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TIRUNELVELI - 627 012, TAMILNADU

B.A. ENGLISH (FOURTH SEMESTER)

American Literature - II

(From the Academic Year 2024 - 2025 onwards)

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LO	Learning Outcome
LO1	To introduce students to the themes and styles of American poetry.
LO2	To familiarize students with the structure and themes of American drama.
LO3	To develop an understanding of ideas and perspectives in American prose writings.
LO4	To enable students to understand themes and narrative style in American novels.
LO5	To help students appreciate the themes and storytelling techniques in American fiction.

AMERICAN LITERATURE – II

UNIT I

Theodore Roethke - *The Meadow Mouse*

Wallace Stevens - *The Emperor of Ice Cream*

Emily Dickinson - *The Bird Came Down the Walk*

Maya Angelou - *Phenomenal Women*

Chief Dan George - *My Heart Soars*

UNIT II

Lorraine Hansberry – *A Raisin in the Sun*

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UNIT III

Henry David Thoreau - *Winter Animals*

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UNIT IV

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UNIT V

Mark Twain - *The Adventures of Tom Sawyer*

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UNIT I

Theodore Roethke - *The Meadow Mouse*

Author

Theodore Roethke was an American poet who was born on May 25, 1908, in Saginaw, Michigan, and died August 1, 1963, on Bainbridge Island, Washington. His poetry is marked by deep reflection, strong lyricism, and a lifelong interest in nature.

Roethke went to Harvard University and the University of Michigan, where he got his B.A. in 1929 and his M.A. in 1935. His most famous job was as a professor at the University of Washington from 1947 to 1963. He taught at many schools and universities. His later career was cut short by hospital stays for bipolar disorder, but while he was at Washington, he taught a lot of important writers, such as Carolyn Kizer, James Wright, and David Wagoner.

It wasn't long after Roethke graduated from the University of Michigan in 1929 that he had a number of his works published in magazines. His poetry went from strict stanzas that rhymed to lively free verse. *Open House*, his first book of poems, came out in 1941. W.H. Auden said it was "completely successful." *The Lost Son and Other Poems* (1948) and *Praise to the End!* (1951) came after it. In 1953, *The Waking: Poems 1933–1953* won the Pulitzer Prize for poetry. In 1957, *Words for the Wind* got both the Bollingen Prize and the National Book Award. Roethke won a second National Book Award for *The Far Field* (1964). In 1966, a collection of his songs came out. In 1965, he released *On the Poet and His Craft*, a collection of his essays and lectures. In 1972, *Straw for the Fire*, a collection of excerpts from his personal notebooks, came out.

Summary

Life goes on, even though people come and go. We go through the same things with our pets, but life doesn't end there. We learn to deal with things as they are and move on. In the song, Theodore Roethke makes himself out to be a sensitive, animal-loving person who can relate to the poor little animal, which is different from most people who can only feel sorry for them. He grew up in a greenhouse, so he was always around plants and cute little animals. This is probably why he loves them so much. Two big events in his life that had a big effect on him were his uncle committing suicide and his father dying too soon. I think he's comparing how helpless he felt as a child after his father died to how helpless little animals are when they are being eaten by dangerous animals.

A lot of vivid language and strong images are used in this moving song to make us see and feel the feelings more clearly. It starts with a very detailed description of the mouse, right down to its silly, jerking whiskers and shaky, leaf-shaped, lizard-like feet, which makes us think of a mouse. At the beginning of the poem, the little mouse is shown to be weak, even though it is in a cosy shoebox full of nylon socks. The mouse is very scared because it was just saved from a very dangerous place under a stick in the meadow. It doesn't know what's going on around it. His whole body is shaking as he tries to get away with his white, spread-out legs. He might be scared or cold.

Once the mouse has eaten three types of cheese and drunk from its bottle cap watering can, it soon feels at ease. There is a big belly that makes it look like a baby curled up like a baby. At least the way its bat-like ears move and twitch shows that it is trying to get used to its new home. For the author, who is self-aware and hopeful, the mouse's behaviour towards him makes him think. He also thinks that the mouse has done well in his new home because it doesn't shake when the artist comes close.

By being afraid for the mouse when it leaves its safe shoe box and goes out into the world, the author shows how feminine he is. He is confused because the shoe box is empty. Where is his little mouse? His meadow mouse, which looks like a child, is at the bottom of the food chain and can easily be eaten by bigger animals. He is afraid that it won't be able to protect itself. He just doesn't realise that his little mouse is no longer weak and can survive in the hard world that it is meant to live in. He thinks about all the other animals that he thinks can't protect themselves as he comes to terms with the fact that his little pet has left. The baby that fell to the grass and the turtle that was stuck in the dusty highway are both on his mind. He says that these creatures are like a paralysed person stuck in a tub that needs someone to help it stay alive. I think that is a very unfair comparison, because these creatures are not paralysed and can survive on their own if they want to.

To sum up, the use of alliteration (like "twitching, tilting"), similes, and metaphors (like "feet like small leaves" and "little lizard feet") has made this work more beautiful. This poem really does touch the heart because it shows a lot of love for a little thing that most of us wouldn't have even noticed.

Analysis

The Meadow Mouse by Theodore Roethke is a moving look at how fragile life is, how far people can go in their kindness, and how nature's forces can't be stopped. In this thoughtful

poem, the speaker takes care of a small, defenceless meadow mouse, which stands for frailty and innocence. The speaker's attempt to protect the mouse by putting it in a shoebox, which is a makeshift home stuffed with soft materials, shows a deep-seated desire to care for and protect what is fragile. But this act of kindness quickly shows its limits when the mouse, which stands for how uncertain life is, runs away into the wild again. The speaker tries to make the reader feel safe and warm, but the wild, with its hazards and harsh truths, stands in stark contrast. The mouse is a way for Roethke to show how short life is and how even the nicest acts of defence aren't enough to keep you safe from death and the forces of the world that you can't control.

The shoebox was meant to be a protection, but in the end it shows how temporary it is for people to try to control nature and life. The images in the poem, like the mouse's "tough little teeth" and the box's soft lining, make the reader think about both the sweet times of care and the harsh truth that life is fragile. Roethke shows that no matter how hard we try, we are all affected by the natural forces that we can't control through the mouse's flight. As the speaker realises that human kindness has its limits, the tone of the poem changes from one of tenderness to one of melancholy realisation. Since the poem is written in free verse, it shows how unpredictable life is by letting the natural rhythm run with the themes of being weak and losing someone you care about. In the end, *The Meadow Mouse* is a deep reflection on the delicate balance between love, care, and the passing of time. It reminds us that even the most loving efforts can't always keep us safe from the random and fleeting nature of life.

Wallace Stevens - *The Emperor of Ice Cream*

Author

Wallace Stevens was an American poet who was born on October 2, 1879, in Reading, Pennsylvania, and died August 2, 1955, in Hartford, Connecticut. His work looks at how reality and what people think about reality combine. Stevens wasn't read by many people or known as a major artist by more than a few until very late in life. Stevens went to Harvard for three years and then worked for the New York Herald Tribune for a short time. He then graduated from the New York Law School in 1904 and became a lawyer in New York City. Besides college verse, his first poems that were published came out in 1914 in *Poetry*. After that, he often sent poems to literary magazines. He started working for an insurance company in Hartford, Connecticut, in 1916. By 1934, he was vice president, a post he held until his death.

Harmonium, his first book, came out in 1923 and sold less than 100 copies, but it got good reviews. It was reprinted in 1931 and 1947. It was the first time he wrote about the imagination–reality theme that would run through all of his work. It brought his work together so well that, thirty years later, he thought about calling his collection of poems “The Whole of Harmonium.”

In his first book, he used words in the most brilliant way. Later on, he tended to trade in flashy language for philosophical discipline. Harmonium had poems like “Le Monocle de Mon Oncle,” “Sunday Morning,” “Peter Quince at the Clavier,” and Stevens’ personal choices, “Domination of Black” and “The Emperor of Ice-Cream.” All of these poems were collected many times in different books. In Harmonium, there was also “Sea Surface Full of Clouds,” a poem about waves that uses umbrellas, French phrases, and different kinds of chocolate to describe them, and “The Comedian as the Letter C,” a poem about how the artist, or man of imagination, fits into society.

This idea would come up again in the 1930s and early 1940s in Stevens’ Ideas of Order (1935), The Man with the Blue Guitar (1937), and Parts of a World (1942), but not at the expense of other themes. Two longer pieces that had been published before were included in Transport to Summer (1947): “Notes Towards a Supreme Fiction” and “Esthétique du Mal” (“Aesthetic of Evil”), in which he claims that beauty and evil are inextricably linked. His next book, Collected Poems (1954), won the Pulitzer Prize for Poetry and came after The Auroras of Autumn (1950). The Necessary Angel, a collection of critical writings, came out in 1951. Samuel French Morse produced Opus Posthumous (1957), which added poems, plays, and prose that were missing from the first collection after Stevens’ death.

Summary

The Emperor of Ice Cream shows how the short-lived joys of life are different from the certainty of death. In the first line of the poem, there is a call to make ice cream for a party. The ‘emperor of ice cream’ represents indulging in life’s sensory pleasures. “Emperor” sounds like a powerful word, but the emperor rules over something temporary and simple, which shows how fleeting life is. It is also said that the body of a dead woman is being put out for burial, which adds to the contrast. The fact that death is mentioned along with the joy of life emphasises the main idea of the poem, which is that life and death exist together and that death will eventually come.

In the second line, the speaker continues to think about what happened and suggests that the party should go on even though the woman has died. The line “Let be be finale of

seem” makes it sound like outward looks and claims don’t matter when you’re going to die. The poem suggests that what matters are not abstract ideas or high ideals, but the real, immediate pleasures that life has to give, like the ice cream. The speaker encourages people to live in the current moment and focus on sensual pleasures instead of intellectual or spiritual pursuits.

At the end of the poem, the idea that simple pleasures on earth are all that can really be enjoyed when facing death is emphasised again. People use the “emperor of ice cream” to talk about how short life is, saying that we should enjoy the good things in it while we still can instead of looking for meaning beyond our current experiences. Along these lines, Stevens uses the images of the ice cream and the party to show how short and fleeting life is, urging us to live in the present moment even though we know we will die soon.

Analysis - Stanza One (Lines 1-3)

*Call the roller of big cigars,
The muscular one, and bid him whip
In kitchen cups concupiscent curds.*

In the opening lines of this piece, the speaker shows that he is in charge by giving an order. The reader doesn’t know who he tells to call in the “roller of big cigars.” There’s probably a big event or something important going on that needs to be marked. The “muscular” roller is going to make a big cigar. This will make sure of its quality. The speaker tells the listener to do something else. They need to tell the roller to “whip” “curds” in kitchen cups that are concupiscent, which means full of lust. If you look at the title again, this strange line becomes clearer. In the end, the text is about a figure of speech using ice cream and someone who is its “emperor.” Stevens called the treat “curds,” which are lumps of milk that have solidified. Part of the reason for this choice was to keep the rhyme. Four times of the hard ‘c’ sound are used in the line. In fact, every word in this line but one starts with a hard ‘c’. There are nice sounds coming from the queue, and it also makes the place sound more private. This person and that person might be in a house. They are somewhere with a kitchen at the very least.

Lines 4-6

*Let the wenches dawdle in such dress
As they are used to wear, and let the boys
Bring flowers in last month's newspapers.*

The word “wench” is in the next line. This word has generally been used to describe a prostitute or a woman whose life was not her own. In a casual way, the speaker talks about these kinds of women and tells them to wear “such dress” as they “used to wear.” The women shouldn’t wear anything different than what they normally do, no matter what the event is.

The speaker then talks about the “boys.” This is a related statement because it doesn’t ask for big plans. The flowers can be wrapped in anything, even last month’s newspaper. In a different, more official setting, he says that only this month’s newspaper will do.

Lines 7-8

*Let be be finale of seem.
The only emperor is the emperor of ice-cream.*

The eighth and seventh lines are couplets, and the word “be” is used over and over again, which can be confusing. A better way to say this line is that the speaker wants life’s “being” to be left alone. He doesn’t want anyone to do anything that would make things less clear. Don’t worry about what might happen; just live your life the way you always have. In the eighth line, the person finally talks about the “emperor of ice cream.” The title is meant to sound funny and change how people think about the word “emperor.” People don’t fear the person with this title; they are just in charge of the ice cream. There is an interesting link between the job of an emperor or any other boss and the question of whether or not their job is important. He is also making ice cream seem like something that needs to be ruled over. There should be someone in charge of everything in the world because it is important.

Stanza Two - Lines 1- 4

*Take from the dresser of deal,
Lacking the three glass knobs, that sheet
On which she embroidered fantails once
And spread it so as to cover her face.*

It becomes clear in the second stanza that the speaker is getting ready for a funeral, not a religious or other usually happy event. This line also starts with an order. The speaker this time wants the listener to go into the bedroom and look at the “dresser of deal.” The name of a cheap wood that is easy to find is “Deal.” The cheap wood used to make the desk adds to the casual setting and mood of the story. The fact that the desk is missing “three glass knobs” makes it even clearer. He tells them to get a certain embroidery from the dresser and “cover her face” with it. The dead woman used to work on a piece of sewing that had “fantails.” While the word “fantail” can mean different things, it most likely refers to a type of bird whose tail is spread out wide. He wants it to hide her face when she dies. It’s clear that the speaker thinks this work reflects her in some way. The thing she was focussing on or the act of sewing itself could be important.

Lines 5-6

*If her horny feet protrude, they come
To show how cold she is, and dumb.*

Five and six are a couplet that rhymes and make a strong statement about death. The person speaking knows that the woman close is dead. He is trying to get his ear to feel a certain way. He tells them that if they get scared when they see her “horny feet,” all they need to do is remember that they are just a sign of death. It affects everyone and can’t be avoided. Because of this, one should accept the chance to face it.

Lines 7-8

*Let the lamp affix its beam.
The only emperor is the emperor of ice-cream.*

Like the last two lines of the first verse, these last two lines are also a couplet. The person here wants someone to turn on a lamp. Its beam needs to be stuck or “affix[ed].” He wants something to be made clear to more people, probably what he thinks about death. Stevens’ speaker talks about the idea of a ruler again. The metaphor makes more sense now that he has said what he thinks about death. People who watch over joy and a well-lived life are the only ones who really have power. Everyone else who wants to reach higher goals is just wasting their time. Being in charge of that much of the world is impossible, just like being in charge of death.

Wallace Stevens wrote the poem “The Emperor of Ice Cream,” which came out in 1923 in the collection of poems called “Harmonium.” This is a short song with two lines that are the same length. They talk about how to plan a funeral for a dead woman. It’s a well-known absurd poem that paints a picture of truth by leaving out any kind of illusion.

Emily Dickinson - *The Bird Came Down the Walk*

Author:

Emily Dickinson was an American lyric poet who lived alone and had a unique style and vision. She was born December 10, 1830, in Amherst, Massachusetts, U.S. and died May 15, 1886, in the same city. Many people think that Dickinson and Walt Whitman were the two best American writers of the 1800s. Emily Dickinson wrote about 1,800 poems, but only 10 were released during her lifetime. Because she cared a lot about her own interests, she sent hundreds of poems to friends and readers but kept most of them to herself. She usually wrote in verse styles that made me think of hymns and songs, with three or four stresses in each line. People think that her strange off-rhymes are both an experiment and a nod to the hymn writer Isaac Watts from the 18th century. She didn’t care about following the rules of conventional metre or even language. The intellectual content of her work was also very brave and unique. Her verse is unique because it lacks high polish and is full of suffocating epigrams and eerie personal voices.

Summary:

Emily Dickinson was a mysterious and deeply reflective poet who was known for her one-of-a-kind style and deep study of nature, death, and the mind. “A Bird Came Down the Walk,” the title of this poem, has many of the qualities that make Dickinson’s work unique. In this poem, Dickinson describes a close and personal experience of watching a bird’s behaviour. The speaker watches the bird do normal things while not realising that they are being watched. Dickinson liked to carefully observe things and find meaning in things that seemed normal. This act of watching without getting in the way shows these traits.

The poet, Emily Dickinson, used short, broken-up language all through the song. There is a sense of brevity and focused attention because each stanza is made up of short words. This style is similar to Dickinson’s famous use of dashes and other unusual punctuation, which give her poems a unique rhythm and pause that lets you think and reflect. Dickinson had a strong link with nature, which is shown in this poem. She writes about the bird’s movements with awe

and respect, like how it bites an angleworm in half and eats it whole. Both the bird's careful passage of a bug and its natural urge to drink dew show how sensitive Dickinson was to the complexities of nature and how she could find beauty and meaning in the smallest things and moments.

Additionally, Dickinson's reflective nature is clear in the lines where she calls the bird's eyes "frightened beads". This remark makes it sound like the person making it understands the bird and sees a mirror of their own fears and thoughts. Dickinson often writes about the human mind and philosophical questions. In this poem, she thinks about the bird's possible feeling of being in danger or being weak. In the last line, the speaker shows kindness by giving the bird a piece of bread. That Dickinson did this shows how caring she was and how much she wanted to connect with nature. As a response, the bird unrolls its feathers and elegantly takes off, creating a moment of peace and freedom.

All things considered, Emily Dickinson's poem "A Bird Came Down the Walk" shows her style and ideas. People see her as a highly reflective and imaginative poet because of how she can see and find meaning in everyday events, her connection with nature, her deep thoughts, and the way she uses language in her own unique way.

Analysis:

Emily Dickinson's poem "A Bird Came Down the Walk" shows her style and subjects in a number of ways:

Dickinson's poem is full of vivid images that make the scene come to life. She describes the bird very clearly. It bites an angleworm in half, drinks dew from a grass blade, and hops sideways to let a bug pass. Dickinson's style is characterised by her careful attention to sensory details. She also uses exact and evocative imagery to keep the reader's attention.

The natural world was very important to Dickinson, and it shows up a lot in her writing. "A Bird Came Down the Walk" is about how the bird interacts with its surroundings, and she carefully records the bird's actions and moves. Even the smallest animals and moments in nature can be beautiful and important to Dickinson, as shown in this song.

This poem shows how thoughtful and observant Dickinson was. The speaker pays close attention to the bird's actions and notes its quick, scared looks and cautious moves. Dickinson's

style is characterised by her attention to detail and her speaker's introspective thoughts on the bird's movements. She often thought about the things going on around her and tried to find deeper messages in them.

This poem has Dickinson's unique punctuation and phrasing, which shows how unique her style was. She uses dashes to make stops and pauses in the lines, which lets you emphasise and think. The irregular spelling and use of broken language also add to the rhythm of the poem and show Dickinson's unique voice and style.

Dickinson's thoughts on life and death are present in the poem, though they are not stated directly. The bird's acts, like eating an angleworm and hopping sideways to let a beetle pass, show how life works and how all living things are connected. Through her poems, Dickinson often thought about death and how short life is. These ideas are subtly woven into the fabric of "A Bird Came Down the Walk." In a sense, "A Bird Came Down the Walk" shows a lot of what makes Emily Dickinson's poetry unique and shows how she often wrote about the same things. There are strong connections between the speaker and nature, a tone of observation and reflection, unusual punctuation and syntax, and deeper explorations of life and death. These elements show Dickinson's unique voice and her ability to find deep meaning in everything around her.

Maya Angelou - *Phenomenal Women*

Author

Mary Angelou Maya Angelou was an American poet, singer, and civil rights fighter. She was born Marguerite Annie Johnson on April 4, 1928, in St. Louis, Missouri. Angelou became famous around the world for her strong voice and honest exploration of identity, racism, resilience, and empowerment. Her autobiographical work, *I Know Why the Caged Bird Sings* (1969), which tells the story of her early life and deals with race, trauma, and personal growth, made her famous all over the world. Works of poetry by her, like "And Still I Rise" and "Phenomenal Woman," honour the power and unbreakable spirit of women, especially Black women. Aside from writing, Maya Angelou was very active in the civil rights movement and worked with leaders such as Martin Luther King Jr. and Malcolm X. In addition to writing, she had an impact on movies, education, and public service, where she fought for fairness and

justice. Maya Angelou's legacy is marked by her ability to move people with her art and activism. She had a lasting effect on literature and society around the world.

Summary of the Poem

First Stanza: The speaker carefully talks about her interactions with other women. She says "pretty women" look at her a lot and she doesn't know what makes them like her. It's important for the speaker to point out that she's not "cute" or has a model's body like these other beautifully-made women. This is why other women are confused by how attractive she is and want to know how to make their appearance stronger. The speaker is trying to figure out the puzzle by talking about how she looks and acts in unique ways. However, she says that these women never believe her when she tries to explain why she likes them. It sounds like the speaker thinks they might be jealous or not be able to believe that a woman who doesn't fit standard ideas of beauty could be in any way beautiful. At the end of the verse, the speaker says over and over that she is a "phenomenal woman." She happily says that she is not only a beautiful woman, but also a very special one.

Second Stanza: The speaker then talks about how she affects men. She says that they are quickly drawn to the intense sensuality she gives off every time she walks into a room. It doesn't matter how she approaches them; they always either stand up when she walks in or become crazy in love with her. So, they swarm around her and try to get her attention. Like in the previous line, the speaker talks about how she looks and acts to show how she affects other people. The speaker may be able to charm the other sex just by standing there. The way her hips swing and the way she looks mean she could do it. The last line of the verse repeats "being a fantastic lady," which boosts the speaker's confidence and defends how other people feel about her.

Third Stanza: In the third verse, the speaker keeps thinking about men. Now, she looks at how men and women react to her and sees them side by side. She says that guys have asked her, like other women, what's so great about her. Still, she raises the bar of her analysis when, for the first time, she says that she really does have a different kind of beauty. There is a strange beauty inside her that men can't see or understand, even when she tries to show it to them. They only look at her, and maybe some other women too. Because they only look at how she looks, they don't know what makes a woman beautiful on the inside. The speaker uses sensual language to describe her beautiful and interesting energy, which is made up of her body and

personality. In the last few lines of the song, the speaker goes over the idea of being an amazing lady again.

Fourth Stanza: The speaker describes herself to the crowd, going over some of her qualities and stressing that learning more about her past will help people understand her better. People in the room should be able to relate to and respect the speaker's personality. The person speaking says she doesn't feel bad about herself because she is proud of who she is. She also doesn't do anything to draw attention to herself; people are drawn to her just because she is herself. She tells the person listening to be proud of her as she passes because she is a strong woman who deserves it. The speaker then talks about her happy walk, the natural beauty of her face, and how important it is for the world to have women like her. And all of these things have happened to her because she is a unique woman who follows her own path and is proud of it.

Analysis of the Poem

In the first line, the speaker doesn't talk to anyone in particular. Because the poem is written in the first person, it's possible for the reader to think that Maya Angelou is talking about her own life. Angelou uses multiple rhymes in this line to give the piece a rhythmic feel right away, even though the poem as a whole doesn't have a clear rhyme pattern. As the speaker speaks, the other women who are looking at her are called "pretty women." The speaker lets the reader know right away that she doesn't belong to this group. On the second line of the song, she says that she is not as pretty as fashion models make women look. The women charge the speaker of "lies" as she tries to reveal how she stays so beautiful. They say the speaker is lying because they are jealous, and the fact that they used such a sharp word shows that they are both shocked and envious of her.

Even though the women are being rude, the speaker seems happy. She goes into great depth about how she looks and moves, making it seem like she is bigger than life. The "reach" of her arms, the "span" of her hips, and the "stride" of her step show that she moves with style and the vibe of being free to fill space. The speaker goes through life with confidence, and the "curl" of her lips is more than just a physical trait; it could even be a happy smile. At the end of each stanza, the speaker repeats the refrain, which is also said at the end of each word that follows. The speaker plays with words by using "phenomenal," which also rhymes. When you add the word "phenomenally" to the verb "to be," it means that being a woman is an action that needs your attention, not just an unconscious state. She actively accepts all the things that being a woman means, like being smart, beautiful, and tough, and she does it in an amazing way. She

shows how sure of herself she is by saying, “That’s me,” which is a strong statement that she is, in fact, magnificent.

Different people may have different ideas about what “phenomenal” means. On the one hand, it could be seen as amazing and wonderful. On the other hand, it could also be seen as unbelievable? As a normal event that doesn’t make sense. In rhyme, the second meaning is similar to how the women are shown: they don’t believe the speaker, just like they might not believe anything that seems strange or unlikely to happen. But the speaker likes being in charge and doesn’t agree with other women’s negativity. “Phenomenal” can also mean something that stands out or is easy to see. In this case, people can’t help but notice how amazing the speaker is, no matter how impossible or shocking it seems.

The voice of the speaker changes in the second line from being cocky to being both cocky and enticing. People tell her that she looks “cool” when she walks into a place. Even though she knows she is stronger than guys, she is not scared of them at all. The words “and to a man” in the next line show how she is different from the women she talks about in the first song. Women are driven by need and doubt, while men are driven by desire. As soon as guys see her, those who are sitting up get up. Not the other way around, this shows that the guys are really scared of her. They know what to say to get her attention and are ready to serve her. In addition, Angelou exaggerates when she says that some men really do fall to their knees when they see her. These guys aren’t as level-headed as the ones who get up because they love her and kneel down in front of her.

The speaker then uses a figure of speech to describe how these guys are all around her like bees, as if she were sweet like honey. They want to be near her and have her. In this verse, the speaker talks about her interest with active verbs and words that make you think of movement and light. This time, she says that the “fire” in her eyes and the “flash” of her teeth are what make men fall asleep. The men around her are hypnotised by her eyes. The fire in them could be sexual energy or just confidence. A few flashes of light show that she has white, bright teeth that sparkle when she smiles. I think of dancing when I see the “swing” because it looks like her hips are moving in a beautiful and seductive way. The word “joy” on her feet also stands for how proud and happy she is to be a woman. At the end of the verse, when she says again that she is a great lady, she says this again. This repetition adds to the melody of the poem and makes it seem like the speaker is singing an emotional song about how great it is to be a special lady.

In verse three, the speaker talks about how other women react to her again by saying that “men themselves” have also thought about how beautiful she is. She has a strong hold on these guys, and they don’t understand what makes her so attractive. What the speaker means when she says that these people often try to “touch her inner mystery” could mean a number of things. When a guy is trying to get a girl to like him, the word “touch” means something sexual. The speaker makes it sound like these guys aren’t able to get her to like them, even though they probably want to make love to her. There is no one else in charge of her body but her. Her inner secret also hinted at all the wonderful things that make up a person’s spirit, like hopes, dreams, and character traits, to name a few. In this setting, the idea of men trying to connect with her inner secret might seem less dangerous. They might be trying to figure out what makes her special, but they can’t understand or “touch” these things. Men “cannot see” or are blind to the beauty that lies inside women because society has taught them to judge them based on how they look on the outside (hence the comment about “fashion models”). Especially when the speaker tries to show them how beautiful she is? by asking them to come closer or by trying to explain what she’s interested in and how she feels? They are not able to understand it.

The speaker, on the other hand, is not affected by what these guys say and is proud of herself. It’s more sexualised how she acts in this line than in the ones before it. By talking about the “arch of her back,” the speaker paints a picture of a beautiful woman. To talk about light and how beautiful she is, she says that her smile is like the sun. There is one clear action she talks about: her breasts “ride,” or move back and forth, when she walks. Finally, she talks about having a graceful personal style, which suggests that her glowing and gentle beauty makes her both sensual and almost holy. The word “grace” means “purity,” which is the opposite of “sexuality.” The speaker keeps saying that she might be both holy and sensual. These qualities make her a remarkable woman, just like how women are pictured as holy and heavenly in religious texts. Again, it’s pretty easy to figure out how to solve all of these puzzles: To put it simply, she is a wonderful woman who knows how to be a wonderful woman.

The speaker changes the meaning of the song a bit in the fourth and final stanza by talking directly to the audience. She has been telling someone about her life to get them to understand and respect her, not just to brag about herself. The person speaking, Angelou, is not named, but it is likely that she is pleading for the world to recognise her worth as a strong and confident woman. The audience should now understand why she doesn’t bend her head, she says, since she’s not ashamed of who she is. This word also brings to mind African slaves who

were often put down or taught to bow down and follow. The speaker is proud of herself for rising above the pain of her ancestors.

Another thing that shows how humble the speaker is is that she doesn't try to get other people's attention. Her voice is low enough that she doesn't "shout" or make a noise to get more attention. Instead, every trait she talks about in the poem is either very quiet or presented in a very subtle way. A look, a smile, or a movement of the hip are all powerful signs that are shown in a subtle way. People in the room should be happy of the speaker because she is just living her life on her own terms and not trying to bother or change other people. She says again that she thinks her subtle qualities give her power. The "click" of her heels shows that she is feminine and walks with confidence, and the "bend" of her hair shows how it naturally falls and makes her look more beautiful. The word "palm" in her hand could mean the colour of her skin. However, it could also mean a gentle touch, like giving something or touching someone's hand. The last trait is the most interesting. When the speaker says "need for my care," she means that the world not only wants her, but also needs her. This sentence goes well with the line before it that talks about her palm because she is needed as a strong and unique woman. She has a lot to offer the world because she is a truly remarkable woman.

Chief Dan George - *My Heart Soars*

Author

Chief Dan George was a famous author, actor, and supporter of Indigenous rights from the Tsleil-Waututh Nation in British Columbia. He lived from 1899 to 1981. He worked hard to keep his people's culture and traditions alive while also helping Indigenous and non-Indigenous groups understand each other and get along. His poetry shows how deeply he feels connected to nature, faith, and the struggles of Native American groups as they face colonisation and the loss of their culture. In addition to his writing, Chief Dan George was known all over the world for his playing in films like *Little Big Man* (1970), for which he was nominated for an Academy Award. Some of his poems, like "My Heart Soars" and "The Beauty of the Trees," show respect for nature and deep intellectual ideas. They connect Indigenous knowledge with basic human feelings.

Summary

Chief Dan George writes about his deep love and joy for nature in *My Heart Soars*. The poem praises the beauty of nature and how it can make people feel deep feelings and spiritual fulfilment. His writings talk about different parts of nature, like the sun's warmth, the birds' songs, the wind, and the silence of the woods, as things that inspire and heal the soul. The poem shows how he feels about how all living things are linked and how harmony can be found in following nature's rhythms. Chief Dan George shows through lively images and honest language that being deeply connected with the earth and all its wonders is the only way to find true happiness and peace.

Analysis

Chief Dan George's "My Heart Soars" is a beautiful poem that shows appreciation and awe for nature, focussing on its spiritual value and healing power. From an Indigenous point of view, every part of nature is living and sacred, and the poem captures that. George's writing is simple but powerful. It's full of vivid images that make readers feel like they are in the beautiful world he writes about. The sun's warmth, for example, is more than just a feeling; it's a sign of life and energy. Similarly, the sound of birds and wind gives us a sense of freedom and connection. The poem comes from the Indigenous way of seeing things, which says that people are part of nature and not different from it. This connection is at the heart of the poem's ideas, showing how the earth's health and the human spirit are linked. George's tone is both reverent and uplifting. It creates a sense of harmony that goes beyond material worries and encourages readers to find comfort in the embrace of nature.

The free verse structure of the poem shows how nature's natural flow is free and smooth. Saying things over and over like "My heart soars" reinforces how nature can make you feel better and awaken your spirit. This beat is like a mantra that reminds us of how happy and content we can be when we live in peace with nature.

The poem also makes a subtle attack on modern life by saying that people's loss of link with nature makes them spiritually empty. People who read George's writing are reminded to stop, look around, and appreciate the earth's simple but deep gifts. People from all walks of life can relate to his work, and it makes people think about the relationship between people and the world. Chief Dan George skilfully combines Indigenous philosophy with global themes of happiness, gratitude, and spiritual connection in *My Heart Soars*, making it a timeless tribute to the natural world's beauty and holiness.

5-Mark Questions

1. Write a short note on Theodore Roethke's *The Meadow Mouse*.
2. What is the theme of Wallace Stevens' *The Emperor of Ice-Cream*?
3. Summarize Emily Dickinson's *The Bird Came Down the Walk*.
4. Write a brief note on Maya Angelou's *Phenomenal Woman*.
5. What is the central idea of Chief Dan George's *My Heart Soars*?

8-Mark Questions

1. Analyze the theme of nature in Roethke's *The Meadow Mouse*.
2. Discuss Stevens' use of imagery and symbolism in *The Emperor of Ice-Cream*.
3. Examine the depiction of freedom and observation in Dickinson's poem.
4. Analyze how Maya Angelou portrays female empowerment in *Phenomenal Woman*.
5. Compare the treatment of nature and human emotion in Chief Dan George and Roethke's poetry.

UNIT II

Lorraine Hansberry – *A Raisin in the Sun*

Author

Lorraine Hansberry was an American writer who was born on May 19, 1930, in Chicago, Illinois, and died January 12, 1965, in New York, New York. Her play *A Raisin in the Sun* (1959) was the first movie by an African American woman to be shown on Broadway. Hansberry has always been interested in writing, but when she was in high school, she was most interested in the theatre. From 1948 to 1950, she went to the University of Wisconsin. After that, she briefly attended the School of the Art Institute of Chicago and Roosevelt University in Chicago. She had a few small jobs after coming to New York City and studied at the New School for Social Research to improve her writing.

In 1958, she collected money to put on her play *A Raisin in the Sun*. It opened on Broadway in March 1959 at the Ethel Barrymore Theatre and was a huge hit. *A Raisin in the Sun* is a deep psychological study of the personalities and emotional tensions within a working-class black family in Chicago. It was directed by actor Lloyd Richards, who was the first African American to do so on Broadway since 1907. There was an award for it at the New York Drama Critics' Circle, and the 1961 movie version got an award at the Cannes film festival. *The Sign in Sidney Brustein's Window*, Hansberry's next play, was a story of political questioning and affirmation set in Greenwich Village, New York City, where she had lived for a long time. It didn't do very well on Broadway in 1964. Her success was cut short when she died too soon from pancreatic cancer.

Hansberry was married to Robert Nemiroff from 1953 to 1964. In 1969, a collection of her writings was adapted by Nemiroff and put on Broadway as *To Be Young, Gifted, and Black*. The collection was later released as a book in 1970.

Summary

The book *A Raisin in the Sun* looks at how racism stops an African-American family from reaching their goals. The play is about the Youngers, a working-class family in the middle of the 20th century who live on Chicago's South Side. Big Walter, the head of the Younger family, dies not long before the play starts. He leaves the family a \$10,000 life insurance payment. The family is looking forward to getting the insurance check, which could finally

make their long-held dreams come true. But the people in the Younger family have different ideas—different dreams—about how to best spend the money, which makes things tense.

At the start of the play, Mama, Big Walter's widow, says she doesn't know what the money should be used for. When Mama talks to her daughter-in-law Ruth, she says that she and her late husband Big Walter both wanted to own a house, but they couldn't because they were poor and black. Beneatha, Mama's daughter, wants to go to medical school and become a doctor, which was a big goal for an African-American woman at the time. Walter Lee, Beneatha's bigger brother, thinks her dream is silly and suggests she just get married. Mama and Ruth, Walter's wife, don't like the idea of Walter investing the insurance money in a liquor shop. Ruth wants a house too, even though she is worried about her difficult marriage and the small space where her family lives. She tells Mama, "He needs this chance," which means she is willing to support her husband's dream. Walter thinks that going into business to buy a liquor store is the only way to make his life better because he is a chauffeur for a white guy.

Ruth finds out she is pregnant on the same day the cheque comes in. This makes her wonder if the family can afford to raise another child. Mama begs Walter to persuade Ruth to keep the baby because she knows Ruth is thinking about having an abortion. Walter can't say anything, so he leaves the flat. Mama sees her family "falling apart," so she decides to "do something bigger" by putting down a down payment on a house in the white neighbourhood of Clybourne Park. She hopes that this will bring her family back together. Mama's choice to buy a house makes Walter feel even worse because he no longer has the chance to make his dream come true. Ruth, on the other hand, feels happy and hopeful about her family because of the new house. It helps her imagine a happy future for her unborn child. After a few weeks, Walter is still feeling down and doesn't show up to work for three days in a row. When Mama realises that "I've been doing to you what the rest of the world has been doing to you," she gives Walter control of the house and the rest of the insurance money, asking him to set aside some of it for Beneatha's schooling. Walter is energised by Mama's choice.

After a week, the family is excitedly getting ready to move when Karl Lindner shows up and tells them that Clybourne Park wants to buy their new home to stop them from moving there. The family politely turns down the offer. Soon after, Walter's friend Bobo walks in and tells him that Willy Harris has left with the booze store investment. Walter put all of the insurance money into the booze store without listening to Mama's advice. Now the family is almost broke because of the loss. After an hour, Joseph Asagai, a student from Nigeria, goes

to see Beneatha and finds her upset about the lost money. Asagai asks Beneatha to marry him and “come home” to Africa with him. This is a sudden offer that Beneatha says she will have to think about. Soon after, Walter tells his family that he is going to take Lindner up on his offer, which makes them very sad. But when Walter and his son Travis go up against Lindner, Walter takes back his pride and turns down Lindner’s offer. It’s exciting for the Youngers to move, but they know there are risks ahead. They leave their flat and head to their new home.

Analysis

“A Raisin in the Sun” is a really important book. Lorraine paints a realistic picture of a whole black family in it. In the play, she even uses black slang and goes into great detail about important topics like poverty, racism, and how African Americans build their racial identity. It looks at how white society is different from black society and how hard it is for black people to know how to deal with a controlling white community. The Youngers are an African-American family living on the South side of Chicago in the 1950s. *A Raisin in the Sun* tells the story of a few weeks in their lives. The Youngers—Mama, Walter, Beneatha, Ruth, and Travis—live in a garbage dump. A cheque from their insurance company for \$10,000 is about to arrive. It’s from Mr. Younger’s life insurance claim, who has since died. Mama wants to buy her own house with lots of light and room for everyone.

Mr. Walter wants to open a booze store one day. He wants to be wealthy. Short for “Bennie,” she is Mama’s daughter and Walter’s sister. Her personal opinions and ideas that made her stay away from her mother. She wants to go to medical school, and Ruth wants to have more place for her family. Mama ends up getting a house in Clyboure Park, and Walter puts money into the spirits business but loses it all because of his friend. The Clyboure Park Apartment Association tells them not to move in because they might not be welcome in the all-white neighbourhood. Even after they move in. The residents of the house can’t make their dreams come true. Mama is the only one who keeps their dreams alive. She stands up straight and chooses to fight against racism.

The main characters in this play have a hard time dealing with the bad things that happen to them. The play makes a guess about whether those dreams fade away like a sultana in the sun. In short, the Youngers’ struggles to reach their goals throughout the play, as well as their happiness and sadness, are closely linked to their success or failure in reaching these goals. The play says that the dream of a house is the most important dream because it brings the family together. The play is a lot like V. S. Naipaul’s book *A House for Mr. Biswas*, in which

the main character, Mr. Biswas, wants to own his own house. Besides the theme of dreams, another important theme in this play is the need and strength to fight racial discrimination.

The only white character in the play is Mr. Karl Lindner, who is also the main character of the theme to fight racism. As the play goes on, this theme becomes important, and the Youngers can't avoid it. Karl Lindner has been sent by the Clybourne Park Improvement Association's governing body to ask the Youngers not to move into the all-white Clybourne Park area. People who live in Clybourne Park, like Mr. Lindner, only see the Youngers' race to keep them from moving in with the Whites. In this way, the play strongly shows that the best way to deal with discrimination is to stand up for your dignity instead of letting it go unchecked. Aside from these two main themes, another important theme of the play is the value of a family that works together.

Even though the Youngers have problems with money and friends, they work together at the end of the play to make their dream of getting their own house come true. Mama really thinks that family is important. Walt and Beneatha learn the value of family at the end of the play. Walt should make up for the loss of the family's income, but he needs to stand together to reject Mr. Lindner's racist comments. They get strong and learn how to work together as a family. Indeed, they combine their hopes with the main goal of the family to have their own home. Here, Like Mama's strong faith is linked directly to the dreams of Martin Luther King, Jr., a freedom fighter who gave his life to free and make happy black people.

"I have a dream that one day on the red hills of Georgia sons of formers slaves and sons of former slave owners will be able to sit down together at the table of brotherhood".

"I have a dream that my four little children will one day lie in a nation where they will not be judged by the color of their skin but by content of their character. I have a dream today".

Like Martin Luther King mama beseeched them to meet physical force with soul force.

Neil Simon - *Barefoot in the Park*

Author

Neil Simon is a famous name in American theatre. He is known for writing a lot of plays and having a sharp sense of humour that changed the way comedies are written forever. Simon was born on July 4, 1927, in the Bronx, New York. He wrote plays, screenplays, and TV stories over the course of many years. He won the Pulitzer Prize for his sharp views on the humour and sadness of everyday life. His works, such as “The Odd Couple,” “Plaza Suite,” and “Lost in Yonkers,” are loved by many. Simon won several Tony Awards, the Mark Twain Prize for American Humour, and a lot of praise as one of the best writers of the 20th century because of his unique ability to combine humour with deeper emotional insights. “Barefoot in the Park,” his play that opened in 1963, is still a great example of how good he was at telling stories that are both funny and sad.

Summary

Paul and Corie Bratter are the main characters in Neil Simon’s play “Barefoot in the Park.” Corie Bratter is a young woman with a free spirit who lives life with joy and abandon. Her personality is exciting, and she often acts on her feelings instead of what makes sense. Paul Bratter, on the other hand, is her strict and traditional lawyer husband. Paul is practical, careful, and pays close attention to details. He tends to prefer organised and traditional ways of doing things in life. At the heart of the play’s main conflict is this clash of personalities and ways of life. The play takes place in a small, run-down flat in New York City, which fits with the theme of the newlyweds’ first steps into married life. The state of the flat is also an early sign of the problems Corie and Paul will have to deal with together. The flat is five flights of stairs up to the top floor of a brownstone, which makes people laugh and get angry right away.

It’s small and has a lot of funny problems that make the couple’s new life together even harder. From the start, it’s clear that the couple has different personalities and standards. Corie, who is always happy and positive, sees the strange things about the flat as exciting and new. She is thrilled about the idea of turning the room into a cosy place to fall in love. A realistic side of Paul, on the other hand, is bothered by how hard and impractical the flat is. The lack of heat, the leaky roof, and the hard climb up to their house worry him. The difference between how free-spirited Corie is and how conservative Paul is makes their relationship tense. Paul sees their flat as a set of problems that need to be solved, while Corie sees it as a fun task. Their

different reactions to these first tests show how different their lives and expectations are, which leads to deeper problems in their marriage later on. While the couple gets used to their new home, the first signs of stress start to show. Corie's idealistic and spontaneous personality starts to clash more clearly with Paul's methodical and cautious personality. This shows the flaws in their fairy-tale romance and raises important questions about how to be compatible and find balance in their marriage.

The Bratters' new flat is its own character, with a bunch of funny and annoying problems that put Corie and Paul's resolution to the test as newlyweds. The flat is at the top of a run-down building and can only be reached by climbing five long flights of stairs. This fact alone makes their living situation seem funny. The flat is small and not well taken care of. It doesn't have much heat and the skylight leaks when it rains. These problems bring out the differences between Corie and Paul's personalities right away, as well as their different ideas about what marriage should be like. Corie is always positive, so she thinks that the strange flat will be a fun way to start their life together. She loves its flaws and finds charm in its quirks. She sees the problems as chances to make their lives more fun and spontaneous. She is very excited, which is contagious, but Paul is much more serious and realistic.

For Paul, the flat is very different from what he believes in. As a strict and organised young lawyer, Paul is worried about how their new home will work in real life right away. He is mostly worried about how hard it will be to get to and how few comforts it will have. He doesn't find it funny that there is no heat at night in the winter and that water keeps dripping from the roof. Instead, they are sources of stress that make him worry even more about their future security and the practicalities of daily life. It's important to note how differently they responded to these problems. Paul thinks that a leaky roof is a major problem that needs to be fixed right away, while Corie sees it as a small problem that adds character. Corie always finds the five flights of stairs funny, but Paul has to deal with them every day, which makes things worse between the pair. These big differences in point of view are the first signs of trouble in a marriage. Every time something goes wrong in the flat, Paul gets more and more annoyed, and he finds it hard to match Corie's excitement.

At the same time, Corie is getting more and more annoyed with Paul because she thinks he can't see the funny side of things and is only focused on the problems with the flat. Their different ways of dealing with the strange things in the flat show that their views on life are not compatible, which points to problems in their relationship. The problems in the flat cause Corie

and Paul to face their different expectations and get used to the way things are now. As time goes on, it becomes clear that they need to work through these early problems together if they want to be a happy pair. There will likely be more stress, but there is also room for growth as they deal with the funny problems that come with their new home.

In part three, Corie's widowed mother Ethel Banks walks into the scene, adding a new level of drama and comedy. Ethel is very polite and follows traditional values, which is very different from her daughter, who is very outgoing and free-spirited. When she gets to the Bratters' messy, barely usable flat, she is shocked and politely disgusted. She is clearly worried about her daughter's health and can't understand how Corie and Paul can live in such a small, difficult space. Her visit has a big effect on Corie and Paul's relationship, which was already pretty bad. Because Corie wants to show her mom that she and Paul are doing well, she gets defensive and even more determined to make their lives look great and exciting. Her mother's worry makes her feel like she can't be independent or make her own decisions, so she pushes Paul to live a more daring and unusual life.

The fact that Ethel is there makes Paul feel even worse about Corie's impulsivity. Ethel's clear but mild disapproval makes him feel even worse about himself and makes it harder for him to deal with how unpredictable their new life together is. The way Ethel, Corie, and Paul interact shows deeper age and personality clashes. Ethel is from an age that values stability, tradition, and predictability. This is shown by how horrified she was at first when she saw how bad the flat was and how confused she was when Corie loved it so much. She lovingly complains about the silly problems with the flat, like the steep stairs and the leaky roof, while trying to hide her worries with humour. During the visit, Paul finds it hard to talk to Ethel without making things awkward. He is trying to explain the strange things about their flat and marriage while also keeping his own values and worries about their life in check. Ethel starts a fight between Corie and Paul because she thinks Corie needs to prove that her decisions were good, which pushes Paul away.

The play's main idea—that people need to understand each other and find common ground in their relationships—is emphasised by the differences in age and attitude. Ethel's presence also makes her realise how lonely she is and how much she wants to be with someone. This becomes very important when their strange neighbour Victor Velasco comes into their lives. She is, however, a mix of loving meddling and genuine concern for Corie and Paul at this point, reflecting both of their impulsive and rigid personalities.

Victor Velasco, the fun and interesting neighbour, soon makes a big appearance in the lives of the young pair. Victor lives in the flat above the Bratters in the attic. He has strange habits and a big personality. He quickly becomes an important part of their otherwise boring and crazy lives. Victor has different effects on the couple, affecting them in very different ways.

Corie finds Victor to be a breath of fresh air and a perfect example of the carefree and exciting life she wants to live. Corie really connects with his carefree and free-spirited personality, which makes her want more exciting and unusual experiences. Victor tells Corie to enjoy the unexpected and accept that life is unpredictable, which makes her even less happy with Paul's careful and planned approach to life. Paul, on the other hand, finds Victor's strange behaviour both confusing and a little annoying. At first, he has a hard time getting past Victor's weird habits and sees him as a problem. Victor's lack of inhibitions and carefree attitude are very different from Paul's strict and organised personality. But as Paul's interactions with Victor go on, he starts to see the worth in his neighbor's unconventional knowledge and experiences. He learns about a new way to live life. Victor's obvious charm and power are important to the story because they bring attention to and deepen the investigation into Corie and Paul's relationship.

When Victor comes into the picture, it brings up buried problems and forces the pair to face their differences head-on. Victor and Corie's relationship grows, and Paul goes from being annoyed at first to reluctantly admiring them. This forces him out of his comfort zone. Victor's charismatic nature makes the story more complicated as well. He doesn't just interact with the Bratters; his efforts to flirt and charm Corie's mother, Ethel, add a funny but touching dynamic. At first, Ethel doesn't seem to fit in with the lively atmosphere, but she is drawn to Victor's energy, which makes her remember parts of herself that she thought were long gone. Victor's flamboyance and charm are able to bring people of different generations together and ease some of the tensions, making for funny and touching moments. As the story goes on, Victor's part becomes very important in showing how complicated the Bratters' marriage is.

He helps Corie and Paul see each other from different points of view by living an unusual life and not caring about what other people think. Victor's antics and excitement about life push Paul to loosen up and enjoy the moment, which is a turning point for the pair. This revelation helps Corie and Paul see that their differences can work together instead of against each other. Victor Velasco's lively figure is both a reflection and a spark in "Barefoot in the

Park.” His presence not only makes things more complicated, but it also brings about new ideas.

The growing differences between Corie and Paul hit a boiling point as the story goes on. Because their attitudes are so different, they keep getting confused and angry with each other. Things start to get worse when their fights, which started out as small disagreements, get worse and happen more often. Because Corie is so free-spirited, she feels stifled by Paul’s rigidity and commitment to tradition. Paul, on the other hand, is more quiet and rational, and he finds it hard to keep up with Corie’s spontaneous and silly way of looking at life. A dinner party with Victor and Ethel is when things get the most tense. Victor, in his usual showy way, suggests an unplanned trip, which makes Corie happy but worries Paul.

The evening, which was supposed to be a fun distraction, ends up showing how badly they don’t get along. Paul tells Corie that she is immature and careless, while Corie calls Paul a killjoy who is afraid to live life to the best. This conversation leads to a big fight between the two people. People say mean things to each other and get angry, which makes Corie make the terrible choice to sleep away from Paul. Paul walks out into the cold night, still upset from the fight. He doesn’t feel welcome in his own house. They are both taking some time to think about things while they are apart. As they lie alone in their homemade beds, Corie starts to understand how stubborn she really is.

She goes over what happened in her mind and realises that her rigidity and hurry have made things worse. While she loves to try new things, she learns that in a relationship, you have to meet each other halfway instead of asking one person to change all the way. At the same time, Paul, who is outside in the cold and thinking about what’s going on, learns something new about Corie’s point of view. He knows that his stubbornness has made things hard for himself and Corie. He admits to himself that he has been too closed off to new things, and that Corie’s lively way of life could make him better. When Paul chooses to follow some of Corie’s lead, things start to change. He goes back to his flat, soaked and cold, but with a new resolve.

He shows Corie a little bit of change by suggesting that they spend the night under the stars, which is not like him at all and is full of adventure. It makes her think of their first date night, when they were full of hope and excitement about the future. After this big fight, both characters start to leave their comfort zones and try on parts of the other person’s identities. This important moment is a mix of making peace and knowing each other. Corie tries to pay

more attention to Paul's wants for stability and seriousness. At the same time, Paul lets go of some control and accepts Corie's excitement for life as a necessary and pleasant contrast to his rigid view of the world. This turning point is a big change in how they're connected.

The most emotional and thematic high point of "Barefoot in the Park" is the final scene of reunion in Central Park. Corie and Paul end up in the park, a place that has a lot of meaning for them, after a series of misunderstandings and heated fights. Central Park's cool air and peaceful atmosphere make it the perfect place for their heartfelt meeting. Throughout the play, Corie has been a tornado of energy and unpredictability. She finally slows down and thinks about what she did. She admits that she is stubborn and that her never-ending search for fun and adventure was accidentally driving a gap between her and Paul. This time of self-awareness is very important because it's when Corie starts to change from a dreamer with strong willpower to someone who knows how important balance and compromise are in a relationship.

Paul, on the other hand, has been affected by how free-spirited Corie is as events have happened. In the park, he takes a big step towards enjoying the more spontaneous and exciting parts of life that Corie loves. This act is shown by his desire to walk barefoot in the park, which may not seem important at first but has a lot of meaning for Corie. Taking off his shoes and going barefoot is a metaphor for Paul letting go of his stiff, traditional exterior, which lets him connect with Corie on a deeper level. As Corie and Paul walk barefoot together, they have an honest talk that gets rid of the small arguments and mistakes that have been holding their young marriage back. They both say they're sorry for their mistakes and how much they love each other. Walking barefoot in Central Park becomes a strong sign of their reunion because it shows they are ready to leave their comfort zones and meet each other halfway.

The main ideas of the play—compromise, conversation, and accepting differences—are beautifully shown in this scene. Corie and Paul learn that in order for their marriage to work, both people must be true to themselves and willing to change and grow. Their reunion in the park is more than just a fix for their relationship; it's the start of a journey towards a better, more peaceful marriage. By the end of their walk, Corie and Paul had reunited with each other in a deeper way, and they were more committed to each other than before. They leave the park holding hands, ready to face any problems that come their way with a deeper understanding and love. Neil Simon said that love, patience, and the ability to change are important for a marriage to last and be happy. This resolution supports that idea.

Corie and Paul make up in Central Park and then go back to their small flat with a stronger commitment to each other and a better understanding of each other. They have grown closer as they have worked through disagreements and found common ground. This has strengthened their bond and set the stage for their future together. The flat used to be a source of stress and anger, but now it feels more like a home, which shows how well they've been able to adapt and grow together. As Corie and Paul think about the future, they show that they value each other's traits and what they bring to the relationship even more. No longer are Corie's lively personality and Paul's practicality seen as traits that don't go together, but as strengths that can make their relationship stronger.

They've learnt to work together despite their differences, with both sides ready to meet in the middle. As Paul adopts Corie's free-spirited way of life, he shows important changes in his character by being more open to spontaneity and excitement. This change isn't about him losing who he is; it's about him becoming more open-minded and adaptable. Corie, on the other hand, has learnt how important steadiness and dependability are, which are traits that Paul naturally has. She has grown and become more mature by realising that she needs to be careful and thoughtful sometimes. The way they solved their problems shows important ideas like how important it is to talk to each other, be willing to settle, and enjoy each other's differences.

These lessons are important for Corie and Paul's relationship, but they're also useful for anyone else who is married and trying to figure out how to live their life. Their story is both funny and deep about the struggles and successes that come with combining different personalities and managing the ups and downs of a shared life. "Barefoot in the Park" will always be relevant because it talks about things that everyone goes through in relationships and marriage. Neil Simon expertly blends funny and touching notes, turning the play into a deep reflection on love, compatibility, and personal growth. The Bratters' journey shows us that partnerships take work, time, and a readiness to change. Their story is a sweet and funny example of how love can grow through mutual respect and understanding, even if it means going barefoot in the park once in a while.

5-Mark Questions

1. Write a short summary of Lorraine Hansberry's *A Raisin in the Sun*.
2. Identify the main characters in Neil Simon's *Barefoot in the Park*.
3. Mention the central theme of *A Raisin in the Sun*.
4. What is the main conflict in *Barefoot in the Park*?
5. Explain the social issues highlighted in Hansberry's play.

8-Mark Questions

1. Analyze the role of dreams and aspirations in *A Raisin in the Sun*.
2. Discuss Neil Simon's use of humor and character dynamics in *Barefoot in the Park*.
3. Compare the depiction of family and society in Hansberry and Simon's plays.
4. Examine the historical and cultural context of *A Raisin in the Sun*.
5. How do both plays explore human relationships and social expectations?

UNIT III

Henry David Thoreau - *Winter Animals*

Author

American essayist, poet, philosopher, and naturalist Henry David Thoreau lived from 1817 to 1862. He is best known for his transcendentalist works and deep thoughts on nature and individualism. Thoreau was born on July 12, 1817, in Concord, Massachusetts. He grew up in a simple home and went to Harvard University to study rhetoric, philosophy, and the classics. He worked as a teacher, surveyor, and pencil maker after graduating in 1837 while he thought about nature, independence, and human rights.

Thoreau was very involved with the transcendentalist movement, which believed that people and nature are good by nature. His friendship with Ralph Waldo Emerson, who was a leading person in the movement, had a big impact on how he thought about philosophy. *Walden* (1854), Thoreau's most famous work, is a study on simple living in nature. It was inspired by his two-year experiment of living without any resources at Walden Pond. Thoreau writes about solitude, simplicity, and how important it is to live a thoughtful life in Walden.

Thoreau was also a strong supporter of fair politics and society. His 1849 article, "Civil Disobedience," makes the case for peaceful opposition to unfair government actions. It has influenced many social reformers, such as Mahatma Gandhi and Martin Luther King Jr. Thoreau was a strong opponent of slavery who spoke out against it and backed the Underground Railroad.

Thoreau was strongly connected to nature throughout his life. He carefully observed and wrote down what he saw in Concord. His writings show that he had a deep knowledge of ecology and knew early on that we needed to protect the environment. Thoreau's theory pushed for individuality, moral living, and the search for higher ideals. It has had a lasting effect on literature, environmental thought, and social thought.

Thoreau passed away on May 6, 1862, from tuberculosis. He was 44 years old. His works and ideas continue to encourage people who want to connect with nature, have more freedom, and be more morally responsible, even though he only lived a short time.

Summary

Since all the ponds in the area were frozen, the narrator found new, faster ways to get around the countryside. The most important thing was that he could see the scenery from different angles by standing in the middle of ponds like Flint's. In this way, on this "snowy plain," he could imagine how the land looked now. But after a moment of joy, the narrator's

voice takes on a sad tone again. He says that the owl's sad, lonely songs could be heard "indefinitely far" on winter nights. There were nights when the honking of geese over the pond would cut through the owls' lonely calls. "It was one of the most exciting melodies I've ever heard."

The narrator now talks about the many animals that went through the snowy woods. On some nights, he could hear foxes running across the crusty snow. Red squirrels ran across his roof, jays screamed from the trees, and chickadees pecked at the crumbs that had been left outside the cabin door. Hounds yelled far away in the hills as they chased a fox.

The storyteller came across a hare that was in terrible shape one day. When the narrator saw such a sad sight in nature, he was glad to see a pleasant surprise: "I took a step, and lo, away it scud with an elastic spring over the snow crust, straightening its body and its limits into graceful length, and soon put the forest between me and itself—the wild free venison, asserting its vigour and the dignity of Nature."

Analysis

The narrator's sad mood is shown again by the sad hooting of owls in the night, just like it was briefly in "Sounds." Still, keep in mind that the storyteller is having a hard time getting over his sadness. This is shown when, while the owls are droning their sad songs, the circling geese answer with their happier songs (remember that birds in flight represent spiritual elevation). The narrator isn't giving up on his "winter" mood, but he is getting worried, which is clear from the way he talks about Walden Pond as a metaphor for himself. "I heard the whooping of the ice in the pond. As if it were restless in its bed and would fain turn over—were troubled with flatulence and bad dreams," he writes. This shows how restless he is. The rest of the chapter shows that he is emotionally "low" because it doesn't have any touchings of heaven and earth or mystical unions with nature and God. In short, it doesn't have any signs of the happiness that were present in the spring and summer chapters. There is only one truly hopeful note, and that is when the "dropsical" rabbit suddenly reminds us that nature is still alive and well even though it looks like it is dying. In the same way that the drowsy owl taught the narrator in the previous chapter, nature shows him that he doesn't have to mentally die during his "winter."

Ralph Waldo Emerson - *The American Scholar*

Author

Ralph Waldo Emerson was a famous American author who lived from 1803 to 1882 and wrote essays, poems, philosophical works, and led the transcendentalist movement. Emerson was born in Boston, Massachusetts. He went to Harvard and first wanted to be a Unitarian preacher. He quit the church, though, because he didn't agree with the ideas of the leaders, and he started writing and speaking in public. Individuality, self-reliance, nature, and the value of intuition over religion dogma were emphasised in Emerson's writing. Some of his writings, like "Self-Reliance," "Nature," and "The American Scholar," are now important parts of American intellectual history. Emerson was a great speaker who had an impact on many writers and thinkers, such as Henry David Thoreau and Walt Whitman. His transcendentalist ideas told people to look for the truth within themselves and enjoy how everything is linked.

Summary of *The American Scholar*

The American Scholar was a speech that Ralph Waldo Emerson gave to the Phi Beta Kappa Society at Harvard in 1837. The speech, which is sometimes called America's "intellectual Declaration of Independence," called for an intellectual identity that was truly American and not influenced by Europe. Emerson said that a scholar's job in society is to think deeply, be creative, and be a leader.

The speech is divided into three main parts that talk about how nature, books, and action shape a researcher. Emerson starts by saying that nature is the first and most important teacher. He says that looking at nature shows us universal facts and helps us think of new ideas. Then he criticises people for relying too much on books, saying that they should encourage original thought rather than just repeating what other people have said. Lastly, Emerson stresses how important it is to act, saying that real-life experiences are necessary for real knowledge.

Emerson tells students they need to be independent, trust their gut, and think for themselves. He wants academic freedom that is in line with democratic values. He tells scholars to reject conformity, embrace creativity, and give back to society as active, unique thinkers. The speech ends with a strong call for the creation of an intellectual society in the United States that is marked by new ideas and a desire to make their own decisions.

Analysis of *The American Scholar*

Ralph Waldo Emerson's *The American Scholar* is a profound exploration of the role of intellectuals in shaping society and culture. It reflects Emerson's transcendentalist belief in the power of the individual mind and the interconnectedness of nature, thought, and action.

1. Thematic Exploration

The address underscores themes of intellectual independence, self-reliance, and originality. Emerson critiques the passive absorption of European traditions and calls for an active engagement with the world to create an authentic American intellectual identity. The emphasis on intuition and personal experience aligns with transcendentalist ideals, suggesting that true knowledge comes from within rather than external authorities.

2. The Scholar's Influences

- **Nature:** Emerson views nature as a mirror of the human mind, asserting that by studying it, scholars can uncover universal truths. This connection between humanity and the natural world is central to transcendentalist philosophy.
- **Books:** While Emerson acknowledges the value of books, he cautions against blind reverence for past knowledge. Books should inspire thought and innovation, not intellectual stagnation.
- **Action:** Lived experience is critical for intellectual growth. Emerson argues that theory must be complemented by practice, as action grounds thought in reality and fosters wisdom.

3. Tone and Style

Emerson's tone is both inspiring and authoritative, aiming to galvanize his audience into intellectual and creative action. His use of rhetorical questions, metaphors, and analogies (e.g., the scholar as a "man thinking") engages readers and reinforces his central message.

4. **Critique of Conformity**

Emerson denounces conformity and the passive acceptance of traditional norms. He encourages scholars to challenge societal expectations, embrace their individuality, and contribute to the progress of humanity through original thought.

5. **Historical and Cultural Context**

Delivered during a time when American culture was heavily influenced by Europe, *The American Scholar* served as a call to action for American intellectual independence. Emerson's speech resonates with the democratic spirit of the era, advocating for equality and the idea that every individual has the potential to contribute meaningfully to society.

In *The American Scholar*, Emerson defines the ideal intellectual as someone who draws inspiration from nature, critically engages with the past, and learns through experience. His call for self-reliance and originality remains relevant today, encouraging readers to seek personal growth and contribute to society with courage and creativity. The address stands as a timeless manifesto for intellectual and cultural independence, urging individuals to embrace their potential as thinkers and innovators.

James Baldwin – *Stranger in the Village*

Author

There was an American author named James Baldwin who was born on August 2, 1924, in New York City and died December 1, 1987, in Saint-Paul de Vence, France. Baldwin wrote essays, novels, and plays, and his passionate writing about race in America made him one of the most important voices of the 20th century. Baldwin wrote very clear, deep, and psychologically penetrating prose about race relations that was both complicated and angry. He was also one of the first Black writers to use gay themes in fiction, most famously in *Giovanni's Room* (1956), which was written in a way that caused a lot of controversy at the time. *The Amen Corner* (1954) and *Blues for Mister Charlie* (1964) are plays, and *Nobody Knows My Name* (1961) and *The Fire Next Time* (1963) are collections of essays. His books include *Go Tell It on the Mountain* (1953) and *Another Country* (1962).

Summary

Baldwin goes to Switzerland from Paris and stays in a small, remote town in Switzerland. It seems like he is the first black man that the people there have ever seen. He goes there for the first time in the summer and doesn't plan to come back, but he does come back in the winter to write because there aren't many things to do there. Baldwin comes back again the next winter. By this time, everyone knows his name and where he comes from. He still feels like a stranger, though. As an African American, he thinks that being nice is something that comes naturally to everyone, even though he knows it has never worked and still doesn't. Because "no one can be liked whose human weight and complexity cannot be, or have not been, admitted," he thinks. This makes Baldwin feel less than human because the neighbours are interested in him. He knows they're not being mean, but the way the kids yell the Russian word for "black" (neger) sounds like the American racial slur.

Baldwin learns that people in the village are proud of your practice of "buying" Africans to convert them to Christianity. He is interested in how the experience is different for Africans seeing a white man for the first time compared to white people seeing an African guy for the first time. He realises that the people in this village have made the society they live in, even if they don't know it. They will never be strangers anywhere else in the world. If Baldwin could go back in time a few hundred years to a time when Europeans were "in their full glory," he would have been in Africa "watching the conquerors arrive."

Baldwin says "the black man insists ... that the white man ... recognise him as a human being." However, this is hard for white people because it means facing the crimes their ancestors did. Baldwin thinks that when Americans were just unhappy Europeans who moved to a new land, they met black men for the first time and "decided that [they] were not really men but cattle." He says that the lives of African American slaves were different from those of other slaves in history because they couldn't imagine being able to beat their masters. They had no reason to think that things would ever get better because they couldn't learn about their ancestors or their past. So, there was no reason to think things were different for him in the past. It also means that African Americans had to "live under American culture or die" and find a reason to do so. Baldwin thinks that this impossible tension is where the African American identity comes from.

Another unique thing about African American history is that it led to the Civil War. Baldwin knows that this is an argument that Europe has never had, which is why Europeans

can't understand his experience or past. Europe doesn't have the idea of a "black" guy, but in America, it's a given that a person is African American, and how people treat them is part of everyday life. The ideas that Americans believe in came from Europe. Also, creating a democracy made it necessary for white Americans to think about the humanity of African Americans, if they could. American whites couldn't accept black people as part of their group, though, because that would put their own position at risk. A lot of American rules, like segregation and lynching as a punishment, were made to make African Americans less human. African Americans wanted to make their own identity, while white people wanted to protect theirs. Baldwin says that white Americans want to go back to a time when they were innocent like the Europeans and black people didn't exist, but they are now "as different from other white people in the world as it is possible to be." The world we live in now and will live in the future is not white, and it never will be.

Analysis

Baldwin is thinking about who he is at home and abroad. In the Swiss town, he faces the idea that he might be the first black man the people there have ever seen, which is a strange but true fact. The people who live there have no idea what it means to be African American or black. Baldwin also points out that his first response to the Swiss farmers' interest is to be too nice, because that is a big part of who he is: "It being a part of the American Negro's education... he must make people 'like' him." But he knows that this action doesn't have the effect he wants on the locals. That's because "no one... can be liked whose human weight and complexity cannot be... admitted."

That is, if another group doesn't see him as human, they don't care about or might even be opposed to his attempts to be liked and accepted. The people in the town care more about what he is than who he is, just like they did in Paris. It's hard to believe that he was only human: "I was simply a living wonder." Baldwin is shocked and turns away when the kids yell the word for "black" (nerger), which sounds like the racial slur used against African Americans. The kids don't know what the racist slur means or how it fits into the world, but Baldwin realises that "people are trapped in history and history is trapped in them" almost everywhere.

Baldwin also goes back to an earlier realisation: how Western and European ideas have changed him, even though he doesn't see himself in them. He compares the West to being "strangely grafted" onto something, like a plant growing in earth that is not its own. The big difference between him and Europeans is that Europeans have shaped modern life so they are

not “strangers” anywhere in the world. Baldwin feels like to look into his family history is to go in a totally different way, where he sees “the conquerors arrive.” Even though it hurts him a lot that white people won’t see African Americans as people, he knows why: “to...avoid being called to account for crimes committed by [white] forefathers or [white] neighbours.” Baldwin seems to be saying again that the only way to move forward is to dig up this painful past, find the truth, and look at how it affected people. Being human is not something white people want to accept in African Americans, but African Americans understand white people because they have had to in order to stay alive.

Baldwin ends his book-long look at African American identity by confirming that it is inextricably linked to the extreme contradictions it has to deal with. The main difference between these two ideas is that “the white man’s motive was to protect his identity,” while “the black man was motivated by the need to establish an identity.” White people thought they could do well as long as African Americans didn’t have a sense of who they were as people, so they did everything they could to protect this idea. It is at the heart of his search for who he is and what his race really is.

5-Mark Questions

1. Write a short note on Thoreau’s *Winter Animals*.
2. What is the central idea of Emerson’s *The American Scholar*?
3. Summarize James Baldwin’s *Stranger in the Village*.
4. Identify one literary technique used by Thoreau in his essay.
5. Mention one key message in Emerson’s essay.

8-Mark Questions

1. Analyze Thoreau’s observation of nature and its philosophical implications.
2. Discuss Emerson’s ideas on self-reliance and intellectual independence.
3. Examine Baldwin’s critique of race and culture in *Stranger in the Village*.
4. Compare the perspectives of Thoreau and Emerson on individualism and society.
5. How do these non-fiction works reflect American cultural and philosophical thought?

UNIT IV

Nathaniel Hawthorne – *The House of the Seven Gables*

Author

Nathaniel Hawthorne was born in Salem, Massachusetts, in 1804. He comes from old New England and one of his relatives was a judge in the Salem witch trials in 1692 and 1693. (Hawthorne's thoughts on this subject are part of *The House of the Seven Gables*.) Hawthorne's father's family followed the sea for many generations, and the family lost wealth and social status. His father, Captain Hawthorne (Hawthorne added the "w" to the spelling of the family name after he graduated from college), died in Surinam, Dutch Guiana, when he was four years old.

Being raised by his mother's family in Salem and in the country of Maine was important to the boy. The people he lives with sent him to Bowdoin College. Once Hawthorne finished from college in 1825, he was set on becoming a fiction writer. He lived with his family, read and wrote a lot, and destroyed many of his works over the course of more than a decade as he worked to improve his skills. He sent some of his stories to magazines and the famous "annuals," which were Christmas gift books at the time. These early works were released without names. In order to make money, Hawthorne worked as an editor and did some freelance writing. The many stories he published during this time didn't bring him much money. He also worked briefly at the Boston Custom House and lived in Brook Farm as a member of the experimental socialist community. At the age of 38, he married Miss Sophia Peabody. After that, he would never have a place that he could think of as permanent, which was a pattern that would later become common in America. He met Emerson and Thoreau while living with his family in Concord's Old Manse for a number of happy years.

Later, when he moved back to Salem, he worked as a Surveyor in the Salem Custom House until he was fired for political reasons. At that point, he decided to try focussing only on writing for a while. Very quickly, he wrote *The Scarlet Letter*. Soon after, he wrote *The House of the Seven Gables*, *The Blithedale Romance*, and other books. For us, his most important literary friendship began when he moved in next door to Herman Melville in Lenox, Berkshires. Melville was working on *Moby Dick* at the time and gave it to Hawthorne as a gift. Hawthorne was away from home for seven years. He spent time in England, where he tried to get out of debt by working as the US Consul in Liverpool, and Italy, where he kept adding to his notebooks but couldn't do any artistic work until the end of his stay, when he wrote *The Marble Faun*. After moving back to Concord in 1860, he had four unhappy years during which he tried to finish several unfinished romances even though his health was getting worse and his creative energy was waning, which was likely due to a breakdown in his mental health. He died

without finishing any of them.

Summary

There aren't many signs left of how grand the House of the Seven Gables was when it was a "show place" in a small New England town. Its sides, roofs, and chimney fell apart because of wind, sun, storm, and lack of care. It looks grey, but there are spots of moss on it. The wooden fence that was around it is falling apart. It's been a long time since someone worked on the front yard and what must have been a large garden in the back. In front, to the right of the big door, there is a small door next to a window that looks like it used to be a shop.

Colonel Pyncheon, one of the first Puritans to live on the harsh New England coast, built the house 160 years ago in bad times. The house still shows the effects of those bad times. It was previously owned by a poor man named Matthew Maule, who built the house on that land. There was a beautiful spring with sweet water running through the middle of the spot. Colonel Pyncheon would not build his house anywhere else. In order to get it, he helped get Matthew Maule charged with witchcraft, which led to Maule's hanging. On the gallows, Maule yelled that the Pyncheons would be cursed for all time. Colonel Pyncheon, who was mean and greedy, died of a strange illness on the day that the town had been called to the opening of his beautiful and impressive House of the Seven Gables.

Some people said that the curse of Matthew Maule still affects the old house and the people who live there. After more than 150 years, the only family member still living in the old house is an old maid named Hepzibah Pyncheon. There is also a man named Mr. Holgrave who rents flats on the second floor and is an artist and daguerreotypist. Phoebe Pyncheon is the pretty young girl who shows up at the old house one day. Shepzibah is impressed by how happy, good, and helpful her niece is, so she lets her stay for a week or two. Even though the old house is very dark, Phoebe finds a way to make things brighter. Before Phoebe came along, Hepzibah put aside what little family pride she still had and opened a "one cent" shop.

This is about the time that Clifford, Hepzibah's brother, comes to stay. This old and poor man seems to be as smart as a child. Hepzibah's loving attempts to get her brother better don't work. After that, Phoebe takes over, and Clifford seems to care about the girl. The old house goes back to being dark, though, when Phoebe leaves to go back to her farm. Around this time, Judge Jaffrey Pyncheon, a rich man from town who lives in a huge country estate, comes to see Hepzibah and asks to see Clifford. Hepzibah refuses again and again, but one day the judge tells him he has to see Clifford or start the process of putting him in an asylum for the crazy. The judge says that Clifford knows where records are that will give the judge control of a huge area of land in Maine to the east. Hepzibah finally gives in and leads the Judge into

the parlour, where he sits down with his watch in his hand, eagerly waiting for Clifford to come down from his room upstairs.

Hepzibah rushes downstairs to beg the Judge to help her find Clifford when she finds his room empty. But there, in the parlour, Clifford is talking about how crazy it is to look at the dead body of the Judge sitting in the chair. They run away to the train station and get on a train that is just about to leave. After that, Clifford and Hepzibah leave the train at a deserted stop, which is a long way from the House of the Seven Gables. When Phoebe gets back to the old house, it is strangely quiet and locked. Holgrave lets her in and tells her about the strange death of the Judge. He asks Phoebe to wait a little longer before calling the police. He thinks of all the fun times they had in the yard on her first visit, when he told her he loved her. He hears her and knows she loves him. At that very moment, Clifford and Hepzibah come back.

Following this, Phoebe, Clifford, and Hepzibah receive the Judge's wealth. Looking into the Judge's past shows that he knew how his wealthy uncle died and was the one who put Clifford in jail for killing his uncle. Phoebe and Holgrave have promised to marry. Holgrave now says he is the last relative of Matthew Maule. They feel some sadness but also a lot of happiness as they pack their things and head to the Judge's country home. It's just the sad thoughts of the old house left behind.

Toni Morrison – *Beloved*

Author

Toni Morrison was a famous American author who wrote novels, essays, magazines, and taught. She was born in 1931 and died in 2019. She was known for exploring African American history, culture, and identity. She was born Chloe Ardelia Wofford in Lorain, Ohio, but changed her name to "Toni" when she was in college. She got her master's degree in English from Howard University and Cornell University. Before she became a writer, Morrison worked as an editor. In 1993, she became the first African American woman to win the Nobel Prize in Literature. Her books, like *Song of Solomon*, *The Bluest Eye*, and *Beloved*, are deeply about the African American experience because they deal with race, community, memory, and the effects of slavery. Morrison is one of the most important figures in American literature because of how beautiful and deep her writing is.

Summary

Beloved is told in a way that isn't chronological; it's made up of memories, dreams, and flashbacks. Because of this, it's not easy to read if you haven't read any works by Virginia Woolf, James Joyce, or William Faulkner. After that, we made a general outline of what happens in the story. But it doesn't show at all how amazing Morrison's book is. Sethe, a 13-

year-old girl whose parents are slaves but are not named, comes to Sweet Home, a beautiful farm in Kentucky run by Garner, a master who is remarkably kind, and his wife Lillian. It doesn't take Sethe long to choose Halle Suggs as her partner. By the time she is 18, she has given birth to three children. Once Garner is dead, his wife gives the farm to her schoolteacher brother-in-law to run, but he turns out to be a cruel boss.

Paul D, Halle, Paul A, and Sixo are slaves in Sweet Home. Their cruel schoolteacher makes them want to leave. In August, Sethe is very pregnant and afraid that her boys will be sold. She puts Howard, Buglar, and Beloved in a waggon and sends them to Cincinnati to stay with their grandmother until they are safe. As Halle watches from the loft of a barn, the schoolteacher finds out what she did. He then writes down notes while his nephews, the "two boys with mossy teeth," nurse Sethe's babies. She tells Mrs. Garner, who is sick, about the attack. To get back at Sethe, her brothers beat her with cowhide until her back is split open with cuts. Without telling Sethe, the teacher roasts Sixo alive and hangs Paul A for trying to get away from the farm. Sethe talks to Paul D, who is chained up in an iron collar for his part in the escape attempt, before she leaves Sweet Home. Then Sethe gets away on her own.

Sethe runs away through the woods and gives birth to her fourth child with the help of Amy Denver, a runaway white bonded servant. Then, a black ferryman named Stamp Paid helps her cross the Ohio River and get to freedom. Sethe is happy for 28 days after being reunited safely with her mother-in-law, Baby Suggs, and her kids in Cincinnati. Then one day, while Stamp Paid adds to the woodpile and Baby Suggs and Sethe work in the yard, the schoolteacher, the sheriff, a slave catcher and one of the schoolteacher's sons show up to take Sethe and her kids back. To keep her kids from having to go back to being slaves, Sethe cuts the oldest girl's throat, tries to kill her two boys, and says she will smash out Denver's brains.

Sethe is given a death sentence and Denver is taken to jail by the sheriff. She gets out of jail long enough to go to the funeral for her daughter. Three months later, Sethe is freed thanks to the efforts of Quaker abolitionist Edward Bodwin and the Coloured Ladies of Delaware, Ohio. She trades sex for a gravestone that says "Beloved" to mark the spot where her daughter was buried. Beloved's ghost shows up right away in Baby Suggs's house at 124 Bluestone Road.

Analysis

Beloved looks at how slavery destroys everything, and it affects the characters when they are free as well as when they are slaves. The story of Beloved is made up of two separate stories. The first story takes place in Cincinnati, Ohio, in the year 1873. There are flashbacks in the second story that show things that happened eighteen years ago. At the start of the book, Paul D shows up on Sethe's porch. Eighteen years ago, they both ran away from Sweet Home,

the farm in Kentucky where they were slaves. Since then, they haven't seen each other. Both of them were held captive and managed to escape, but not before going through terrible events. Paul D. ended up in a Georgia jail camp and worked on a chain gang until a flood made it possible for him to escape. And Sethe was nine months pregnant when she ran away from Sweet Home. She had to give birth on the way to freedom. Her life was saved by a young white woman, and she and her baby, Denver, were able to get to Ohio. It was there that Sethe met up with the three older children she had sent ahead of her. When the schoolteacher found her 28 days later, Sethe tried to kill her children so that they would not be forced to work as slaves. Three of them lived, but Sethe was able to kill her oldest daughter.

When the book starts and Paul D goes to Sethe's house, the house is haunted by the ghost of the daughter Sethe killed. Paul D scares the ghost away, gets close to Sethe, and moves in with the family. The main event that starts the story happens on the day that Paul D takes Sethe and Denver to a nearby funfair. When the three come back from their trip, they find a strange young woman outside the house. She says her name is Beloved, but she won't say who she is or where she comes from. At first, Beloved's sudden arrival at the house is strange, and her presence quickly brings up a lot of painful memories for Sethe, Paul D, and Denver. The reader slowly learns what happened to Sethe and Paul D in the eighteen years since they ran away from Sweet Home through these memories, which are told in flashbacks. Meeting these painful memories is what causes the main struggle in the book. Sethe's memories are so strong that they hold her back, and "she worked hard to remember as close to nothing as was safe."

The memories that Beloved brings up build up to the book's two climaxes. The first peak is in chapter 16, which tells the story of the scene where the schoolteacher comes to 124 and Sethe tries to kill her kids in the shed to keep them from being slaves. She cuts the throat of her oldest daughter, hurts her two boys, and tries to hit Denver's head against a wall. This terrible event changed Sethe's life. It hurt her image in the community and caused her family to fight a lot. In the present day (18 years later), Sethe realises that Beloved is her dead daughter come back to her. She wants to make things right by giving her a second chance to care for her lost child. Sethe and Beloved become more and more dependent on each other, and Denver takes care of the family by looking for work while her mother is sick. The second peak shows up at the end of the book and is similar to the first one. A white guy comes to the house to pick up Denver for work, but Sethe thinks the man is a teacher. Not like before, she tries to kill the white man instead of her children. There is a group of women at the house trying to get rid of Beloved from 124, which stops her. Beloved is gone for good at this moment. Even though she was left behind, Sethe now has a chance to get away from Beloved and heal from the memories of being a slave that have consumed her.

5-Mark Questions

1. Write a short summary of Nathaniel Hawthorne's *The House of the Seven Gables*.
2. Mention the main characters in Toni Morrison's *Beloved*.
3. Identify the central conflict in Hawthorne's novel.
4. What is the theme of slavery and memory in *Beloved*?
5. Explain the Gothic elements in *The House of the Seven Gables*.

8-Mark Questions

1. Analyze the theme of guilt and retribution in Hawthorne's novel.
2. Discuss Morrison's portrayal of slavery, trauma, and memory in *Beloved*.
3. Compare the treatment of history and society in Hawthorne and Morrison's works.
4. Examine the narrative techniques used by Morrison to depict trauma.
5. How do these novels reflect the social and moral issues of their times?

UNIT V

Mark Twain - *The Adventures of Tom Sawyer*

Author

Born on November 30, 1835, in Florida, Missouri, U.S.—died April 21, 1910, in Redding, Connecticut—Mark Twain was an American humorist, journalist, lecturer, and author. His travel stories, especially *The Innocents Abroad* (1869), *Roughing It* (1872), and *Life on the Mississippi* (1883), and his boyhood adventure stories, especially *The Adventures of Tom Sawyer* (1876) and *Adventures of Huckleberry Finn* (1885), made him famous around the world. As a skilled storyteller, unique comedian, and irascible moralist, he rose above the apparent limits of his background to become a well-known public figure and one of America's best and most beloved writers.

Summary

A boy named Tom Sawyer lives in St. Petersburg, Missouri, with his Aunt Polly and half-brother Sid. He is creative and likes to get into trouble. Tom is punished on Saturday by washing the fence white because he skipped school on Friday and got his clothes dirty in a fight. At first, Tom is upset that he has to give up his day off. He quickly, though, comes up with a smart way to get his friends to trade him small treasures in exchange for the chance to do his work. He trades these valuables for tickets that are given out in Sunday school for learning Bible lines. With these tickets, he can get a Bible as a prize. When asked a question to show how smart he is, he loses a lot of his fame when he says wrongly that the first two followers were David and Goliath.

To get Becky Thatcher to “engage” to him, Tom falls in love with her. She is a new girl in town. When she finds out that Tom was “engaged” to a girl named Amy Lawrence before, their relationship falls apart. Soon after Becky turned her nose up at Tom, he goes to the graveyard at night with Huckleberry Finn, the son of the town drunk, to try out a “cure” for warts. At the graves, they see Asjun Joe, a Native American “half-breed,” kill young Dr. Robinson. Tom and Huck are scared and run away, swearing to no one what they have seen. Injun Joe thinks that his drunk friend Muff Potter is to blame for the crime. When Potter is wrongly arrested, Tom's worry and guilt start to grow.

Tom, Huck, and Joe Harper, Tom's friend, run away to an island to become pirates. As the boys play and enjoy their sudden freedom, they become aware that people in the community

are searching the river for their bodies. One night, Tom sneaks back home to see what's going on. After feeling bad for a moment about causing his family and friends pain, Tom gets the idea to show up at his funeral and surprise everyone. He gets Joe and Huck to agree with him. When they come back, everyone is very happy, and all of their friends start to look up to and admire them.

When they got back to school, Tom made Becky like him again by humbly taking the blame for ripping a book. Soon, Muff Potter's trial will start, and Tom will testify against Injun Joe because he feels so guilty. Potter is found not guilty, but Injun Joe leaves the courtroom through a window. When summer comes, Tom and Huck go to a haunted house to look for hidden treasure. They hear a noise downstairs after going upstairs. They look through holes in the floor and see Injun Joe come into the house dressed as a Spanish man who is deaf and mute. The man he is with, who is messy, plans to bury some stolen treasure of their own. Tom and Huck happily move around in their hiding place as they think about digging it up. By some strange luck, Injun Joe and his partner also find a gold box hidden in the ground. When they see Tom and Huck's tools, they think someone else is using their secret place, so they take the gold and don't bury it again.

Huck starts to follow Injun Joe around at night, waiting for a chance to steal the gold. While this is going on, Tom has a lunch at McDougal's Cave with Becky and their classmates. Huck sees Injun Joe and his partner steal a box that same night. He follows them and hears their plans to attack the kind St. Petersburg citizen Widow Douglas. By running to get help, Huck stops the fight and becomes a hero without being recognised.

There is no one to find Tom and Becky until the next morning because they got lost in the cave. The men in the town start looking for them, but they can't find them. It gets dark and Tom and Becky are no longer able to see. As Tom searches for a way out of the cave, he comes across Injun Joe hiding there. This makes the scenario even scarier. Tom finally finds a way out just as the hunters are giving up. The town has a party, and Judge Thatcher, Becky's dad, locks the cave up. Injun Joe dies of hunger because he is locked inside. After a week, Tom takes Huck to the cave, where they find the gold box and have the money invested for them. The Widow Douglas takes Huck in and when Huck tries to run away from normal life, Tom tells him that he can join his gang if he goes back to the widow. Huck agrees, but not easily.

Analysis

In *The Adventures of Tom Sawyer* by Mark Twain, a twelve-year-old boy named Tom Sawyer lives in a small town on the Mississippi River. The story is about how he grows up and changes. As the main character grows up, bildungsroman stories show how the main character changes from a child to an adult. Tom Sawyer is one of the most famous bad guys in literature. He is smart, brave, and very good at getting people to agree with him. Twain makes these traits clear in the second chapter of the book, when Tom, who has to do work on a Saturday instead of going to play, tricks his friends into paying him to paint Tom's fence white. The whitewashing scene is probably the most famous, but the book is mostly made up of short stories that tell the story of Tom's youth. His games about Robin Hood or pirates are two examples. Another is how he tried to look cool and brave in front of Becky Thatcher, the girl he liked. All of these stories show that Tom is a naughty kid who likes to try new things.

When Tom and his friend Huck Finn are looking for ghosts in the graveyard, they see town hermit Injun Joe kill Dr. Robinson and frame Muff Potter. This is the turning point in the book. The murder of Dr. Robinson marks the end of the part of the book where the characters are completely innocent. Before that, Tom's experiences were fun and safe for kids, but now the bad adult world has come into his childhood. Tom and Huck swear in blood that they will never talk about what happened because they are afraid that Injun Joe will get even with them. However, Potter's framing makes Tom feel very bad, and he ends up testifying at Potter's hearing about what he saw at the graveyard. Tom's coming-of-age story is built around the court scene, which shows how he is becoming more mature and sure of what is right and wrong.

Most bildungsroman stories end when Tom gives his testimony, so *The Adventures of Tom Sawyer* would have been a typical one. But the book is also an adventure story and a coming-of-age story, so instead of ending, Injun Joe gets away. The rising action part of the book continues, and the stakes get higher. Criminals and hidden treasure are themes that come up in Tom's games and in the book as well, but this time they are about the real Injun Joe and his real gold. Tom and Huck find out Injun Joe's plan to hide his wealth, Tom comes up with a good way for them to spy on Injun Joe, and he even gets Becky's approval. These events show how he has changed and lead the reader to the text's climax. At the book's end, Huck hears Injun Joe planning to kill the Widow Douglas and saves her before Injun Joe has a chance. Tom and Becky are then trapped in a cave. Tom proves himself once more when he and Becky

stay alive by being smart and cunning. He also gets away from Injun Joe, who is hiding in the cave.

The Adventures of Tom Sawyer is a story about a boy coming of age, and the falling action shows how mature Tom has become. Tom's coming out of the cave is a metaphor for his entry into society. He went into the cave as a child and came out as a young man. After Injun Joe dies of hunger in the cave, Tom finds the treasure. To thank Tom and Huck for being brave, the adults in St. Petersburg give them a dollar a day from Injun Joe's wealth. Because they can now take part in the economy like adults, this shows that Tom and Huck are young men. One last time, Tom shows how mature he has become by persuading Huck to let Widow Douglas adopt him so that he can learn how to be polite and schooled.

But Twain doesn't end Tom's story with his bright moment of coming of age. Instead, the book ends with Tom and Huck planning an introduction for a new game that they will play in a big way at midnight. In this way, Twain praises how important childhood is, which is one of the main ideas of the story. Real-life events may have changed Tom, but it was his pretend games of pirates and robbers and Merry Men that got him ready for his hero's trip and helped him get ready for what happened in real life.

Finally, in the last two lines of the book, Twain says that it's time to end the text because it's mainly a story about a boy and if he went on, it would turn into a story about a man. This reinforces his love of childhood. Even though the book is about coming of age, Twain makes sure that readers get one last look at Tom Sawyer in all his childhood glory. Twain tells us all that childhood is an important part of life, not just a step on the way to adulthood by ending The Adventures of Tom Sawyer in this way.

Tom

At the start of the book, Tom is a naughty kid who wants to be like Huck Finn and be free and lazy. But as Tom's adventures go on, important moments show that he is putting aside the worries of his childhood and making adult, responsible choices. Some of these times are Tom's testimony at Muff Potter's trial, his bravery in getting Becky out of the cave, and his saving her from punishment. At the book's end, Tom is trying to get Huck to stay with the Widow Douglas by telling him to put up with tight shirts, Sunday school, and good table manners. He is no longer a disobedient child who threatens the adult order. Instead, he is a protector of duty and respect. For Tom, growing up means giving up the pleasures he had as a child and following the rules.

But Tom's growth doesn't make complete sense. There are several storylines in the book that jump around a lot. There is Tom's bad behaviour in general, which peaks in the Jackson's Island adventure; his relationship with Becky, which peaks when he takes responsibility for the book she tears; and his fight with Injun Joe, which ends when Tom and Huck find the treasure. Because the story is told in "episodes," or short stories, Tom's character can seem unclear because it changes based on what's going on in his life. Tom is a strange character in some ways. For example, no one knows how old he is. When it comes to his interest in make-believe and myths, Tom sometimes acts like a little kid. Tom, on the other hand, seems more like a teenager when he is interested in Becky romantically and in Huck's smoking and drinking.

Even if Tom's adventures don't follow a single path of growth, the novel moves from episode to episode thanks to Tom's never-ending energy and desire for adventure. Tom becomes the hero of St. Petersburg, even though he disobeyed everyone. Talking heads in town say that "Tom" would still be President if he could avoid being hanged.

When Aunt Polly's sister died, she took in Tom Sawyer and his half-brother Sid. Aunt Polly is Tom Sawyer's aunt. Mark Twain makes her one of the most naturally good and kind characters in his work. When she realises that Huck Finn doesn't have any family to enjoy his triumphant return from the dead at Tom, Huck, and Joe's funeral, she reaches out and embraces him.

Aunt Polly and most of the other grown-ups in *The Adventures of Tom Sawyer* reflect the organised world of adults, which is different from the carefree world of children's characters in the story. Aunt Polly notably starts the book by calling for Tom over and over, but getting no answer. She finally finds him hiding in a room with jam all over him. But Tom is able to avoid her efforts to correct him and runs off to play outside. Twain sets up Aunt Polly as the disciplinarian and Tom as the troublemaker in the family by starting the book in this way.

Twain wants to show that Aunt Polly is different from the other adults in the story who are trying to control Tom because he loves and cares for her. Aunt Polly punishes Tom, but she also likes how smart he is and says she doesn't have the heart to punish him seriously, even though he drives her crazy. Tom also likes Aunt Polly, and he thinks that it makes him feel worse when she cries than when she hits him. Twain suggests that the strength of their bond might come from the fact that they are alike. In the beginning of the book, Aunt Polly asks

Tom a number of questions that are meant to get Tom to admit that he skipped school to go swimming. In the book, there are many scenes where Tom uses his knowledge to get people to do what he wants. Her attempt to trick Tom is similar to that.

Mark Twain made Huckleberry Finn, a figure who represents freedom in and out of American society. Huck lives on the edges of society because his father is a drunk and he doesn't have any other family. He can sleep anywhere as long as no one moves him, and he can eat whenever he wants as long as he can find something to eat. He doesn't have to go to school or church, take a bath, or dress properly. It makes sense that Huck smokes and swears, even if it wasn't expected. Huck's years of having to take care of himself have given him strong common sense and practical skills that go well with Tom's unrealistic ideals and make-believe view of reality (Tom builds imaginary worlds based on those in books he reads). But Huck and Tom do share two things: they both love to explore and believe in ghosts.

By writing about Huck, Twain compares the pros and cons of living in a society to those of living alone. Society's adults don't like Huck for most of the book, but because Twain makes Huck such a likeable boy, the adults' dislike of him makes us dislike them more than Huck himself. The scale tips in favour of living in society after Huck saves the Widow Douglas and gets rich. But Huck isn't sure that giving up freedom for security is worth it like Tom is. He is pretty set on living a rough, independent life and doesn't need the money he found. At the end of the book, both Huck and Tom are still work in progress, and we don't know if the Widow Douglas's attempts to make him more like other people will work or not (Twain saves the ending of Huck's story for his later book, *The Adventures of Huckleberry Finn*). The new girl in town is Becky Thatcher, who is Judge Thatcher's daughter. Tom falls in love with Becky right away, in a sweet and childish way, and spends the rest of the book trying to win her love. Becky's part in the book is based on the type of writing it is. *The Adventures of Tom Sawyer* is both a story about growing up and an adventure story. Tom sees himself as a hero from one of his books, and the storyteller helps him see himself that way. That means Tom needs a Maid Marian if he is Robin Hood.

Becky is a lot of things like the perfect character from a Romance book. She is pretty and sweet, and she is in love with her hero. She also tends to show too much feeling. But Twain makes sure the reader knows that Becky is more than just how pretty she is and how nice she is. She can be just as smart and cunning as Tom when she wants to be. Becky starts a campaign to make Tom jealous because she is angry that Tom is already "engaged" to Amy Lawrence

after he “proposes” to her. She tricks people by loudly asking everyone to a picnic except Tom and Amy and by reading a picture book with Alfred Temple during playtime. These events show that Becky is not only Tom’s saviour, but also his equal.

Injun Joe is the bad guy in Tom Sawyer. From the beginning to the end, everything he does is driven by pure evil. While Injun Joe is talking about why he wants to get back at Dr. Robinson and then the Widow Douglas, we learn that people have hurt and ignored him in the past. Unfortunately, the differences between the wrongs Injun Joe says he has suffered and the amount of revenge he wants are so great that we don’t want to explain his behaviour. On the other hand, Muff Potter’s mistakes don’t matter when compared to the treatment he is about to get. Another comparison could be between Injun Joe and Sid: both are evil, but they put on a believable act of innocence to hide it.

Injun Joe doesn’t really change as a person throughout the book, even though his look changes when he pretends to be a deaf and mute Spanish man. He never seems to feel bad about what he did or change his mean attitude. He shows up again and again in different parts of the book, which helps to keep the story going by connecting the murder case, the wealth hunt, and the adventures in the cave. For another reason, Injun Joe makes the book more suspenseful: we don’t know if Tom and Huck’s ongoing fear that Injun Joe will hurt them is based in reality.

Angeline Boulley - *Fire keeper’s Daughter*

Author

Angeline Boulley is a famous Native American author. Her first book, *Firekeeper’s Daughter* (2021), is a thrilling thriller for young adults that deals with identity, courage, and justice. As a member of the Sault Ste. Marie Tribe of Chippewa Indians, Boulley’s work shows how deeply she is connected to her Anishinaabe background. She was born and raised in the Upper Peninsula of Michigan. Her community and culture inspire her to write stories that show how Native Americans live now.

Before she wrote books, Boulley worked for more than 30 years in government Indian education, where she fought for Native American students’ rights and encouraged people to learn about other cultures. Her background in teaching shapes the way she tells stories, which are both real and interesting to a wide range of readers.

Many people really liked Boulley's first big hit, *Firekeeper's Daughter*, because it showed Anishinaabe culture so clearly and didn't shy away from talking about tough topics like drug abuse, systemic racism, and how tradition and society meet. The book won many awards, including the 2022 Michael L. Printz Award for excellence in young adult writing, and was a New York Times bestseller. In her writing, Angeline Boulley continues to be a strong voice, telling stories that show Indigenous points of view and celebrate national pride.

Summary

The world seems to be coming apart for Daunis, who is eighteen years old. In April, her Uncle David passed away. Six weeks later, her Grandma Mary had a stroke. Gramma Pearl, Daunis's Anishinaabe *nokomis*, always told him that bad things come in groups of three. Instead of letting the third bad thing happen, Daunis chooses to stay in Sault Ste. Marie and go to college with her best friend Lily. This will make her emotionally fragile mom happy.

Levi is Daunis's half-brother and the captain of the local junior A hockey team, the Supes. Levi asks Daunis to show new Supe Jamie around, and Daunis starts to like Jamie. Jamie's girlfriend lives out of state, which is a shame. Daunis tells Jamie about the past of the area and herself and her family. Her dad was a huge hockey star in the area who was going to fame, but he got her mum pregnant when she was only 16. He slept with, got pregnant with, and later married Levi's mom, Dana, who was a tribe judge in the area. Dad hasn't been alive in over ten years. Daunis says that she is related to the local Ojibwe people but isn't a member because her father's name isn't on her birth record. Even though Jamie is Cherokee, he didn't grow up with his family.

Jamie is shown around the powwow by Daunis that weekend. Travis, Lily's ex-boyfriend, who has been cooking meth since Christmas and looks very drunk, wants to talk to Lily at the powwow. At a party, things get worse when Daunis sees Travis shoot Lily and then shoot himself. She figures out, and Jamie confirms, that he is an undercover FBI agent here to look into a meth cell after seeing his cool reaction.

They tell Daunis about their investigation three days after Lily's death. Ron, who is Jamie's boss but is pretending to be his uncle and a high school science teacher, is telling the truth. Uncle David overdosed on meth and died, but he wasn't an addict. He was a secret informant for the FBI and was studying hallucinogenic mushrooms. The FBI started the investigation after kids in Minnesota used meth and had a group dream. The feds think that a Native person is making the drug meth-X in the Sault by adding traditional medicines to it. As

a way to get away with David for a “romantic weekend,” Daunis decides to pose as Jamie’s girlfriend and take his place as the CI. In reality, they go to a federal drug lab and learn how to make meth. When they get home, they have time to go to Coach Bobby’s Labour Day barbecue, where Heather, an old classmate, offers Daunis different drugs. Daunis says no.

Dani has a hard time starting college the following week because she is sad about Lily and angry about seeing her ex-boyfriend TJ. Robin, a former hockey partner, gives Daunis some motivation. On a sad day, Daunis takes Lily’s grandmother June to the Elder Centre for lunch with other seniors and looks for mushrooms on nearby Duck Island. One day, Daunis finds Heather’s body on Duck Island. Daunis also knows that Uncle David must have kept a thorough notebook during his last few months because he always did. She can figure out what he was looking for if Daunis finds the notebook, but if it exists, it’s not there.

That weekend is the start of the Supes’ hockey season, and Daunis gets her first partner in hockey. She and Ron meet Grant Edwards, who is the dad of goalie Mike, after the game. His reason for inviting Daunis and Ron to the Sunday hockey dinner is to help Daunis set up a new phone. They can also try out the fans’ Booster Bus. Daunis wants to go to the dinner in part so she can search Grant’s home office. Grant is a rich lawyer who may be connected to the meth cell. He does believe Daunis is interested in him, though. He kisses her without her permission and gets mad when she turns him down. Jamie helps her feel better when she leans on him. During the evening, Daunis also tells Ron and Jamie that Travis accidentally blinded a woman with a BB gun a few years ago, and after he admitted it, the community shunned him.

On Friday, Daunis shows up at the Elder Centre for what looks like an intervention. Her Auntie Teddie has put together the paperwork for Daunis to apply to join the tribe, and 26 Elders have signed affidavits backing her membership. Dan and Ron take the Booster Bus to a game away that afternoon. Ron says he can tell that Jamie and Daunis are putting too much feeling into their fake relationship. However, Daunis keeps getting close to Jamie when he’s not looking. The next night at the game, Daunis is furious to see that Grant gave away souvenir pucks with badly printed dream catchers on them to help Native kids. Later, word gets out that Robin died from taking too much meth. A benefit hockey game for her should be held on the same weekend as Shagala, the Supes’ yearly benefit dance, so that the Supes can honour her. During the weekend, Grant acts in a disturbing way towards Daunis.

When Daunis gets home, she sees Mrs. Bailey, Robin’s mom. Mrs. Bailey shocks Daunis by telling her that Robin wasn’t even a student at Lake State—she was hooked on drugs

and then meth. The next day, Daunis spends time turning in her papers to join the tribe. Stormy is another Supe that she meets at the tribe enrolment office. She offers to drive him to his parents' house on Sugar Island so that he can get his passport and go to a game in Canada with the Supe relatives. She also agrees to let Levi use her bank card, which is linked to their joint account, to pay for dinner for himself and his friends. She is shocked when Daunis calls to make sure there is enough money in the account. There's more than \$10,000 in it now, when she and Levi only keep a few hundred dollars in it. When Daunis finds out that Levi is 18 years old and now gets \$36,000 a year in per-cap payouts, she is sure that Levi is not part of the meth cell.

For weeks now, Daunis has been having dreams about Lily's death. Each time, she remembers more about that night. Now she remembers that Travis had said the "Little People" were mad at him, so she goes up to Leonard Manitou, an Elder who was saved by the "Little People" as a child, and asks him about the magical beings. If Leonard's cousin sniffed gas, the Little People got mad and yelled at him, Leonard says. In the afternoon, she talks to Levi about the money they have in the account. She is no longer afraid of him, and he asks her to join him in a business effort. He also says he will find Daunis's dad's scarf for her birthday. When Daunis finds Uncle David's notes, he writes that he found mushrooms didn't make meth-X as strong; it's clear that he didn't want the FBI to know this. Travis mixed the "love medicine" he had given Lily with the meth, which is what Daunis now knows it to be. The love medicine made it strong, and the kids in Minnesota were scolded by the real Little People. This means the kids weren't dreaming. Jamie and Ron are told that the mushrooms are not going to help. She then hands David's notebook back to him after tearing out the pages with his mushroom study.

The game to help Robin is that Friday, which is also Daunis's 19th birthday. Daunis plays and gets hurt, but she doesn't tell anyone until she's been to see friends and family and Grant and Auntie have told her that the Tribal Council decided to let her enrol. After the game, Jamie takes Daunis to the emergency room, where she tells them she can't play college hockey because the surgery she had to fix a major shoulder injury hurt her nerves. After that, they have sex on a beach by a lake, but Daunis freaks out when Jamie tells her he loves her. Shagala is the next night after that. Things go badly for Daunis just as he is having a great time. Ron claims that Jamie suggested getting close to Daunis to help his career. TJ tells Daunis that he broke up with her because Levi made threats against him, and Grant rapes Daunis. Ron takes Jamie home after Daunis hits her in the face. That night, Daunis dreams again about Lily's

death, and she remembers that Travis told her before he shot himself that he didn't really shoot the BB gun years ago. Levi did it.

Daunis finds out the next morning that Levi is the drug cell's mule after looking at the email bank statement from the account she and Levi shared. He has been sending money to an account in Panama in her name. She sneaks into Levi's house and looks through the last year's bank statements to prove what she already thought. While she's there, she finds Levi hiding Dad's scarf. Mom tells Daunis that Levi left two boxes of birthday gifts in her room yesterday when she gets home later. A framed picture of her, Levi, and her dad is one of the gifts. The fuzzy dream catcher hockey pucks that are filled with meth are in the second gift.

Ron texts Daunis to ask if she's seen Jamie since last night. At the same time, Dana bangs on the door and says she thinks Levi is in trouble. However, this is all a trick. Dana gives Daunis drugs, and she wakes up hours later with Jamie in a caravan on Sugar Island. He can't be tracked because his phone doesn't work here and there's no cell service. In the following hours, Daunis learns that Mike, not Levi, is in charge of the meth cell and that Dana took David. In the end, Levi leaves Sugar Island by himself with Daunis because the cell wants her to make meth for them. A group of Elders sees that Daunis is scared on the boat and helps her get away. Daunis asks Coach Bobby for help because she thinks she can trust him, but he tells her that he's also involved with the cell and will hurt Mom if she doesn't help. Daunis wrecks his car and goes back to Sugar Island and Jamie with the cops. The car accident hurt her liver so badly that she almost died.

Daunis wakes up in a hospital room. Grandma Mary died not long ago. Over the next few days, Daunis learns that Mike is no longer alive and that the FBI will not press charges against Grant for raping her or kidnapping her. She also tells Jamie that he needs to understand himself before they can be together in a good way.

After ten months, at the powwow the next year, Daunis tells everyone that Mike is still on the run, and that Levi, Stormy, and Coach Bobby are being blamed for his crimes. There have been several letters from Jamie. She is going to the University of Hawaii to study ethnobotany and will also be working with Seeney Nimkee to learn traditional medicine. Daunis dances for the first time since David and Lily's deaths at a gathering for Native woman who have been sexually assaulted. Granny June takes her. The next part of her life is ready to begin.

Background

Daughter came out in March 2021 from Henry Holt and Co. Author and activist Angeline Boulley, who is Native American, wrote it. She has spent most of her time working to improve the lives and education of Native Americans. The Firekeeper's Daughter is Boulley's first book, and it came out when she was in her mid-50s. There is a youth named Daunis Fontaine in Boulley's book. He is half Native American and half white. As a result of seeing her friend get killed one day, Daunis gets involved with the FBI. She agrees to help them fight a new drug in her town by giving them information in confidence.

Boulley uses parts of her own life in Firekeeper's Daughter. Boyle was born and raised on the Bahweting village in Michigan. He is an Ojibwe (or Chippewa) Indian. In fact, Boulley told the New York Times that her "father is a traditional firekeeper, who strikes ceremonial fires at spiritual activities in the tribal community and makes sure that protocols are followed while cultural teachings are given through stories told around the fire." This makes Boulley a real-life daughter of a firekeeper.

The reviews for Boulley's book were mostly good when it came out. According to NPR, Firekeeper's Daughter is "a contemplative exploration of existing between two cultural identities meets fake relationship romance meets backwoods thriller in this absolute powerhouse of a debut from Ojibwe author Angeline Boulley." Which is a very good review. It was also a huge cash success, and it made it to the New York Times bestseller list. In fact, Higher Ground, the production company owned by Barack and Michelle Obama, will turn Firekeeper's Daughter into a drama with the same name for Netflix.

Analysis

Angeline Boulley's young adult book Firekeeper's Daughter is about an Anishinaabe (Ojibwe) woman named Daunis Fontaine, who is 18 years old and lives in the made-up town of Sault Ste. Marie, Michigan. The book is about many complicated things, such as drug abuse, family, sadness, loss, and identity. One of the most important things about the book is how it shows how drug abuse affects people and towns. David, Daunis's uncle, died of an overdose of methamphetamine. The book looks at how the meth trade can hurt and take advantage of native communities. The town makes the drug, which is called meth-X, and it is thought that a Native person adds traditional medicines to it. As Daunis's hockey teammate Mike kisses her without her permission, the book also deals with the question of consent. She then turns to Jamie for help.

The theme of identity and the complicated relationships between indigenous groups and the rest of society is another important part of the book. Daunis comes from the Ojibwe tribe in the area, but she is not a member because her father is not listed on her birth record. For Daunis, not having her history recognised by the government makes her angry and sad, and it shows how colonisation and assimilation are still having an effect on indigenous communities. The book also talks about family, death, and sadness. A big part of the story is how Daunis deals with the death of her uncle and the stroke her grandma had. The book also looks at how these events affect her relationships with her family and friends. Along with these themes, the book also talks about faith and loyalty when Daunis is asked to help Jamie, a federal agent who is working undercover to find a meth lab in town.

One of the best things about *Firekeeper's Daughter* is how sensitively and nuancedly it deals with these tough topics and themes. Boulley does a great job of showing how her characters feel and what they've been through. She also shows how drug abuse, colonialism, and other problems affect indigenous communities in a complex and enlightening way.

Overall, *Firekeeper's Daughter* is a novel that makes you think and feels. It deals with timely and important problems with wisdom and care. It is an interesting book that people of all ages will enjoy reading.

5-Mark Questions

1. Write a short summary of Mark Twain's *The Adventures of Tom Sawyer*.
2. Who are the main characters in *Firekeeper's Daughter* by Angeline Boulley?
3. Mention the key theme of *Tom Sawyer*.
4. What is the central conflict in *Firekeeper's Daughter*?
5. Identify one moral or lesson conveyed in Twain's novel.

8-Mark Questions

1. Analyze the theme of adventure and childhood in *The Adventures of Tom Sawyer*.
2. Discuss Angeline Boulley's portrayal of Indigenous identity in *Firekeeper's Daughter*.
3. Compare the depiction of American society in Twain and Boulley's novels.
4. Examine the narrative style and character development in *Firekeeper's Daughter*.
5. How do these novels reflect cultural values and moral lessons for young readers?