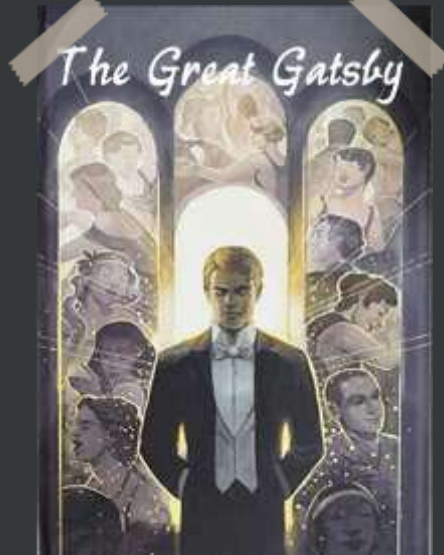
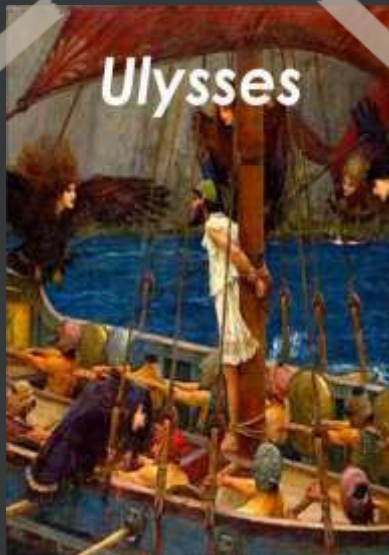




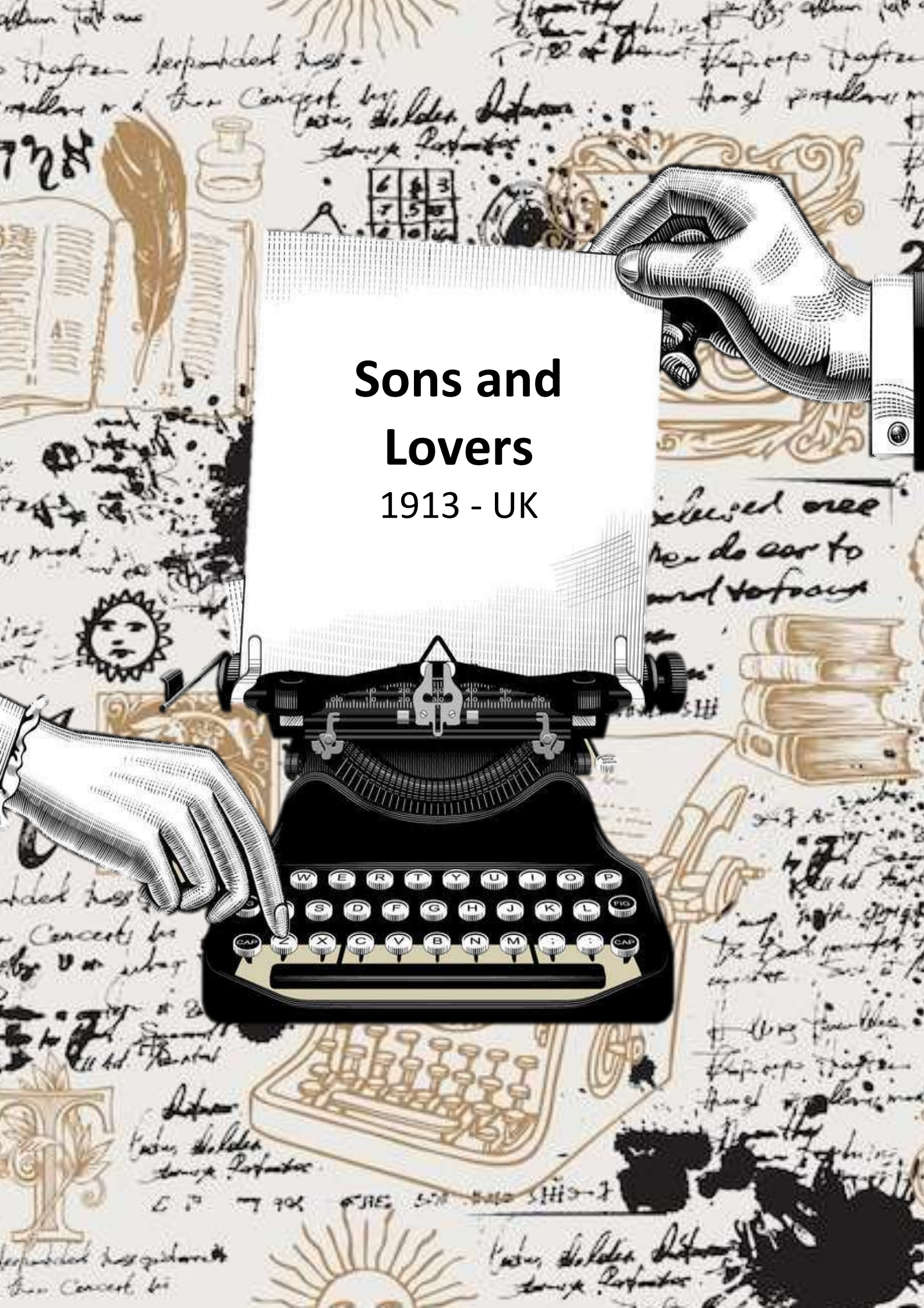
Great Novels

By DK Books



**The World's Most Remarkable Fiction
Explored and Explained**

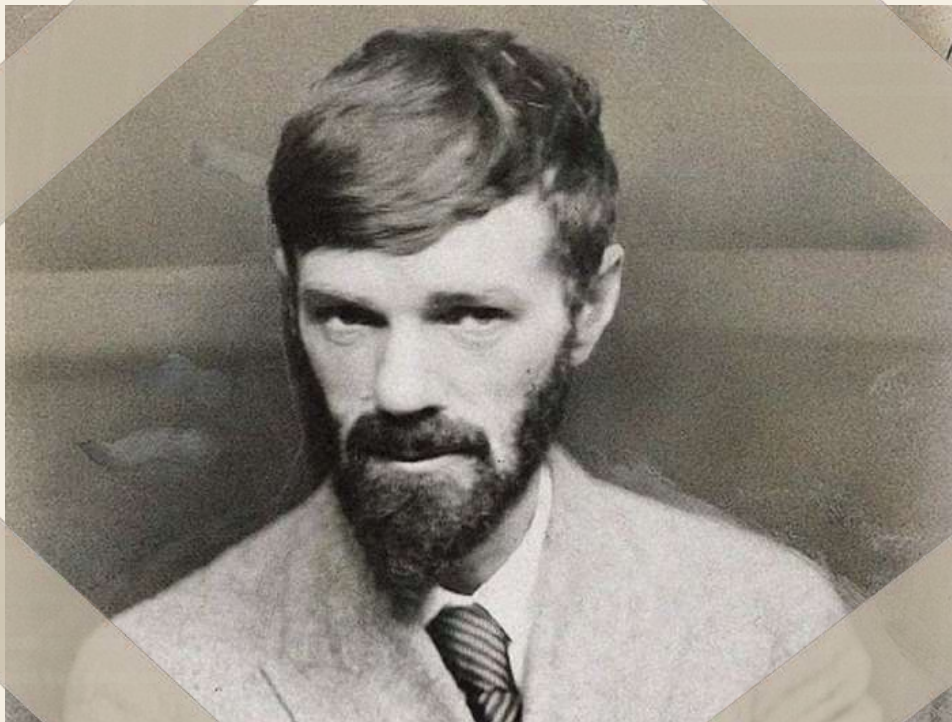
**Sons and
Lovers**
1913 - UK





D.H. Lawrence

(1885 - 1930)



British writer D.H. Lawrence published his third novel, *Sons and Lovers*, in 1913, and it proved to be his breakthrough work. Set in a poor mining community in the English Midlands, it explores the lives of its characters with unusual frankness, and accurately captures the local dialect.

The novel focuses on Paul Morel and his relationships with his mother and two other women – the inexperienced, spiritual Miriam, and the married, more worldly Clara.

Paul, who was modelled on Lawrence himself, is a sensitive young man who has grown up feeling at odds with his environment. Lawrence graphically describes his self-consciousness, his shame about his father's illiteracy, his sexual awakening and his ambition to do well.



He also details Paul's realisation that he seems to be unable to love anyone except his mother, who, disappointed with her husband, has spent years loving her sons instead.

In vibrant, direct prose, Lawrence paints one of the most authentic pictures of the lives of the industrial working-class of the time.

This was particularly interesting when so many of Lawrence's best-known contemporaries, such as Virginia Woolf and E.M. Forster, set their books mainly among the upper classes. The novel describes the miners' poor housing and the "ash-grey coal pits", but also the recreation and fellowship that the workers found both in the mine and in the pub.

Although *Sons and Lovers* received favourable reviews, Lawrence's reputation has since become contentious.



Critics have questioned his male-orientated attitude towards his female characters – encouraging readers to see Miriam in a positive light, for example, because she submits to Paul. Others have pointed out, however, that the novel also reveals Paul's faults, and that it is this honesty that makes the book stand out.



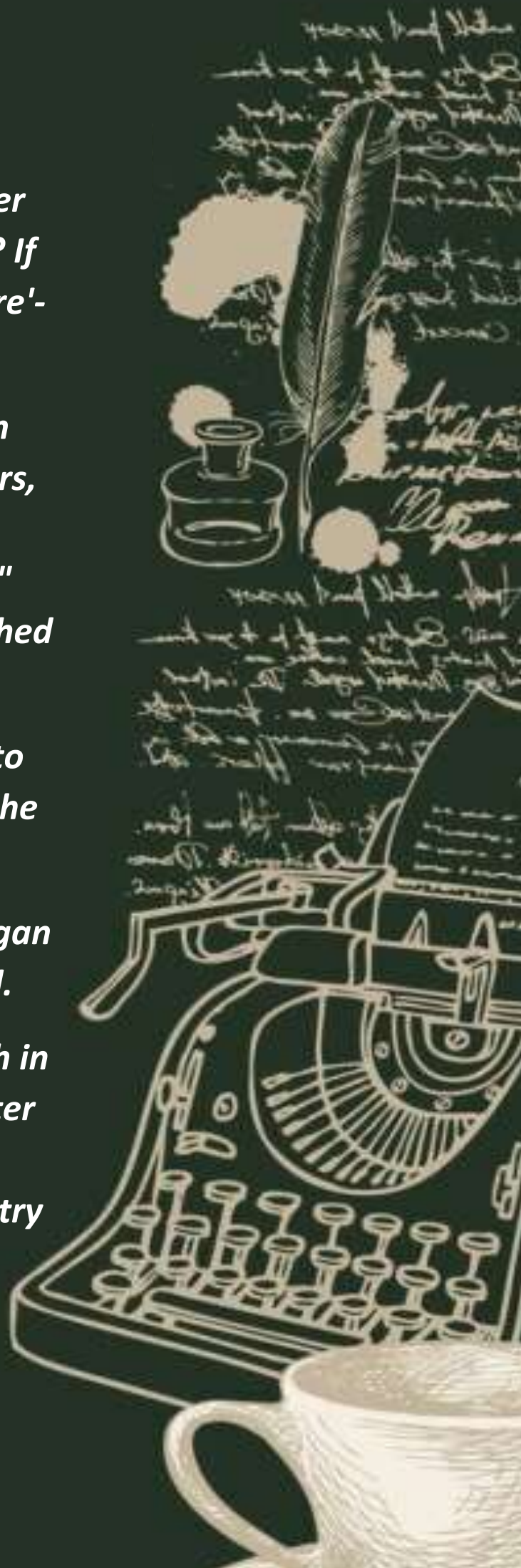
"Didn't they teach you any better THAN that while they were at it? If you put 'Mr.' you don't put Esquire'- a man can't be both at once."

The boy regretted his too-much generosity in disposing of honours, hesitated, and with trembling fingers, scratched out the "Mr." Then all at once Mr. Jordan snatched away the invoice.

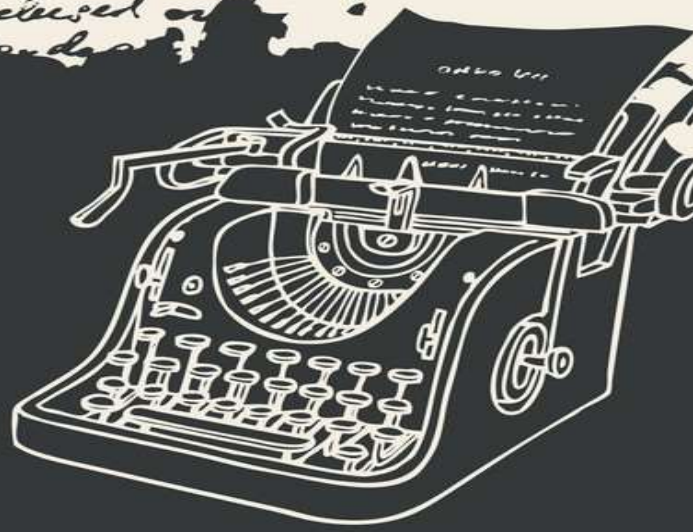
"Make another! Are you going to send that to a gentleman?" And he tore up the blue form irritably.

Paul, his ears red with shame, began again. Still Mr. Jordan watched.

"I don't know what they DO teach in schools. You'll have to write better than that. Lads learn nothing nowadays, but how to recite poetry and play the fiddle.



In Context



A mining community. *Sons and Lovers* is set in Nottinghamshire mining village similar to the one in which Lawrence grew up. The book depicts miners working in punishing conditions that leave many of them injured or crippled with lung disease. The landscape is also scarred by spoilt heaps, creating a pervasive ugliness that alienates Paul, the novel's protagonist.



Nottinghamshire Mining Village

The Lawrence Family



The authors is shown in the photograph on the next page (third from the right) with his parents and four siblings. His father was a miner who could barely read or write, whereas his mother had been a teacher and, unlike her husband, encouraged her son's interest in books. His parents' differing outlooks caused marital tensions that Lawrence drew upon when he was writing *Sons and Lovers*.



The Lawrence Family

Marked Up Proofs



Lawrence originally called his novel Paul Morel, after the central character, but changed it to reflect the book's broader themes.

He wrote four drafts, before finally submitting the final manuscript to his publisher, Edward Garnett. Although Lawrence said he was pleased with the result, Garnett cut about one tenth of the text, removing some of the sexual references and deleting passages that had fleshed out characters such as Miriam and Mrs Morel.

Oedipus Complex



In *Sons and Lovers*, Mrs Morel becomes very close to her sons. She encourages them in their studies and smothers them with affection, but she also alienates each of them in turn.

Paul describes his relationship with his mother in almost sexual terms, saying: "I'll never marry while I've got you", and accepting her "long, fervent kiss".

The psychoanalyst Sigmund Freud referred to such closeness as an "Oedipus complex", after the Greek myth in which a man unknowingly kills his father and marries his mother.

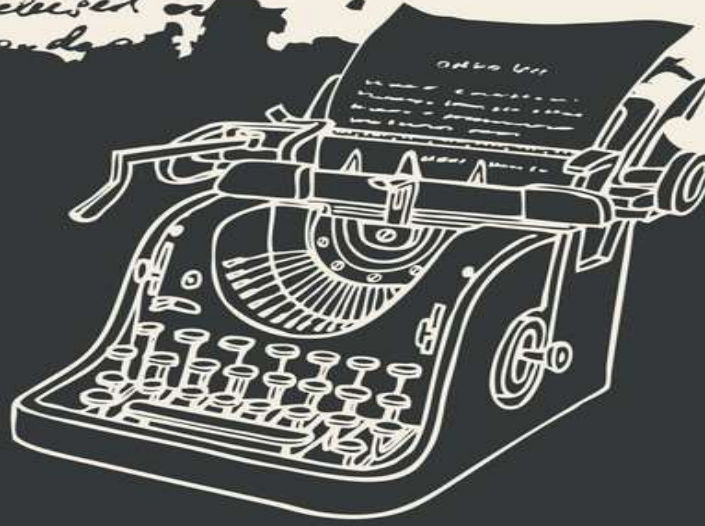
Whether he knew about this or not, Lawrence based Paul's relationship with his mother on his own experience.

The illustration on the next page by Sheila Robinson shows a couple that might easily be Paul and his mother.



The Lawrence Family

First Edition



First edition appearing in November 1913, the first audition of *The Way by Swann's* was launched by Parisian publisher Bernard Grasset with a meagre print run of 1750 copies. Mystified by the book's unusual style and content, several other publishers had rejected Proust's manuscript and Grasset only accepted it on the condition that the author paid all of its costs.

Title page of the first edition of *The Way by Swann's* on the next page is inscribed by Proust to his American friend Walter Van Rensselaer Berry. The inscription extends over three pages and in it, Proust remarks that: "the wisest, most poetic and best people are not those who put all their poetry, goodness and knowledge into their work, but those who, with a skilful and prodigal hand, also put a little into their lives."

MARCEL PROUST

A LA RECHERCHE DU TEMPS PERDU

DU CÔTÉ
DE CHEZ SWANN



PARIS
BERNARD GRASSET
ÉDITEUR
61, RUE DES SAINTS-PÈRES, 61

MCMXIV

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First Edition of The Way by Swann's

Ulysses

1922 - Ireland





James Joyce

(1882 - 1941)



It is often said that James Joyce stretches the novel form to its limits. Inventive in its use of language and thick with quotations and allusions, it is a literary compendium as well as a story. Joyce first conceived it as a short story in the style of his collection *Dubliners* (1914), but expanded the idea of following a character as he moved around Dublin. The resulting book is both an experimental recreation of everyday experience, and an imaginative recreation of the city that Joyce knew before he left Ireland in 1904.

Set on 16 June 1904, *Ulysses* is composed of 18 “episodes” (a term that Joyce preferred to chapters). In the first of these, we meet Stephen Dedalus, an alter ego of Joyce, who had already appeared in *A Portrait of the Artist as a Young Man* (1916), Joyce’s novel of personal, social and artistic development in an Ireland dominated by both the British Empire and the Catholic Church.



At the beginning of *Ulysses*, Stephen is working as a teacher, and is engaged in personal and literary rivalry with friends and colleagues.

He spends a great deal of time pondering the death of his mother, as well as the complexities of Irish history and culture. Joyce's style inhabits the thought of his character, challenging the reader to work out their logic. At times, narratives take the form of "interior monologue".

In the opening episodes, he gives the reader intimate access to Stephen's thoughts, memories, and feelings. When Stephen walks along the beach of Sandymount Strand, for example, ruminating about nature, being, and eternity there is no narrator present to clarify what is a recollection, what is a fact, or what is simply a flight of Stephen's imagination.



“Mr Leopold Bloom ate with relish the inner organs of beasts and fowls. He liked thick giblet soup, nutty gizzards, a stuffed roast heart, liver slices fried with crust crumbs, fried hencods’ roes. Most of all he liked grilled mutton kidneys which gave to his palate a fine tang of faintly scented urine. Kidneys were in his mind as he moved about the kitchen softly, righting her breakfast things on the humpy tray. Gelid light and air were in the kitchen but out of doors gentle summer morning everywhere. Made him feel a bit peckish.”



In Context



The setting – Dublin - Joyce records a day in the life of Ireland's capital city at a time when the country was still a part of the UK. He takes the reader into Dublin's institutions, homes and pubs to offer an unparalleled portrait of Edwardian Ireland and its people.



Dublin in Ulysses

Nora Barnacle



Joyce first stepped out with the Galway-born Nora Barnacle in Dublin on 16 June 1904, the date on which *Ulysses* is set. A chambermaid at Finn's Hotel near Trinity College, Nora influenced some of Joyce's finest work, such as his short story "The Dead". She later eloped with Joyce, and supported him throughout his life.



Nora Barnacle

The Odyssey



The structure of *Ulysses* is derived from Homer's epic poem *The Odyssey*, in which the resourceful Odysseus, known as Ulysses in Latin, spends 10 years attempting to return home to his wife Penelope after the Trojan War. Many of the characters in the novel are modern stand-ins for Homeric figures. Also, although the episodes of *Ulysses* are not titled or numbered, they are often known by their Homeric counterparts, such as "Hades" and "Sirens".

In a celebrated episode of the book, set at lunchtime in a Dublin pub, Bloom meets a figure known as the Citizen – a xenophobic nationalist given to antisemitic statements and a blinkered view of politics and culture. He embodies the monstrous, one-eyed Cyclops that features in *The Odyssey*.



Odysseus and the Sirens

Leopold Bloom



The sketch on the next page is one that Joyce made of Leopold Bloom. A middle-aged Dubliner of Jewish descent, Bloom makes a living selling advertising space for newspapers. Joyce based him on several real-life people and gives us unrivalled access to his thoughts and desires. We also learn about his background – his father died by suicide and he has a living daughter called Milly, and a son named Rudy, who died in infancy.

“Ineluctable modality of the visible ... Signatures of all thing I am here to read ...”



Sketch of Leopold Bloom

The main focus on Ulysses is the character of Leopold Bloom, a Jewish Dubliner, whose private life, memories and perceptions give Joyce the opportunity to explore myriad aspects of Irish politics, identity and popular culture. Following Bloom throughout the day as he wanders around the city, Ulysses introduced a wealth of Dublin characters via the eyes, ears and mind of Bloom.

We get all his uncensored thoughts: everything that goes through his mind finds its way into the novel. His amblings have specific parallels with Homer's Odyssey. After attending a funeral, Bloom goes to a chemist's, drinks in Barney Kiernan's pub, fantasizes while standing on Sandymount Strand, and encounters several other people, before finally meeting Stephen and inviting him back, in a fatherly way, to spend the rest of the night at his home.



These events may be unremarkable, but each episode is narrated with its own ingenious use of form, whether playful or challenging. The “Oxen of the Sun” episode in the maternity ward of Holles Street hospital tackles the theme of fertility in a succession of different styles, parodying the language and tone of each major period of English literature. Similarly, in the “Circe” episode, Bloom hallucinates in a brothel in a late-night sequence that captures the essence of suppressed desire and hidden fantasies.

The humorous, masculine conversation of Stephen and Bloom, much taken up with politics and reflections on literary and paternal authority, gives away to exhaustion at the end of the day. After the two men part, the final pages of the novel introduce one of its best-known episodes, in which Molly Bloom thinks in a flowing “stream of consciousness” that captures the energy and scope of her memories, emotions and thoughts.



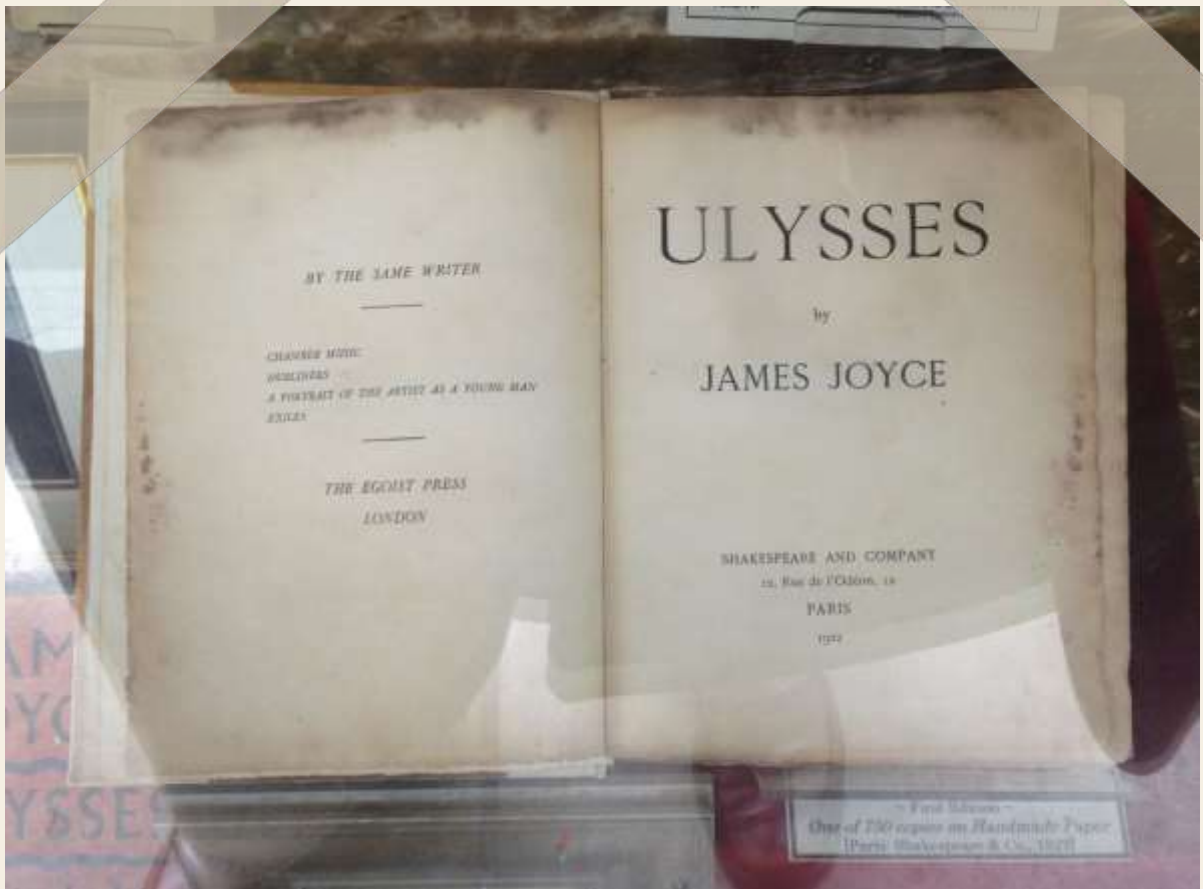
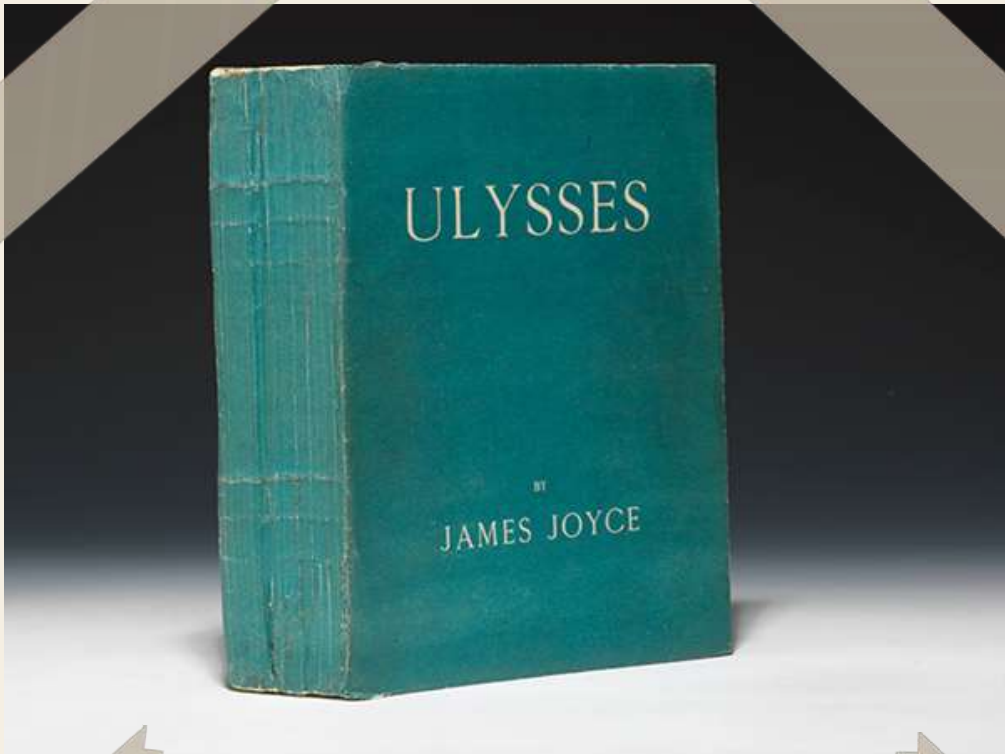
Lying in bed early the next morning and musing about herself and the world, she pulls the novel back from its darker reaches to an illuminating celebration of everyday experience, the human body, and the possibilities of language in her final, joyful affirmation: “Yes.”



First Edition Ulysses



First edition Ulysses was first published as a complete edition in Paris by Shakespeare and Company. This legendary bookshop and (in this one instance) publisher was run by Sylvia Beach, an American expatriate who offered Joyce unstinting support. Published in a run of 1000 copies, the book was considered scandalous, and so quickly became a contraband article.



First Edition Ulysses

First Edition Ulysses



Obscenity trial Ulysses was successfully published in Europe by Sylvia Beach (seen in the photograph on the next page with Joyce), but the editors of The Little Review in the US had already been prosecuted for obscenity for serializing it. The novel wasn't cleared for publication until 1932 in the US, and until 1936 in the UK.



First Edition Ulysses

Manuscript Pages



This newly discovered 27-page manuscript of the “Circle” episode of *Ulysses* has copious notes and corrections. Committed to literary style, like Flaubert before him, Joyce laboured over every word and phrase of *Ulysses*. One day, after producing only two sentences, he is said to have observed: “I have the words already. What I am seeking is the perfect order of words in the sentence.” His manuscripts give us a glimpse of his commitment to fine-tuning his use of language.

Modernism in Literature



Ulysses is among the great modernist works of literature. Modernism was one of the dominant movements in the arts in Western Europe and the US from the early to mid-20th century.

In literature, as in the other arts, it was characterised by experimentation in an attempt to find new and more truthful forms of representation.

Early modernist writers reacted in part to the horrors of World War I and the ensuing sense of disillusionment and replaced traditional realist narratives with fragmented ones written from several different points of view, or as an interior stream of consciousness.

They did this in an attempt to create a new form of psychological realism or “truth”. Joyce employs this method in Ulysses, shaping the world as Bloom experiences it.

T.S. Eliot was an admirer of Ulysses and his modernist poem *The Waste Land* (1922) is similarly fragmented in structure, perhaps to convey Eliot's views about the world around him.

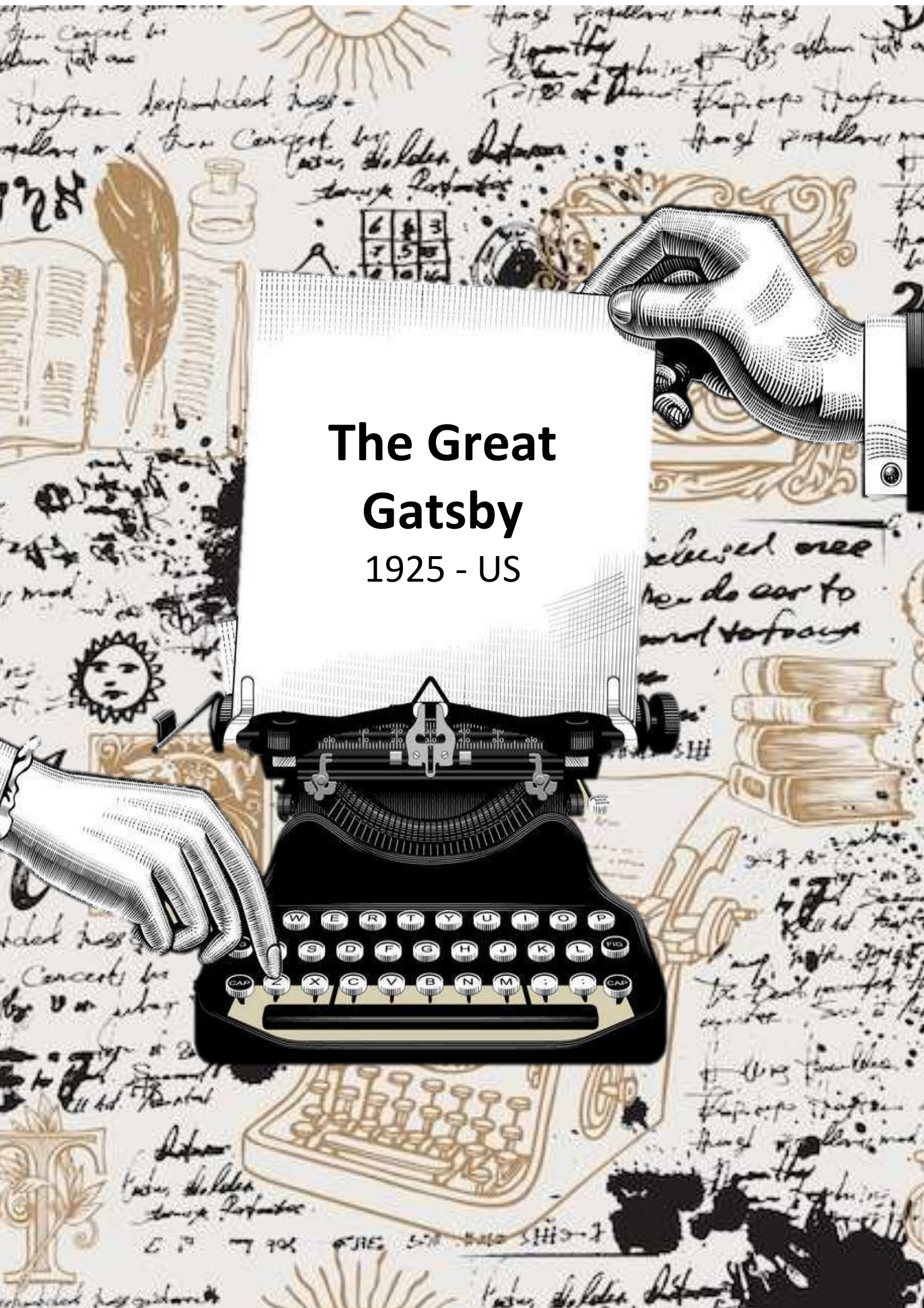




T.S Eliot

The Great Gatsby

1925 - US





F. Scott Fitzgerald

(1896 - 1940)



The Great Gatsby explores the life of one of the most elusive characters in the history of the American novel.

The narrator, Nick Carraway, arrives in the Long Island village of West Egg and enters the world of the enigmatic Jay Gatsby, a millionaire socialite who seems to have realised all of his worldly desires. However, Gatsby keeps gazing at the green light of the dock by a house across the bay, consumed by the memory of his past.

This past reappears in the figure of Daisy Buchanan. Gatsby's former lover and a cousin of Nick's, she is now married to the tough former college football player Tom Buchanan.



Nick's exploration of Gatsby's life unveils a world of domestic jealousy, violence, deception, lies and murder. Following the characters through a number of crises, Fitzgerald explores the defeated hopes and lingering aspirations of people from a cross-section of American society, some pursuing the American dream and others living an American nightmare, either by accident or design.

In Nick, Fitzgerald creates a classic "unreliable narrator". His relationship with Gatsby and his understanding of what Gatsby represents are not entirely clear – even to himself. Is he attempting to reveal or conceal key aspects of the story? Is he Gatsby's prosecutor or defender? And does Gatsby stand for profoundly true or essentially false values?



The novel alternates between descriptive passages that capture a world of privilege and fabulous parties in the 1920s, vivid dialogue, and passages of lyrical prose. Gatsby's belief that he can revive the past sets the stage for the end of the novel, which captures a mournful sense of resignation: "So we beat on, boats against the current, borne back ceaselessly into the past."





**Daisy and Nick Buchanan in the
Movie The Great Gatsby**

Art-Deco Glamour

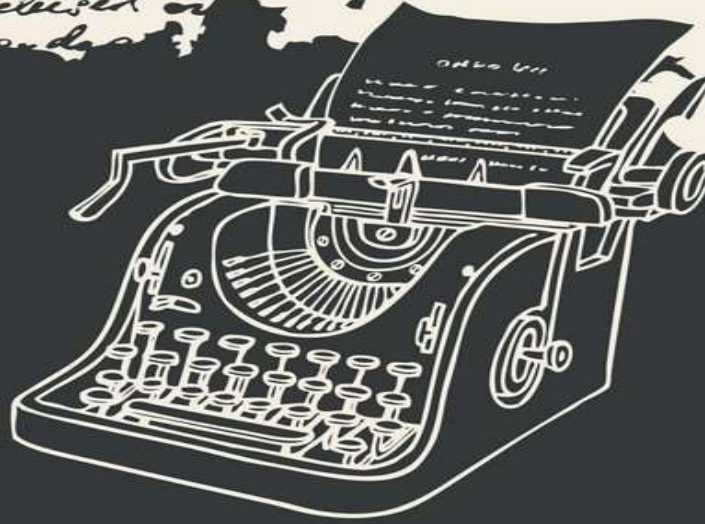


The Great Gatsby takes place during the Jazz Age of the 1920s, as seen in the 1974 film version of the book. The 1920s was a time when liberated young women became known as “flappers”. They rebelled against the conventions of how women were supposed to behave, cropping their hair and wearing short (knee-high) skirts.



1920s Flappers

The Roaring Twenties



In the aftermath of World War I, the US and Europe enjoyed a period of growth and progress that became known as the Roaring Twenties. It was in many ways a backlash against the trauma of the war years and those who could, lived to the full.

The expatriate American community in Paris included novelists such as F. Scott Fitzgerald and Ernest Hemingway, and the dancer Josephine Baker.

The rise of cinema ushered in the Golden Age of Hollywood, whose stars shaped attitudes towards masculine and feminine style.



Ernest Hemingway

T In the US, 1920-33 saw the era of Prohibition, when it was made illegal to produce or sell alcohol, and a network of crime syndicates controlled its distribution. This murky underworld forms a backdrop to The Great Gatsby's tale of identity, crime, truth and lies.

In 1927, Josephine Baker became the first Black woman to star in major motion picture.





Josephine Baker



THINK

DIGITAL ACADEMY

