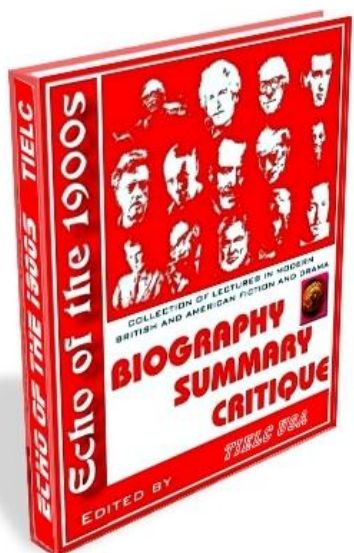




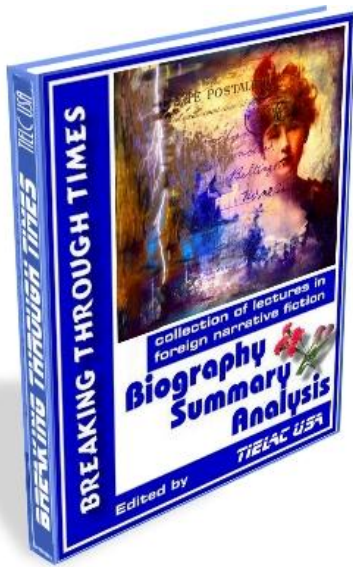
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# Classic Literature Collection

INTERNATIONAL TESOL E-BOOK COLLECTION



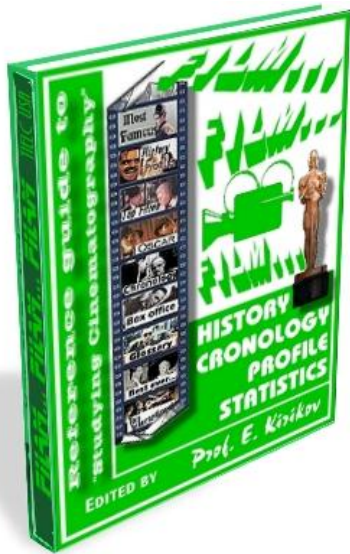
Learning the English language without due respect to its cultural roots is almost impossible. All languages in the world have been developed and still continue to develop through the literature traditions closely related to the customs of an originating country. It is a fact. People learn about each other, their history and lifestyle via their spiritual envoys like writers, poets, playwrights, etc. Our experience of teaching English revealed the necessity of introducing at least the basics from the literature of the English speaking countries that may open ability to debate in English as well as to develop skills of analytic thinking. The book does not include original texts from the most famous authors from Britain and America, but covers most necessary information like biography of an author, summary of his masterpiece, critical analysis and focus questions for further references and discussions. Preparing the book we were well aware that students who learn English as a foreign or a second language are much limited in time and resources and the book comes as a handy guide to the rescue. We also refer this book to teachers who can use it to build up a successful lesson in literature classes through discussions raising general awareness of the Western literature. We also recommend the book to a general non-native and native speakers of English to read it for pleasure killing two birds with one stone: to be familiar with the authors (almost all of them are Nobel and Pulitzer prize winners), with their works and save much time and efforts to read them in original.



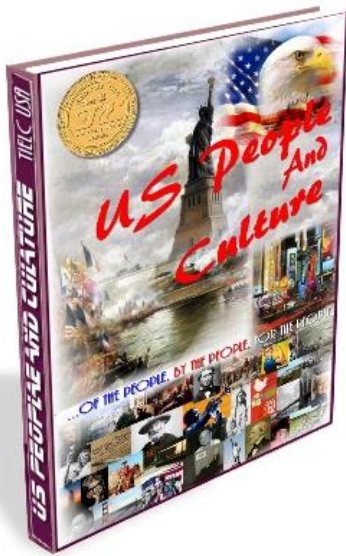
Where there is a story, there is a storyteller. Traditionally, the narrator of the epic and mock-epic alike acted as an intermediary between the characters and the reader; the method of Fielding is not very different from the method of Homer. Sometimes the narrator boldly imposed his own attitudes; always he assumed an omniscience that tended to reduce the characters to puppets and the action to a predetermined course with an end implicit in the beginning. Many

novelists have been unhappy about a narrative method that seems to limit the free will of the characters, and innovations in fictional technique have mostly sought the objectivity of the drama, in which the characters appear to work out their own destinies without prompting from the author. The epistolary method, most notably used by Samuel Richardson in *Pamela* (1740) and by Jean-Jacques Rousseau in *La nouvelle Héloïse* (1761), has the advantage of allowing the characters to tell the story in their own words, but it is hard to resist the uneasy feeling that a kind of divine editor is sorting and ordering the letters into his own pattern. The device of making the narrator also a character in the story has the disadvantage of limiting the material available for the narration, since the narrator-character can know only those events in which he participates. There can, of course, be a number of secondary narratives enclosed in the main narrative, and this device—though it sometimes looks artificial—has been used triumphantly by Conrad and, on a lesser scale, by W. Somerset Maugham. A, the main narrator, tells what he knows directly of the story and introduces what B and C and D have told him about the parts that he does not know. (See also Index: epistolary novel, “Julie: or, The New Eloise,”)

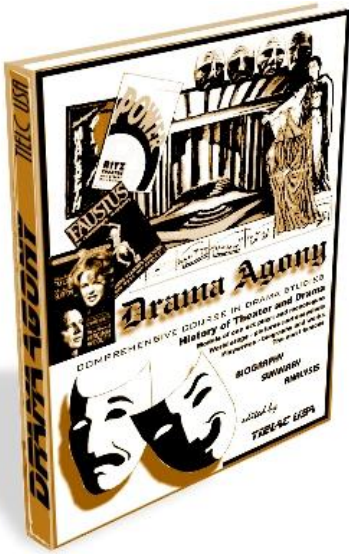




In the period previous to the 1930's, the predominant form of filmmaking was that of the crank camera. This is not to say that motor not possible. However, the motors to advance the film were so large that they were simply too cumbersome to be effective. Thus, it was the cameraman himself who would crank the film at a steady rate to expose the frames. When it came to showing the film, on the other hand, motor driven projectors were quite convenient, and by the 1920's a standard 24 frames per second was established for projecting films. Filming, however, remained unstandardized due to the inherent variation in recording speeds, since it depended directly on the cameraman. An experienced cameraman was capable of filming at approximately the same speed, yet often variations were made in the recording speed for dramatic effect. Decreasing the number of cranks, for example, exposed fewer frames and thus when projected at the standard 24 frames created the frenzied action that characterized much of the Vaudeville cinema. The major technical advance of the 1990's has been the advent of the DigiAge. All across America people are going digital, with CD's having completely replaced vinyl and tapes, DVD's becoming increasingly popular, and camcorders and camera's becoming sharper and sharper. Hollywood is not to be left behind, in fact they are far ahead. Though digital editors have been in use since the 1980's, it was not until the 1990's that the non-format of editing became a true standard, as even high school programs began to purchase consumer-grade non-linear devices. At the same time the 1990's have grown by leaps and bounds.



Although America's culture is becoming more uniform, its society remains a diverse mix of ethnic, racial, and religious groups. The United States is a pluralistic society, meaning it is composed of many nationalities, races, religions, and creeds. Some of the people who immigrated to America embraced the opportunity to leave old cultures behind and to remake themselves unencumbered by past traditions and loyalties. Others found that the liberties promised under the Bill of Rights allowed for distinctiveness rather than uniformity, and they have taken pride in preserving and celebrating their origins. Many Americans find that pluralism adds to the richness and strength of the nation's culture. The diversity of the U.S. populace has been a source of friction, as well. Throughout the nation's history, some segments of American society have sought to exclude people who differ from themselves in income, race, gender, religion, political beliefs, or sexual orientation. Even today, some citizens argue that recent arrivals to the United States are radically different from previous immigrants, can never be assimilated, and therefore should be barred from entry. There are very different understandings of what makes a person an American. The nation's motto, *E pluribus unum* ("From many, one"), describes the linguistic and cultural similarities of the American people, but it falls short as a description of the diversities among and within the major groups—Native Americans, those whose families have been Americans for generations, and more recent immigrants. This diversity is one of America's distinguishing characteristics.



One of the oldest and most popular forms of entertainment, in which actors perform live for an audience on a stage or in another space designated for the performance. The space set aside for performances, either permanently or temporarily, is also known as a theater. A prominent theater director, Peter Brook of Britain, has said that for theater to take place, an actor walks across

an empty space while someone else is watching. In this empty space, called a stage, actors present themselves in a story about some aspect of human experience. The actors, the audience, and the space are three essentials of theater. The fourth is the performance, or the actors' creative work in history in production. The performance is very often a play—a tragedy, comedy, or musical—but it need not be. Theater performances include vaudeville, puppet shows, mime, and other forms of entertainment. Anthropologists and theater historians trace the origins of theater to myth and ritual found in dances and mimed performances by masked dancers during fertility rites and other ceremonies that marked important passages in life. Early societies acted out patterns of life, death, and rebirth associated with the welfare of village tribes. Imitation, costumes, masks, makeup, gesture, dance, music, and pantomime were some of the theatrical elements found in early rituals. At some unrecorded time, these ceremonies and rituals became formalized in dramatic festivals and spread west from Greece and east from India.