodic gatherings of other like-minded intellectuals. This was the beginning of the Transcendental Club, which served as a center for the movement. Its first official meeting was held on September 19, 1836. On September 1, 1837, women attended a meeting of the Transcendental Club for the first time. Emerson invited Margaret Fuller, Elizabeth Hoar, and Sarah Ripley for dinner at his home before the meeting to ensure that they would be present for the evening get-together. Fuller would prove to be an important figure in Transcendentalism.

Emerson anonymously sent his first essay, "Nature", to James Munroe and Company to be published on September 9, 1836. A year later, on August 31, 1837, he delivered his now-famous Phi Beta Kappa address, "The American Scholar," then entitled "An Oration, Delivered before the Phi Beta Kappa Society at Cambridge"; it was renamed for a collection of essays (which included the first general publication of "Nature") in 1849. Friends urged him to publish the talk, and he did so at his own expense, in an edition of 500 copies, which sold out in a month. In the speech, Emerson declared literary independence in the United States and urged Americans to create a writing style all their own, free from Europe. James Russell Lowell, who was a student at Harvard at the time, called it "an event without former parallel on our literary annals". Another member of the audience, Reverend John Pierce, called it "an apparently incoherent and unintelligible address".

In 1837, Emerson befriended Henry David Thoreau. Though they had likely met as early as 1835, in the fall of 1837, Emerson asked Thoreau, "Do you keep a journal?" The question went on to be a lifelong inspiration for Thoreau. Emerson's own journal was published in 16 large volumes, in the definitive Harvard University Press edition issued between 1960 and 1982. Some scholars consider the journal to be Emerson's key literary work.

Philosophers Camp

In summer 1858, Emerson camped at Follensbee Pond in the Adirondack Mountains in upstate New York with nine others: Louis Agassiz, James Russell Lowell, John Holmes, Horatio Woodman, Ebenezer Rockwood Hoar, Jeffries Wyman, Estes Howe, Amos Binney, and William James Stillman. Invited, but unable to make the trip, were Oliver Wendell Holmes, Henry Wadsworth Longfellow, and Charles Eliot Norton, all members of the Saturday Club (Boston, Massachusetts).

This social club was mostly a literary membership that met the last Saturday of the month at the Boston Parker House Hotel (Omni Parker House). William James Stillman was a painter and founding editor of an art journal called the Crayon. Stillman was born and grew up in Schenectady which was just south of the Adirondack mountains. He later traveled there to paint the wilderness landscape and to fish and hunt. He shared his experiences in this wilderness to the members of the Saturday Club, raising their interest in this unknown region.

James Russell Lowell and William Stillman led the effort to organize a trip to the Adirondacks. They began their journey on August 2, 1858, traveling by train, steamboat, stagecoach, and canoe guide boats. News that these cultured men were living like "Sacs and Sioux" in the wilderness appeared in newspapers across the nation. This became known as the "Philosophers Camp".

This event was a landmark in the nineteenth-century intellectual movement, linking nature with art and literature.

Although much has been written over many years by scholars and biographers of Emerson's life, little has been written of what has become known as the "Philosophers Camp" at Follensbee Pond. Yet, his epic poem "Adirondac" reads like a journal of his day-to-day detailed description of adventures in the wilderness with his fellow members of the Saturday Club. This two-week camping excursion (1858 in the Adirondacks) brought him face to face with a true wilderness, something he spoke of in his essay "Nature", published in 1836. He said, "in the wilderness I find something more dear and connate than in streets or villages".

Final Years and death

Starting in 1867, Emerson's health began declining; he wrote much less in his journals. Beginning as early as the summer of 1871 or in the spring of 1872, he started experiencing memory problems and suffered from aphasia. By the end of the decade, he forgot his own name at times and, if asked how he felt, would respond "Quite well; I have lost my mental faculties, but am perfectly well".

In the spring of 1871, Emerson took a trip on the transcontinental railroad, barely two years after its completion. Along the way and in California he met a number of dignitaries, including Brigham Young during a stopover in Salt Lake City. Part of his California visit included a trip to Yosemite, and while there he met a young and unknown John Muir, a signature event in Muir's career.

Emerson's Concord home caught fire on July 24, 1872. He called for help from neighbors and, giving up on putting out the flames, all tried to save as many objects as possible. The fire was put out by Ephraim Bull Jr., the one-armed son of Ephraim Wales Bull. Donations were collected by friends to help the Emersons rebuild, including $5,000 gathered by Francis Cabot Lowell, another $10,000 collected by LeBaron Russell Briggs, and a personal donation of $1,000 from George Bancroft. Support for shelter was offered as well; though the Emersons ended up staying with family at the Old Manse, invitations came from Anne Lynch Botta, James Elliot Cabot, James T. Fields and Annie Adams Fields.[160] The fire marked an end to Emerson's serious lecturing career; from then on, he would lecture only on special occasions and only in front of familiar audiences.

While the house was being rebuilt, Emerson took a trip to England, continental Europe, and Egypt. He left on October 23, 1872, along with his daughter Ellen, while his wife Lidian spent time at the Old Manse and with friends. Emerson and his daughter Ellen returned to the United States on the ship Olympus along with friend Charles Eliot Norton on April 15, 1873. Emerson's return to Concord was celebrated by the town, and school was canceled that day.

Unit-II

Mark Twain

Samuel Langhorne Clemens (November 30, 1835 – April 21, 1910), known by the pen name Mark Twain, was an American writer, humorist, and essayist. He was praised as the "greatest humorist the United States has produced", with William Faulkner calling him "the father of American literature". Twain's novels include The Adventures of Tom Sawyer (1876) and its sequel, Adventures of Huckleberry Finn (1884), with the latter often called the "Great American Novel". He also wrote A Connecticut Yankee in King Arthur's Court (1889) and Pudd'nhead Wilson (1894) and cowrote The Gilded Age: A Tale of Today (1873) with Charles Dudley Warner. The novelist Ernest Hemingway claimed that "All modern American literature comes from one book by Mark Twain called Huckleberry Finn."
Twain was raised in Hannibal, Missouri, which later provided the setting for both Tom Sawyer and Huckleberry Finn. He served an apprenticeship with a printer early in his career, and then worked as a typesetter, contributing articles to his older brother Orion Clemens' newspaper. Twain then became a riverboat pilot on the Mississippi River, which provided him the material for Life on the Mississippi (1883). Soon after, Twain headed west to join Orion in Nevada. He referred humorously to his lack of success at mining, turning to journalism for the Virginia City Territorial Enterprise.

Twain first achieved success as a writer with the humorous story "The Celebrated Jumping Frog of Calaveras County," which was published in 1865; it was based on a story that he heard at the Angels Hotel in Angels Camp, California, where Twain had spent some time while he was working as a miner. The short story brought Twain international attention. He wrote both fiction and non-fiction. As his fame grew, Twain became a much sought-after speaker. His wit and satire, both in prose and in speech, earned praise from critics and peers, and Twain was a friend to presidents, artists, industrialists, and European royalty.

Although Twain initially spoke out in favor of American interests in the Hawaiian Islands, he later reversed his position, going on to become vice president of the American Anti-Imperialist League from 1901 until his death in 1910, coming out strongly against the Philippine–American War and American colonialism. Twain published a satirical pamphlet, "King Leopold's Soliloquy", in 1905 about Belgian atrocities in the Congo Free State.

Twain earned a great deal of money from his writing and lectures, but invested in ventures that lost most of it, such as the Paige Compositor, a mechanical typesetter that failed because of its complexity and imprecision. He filed for bankruptcy after these financial setbacks, but in time overcame his financial troubles with the help of Standard Oil executive Henry Huttleston Rogers, who helped Twain manage his finances and copyrights. Twain eventually paid all his creditors in full, even though his declaration of bankruptcy meant he was not required to do so. One hundred years after his death, the first volume of his autobiography was published.

Twain was born shortly after an appearance of Halley's Comet and predicted that his death would accompany it as well, writing in 1909: "I came in with Halley's Comet in 1835; it's coming again next year, and I expect to go out with it. It would be a great disappointment in my life if I don't. The Almighty has said, no doubt: 'Now here are these two unaccountable freaks; they came in together, they must go out together.'" He died of a heart attack the day after the comet was at its closest to the Sun.

Early life

Samuel Langhorne Clemens was born on November 30, 1835, in Florida, Missouri. He was the sixth of seven children of Jane (née Lampton; 1803–1890), a native of Kentucky, and John Marshall Clemens (1798–1847), a native of Virginia.

His parents met when his father, a lawyer called to the bar in Kentucky, tried to help Jane's father and uncle avoid bankruptcy. They were married in 1823. Twain was of English and Scots-Irish descent. Only three of his siblings lived beyond childhood: Orion (1825–1897), Pamela (1827–1904), and Henry (1838–1858). His brother Pleasant Hannibal (1828) died at three weeks of age, his sister Margaret (1830–1839) died when Twain was three, and his brother Benjamin (1832–1842) died three years later.

When he was four, Twain's family moved to Hannibal, Missouri, a port town on the Mississippi River that inspired the fictional town of St. Petersburg in The Adventures of Tom Sawyer and The Adventures of Huckleberry Finn. Slavery was legal in Missouri at the time, and it became a theme in these writings. His father was an attorney and judge who died of pneumonia in 1847, when Twain was only 11. The following year, Twain left school after the fifth grade to become a printer's apprentice. In 1851, he began working as a typesetter, contributing articles and humorous sketches to the Hannibal Journal, a newspaper that Orion owned. When Twain was 18, he left Hannibal and worked as a printer in New York City, Philadelphia, St. Louis, and Cincinnati, joining the newly formed International Typographical Union, the printers' trade union. Twain educated himself in public libraries in the evenings, finding wider information than at a conventional school.

Twain describes his boyhood in Life on the Mississippi, stating that "there was but one permanent ambition" among his comrades: to be a steamboat man. "Pilot was the grandest position of all. The pilot, even in those days of trivial wages, had a princely salary – from a hundred and fifty to two hundred and fifty dollars a month, and no board to pay." As Twain described it, the pilot's prestige exceeded that of the captain. The pilot had to "get up a warm personal acquaintanceship with every old snag and one-limbed cottonwood and every obscure wood pile that ornaments the banks of this river for twelve hundred miles; and more than that, must... actually know where these things are in the dark". Steamboat pilot Horace E. Bixby took Twain on as a cub pilot to teach him the river between New Orleans and St. Louis for $500 (equivalent to $19,000 in 2025), payable out of Twain's first wages after graduating.

Twain studied the Mississippi, learning its landmarks, how to navigate its currents effectively, and how to read the river and its constantly shifting channels, reefs, submerged snags, and rocks that would "tear the life out of the strongest vessel that ever floated". It was more than two years before he received his pilot's license. Piloting also gave Twain his pen name from "mark twain", the leadsman's cry for a measured river depth of two fathoms (12 feet), which was safe water for a steamboat.

Marriage and children

Twain and Olivia Langdon corresponded throughout 1868. She rejected his first marriage proposal, but Twain continued to court her and managed to overcome her father's initial reluctance. They were married in Elmira, New York, in February 1870. She came from a "wealthy but liberal family"; through her, Twain met abolitionists, "socialists, principled atheists and activists for women's rights and social equality", including Harriet Beecher Stowe, Frederick Douglass, and utopian socialist writer William Dean Howells, who became a long-time friend.

The Clemenses lived in Buffalo, New York, from 1869 to 1871. Twain owned a stake in the Buffalo Express newspaper and worked as an editor and writer. While they were living in Buffalo, their son Langdon died of diphtheria in 1872 at the age of 19 months. They had three daughters: Susy (1872–1896), Clara (1874–1962), and Jean (1880–1909). The Clemenses formed a friendship with David Gray, who worked as an editor of the rival Buffalo Courier, and his wife Martha. Twain later wrote that the Grays were "'all the solace' he and Livy had during their 'sorrowful and pathetic brief sojourn in Buffalo'", and that Gray's "delicate gift for poetry" was wasted working for a newspaper.

Starting in 1873, Twain moved his family to Hartford, Connecticut, where he arranged the building of a home next door to Stowe. In the 1870s and 1880s, the family summered at Quarry Farm in Elmira, the home of Olivia's sister, Susan Crane. In 1874, Susan had a study built, an octagonal gazebo set apart from the main house, as a surprise to Twain so that he would have a quiet place in which to write and enjoy his cigars.

Twain wrote many of his classic novels during his 17 years in Hartford (1874–1891) and over 20 summers at Quarry Farm. They include The Adventures of Tom Sawyer (1876), The Prince and the Pauper (1881), Adventures of Huckleberry Finn (1884), and A Connecticut Yankee in King Arthur's Court (1889).

The couple's marriage lasted 34 years until Olivia's death in 1904. All of the Clemens family are buried in Elmira's Woodlawn Cemetery.

Later life and death

In his later years, Twain lived at 14 West 10th Street in Manhattan. He passed through a period of deep depression which began in 1896 when his daughter Susy died of meningitis. Olivia's death in 1904 and Jean's on December 24, 1909, deepened Twain's gloom. On May 20, 1909, his close friend Henry Rogers died suddenly.

In April 1906, Twain heard that his friend Ina Coolbrith had lost nearly all that she owned in the 1906 San Francisco earthquake, and he volunteered a few autographed portrait photographs to be sold for her benefit. To further aid Coolbrith, George Wharton James visited Twain in New York and arranged for a new portrait session. Twain was resistant initially, but he eventually admitted that four of the resulting images were the finest ones ever taken of him. In September, Twain started publishing chapters from his autobiography in the North American Review. The same year, Charlotte Teller, a writer living with her grandmother at 3 Fifth Avenue, began an acquaintanceship with him which "lasted several years and may have included romantic intentions" on his part.

In 1906, Twain formed the Angel Fish and Aquarium Club, for girls whom he viewed as surrogate granddaughters. Its dozen or so members ranged in age from 10 to 16. Twain exchanged letters with his "Angel Fish" girls and invited them to concerts and the theater and to play games. Twain wrote in 1908 that the club was his "life's chief delight".: 28 In 1907, he met Dorothy Quick (then age 11) on a transatlantic crossing, beginning "a friendship that was to last until the very day of his death".

Kate Chopin

Kate Chopin (born Katherine O'Flaherty; February 8, 1850– August 22, 1904) was an American author of short stories and novels based in Louisiana. She is considered by scholars to have been a forerunner of American 20th-century feminist authors of Southern or Catholic background, such as Zelda Fitzgerald, and she is among the most frequently read and recognized writers of Louisiana Creole heritage. She is best known today for her 1899 novel The Awakening.

Of maternal French and paternal Irish descent, Chopin was born in St. Louis, Missouri. She married and moved with her husband to New Orleans. They later lived in the country in Cloutierville, Louisiana. From 1892 to 1895, Chopin wrote short stories for both children and adults that were published in national magazines, including The Atlantic Monthly, Vogue, The Century Magazine, and The Youth's Companion. Her stories aroused controversy because of her subjects and her approach; they were condemned as immoral by some critics.

Her major works were two short story collections and two novels. The collections are Bayou Folk (1894) and A Night in Acadie (1897). Her important short stories included "Désirée's Baby" (1893), a tale of an interracial relationship in antebellum Louisiana, "The Story of an Hour" (1894), and "The Storm" (written 1898, first published 1969). ("The Storm" is a sequel to her "At the 'Cadian Ball" (1892), which appeared in Bayou Folk, her first collection of short stories.) Chopin's two novels, At Fault (1890) and The Awakening (1899), are set in New Orleans and nearby Grand Isle. The characters in her stories are usually residents of Louisiana, and many

are Creoles of various ethnic or racial backgrounds. Many of her works are set in Natchitoches in north-central Louisiana, a region where she lived.

Within a decade of her death, Chopin was widely recognized as one of the leading writers of her time. In 1915, Fred Lewis Pattee wrote "some of work is equal to the best that has been produced in France or even in America. What may be described as a native aptitude for narration amounting almost to genius."

She was not related to famous Polish composer Frédéric Chopin, but she did have a son named Frederick Chopin, who was probably named after the composer.

Life

Chopin was born Katherine O'Flaherty in St. Louis, Missouri. Her father, Thomas O'Flaherty, was a successful businessman who had immigrated to the United States from Galway, Ireland. Her mother, Eliza Faris, was his second wife, and a well-connected member of the ethnic French community in St. Louis as the daughter of Athénaïse Charleville, a Louisiana Creole of French Canadian descent. Some of Chopin's ancestors were among the early European (French) inhabitants of Dauphin Island, Alabama.

Kate was the third of five children, but her sisters died in infancy and her half-brothers (from her father's first marriage) died in their early 20s. They were raised Catholic in the French and Irish traditions. She became an avid reader of fairy tales, poetry, religious allegories, and classic and contemporary novels. She graduated from Sacred Heart Convent in St. Louis in 1868.

At the age of five, she was sent to Sacred Heart Academy, where she learned how to handle her own money and make her own decisions. Upon her father's death, she was brought home to live with her grandmother and great-grandmother, comprising three generations of women who were widowed young and never remarried. For two years, she was tutored at home by her great-grandmother, Victoria (or Victoire) Charleville, who taught French, music, history, gossip, and the need to look on life without fear. After those two years, Kate went back to Sacred Heart Academy, which her best friend and neighbor, Kitty Garesche, also attended, and where her mentor, Mary O'Meara, taught. A gifted writer of both verse and prose, O'Meara guided her student to write regularly, to judge herself critically, and to conduct herself valiantly. Nine days after Kate and Kitty's first communions in May 1861, the American Civil War came to St. Louis. During the war, Kate's half-brother died of fever, and her great-grandmother died as well. After the war ended, Kitty and her family were banished from St. Louis for supporting the Confederacy.

Early works

Kate Chopin began her writing career with her first story published in the St. Louis Post-Dispatch. By the early 1890s, Chopin forged a successful writing career, contributing short stories and articles to local publications and literary journals. She also initially wrote a

number of short stories such as "A Point at Issue!", "A No-Account Creole", "Beyond the Bayou", which were published in various magazines.

In 1890, her first novel, At Fault, about a young widow and the sexual constraints of women, was published privately. The protagonist demonstrates the initial theme of Kate Chopin's works when she began writing. In 1892, Chopin produced "Désirée's Baby", "Ripe Figs", and "At the 'Cadian Ball", which appeared in Two Tales that year, and eight of her other stories were published.

The short story "Désirée's Baby" focuses on Chopin's experience with interracial relationships and communities of the Creoles of color in Louisiana. She came of age when slavery was institutionalized in St. Louis and the South. In Louisiana, there had been communities established of free people of color, especially in New Orleans, where formal arrangements were made between white men and free women of color or enslaved women for plaçage, a kind of common-law marriage. There and in the country, she lived with a society based on the history of slavery and the continuation of plantation life to a great extent. Mixed-race people were numerous in New Orleans and the South. This story addresses the racism of 19th century America; persons who were visibly European-American could be threatened by the revelation of also having African ancestry. Chopin was not afraid to address such issues, which were often suppressed and intentionally ignored by others. Her character Armand tries to deny this reality, when he refuses to believe that he is of partial black descent, as it threatens his ideas about himself and his status in life. R. R. Foy believed that Chopin's story reached the level of great fiction, in which the only true subject is "human existence in its subtle, complex, true meaning, stripped of the view with which ethical and conventional standards have draped it".

"Desiree's Baby" was first published in an 1893 issue of Vogue, alongside "A Visit to Avoyelles", another of Chopin's short stories, under the heading "Character Studies: The Father of Desiree's Baby – The Lover of Mentine". "A Visit to Avoyelles" typifies the local color writing that Chopin was known, and it is one of her stories that shows a couple in a completely fulfilled marriage. While Doudouce is hoping otherwise, he sees ample evidence that Mentine and Jules' marriage is a happy and fulfilling one, despite the poverty-stricken circumstances in which they live. In contrast, "Desiree's Baby", which is much more controversial due to the topic of interracial relationships, portrays a marriage in trouble. The other contrasts to "A Visit to Avoyelles" are clear, but some are more subtle than others. Unlike Mentine and Jules, Armand and Desiree are rich and own slaves and a plantation. Mentine and Jules' marriage has weathered many hard times, while Armand and Desiree's falls apart at the first sign of trouble. Kate Chopin was talented at showing various sides of marriages and local people and their lives, making her writing very broad and sweeping in topic, even as she had many common themes in her work.

Martha Cutter argues that Kate Chopin demonstrates feminine resistance to patriarchal society through her short stories. Cutter claims that Chopin's resistance can be traced through the timeline of her work, with Chopin becoming more and more understanding of how women can fight back suppression as time progresses. To demonstrate this, Cutter claims that Chopin's earlier stories, such as "At the 'Cadian Ball", "Wiser than a God", and

"Mrs. Mobry's Reason" present women who are outright resisting, and are therefore not taken seriously, erased, or called insane. However, in Chopin's later stories, the female characters take on a different voice of resistance, one that is more "covert" and works to undermine patriarchal discourse from within. Cutter exemplifies this idea through the presentation of Chopin's works written after 1894.[31] Cutter claims that Chopin wanted to "disrupt patriarchal discourse, without being censored by it". And to do this, Chopin tried different strategies in her writings: silent women, overly resistant women, women with a "voice covert", and women who mimic patriarchal discourse.

In 1893, she wrote "Madame Célestin's Divorce", and 13 of her stories were published. In 1894, "The Story of an Hour" and "A Respectable woman" were published by Vogue. Bayou Folk, a collection of 23 of Chopin's stories, was a success for Chopin in 1894, published by Houghton Mifflin. It was the first of her works to gain national attention, and it was followed by A Night in Acadie (1897), another collection of short stories.

O. Henry

William Sydney Porter (September 11, 1862 – June 5, 1910), better known by his pen name O. Henry, was an American writer known primarily for his short stories, though he also wrote poetry and non-fiction. His works include "The Gift of the Magi", "The Caballero's Way", "The Duplicity of Hargraves", and "The Ransom of Red Chief", as well as the novel Cabbages and Kings. Porter's stories are known for their naturalist observations, witty narration, and surprise endings.
Born in Greensboro, North Carolina, Porter worked at his uncle's pharmacy after finishing school and became a licensed pharmacist at age 19. In March 1882, he moved to Texas, where he initially lived on a ranch, and later settled in Austin, where he met his first wife, Athol Estes. While working as a drafter for the Texas General Land Office, Porter began developing characters for his short stories. He later worked for the First National Bank of Austin, while also publishing a weekly periodical, The Rolling Stone.

In 1895, he was charged with embezzlement stemming from an audit of the bank. Before the trial, he fled to Honduras, where he began writing Cabbages and Kings (in which he coined the term "banana republic"). Porter surrendered to U.S. authorities when he learned his wife was dying from tuberculosis, and he cared for her until her death in July 1897. He began his five-year prison sentence in March 1898 at the Ohio Penitentiary, where he served as a night druggist. While imprisoned, Porter published 14 stories under various pseudonyms, one being O. Henry.

Released from prison early for good behavior, Porter moved to Pittsburgh to be with his daughter Margaret before relocating to New York City, where he wrote 381 short stories. He married Sarah (Sallie) Lindsey Coleman in 1907; she left him two years later. Porter died on June 5, 1910, after years of deteriorating health. Porter's legacy includes the O. Henry Award, an annual prize awarded to outstanding short stories.

Early life

William Sidney Porter was born on September 11, 1862, in Greensboro, North Carolina, during the American Civil War. He changed the spelling of his middle name to Sydney in 1898. His parents were Algernon Sidney Porter (1825–88), a physician, and Mary Jane Virginia Swaim Porter (1833–65). William's parents had married on April 20, 1858. When William was three, his mother died after giving birth to her third child, and he and his father moved into the home of his paternal grandmother. As a child, Porter was always reading, everything from classics to dime novels; his favorite works were Lane's translation of One Thousand and One Nights and Burton's The Anatomy of Melancholy.

Porter graduated from his aunt Evelina Maria Porter's elementary school in 1876. He then enrolled at the Lindsey Street High School. His aunt continued to tutor him until he was 15. In 1879, he started working in his uncle's drugstore in Greensboro, and on August 30, 1881, at the age of 19, Porter was licensed as a pharmacist. At the drugstore, he also showed his natural artistic talents by sketching the townsfolk.

Later life

Porter's most prolific writing period started in 1902, when he moved to New York City to be near his publishers. While there, he wrote 381 short stories. He wrote a story a week for over a year for the New York World Sunday Magazine. His wit, characterization, and plot twists were adored by his readers but often panned by critics.

Porter married again in 1907 to childhood sweetheart Sarah (Sallie) Lindsey Coleman, whom he met again after revisiting his native state of North Carolina. Coleman was herself a writer and wrote a romanticized and fictionalized version of their correspondence and courtship in her novella Wind of Destiny.

Death

Porter was a heavy drinker, and by 1908, his markedly deteriorating health affected his writing. In 1909, Sarah left him, and he died on June 5, 1910, of cirrhosis of the liver, complications of diabetes, and an enlarged heart. According to one account, he died of cerebral hemorrhage.

After funeral services in New York City, he was buried in the Riverside Cemetery in Asheville, North Carolina. His daughter Margaret Worth Porter had a short writing career from 1913 to 1916. She married cartoonist Oscar Cesare of New York in 1916; they were divorced four years later. She died of tuberculosis in 1927 and was buried next to her father.

According to the cemetery, as of 2023, people have been leaving $1.87 in change (the amount of Della's savings at the beginning of "The Gift of the Magi") on Porter's grave for at least 30 years. The cemetery says the money is given to area libraries.

Stories

Most of Porter's stories are set in his own time, the early 20th century. He had an obvious affection for New York City, which he called "Bagdad-on-the-Subway", and many of his stories are set there, while others are set in small towns or in other cities. They frequently feature working class characters, such as policemen and waitresses, as well as criminals and social outcasts. In his day he was called the American answer to French naturalist Guy de Maupassant, whose work was similarly concerned with the struggles of common people and often had twist endings.

Cabbages and Kings was his first collection of stories, followed by The Four Million. The second collection opens with a reference to Ward McAllister's claim that there were "...only 'Four Hundred' people in New York City who were really worth noticing. But a wiser man has arisen—the census taker—and his larger estimate of human interest has been preferred in marking out the field of these little stories of the Four Million."

His final work was "Dream", a short story intended for the magazine The Cosmopolitan. It was never completed.

Among his most famous stories are:

- "The Gift of the Magi" is about a young couple, Jim and Della, who are short of money but desperately want to buy each other Christmas gifts. Unbeknownst to Jim, Della sells her most valuable possession, her beautiful hair, in order to buy a platinum fob chain for Jim's watch; while unbeknownst to Della, Jim sells his own most valuable possession, his watch, to buy jeweled combs for Della's hair. The essential premise of this story has been copied, re-worked, parodied, and otherwise re-told countless times in the century since it was written.

- "The Ransom of Red Chief" in which two men kidnap a boy of ten years old to ransom him. The boy turns out to be so spoiled and obnoxious that the desperate men ultimately pay the boy's father $250 to take him back.
- "The Cop and the Anthem" about a New York City hobo named Soapy who sets out to get arrested so that he can be a guest of the city jail instead of sleeping out in the cold winter. Despite his best efforts at committing petty theft, vandalism, disorderly conduct, and "flirting" with a young prostitute, Soapy fails to draw the attention of the police. Dejected, he stops in front of a church, where an organ anthem inspires him to clean up his life; however, he is charged with loitering, and sentenced to three months in prison.

- "A Retrieved Reformation" tells the tale of safecracker Jimmy Valentine, a man recently freed from prison. He goes to a town bank to case it before he robs it. As he walks to the door, he catches the eye of the banker's beautiful daughter. They immediately fall in love and Valentine decides to give up his criminal career. He moves into the town, taking up the identity of Ralph Spencer, a shoemaker. Just as he is about to leave to deliver his specialized tools to an old associate, a lawman who recognizes him arrives at the bank. Jimmy and his fiancée and her family are at the bank, inspecting a new safe when a child accidentally gets locked inside the

airtight vault. Knowing it will seal his fate, Valentine opens the safe to rescue the child. However, much to Valentine's surprise, the lawman denies recognizing him and lets him go.

- "The Duplicity of Hargraves" tells the story of the Talbots, a father and daughter from the Old South, newly poor after the Civil War, who move to Washington, DC. An actor, Hargraves, offers Mr. Talbot money, which he is too proud to accept. But when Talbot is approached by an old man, a former slave who gives him money to settle an old family debt, he accepts it. It is later revealed that Hargraves secretly portrayed the slave.

- "The Caballero's Way" in which Porter's most famous character, the Cisco Kid, is introduced. It was first published in 1907 in the July issue of Everybody's Magazine and collected in the book Heart of the West that same year. In later film and TV depictions, the Kid would be portrayed as a dashing adventurer, perhaps skirting the edges of the law, but primarily on the side of the angels. In the original short story, the only story by Porter to feature the character, the Kid is a murderous, ruthless border desperado, whose trail is dogged by a heroic Texas Ranger.

Unit-III

Emily Dickness:

Success is counted sweetest:

"Success is counted sweetest" is a lyric poem by Emily Dickinson written in 1859 and published anonymously in 1864. The poem uses the images of a victorious army and one dying warrior to suggest that only one who has suffered defeat can understand success.

Text

Success is counted sweetest
By those who ne'er succeed.
To comprehend a nectar
Requires sorest need.

Not one of all the purple Host
Who took the Flag today
Can tell the definition
So clear of victory

As he defeated – dying –
On whose forbidden ear
The distant strains of triumph
Burst agonized and clear.

Publication history

The poem was written in 1859 and first published anonymously in the Brooklyn Daily Union on April 27, 1864. It was republished in the anthology A Masque of Poets (1878) as part of a series of books published without writers' names. The book, edited by George Parsons Lathrop, was published by Roberts Brothers. Helen Hunt Jackson, who contributed her own writing to the book, urged Dickinson to contribute in a letter dated August 20, 1876. She then traveled to Amherst, Massachusetts to speak with Dickinson in person on the same topic on October 10. Dickinson initially resisted and asked Thomas Wentworth Higginson to say he disapproved of a contribution. Jackson insisted, nevertheless, and urged her friend to contribute a poem to give pleasure to "somebody somewhere whom you do not know." Jackson wrote again in April 1878 and suggested she send "Success is counted sweetest" as she already knew it by heart. It was published as "Success" in the book, though the publisher Thomas Niles admitted it "was slightly changed in phraseology."

Jackson wrote to Dickinson after the book's publication, "I suppose by this time you have seen the Masque of Poets. I hope you have not regretted giving me that choice bit of verse for it." Jackson published a review noting that "Success" was "undoubtedly one of the strongest and finest wrought things in the book", but offered that speculation on its authorship would be a wasted effort. Readers believed it was written by Ralph Waldo Emerson.

Analysis

The poem's three unemotional quatrains are written in iambic trimeter with only line 5 in iambic tetrameter. Lines 1 and 3 (and others) end with extra syllables. The rhyme scheme is abcb. The poem's "success" theme is treated paradoxically: Only those who know defeat can truly appreciate success. Alliteration enhances the poem's lyricism. The first stanza is a complete observation and can stand alone. Stanzas two and three introduce military images (a captured flag, a victorious army, a dying warrior) and are dependent upon one another for complete understanding.

Harold Bloom indicates "Success" was one of Dickinson's earliest manuscript poems and one of only seven poems published during her lifetime. Its theme was one she returned to a number of times during her literary career, as in "Water, is taught by thirst." The poem, Bloom writes, is one of Dickinson's more "masculine" poems and "emphasizes the power of desire and equates desire with victory." From a Christian perspective, Bloom explains, the sounds bursting on the dying warrior's ear may be heavenly music as he passes to his eternal rest. Although Dickinson's poems are often read as poems of losing at

romance, Bloom points out that the popularity of "Success" can be attributed to the fact that the poem's "message can be applied to any situation where there are winners and losers."

Hope" is the thing with feathers

"'Hope' is the thing with feathers" is a lyric poem in ballad meter by American poet Emily Dickinson. The poem's manuscript appears in Fascicle 13, which Dickinson compiled around 1861. It is one of 19 poems in the collection. Dickinson's poem "There's a certain Slant of light" is also in this collection. With the discovery of Fascicle 13 after Dickinson's death by her sister, Lavinia Dickinson, "'Hope' is the thing with feathers" was published in 1891 in a collection of her works under the title Poems, which was edited and published by Thomas Wentworth Higginson and Mabel Loomis Todd.

History of publication

"'Hope' is the thing with feathers" was first compiled in one of Dickinson's hand-sewn fascicles, which was written during and put together in 1861. In the 1999 edition of The Poems of Emily Dickinson: Reading Edition, R. W. Franklin changed the year of appearance from 1861, where the holograph manuscript exists, to 1862. According to the appendix, Dickinson wrote 227 poems, numbered 272 to 498, in 1862, the third-most she wrote in a single year between 1860 and 1865. The edition that Dickinson included in the fascicle was text B, according to Franklin. No current holograph manuscript exists of the poem's first written version. "'Hope' is the thing with feathers" first appeared in print in a Poems by Emily Dickinson, second series in 1891. It was published by Roberts Brothers in Boston.
In 1955, Thomas H. Johnson reassessed and transcribed Dickinson's poems, producing the first scholarly collection of her work. Johnson's transcription of her works from her fascicles was taken from their earliest fair copies. In Johnson's collection, "'Hope' is the thing with feathers" is poem number 254. Franklin's edition used the last fair copies. It is number 314 in his collection and is so labeled in the Norton Anthology of Poetry.

Fascicle 13

Fascicle 13 is the bound edition of Dickinson's written poetry that contains "'Hope' is the thing with feathers" in her hand. Franklin found similarities in the materials used for this fascicle and Fascicles 9, and 11–14. Fascicle 13's distinctive markers include a woven style of stationery, with paper that is cream in appearance with a blue rule line on it. It also is decorated in an embossed style that frames the page with "a queen's head above the letter 'L'". Harvard University's Houghton Library houses the holograph manuscript.

Analysis

According to literary critic Helen Vendler, the poem's opening foot is "reversed", adding more color and emphasis on the word "Hope". Dickinson uses iambic meter throughout

the poem to replicate that of "Hope's song through time". Most of Dickinson's poetry contains quatrains and runs in a hymnal meter, which maintains the rhythm of alternating between four beats and three beats during each stanza. "'Hope' is the thing with feathers" is broken into three stanzas, each containing alternating lines of iambic tetrameter and iambic trimeter, totaling 12 lines.

Form

In Victoria N. Morgan's Emily Dickinson and Hymn Culture: Tradition and Experience, she writes that Dickinson's poetry may have been influenced by 18th-century hymn culture, such as Isaac Watts and hymnal writers Phoebe Hinsdale Brown and Eliza Lee Follen. Morgan postulates that their works were introduced to Dickinson early in her life, when she attended church regularly. She believes that the "simplicity" of the hymnal form allowed Dickinson to make this "an easy target for parody."

Theme of poem

The poem calls upon the imagery of seafaring adventures with the use of the words "Sea" and "Gale". Dickinson uses the metaphor of hope as a bird that does not disappear when it encounters hardships or "storms". Vendler writes that Dickinson enjoys "the stimulus of teasing riddles", as seen when she plays with the idea of hope as a bird. Dickinson alludes to hope as something that does not disappear when the "Gale" and "storm" get worse and whose song persists despite the intensity of whatever is attempting to unseat it. She also says that no matter what the speaker of the poem is doing, hope does not leave even if they offer nothing in return to it.

Punctuation

Dickinson uses dashes liberally in the poem, ending nine lines with them. She also capitalized common nouns, such as "Hope," "Bird," and "Extremity." Scholar Ena Jung writes that Dickinson's dashes are among the most "widely contested diacritical’s" in contemporary literary discussions. In his Poetry Handbook, John Lennard writes that Dickinson's poems rely heavily on her use of dashes, capitalization, and line and stanza breaks. He says her "intense, [and] unexpected play" with capitalization and dashes makes her poetry "memorable". Read aloud, the dashes create caesura, giving the poem a staccato rhythm. Jung says Dickinson's use of dashes creates a "visible breath" for the speaker of poetry.

Symbolism

Dickinson describes hope as a bird, a metaphor for salvation. She has nine variations of the word "hope," which can be interpreted in multiple ways. Morgan writes that Dickinson often writes about birds when describing acts of worship, which coincides with the format of the hymn.[9] Birds in Christian iconography are often doves. Dickinson often alludes to nature in her poems. In this poem, the bird and the violent weather create a balance

between the destructive and the beneficent. The poem also juxtaposes the interior and exterior worlds, with the soul interior and the storms exterior.

Because I could not stop for Death

"**Because I could not stop for Death**" is a lyrical poem by Emily Dickinson first published posthumously in Poems: Series 1 in 1890. Dickinson's work was never authorized to be published, so it is unknown whether "Because I could not stop for Death" was completed or "abandoned". The speaker of Dickinson's poem meets personified Death. Death is a gentleman who is riding in the horse carriage that picks up the speaker in the poem and takes the speaker on her journey to the afterlife. According to Thomas H. Johnson's variorum edition of 1955 the number of this poem is "712".

Summary

The poem was published posthumously in 1890 in Poems: Series 1, a collection of Dickinson's poems assembled and edited by her friends Mabel Loomis Todd and Thomas Wentworth Higginson. The poem was published under the title "The Chariot". It is composed in six quatrains in common metre. Stanzas 1, 2, 4, and 6 employ end rhyme in their second and fourth lines, but some of these are only close rhyme or eye rhyme. In the third stanza, there is no end rhyme, but "ring" in line 2 rhymes with "gazing" and "setting" in lines 3 and 4 respectively. Internal rhyme is scattered throughout. Figures of speech include alliteration, anaphora, paradox, and personification.

The poem personifies Death as a gentleman caller who takes a leisurely carriage ride with the poet to her grave. She also personifies immortality.

A volta, or turn, occurs in the fourth stanza. Structurally, the syllables shift from its regular 8-6-8-6 scheme to 6-8-8-6. This parallels with the undertones of the sixth quatrain. The personification of death changes from one of pleasantry to one of ambiguity and morbidity: "Or rather—He passed. The Dews drew quivering and chill. The imagery changes from its original nostalgic form of children playing and setting suns to Death's real concern of taking the speaker to the afterlife.

Critique and interpretation

Dickinson has been seen as a "pagan" poet by some (sometimes referring to herself as such), and classified by others as a Christian poet in the meditative tradition.[5] There are interpretations that relate "Because I could not stop for Death" specifically to Christian belief in the afterlife, reading the poem from the perspective of a "delayed final reconciliation of the soul with God."

In the poem, the speaker joins both "Death" and "Immortality" inside the carriage that collects her, thus personifying a two part process. If one interprets this according to Christian scripture, the poem imagines an afterlife most similar to the book of Revelation. First life stops following death, but, à la Revelation, we only encounter eternity at time's

end (by way of resurrection and last judgment). While death is the guaranteed of the two, immortality "remains ... an expectation." The horses that lead the carriage are only facing "toward Eternity," which indicates either that the speaker has yet to reach it or that it can never be reached at all.

Dickinson's tone contributes to the poem as well. In describing a traditionally frightening experience, the process of dying and passing into eternity, she uses a passive and calm tone. Critics attribute the lack of fear in her tone as her acceptance of death as "a natural part of the endless cycle of nature."

In 1936 Allen Tate wrote, exemplifies better than anything else [Dickinson] wrote the special quality of her mind ... If the word great means anything in poetry, this poem is one of the greatest in the English language; it is flawless to the last detail. The rhythm charges with movement the pattern of suspended action back of the poem. Every image is precise and, moreover, not merely beautiful, but inextricably fused with the central idea. Every image extends and intensifies every other ... No poet could have invented the elements of [this poem]; only a great poet could have used them so perfectly. Miss Dickinson was a deep mind writing from a deep culture, and when she came to poetry, she came infallibly.

Musical settings

The poem has been set to music by Aaron Copland as the twelfth song of his song cycle Twelve Poems of Emily Dickinson. John Adams set the poem to music as the second movement of his choral symphony Harmonium. It has also been set to music by Natalie Merchant (on Retrospective: 1995–2005). Additionally, a setting was made by Lynette Westendorf for her cantata Lonesome as the Land: The Civil War Through the Diaries of Boy Soldiers (2015.)

Walt Whitman

A GLIMPSE (Walt Whitman)

(1) A glimpse through an interstice caught,
(2) Of a crowd of workmen and drivers in a bar -room around the stove
(3) late of a winter night, and I unremark'd seated in a corner,
(4) Of a youth who loves me and whom I love, sile ntly approaching and seating himself
(5) near, that he may hold me by the hand,
(6) A long while amid the noises of coming and going, of drinking and oath and smutty jest,
(7) There we two, content, happy in being together, speaking little, perhaps not a word.

Commentary (A Glimpse):

A Glimpse is a free verse poem. Free verse poetry is generally patterned by speech and images rather than by regular metrical speech. Freedom also applies to lines. They can be shortened for speed, or segmented into words or syllables to slow down the reading.

A Glimpse is about remarking while being unremarked, advancing from outside to inside, from noisy “bar- room” to quiet look and soul, from coarseness around to silence inside. It is a poem of contradictions. In the poem, persona is surveying denizens of “a bar-room” contrasting the environment, “crowd of workmen and drivers”, to his personal thoughts and beliefs.

The poem begins by creating a sense of a single image that persona decided to consider. “A glimpse through an interstice” could also suggest a single view of a single person or group on something. Both, “a glimpse” and an “interstice”, in the first line could suggest invisibility or hiding. Also, it could mean considering a single snapshot which, as we later find out, contradicts quietness of persona and his soul to the charged atmosphere inside the bar-room. “Crowd of workmen and drivers in a bar-room” in the second line suggests warmness and friendliness of people (“workmen and drivers”). The fact that these people gathered at night could suggest that they are just relaxing after work and chatting with each other. The warmness of this situation is substantiated by contradicting it to “late” and “winter night” which can be interpreted as cold. “Unremark'd” in the second line separates the narrator from the rest of the “crowd”. This emphasizes the fact that we observe the situation through his eyes and interpretation. Also, it stresses the idea of contradicting outside to the inside as the warm environment of the bar-room is later contradicted to the quietness inside him.

Second and third lines introduce “the outside” with respect to persona, but if we begin reading the poem but omitting these lines we get a completely different introduction to the situation in lines 4 and 5. These lines bring the inside of persona's thought. The narrator feels perfectly at home in the atmosphere of the bar-room but he inhabits this atmosphere differently from the way his fellows (“drivers” and “workmen”) do. This is suggested by lines 4 and 5 as his lover is “sitting himself near” which emphasizes homosexuality. “Silently” in line 4 contrasts the atmosphere of “the outside” to the quietness of persona's mind and his relationship with his lover. “He may hold me by his hand” suggests warmness of their relationship which in a sense unites them with “the outside” but it at the same time emphasizes the difference of their relationship from the atmosphere of “the outside”. This supports the idea of split subjectivity in the poem, “the outside” and “the inside”, the environment and the individual.

“A long while” in line 6 substantiates the contradiction of quietness and warmness of relationship between persona and his lovers by suggesting that all this time they were sitting quietly and holding hands. “Noises of coming and going” supports the split subjectivity as what is underlying in the words of the poem and thoughts of the narrator is invisible to the fleeting passerby and even to the denizens of the bar-room. “Drinking and oath and smutty jest” brings the idea of charged male sexuality to the atmosphere of people, chatting in the bar-room.

This also suggests that that the narrator and his lover inhabit this sexually charged atmosphere differently from the way “the outside” does which thus separates them and opposes them to “the outside”, even to the society in this case. The last line again emphasizes the current of this intersubjectivity which is shared by the narrator and his lover by opposing “quietness” to “warmness” which are both present in their relationship.Thus, the meaning of the poem goes far beyond just remarking as it opposes the individual to the society as well as minorities (as emphasized by homosexuality) to societies in which they are unacceptable. Here the subjectivity is split, “the outside” is contradicted to “the inside” thus separating them and emphasizing that they cannot intercommunicate.

A Song

Come, I will make the continent indissoluble;
I will make the most splendid race the sun ever yet shone upon;
I will make divine magnetic lands,
With the love of comrades,
With the life-long love of comrades.

I will plant companionship thick as trees along all the rivers of
America, and along the shores of the great lakes, and all over
the prairies;
I will make inseparable cities, with their arms about each other's
necks;
By the love of comrades,
By the manly love of comrades.

For you these, from me, O Democracy, to serve you, ma femme!

For you! for you, I am trilling these songs,
In the love of comrades,
In the high-towering love of comrades.

Analysis (ai): The speaker steers away from describing present conditions and instead issues pledges to forge an “indissoluble” continent and a “splendid race,” rendering the poem a blueprint rather than a portrait.

- The comrade as cornerstone: The repeating phrase “love of comrades” acts as both incantation and engine, reframing civic union as a matter of ardent, personal bonds, distinct from abstract patriotism.
- Homosocial public intimacy: The lines insist on a civic eros, where cities embrace and companionship is physically planted across the land, treating male affection as infrastructure.
- Democracy personified: Addressing Democracy as “ma femme” imports a heterosexual marital metaphor into a poem saturated with same-sex affection, a move that underscores the period’s need to contain homoerotic energies within acceptable social forms.
- Landscape and scale: Whitman maps affinity onto rivers, lakes, and prairies, translating the vastness of America into an affective network, typical of his topographic cataloging.
- Formal compression: The terse, parallel “I will” clauses mimic decree and prophecy; Whitman here is more concentrated than in his sprawling, list-driven poems, heightening the liturgical feel.
- Song as public act: The final stanza explicitly links singing to serving Democracy, presenting poetry not merely as art but as nation-building labor.
- Nineteenth-century contexts: The poem participates in post–Civil War reconstruction rhetoric, but substitutes fraternal love for legal or military frameworks as the primary adhesive for the nation.
- Whitman’s project in brief: Among his works, this piece distills his core tenet that democracy depends on adhesive, non-kinship love, but it foregrounds devotion over the catalog of democratic types found elsewhere.
- Less-remarked contradiction: The vision of “inseparable cities” and “manly love” channels utopian communitarianism yet remains fiercely individualist—its unity is forged by charismatic, singular voice.
- Voice and authority: The bardic “I” appropriates the role of founder and lawgiver, performing the very sovereignty it wishes to instill in the polity.
- Aural insistence: The refrains create a hypnotic, almost coercive rhythm, less an invitation than a summoning, which distinguishes it from his more exploratory, open-ended poems.

Among The Multitude

AMONG the men and women, the multitude,
I perceive one picking me out by secret and divine signs,
Acknowledging none else—not parent, wife, husband, brother, child,
any nearer than I am;
Some are baffled—But that one is not—that one knows me.

Ah, lover and perfect equal!
I meant that you should discover me so, by my faint indirections;
And I, when I meet you, mean to discover you by the like in you.

Analysis (ai): The poem isolates profound intimacy within social masses where a singular connection defies conventional family bonds.

- Speaker's Perspective: Deliberate ambiguity surrounds the speaker’s pronouncement, suggesting mutual recognition engineered through subtle signals ("faint indirections") outside societal norms.

- Relationship Dynamics: The bond emphasizes equality ("perfect equal") and reciprocal revelation, rejecting hierarchy typically present in Whitman’s depictions of democratic fellowship.
- Contrast with Whitman's Norms: Unlike expansive catalogs celebrating universal kinship in poems like "Song of Myself," this piece narrows focus to an exclusive, almost clandestine affinity.
- Reception Context: Written pre-1900, its frank homoeroticism ("lover") challenged Victorian propriety, aligning with Whitman’s "Calamus" cluster's exploration of "adhesive" love.
  Formal Features: Free verse employs Whitman's characteristic parallelism ("I perceive… I meant…") and declarative lines for intimate emphasis.

- Underemphasized Aspect: The poem implicitly addresses the necessity of coded communication ("secret… signs") for forbidden desires within repressive social structures.
  Distinctiveness: Its intense privacy contrasts sharply with Whitman’s louder public voice found in Civil War poems or nationalistic works.

- Psychological Reality: Bafflement of others highlights the subjective nature of this connection, defying external validation or shared understanding

Unit-IV

Hemingway: Old Man and the Sea

The Old Man and the Sea is a 1952 novella by the American author Ernest Hemingway. Written between December 1950 and February 1951, it was the last major fictional work Hemingway published during his lifetime. It tells the story of Santiago, an aging fisherman, and his long struggle to catch a giant marlin.

Hemingway began writing The Old Man and the Sea in Cuba during a tumultuous period in his life. His previous novel Across the River and Into the Trees had met with negative reviews and, amid a breakdown in relations with his wife Mary, he had fallen in love with his muse Adriana Ivancich. Having completed one book in a planned "sea trilogy", Hemingway began to write as an addendum a story about an old man and a marlin that had originally been told to him fifteen years earlier. He wrote up to a thousand words a day, completing the 26,531-word manuscript in six weeks.

Over the following year, Hemingway became increasingly convinced that the manuscript would stand on its own as a novella. Life magazine published the full novella in its September 1, 1952, issue. Hemingway's publisher, Scribner's, released their first edition a week later on the 8th. Thanks to favorable early reviews and word-of-mouth, popular anticipation was so high that both releases were heavily bootlegged. The magazine sold a record 5.3 million copies in two days, while Scribner's sold tens of thousands of copies. Translated into nine languages by the end of 1952, The Old Man and the Sea remained on the New York Times bestseller list for six months. In 1953, it received the Pulitzer Prize for Fiction, and it was the only work explicitly mentioned when Hemingway was awarded the Nobel Prize in Literature in 1954.

Early reviews were positive, with many hailing what they saw as a return to form for Hemingway after Across the River's negative reception. The acclaim lessened over time, as literary critics began to think the initial reception overblown and over-enthusiastic. Whether The Old Man and the Sea is inferior or equal to Hemingway's other works has since been the subject of scholarly debate. Thematic analysis has focused on Christian imagery and symbolism, on the similarity of the novella's themes to its predecessors in the Hemingway canon, and on the character of the fisherman Santiago.

Plot

Santiago is an elderly fisherman who has not caught a fish in eighty-four days and is considered salao (very unlucky). Manolin, a boy trained by Santiago, has been forced by his parents to work on a different, luckier boat; Manolin still helps Santiago prepare his gear every morning and evening and brings him food. They talk about baseball and Joe DiMaggio, before the boy leaves and Santiago sleeps. He dreams of the sights and experiences of his youth.

On the eighty-fifth day of his streak, Santiago takes his skiff out early, intending to row far into the Gulf Stream. He catches nothing except a small albacore in the morning before hooking a huge marlin. The fish is too heavy to haul in and begins to tow the skiff farther out to sea. Santiago holds on through the night, eating the albacore after sunrise. He sees the marlin for the first time—it is longer than the boat. Santiago increasingly appreciates the fish, showing respect and compassion towards his adversary. Sunset arrives for a second time and the fisherman manages some sleep; he is awoken by the fish panicking but manages to recover his equilibrium. On the third morning the marlin begins to circle. Almost delirious, Santiago draws the marlin in and harpoons it. He lashes the fish to his boat.

A mako shark smells blood in the water and takes a forty-pound bite of the marlin. Killing the shark but losing his harpoon, Santiago lashes his knife to an oar as a makeshift spear and kills three more sharks before the knife blade snaps. Cursing himself for going out too far, he apologizes to the mutilated carcass of the marlin. He clubs two more sharks at sunset, but the marlin is now half-eaten. In the third night, the sharks come as a pack and leave only bones behind them. Santiago reaches shore and sleeps in his shack, leaving the skeleton tied to his skiff.

In the morning, Manolin cries when he sees Santiago's state. He brings coffee and sits with Santiago until he wakes. He insists on accompanying Santiago in the future. A fisherman measures the marlin at eighteen feet long, and a pair of tourists mistake its skeleton for that of a shark. Santiago goes back to sleep and dreams of lions on an African beach.

Background and publication

The Old Man and the Sea was Ernest Hemingway's sixth major novel, following The Sun Also Rises (1926), A Farewell to Arms (1929), To Have and Have Not (1937), For Whom the Bell Tolls (1940), and Across the River and Into the Trees (1950). Although the latter, published on September 7, sold 75,000 copies in its first month and remained on the New York Times bestseller list for twenty-one weeks, critical reception was largely negative.[2] Amid a breakdown in marital relations with his wife Mary, Hemingway fell deeper into love with his muse, the young Italian Adriana Ivancich, who spent the winter of 1950–1951 in the Hemingways' company in Cuba. Suddenly finding himself able to write in early December, he completed one book (published in 1970 as Islands in the Stream) of a planned "sea trilogy", and, as his passion for Ivancich cooled, set about writing another story.

In the mid-1930s, the Cuban guide Carlos Gutiérrez had related a story involving an old man and a giant marlin to Hemingway, who retold it in Esquire magazine in an essay titled "On the Blue Water: A Gulf Stream Letter". According to Mary Cruz, this tale was likely first told by the Cuban author Ramón Meza y Suárez Inclán in 1891 and was consistently retold by fishermen over the next forty years. Significant influence came from Hemingway's own experience with the Gulf Stream, where he sailed for thousands of hours in the decades before writing The Old Man and the Sea. He greatly enjoyed the sport of big-game fishing, participating in and winning several tournaments, and he also became an avid amateur naturalist, inviting luminaries such as Henry Weed Fowler and Charles Cadwalader to record and describe catches on his boat, the Pilar. During a single month on board, aided by Hemingway's skill in fishing and sailing, the ichthyologist Fowler learnt enough to "revise the classification of marlin for the whole North Atlantic."

Having put off a novelization for sixteen years, but aided by his love and knowledge of fishing and the sea, Hemingway suddenly found himself writing a thousand words a day—twice as fast as usual. Although Ivancich's departure on February 7, 1951, caused Hemingway some disquiet, the novella was essentially finished by February 17; Mary, who read each day's production in the evenings, commented that she was "prepared to pardon [Hemingway] for all the disagreeable things [he] had done." Hemingway was himself struck by the quality of this seemingly simple story, which he had written in little more than six weeks. Over the next few months, he sent copies to trusted friends and associates including his publisher Charles Scribner and his friend A. E. Hotchner, who all responded very positively.

The 26,531-word manuscript was held in temporary abeyance for over a year, during which time Hemingway became increasingly certain he wished to publish it on its own merits, rather than as an addendum to the "sea trilogy". Conversations with Leland Hayward and Wallace Meyer encouraged him in this direction—Hemingway was delighted when Hayward secured the publication of the entire novella in one issue of Life magazine in May 1952.

As he wrote to Meyer, Hemingway wished to rebuff the idea he should only write War and Peace or Crime and Punishment-like novels. He rejected the initial cover designs from his publisher Charles Scribner's Sons, and asked Ivancich to draw a set of sketches which he found much more suitable. He had intended to dedicate the book to Mary and to his boat, the Pilar, but changed his mind on Memorial Day when thinking about friends he had lost; Mary generously accepted the new dedication, to Scribner and Max Perkins.[13] Events moved slowly yet positively during the summer. Hemingway's old adversary William Faulkner released a highly positive review, and word-of-mouth reached such proportions that both the Life and Scribner's editions were heavily bootlegged.

Life released their Labor Day printing, containing the first publication of The Old Man and the Sea, on September 1, 1952; they sold a record 5.3 million copies in two days. Advanced sales of Scribner's edition in America and Jonathan Cape's edition in Britain reached a total of 70,000, and afterwards combined weekly sales in the two countries averaged 5,000. It remained on the New York Times bestseller list for twenty-six weeks and had been translated into nine languages by the start of 1953.

Reception and legacy

The Old Man and the Sea met with popular acclaim. In the three weeks after publication, Hemingway received more than eighty letters a day from well-wishers, and Life received many more. Religious figures began to cite the book's themes in their sermons. Critical reception was initially equally positive, placing the novella as superior in quality to Across the River and equal to Hemingway's earliest works. With Time magazine labeling it a "masterpiece", Cyril Connolly praised "the best story Hemingway has ever written" and Mark Schorer noted that Hemingway's "incomparable" work set him apart as "the greatest craftsman in the American novel in this century". Many reviewers, seeing it as "the apex of the Hemingway canon", termed it a "classic". Hemingway's favorite review was from the art historian Bernard Berenson, who wrote that The Old Man and the Sea was superior to Herman Melville's Moby-Dick and equal in many ways to the Homeric epics.

After the early adulation faded, less positive reviews began to appear. Delmore Schwartz believed that the initial reviewers had prejudiced public opinion in their relief that the novella was not as bad as Across the River. Seymour Krim wrote that The Old Man and the Sea was "only more of the same", while John W. Aldridge felt himself "unable to share in the prevailing wild enthusiasm" for the novella. Years later, Jeffrey Meyers called it Hemingway's "most overrated work", a "mock-serious fable" with "radical weaknesses".

Despite the cooling critical outlook, The Old Man and the Sea won the Pulitzer Prize for Fiction on May 4, 1953—this was the first time Hemingway had received the award, having been overlooked previously for A Farewell to Arms and For Whom the Bell Tolls. He also accepted a Medal of Honor from Fulgencio Batista's newly-established Cuban dictatorship, despite personally disapproving of the new regime. The Old Man and the Sea's highest recognition came on October 28, 1954, as the only work of Hemingway's mentioned by the Swedish Academy when awarding him the Nobel Prize in Literature; they praised its "powerful, style-making mastery of the art of modern narration".

Quality and accuracy

Some literary critics find The Old Man and the Sea inferior to Hemingway's earlier works. Dwight Macdonald criticizes the pseudo-archaic prose which pretends it is high culture, but in reality is anything but. He compares the novella unfavorably with Hemingway's earlier works; he deplored The Old Man and the Sea as garrulous and repetitive when compared to the "disciplined, businesslike understatement" of The Undefeated, a short story Hemingway wrote in 1927. Similarly, Brenner characterizes the novella as riddled with amateurish mistakes in style and prose. Meyers criticizes The Old Man and the Sea's melodrama, symbolism, and irony, concluding, like Macdonald, that "Hemingway either deceived himself about the profundity of his art" or expertly satisfied the desires of a pretentious audience.

Robert Weeks notes that the novella abounds in factual impossibilities—he cites Santiago's near-clairvoyance in identifying fishes and judging weather patterns. Weeks maintains that Hemingway—previously criticized for his distaste for narrative invention—had instilled insincerity at the heart of his novel. He concluded that The Old Man and the Sea is "an inferior Hemingway novel." Bickford Sylvester comments that most of the errors Weeks outlined were based upon faults in then-current science, and some others were intended to nudge readers towards the work's subtext and deepest details.[39] Sylvester argues that seemingly-implausible narrative details in The Old Man and the Sea are actually hints. He cites the baseball conversation between Santiago and Manolin, which subtly indicates not only the precise dates of the novella's events (September 12–16, 1950) but also parallels the fisherman with his hero DiMaggio, also the son of a fisherman, who similarly resurged in performance during that week.