PART

1 A Panorama

Ready for the Expedition?

• When you are absorbed in an intriguing story, do you ever stop for a moment and reflect upon the nature of literature? In those moments, what does literature mean to you?

• Suppose there are two books in front of you. One is this year's bestseller which everybody is talking about and the other is Cervantes' *Don Quixote*. Which one would you choose to read? Why? Are you always comfortable reading a classic? Why or why not?

• What could words like "Medieval," "Renaissance," and "Neoclassical" mean when they are used as labels in literature? Is periodization of literature helpful in our understanding of a work? If it is, how?

LECTURE 1
Approaching Literature

PRELUDE

What really knocks me out is a book that, when you're all done reading it, you wish the author that wrote it was a terrific friend of yours and you could call him up on the phone whenever you felt like it. That doesn't happen much, though.
—J. D. Salinger

That is part of the beauty of all literature. You discover that your longings are universal longings, that you're not lonely and isolated from anyone. You belong.
—F. Scott Fitzgerald

The man who reads nothing at all is better educated than the man who reads nothing but newspapers.
—Thomas Jefferson

I know nothing in the world that has as much power as a word. Sometimes I write one, and I look at it, until it begins to shine. —Emily Dickinson

Literature is my Utopia. —Helen Keller

PREPARATION

What is the last book that you read and you enjoyed? What attracted you to it? Was it, perhaps, the story of the book, which swept you into a magical world full of heroes, villains and surprises as you turned every page? Or was it, instead, the writer's creativity, the way he or she transformed normal, everyday situations into poetry? Many have studied literature over years, discovering how books affect people and how they are significant historically and artistically.

Questions arise. First, why do people write at all? Every culture has its own literature, which has evolved over the centuries. Many writers have become artistically representative of their home countries—for instance Homer (fl. 9 century B.C.–8 century B.C.), of Greece; Shakespeare (1564–1616), of England; and Li Bai (701 A.D.–762 A.D.), of China. Then, how to read a literary work? Different readers get different things out of a piece of literature owing to the angles from which you view it. The lecture first introduces some main categories of literature. Then it examines different angles from which you can read literature, which will help understand why some works are historically significant, and it generalizes why people write. Finally, but most importantly, in the Expansion section it sheds light on the differences of lay readers and professorial readers in reading a piece of literature, which may help you enjoy better your next book.

COLLECTION

At the Threshold of Literature[1]

What is literature?

1 Webster gives us two definitions of literature. Broadly speaking, it says: "Literature is the total of preserved writings belonging to a given language or people." The more restricted definition is: "Literature is the classes or the total of writings, as of a given country or period, which is notable for literary form or expression, as **distinguished**, on the one hand, from works merely technical or **erudite** and, on the other, from journalistic or other **ephemeral** literary writings."

2 Some critic divides all literature into the literature of knowledge and the literature of power. The latter is aptly described by Henry Van Dyke (1852–1933)[2] in *The Spirit of America*. He says: "Literature consists of those which interpret the meanings of nature and life, in words of charm and power, touched with the personality of the author, in artistic forms of permanent interest."

3 We have literature for all time and literature for a day. Newspapers are the most **fleeting** form that printed words can take. Magazines follow; then books that serve a distinct purpose for the time being. All of these are ephemeral. Dr. Van Dyke strikes the keynote of "permanent interest" in books when he emphasizes **interpretation**, personality and artistic form.

Evolution of literature

4 The word "literature" comes from a Latin word meaning "letter." We speak of the writer as "a man of letters." The **derivation** of the word suggests the earliest form of literature, in which cave men **carved** on an **exposed** surface of rock their signs and pictures. Down the ages has come a long **succession** of writing materials. In Egypt, **papyrus** furnished material for ancient books; in **Babylonia**, **clay tablets**. Hand-penned **scrolls** held the genius of Greece and Rome; and in the Middle Ages, it was to sheepskin **parchment** that the monks made their laborious

distinguish /dɪˈstɪŋgwɪʃ/ *vt.* 有别于
erudite /ˈerʊdaɪt/ *adj.* 博学的
ephemeral /ɪˈfemərəl/ *adj.* 短暂的
fleeting /ˈfliːtɪŋ/ *adj.* 短暂的
interpretation /ɪnˌtɜːprɪˈteɪʃən/ *n.* 解释，阐释
derivation /ˌderɪˈveɪʃən/ *n.* 起源，由来
carve /kɑːv/ *v.* 雕刻
exposed /ɪkˈspəʊzd/ *adj.* 无遮蔽的
succession /səkˈseʃən/ *n.* 一连串，一系列（同类型的人或物）
papyrus /pəˈpaɪərəs/ *n.* 纸莎草
Babylonia /ˌbæbɪˈləʊnjə/ *n.*【史】巴比伦王国（古代东方一奴隶制国家）
clay tablet *n.* 泥版文书
scroll /skrəʊl/ *n.*（尤指书写有古文的）卷轴，纸卷
parchment /ˈpɑːtʃmənt/ *n.*（古时书写用的）羊皮纸

1 The text is adapted from the E-book of *Teaching Literature in the Grammar Grades and High school written* by Emma Miller Bolenius, published in about 1915 by Houghton Mifflin Company.

2 Henry Van Dyke was an American author and educator, who was elected to the American Academy of Arts and Letters and received many other honors.

transcriptions. Then came Gutenberg's (c. 1398–1468)[3] invention of printing, which reached far beyond the mere **mechanics** of book-making and marked an **epoch** in the development of nations.

5 Each country of note has produced its national literature. Homer, Xenophon (431 B.C.–c.350 B.C.), Sophocles (c. 496 B.C.–406 B.C.), Aristophanes (c. 450 B.C.–c. 388 B.C.) left their stamp upon Greek life and civilization in **epic**, history, drama and **oration**. Virgil (70 B.C.–19 B.C.), Horace (65 B.C.–8 B.C.), Cicero (106 B.C.–43 B.C.)—the train of Latin writers—achieved the same for Rome. And how quickly we associate such names as Goethe (1749–1832), Schiller (1759–1805), Voltaire (1694–1778), Tolstoy (1828–1910), Andersen (1805–1875), Shakespeare, and Ibsen (1828–1906) each with their nationality! The study of a single national literature might well consume a lifetime; so great and wonderful is the output.

6 In studying the literature of any people, we are impressed by the fact that poetry developed before prose. The reasons for this are not hard to find. The emotions of a people develop before the intellect matures, and the **throb** of emotion is best expressed in the rhythm of poetry. Therefore, **ballads** were sung over England from castle to castle long before Bacon (1220–1292) composed his philosophical work, or Sidney (1554–1586)[4] the first literary criticism.

transcription /trænˈskrɪpʃən/ *n.* 抄写，记录
mechanics /mɪˈkænɪks/ *n.* [复] 工作方法；工作技巧
epoch /ˈiːpɒk/ *n.* 时代，纪元
epic /ˈepɪk/ *n.* 史诗，叙事诗
oration /əˈreɪʃən/ *n.* (尤指作为仪式一部分的) 演说，演讲
throb /θrɒb/ *n.* 颤动，震动，跳动
ballad /ˈbæləd/ *n.* 叙事诗歌

3 Gutenberg was German craftsman and inventor who originated a method of printing from movable type that was used without important change until the 20th century.

4 Sir Philip Sidney was an English poet in the Elizabethan Age, whose *Defense of Poesy* is regarded as the first work of literary criticism in English.

5 *Pamela* was an 18th-century English novel written by Samuel Richardson. The novel, written in the form of letters, was sometimes regarded as the first English novel.

6 *The Spectator* was a weekly magazine of news and opinion, published in London and widely noted for its critical reviews and essays on political, literary, and economic issues.

Ways of studying literature

7 Have you ever thought of the many different things you can get out of a piece of literature? It all depends upon the angle from which you view it.

8 Looking at it from a historical point of view, you may regard it as (1) the outcome of certain forces and, in its turn, the producer of certain effects. Books dry in themselves sometimes loom large from this point of view. The first English novel, Richardson's (1689–1761) *Pamela*[5], which is read today by few except students of literature, is a notable example. Again, you may study literature as (2) a reflection of the national life of a people, or a record of the customs and conditions of an era. *The Spectator*[6], for instance, presents an admirable picture of the days of Queen Anne (1665–1714). Or you may look upon literature as (3) the expression of certain great movements, much as Dickens' (1812–1870) *Tales of Two Cities* presents in fiction the French Revolution, or as Harriet Beecher Stowe's (1811–1896) *Uncle Tom's Cabin* promotes the anti-slavery movement. Last of all, you may study in it (4) racial issues.

9 You may, on the other hand, view writing as the product of an individual and see in it (5) the expression of the author's personality. Lamb's (1775–1834) *Essays of Elia*[7] yields rich returns for such study. Or you may be absorbed only in (6) the story—the plot—of the book. A child with *Treasure Island*[8] in their hand cares little who wrote it; they are absorbed in the adventures. Then again, you may study (7) the style of the book; you may **revel in** its **lucidity**, its poetic imagination, or other qualities. Finally, you may group it with others' works of the same kind and indulge in (8) comparison.

Why do people write?

10 The desire for self-expression is at the bottom of most writing. People look out over the world of nature and things, they get impressions, and they want to pass these on to others. They write **sketches** of travel or the outdoors. People observe the actions of men and women and children; they are impressed by the interplay of motive, cause, and result; their busy minds weave new webs of action. They write, each in his or her own kind, a novel. People watch the **whirl** of the world pass by; in the quiet of the fire-lit study they **philosophize** on life as they see it. Their books appear as **pertinent** essays on people and things.

11 Then, too, love of truth, of accuracy, of just evaluation inspires much of the weighty writing of the world. This person wants to do justice to another character; he or she writes a biography. That person wishes to correct false ideas about great movements of the past; he or she writes a history. Still another weighs and estimates some literary work; they write a criticism. And it may be solely a passion for spreading knowledge that inspires the writing of a book. Great dictionaries, **encyclopedias**, **compendiums**, and reference books in general are monuments to the **preserving endeavor** and scholarship of their respective writers.

12 Every book, then, is the reaction of an original heart and mind to life and conditions. In all great books this reaction produces a philosophy of life. In its makeup, every book also bears the artistic sense of the author. Indeed, love of form has inspired some books. Love of the beautiful in form has been a **molding** factor in almost all great books.

13 People who write may be grouped into two big classes: those who look without and write, and those who look within and write. In other words, they approach material from an objective or subjective standpoint. Sometimes an author makes use of both.

revel in 陶醉于，着迷于
lucidity /luːˈsɪdl̩ti/ *n.* 思路清晰
sketch /sketʃ/ *n.* 概略，大要
whirl /wɜːl/ *n.* 纷乱，混乱
philosophize /fl̩ˈlɒsəfaɪz/ *vi.* 详述，娓娓而谈
pertinent /ˈpɜːtn̩ənt/ *adj.* 相关的
encyclopedia /ɪnˌsaɪkləˈpiːdiə/ *n.* 百科全书
compendium /kəmˈpendiəm/ *n.* 手册，大全（关于某一主题的详尽资料、图解等）
preserve /prɪˈzɜːv/ *vt.* 保留，保持（观点、品质或局面）
endeavor /ɪnˈdevə/ *n.* 尝试，努力
mold /məʊld/ *v.* 塑造，影响（某人）

7 *Essays of Elia* is a collection of essays written by Charles Lamb in the pseudonym Elia in 1823. Readers then were enchanted by its personal, easy and conversational tone.

8 *Treasure Island* is an adventure novel written by Scottish author Robert L. Stevenson in the late 19th century. The book is noted for its intriguing storytelling and poetic prose.

RECOLLECTION

1. How do you understand the two definitions of literature given by Webster? In what way is the first definition a broader one than the second? In what way(s) is the second definition a more restricted one? What aspects are more emphasized in the second definition, and why?
2. Do you agree with the restricted definition of literature, in which technical or erudite writings are excluded? Can you give some examples to back up this distinction?
3. Why, according to the second definition, is it that some journalistic or ephemeral literary writings cannot be classified as literature? Do you agree or not? Why?
4. Are there any other possible definitions of literature? What might be your version of the definition of literature?
5. From your previous literature reading experiences, what kind of literature could be classified as literature of knowledge, or literature of power, or even both? Why? What kind of knowledge do you think literature can provide? If a literary work can only offer us knowledge, can it still be regarded as classic?
6. Does the word "power" in "literature of power" share the same meaning with the word "power" in Henry Van Dyke's description of literature? Please sum up the essential elements of literature in Van Dyke's description.
7. Could you apply Van Dyke's description of literature to a specific literary work you have read to see if the description is thorough and relevant? Are there any more elements that you could add to this description?
8. What makes literature timeless? What kind of literature is ephemeral? Can you name certain literary works that "serve a distinct purpose for the time being"?
9. How many significant writers listed in Paragraph 5 do you know about? Can you name some of their representative works? What contributions have they made to the development of their national literature?
10. Is "poetry developed before prose" a common pattern in every national literature? Do you agree with the writer's explanation for the fact? Is that also true of Chinese literature?
11. What factors decide different interpretations of literature? What are some different ways of studying literature? What are some different points of view to approach books from? And how do these different viewpoints affect our understanding of books?
12. What are some different reasons why people write? Do these reasons account for all the motives and motivations for writing?

Interpretation, Personality, and Artistic Form

These three aspects of literature are easily recognizable although they are often combined with each other. Examples of interpretation can be seen in both poetry and prose. For instance, in prose Mark Twain (1835–1910) interpreted his life on the Mississippi River as a majestic and joyously unpredictable metaphor for life itself, and James Joyce (1882–1941) used a keen eye for observation in his own style of interpretation.

Personality is often seen in critical writings, for instance reviews of books or films, where the writer gives his or her opinion on aspects of modern culture. Personality also appears in autobiographical novels, such as Frank McCourt's (1930–2009) *Angela's Ashes,* the entire book of which can be viewed as the author's opinion.

Lastly, artistic forms can be seen noticeably in classic poetry, plays (most famously, the highly poetic works of Shakespeare) and novels by authors from James Joyce and Oscar Wilde (1854–1900) to Franz Kafka (1883–1924). Novels often use what is called "stream of consciousness" writing to craft stories and images which are more of art than of reality.

Homer and Sophocles

Out of all the major ancient Greek writers, two stand out as titans—Homer and Sophocles. Homer is the author of the *Iliad* and the *Odyssey*, and is revered as the greatest of Greek epic poets. It is estimated that he lived around 850 B.C. The *Iliad* relates the story of the Greeks struggling to rescue Helen, Greece's most beautiful woman, from her Trojan captors. The *Odyssey* tells the story of the hero Odysseus' long journey back home from the Trojan War. The formative influence of the Homeric epics in shaping Greek culture was widely recognized, and Homer was described as the teacher of Greece.

Sophocles is one of three ancient Greek tragedians whose plays have survived. Sophocles wrote 123 plays during the course of his life, but only a few have survived in a complete form, including *Antigone, Oedipus the King*, *Philoctetes* and others. Sophocles developed his characters to a greater extent than earlier playwrights.

What Is an Epic?

An epic is traditionally a genre, or style, of poetry. Epic poetry usually refers to narrative long poems celebrating heroic feats. Heroism and honor are two key elements in an epic. The most venerable representative epics that have survived through the ages are *Gilgamesh*, *Beowulf*, *Iliad*, *Odyssey*, and *Paradise Lost*.

However, in modern times the word "epic" often relates to other art forms, such as epic films, epic novels, television epics and epic plays. The word "epic" can also apply to video games in which there is a strong theme of heroism and large battles, just as there is in epic poetry.

A well-known example of an epic fantasy film is *Lord of the Rings*. Epic fantasy typically has three main elements: It must be a trilogy (a story with three parts) or longer, it must cover a span of decades or lifetimes, and it must contain a large back-story. A back-story is the epic's own universe that everyone and everything lives in, with its own rules. Epic fantasy is not only in Western literature; a famous example of Arabic epic literature is *Thousand and One Nights*.

Oration

Although oration, or public speaking, began in ancient Egypt, it was during the Greek and Roman empires that it flourished as a powerful form of communication. Over 2,000 years ago, many hugely influential people used public speaking to spread their messages, including immortal names such as Plato (c. 428 B.C.–348/347 B.C.), Aristotle (384 B.C.–322 B.C.) and Socrates (c. 470 B.C.–399 B.C.). Oration was used in court, politics and social life. During the troubled political times of the Roman Empire, two names are vital in understanding the power of public oration—Horace and Cicero.

Horace produced many works which are still revered today, such as his *Odes* and *Epistles*. He famously used his *Epodes* for social change, calling forth citizens into social action. Horace's works have remained influential over the centuries. American poet Robert Frost (1874–1963) emulated Horace's style in the 1940s. However, Cicero was even more influential—although he wrote in Latin, his style's influence was so immense that it would be felt in European languages up until the 19th century. On top of Cicero's literary achievements and the pivotal (至关重要的) political role he played during the end of Julius Caesar's reign, his life offers a fascinating perspective on the fall of the Roman Empire.

EXPLORATION

Task 1

Read the report, and discuss the questions below it.

Desert Island Discs, one of the longest-running and most-loved programs on BBC radio, poses a question: Imagine that, like Robinson Crusoe, you are marooned (被围困的) for the rest of your days on a desert island. What one book would you most want to have with you?

People answer by choosing a great work of literature to keep them company for the rest of their lives. In addition to the Bible and the works of Shakespeare, in recent years Jane Austen, interestingly, has been the most popular author they pick up.[9]

1 What truth about literature does the report point to?
2 What book would you choose to keep you company, and why?
3 What other conclusions can you draw from the report?

9 The passage is taken from *A Little History of Literature* written by John Sutherland published in 2013 by Yale University Press.

Task 2

Read a new definition of literature, and discuss the questions below it.

There's a new definition of literature in town. It has been slouching toward us for some time, but may have arrived officially in 2009, with the publication of Greil Marcus and Werner Sollors' *A New Literary History of America*. Alongside essays on Twain, Fitzgerald, Frost, and Henry James, there are pieces about Jackson Pollock (American painter), Chuck Berry (American rock-and-roll legend), the telephone, and the Winchester rifle. Apparently, "literary means not only what is written but what is voiced, what is expressed, what is invented, in whatever form." In that case maps, sermons, comic strips, cartoons, speeches, photographs, movies, war memorials, and music all huddle beneath the literary umbrella. Books continue to matter, of course, but not in the way that earlier generations took for granted.[10]

1 How does this definition of literature differ from the two in the Collection section? Does this finding challenge the traditional definition of literature, or threaten our conventional idea of the literary canon (文学经典)?
2 Does this new definition of literature make sense to you? Should different expressions from other, different media be brought into the scope of literature? Why or why not?
3 For the time being, media such as WeChat and QQ have become the most favorable for communicating. Can this be taken as literature? Why (not)?

10 The passage is taken from "What Is Literature? In defense of the cannon" written by Arthur Krystal, published in *Harper's Magazine*, March 2014, retrieved from http: // harpers.org/archive/2014/03/what-is-literature/.

Task 3

Read the argument, and discuss the questions below it.

The printed "book"—a physical thing made up of paper, type, ink and board—has been around now for over 500 years. It has served literature wonderfully, packaging it in cheap forms that have helped to sustain mass literacy. Few inventions have lasted longer, or done more good.

The book may, however, have had its day. The tipping point has come very recently, in the second decade of the 21st century, when e-books—digital media relying on algorithms and pixels—began to outsell the traditional book on Amazon.[11]

1 Have you ever read an e-book? From your immediate experience, what are the advantages and disadvantages of an e-book?
2 If change is inevitable, what future do you predict for literary books?
3 Will the fast development of the book form of literature enhance or weaken the maintenance of human civilization?

11 The passage is taken from *A Little History of Literature* written by John Sutherland, published in 2013 by Yale University Press.

Task 4

Read the comment, and discuss the questions below it.

French novelist and playwright Honoré de Balzac was remarkable in portraying the ordinary French life by his careful attention to details. Balzac reportedly consulted with associates in order to learn more about specific subjects, so as to portray them in their fullness. He expressed the idea that characters come to life through the painstaking accumulation of environmental details. His most famous work, which was left unfinished, was *The Human Comedy*, an assortment of interwoven tales and novels which depict life in early 19th-century France. The effect of the narrative build-up in *The Human Comedy* is to realize an epic that is more than the sum of its parts. Like the realists who would follow in his footsteps, Balzac did not rely on profound or spectacular events to move his stories along. Instead he paid attention to the small things, the nuances that made up the experience of typical French life.

1 Which class of writers does Balzac belong to, the writers who look without and write, or the writers who look within and write? Why?
2 Can you name any writers who, instead of being close observers of reality, use inner sentiments to create the drama of their works?
3 Please make a comparison between these two classes of writers and offer reasons for their different ways of writing.

REFLECTION

Task 1

Write an essay of about 300 words on different ways novels can be viewed, appreciated and categorized, giving your own example of a book. (You can find more perspectives and clues from the text "Grammar of Literature" in the Expansion section.) Your essay should cover:

1 a brief review of different approaches and ways;
2 a brief introduction of the book you choose;
3 how different approaches may affect people's understanding of a book.

Task 2

According to the text in the Collection section, people write for a purpose. For instance, to celebrate someone's life, or to inform readers about things such as slavery and how revolutions affect common people. Can you name a book which has a clear aim like this? If so, how successful is it in achieving its goal? Write an essay of about 300 words on the purpose of a book. Your essay should cover:

1 a brief introduction of the book you choose;
2 the purpose or goals of the book in your belief;
3 illustrating how successful you think it is in achieving those goals.

EXPANSION

Grammar of Literature[12]

1 A moment occurs in this exchange between professor and students when each of us adopts a look. My look says, "What, you don't get it?" Theirs says, "We don't get it. And we think you're making it up." We're having a communication problem. Basically, we've all read the same story, but we haven't used the same analytical apparatus. If you've ever spent time in a literature classroom as a student or a professor, you know this moment. It may seem at times as if the professor is either inventing interpretations out of thin air or else performing parlor tricks, a sort of analytical sleight of hand.

2 Actually, neither of these is the case; rather, the professor, as the slightly more experienced reader, has acquired over the years the use of a certain "language of reading," something to which the students are only beginning to be introduced. What I'm talking about is a grammar of literature, a set of conventions and patterns, codes and rules, that we learn to employ in dealing with a piece of writing. Every language has a grammar, a set of rules that govern usage and meaning, and literary language is no different. It's all more or less arbitrary, of course, just like language itself. Take the word "arbitrary" as an example: It doesn't mean anything inherently; rather, at some point in our past we agreed that it would mean what it does, and it does so only in English (those sounds would be so much meaningless in Japanese or Finnish). So too with art: We decided to agree that perspective—the set of tricks artists use to provide the illusion of depth—was a good thing and vital to painting. This occurred during the Renaissance in Europe, but when Western and Oriental art encountered each other in the 1700s, Japanese artists and their audiences were serenely untroubled by the lack of perspective in their painting. No one felt it particularly essential to the experience of pictorial art.

12 The text is written by Thomas C. Foster, the author of *The New York Times* bestseller *How to Read Literature like a Professor* in 2003. The author intends to show in the book "a lively and entertaining guide to read between the lines."

3 Literature has its grammar, too. You knew that, of course. How? The grammar of the essay. You can read, and part of reading is knowing the conventions, recognizing them, and anticipating the results. When someone introduces a topic (the grammar of literature), then digresses to show other topics (language, art, music, dog training—it doesn't matter what examples; as soon as you see a couple of them, recognize the pattern), you know he's coming back with an application of those examples to the main topic (voila!). And he did. So now we're all happy, because the convention has been used, observed, noted, anticipated, and fulfilled. What more can you want from a paragraph?

4 Well, as I was saying before I so rudely digressed, so too in literature. Stories and novels have a very large set of conventions: types of characters, plot rhythms, chapter structures, point-of-view limitations. Poems have a great many of their own, involving form, structure, rhythm, rhyme. Plays, too. And then there are conventions that cross genre lines. Spring is largely universal. So is snow. So is darkness. And sleep. When spring is mentioned in a story, a poem, or a play, a veritable constellation of associations rises in our imaginative sky: youth, promise, new life, young lambs, children skipping… And if we associate even further, that constellation may lead us to more abstract concepts such as rebirth, fertility, renewal.

5 OK, let's say you're right and there is a set of conventions, a key to reading literature. How can I recognize these?

6 Same way you get to Carnegie Hall[13]. Practice.

7 When lay readers encounter a fictive text, they focus, as they should, on the story and the characters: Who are these people, what are they doing, and what wonderful or terrible things are happening to them? Such readers respond first of all, and sometimes only, to their reading on an emotional level; the work affects them, producing joy or revulsion, laughter or tears, anxiety or elation. In other words, they are emotionally and instinctively involved in the work. This is the response level that virtually every writer who has ever set pen to paper or fingertip to keyboard has hoped for when sending the novel, along with a prayer, to the publisher. When an English professor reads, on the other hand,

13 Carnegie Hall, located in New York City, is one of the most prodigious concert venues for both classical and modern music. It is also a dream place for musicians to perform their art. The author uses the name as a symbol of arena for literature learners to practice their skills.

he will accept the affective response level of the story (we don't mind a good cry when Little Nell dies), but a lot of his attention will be engaged by other elements of the novel. Where did that effect come from? Whom does this character resemble? Where have I seen this situation before? Didn't Dante (1265–1321) (or Chaucer <c. 1342/1343–1400>, or Merle Haggard <1937– >[14]) say that? If you learn to ask these questions, to see literary texts through these glasses, you will read and understand literature in a new light, and it'll become more rewarding and fun.

8 Memory, symbol, and pattern, these are the three items that, more than any other, separate the professorial reader from the rest of the crowd. English professors, as a class, are cursed with memory. Whenever I read a new work, I spin the mental Rolodex (旋转式卡片夹) looking for the correspondences and corollaries—where have I seen his face, don't I know that theme? I can't not do it, although there are plenty of times when that ability is not something I want to exercise. Thirty minutes into Clint Eastwood's (1930–) *Pale Rider*[15], for instance, I thought, OK, this is *Shane* , and from there I didn't watch another frame of the movie without seeing Alan Ladd's (1913–1964) face. This does not necessarily improve the experience of popular entertainment.

9 Professors also read, and think, symbolically. Everything is a symbol of something, it seems, until proven otherwise. We ask, is this a metaphor? Is that an analogy? What does the thing over there signify? The kind of mind that works its way through undergraduate and then graduate classes in literature and criticism has a predisposition to see things as existing in themselves while simultaneously also representing something else. Grendel, the monster in the medieval epic *Beowulf*, is an actual monster, but he can also symbolize (a) the hostility of the universe to human existence (a hostility that medieval Anglo-Saxons would have felt acutely); and (b) a darkness in human nature that only some higher aspect of ourselves (as symbolized by the title hero) can conquer. This predisposition to understand the world in symbolic terms is reinforced, of course, by years of training that encourages and rewards the symbolic imagination.

10 A related phenomenon in professorial reading is pattern recognition. Most professional students of literature learn to take in the foreground

14 American singer and songwriter, one of the most popular country music performers of the late 20th century.

15 *Pale Rider* is an American movie produced and directed by Clint Eastwood in 1985. The movie has high similarity with the classic Western movie *Shane*. Alan Ladd directed the movie and played the title role in it in 1953.

detail while seeing patterns that the detail reveals. Like the symbolic imagination, this is a function of being able to distance oneself from the story, to look beyond the purely affective level of plot, drama, characters. Experience has proved to them that life and books fall into similar patterns. Nor is this skill exclusive to English professors. Good mechanics, the kind who used to fix cars before computerized diagnostics, use pattern recognition to diagnose engine troubles: If this and this are happening, then check that. Literature is full of patterns, and your reading experience will be much more rewarding when you can step back from the work, even while you're reading it, and look for those patterns. When small children, very small children, begin to tell you a story, they put in every detail and every word they recall, with no sense that some features are more important than others. As they grow, they begin to display a greater sense of the plots of their stories—what elements actually add to the significance and which do not. So too with readers.

LECTURE 2

Milestones in the Literary Atlas

PRELUDE

A classic is a book that has never finished saying what it has to say. —Italo Calvino

All books are divisible into two classes: the books of the hours, and the books of all time.
—John Ruskin

Classic: A book which people praise and don't read.
—Mark Twain

A novel is a made-up work about made-up people in a made-up place, all of which is very real.
—Thomas C. Foster

The person, be it gentleman or lady, who has not pleasure in a good novel, must be intolerably stupid.
—Jane Austen

PREPARATION

How many times have you been given a so-called "classic" book to read, but you find yourself bored by its language, frustrated by its difficulty, and daunted by its length? Why is this book a classic, you wonder? What makes a classic a classic? The lecture sheds some light on these questions by telling you some basic characteristics that a book should possess to be regarded as classic—qualities such as timelessness, the ability to be meaningful across many cultures, and the eloquence to communicate ideas between countries. It also introduces you to the Western canon of literature.

Of course, a classic book performs multiple functions. For example, it may enlighten and entertain you. Besides, you can gain more than these, as discussed in the Expansion section. You will discover what it means to be a leader within the pages of a classic novel, by understanding the multiple viewpoints and challenges that the characters must live with, and the decisions they must make. From this lecture you will see that you can sometimes pick up invaluable lessons of life from some unexpected places—even from a novel.

Literary Classics and Literary Canon[1]

daunt /dɔːnt/ *v.* 使 (某人) 气馁
wary /ˈweəri/ *adj.* 谨慎的, 小心翼翼的
with gusto 热忱地; 精力充沛地
peruse /pəˈruːz/ *vt.* 研读, 细阅
submit /səbˈmɪt/ *vt.* 顺从, 屈服
palatable /ˈpælətəbəl/ *adj.* 合意的, 受欢迎的
accessible /əkˈsesˌbəl/ *adj.* 易接近的, 可理解的
originality /əˌrɪdʒˌˈnælˌti/ *n.* 独创性, 创见, 创造力, 新颖
assimilate /əˈsɪmˌleɪt/ *v.* 融入, (使) 同化
novelty /ˈnɒvəlti/ *n.* 新颖, 新奇的事物
jolt /dʒəʊlt/ *vt.* (使) 摇动, (使) 震惊
numbly /ˈnʌmbli/ *adv.* 迟钝地, 麻木地
receptive /rɪˈseptɪv/ *adj.* 乐于接受的

1 What makes the classics so "classic," and why should modern readers still seek to experience them?

2 As Arnold Bennett (1867–1931)[2] once noted, it's easy to feel **daunted** when approaching classic books. He says, "The attitude of the average decent person towards the classics of his own tongue is one of distrust—I had almost said, of fear." Those important books have such a high reputation that they make the average reader **wary**. What if I can't appreciate this book for all it is worth? What if I don't understand it? What if I'm bored? Given a free choice, one often feels like anything would be easier and cozier to read than a classic. Bennett describes this reluctant attitude perfectly: "You do not approach the classics **with gusto**… you **peruse** them with a sense of duty… you regard a classic as a pill."

3 If a classic is viewed as a medicinal benefit, unwillingly **submitted** to rather than joyfully chosen, it will never be a **palatable** option for new readers. To keep the classics **accessible** we must remember how they gained their classic status and why they are still worth reading today.

What makes a classic?

4 Literary critic Harold Bloom (1930–)[3] and Italian author Italo Calvino (1923–1985)[4] can help us understand what distinguishes the classics from other books, and why they can still be beneficial to modern readers.

5 In Bloom's *The Western Canon*, he identifies classics by their "strangeness, a mode of **originality** that either cannot be **assimilated**, or that so assimilates us that we cease to see it as strange." In other words, a classic is a work of such striking **novelty** that readers cannot take it for granted. **Jolted** out of a **numbly receptive** reading state, the reader cannot help but participate in the work's greatness.

1 The text is based on two essays: "Literary Canon in Western Literature" from http://www.bookkaholic.com/, and "Literary Analysis: What Makes a Book a Classic" from http: //voices. yahoo.com/.

2 Arnold Bennett was one of the most remarkable British literary figures in his time. He helped establish a link between English novel and the mainstream of European realism.

3 Harold Bloom is an American critic known for his innovative interpretations of literary history and of the creation of literature.

4 Italo Calvino was one of the finest Italian fiction writers. He delights readers around the world with his deceptively simple and fable-like stories.

6 A classic is not only "strange" but **subversive**; painters and poets have always shared the right to dare anything, Horace declared in the *Arts Poetica*. Great works of literature break new moral ground, Bloom believes, by questioning "all values, both ours and their own." A classic also startles readers by altering their expectations of it. Even though the work may form part of our collective consciousness, it is not until we have actually encountered it for ourselves that we can say that we know it. As Calvino says in his invaluable essay "Why Read the Classics?", "Reading a classic must also surprise us, when we compare it to the image we previously had of it. That is why we can never recommend enough a first-hand reading of the text itself."

7 Additionally, in a sense, a classic is a work you recognize even though you have never read it. The story—whether it be Jonah and the whale from the Old Testament, or King Lear's betrayal by his daughters—belongs to Western cultural memory, and so is inescapable. Or, even if you actually have read it, a classic is a work that bears endless rereading. Each reading of a classic yields new discoveries, making the work both locked in its own time period and enduringly contemporary. Indeed, as Bloom claims, "One ancient test for the canonical remains fiercely valid: Unless it demands rereading, the work does not qualify." Classics are books which change and grow.

8 While there are many different definitions for what makes a classic, such as Bloom's and Calvino's opinions above, it is most commonly agreed that classics are works of literary significance that have withstood the test of time, and remained popular years after their initial publication. Generally, they contain wide, global themes that can be applied to any time period. A classic also usually contains some kind of widespread, universal appeal which is embraced by a wide audience of diverse people. Usually, it also contains some unique artistic quality, one which sets it apart from other works of literature.

Defining features of a classic

Timelessness

9 A classic can be enjoyed by readers from generation to generation; this is timelessness. For example, Shakespeare's *Hamlet* is enjoyed as much today as it was when it was first written, hundreds of years ago. As with all classic plays, *Hamlet* deals with issues about what it's like

subversive /səbˈvɜːsɪv/ *adj.* 颠覆性的，破坏性的

to be human—Hamlet's problems are problems people still face today. His sadness at his father's unforeseen death, his anger over his mother's remarriage, his anger at his step-father, his search for truth, his need for deception, and his final **reconciliation** with the **turbulence** of life are all part of being human. His responses to the events in his life mirror contemporary human responses.

Human interest

10 Fiction writers portray situations that **recur** due to our human nature: love, loss, betrayal, war. Their stories become classics when the characters' experiences strike universal chords, no matter how foreign the situation. We may never have rafted up the Mississippi or escaped inhuman treatment, but, like the characters in *Huckleberry Finn*, we have wondered whom to trust as we navigated through life. Even in fantastic or supernatural settings, classic stories explore familiar human strengths and weaknesses. The **alienation** of Gregor Samsa in *Metamorphosis* reveals a recognizable family dynamic, even though alienated family members we've known, unlike Samsa, did not change into a **grotesque** bug.

Communicating across cultures

11 Literature is an excellent vehicle for communicating ideas from culture to culture. Writers from around the world speak from their own experiences, and write about themes that related to their own land. By reading the literature from other countries, or from different areas of our own, we can learn about how others view life. Jane Austen's (1775–1817) characters all wrestle with familiar social and emotional problems that many people still confront on a daily basis—topics anyone from any culture can relate to, at any time.

reconciliation /ˌrekənsɪliˈeɪʃən/ *n.* 和解，修好
turbulence /ˈtɜːbjʊləns/ *n.* 骚乱，动荡，混乱
recur /rɪˈkɜː/ *vi.* 〔尤指不好或不快之事〕再次发生
alienation /ˌeɪliəˈneɪʃən/ *n.* 疏离感
grotesque /grəʊˈtesk/ *adj.* 极丑陋的；怪异的
secular /ˈsekjʊlə/ *adj.* 世俗的，非宗教的
exclusive /ɪkˈskluːsɪv/ *adj.* 排外的
evoke /ɪˈvəʊk/ *v.* 引起，召唤
Darwinian /dɑːˈwɪnɪən/ *adj.* 达尔文主义的

What is the canon?

12 Returning to our friend Harold Bloom, he traces the development of the literary canon to the middle of the 18th century, during the Age of Reason. The canon changed from being religious to **secular**, and Bloom describes this new canon as "a catalog of approved authors," those who would be considered "time-proof." A canon is, by definition, an **exclusive** body, **evoking** as it does Bloom's rather **Darwinian** image of "texts struggling with one another for survival."

13 Lists of the Western canon may differ, but the same names always appear: Homer, Plato, Dante, Chaucer, Cervantes (1547–1616), Shakespeare, Austen, the Brontës (Emily Brontë <1818–1848> and Charlotte Brontë <1816–1855>), Dickens, Flaubert (1821–1880), Tolstoy, Eliot (1888–1965), Joyce, Kafka, Woolf (1882–1941), Faulkner (1897–1962), etc. Bloom's **appendices**, which list the canon chronologically, range from *The Epic of Gilgamesh*[5] to John Updike (1932–2009) and onward—a dauntingly long list of hundreds of books.

14 A common **critique** of the canon is that it is dominated by dead white males and leaves little space for women or minority writers, and also that it is inflexible against the intrusion of contemporary titles. It is hard to ignore the **condescension** in Bloom's tone when he **dismisses** recent **postcolonial** works as "fated to become period pieces: Even their 'multiculturalist' supporters will turn against them in another two generations or so."

15 Even those critics without such a **snobbish** air will recognize that all contemporary writing must face up to the standards of the canon. As Bloom **asserted**, "Great writing is always rewriting or **revisionism**"; here he echoes Ralph Waldo Emerson (1803–1882)[6], who held that "the inventor knows how to borrow." There is nothing new under the sun—no undiscovered stories, patterns or emotions—so every piece of literature is essentially a reworking of something that preceded it in the canon.

appendix /əˈpendɪks/ *n.* (*pl.* appendices) (书、书的章节或文件后的) 附录, 附件
critique /krɪˈtiːk/ *n.* 评论
condescension /ˌkɒndɪˈsenʃən/ *n.* 屈尊, 俯就
dismiss /dɪsˈmɪs/ *vt.* 拒绝考虑
postcolonial /ˌpəʊstkəˈləʊniəl/ *adj.* 殖民地时期之后的
snobbish /ˈsnɒbɪʃ/ *adj.* 势利的, 自命不凡的
assert /əˈsɜːt/ *vt.* 声称, 断言
revisionism /rɪˈvɪʒənɪzəm/ *n.* 修正主义

5 *The Epic of Gilgamesh* is one of the oldest written stories in existence. It is from ancient Sumeria. The story centers upon the adventures of the historical King of Uruk (somewhere between 2750 B.C. and 2500 B.C.)

6 Ralph Waldo Emerson was the 19th-century American philosopher and essayist, and the leading exponent of New England Transcendentalism.

RECOLLECTION

1 Do you still remember the first classic you have ever read? What was it? Was it what your teacher or parent asked you to read, or something that you voluntarily wanted to do? Do you still remember how it impressed you when you first read it?

2 In your first classic reading experience, did you feel the same way as other pubic readers generally feel about the classic? Did you get fully engaged in the book instantly, or after quite a while?

3 Could you fully understand the classic you read at the time? What do you think it is that makes classics hard to approach and access, language barrier, cultural barrier, intellectual barrier, or something else? Explain your point with a specific example.

4 How do you understand Mr. Bennett's words when he describes people's reluctance to read classics: "You do not approach the classics with gusto... you peruse them with a sense of duty... you regard a classic as a pill"?

5 Is there any classic that still exerts influence upon you now that you have grown up? What do you think makes a classic so powerful? What do you think is the difference between a classic and a non-classic ?

6 How do you understand Bloom's identification of classics in his book *The Western Canon*? Are there any classic that you have read which correspond to this identification? If there is, how?

7 Do you remember any Chinese classics that you have read which are particularly subversive? In what way do they challenge the traditional moral values or readers' expectations?

8 It is claimed in the text that "in a sense, a classic is a work you recognize even though you have never read it." Do you agree with it? Can you think of an example to support this definition?

9 Which literary classic(s) have you read more than once? Does reading it more than once make a difference to how you view it or how you experience it? If it does, how?

10 Are you familiar with *Hamlet*? What are the problems Hamlet faces in the play? What makes Hamlet an everlasting literary figure?

11 According to the text, what themes recur in literature? Name some works you know that "strike universal chords," and explain how.

12 According to the text, what are the general limitations of the so-called Western Canon?

13 Do you know any significant Western woman writer whose work deserves a place in the Western Canon? Why?

RANDOM HARVEST

Ars Poetica

Ars Poetica, or "The Art of Poetry," is a poem written by the Roman orator Horace in around the 19th century B.C. Although contemporary scholars regard it as an important text on the creation and style of poetry, it was originally written as an informal letter to Horace's friends.

The poem is 476 lines long, and it is, quite simply, a book of instructions on how to write poetry, especially back in Horace's time, when epic poems were popular (for instance *Iliad* and *Odyssey*). The poem concerns a wide range of topics in the creation of a successful poem, for instance, the aims of the writer, unity within the poem, characterization, style and meter, poetic traditions, and many literary devices, both good and bad, to avoid. An example of a bad device is one which has entered academic vocabulary—*deus ex machina*, which is when a writer creates a story where the characters have so many problems that the only way to solve them is to have an Olympian god suddenly appear and fix everything. This was so common in tales of the time that Horace warned dramatists not to use it.

Jonah and the Whale

The story of Jonah and the whale is one of the classic tales of symbolism and imagery from the Old Testament. It is the tale of Jonah, a prophet from Israel in the 8th century B.C. Jonah was commanded by God to go to the city of Nineveh to prophesy events in the city, but, instead, he went in the opposite direction in a ship. A huge storm then erupted, and Jonah told the crew that the only way to stop the storm was to throw him overboard. Reluctantly, they did this, and the storm instantly stopped. Jonah was then miraculously saved by being swallowed by a whale, in which he spent three days and three nights, praying for forgiveness from God. God then spat him out from the fish. Jonah then did as God commanded, and went to Nineveh, where he prophesied to the city.

Jonah appears in many religious texts, including the Bible (Christianity), the Tanakh (Judaism), and the Qur'an (Islam). He is also a symbolic figure that sailors still use today, when they are referring to a member of the crew who brings bad luck to the ship.

Collective Consciousness

Collective consciousness is a set of shared beliefs, ideals, ideas, and moral attitudes that a society, or a group within society, possesses. The term was introduced by French sociologist Émile Durkheim (1858–1917) in 1893. According to Durkheim's original theories, totemic religion (that is, religions involving objects such as totem poles and the symbols they depict) played a vital role in uniting members of traditional or primitive societies, bringing them together by providing them with a common consciousness and set of moral beliefs.

The term has also been widely used in a variety of ways in the last 20 years. For instance, some researcher claimed that it is the collective consciousness that brings groups such as mothers together, because they have become aware of fundamental (in fact, very much primal) shared traits, feelings and circumstances. In this way, many people stop being mere individuals, and become one part of a welcoming, understanding, familiar community. Collective consciousness has also been used to describe and explain many other types of group behavior, such as crowd psychology, collective intelligence, and higher consciousness.

King Lear

King Lear is a tragic play written by William Shakespeare sometime between 1603 and 1608. It is based on Lear of Britain, a Celtic king, and is considered one of Shakespeare's most vital works. It has been performed on stage and screen countless times, and has two alternative versions, one with a dark ending, and one with a more positive final act.

One of the reasons why the play has withstood the test of time so well is its universal themes of greed, betrayal, insanity, and a lust for power. These themes, especially those of greed and betrayal, are famously manifested in the three sisters in *King Lear*, Goneril, Regan and Cordelia. When the king was an old man, he said to his three daughters, whichever daughter loved him most would inherit a larger part of his fortune after he died. These simple words began a trail of lies, deceit and betrayal, as the sisters, especially Goneril and Regan, began plotting to inherit the larger part of the king's fortune.

The multilayered, interwoven and highly symbolic themes in *King Lear* have been interpreted and studied by thousands of critics, students and teachers (and even famous psychologists, for instance Sigmund Freud <1856–1939>) for hundreds of years.

The Metamorphosis

The Metamorphosis is a novella by German author Franz Kafka, first published in 1915. It is regarded as one of the key works of the 20th-century fiction. The story involves Gregor Samsa, a salesman who awakes one day to find that he is no longer human, but has become an unsightly, hideous creature, usually interpreted as an insect. The story then tells of how he adapts to his new life and new body, and his family's reaction to his transformation.

Samsa's change has been interpreted in many symbolic ways. One simple interpretation is that it is autobiographical, since Samsa was an insomniac (失眠症患者), and felt that he was a burden to his family. Others claim that his change represented more universal concepts, such as feelings of alienation and dehumanization, since he could no longer be close to anyone because he was a grotesque insect. Many other people think the change is connected with religion—since Kafka was Jewish, some people say that his insect body represented a prison of his religious beliefs. Other people see Christian symbolism.

As you can see, there are many ways to interpret his transformation. Probably the best thing is to read it yourself and have a mind of your own.

EXPLORATION

Task 1

Fill in the table with information about writers and their classics based on your knowledge and research.

Author	Time	Representative Work	One Major Character	Theme
Homer	About the 9th or 8th century B.C.			
Dante			Beatrice	
Chaucer				
Cervantes				A satire of the romances of chivalry
Dickens				
Flaubert		*Madame Bovary*		
Tolstoy				
Faulkner				The decay of the old American south
Joyce				
Kafka	The 20th century			

Task 2

Read the report, and fill in the blanks by summarizing the universal moral or truth hidden in the classics.

In the spring of 1997, NBC broadcast a contemporary adaptation of Homer's *Odyssey*. In a preview of the program, a critic for *The New York Times* concluded his largely favorable review with a simple summary of the Greek warrior's 20-year journey that finally brings him home: "Moral: There's no place like home. Classics are not necessarily complicated." With this tongue-in-cheek conclusion, the commentator nicely reminded his readers of an important reason why the classics have endured.[7]

- *The Adventures of Huckleberry Finn:* Humanity will in the end triumph.
- *Pride and Prejudice:* _____
- *Romeo and Juliet:* _____
- *Jane Eyre:* _____
- *The Old Man and the Sea:* _____

7 The report is taken from "The Classics Are Not the Canon" written by Roger Lundin, retrieved from http://www.catholiceducation.org/en/education/catholic-contributions/the-classics-are-not-the-canon.html.

Task 3

Read the passage about novelty of the classic, and discuss the questions below it.

One important aspect of the classic is its novelty, its originality which challenges the convention. Take George Orwell's modern classic *Nineteen Eighty-Four* as an example. The novel warns of the potential perils of a world taken over by technology (the invention of the television). It's written in the 1940s; this is the first time fiction addressed the topic of the downfall of humankind as a result of advances in technology—a theme that interests people till the present.

1 Do you know other classics that share the feature of novelty?
2 In what way(s) are they subversive enough to waken our mind to see the world through new eyes?
3 Are there any disadvantages for some classics to be so novel and unconventional to the reading public? If there are, what are the disadvantages?

Task 4

Read the passage, and discuss the questions below it.

In the canon, any number of works go in and out of fashion with each passing generation, while classics endure from age to age. Because it is so readily affected by shifts in judgment, taste, and values, the canon constantly undergoes realignment (重新组合). Over the last several decades, for instance, a heightened sensitivity to historical exclusion and injustice has served to bring a number of hitherto neglected works by women and minorities into the canon. To make room for these new additions, other works once considered canonical lose their standing and are dropped from the canon. The poetry of a number of mid-19th-century New England men, for example, has all but disappeared from the anthologies (故事、诗、歌曲等的选集) that catalogue the canon. Longfellow, Lowell, and Whittier are out, and Phyllis Wheatly, Frederick Douglass, and Toni Morrison are in.

The case is very different with the classic. It is inconceivable that at any time in the future Homer's *Odyssey*, Dante's *Divine Comedy*, or the tragedies of Shakespeare will fall completely out of favor and no longer be read, taught, or imitated. They are too much a part of history ever to be removed. Their values, visions, stories, and metaphors have shaped our culture and our self-understanding in myriad ways that are undeniable but impossible to quantify.[8]

1 Which stays longer, the canon or the classic? Why?
2 What might be the reasons for Toni Morrison to be included in the canon, and Longfellow dropped from it, as time goes on?
3 Why is it inconceivable for Dante's *Divine Comedy* to fall completely out of favor in the future, never to be read again?

8 The passage is taken from "The Classics are not the Canon" written by Roger Lundin, retrieved from http://www.catholiceducation.org/en/education/catholic-contributions/the-classics-are-not-the-canon.html.

REFLECTION

Task 1

Write a 300-word summary of your understanding of classics and the canon. Your summary should cover:

1 The definition of both classics and the canon;
2 The qualities that make classics different from the canon;
3 A brief discussion about what works in the Chinese literary canon might stay forever, and what works might disappear from the canon as time goes on.

Task 2

Literature, as we have discovered, is about human life. Reading literature brings us a better understanding of ourselves, our society, and our history. However, people read or use literature for other purposes, too. Have you ever heard of literature being used to teach leadership? If that interests you, read the text in the Expansion section to discover how it could be possible. You can write your reflections on what literature brings to your personal life.

Read Fiction and Be a Better Leader[9]

An interview with Joseph Badaracco, Harvard Business School professor.

1 **SARAH GREEN (GREEN for short):** Welcome to the "HBR IdeaCast" from *Harvard Business Review*. I'm Sarah Green. I'm talking today with Harvard Business School professor Joseph Badaracco. One of his courses that he teaches at HBS revolves around leadership and literature. So today, we're going to talk with him about what lessons we can learn from fiction.

2 Joe, thanks so much for joining us today.

3 **JOSEPH BADARACCO(BADARACCO for short):** Very glad to be here, Sarah.

4 **GREEN:** So Joe, what I'd just like to get started with is why use works of fiction to teach leadership?

5 **BADARACCO:** My view of what makes literature so valuable in the classroom is that it helps students really get inside individuals who are making decisions. It helps them see things as these people in the stories actually see them. And that's because the inner life of the characters is imagined and described, in many cases, by brilliant writers whose sense of how people really think and how they really work have been tested by time over decades or even centuries.

6 We have students, as you know, from a wide variety of backgrounds. And many of them take this course because they've got their own sort of personal interests and concerns—things they're really trying to think through. And what they often really learn is not sort of what the author put in there, but they learn what other students see and understand and are troubled by or like in these stories.

7 So it's a very complex form of learning, but it's very different from the old instructional model. In many ways, it's like the case method approach to learning.

8 **GREEN:** Well, it's interesting that you mention the case method, actually, because I was just thinking as you were talking about that, it's like the case method, but the stories are made up.

9 **BADARACCO:** Yes.

10 **GREEN:** Are there any risks to that? Are there any potential pitfalls with using made-up stories to teach these kinds of lessons?

11 **BADARACCO:** I think there are only if you make bad choices about the stories you put in front of students or others. So about halfway through the course, almost every year a couple of students will come up and say, "I'm really enjoying the course, but are we ever going to have a story where the main character doesn't die or end up despondent at the

9 The text is adapted from the article "Read Fiction and Be a Better Leader," published in *Harvard Business Review*. The original article can be found at http://blogs.hbr.org/2013/06/read-fiction-and-be-a-better-l/.

end of the story?"

12 And what I've been telling them is that in past years, I've tried with some novels that were lighter or more upbeat. And then when I ask students to rate the material in the course at the end, it was always the serious, tragic books that came up at the very top. Those are the stories that really engage people.

13 And I think that when people are reading them—and as I said before, when they're reading a story that's really stood the test of time, they see it as real. It may not be factually real, but emotionally and psychologically it's real. And I don't think there's any problem.

14 I think what you get is what I was pointing to before as a kind of intensified reality. And a reality that you see from a range of perspectives, including an inside perspective. And that's really valuable.

15 **GREEN:** Hmm. I was surprised somewhat to go back and look at your HBR article on this topic in which you talked about Conrad's (1857–1924) *The Secret Sharer*. You talked about *Antigone* by Sophocles. Really as examples of literature in which people are fighting or arguing within themselves or with other people over different competing values.

16 **BADARACCO:** Well, the questions that really engage people are the ones where you've got competing obligations, competing responsibilities.

17 You mentioned *Antigone*, and that's 2,500 years old. And basically there, you've got Creon, the king, who believes deeply in the stability of the state and the importance of peace after a long civil war. And he's at odds with Antigone who believes deeply in family and religion.

18 And what's interesting in that story is that the most intriguing character is actually the chorus, which you see going back and forth, back and forth, understanding both perspectives and trying to find some sensible way forward that acknowledges all of the competing values. And that's what we really try to replicate in the classroom.

19 Students, some will have a sense that this is more valuable. Some will say, this is what the person should do or should have done. And this kind of back and forth exercise of seeing things from a variety of different perspectives and taking each of those perspectives seriously is a really valuable exercise for getting these difficult, moral issues straight.

20 It's this back and forth, engaging the complexity of things, that doesn't guarantee you're going to make a good decision, but it raises the odds of making a good decision. And that's what you get out of really good stories. Especially in a really good discussion, the students really struggle with the fact that there are competing sound views. Part of them are pulled one way, and part of them are pulled another way.

21 And that means they're engaged in the ethical reality of the situation.

22 **GREEN:** And that is probably more like the kind of ethical decisions that they will have to face as leaders in the future.

23 **BADARACCO:** That's right. In a way, you could describe what fiction does particularly well is it introduces people to ethical complexities. And some of the complexities are around the ethical principles. Others are more emotional, psychological around things involving self-discipline, focus.

24 They really see the large, complex, sometimes messy sphere of things that are genuinely ethical. And you get in an organization and I think often, the higher you get in a well–run organization, the more stuff

you have to deal with is just gray. It's complex. And it sort of gets delegated upward, because it can't be put in a category or handled by a technique by somebody else.

25 And so these gray things land on people's desks, and they are practically complex, and they're ethically complex sometimes. And so this is a way in which these discussions of literature, I think, really do prepare students for the situations they've been in.

26 **GREEN:** Hmm, are there particular books that, over and over again, you have really seen students get a lot out of?

27 **BADARACCO:** Yes, there certainly are. I think the most surprising one is called *The Remains of the Day*. I've taught that over 15 years. It was made into a movie a number of years ago. It's basically the story of a British butler and his life between roughly the 1920s and late 1930s in a great English home where some discussions took place among high-ranking government officials about the recovery from the First World War and trying to avoid the Second World War.

28 And he's a butler. And he's a very reserved butler, and it's told in the first person. And you really get a sense of what a sad, stiff character this guy is. So you would wonder: "Why on God's earth would 29-year-old Harvard MBAs from all around the world engage in this book?"

29 But it consistently comes out one of the highest ranking books. Part of it is because this butler has set a very high standard of professional excellence for himself. And he really wants to achieve it, and this is something that they really want to achieve.

30 And the butler finds himself frustrated, and surprised, and disappointed on many occasions as he recounts his life. And I think in the back of their minds, they're wondering, "Gee, I've got these high standards. Is something like that going to happen to me and will I respond better?"

31 I'm not sure I really understand why this British butler so engages students. But that's a marvelous example.

32 **GREEN:** If there is one book that you wish that leaders would read, that you think the world would be a better place if more leaders had read this book? Is there a book out there that fits that description?

33 **BADARACCO:** Well, that's such a tough question. And I'm not really sure there is one. But among the several, I think it would almost certainly be one of the books that come from the great enduring classics. So you would have something like *Antigone*. You might have *Macbeth*, which is about people going down the wrong paths. There are some of the great short stories, like Joseph Conrad's *The Secret Sharer*, which is about what it really means to take responsibility for something.

34 I think if you've got almost any list of great literature, of the 25 best books, I'd want to probably point to some there. But what works for a particular individual is very personal. And so I think that's why people need to read around and try some things.

LECTURE 3

Moment, Milieu and Literature

PRELUDE

Literature does not exist in a vacuum. Writers as such have a definite social function exactly proportional to their ability as writers. This is their main use. —Ezra Pound

Good literature can be created only with something that is different from literature. —Italo Calvino

I was once a graduate student in Victorian literature, and I believe as the Victorian novelists did, that a novel isn't simply a vehicle for private expression, but that it also exists for social examination. I firmly believe this. —Margaret Atwood

PREPARATION

While studying classic books, do you get lost in the ocean of strange words such as "Realism," "Romanticism" and "Post-Modernism"? The words sound familiar but you may have little idea of what they mean. Do you wish that, once and for all, someone would tell you in simple terms what these words mean, how they relate to each other, and most importantly, why learning what they mean could be useful to you?

This lecture clearly tells you the usefulness of knowing the historical context of a work of art, like a novel or play, and how that knowledge will enhance your appreciation of the work. Much more importantly, it helps you understand the novel or play in ways that you didn't think were possible.

Then the second half of the lecture takes you on an intriguing modern-day journey, a series of pilgrimages by thousands of people every year to faraway places which are now historically significant because of what some of the world's most famous writers did there. You will see, for example, Ernest Hemingway's (1899–1961) house in Key West and James Joyce's statue in Ireland. And believe it or not, you'll see the bookshop of Shakespeare and Company in Paris and learn about the literary celebrities who have shopped there. Chances are you don't see these during your average holiday!

Literary Periods[1]

The concept of literary period

1 Humans have been writing for centuries, sharing their ideas and experiences through everything from prehistoric rock paintings to contemporary computer screens. Along with writing, another thing that humans love to do is classify things around them, and this leads us to the idea of putting the great plays, poetry, and novels into recognizable "periods." While this concept of literary period has been around for many decades, it is particularly useful in these days of technology, multimedia, and a continual flood of new literature. Because these periods help us understand the meaning and message of books and the context they are written in.

2 For instance, knowing in which years Shakespeare wrote his plays can help us understand them better. For this reason, the concept of literary period was born. The idea recognizes distinct literary periods over the last few centuries, and places the major literary works into groups according to these trends.

3 Basically, the period concept suggests two things: (1) that literary works can be grouped according to what they share with each other within a given time span, and (2) that this grouping can be differentiated from other such **chronological** groupings. Literary periods share, in René Wellek's (1903–1995) phrase, "systems of **norms**," which include such things as conventions, styles, themes, and philosophies.

chronological /ˌkrɒnəˈlɒʤɪkəl/ *adj.* 按年代顺序排列的
norm /nɔːm/ *n.* 标准，规范，准则

1 The text is adapted from "Literary Periods" from the Brooklyn College English Department website at http://academic.brooklyn.cuny.edu/english/melani/cs6/lit_per.html.

Defining features of literary periods

4 When we read, most of us like to have at least some information about historical periods because it seems to give us immediate and satisfying entry into a literary work. It often helps to explain a number of things about a poem, play, or novel. Yet before we look more specifically at how study of a period can help us, it is helpful for us to raise certain kinds of questions that are important for literary study or, for that matter, for any

study that **purports** to search for truth.

5 We may ask, for example, how are the characteristic features of a given period determined? The facts suggest that very often the majority of writers in a period will continue to use the norms of the previous period. We should note, then, that it is usually a special minority, the greatest and most significant artists, who shape and reflect the defining character of a literary period.

6 It also becomes clear that at least three **qualifications** to the period concept are necessary. First, the features that differentiate periods are always relative: Works written in one time period often display continuities with works of other periods as well as differences among themselves. Second, the beginning, the flowering, and the end of each literary period can be defined, but not fixed precisely. In addition, final dates of the periods may vary from one country to another. Third, no individual work can ever embody all that is associated with a given period. That means no single work can possess all the features of a period, only some of them.

7 Another caution we might take as we read into, or about, a period, concerns what may be called the "**evolutionary fallacy**." This fallacy involves the claim that a particular period represents an advance of some kind, or that something higher has evolved out of earlier, more **primitive** forms. The more one studies literature, the more one recognizes that the **paradigm** of **cumulative** progress is **untenable** and that one period cannot be said to be better than another. Instead, what we do see is that works of differing styles (which reflect their time periods) often go through cycles of **enthusiastic** reception, then disfavor, and then, occasionally, **revivals** of interest.

8 Finally, the attentive student may note that even the **labeling** of literary periods and movements does not always appear consistent. This has happened because the traditional names of the periods derive from a variety of sources. For instance, "Humanism" came from the history of ideas; "**the Renaissance**" from art historians; "**Restoration**" from political history; "The Eighteenth Century" is strictly chronological; "Neoclassic" and "Romantic" hail from literary theory; and both "Elizabethan" and "Victorian" reflect the names of **monarchs**.

purport /pɜːˈpɔːt/ *vt.* 声称，据称
qualification /ˌkwɒlɪfɪˈkeɪʃən/ *n.* 资格，条件
evolutionary /ˌiːvəˈluːʃənəri/ *adj.* 进化的；演化的，发展的
fallacy /ˈfæləsi/ *n.* 谬论
primitive /ˈprɪmɪtɪv/ *adj.* 原始的，上古的
paradigm /ˈpærədaɪm/ *n.* 范例，样式
cumulative /ˈkjuːmjʊlətɪv/ *adj.* 累积的，渐增的
untenable /ʌnˈtenəbəl/ *adj.* 站不住脚的，不堪一击的
enthusiastic /ɪnˌθjuːziˈæstɪk/ *adj.* 热情的，热心的
revival /rɪˈvaɪvəl/ *n.* 再流行
label /ˈleɪbəl/ *vt.* 贴标签于，用标签标明
the Renaissance （欧洲 14 世纪至 17 世纪的）文艺复兴时期
(the) Restoration 王政复辟时期（1660 年英王查理二世复辟及其后的一段时期）
monarch /ˈmɒnək/ *n.* 君主，国王，女王

Usefulness of the concept

9 The study of literary periods and movements can be helpful in three ways. At the very least, for student or for scholar, there is always some **teasing** contemporary **allusion** that can only be clarified by study of the age. More significantly, such studies may help one avoid the potential danger of misreading a work through **ignorance** of its historical context. Finally, and most importantly, great works of art do indeed seem clearer and more **compelling** in proportion to the reader's possession of certain broad kinds of information about the age in which they were produced. These may concern the age's religious **orientation** or its **cosmology**; its attitudes toward love, the classics or its own place in history, or toward the state, the individual and society. The reader's experience of literature will also necessarily be enriched by knowledge of the **prevailing** attitudes toward education, money, arranged marriages, duty, and ethics; by its attitudes toward human nature, including the importance attached to various human faculties (spirit, reason, feeling and imagination). Especially important to the student of literature is the age's representative attitudes toward art and the methods of its creation.

Period descriptions

10 The literary periods and movements following the classical period are usually labeled as follows.

The medieval period

11 This period, spanning over a thousand years, was a time of massive political, social, religious, economic and technological change. Different religious groups such as Christians, Muslims and Jews spread across Europe, sometimes meeting understanding and acceptance, but sometimes resulting in epic battles (for instance the Crusades[2]). The poetry of Dante and Chaucer, as well as the travels of Marco Polo (c.1254–1324), came from this period.

The Renaissance period

12 Considered to have begun in Italy in the 14th century, the Renaissance was a period of around 200 years which is remembered mainly for its artistic and scientific achievements. This was a time when humanism prevailed and human potentiality and creativity were highly celebrated. Drama dominated the period, while Shakespeare, England's greatest

teasing /ˈtiːzɪŋ/ *adj.* 逗笑的
allusion /əˈluːʒən/ *n.* 暗示，暗指
ignorance /ˈɪgnərəns/ *n.* 无知
compelling /kəmˈpelɪŋ/ *adj.* 有强烈吸引力的，引人入胜的，令人激动的
orientation /ˌɔːriənˈteɪʃən/ *n.* (基本的) 态度，信念，倾向
cosmology /kɒzˈmɒlədʒi/ *n.* 宇宙论
prevailing /prɪˈveɪlɪŋ/ *adj.* 流行的
medieval /ˌmediˈiːvəl/ *adj.* 中世纪的

2 The Crusades were a series of military campaigns during the medieval time in England. The Christians fought to get Jerusalem (the "City of God") back while the Muslims fought to keep Jerusalem. These wars lasted nearly 200 years.

dramatic and poetic talent, massively spanned the end of the 16th century and the beginning of the 17th.

The Neoclassical period

13 This period witnesses a movement in visual arts, theater, music and **architecture**, which drew its **inspirations** from art from earlier periods, mainly that of ancient Greece and Rome. It went roughly from the 18th century to the 19th, although its architectural influences continued until the 21st century. Major writers of this period include Daniel Defoe (1660–1731), Alexander Pope (1688–1744) and Jonathan Swift (1667–1745).

The Romantic period

14 **Revolting** against the prevailing industrialization and **rationalization**, Romanticism was a widespread European artistic movement from around 1800 to 1850. It made its presence felt in all the areas of art, as well as philosophy and even politics. The Romanticists valued imagination, individuality and nature over reason, order and rule, which were closely observed by Neoclassicists. Major writers of the period include William Wordsworth (1770–1850), John Keats (1795–1821) and William Blake (1757–1827).

The Realist period

15 Realism, as the name suggests, was an artistic movement whose works represented life as it really is—which meant painting objects, people and landscapes without any dramatic, **exotic** or supernatural **overtones** or elements, unlike prevalent practice in artworks from previous periods. The period began after the 1848 Revolution in France. Its major writers include Balzac (1799–1850), Charles Dickens and Leo Tolstoy.

The modern period

16 Modernism was a Western movement that began as a result of the rise of industrialization, the rise of modern cities, and the socially **cataclysmic** effects of World War One. It rejected the ideals of Romantics, Enlightenment thinking, and even religious beliefs. It produced many new literary styles, such as stream of consciousness[3] writing. Major authors of the period include James Joyce, Virginia Woolf, Ezra Pound (1885–1972) and T. S. Eliot.

architecture /ˈɑːkɪtektʃə/ *n.* 建筑风格，建筑设计
inspiration /ˌɪnspɪˈreɪʃən/ *n.* 灵感，启示
revolt /rɪˈvəʊlt/ *v.* 反叛，反抗
rationalization /ˌræʃənəlaɪˈzeɪʃən/ *n.* 合理化
exotic /ɪgˈzɒtɪk/ *adj.* 奇异的，别致的；异乎寻常的
overtone /ˈəʊvətəʊn/ *n.* 暗示，弦外之音
cataclysmic /ˌkætəˈklɪzmɪk/ *adj.* 灾难性的

3 Stream of consciousness is a narrative technique which was pioneered by William James, Virginia Woolf and James Joyce in the 20th century. It is characterized by a flow of thoughts and images, which occur to the character that may not always appear to have a logic or coherent structure.

RECOLLECTION

1 What does the concept of literary period suggest to you? Apart from classifying literary periods, do you know any other possible ways to classify literary works? What are their advantages respectively?

2 Is getting to know the age in which the writer lived always your first step in a serious study of a particular literary work? Do you agree that learning about the historical context sheds light on your understanding of the writer? Illustrate your point with examples.

3 What kind of information about the age is particularly essential to the understanding of the writer? Try to give an example to make your point clear.

4 Can an individual work represent an entire literary period? Why (not)?

5 What is the "evolutionary fallacy"? Do you agree with the author about his statement of the fallacy in literature.

6 If you were a British writer, which literary period would you like to live in? Why?

7 Chinese literature boasts a very long and fully developed history. What are the basic labels of literary periods in Chinese literature?

8 What is the cause of inconsistencies in labeling literary periods and movements according to the text?

9 Why is it said that the period name "Humanism" comes from the history of ideas? How do you define the humanism period?

10 In what ways can the study of literary periods and movements be useful?

11 How do you understand the statement, "there is always some teasing contemporary allusion that can only be clarified by study of the age"? Can you give an example to verify or explain your understanding?

René Wellek and the "System of Norms"

The "system of norms" is a concept from a book by René Wellek and Austin Warren (1899–1986), *Theory of Literature*. Published in 1948, it's one of the first books to systemize critical analysis of literature. It could be argued that the "system of norms" that Wellek and Warren proposed contradicts how most critics at that time viewed literature. Many believed (and many still do believe) that a book, or indeed any work of art, is consciously or unconsciously an autobiographical work. In other words, whether the writer knows it or not, he or she is actually writing about themselves. The "system of norms" rejects this idea by suggesting that any work is not just an internal product (from the author's mind), but has in fact been shaped by many external factors. Those factors include historical time and place, metaphors, social conventions, other literary works of the time, and, of course, the audience. It claims that a writer is a social entity and has, consciously or not, a relationship with the audience. The audience provides social recognition and the author, in turn, shapes audience's tastes. The factors that affect the writer are the "system of norms."

Literary Periods

The idea that literary works are related and develop in three phases—from creation to establishment and eventual decline—is at the root of the concept of literary period. In the first phase, old and new ideas are combined to result in a new form. Initially the combination is jarring or disorienting to readers, who may not recognize it as a form. Recognition comes in the second or "flowering" stage, when the literature evolves from experimental, daring and hard-to-classify to become familiar by its similarities to previous works. The stream of consciousness technique in the novels of early Modernists like James Joyce and Marcel Proust (1871–1922), for example, was jarring at first to many readers, but became recognized as writers like William Faulkner continued to use it. The third phase is decline, or simply transition to a new period. The end date of each period is only approximate. New and old coexist, at least initially. The stream of consciousness technique might even be used in many future periods, but without defining them.

Classical Period in Literature

The classical period lasting from the 5th through 4th centuries B.C. had profound effects on literature, and these effects continue to be felt to the present day. Classical literature, and especially studies of humanities, focuses largely on Greek and Roman Classical literature. The first Classic writer was a 2nd-century Roman writer, Aulus Gellius (fl. 2nd century A.D.), who was the first to categorize "distinguished" and "commonplace" writers, in other words, educated and non-educated writers. Other major accomplishments of the period were the birth of the word "philosophy" (meaning love of wisdom and coined by Pythagoras), the creation and refinement of the epic and the tragedy (two forms of drama that are still written today), and the historical writings of Herodotus (c. 484 B.C.–c. 425 B.C.) and Thucydides (c. 460 B.C.–c. 404 B.C.). Herodotus is often called the "father of history," and his works contain the first truly literary prose in Western literature. The greatest achievement in the 4th century B.C. was in the area of philosophy, especially by Socrates, Plato and Aristotle, whose influence on modern Western society is incalculable.

It has been said that "the Greek world of thought was

so far-ranging that there is scarcely an idea discussed today that was not already debated by the ancient writers," and this is proven by the towering works of Homer, the *Iliad* and the *Odyssey*.

Blake, Keats and Wordsworth

Romanticism was an era that began in the late 18th century as a reaction against the Enlightenment ideals of the period. William Blake, John Keats and William Wordsworth typified this literary movement in works such as Blake's *The Marriage of Heaven and Hell*, Keats' great odes, and Wordsworth's *The Prelude*.

All three poets believed in the depth of the world and the possibilities of the human heart. However, each poet looked toward different periods in time to capture meaning in life. Blake looked to the future for his inspiration, Keats toward the present and Wordsworth the past. Regardless of where each poet looked for their inspiration, they were all looking for the same thing—timeless innocence. Each poet sought to transcend time by creating works that dealt with life, death, hope and imagination.

Many Romantic poets, especially Wordsworth, actively attempted to create a new kind of poetry that emphasized pastoral over urban, often rejecting traditional poetic language, trying to use more colloquial, and therefore, accessible language. Wordsworth once defined good poetry as "the spontaneous overflow of powerful feelings." Blake specifically looked at the change in a person's soul from innocence to experience. Keats is characterized by sensual imagery, notably in his series of odes.

EXPLORATION

Task 1

The authors in the table can be grouped under the label Realism. Fill in the table and find out what they have in common.

Author	Representative work	Setting	Theme	Writing Style
George Eliot	*Middlemarch*	Provincial England	Dealing with real life issues, the complexity of ordinary human life, etc.	Detailed, true-to-life character portrayals, and rural society depictions
Charles Dickens				
Stendhal				
Alexandre Dumas				
Dostoevsky				

Task 2

The two paintings respectively embody features of two of the most significant artistic movements: Realism and Modernism. Appreciate the paintings, and answer the questions below it.

Girl with a Pearl Earring by Jan Vermeer

Starry Night by Vincent van Gogh

1 Please describe your initial impressions of the two paintings.
2 What, in the painting style, makes the painting on the left a realistic work, and the painting on the right a distinctly modernist one?
3 What do you think are the artists' different purposes, or creative motivations, behind the canvases?
4 Based on the two paintings, how do you understand the differences of the two artistic movements, Realism and Modernism?

Task 3

Read the passage, and answer the questions below it.

The Collection section, in affirming the usefulness of the concept of literary period, states that studies of the time in which the writer lived "may help one avoid the potential danger of misreading a work through ignorance of its historical context." It sounds very plausible. Take Dickens for example. By learning about his dark childhood experiences, one might understand why the images of "child" and "prison" recur in his work. But some critics argue that too much attention to the historical context may distract readers from the internal beauty in the work, the so-called "literariness," which many argue is a more significant aspect of literature.

1 Please discuss these two different arguments. Are history and literary qualities equally important in your understanding of literary works? If yes, why? If not, which do you think is more important in the interpretation of a literary work, and why?
2 Please clarify your stance with examples on the relationship between history and literary qualities in understanding literary works.

Task 4

Read the passage, and do the task as required.

Descriptions of each literary period in the Collection section are by no means thorough and all-inclusive, since literary periods evade any definite generalization. Take the modern period for example. In revolting against the conventional values and techniques, Modernists have adopted many pioneering devices to make their art new, which are not sufficiently stated in the text. Please single out one of the literary periods listed in the text, and find more features that you think are essential.

REFLECTION

Task 1

Write an essay summarizing the usefulness and importance of the concept of literary period in about 300 words. Your essay should cover:

1 why and how literary works are categorized in periods;
2 defining features of literary periods;
3 the importance of learning about literary periods.

Task 2

The Chinese have long valued reading and traveling. It is said, "Reading ten thousand books is like traveling ten thousand miles." Suppose, as a lover of literature, you are on a journey, and one day you come across a place where some great writer you admire has lived and worked. Wouldn't that be exciting? Move on to the Expansion section to discover whom you could meet on this odyssey. If you are inspired, write about your odyssey of understanding literature by experiencing life, or experiencing life by reading a literary work.

EXPANSION

Six Pilgrimages for the Lover of Western Literature[4]

1 The lover should also be a pilgrim. The wine lover should be driven through Napa Valley[5] half-drunk in a convertible, the film buff should visit Hollywood, and the classical music lover should journey to Beethoven's (1770–1827) birth house in Bonn. So where should the lover of Western literature pilgrimage go? Here are possible pilgrimage sites around the world that have played a significant role in the shaping of Western literature.

The Shakespeare and Company bookshop in Paris

2 There is perhaps no place more important to the history of Western literature than "The Illuminated City." Paris was the stomping ground (and most celebrated and maligned subject) of French writers such as Balzac, Baudelaire (1821–1867), Proust, Flaubert, Molière (1622–1673), Voltaire, Dumas (Alexandre Dumas, Père <1802–1870> and Alexandre Dumas, Fils <1824–1895>), and… Well, need I go on? But Paris has also been a magnet for expatriate writers[6] from across the English-speaking world. Irish playwright Samuel Beckett (1906–1989) fled Ireland to settle here permanently, as did James Joyce. Joyce first published his earthshaking novel *Ulysses* under the stamp of the Shakespeare and Company bookshop, whose customers have included many of the most famous writers of the 20th century. If one needs to name the one establishment in Paris no English-speaking literary enthusiast should miss, it is the Shakespeare and Company. The store's founder, Sylvia Beach (1887–1962), was on intimate terms with the community of American expat writers of the 1920s, which included Ernest Hemingway, Ezra Pound, F. Scott Fitzgerald (1896–1940) and Gertrude Stein (1874–1946). The shop was shut down by the Nazis. But George Whitman (1913–2011), who established the Le Mistral bookstore after Sylvia Beach's death, has since sought to continue its legacy.

4 The text is adapted from the article "Nine Pilgrimages for the Lover of Western Literature" written by David Joshua Jennings and John McCarroll. The original article can be found at http://www.bootsnall. com/articles/11-09/nine-pilgrimages-for-the-lover-of-western-literature.html.

5 Napa Valley, located in California, is a county best known for its wine industry.

6 Expatriate writers are a group of American writers who were coming of age fighting the First World War. Unable to adjust themselves to American society after the war, they moved to Paris and started their historically significant writing from there. Among the expat writers are Hemingway, Fitzgerald and Ezra Pound.

Ernest Hemingway's house in Key West

3 Sure, it's an island paradise with beautiful beaches and great fishing, but Key West is also a wonderful place to plan an entire trip based solely on its extensive literary heritage. Even literary amateurs still feel it necessary to visit 907 Whitehead Street, home to Ernest Hemingway for more than ten years and now a museum. Hemingway's adventurous lifestyle has served as a model for all writers who want to present their stories with intriguing characters and events. His sparse, understated style heavily influenced the way fiction was written in the 20th century. It was at 907 Whitehead Street that Hemingway did some of his finest work, including the final draft of *A Farewell to Arms*, and the short stories *The Snows of Kilimanjaro*, and *The Short Happy Life of Francis Macomber*. Absorb the breezy atmosphere that helped breathe life into Hemingway's literature, and go on—try to pet all seventy or so cats that walk the fragrant gardens, offspring of Hemingway's own kittens.

The Troy of legend in Turkey

4 Western literature owes a debt of loyalty to Troy. Like the face that launched a thousand ships, the city has inspired countless generations of writers, explorers, poets and madmen dreaming of the wine-dark sea and wooden horses. Homer's epic, the *Iliad*, recounts the last days of the doomed city, caught between the gods' intrigue and the clash of bronze and stone, and provides one of the clear foundations of Western literature.

5 However, up until the late 1800s, it wasn't sure whether the city had existed at all, or if it had, where it could be. Englishman Frank Calvert began the first digs in northwestern Anatolia, but it was the archaeologist Heinrich Schliemann (1822–1890) who is most associated with early digging. He used the *Iliad* as a literal guide to the dig and caused untold damage to the historical record of nine archaeological layers before identifying the burned seventh layer as the Troy of legend. His work was interrupted by his death in 1890, leaving a hasty dig, rumors of treasure-smuggling, and untold numbers of exaggerations and out-right lies as his legacy.

6 Yet, despite the careless dig, the site has become a holy place for historically minded travelers. Near the modern Turkish city of Cannakale, it is easily reached by taxi or the minivan network. There is

even a wooden replica of the Trojan horse. But of course, the real draw is the ruins themselves, silent counterpoints to Homer's immortal prose. They are testimony to the imagination and skills of a blind Bronze-Age poet and the power of a good story.

Walden Pond in Massachusetts

7 Although home to birds, fish, deer, and various other animal species for ages, it is for the guest that lived there for 2 years 2 months and 2 days from 1845 to 1847 that Walden Pond is most known. During this time, Henry David Thoreau (1817–1862), the American poet, writer, and abolitionist lived in a tiny hut near the pond, on a parcel of land owned by his friend Ralph Waldo Emerson (1803–1882). He spent his time there focusing on his writing and allowing himself to live in a natural setting.

8 Although far from the true wilderness found elsewhere on the continent—Thoreau's mother famously did all the transcendentalist's laundry during his stay there—the solitude and self-sufficiency afforded by Walden Pond strongly influenced the nascent philosophy of the American Romantic movement. Any reader of *Walden* can feel the importance of the site for Henry David Thoreau's thinking, as it stripped away that which is unnecessary and products of culture, and left a core of ideas of respect for nature, awe at its power, and moral insight. As such, it is as important a literary landmark as one could find in the United States, a tiny secluded patch that perfectly sums up a philosophy of harmony and self-reliance.

James Joyce's Dublin

9 Whether you like him or not, Dublin will be forever associated with Ireland's most famous author, James Joyce. Sometimes obscure, often seemingly purposely unreadable, Joyce is nevertheless considered by many to be the greatest writer of the 20th century. Though he could not bear to live in his native land (he left at a young age for Europe), his mind could likewise not bear to leave it. Subsequently much of his fiction takes place in this little metropolis on the River Liffey.

10 Luckily for Joyce admirers, there are those who've gone through the trouble of mapping out the real locations of places and landmarks mentioned in his books: *Dubliners*, *A Portrait of the Artist as a Young*

Man and *Ulysses*. A good place to begin is either the James Joyce Centre, which houses a recreation of his actual bedroom and occasionally offers lectures concerning his work, or the James Joyce Tower and Museum, the Martello tower in Sandycove that Joyce gave a significant role to in his novel *Ulysses*. Another significant site is the House of the Dead, a small museum in the restored house where Joyce spent Christmases with his aunts and made the setting of his short story "The Dead."

Lake District in England

11 William Wordsworth once wrote: "Come forth into the light of things, / Let nature be your teacher." No doubt the inspiration for these lines came from long hours of meditation on the stunning beauty of England's Lake District. The landscape really is inspiring—a land of trickling streams and scree-covered hillsides, honeycombed with some of the largest natural lakes in England and small hunchbacked mountains bulging up in the distance.

12 It was amid this beauty that Wordsworth, along with his friend and fellow poet Samuel Taylor Coleridge (1772–1834), jointly published *Lyrical Ballads* in 1798, which basically launched the Romantic Age of English literature.

13 Spend a week or so walking hills between the various villages along routes the poet himself once strolled. You can even visit his former homes: Dove Cottage, where he lived for eight years and wrote his most famous poems, including the biographical epic *The Prelude*; and Rydal Mount, where he lived from 1813 until his death in 1850. Next door to Dove Cottage is the Wordsworth Museum, which houses a great collection of letters, portraits and manuscripts relating to the Romantic movement.

RESOURCES & LINKS

A Must-see Movie

Dead Poets Society (1989) is an American drama film written by Tom Schulman, who received an Academy Award for Best Original Screenplay with this film. Set at the conservative and aristocratic Welton Academy in the northeast United States in 1959, it tells the story of how John Keating, a teacher of literature, encourages his students to discover their love for poetry, to "suck the marrow out of life" and to go against the status quo.

A Must-read Book

Great Books: My Adventures with Homer, Rousseau, Woolf, and Other Indestructible Writers of the Western World (1998), was written by David Denby, New York city movie critic and journalist.

He entered Columbia University in 1991 to take the university's famous course in "Great Books." Denby's intention was to record the experience and the personal impact of the course. He has produced a cry from the heart in favor of the classics of Western civilization, relaying with infectious enthusiasm how literature touched his soul.

A review from Brook Astor best explains why this is a must-read book: "Anyone who likes to read will spend many happy hours with this book. It goes from the Bible to Machiavelli, to Boccaccio, to Marx, to Nietzsche, etc. I could not put it down. All I can say is that it is one of the most interesting books I have read in a long time and I strongly advise anyone who wants to keep up a literary life to read it. It is a fascinating account of the literary world and will answer any questions that one might have about literature."

A Must-read Article

"The Classics are not the Canon" is an article written by Roger Lundin, who is professor of English at Wheaton College.

The article offers insights into why classics endure and the crucial difference between classics and the canon. Everyone should be grateful to classics and the reason is simple—"In an age such as ours, when cynicism and suspicion can make it difficult for us to take seriously anything that fails to meet our own standards or to gratify our desires, the great classics of literature have a unique power to speak to us of our potential and our peril."

You can retrieve it from http://www.catholiceducation.org/en/education/catholic-contributions/the-classics-are-not-the-canon.html.