

UNIT 6



Included in this unit: 1A–C, 1E, 2, 2A, 2C, 3, 4, 5A–D, 6, 7, 8, 9A–D, 9B, 9D, 10A, 10B, 11B, 12A–D, 13A–E, 14, 14A, 14B, 15A–B, 15D, 16, 17, 17B, 18, 19, 24A, 24B, 25, 26, RC-12(A), RC-12(B)

Preview Unit Goals

LITERARY ANALYSIS

- Understand the historical and cultural context of modern and contemporary literature
- Identify characteristics and development of modernism
- Identify and analyze descriptive details, diction, foreshadowing, flashback, and ambiguity
- Identify and analyze point of view and modes of narration
- Identify and analyze setting and theme
- Identify and analyze imagery, symbol, tone, and irony

READING

- Develop strategies for reading modern verse
- Make inferences and draw conclusions
- Analyze cause-and-effect relationships
- Identify and summarize main ideas

WRITING AND GRAMMAR

- Write a résumé
- Use effective sentence types and structures
- Use infinitives and infinitive phrases to write directly

LISTENING AND SPEAKING

- Learn job interview skills

VOCABULARY

- Distinguish between literal and figurative meanings of words
- Use knowledge of Latin and Greek roots and affixes to help determine word meaning
- Use a thesaurus, electronic resources, and specialized dictionaries

ACADEMIC VOCABULARY

- approach
- assume
- environment
- method
- strategy

MEDIA AND VIEWING

- Analyze how words, images, graphics, and sounds impact meaning
- Evaluate how media messages reflect cultural views
- Evaluate the interactions of different techniques used in multilayered media

Find It Online!



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Modern and Contemporary Literature

1901–PRESENT



Virginia Woolf



NEW IDEAS, NEW VOICES

- The Challenge of Modernism
- The Irish Literary Renaissance
- Responses to War and Colonialism
- Postwar Writers
- Legacy of Empire

MediaSmart DVD-ROM

Wartime Propaganda

Dissect the messages, appeals, and symbols of propaganda posters to explore their persuasive power. Page 1298

UNIT 6

Questions of the Times

DISCUSS After reading these questions and talking about them with a partner, discuss them with the class as a whole. Then read on to explore the ways in which writers of this era dealt with the same issues.

What does it mean to be MODERN?

In the 20th century, the British public was faced with a series of events that shook their view of the world. Two world wars, the crumbling of the British Empire, the loosening of the class system, and the advent of radical scientific theories caused writers, artists, and everyday people to move away from certain traditions of their past and embrace all things modern. What does *modern* mean to you? How do people today reinvent themselves?

Are we all ALONE?

During this era, the breakdown of old political and social systems left people feeling adrift and isolated. This feeling was intensified by groundbreaking theories in psychology, which suggested that each individual lived in a separate reality, calling into question whether genuine love and communication were possible. In today's society, isolation is even more prevalent. Do you think human beings are doomed to loneliness, or can we find a way to connect?





READING 2 Analyze, make inferences, and draw conclusions about theme and genre in different cultural, historical, and contemporary contexts.

How important is **CULTURE?**

Because of Britain's colonial past, many writers have had the advantage—and confusion—of a double heritage. Writers from Ireland, India, Africa, and other former British holdings all over the world have struggled to maintain a sense of their own culture and traditions after being engulfed in those of the British. How important is one's heritage? How do people assert their cultural identity?

Why is there *always* **WAR?**

Citizens living during World War I referred to it as the Great War, never dreaming there could be another. Yet World War II followed soon after, and this time fighting occurred not only on distant battlefields but right at home, with daily bombings of London. Sometimes it seems as if the history of humankind is one of continual battle, interrupted sparingly with moments of peace. Why is there so much war? What about human nature might cause unending conflict?



Modern and Contemporary Literature 1901–Present

New Ideas, New Voices

Responding to the devastation of two world wars and the loss of the once-powerful British Empire, British writers struggled to carve out a role for themselves in their new and different world. The old order had been shattered, and the familiar culture was dead. Out of the ashes, however, rose a new literature—exciting, experimental, and speaking with accents from every corner of the globe.

Modern and Contemporary Literature: Historical Context

British writers of this period experienced a crisis of identity as war and economic depression led to the end of the empire and of Britain's role as a major world power.



READING 2 Analyze, make inferences, and draw conclusions about theme and genre in different cultural, historical, and contemporary contexts. **2C** Relate the characters, setting, and theme of a literary work to the historical, social, and economic ideas of its time.

The Beginning of the End

At the turn of the 20th century, Great Britain was a nation at its peak—a peak it was about to topple from. Under the opulent reign of Victoria's successor, Edward VII, England was a land of prosperity, stability, and world dominance. Of course, no one could have known what the next hundred years would bring: the horrors of **World War I** trench warfare, the German bombing raids that would devastate British cities during **World War II**, and the end of the once-massive British Empire.

WORLD WAR I It all began with a single gunshot. In 1914, a Serbian nationalist assassinated Archduke Francis Ferdinand, heir to the throne of Austria-Hungary. Austria declared war on Serbia, and like a chain of dominoes, alliances fell into place: Austria and Germany on one side, Russia, France, and Britain on the other. Both sides dug in, locked together in bloody trench warfare—a chaos of mud, barbed wire, exploding shells and hand grenades, machine guns, tanks, and poison gas. The **Great War**, as World War I was then known, dragged on, devastating Europe, killing or wounding virtually an entire generation of young men, and bringing a profound sense of disillusionment to the people. **Siegfried Sassoon**, a poet and soldier, had this to say: "I have seen and endured the suffering of the troops, and I can no longer be a party to prolong these sufferings. . . ." In 1917, the United States entered the war, leading to Germany's capitulation the following year and to an uneasy peace.

BETWEEN THE WARS The war was finally over, but Europe now faced the consequences of four years of nonstop destruction. Britain had lost 750,000 men, and more than twice as many had been wounded; returning troops, promised a "land fit for heroes," instead came home to unemployment and economic depression. France was in a shambles, and Germany was crushed by the punishing terms of the treaty it had signed at Versailles. Russia was hard hit as well, rocked not just by war but also by a revolution, in 1917, in which the czar was overthrown and replaced by a Communist state.

Anxious to rebuild, war-torn European nations turned to the United States for loans. Then came the U.S. stock market crash of 1929, cutting off the flow of funds and causing a worldwide **depression**. Anger, fear, and uncertainty took hold, and in the chaos, dictators seized power: in Italy, **Benito Mussolini**; in Russia, **Joseph Stalin**; in Germany, the Nazi leader **Adolf Hitler**. At first, Britain stood back as Hitler forcibly annexed Austria

▶ TAKING NOTES

Outlining As you read this introduction, use an outline to record main ideas about the historical events and literature of this period. You can use headings, boldfaced terms, and the information in boxes like this one as starting points. (See page R49 in the **Research Handbook** for more help with outlining.)

I. Historical Context

A. Beginning of the End

1. WWI

2. Between wars

3. WWII

B. Britain in the Modern World

and marched into Czechoslovakia. Finally, in 1939, when Hitler invaded Poland, Britain and France declared war on Germany. Italy and Japan soon allied themselves with Hitler. World War II had begun.

WORLD WAR II Terrible as the Great War had been, for most British citizens it was a distant tragedy, played out on foreign battlefields. World War II was different. After the fall of France in 1940, German fighter planes crossed the English Channel and attacked Britain. As bombs rained down on London, the entire population mobilized to defend the home front. For one whole year, Britain held out alone against the Nazis. Then, in 1941, Germany invaded the Soviet Union and Japan attacked Pearl Harbor, bringing the United States into the war. Hitler was finally defeated in 1945.

After the war, Britain was financially drained, burdened by debt and the need to rebuild its cities. Everything, from butter to socks, was rationed. Determined to provide at least the basic necessities, the new Labor government transformed Britain with a new national health care system and public education. Liberal in outlook and concerned with pressing domestic issues, Labor leaders had little desire to cling to far-flung colonies eager for self-rule. Instead, they gave India its independence in 1947, continuing a trend begun in the 1920s of dissolving the British Empire into a loose **commonwealth** of independent nations.



British firefighters battle the results of a German air attack during the Battle of Britain.

Britain in the Modern World

When the British ruled much of the world, they had been famous for their provincialism—marching off into sweltering jungles, for example, wearing formal dress more suited to a London drawing-room. Ironically, as Britain let go of its colonies, it became a great deal more international. One reason was the influx of immigrants from former British holdings in the West Indies, Africa, and India. Another was the increasing power of the United States, whose policies Britain generally acceded to and whose culture had an overwhelming influence.

Britain's relationship with the rest of Europe changed as well, as the island nation forged strong links with its neighbors on the continent. In 1973, Great Britain entered the European Economic Community, and in 1992, the European Union; in 1994, it opened the Chunnel—a railway tunnel running underneath the English Channel, connecting Britain to France.

Cultural Influences

Great Britain had an uneasy, often violent relationship with Ireland throughout the 20th century.

The “Irish Question”

One issue that bedeviled Britain all through this period was that of independence for Ireland. The Irish had never accepted English rule and so were faced with a dilemma when Great Britain entered World War I: should they fight to defend an empire they hated? Many Irish did fight for that empire; others took the opportunity to rise up against England in a bid for independence known as the **Easter Rising** of 1916. Although planned to be a nationwide rebellion, a series of mishaps led it to be confined to Dublin with only about 1,700 men taking part. In fact, at the time only a small portion of the Irish public had supported the rebellion, yet the extreme harshness of the British response whipped up support for the Irish nationalist cause, represented by the political party **Sinn Fein** and the **Irish Republican Army**. In 1921, after a long struggle, the British split Ireland into two self-governing dominions: the Irish Free State (later renamed the Republic of Ireland) and Northern Ireland. Independence for all but Northern Ireland was achieved in 1949; reunification has never been achieved. Nor has lasting peace for Northern Ireland. At first sporadic, ongoing outbursts of violence between Protestant and Catholic factions in Northern Ireland escalated through the years until the 1990s, when paramilitary groups ordered a cease-fire. However, the peace process has been slow-moving and tensions continue today.

A Voice from the Times

*I know that I shall meet my fate
Somewhere among the clouds
above;*

*Those that I fight I do not hate,
Those that I guard I do not love;*

—William Butler Yeats

from “An Irish Airman Foresees
His Death”

An Irish protester throws stones at British soldiers (2000).



Ideas of the Age

A spirit of nationalism dominated the 20th century, leading to the dissolution of the British Empire.

Nationalism

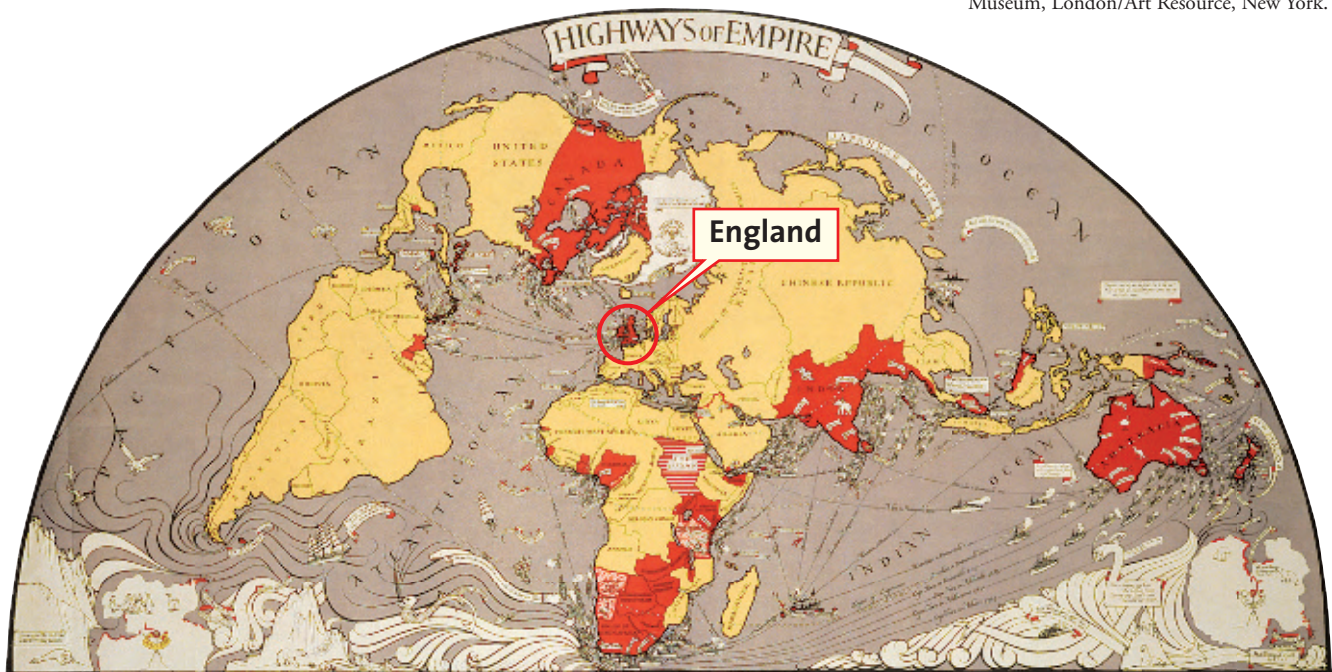
The Irish were not alone in their nationalist fervor. Throughout Europe and the European colonial empires, nationalism was the dominating spirit of the 20th century. This nationalism took many forms, from the peaceful demands of activist Mahatma Gandhi, leader of India's independence movement, to the murderous ambitions of Hitler, who killed 11 million "racial undesirables," including 6 million Jews, in a quest to "purify" Germany. The English themselves were fiercely patriotic, yet perceptive writers began to see the ugly side of their own country's nationalism in such affairs as the Boer War, in which two independent South African republics were absorbed into the British Empire, mainly in order to acquire the area's newfound gold.

THE LOSS OF THE EMPIRE After World War I, Britain's grasp on its empire began to loosen as the spirit of nationalism increased in its far-flung holdings across the world. In turn, Britain granted ever greater degrees of self-determination to its subject lands. In 1926, British political leaders convened a conference at which Canada, South Africa, Australia, and New Zealand were made members of the British **Commonwealth of Nations**. In other words, these countries were now partners, not possessions, of Britain. In the decades after World War II, Britain yielded to nationalistic and economic pressures and relinquished control of most of its remaining colonies in Asia, Africa, and the West Indies. The last trace of the empire disappeared in 1997 when Hong Kong, which had been a British colony for 155 years, was returned to Chinese control.

▼ Analyze Visuals

According to the makers of this early-20th-century map, it "shows the world as it would appear from an aeroplane so high above London that the pilot saw the continents stretched out beneath him. He would thus be given a vivid idea of how the British Empire is scattered in relation to the home country." The red and shaded-red areas represent British territories. In what way does this map prove the old saying "The sun never sets on the British Empire"?

The Highways of Empire (early 1900s), L. M. Gill, for The Empire Marketing Board. E. 28-1928. © Victoria & Albert Museum, London/Art Resource, New York.



Literature of the Times

This literary period brought radical experimentation by modernists and postmodernists, while writers from Ireland and other parts of the British empire added fresh new voices and experiences.

The Challenge of Modernism

“Things fall apart; the center cannot hold; / Mere anarchy is loosed upon the world.” These apocalyptic lines, written by poet **William Butler Yeats** in 1919, perfectly captured the uncertainty of the early 20th century. The old empires of Turkey and Austria-Hungary had fallen to pieces; Russia was in upheaval, Germany crushed. In England, a stable social order based on rigid class distinctions was giving way, and as cities continued to swell—London’s population reached 5 million by 1910—a sense of community disappeared, replaced by the rootlessness and anonymity of urban life.

In the arts, modernism was a way of trying to make sense of this new, fragmented world. Before, the artist’s task had been to represent a recognizable shared reality. Painters created portraits and landscapes; novelists took their heroes and villains through stories that had a beginning, a middle, and a satisfying end. These traditional forms, however, seemed inadequate as a response to modern life. A new kind of art was needed—one that would reject old versions of reality, create its own values rather than relying on any common assumptions, and somehow connect the disjointed pieces of human experience into a coherent, yet not false or artificial, whole.

This was a daunting task, but British writers were inspired by the bold innovations of modern artists such as **Henri Matisse** and **Pablo Picasso** and of composers such as **Igor Stravinsky**. Writers, however, faced unique challenges. Musicians still had notes, and painters still had line and color; but the basic materials of the narrative—character and plot—were being called into question.

During the 1920s, the works of psychoanalyst **Sigmund Freud** first appeared in English, published by novelist **Virginia Woolf** and her husband, Leonard. Freud showed that character could not be easily understood; people were complex, inconsistent, and unpredictable, driven by irrational urges that might be hidden even from themselves. Writers’ past assumptions about plot—

THE ARTISTS’ GALLERY



20th-Century British Art

“The English are not gifted artistically,” George Orwell commented in an essay in 1941. “Painting and sculpture have never flourished in England as they have in France.” In the years following World War II, however, British artists proved Orwell wrong by embracing radical new approaches. By the 1980s, they had seized the international spotlight, and today British art is famous worldwide for its daring innovation.

David Hockney David Hockney (born 1937) is considered one of the most influential British artists of the 20th century. His work grew out of the modernist movement, which rejected the past, looked for new forms of art to capture the present, and was characterized by constant innovation. Witty and versatile (he dubbed a 1962 exhibit *Demonstrations of Versatility*), Hockney has worked in all kinds of media—oil and acrylic painting, lithography, photography, and stage design.

The work shown here, *Mr. and Mrs. Clark and Percy* (1970–71), depicts Hockney’s friends, fashion designer Ossie Clark and textile designer Celia Birtwell. The painting was a challenge for Hockney technically. He wrote, “The figures are nearly life-size; it’s difficult painting figures like that, and it was quite a struggle. . . . I probably painted [Ossie’s] head alone twelve times.” Clearly, his work was successful, however, as it was later voted the most popular modern painting in London’s Tate Gallery.

that events should move in a straight line from here to there—were also being rethought. The French philosopher and writer Henri Bergson, for example, argued that time was like a stream in which past, present, and future all flowed together continuously.

Under the influence of these ideas, writers such as **James Joyce** and Virginia Woolf experimented with **stream of consciousness**, a technique in which the reader is inside the character's mind, hearing his or her thoughts just as they occur, in an apparently jumbled and random order. Because memories of the past, impressions of the present, and hopes and fears for the future are all mixed together in the character's consciousness, there is no need to follow the character through a series of important events; any ordinary day will do, and in fact, both Joyce and Woolf wrote novels taking place entirely in a single day. This approach, emphasizing depth rather than breadth and calling for a subtly perceptive use of detail and symbolism, led many writers to a fresh interest in the short story.

No longer able to assume that readers shared a common set of values, writers as diverse as Woolf, **Katherine Mansfield**, and **D. H. Lawrence** shifted concern to the human being in isolation, to human relationships, and to common human strengths and vulnerabilities. Yet the modernists did not all think or write alike; while they struggled with the same problems, they arrived at different solutions. What they shared, mainly, was a sense of alienation from their own society—many lived as expatriates—and especially from many readers and critics, whose reactions to their work ranged from bewilderment to fury.

As a result, their audience was limited at first to an elite minority known as the **avant-garde**. For example, **T. S. Eliot's** poetic masterpiece *The Waste Land* was first published in a tiny magazine with a circulation of only 600. It is no wonder that the work of modernist poets such as Eliot and Yeats took some time to catch on. They were writing an entirely new kind of poetry—intellectually challenging, ironic, and often disquieting.

The Bloomsbury group in a fake airplane. Tate Archives. Tate Modern, London.
© Tate Gallery, London/Art Resource, New York.



► For Your Outline

MODERNISM

- Modernism attempted to make sense of a fragmented world.
- Joyce and Woolf experimented with stream of consciousness, in which the reader hears characters' random thoughts as they occur.
- Writers shared a sense of alienation from society.
- The avant-garde enjoyed the challenging new literature.
- The Bloomsbury group was influential.

IRISH RENAISSANCE

- Writers wanted to revive Irish traditions.
- Yeats founded Irish Literary Society and Abbey Theatre.
- Writers attempted to create authentic Irish literature written in English.

Vanessa Bell (third from left) and other members of the Bloomsbury group

At the center of the avante-garde was a circle of friends known as the **Bloomsbury group**, which met at the homes of Virginia Woolf and her sister, the artist Vanessa Bell. The group included, among others, the novelist **E. M. Forster**, the art critic Roger Fry, and the economist John Maynard Keynes. Though novelist D. H. Lawrence ridiculed them as self-satisfied “black beetles,” bustling around in their small circle, the Bloomsbury group was in fact quite influential.

The Irish Literary Renaissance

It was typical of this period that when one of the greatest modern writers—James Joyce—appeared on the scene, no one wanted to read his works, not even the avant-garde. Joyce struggled for nine years to get his first book, *Dubliners*, published. T. S. Eliot, who did appreciate Joyce’s work, complained that it was “uphill and exasperating work trying to impose Joyce on such ‘intellectual’ people” as might be able to win him critical acceptance. Yet Joyce turned out to be tremendously important. His novels *A Portrait of the Artist as a Young Man* and *Ulysses* are not only among the most brilliant works in British literature but also the culmination of the **Irish Literary Renaissance**.

If the push for independence was the political side of Irish nationalism, the Irish Literary Renaissance (also called the Irish Revival) was the cultural side, led by writers determined to revive the rich traditional life that had fallen apart in the wake of the death and devastation caused by the potato famine of the previous century. At the center of the movement was the poet William Butler Yeats, a founder of both the Irish Literary Society and Dublin’s Abbey Theatre. Other key figures included playwright **John Millington Synge**, playwright and director **Lady Isabella Augusta Gregory**, and **Douglas Hyde**, a poet and scholar who later became the first president of Ireland.

Yeats and his colleagues faced a dilemma. The true Irish language—the language of its history and folklore—was Gaelic. However, few people in Ireland actually spoke Gaelic anymore. If the writers wanted to be understood, they had to write in English; but English carried with it centuries of culture based in England, not Ireland. (Yeats himself was very much an heir to the English romantics.) In order to create an authentically Irish literature written in English, Irish writers turned to the legendary accounts of the Irish heroes Cuchulain and Finn MacCool for inspiration and to the colorful speech of the Irish peasants, who, to the writers, represented



W. B. Yeats and the Irish Theatre (1915), Edmund Dulac. Paint, watercolor, ink. Reproduced by permission of Hodder and Stoughton Limited. Photo courtesy of the National Gallery of Ireland, Dublin.

A Voice from the Times

Can we not build up . . . a national literature, which shall be none the less Irish in spirit from being English in language?

—William Butler Yeats

the truest link with Ireland's past. Though they succeeded magnificently, it would be Joyce who took the challenge one step further, making literature set in Ireland relevant to all, Irish or not.

Responses to War and Colonialism

When Yeats edited the *Oxford Book of Modern Verse* in 1936, he raised a furor by deliberately leaving out all the war poets, including **Wilfred Owen**, whom he later ridiculed as “unworthy of the poets’ corner of a country newspaper.” In truth, the poets of World War I were not wildly original when it came to form; they wrote in the same style as an earlier generation. However, what they had to say was radically new and powerfully influential.

Most of the war poets were soldiers themselves, and their early poems—such as those of **Rupert Brooke**, who was idolized for his handsome face and untimely death—reflected the enthusiastic patriotism of young men eager to win honor and glory by fighting for their country. Their idealism soon gave way to disillusionment and despair, however, as they realized with horror that the carnage was leading to no higher end. Owen, who died just a week before the armistice, conveyed a melancholy tone, while **Siegfried Sassoon’s** poetry expressed his anger and frustration with those responsible for sending his friends to their deaths.

Soon, a new strain of pacifism and anti-imperialism entered British literature. Based on his own experiences as a police superintendent in Burma, **George Orwell** became increasingly disillusioned with British colonialism, sharing his thoughts in classic essays such as “A Hanging” and “Shooting an Elephant.” He also made it his goal to expose and criticize totalitarianism in all forms. The “Ministry of Truth” in his novel *1984* was based on his own experiences writing wartime propaganda for the BBC during World War II. Similarly, **Graham Greene**, who looked with disdain on both the remains of the British Empire and the new influence of the United States, filled his novels with images of a sad, tawdry world stained by its colonial past.

Postwar Writers

The writers who emerged after World War II struggled to come to terms with their changing world. They responded in various ways: poet **Ted Hughes** with brutal imagery, novelist **Muriel Spark** with cool irony; and the “angry young men”—writers such as **John Osborne** and **Alan Sillitoe**—with anti-authoritarian rage and working-class resentment. In the words of a character from Osborne’s *Look Back in Anger*, “There aren’t any good brave causes left. If the big bang does come, and we all get killed off, it won’t be in aid of the old-fashioned, grand design. It’ll just be for the Brave New

A CHANGING LANGUAGE

English Around the World

The British Empire brought the English language to a large part of the globe; since then, the dominance of American culture—helped along by the Internet and satellite broadcasting—has made English the universal language of the “global village.” If a Greek does business with someone in Japan, or a Norwegian diplomat negotiates with an Israeli, they are likely to communicate in English, a second language common to both. Additionally, in former British colonies English bridges the gaps between a variety of native languages and dialects.

Nonsexist language The women’s movement has left its mark on the English language as well, promoting alternatives for terms that had excluded women: i.e., *mailman* yielding to *mail carrier* and *mankind* to *humanity*.



George Orwell’s *Animal Farm* uses the genre of fable to criticize the totalitarian nature of the Soviet Communist regime.



A scene from *Waiting for Godot*

nothing-very-much-thank-you. About as pointless and inglorious as stepping in front of a bus.”

Most significant, however, was the shift to **postmodernism**, a style of writing that took modernism to a logical—though extreme—conclusion, dismantling literature entirely to examine its inner workings. The pioneer of British postmodernism was the playwright **Samuel Beckett**, whose first play, *Waiting for Godot*, stripped drama to its essence with minimal sets, darkly humorous circular dialogue, and—to the dismay of some audience members—absolutely no action at all.

The Legacy of Empire

England’s relationship with its former colonies, including those still belonging to the British Commonwealth, has been complex. Writers from these areas have grappled with a range of issues stemming from their countries’ colonial past, such as social problems or struggles for peace in their homelands, as well as the question of how to create authentic literature that draws on their dual heritage. In addition, writers who have immigrated to England often find themselves faced with the tensions of culture clash. In response, many write overtly political works, while others, such as **Nadine Gordimer**, focus more on the stories of their society. “I am not a preacher or a politician,” she has said. “It is simply not the purpose of a novelist. . . . [M]y writing does not deal with my personal convictions; it deals with the society I live and write in.” The multicultural perspective these writers bring has broadened the horizons of contemporary literature, as exciting new writers, including Kazuo Ishiguro, Margaret Atwood, Salman Rushdie, Derek Walcott, Yann Martel, and Arundhati Roy, push aside the dusty drawing-room drapes and step outside for a breath of fresh air.

► For Your Outline

WAR AND COLONIALISM

- WWI poets were unoriginal in form but radical in content.
- Orwell and Greene criticized colonialism.

POSTWAR WRITERS

- Writers responded to change in different ways.
- The “angry young men” championed the working class.
- Postmodernism dismantled literature to examine its inner workings.

LEGACY OF EMPIRE

- Writers from former colonies grapple with issues stemming from their countries’ colonial pasts.
- Some of these writers are political, others not.
- Their multicultural perspective has broadened literature.

Connecting Literature, History, and Culture

Use this timeline and the questions on the next page to gain insight into developments during this period, both in Britain and in the world as a whole.

BRITISH LITERARY MILESTONES		
1900	1920	1940
<div>1902 Joseph Conrad’s novel <i>Heart of Darkness</i> is published.</div> <div>1913 George Bernard Shaw’s play <i>Pygmalion</i> is produced.</div> <div>1914 James Joyce begins writing his controversial novel <i>Ulysses</i> (to 1921).</div>	<div>1921 T. S. Eliot writes his groundbreaking poem <i>The Waste Land</i>. ▶</div> <div>1927 Yeats’s “Sailing to Byzantium” is published.</div> <div>1932 Aldous Huxley’s novel <i>Brave New World</i> is published.</div>	<div>1941 Depression and despair drive writer Virginia Woolf to suicide.</div> <div>1949 George Orwell publishes <i>1984</i>, a nightmarish vision of a future totalitarian England.</div> <div>1952 Samuel Beckett’s play <i>Waiting for Godot</i> is published.</div>
HISTORICAL CONTEXT		
1900	1920	1940
<div>1901 Queen Victoria dies and is succeeded by son Edward VII.</div> <div>1910 Edward VII dies and is succeeded by son George V.</div> <div>1914 Britain enters World War I after Germany invades Belgium. ▶</div>	<div>1921 Irish Free State is established; Northern Ireland remains part of Great Britain.</div> <div>1932 At the depth of a global depression, the British unemployment rate is 23 percent.</div> <div>1936 George V dies; son Edward VIII renounces throne; Edward’s younger brother becomes king.</div>	<div>1945 At end of World War II, British military and civilian losses total 360,000.</div> <div>1947 India and Pakistan are given independence. ▶</div> <div>1952 George VI dies and is succeeded by his daughter, Elizabeth II.</div>
WORLD CULTURE AND EVENTS		
1900	1920	1940
<div>1912 The last emperor of the Qing dynasty, which had ruled China since 1644, is overthrown.</div> <div>1914 The assassination of Archduke Francis Ferdinand sparks World War I.</div> <div>1917 V. I. Lenin leads the Bolshevik Revolution that topples the Russian monarchy.</div>	<div>1920 Adolf Hitler takes control of new National Socialist German Workers’ (Nazi) Party.</div> <div>1939 Germany invades Poland and World War II begins. ▼</div>	<div>1945 World War II ends; the United Nations is formed.</div> <div>1946 Cold War between the United States and the Soviet Union begins (to 1991).</div> <div>1949 Communists win civil war to gain control of China.</div> <div>1957 Soviets launch <i>Sputnik I</i>, the first artificial space satellite.</div>



MAKING CONNECTIONS

- What authors from former British holdings were writing during this period?
- What evidence do you see of changes in women's roles during this period?
- Name two world events that had an important impact on Great Britain.



READING 11B Evaluate the structures of text for their clarity and organizational coherence and for the effectiveness of their graphic representations.

1960

- 1965** Doris Lessing's *African Stories* is published.
- 1975** Stevie Smith's illustrated *Collected Poems* is published. ►



1980

- 1984** Ted Hughes, widower of American poet Sylvia Plath, is named poet laureate.
- 1991** South African Nadine Gordimer wins the Nobel Prize in literature.
- 1995** Irish poet Seamus Heaney wins the Nobel Prize in literature.

2000

- 2000** Zadie Smith publishes *White Teeth*, a novel about two London families, one Jamaican, one Bengali. ▲
- 2007** Salman Rushdie is awarded a knighthood from Queen Elizabeth II.



1960

- 1961** South Africa withdraws from the British Commonwealth.
- 1969** Violence erupts in Northern Ireland following an attempt to grant civil rights to the Catholic minority.
- 1970** The Equal Pay Act ensures that British women's wages will equal those of men with the same jobs.
- 1979** Margaret Thatcher becomes first female prime minister.

1980

- 1981** Charles, heir to British throne, marries Lady Diana Spencer. ▲
- 1997** Britain returns Hong Kong to China after 155 years of colonial rule; Princess Diana dies in Paris auto accident.



2000

- 2001** After several years of negotiation with the British, the Irish Republican Army begins disarmament.
- 2002** Queen Elizabeth II celebrates her 50th year of reign.
- 2005** Bombs explode on three London Underground trains and on a bus, killing 56.
- 2007** Gordon Brown replaces Tony Blair as Prime Minister of the United Kingdom.

1960

- 1962** Cuban missile crisis ends with removal of Soviet missiles from Cuba.
- 1969** U.S. author Kurt Vonnegut Jr. publishes *Slaughterhouse Five*. ▲
- 1977** The first practical home computer, Apple II, hits the market.



1980

- 1985** Mikhail Gorbachev comes to power in Soviet Union and initiates reforms.
- 1989** The Berlin Wall falls; students demonstrating for Chinese democracy are killed in Beijing's Tiananmen Square.
- 1991** Iraq invades Kuwait, prompting Persian Gulf War.

2000

- 2001** Terrorist attacks in United States kill nearly 3,000 people.
- 2003** U.S.-led troops invade Iraq.
- 2004** Tsunami hits Asia; hundreds of thousands die.
- 2009** Barack Obama becomes first African-American President of the United States.

UNIT 6

The Legacy of the Era

Big Brother Is Watching

The year 1984 has come and gone, but the legacy of George Orwell persists. In his apocalyptic book about a future totalitarian state, Orwell introduced countless ideas and phrases into our modern consciousness. He described a world in which “Big Brother” watches your every move, the “Thought Police” monitor your desires, “Newspeak” obliterates the very meaning of words, and war is never-ending.

DISCUSS Big Brother would have loved to get his hands on many of the surveillance methods we take for granted today, and modern governments use language and propaganda to mold public opinion as surely as they ever did. Discuss these “Orwellian” aspects of modern culture. What harm might arise from them?



The British Invasion

While the United States has had a major influence on Great Britain in the past century, the reverse has been true too. Beginning with the Beatles, Americans have swooned over British pop stars and sports stars, packed movie theaters to see adaptations of the English classics, and lined up to buy the latest installments of *Harry Potter*.

RESEARCH Search the Internet to find a British musician currently on America's billboard charts, a British athlete marketed in American sports stores, or a British actor currently headlining an American movie. Then, with your classmates, use your findings to create a display titled "The Modern British Invasion."



Children's Literature

A boy who refuses to grow up, a talking lion and a magical wardrobe, a woolly-headed bear named Pooh—these are just a few of the many memorable characters brought to life in British children's literature in the 20th century.

DISCUSS With a partner, choose *Peter Pan*; *The Lion, the Witch and the Wardrobe*; *Winnie-the-Pooh*; or another classic work of British children's literature written in the 20th or 21st century. Read, or reread, the story and discuss it with your partner. Why do you think the work became a classic? Is it enjoyable to read as a teenager? Are there elements in the story that you may have missed as a child?

A scene from the film *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe*

