

19th Century Literature

Course code: 0232--3224

Presented by:
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Lecturer

Department of English, UG V



Course Learning Outcomes: at the end of the course, the student will be able to-

CLO 1	Identify and describe the major literary movements, genres, and key authors of the 19th century, particularly Romanticism, Realism, and early Modernism
CLO 2	Analyze the thematic concerns (e.g., industrialization, class, gender, colonialism) and stylistic features of selected 19th-century literary texts.
CLO 3	Compare and contrast different authors' approaches to similar themes across various literary traditions and national contexts of the 19th century.
CLO 4	Interpret the socio-political and historical influences on the production and reception of 19th-century literature.
CLO 5	Construct coherent, well-argued academic essays using textual evidence and literary theory to support interpretations of 19th-century texts.

ASSESSMENT PATTERN

Total Marks Per Credit 50 Marks	
3 Credits Course	150 Marks
2 Credits Course	100 Marks
CIE	60%
SEE	40%

SEE- Semester End Examination
(60 Marks-40%)

Bloom's Category	Tests
Remember	10
Understand	5
Apply	10
Analyze	10
Evaluate	5
Create	20

CIE- Continuous Internal Evaluation (90 Marks-60%)

Bloom's Category Marks (out of 45)	Tests (45)	Assignments (15)	Quizzes (10)	External Participation in Curricular/C o-Curricular Activities (20)
Remember	5		05	Attendance : 10 Viva-Voce : 10
Understand	10	05	05	
Apply	05	10		
Analyze	10			
Evaluate	05			
Create	10			

Mapping

Week	Topic	Teaching Learning policy	Assessments	CLO
1 st	19th century England : Victorian age :Characteristic of Victorian age	Lecture with PPT presentation, Discussion Reading text	Class attendance Class performance Mid exam	1 &2
2 nd	Dramatic monologue My last duchess Feminism		Class attendance Class performance , Mid	1,3
3 rd	Fra lippo lippi as dramatic monologue		Class attendance Class performance , Mid	1,3

Mapping	4 th	Greek mythology Odyssey	Lecture with PPT presentation, Discussion	Class attendance Class performance, Mid	3,4
	5 th	Lotos eater Existentialism	Lecture with PPT presentation, Discussion Reading text	Class attendance Class performance, MidQuiz,	4
	6 th	Ulysses	Lecture with PPT presentation, Discussion Reading text	Class attendance Class performance, MidQuiz	5
	7 th	Tess of the d'Urbervilles	Lecture with PPT presentation, Discussion	Class attendance Class performance, MidQuiz	2

Mapping	8 th	Tess of the d’Urbervilles Fatalism	Lecture with PPT presentation, Discussion Reading text	Class attendance Class performance, Mid Quiz	1,4
	9 th	Dover Beach Elegy	Lecture with PPT presentation, Discussion	Class attendance Class performance, Final Quiz	2,3
	10 th	French Revolution	Lecture with PPT, Discussion	Class attendance Class performance, Final Quiz	2
	11 th	The tale of two cities	Lecture with book, Discussion	Class attendance Class	4

Mapping

12 th	The tale of two cities	Lecture with PPT presentation, Discussion Reading text	Class attendance Class performanc e, Mid Quiz	1,4
13 th	Revolution	Lecture with PPT presentation, Discussion	Class attendance Class performance FinalQuiz	2,3
14 th	Revision and problem solving	Lecture with PPT, Discussion	Class attendance Class performance Final Quiz	2



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BA (Hons) Program

Week : 1st

19th Century

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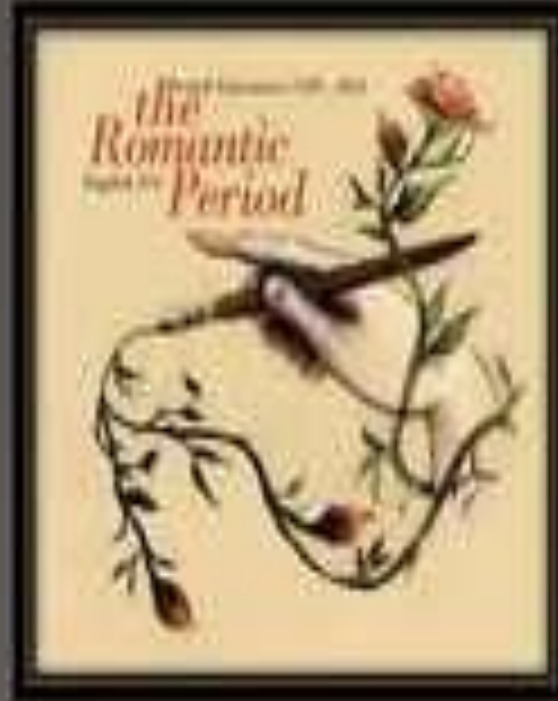
Introduction

- The 19th century saw the novel become the leading form of literature in English.
- By the 19th Century, the novel, often in serialized form was an established form of entertainment which was also helped by the increased adult literacy rate over the whole of the 1800s.



Eras in the 19th Century

- Romantic Period (1800 – 1850)
- Victorian Age (1837 – 1901)



Romantic Period Novels

Themes

Punishment and Forgiveness

Sin and Guilt

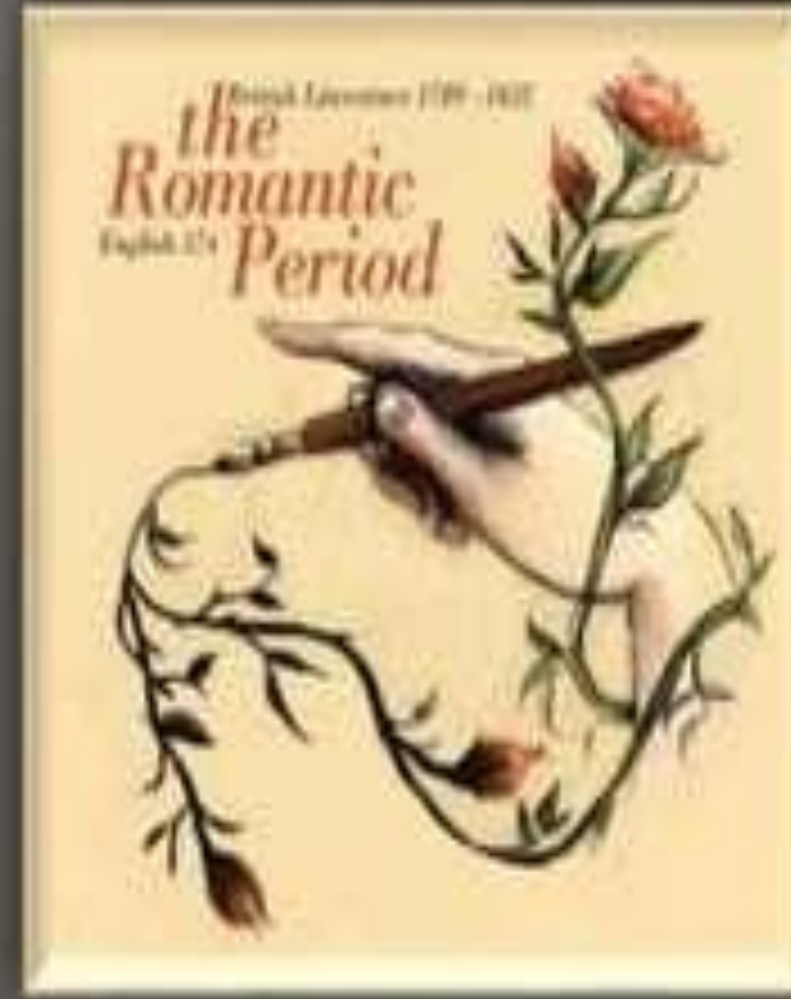
Identity and Society

Revenge

Good and Evil

Love and Hate

Idealized Women



Romantic Period Novels

Style

Individuality/Democracy/Personal Freedom

Lyrical Manner

1st person Narration

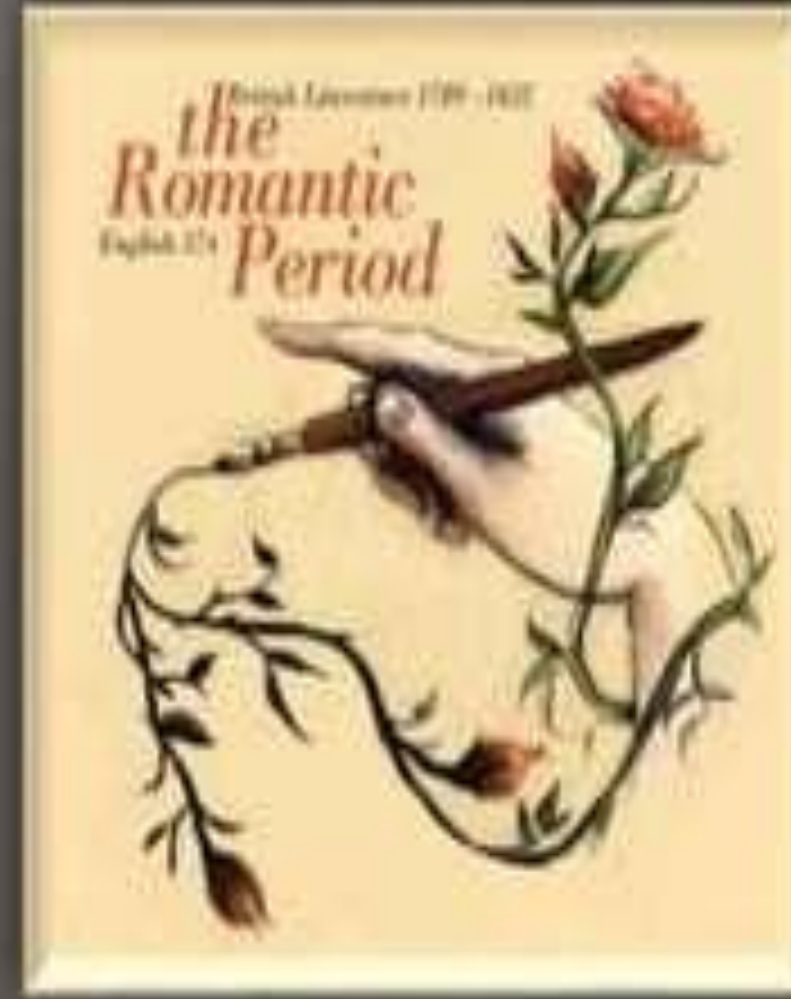
Use of Gothic Elements

Use of Grim Tone

Frequent Use of Personification

Use of Common Language

Interest in the Rustic/Pastoral Life



Victorian Age Novels



Themes

Social Reform

Gender Inequality

Child Labor

The Unprecedented Gap of Wealth between Classes

Ambition and Self-Improvement

Love, Loyalty, and Justice



Victorian Age Novels



Style

- Long and Complex Plots
- Marked Impression of Reality
- Omniscient Narration
- Closely-observed Social Satire
- Realism
- Importance to Secondary Characters



Conclusion

19th Century Novels

- Idealized portraits

- Reflection of society





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Week : 2nd

My Last Duchess

Page:



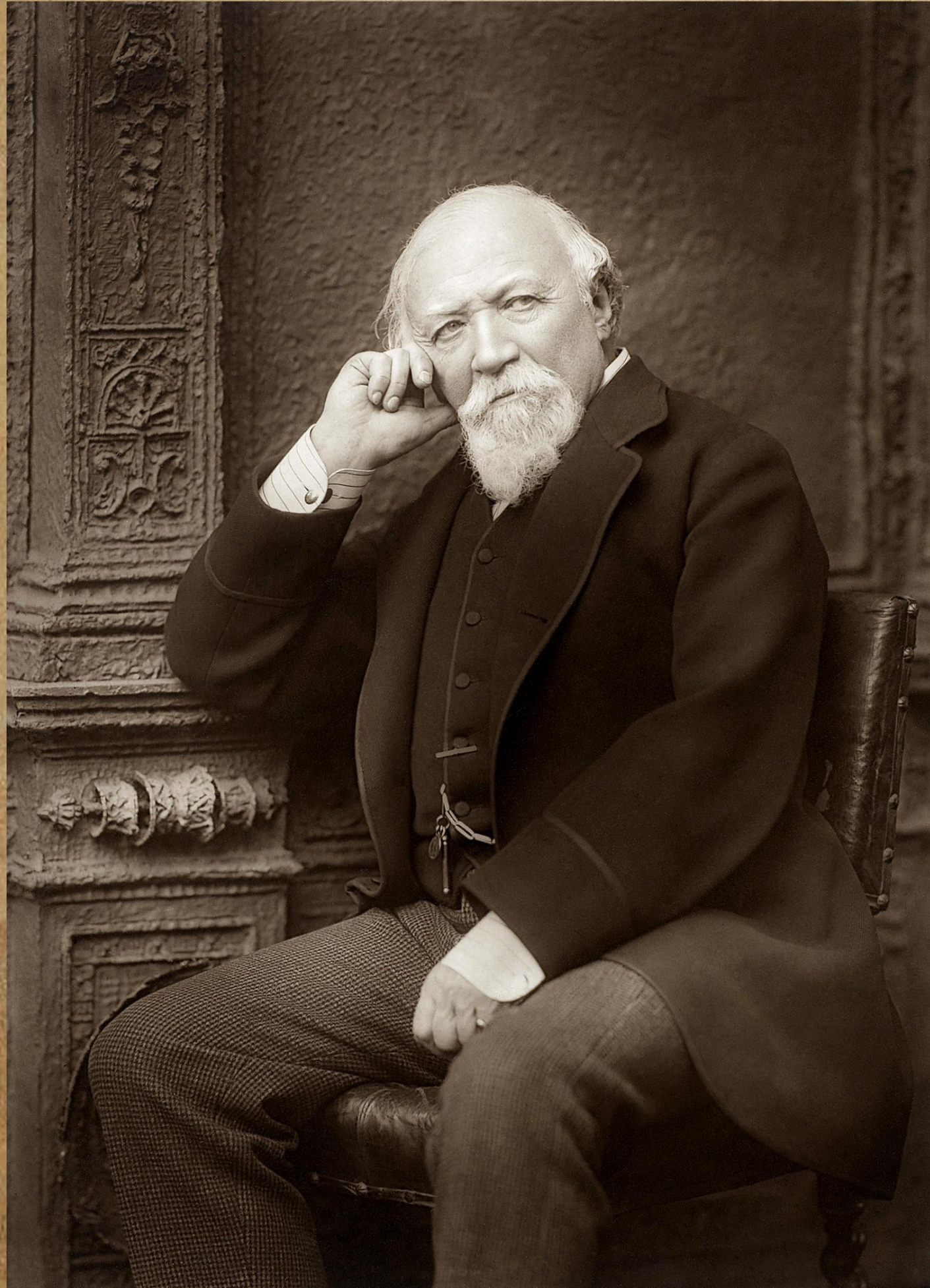
My Last Duchess

Robert Browning, 1812 - 1889

That's my last Duchess painted on the wall,
Looking as if she were alive. I call
That piece a wonder, now: Frà Pandolf's hands
Worked busily a day, and there she stands.
Will 't please you sit and look at her? I said
'Frà Pandolf' by design, for never read
Strangers like you that pictured countenance,
The depth and passion of its earnest glance,
But to myself they turned (since none puts by
The curtain I have drawn for you, but I)
And seemed as they would ask me, if they durst,
How such a glance came there; so, not the first
Are you to turn and ask thus. Sir, 't was not
Her husband's presence only, called that spot
Of joy into the Duchess' cheek: perhaps
Frà Pandolf chanced to say, 'Her mantle laps
Over my lady's wrist too much,' or 'Paint
Must never hope to reproduce the faint
Half-flush that dies along her throat:' such stuff
Was courtesy, she thought, and cause enough
For calling up that spot of joy. She had
A heart -- how shall I say? -- too soon made glad,
Too easily impressed; she liked whate'er
She looked on, and her looks went everywhere.



Sir, 't was all one! My favour at her breast,
The dropping of the daylight in the West,
The bough of cherries some officious fool
Broke in the orchard for her, the white mule
She rode with round the terrace -- all and each
Would draw from her alike the approving speech,
Or blush, at least. She thanked men, -- good! but thanked
Somehow -- I know not how -- as if she ranked
My gift of a nine-hundred-years-old name
With anybody's gift. Who'd stoop to blame
This sort of trifling? Even had you skill
In speech -- (which I have not) -- to make your will
Quite clear to such an one, and say, 'Just this
Or that in you disgusts me; here you miss,
Or there exceed the mark' -- and if she let
Herself be lessoned so, nor plainly set
Her wits to yours, forsooth, and made excuse,
-- E'en then would be some stooping; and I choose
Never to stoop. Oh, sir, she smiled, no doubt,
Whene'er I passed her; but who passed without
Much the same smile? This grew; I gave commands;
Then all smiles stopped together. There she stands
As if alive. Will 't please you rise? We'll meet
The company below then. I repeat,



The Count your master's known munificence
Is ample warrant that no just pretence
Of mine for dowry will be disallowed;
Though his fair daughter's self, as I avowed
At starting, is my object. Nay, we'll go
Together down, sir. Notice Neptune, though,
Taming a sea-horse, thought a rarity,
Which Claus of Innsbruck cast in bronze for me!





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Week : 3rd

Fra Lippo Lippi

Page:

[Florentine painter, 1412-69]

I am poor brother Lippo, by your leave!

You need not clap your torches to my face.

Zooks, what's to blame? you think you see a monk!

What, 'tis past midnight, and you go the rounds,

And here you catch me at an alley's end

Where sportive ladies leave their doors ajar?

The Carmine's my cloister: hunt it up,

Do,—harry out, if you must show your zeal,

Whatever rat, there, haps on his wrong hole,

And nip each softling of a wee white mouse,

Weke, weke, that's crept to keep him company!

Aha, you know your betters! Then, you'll take

Your hand away that's fiddling on my throat,

And please to know me likewise. Who am I?

Why, one, sir, who is lodging with a friend

Three streets off—he's a certain . . . how d'ye call?

Ma ster—a ...Cosimo of the Medici,

I' the house that caps the corner. Boh! you were best!

Remember and tell me, the day you're hanged,

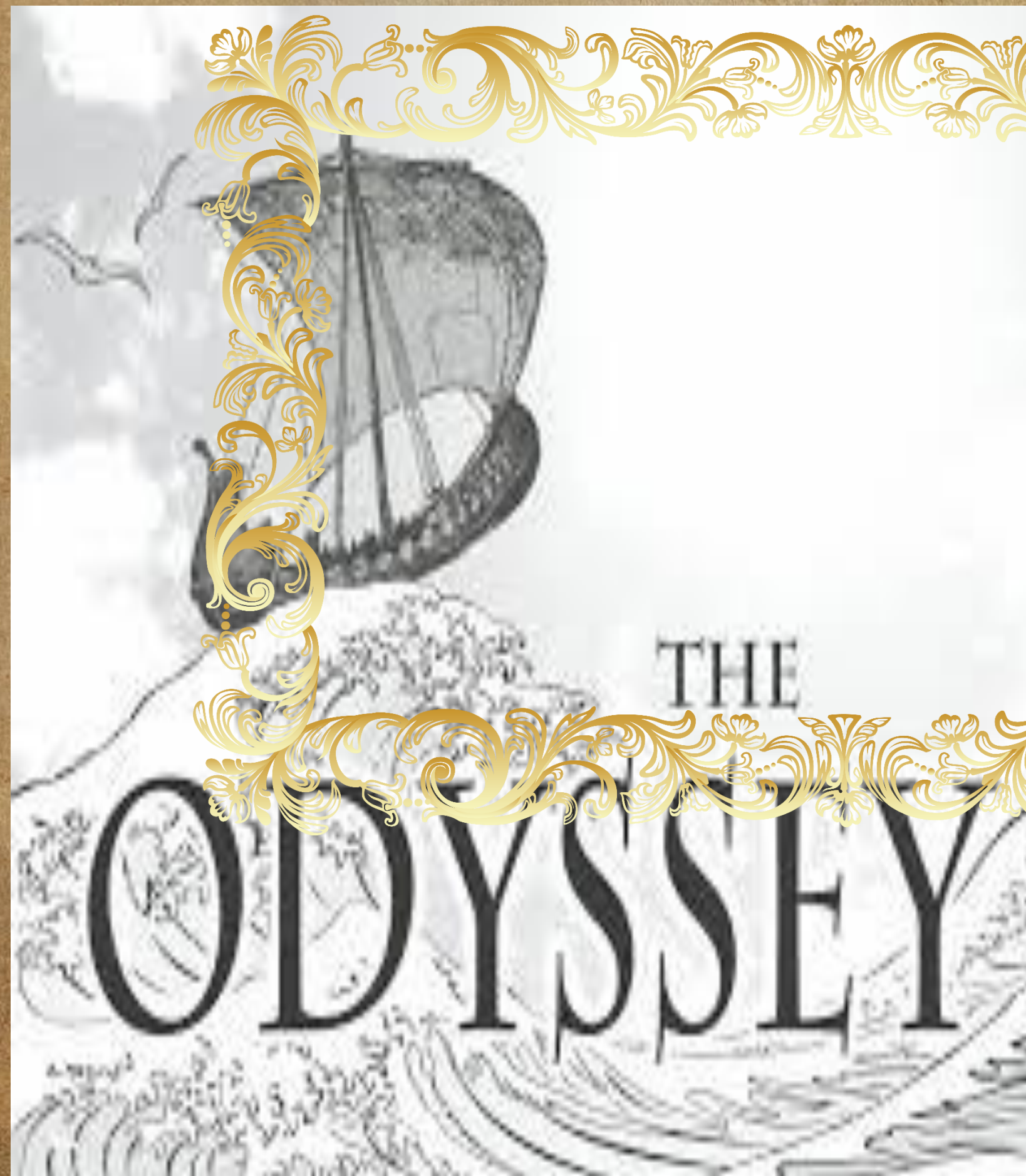
How you affected such a gullet's-gripe!

But you, sir, it concerns you that your knaves

Pick up a manner nor discredit you:

Dramatic Monologue

1. The dramatic monologue writing technicality has one speaker and sometimes a listener.
2. Dramatic monologues especially in Browning poetry opens with intensified action , setting, and events
3. Another aspect of dramatic monologue is that it shapes the character development and assessment. Sometimes, one can also observe the character flow of the speaker as well.
4. Dramatic monologues also brings forth the discourses on social and political realism.
5. Dramatic monologues can also have a story telling narratives about a particular person. Where we find the story of duke who is talking about his late wife according to his point of View



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Week : 4th

Odyssey

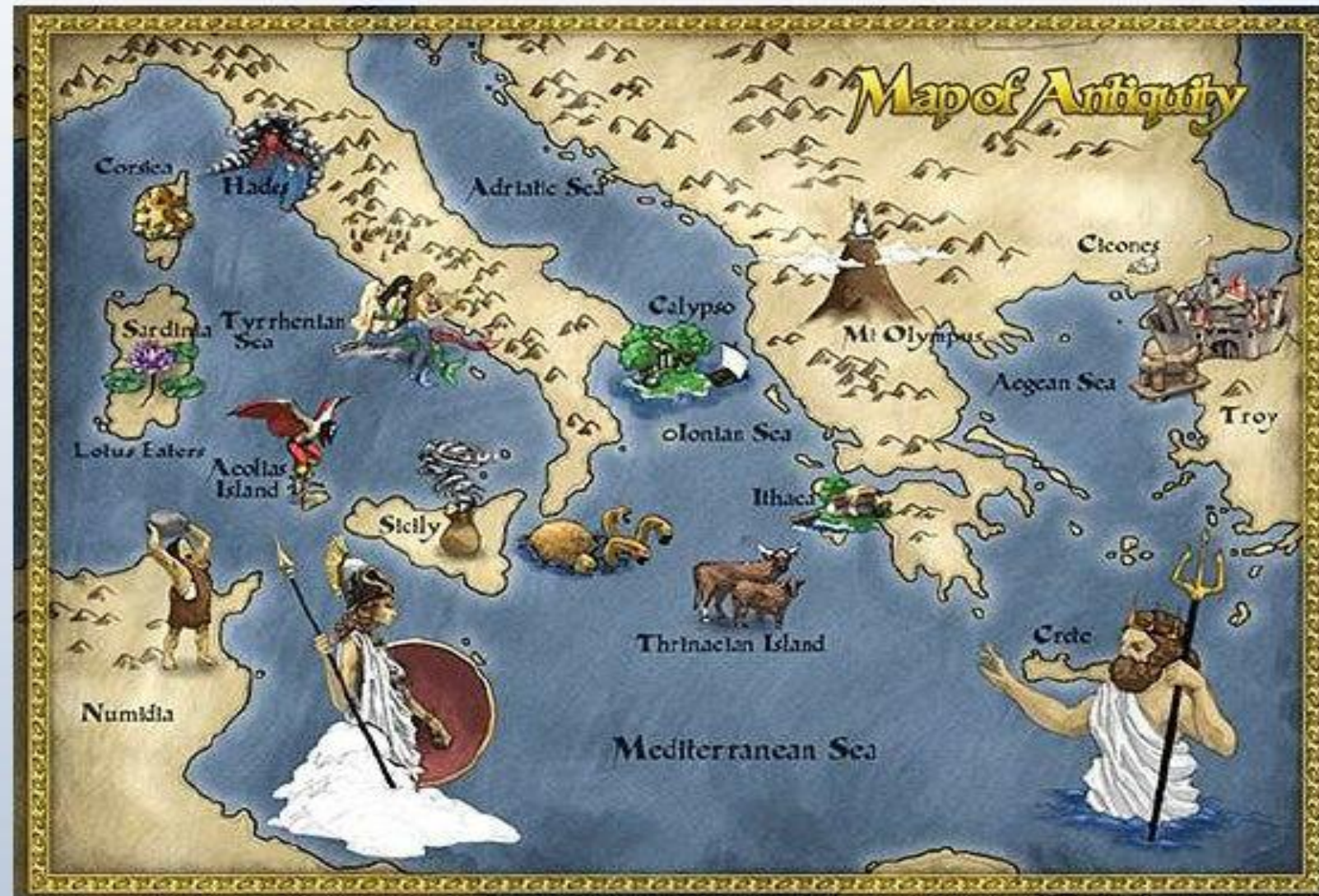
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What is The Odyssey About?



The Odyssey is the Archetypal story of Odysseus' Journey

Not an actual Journey — a *symbolic* journey, featuring symbolic characters, images and events that represent his life decisions and the pain and pleasure he experiences as a result.



Briefest Summary

- ***King Odysseus of Ithaca*** journeyed far from home to fight in the Trojan War, leaving behind his devoted wife ***Queen Penelope*** and their only ***son Telemachus***.
- During this time, back in Ithaca, Penelope proved to be a hard-working, brave queen. She ruled the kingdom wisely and taught her son to love and respect his father.
- While fighting the Trojan War, Odysseus angered the ***Greek god Poseidon*** by claiming he did not need the help of the gods to win the war.
- Poseidon vowed to teach Odysseus a painful lesson.

- When the war was over, Odysseus immediately wanted to return to his family and his kingdom. But Poseidon had other plans for him.
- Odysseus' ship blew off course, and he began a ten-year struggle to return to his kingdom of Ithaca.

- For these ten years, Queen Penelope had to defend her rights at home. Several kings (suitors) tried to convince her that Odysseus was dead and force her to marry them. However, Penelope faithfully protected her kingdom and son from these greedy men.

- Meanwhile Odysseus and his men endured many challenges during their ten years of adventure.
- Their ship first washed ashore on the island of the ***lotus-eaters***. There they were given enchanted food (made from lotus flowers) that made them forget their homes.
- Odysseus did not eat the food and had to force his men to re-board the ship.

- Next, they were held captive on an island inhabited by ***Polyphemus***, a giant ***Cyclops*** with one eye in the middle of his forehead.
- Odysseus had to blind Polyphemus with a hot poker to save himself and his men.



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Week : 4th

Lotos Eater

Page:



LORD TENNYSON

And I would be the necklace,
And all day long to fall and rise
Upon her balmy bosom,
With her laughter or her sighs :
And I would lie so light, so light,
I scarce should be unclasp'd at night.

702. *Song of the Lotos-Eaters*

THERE is sweet music here that softer falls
Than petals from blown roses on the grass,
Or night-dews on still waters between walls
Of shadowy granite, in a gleaming pass ;
Music that gentlier on the spirit lies,
Than tired eyelids upon tired eyes ;
Music that brings sweet sleep down from the blissful skies.
Here are cool mosses deep,
And thro' the moss the ivies creep,
And in the stream the long-leaved flowers weep,
And from the craggy ledge the poppy hangs in sleep.
Why are we weigh'd upon with heaviness,
And utterly consumed with sharp distress,
While all things else have rest from weariness ?
All things have rest : why should we toil alone,
We only toil, who are the first of things,
And make perpetual moan,
Still from one sorrow to another thrown :
Nor ever fold our wings,
And cease from wanderings,
Nor steep our brows in slumber's holy balm ;
Nor harken what the inner spirit sings,
'There is no joy but calm !'—
Why should we only toil, the roof and crown of things ?





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Week : 5th

Ulyssess

Page:

Ulysses

by Alfred Tennyson

It little profits that an idle king,
By this still hearth, among these barren crags,
Match'd with an aged wife, I mete and dole
Unequal laws unto a savage race,
That hoard, and sleep, and feed, and know not me.

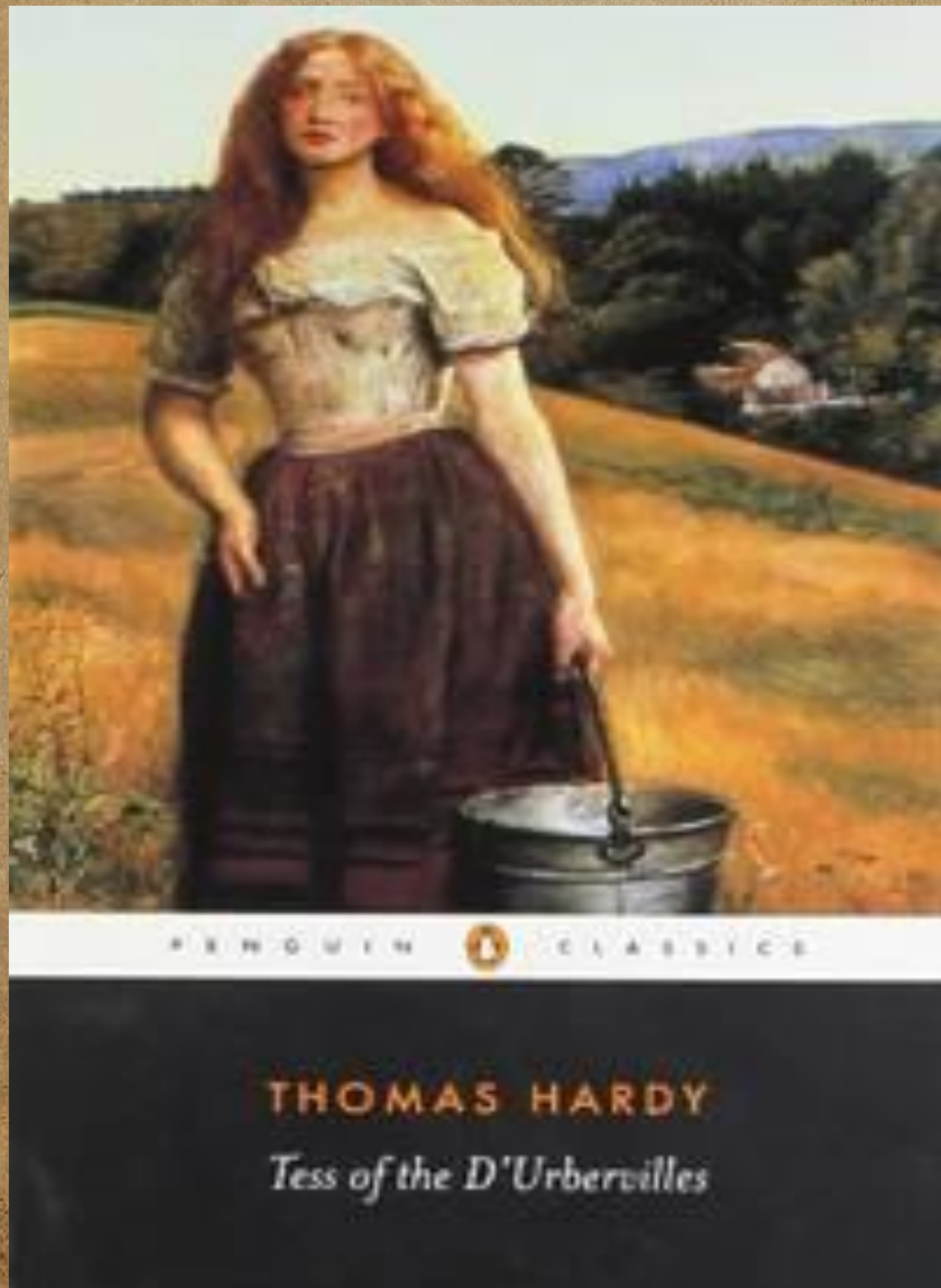
I cannot rest from travel: I will drink
Life to the lees: all times I have enjoy'd
Greatly, have suffer'd greatly, both with those
That loved me, and alone; on shore, and when
Thro' scudding drifts the rainy Hyades
Vest the dim sea: I am become a name;
For always roaming with a hungry heart
Much have I seen and known; cities of men
And manners, climates, councils, governments,
Myself not least, but honour'd of them all;
And drunk delight of battle with my peers;
Far on the ringing plains of windy Troy.
I am part of all that I have met;
Yet all experience is an arch wherethro'
Gleams that untravell'd world, whose margin fades
For ever and for ever when I move.
How dull it is to pause, to make an end,
To rust unburnish'd, not to shine in use!
As tho' to breath were life. Life piled on life
Were all to little, and of one to me
Little remains: but every hour is saved
From that eternal silence, something more,
A bringer of new things; and vile it were
For some three suns to store and hoard myself,
And this gray spirit yearning in desire
To follow knowledge like a sinking star,
Beyond the utmost bound of human thought.

This is my son, mine own Telemachus,
To whom I leave the sceptre and the isle—
Well-loved of me, discerning to fulfil
This labour, by slow prudence to make mild
A rugged people, and thro' soft degrees
Subdue them to the useful and the good.
Most blameless is he, centred in the sphere
Of common duties, decent not to fail
In offices of tenderness, and pay
Meet adoration to my household gods,
When I am gone. He works his work, I mine.

There lies the port; the vessel puffs her sail:
There gloom the dark broad seas. My mariners,
Souls that have toil'd, and wrought, and thought with me—
That ever with a frolic welcome took
The thunder and the sunshine, and opposed
Free hearts, free foreheads— you and I are old;
Old age had yet his honour and his toil;
Death closes all: but something ere the end,
Some work of noble note, may yet be done,
Not unbecoming men that strove with Gods.
The lights begin to twinkle from the rocks:
The long day wanes: the slow moon climbs: the deep
Moans round with many voices. Come, my friends,
'Tis not too late to seek a newer world.
Push off, and sitting well in order smite
The sounding furrows; for my purpose holds
To sail beyond the sunset, and the baths
Of all the western stars, until I die.
It may be that the gulfs will wash us down:
It may be we shall touch the Happy Isles,
And see the great Achilles, whom we knew.

Tho' much is taken, much abides; and tho'
We are not now that strength which in the old days
Moved earth and heaven; that which we are, we are;
One equal-temper of heroic hearts,
Made weak by time and fate, but strong in will
To strive, to seek, to find, and not to yield.





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Week : 6th-7th

Tess of the D'Urbervilles

Page:

Life &

Works



- *He was born in Upper Bockhampton near Dorchester in the South Wessex (1840)*
- *By 1862 he was working and studying architecture in London. He began to write poetry at this time*
- *He became famous thanks to **Far From the Madding Crowd** (1874)*
- *His second great work was **The return of native** (1878)*
- *Then he wrote four tragic novels: **The Mayor of Casterbridge, The Woodlanders, Tess of the d'Urbevelles and Jude the Obscure***
- *Victorian public opinion is scandalized by his novels and he turned to write poetry.*
- *He died in 1928 and was buried in Poet's corner in Westminster Abbey*

The stucture

Tess of d'Urbevilles is a novel first published in 1891. It initially appeared in a censored and serialised version, published by the British illustrated newspaper, *The Graphic*. Then it was published complete, in three volumes. It is structured in *seven phases*:

- ❖ *The Maiden*
- ❖ *Maiden no more*
- ❖ *The Rally*
- ❖ *The Consequence*
- ❖ *The Woman pays*
- ❖ *The Convert*
- ❖ *Fulfilment*

The plot



Tess Durbeyfield is the oldest daughter of a lazy farmer in Marlott.

Her father discovers he is the heir of an old, rich family, the d'Urbervilles.

Tess' mother knows where one d'Urbervilles family still lives, and sends Tess to them.

*The major
characters*

Tess d'Urbevilles

Tess is surely the central character of the novel. Hardy makes her a heroine. Her name, formally Theresa, recalls St. Teresa of Avila, another martyr whose vision of a higher reality costs her life. In part, Tess represents the changing role of the agricultural workers in England in the late nineteenth century.

Beyond her social symbolism, Tess represents fallen humanity in a religious sense, she is the myth of the humans who suffer for crimes that are not their own.



Angel Clare



The son of a parson and the youngest of three brothers, he does not enter college despite his superior intellect. He wants to study agriculture so that he might become a farmer. Angel Clare is nevertheless dogmatic and stubborn. He has a deeply theoretical mindset; it is this quality that makes him reject Tess when he learns she is a fallen woman, because that contradicts his idealistic view of her.

Alec Strokes

The sophisticated, urbane son of the blind Mrs. Stoke-d'Urberville. Alec is rapacious and possessive, believing that his status in society and his financial situation give him the power to possess and control Tess after he gives her a job caring for his mother's chickens. Alec is a hedonistic dandy but after seducing Tess he becomes "christian" for a while. When he sees Tess once more he is obsessed by her another time.



Social and historical background

The Victorian Era is characterized by a very strict morality, particularly concerning the relationship between men and women. A woman was still the property of her husband or father, and her honour was to be protected until marriage. Also at this time, the Industrial Revolution had changed the economy significantly and even the most rural areas witnessed some kind of mechanization. Hardy reports this technological progress while describing some strange machines such as the reaping-machine

It was a horse-drawn machine used in reaping grain and typically equipped with a raking device that bends the grain against the cutter bar, then the grain cut was picked up manually.



The style

*Hardy's writing style is quite simple. He describes the scenery in great details, with a **cinematic technique**.*

*Moreover thanks to the use of the **dialect** he can increase the realism of his novel.*

The narrator

*Hardy uses the **sympathetic inside view** that is to say he is an internal narrator that describes the facts through the eyes of some character, in this case Tess, Angel Clare and Alec.*

References to Verga:

Hardy's masterpiece is full of **deterministic pessimism** as well as *I Malavoglia* by Giovanni Verga.

- ❖ In their works through coincidences and changes they show that everything happened because **it was to be** and there's anything you can do to control your destiny.
- ❖ The characters **accept their condition** stoically and with dignity.
- ❖ Moreover they both show the hard country life of their time from a **realistic point of view**.

Some Curiosities

❖ *The May-Day dance. It's a pagan ritual celebrating the fertility of nature. Women dance in circles wearing white dresses, they decorate their hair with red ribbons and flowers.*

*Tess and Angel
Clare first met
at the
May-Day dance.
Angel danced
with almost
everyone except
Tess... (chapter 2)*



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*Then Tess is captured at Stonehenge and executed
as murderer. Angel marries her younger
sister, Liza Lu as Tess wished.*



Tess is no more than 16, but looks much older. While working for d'Urbevilles Tess meets Alec, the son of Mrs. D'Urbevilles. He takes advantage of her and she gets pregnant.



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Week : 9th

Dover Beach

Page:



THEME

- Decline of Religious Faith in the Modern World

In Arnold's world, religious faith was receding under the impact of modern materialism, the industrial revolution, and the new scientific ideas such as the theory of evolution. Consequently, spiritual values and religious beliefs were cast in doubt. Arnold laments the dying of the light of faith, symbolized by the gleaming light on the French coast. To his ears, the sound of the waves become the "melancholy, long, withdrawing roar" of the Sea of Faith. The receding waters leave behind a world bereft of any spiritual values, a world which offers: "Nor certitude, nor peace, nor help for pain."

Dover Beach

The sea is calm to-night.
The tide is full, the moon lies fair
Upon the straits; on the French coast the light Gleams and is
gone; the cliffs of England stand;
Glimmering and vast, out in the tranquil bay. *calm*
Come to the window, sweet is the night-air!
Only, from the long line of spray
Where the sea meets the moon-blanched land, *whitened*
Listen! you hear the grating roar *sounding harsh*
Of pebbles which the waves draw back, and fling, *10* *throw*
At their return, up the high strand, *shoreline*
Begin, and cease, and then again begin,
With tremulous cadence slow, and bring *shaking or quivering*
The eternal note of sadness in.

straits: a narrow passage of water connecting two seas or other large areas of water.

Gleam: shine

glimmer: shine faintly with a wavering light

Sophocles long ago

15

Heard it on the Agaeon, and it brought The sea between Greece and Turkey.

Into his mind the turbid ebb and flow cloudy, muddy, opaque

Of human misery; we

Find also in the sound a thought,

Hearing it by this distant northern sea.

The Sea of Faith

Was once, too, at the full, and round earth's shore

Lay like the folds of a bright girdle furled. Belt surrounding the waist

But now I only hear

furl: fold up

Its melancholy, long, withdrawing roar, 25

Retreating, to the breath roar: full, deep prolonged sound

Of the night-wind, down the vast edges drear dull, depressing

And naked shingles of the world. Gravel on the beach

Ah, love, let us be true

To one another! for the world, which seems 30

To lie before us like a land of dreams,

So various, so beautiful, so new,

Hath really neither joy, nor love, nor light,

Nor certitude, nor peace, nor help for pain;

And we are here as on a darkling plain *dark*

Swept with confused alarms of struggle and flight,

Where ignorant armies clash by night.

Explanation

The first stanza opens with a happy mood. The speaker invites his beloved to come to the window to enjoy with him the calm sea and the sweet air on a beautiful night.

The speaker, however, cannot resist the sadness that he feels by the repetitive sound of the waves on the shore pebbles. The sound reminds the speaker of the ever-changing fortunes of people.

In the second stanza, the speaker imagines that the same sound heard by the Greek dramatist Sophocles made him think of the recurrence of human suffering.

In the third stanza, the speaker compares the receding waves to the decay of spiritual faith. Religion that used to be like a sash or belt, surrounding humanity and protecting it from doubt and despair, is now removed, leaving behind a faithless humanity.

In the fourth stanza, the speaker turns to his beloved, saying that it is in our sincerity and love that we can find solace in a world full of deception and uncertainty.

FORM

- Elegy: Arnold's "Dover Beach" is considered an elegy lamenting the world's loss of religious faith, during a time of progress in science and industry.
- Dramatic Monologue: Matthew Arnold's "Dover Beach" is a dramatic monologue because the poet is addressing a silent audience. The effect is of one person directly addressing another, while the reader listens in.

- Stanza form: The poem is divided into 4 stanzas.
- Free Verse: The poem is written in free verse with no particular meter or rhyme scheme, although some of the words do rhyme.

A sad poem or song, especially remembering someone who has died or something in the past.

A successful elegy has some parts and those are:

***Lyrical quality**

***Grief**

***Admiration**

***Acceptance**

Liberty, Equality, Fraternity

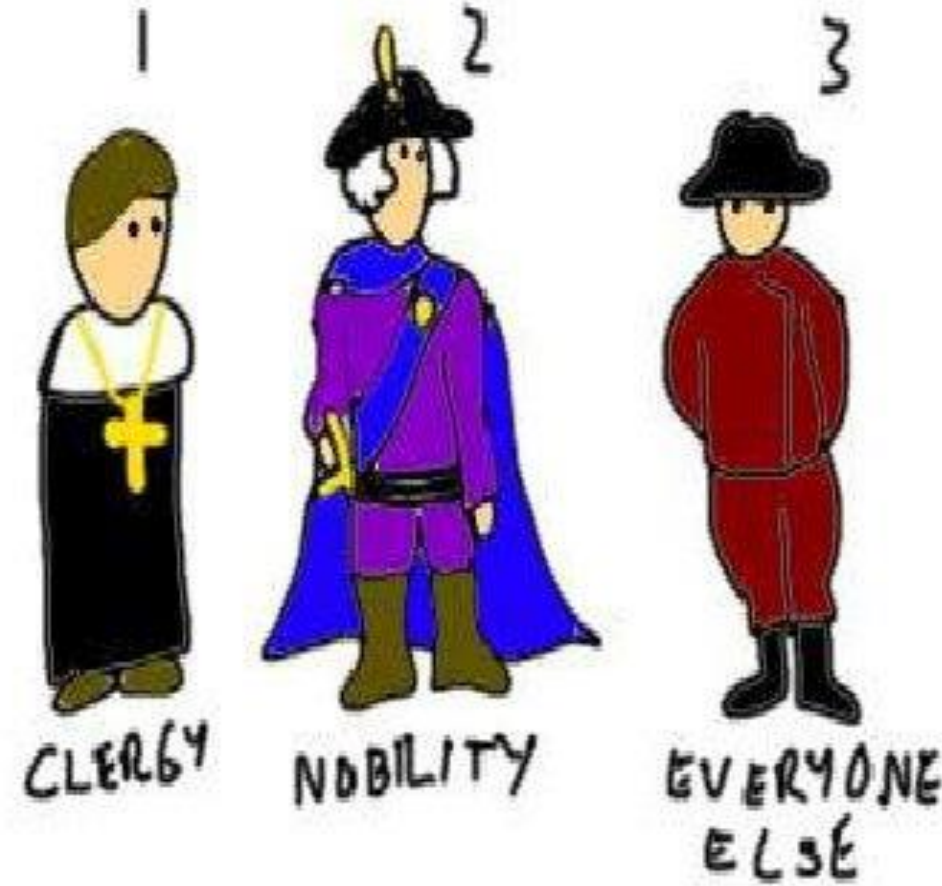
THE FRENCH REVOLUTION



Detail From *Triumph of Marat*, Boilly, 1794 (Musee des Beaux-Arts)

THE THREE ESTATES

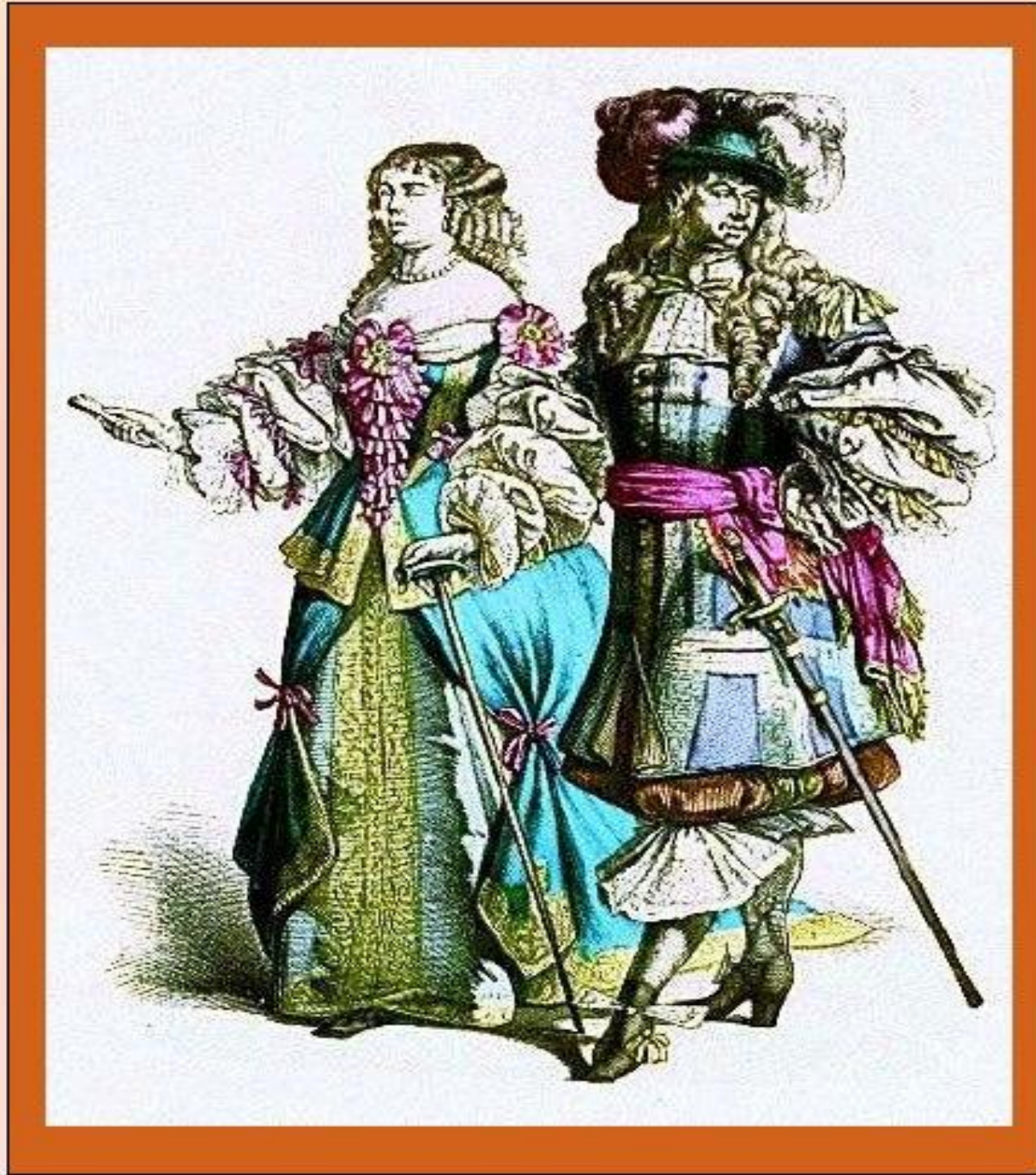
- Before the revolution the French people were divided into three groups:
 - The first estate: the clergy
 - The second estate: the nobility
 - The third estate: the common people (bourgeoisie, urban workers, and peasants).
- Legally the first two estates enjoyed many privileges, particularly exemption from most taxation.



The First Estate was of Catholic Church officials- ~CLERGY~



THE NOBILITY.....



With the exception of a few liberals, the nobility wanted greater political influence for themselves but nothing for the third estate.



THE THIRD ESTATE



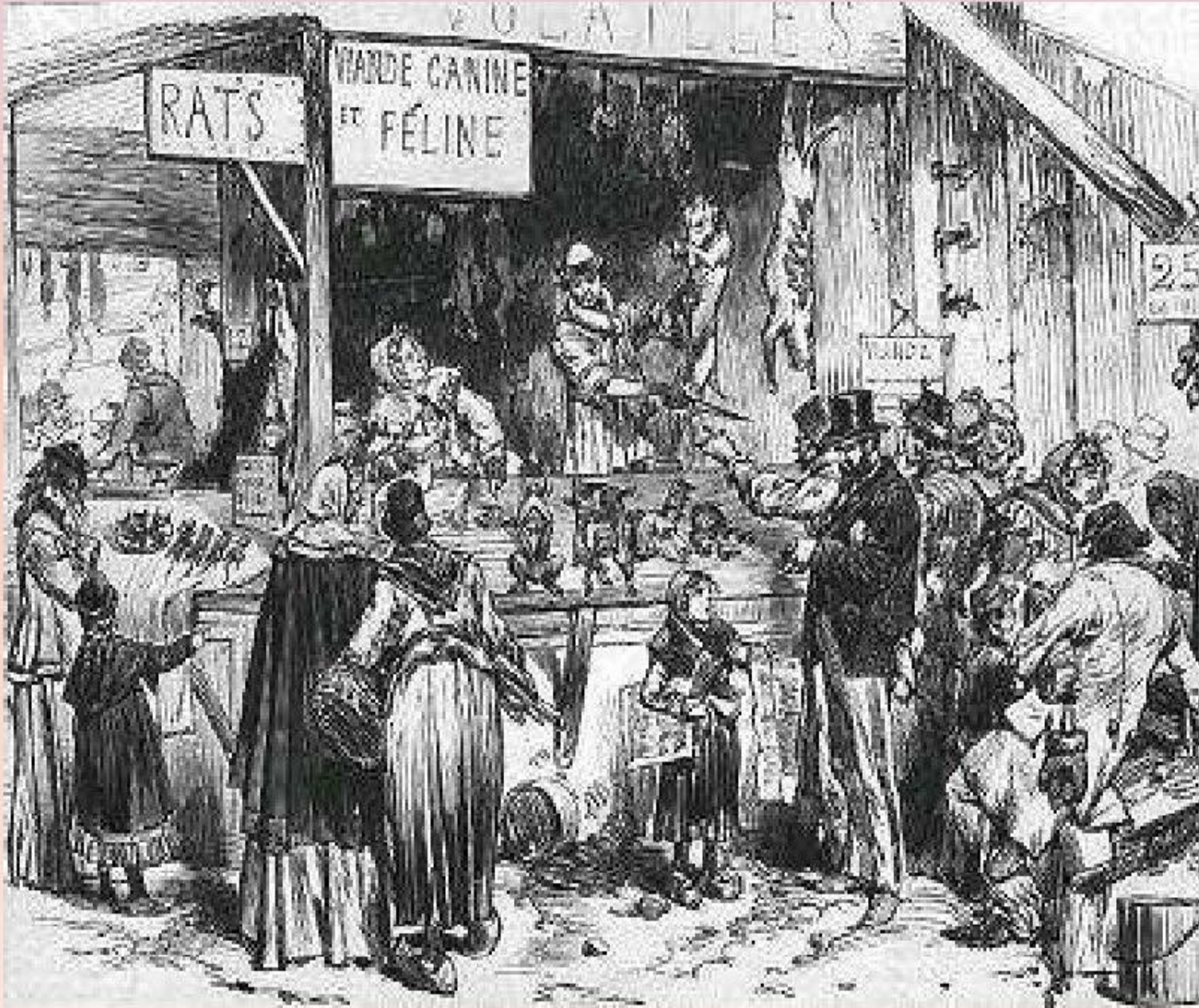
This cartoon from the era of the French Revolution depicts the third estate as a person in chains, who supports the clergy and nobility on his back.

TAX PAYERS !!



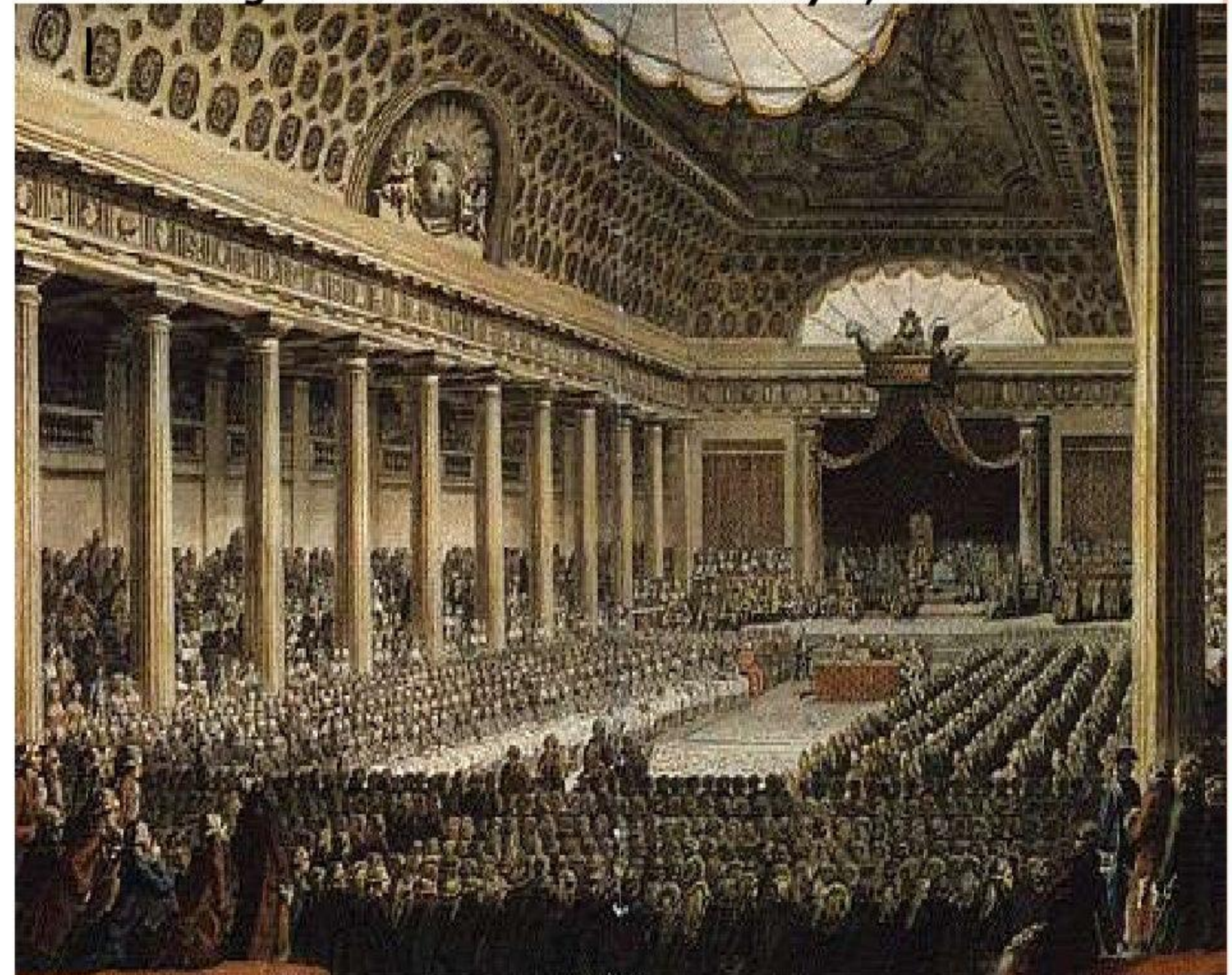
- The Third Estate bore the entire tax burden .
- * **Tithe**- 1/10th of the agricultural produce &
- * **Taille**- Tax paid to the state.
- Clergy and Nobility enjoyed at their cost.

LONG QUEUES FOR BREAD!
SUBSISTENCE CRISIS....



Calling the Estates General

meeting of the Estates General May 5, 1789



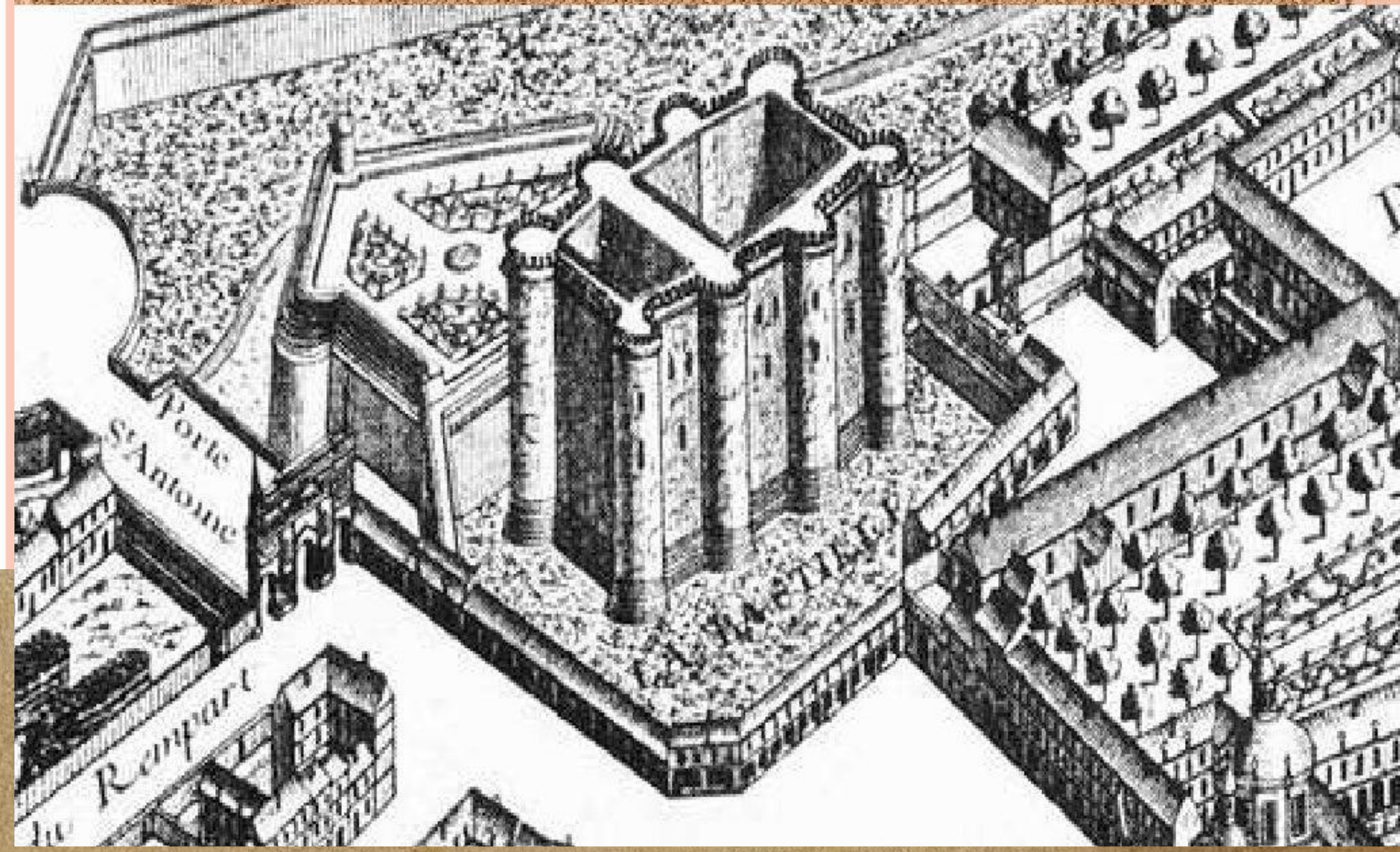
Revolution Spreads to Common People



WOMEN'S MARCH TO VERSAILLES

- On October 4, 1789, a crowd of women, demanding bread for their families, marched toward Versailles.
- When they arrived, soaking wet from the rain, they demanded to see "the Baker," "the Baker's wife," and "the Baker's boy".
- The King met with some of the women and agreed to distribute all the bread in Versailles to the crowd.

The Storming of the Bastille!!





**Liberated prisoners parading
later in the day**

DECLARATION OF THE RIGHTS OF MAN AND CITIZEN



- o "Men are born free and equal in their rights.... These rights are liberty, property, security and resistance to oppression.
- o The fundamental source of all sovereignty resides in the nation.
- o The law is the expression of the general will. All citizens have the right to take part personally, or through representatives, in the making of the law."



FIN TRAGIQUE DE LOUIS XVI.

Exécuté le 21 Janvier 1793 sur la Place de Louis XV dite Place de la Revolution.
*Il a paru avec une dernière volonté en se jetant sur le socle de la guillotine que le bonheur
 de son peuple est son dernier vœux, et que le Ciel lui pardonne sa mort.*

A Paris chez la Citoyenne de la Liberté

The execution of Louis XVI



The Tale of Two Cities

University of Global Village (UGV), Barisal

Department of English

BA (Hons) Program

Week: 10th -13th

Page:



Charles Darnay



Sydney Carton



Characters

Mr. Jarvis Lorry



Monsieur Defarge



Lucie Manette



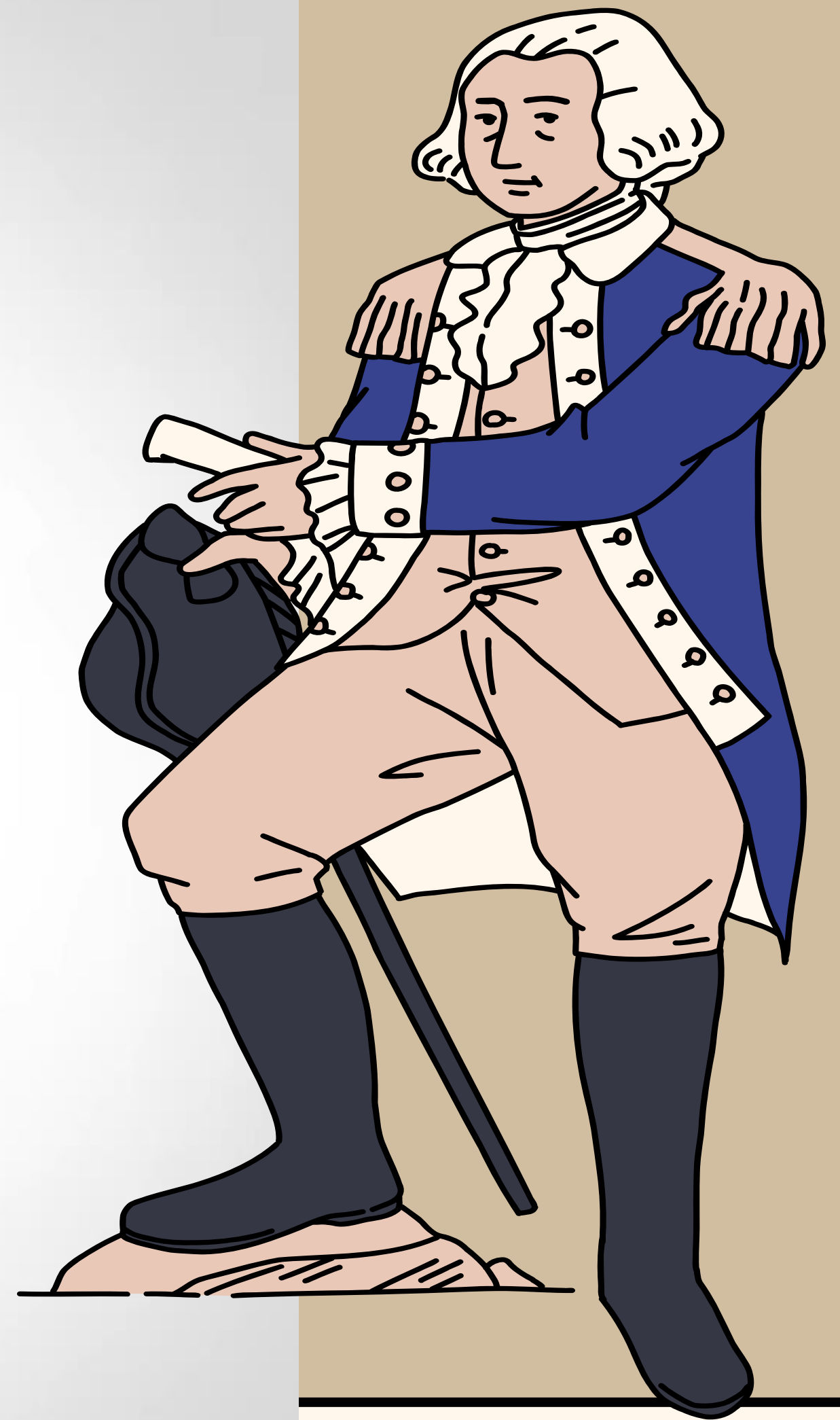
Dr. Manette



Madame Defarge



Book 1
Chapter 1
The Period





England



France

*It is the Best of
time, it is the
Worst of time*

Book 1
Chapter 2
The Mail



*“Wait of Dover for Mom’selle”
- Jerry*

‘Recall to life’-Dr

Book 1
Chapter 3
The Night Shadows

*Authorial
Intrusion*

Book 1
Chapter 4
The Preparation

Reveal

**It's been 15 years
since I last came
from France.**





Resurrection

**This mas was
untraceably locked
away in prison by
a powerful enemy.**





Book 1
Chapter 5
The Wine-Shop

Unite





“Jacques”



Book 1

Chapter 6

The Shoemaker



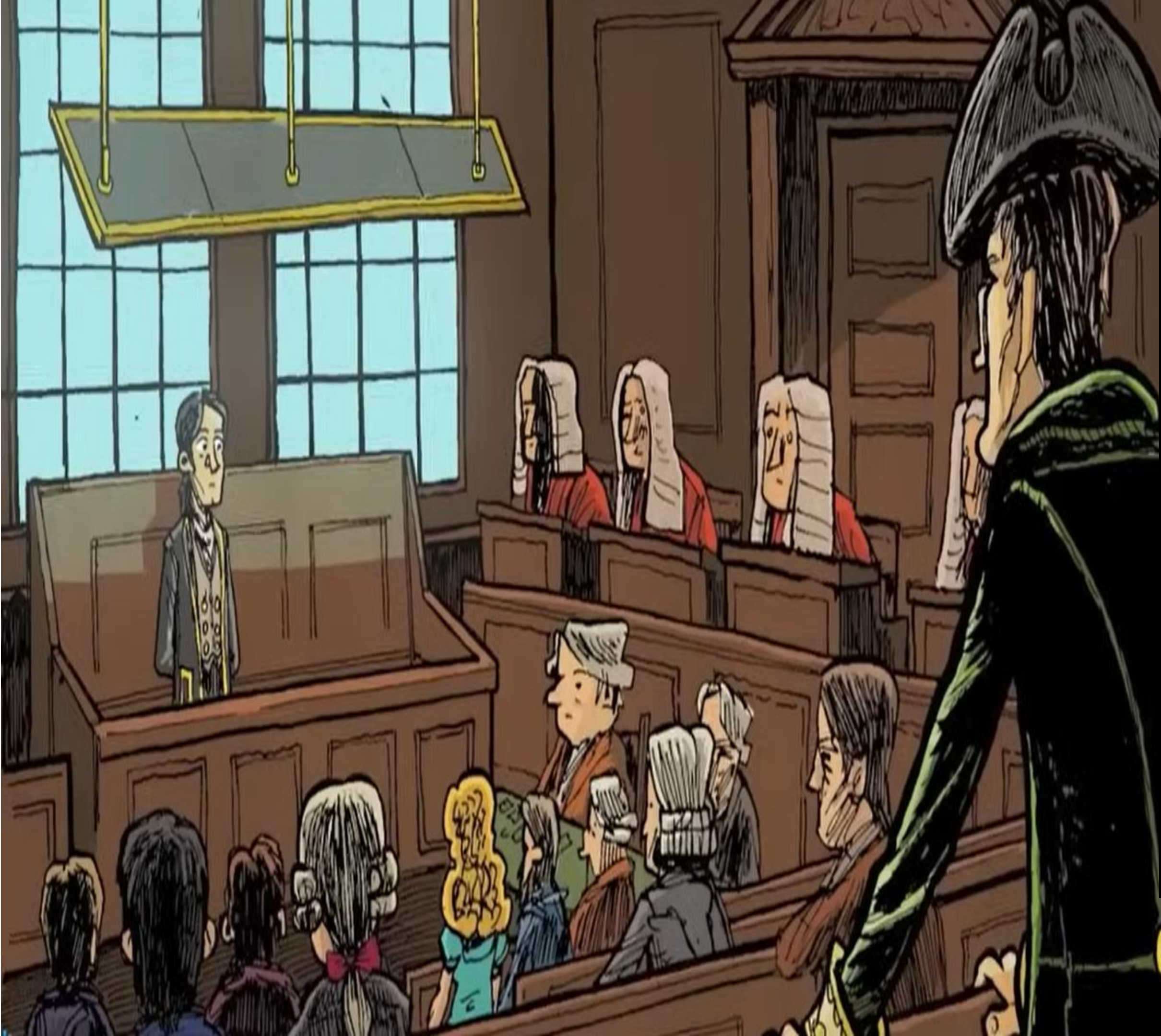
105 North Tower



Book 2
Chapter 1
Five Years Later



Book 2
Chapter 2
A Sight



John Barsad



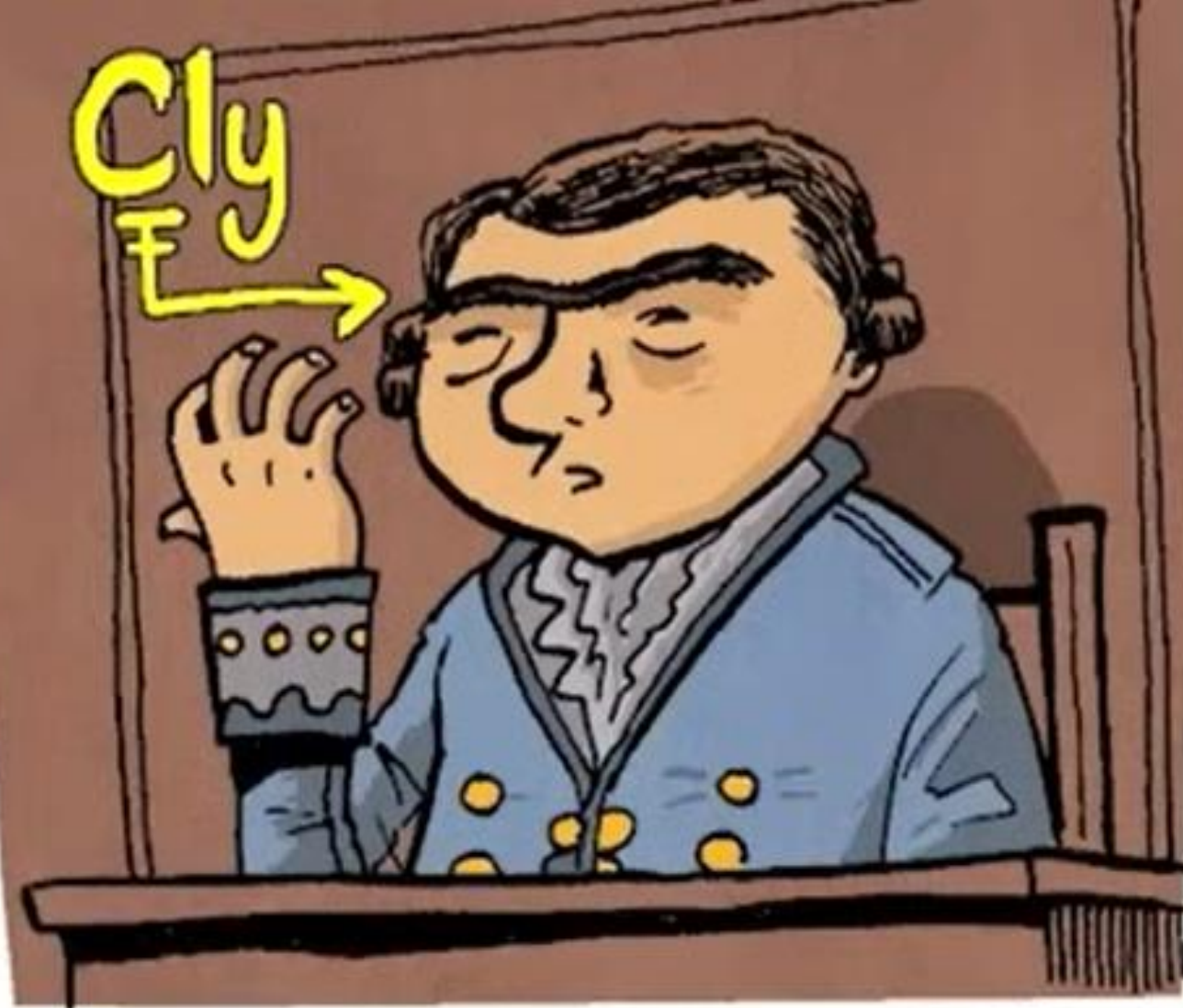
Roger Cly



Book 2

Chapter 3

A Disappointment





Book 2

Chapter 4

Congratulatory

**Sydney Carton thinks himself
less and jealous of Charles
Darnay**




**At least the child
died quickly and
knew no pain.**



Book 2

Chapter 8

Monseigneur in the Country

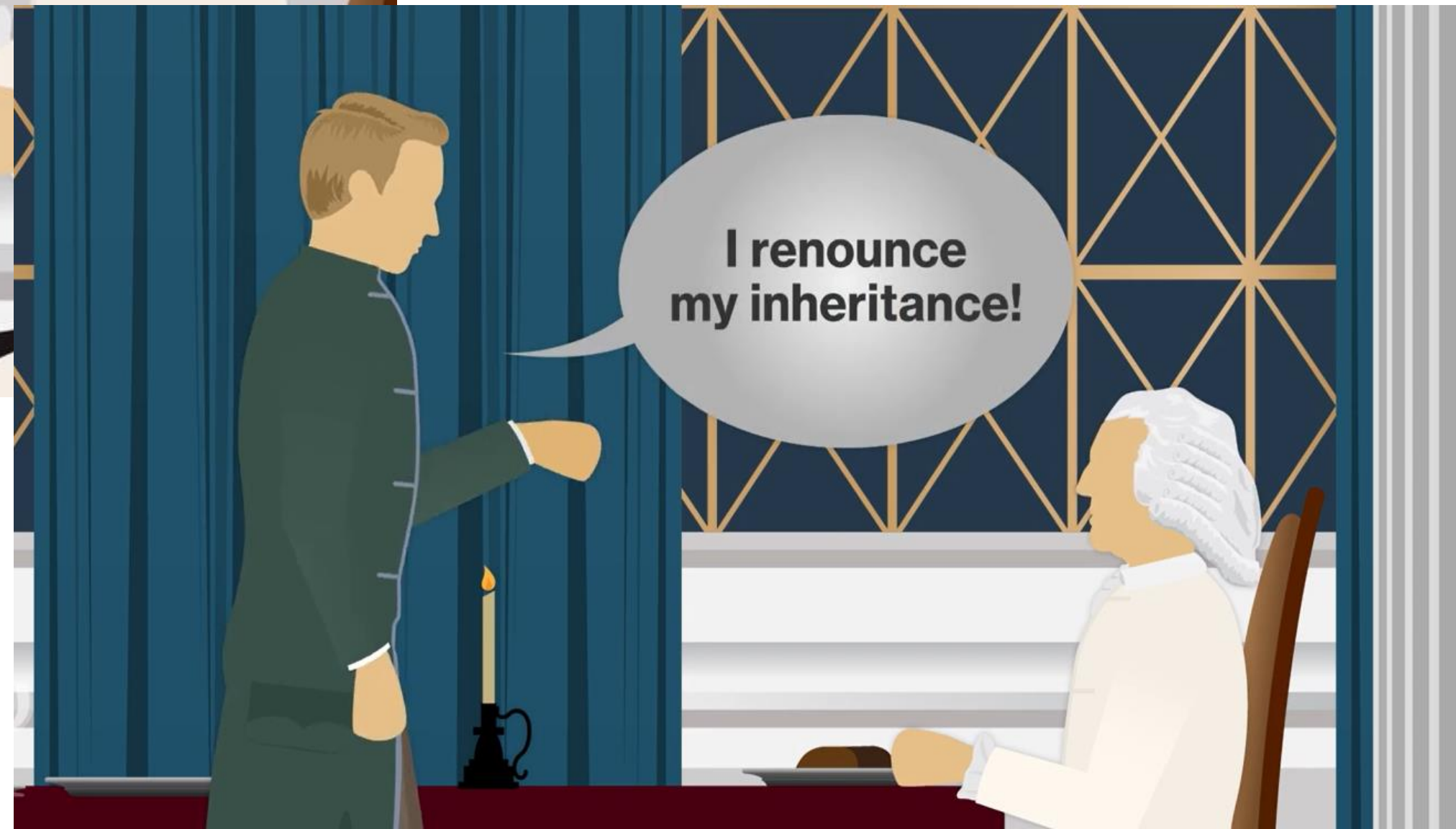
An illustration of two stylized figures in a room. On the left, a person with white hair and a white long-sleeved shirt is gesturing with their hands. On the right, a person with white hair wearing a red coat and a white cravat stands looking towards the first person. A large grey speech bubble is positioned between them, containing the text 'Find the person who ran away!'. The background features a wall with a grid of dark panels and gold-colored decorative borders. A large, dark, curved object, possibly a wheel or a piece of furniture, is visible in the lower-left foreground.

**Find the person
who ran away!**



Book 2
Chapter 9
The Gorgon's Head





Book 2
Chapter 10
Two Promises



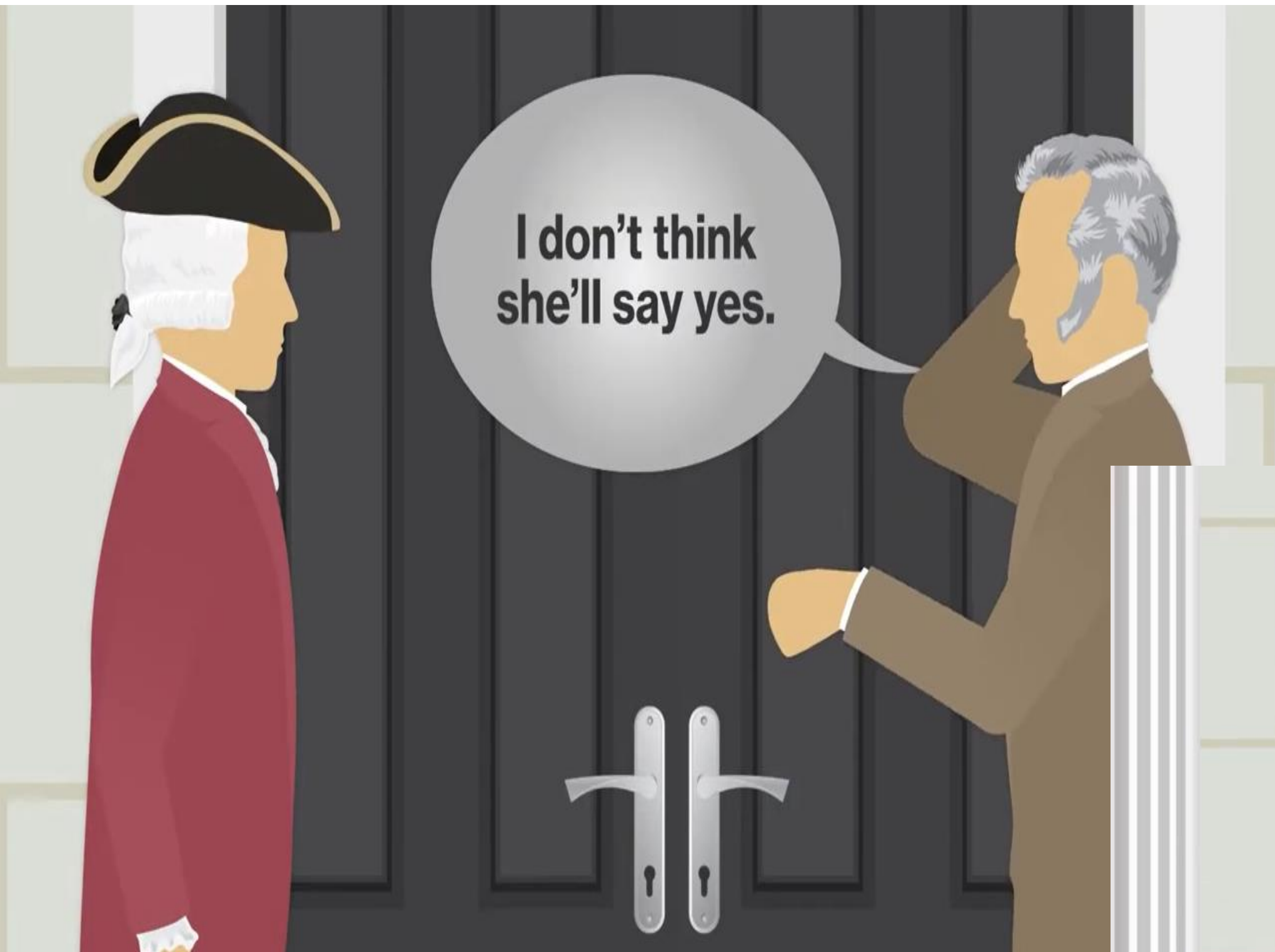
Book 2
Chapter 11
A Companion Picture



Book 2

Chapter 12

The Fellow of Delicacy



Book 2

Chapter 13

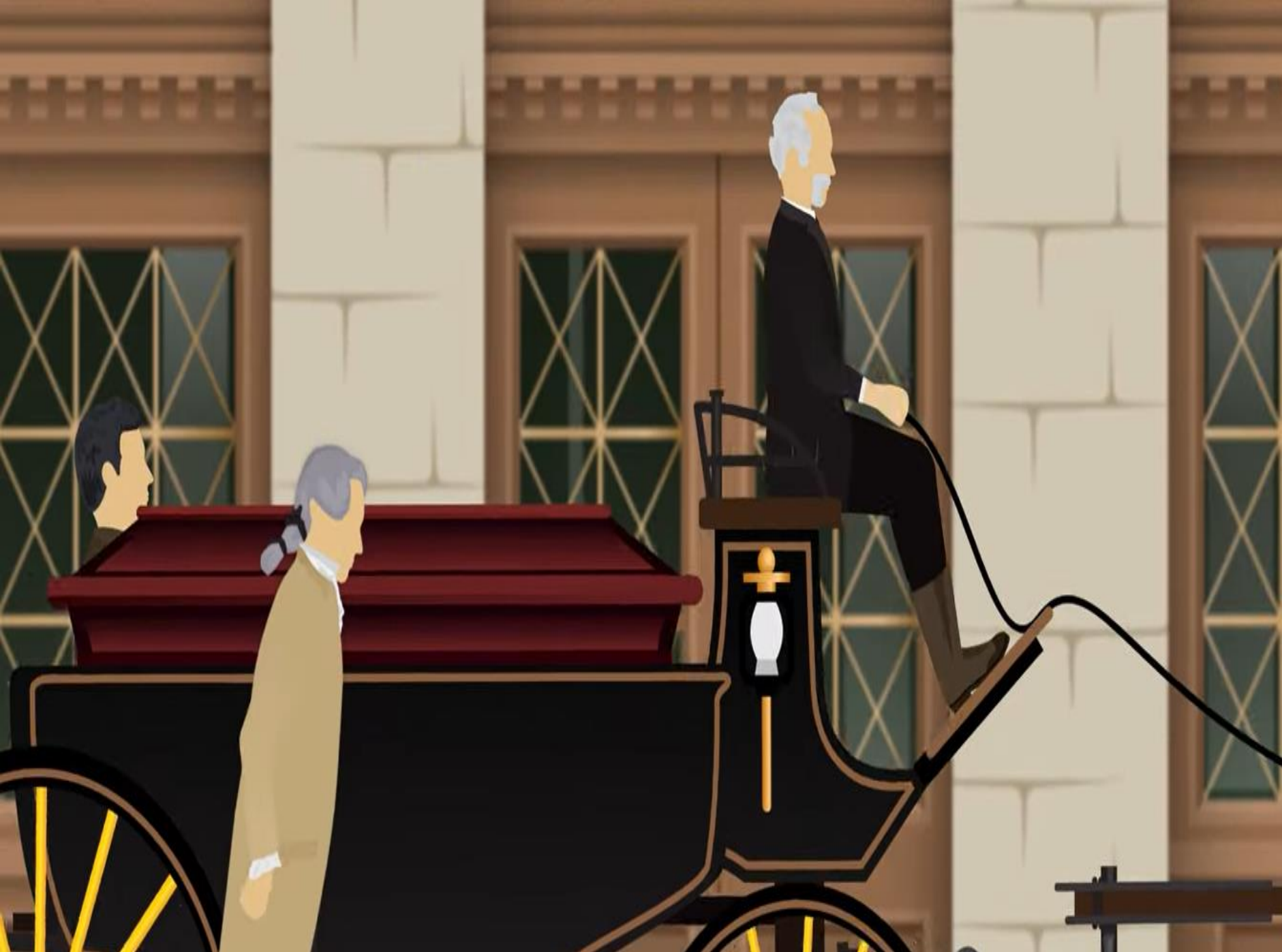
The Fellow of No Delicacy




Book 2

Chapter 14

The Honest Tradesman



Book 2
Chapter 15
Knitting



The illustration depicts four men in historical clothing against a stone wall background. From left to right: a man with reddish-brown hair in a brown tunic; a man with a dark beard and hair in a maroon vest over a white shirt; a man with brown hair in a white shirt and maroon vest; and a man with a beard wearing a red helmet with a blue and white circular emblem and a dark tunic. A large, light blue speech bubble originates from the man in the white shirt and maroon vest, containing the text 'I am Jacques Four, and you are Jacques Five.'.

**I am Jacques
Four, and you are
Jacques Five.**



Book 2

Chapter 16

Still Knitting

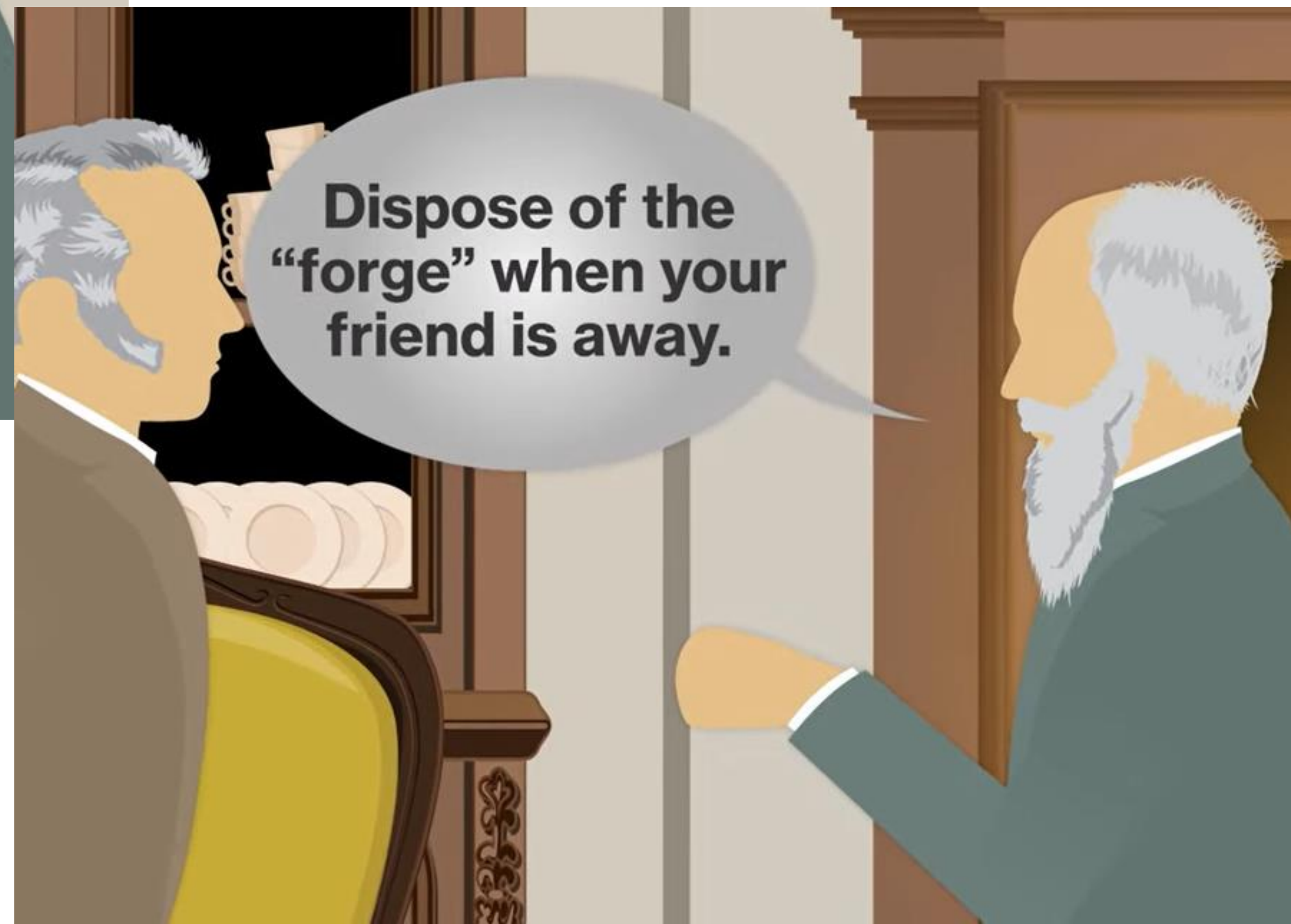
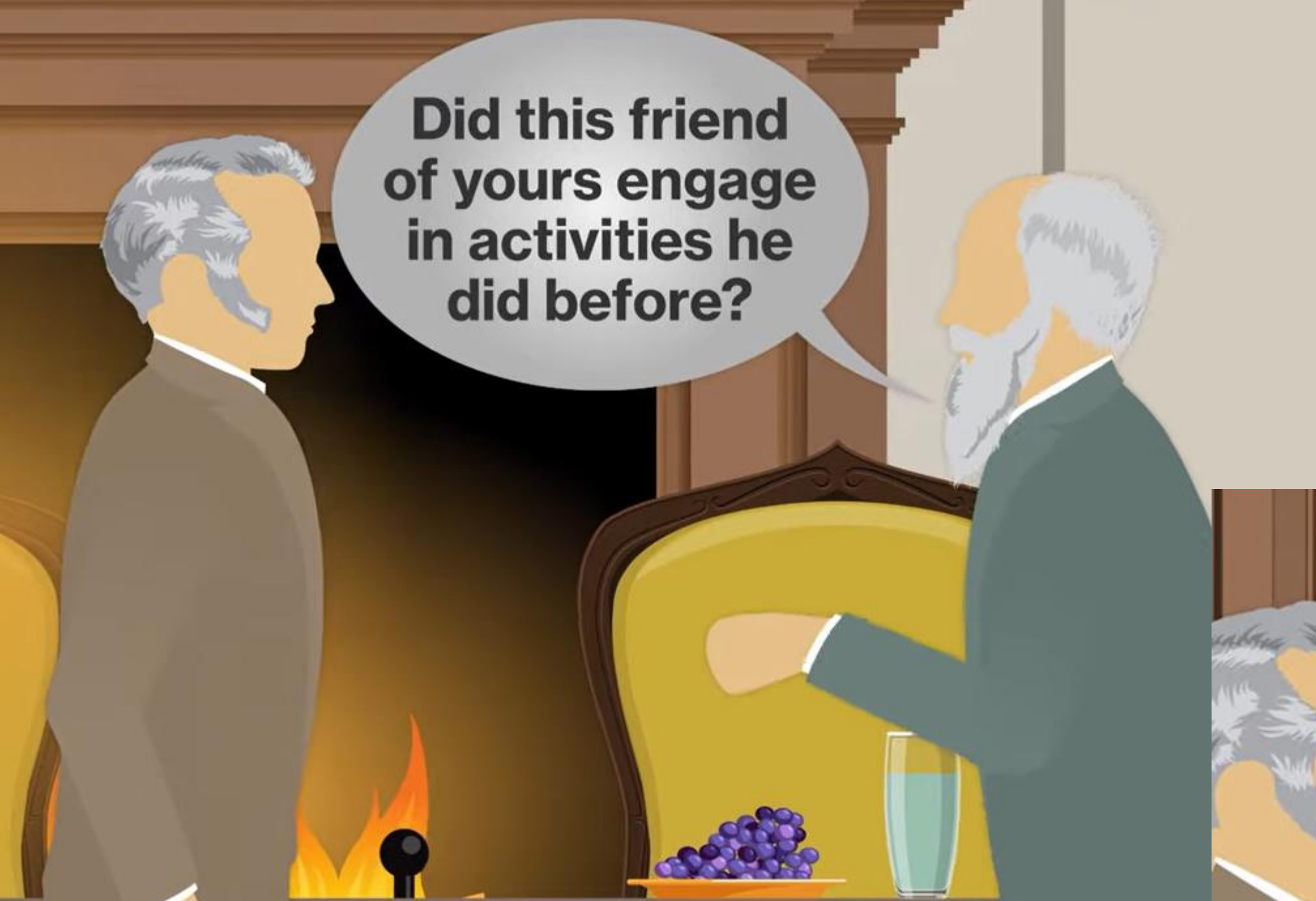


They are preparing for the days when they will sit, knitting, knitting, counting dropping heads.

Book 2
Chapter 17
One Night



Book 2
Chapter 18
Nine Days



Book 2
Chapter 20
A Plea



Book 2

Chapter 21

Echoing Footsteps





**Pray that the
loudly echoing
footsteps stay
out of Lucie
Darnay's life.**

Book 2
Chapter 22
The Sea Still Rises



The Vengeance



Madame Defarge



Book 2
Chapter 23
Fire Rises



Book 2

Chapter 24

Drawn to the Loadstone Rock



Book 3
Chapter 1
In Secret



Book 3
Chapter 2
The Grindstone



Book 3
Chapter 3
The Shadow



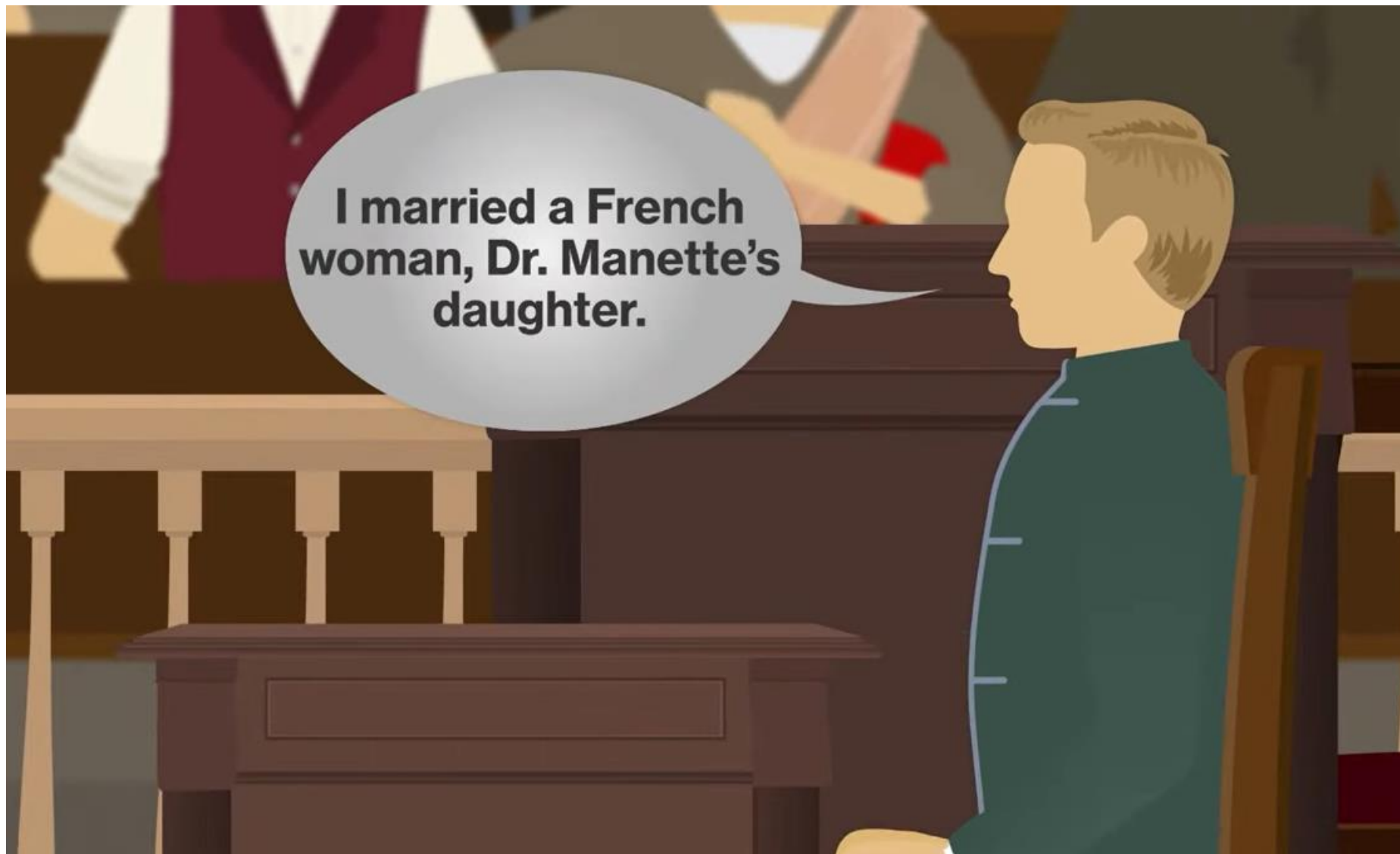
Book 3
Chapter 4
Calm In Storm

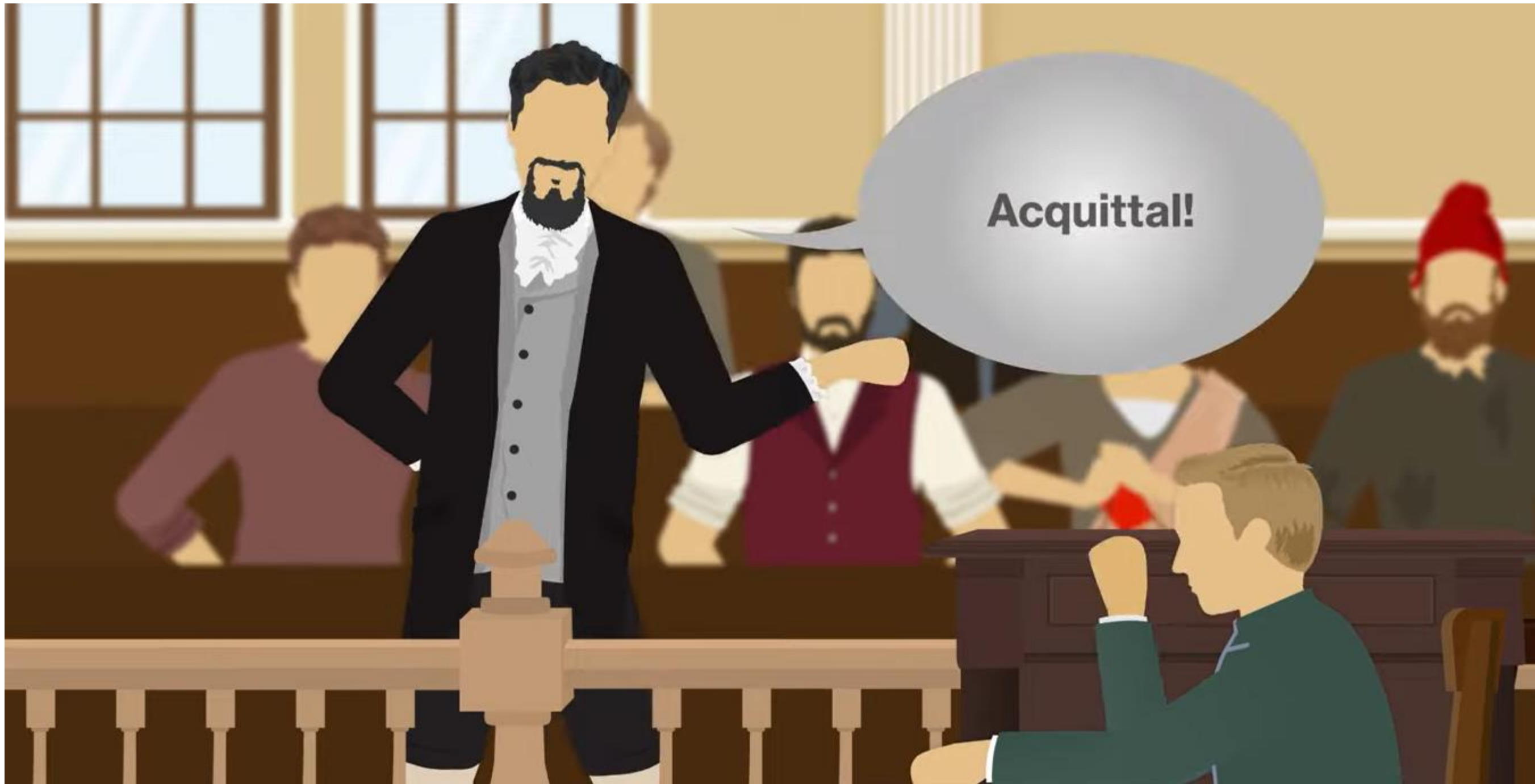


Book 3
Chapter 5
The Wood-Sawyer



Book 3
Chapter 6
Triumph



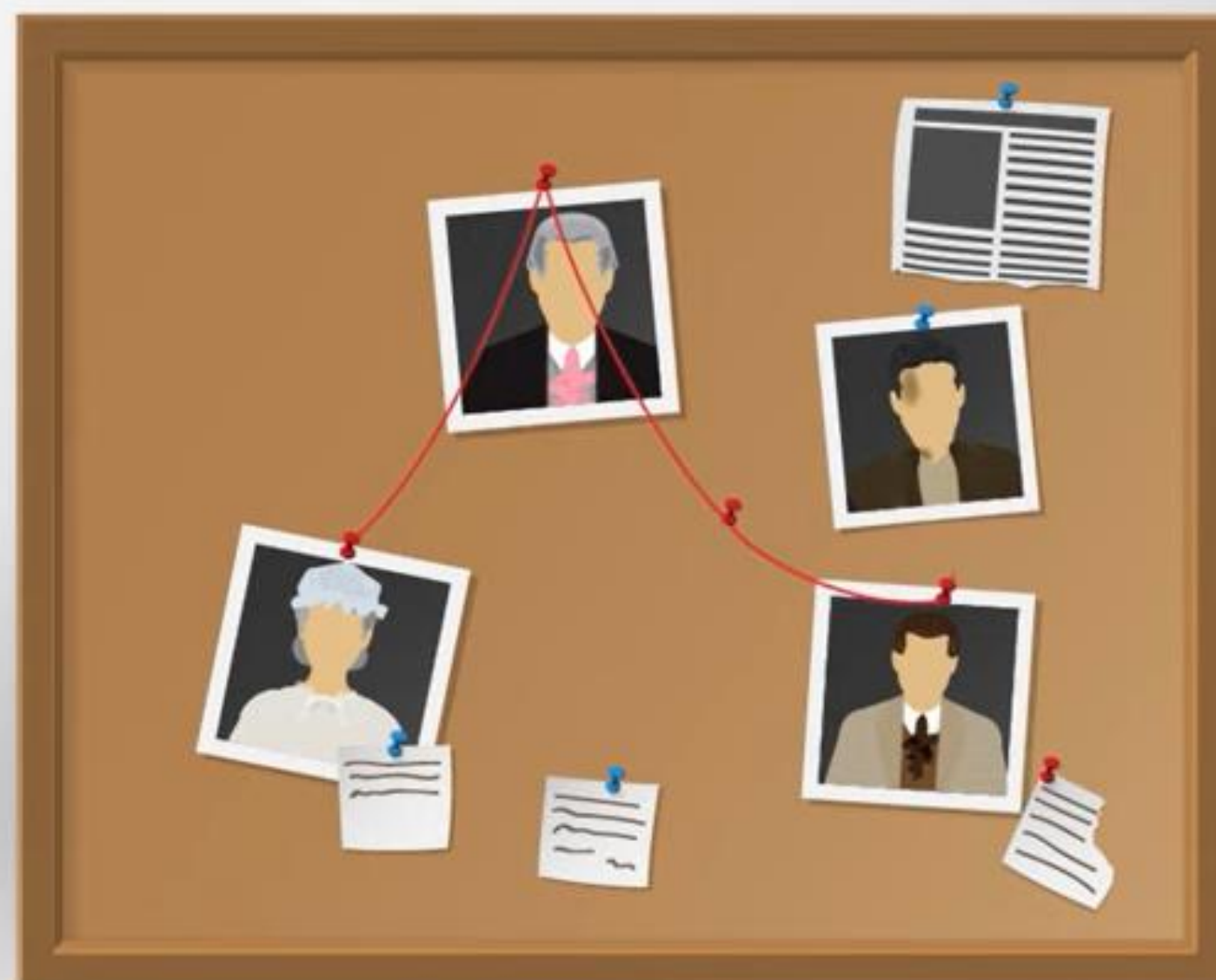


Book 3
Chapter 7
A Knock at the Door



Book 3
Chapter 8
A Hand at Cards






Book 3
Chapter 9
The Game Made



**I am the resurrection
and the life, saith the
Lord: he that believeth
in me, though he were
dead, yet shall he live:
and whosoever liveth
and believeth in me,
shall never die.**



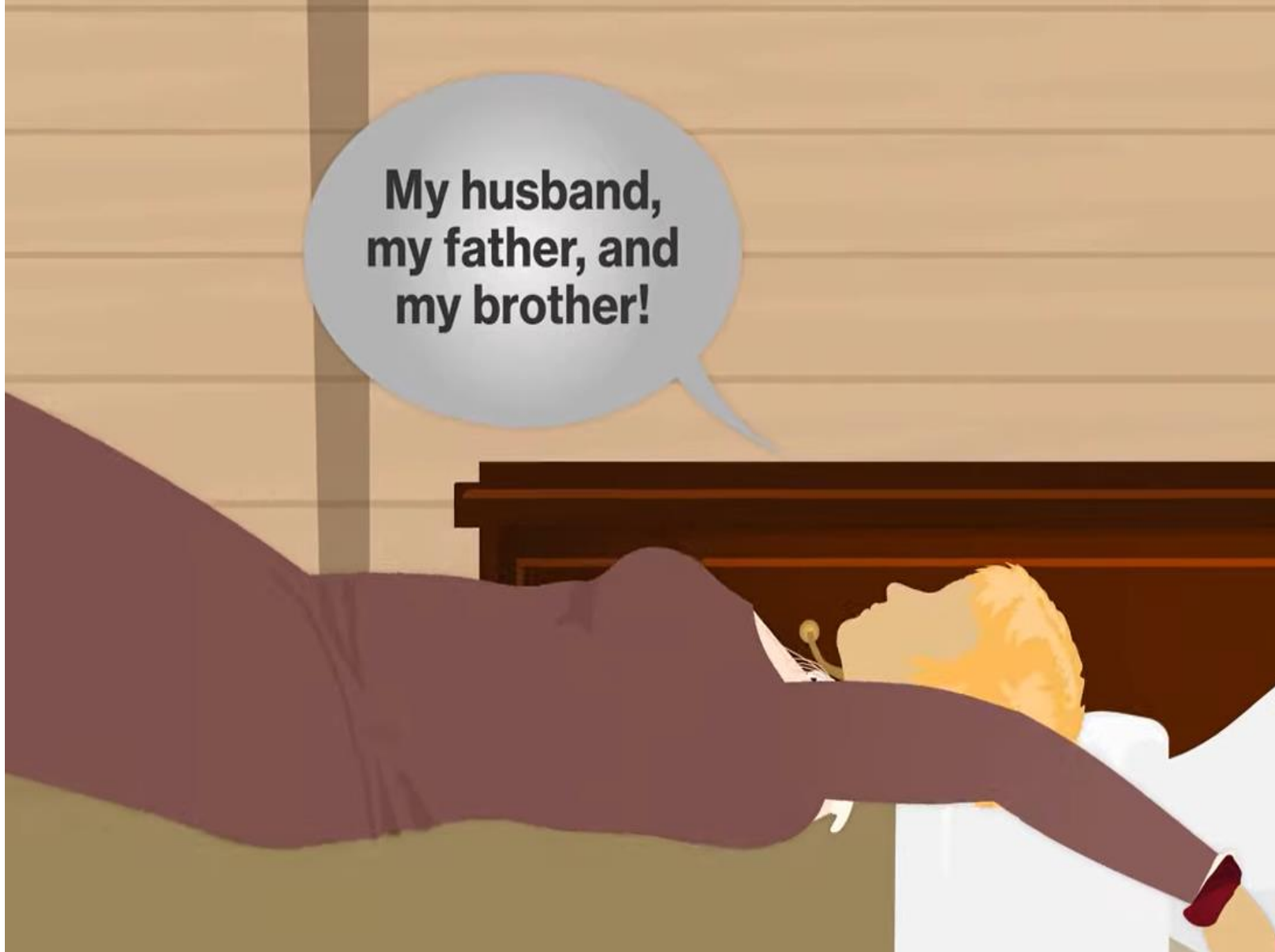
An illustration of a courtroom scene. In the center, a man with a dark beard and hair, wearing a white shirt and a dark vest, sits at a dark wooden bench. To his left, a man with brown hair is seen from the back, wearing a grey shirt. To his right, a woman with blonde hair is seen from the back, wearing a brown top. In the foreground on the left, the back of a man's head and shoulders are visible, wearing a brown shirt. A grey speech bubble with a tail pointing to the man in the grey shirt contains the text. The background shows a window with light blue panes and a tan wall.

**We found his
written testimony
in his cell when we
stormed the
Bastille.**

Book 3

Chapter 10

The Substance of the Shadow







Book 3
Chapter 11
Dusk



Book 3
Chapter 12
Darkness

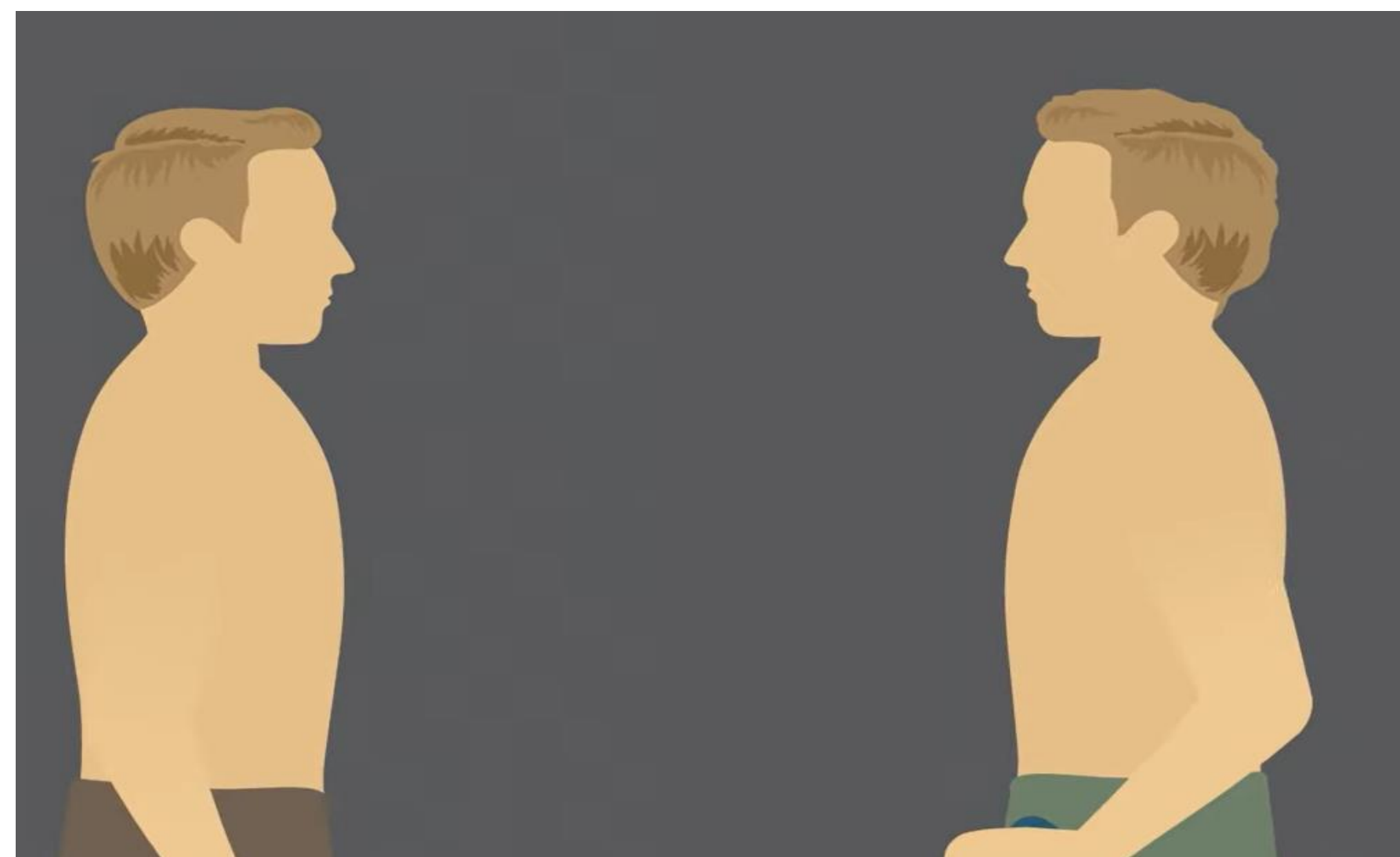


**That peasant
family injured by
the Evrémonde
brothers...that is
my family.**



**Have a carriage
readied with
everyone in it by
2 p.m. tomorrow.**

Book 3
Chapter 13
Fifty-Two



Book 3
Chapter 14
The Knitting Done

She was absolutely without pity. If she had ever had the virtue in her, it had quite gone out of her.




Miss Pross



Book 3

Chapter 15

The Footsteps Die Out Forever



**I am the
resurrection and
the life.**

**It is a far, far better
thing that I do, than I have
ever done; it is a far, far
better rest that I go to
than I have ever known.**

THANK
YOU

