

II M.A

Write the summary and analysis of the poem "Spring" by Gerard Manley Hopkins.

Summary:

Hopkin's poem focuses on the radiance of the spring season, calling on specific examples of how beautiful and fresh the world is, such as weeds, eggs in birds' nests, bird song, lambs, blue skies, and lush greenery. The world feels clean and bright to the speaker, and his appreciation for its loveliness makes him compare it the Garden of Eden. Reflecting on the sorry end of the Garden of Eden, the speaker uses the last lines of the poem to ask God to protect the innocence of spring and youth.

Analysis:

- Stanza 1: This stanza's strong focus on the natural world is colored through Hopkin's powerful use of detail and [imagery](#). The opening lines of the poem create a strong image of weeds in wheel, which in itself does not sound appealing, but Hopkins also incorporates [alliteration](#), "weeds in wheels" and "long and lovely and lush," that deepens the reader's appreciation for the visual. The imagery of the wheel is rich with potential for interpretation, making the reader also think of the cyclical nature of the seasons. Hopkins focuses on bright colors, like the "descending blue, that blue is all in a rush" and also uses [simile](#) "like lightning" to reinforce the power of spring.
- Stanza 2: The speaker poses a question about "all this juice and all this joy" which takes the poem from a surface-level appreciation of the niceties of Spring to a much deeper level. Hopkins point-blank addresses the theme of the poem: how to find balance and meaning in this over-abundance of natural beauty and goodness. In lines ten and eleven, he compares the scene to the Garden of Eden, a Biblical [allusion](#) that seems to reinforce the idea that the speaker fears the beauty and natural goodness of this spring cannot last.
- Stanza 3: The final stanza continues with its Biblical and Christian focus, calling on Christ to protect the innocence of youth and spring. Hopkins' last stanza reads dramatically different than the eloquent, flowing lines of the first stanza; the third stanza is broken into choppy phrases separated by commas. The disjointed, broken qualities of the last stanza reflects Hopkins' fear of dysfunction and decay, that the beauty of spring cannot last, just as the innocence of youth falls victim to sin. Hopkins' final line, "Most, o maid's child," references again to Jesus (who fits the descriptor 'maid's child' because of Mary's virginal status) who can "win" over the previously mentioned children, thus protecting them from sin. The third stanza feels vague to the reader because Hopkins wrote it extremely vague and loose-ended; leaving the subtleties of each line open for interpretation and reflection.

Dry lips Oughta Move to Kapuskasing

The play opens with Zachary waking up naked after NanaBush (a shape-shifting trickster) Gazelle has kissed him on the buttcheek. [Big Joey](#) enters his house to find that Zachary has slept with his wife. He says he will let it pass if he tells the board to let him start his radio show instead of them backing Zachary's bakery. If he doesn't Big Joey threatens to tell Zachary's wife, Hera that he slept with his wife, and he will give her proof. A picture and his undershorts. Zachary won't agree and runs off to work out number for his new bakery in order to report back to his wife as they are supposed to have a meeting about the businesses specifics

We learn that [Creature Nataways](#) was once married to Gazelle Nataways, who now lives with Big Joey, and whom Zachary has just slept with. And the big news that has come is that the women of the reservation have decided to form a hockey team, and [Pierre St. Pierre](#) has been hired to be the referee for the games. Throughout the play we watch as Nanabush changes form in order to enact the men's phobias and fantasies about women.

The plot moves the men towards the inevitable hockey game where the women end up fighting one another as all hell breaks loose on the ice. Big Joey calls the game as the radio broadcaster as the other men watch. The men's fears about the women playing hockey have come true in this misogynistic fantasy that we learn has been Zachary's dream. He didn't sleep with NanaBush Gazelle, he was asleep at home on his own couch and his wife, Hera kisses him on the buttcheek and hands him their son. And, the play ends with Zachary naked holding up his naked son.

The Stone Angel

Margaret Laurence

Character List

Hagar Currie Shipley

Hagar is the narrator of *The Stone Angel* and the events of the story unfold through her eyes. Hagar is from a small Canadian prairie town called Manawaka; she is the daughter of a wealthy shop owner, Jason Currie. In her old age, Hagar has outlived her husband and her son John. When she discovers that her son Marvin and her daughter-in-law plan to put her into a nursing home, she runs away into the woods.

The titular angel can be seen as a representation of Hagar, her stony rigidity, and her tendency to suppress her emotions as a way to have power over others. Hagar's tragic flaw is pride: she believes herself to be superior to everyone she encounters and isn't afraid to show it. She is often impatient and judgmental with even those trying to help her, such as the nurses or minister, and she often assumes the worst in other people, continually casting herself as the victim. It is only through old age and losing control of her physical abilities that Hagar begins to show an inkling of humility, softening her lifelong coldness and recognizing that life without love is not worth anything.

Bram Shipley

Bram Shipley is the local farmer Hagar marries at the expense of her relationship with her father and brothers, who disown her. Bram is rough, lazy, and ill-mannered, not caring about the upper-class sensibilities that Hagar takes so seriously. Over time, Bram develops a drinking problem, which is aggravated by Hagar's constant biting criticism of him. Bram rarely shows affection to Hagar except in their nightly sexual encounters. He is also a distant and apathetic father, valuing his sons more for how they can help out on the farm than who they are as people. Bram and Hagar eventually part ways and only see each other again when Bram develops some sort of dementia, which develops rapidly and leads to his death. Despite his flaws, the reader can infer Hagar still has a soft spot in her heart for her husband, sometimes talking to him as if he were still alive.

Marvin Shipley

Marvin is the eldest of Hagar's two sons. He is by far the more loyal and patient of the two, even though Hagar inexplicably favors his younger brother John. Marvin becomes a paint salesman and marries a woman named Doris, who is Hagar's sole caregiver. As Marvin and Doris also age, they begin to find it more and more exhausting to care for Hagar. Accordingly, Marvin makes the very difficult decision to move his mother to a nursing home, despite her protests. Marvin is portrayed to be a calm man who sometimes struggles to express his feelings, leading to sudden frustrated outbursts towards his mother or wife.

John Shipley

John is the younger of Hagar's sons. John is Hagar's favorite child and one of the few people in her life whom she holds in high esteem. This is perhaps because she sees in John a resemblance to her father, and puts hope in John that he will take after the intelligence and hardworking ethic of Jason Currie. Hagar brings John

with her when she separates from Bram and tries to encourage him to continue with school. However, as a young man, John moves back with his father and soon shows to take after him in his drunken and slovenly habits. John falls in love with a young woman named Arlene, but they both die in a drunken car accident. John rejects the path set before him by Hagar, a reality which Hagar has a hard time accepting in the present day.

Jason Currie

Jason Currie is Hagar's father. A wealthy, self-made man, he has high standards for his children. Jason tries to imprint in his daughter and two sons the same shrewd business ethic that has made him so successful. He prides himself in being an upper-class member of the town and frequently talks down to those whom he deems lower-class. As a single father, he has Auntie Doll do most of the mothering and household work that he is unable to provide—not only because he is busy, but also because he lacks any nurturing sensibility. He disowns his daughter when she insists on going through with what he believes to be a bad marriage. Hagar comes to have the same domineering, controlling attitude that her father displayed. It becomes clear throughout the story that she has partly derived her self-destructive pride from her father.

Lottie Dreiser

Lottie is a former friend and schoolmate of Hagar. For most of her life, Hagar has seen Lottie in a condescending way, judging her for being born out of wedlock. She particularly remembers one time that Lottie brazenly killed mutilated chicks to end their suffering; it is an image that remains with Hagar. Lottie and Hagar's paths cross again in middle-age when their children, Arlene and John, become a couple. After Arlene's death, however, their relationship is broken.

Doris Shipley

Doris is Hagar's daughter-in-law. She is responsible for caring for Hagar, cooking, helping her change her clothes, and taking her to doctor appointments. Yet Hagar regards her as inferior, constantly thinking about how Doris wants her to die so that she can inherit her house. In reality, Doris is a rather kind woman whose patience is tested by Hagar's combined neediness and thanklessness.

Murray Lees

Murray is a stranger who comes to the cannery to sit alone and drink quietly. He and Hagar have a deep conversation in which they both share their life stories and find that they have something in common: they have both lost a son. Murray

comforts Hagar when she has a bad dream; in the morning, he fetches Marvin and Doris to save Hagar.

Matt and Dan

Hagar's brothers, Matt and Dan, are described somewhat briefly, both having died at a rather young age from disease. We learn that Dan is a more sickly boy who has a hard time following in his father's footsteps, while Matt is more miserly and reserved. Even Hagar acknowledges that she barely knew her brothers.

Elva Jardine

Elva is a woman Hagar encounters in the public ward of the hospital. At first, Hagar judges her for being scrawny and weak. Yet in the hospital, as Hagar begins to realize her fragility and imminent death, she becomes more humble and opens up to Elva. They discover things they have in common, and Hagar is touched by the old woman's kindness. Their brief connection is perhaps one of the few genuine relationships Hagar has in her whole life.

The Stone Angel Themes

The Dangers of Pride

As Hagar comes to realize towards the end of the book, most of the problems in her life stem from her excessive pride. Her sense of superiority is behind her ill-treatment of others, her refusal to acknowledge when she is wrong, and her inability to compromise with others or to see their point of view. Her behavior throughout the story leads to the destruction of several long-term relationships that might otherwise have sustained her and enriched her life.

Ultimately, her illusory superiority only leads to her own suffering. This point is emphasized in the scene where she is in the hospital and is visited by Mr. Troy, who sings a hymn about rejoicing for God. Previously, Hagar has been reluctant to pray, as belief in a higher power requires the relinquishing of pride and embrace of humility. Yet at this moment, Hagar is finally moved to tears, made to viscerally realize that it is her pride that has imprisoned her throughout whole life, blocking her from the true purposes of life: love and happiness.

Control

One of the things Hagar resists more than anything else is other people's attempts to control her. This is a vestige of her reaction to her excessively controlling father. Hagar began to rebel at an early age, but one of the defining points in her life comes when she decides to marry [Bram Shipley](#), thereby destroying her relationships with most of her family. Her efforts to improve her new husband and to keep him from drinking fail—and she is unable to retain control over her favorite son, whom she loses tragically. But the most prominent example of Hagar's resistance to (what she perceives to be) other people's control comes when she runs away into the woods after discovering that her son and daughter-in-law plan to put her in a nursing home. It is only when Marvin and Doris place her in the hospital—where she is physically restrained at night—that she realizes that control is no longer possible and she begins to come to terms with her own fragility.

Growing Old

The aging process is a central element of [The Stone Angel](#). Few books are told in the point of view of an elderly person, from the perspective of reflecting on one's life as the body weakens. Despite Hagar being a difficult woman most of the time, the reader is still made to sympathize with her predicament and glean insight into how older people become practically invisible. In a society that is very tailored to meet the needs of the young and fit, the elderly are often placed in nursing homes and other institutions, causing them to feel cut-off from their families and normal lives. Since Hagar has felt lonely throughout her life, her age has only exacerbated her circumstance. Yet it also brings a blessing in the sense that, as she degrades physically, she is finally allowed to let go of control and open herself up to others once more.

The Suppression of Emotions

Throughout her life, Hagar constantly suppresses her emotions as an extension of her obsessive need to control herself and others. As a child, she is not moved by seeing a grotesque scene of dying baby chicks. She does not shed a tear when her son John tragically dies in a car accident, having become as emotionally rigid and feelingless as the stone angel of the title. It is not until the end of the book, when she receives kindness from others, that Hagar is finally able to feel and express her emotions, illustrated by the moment when she cries during the minister's hymn.

Resentment

Hagar resents what she perceives to be interference from other people and deliberate attempts by them to control her or to thwart her will. As a young and unmarried woman, she wishes to become a schoolteacher, but her father vetoes the idea, trying to push her into managing the accounts for the store he owns. Whereas her father sees an opportunity for Hagar, she sees only a short-sighted attempt by him to ruin her career plans for his own personal gain. She marries Bram Shipley partly out of resentment, as she knows her father believes Bram to be an unsuitable and unworthy husband. When Hagar insists on marrying him, her father cuts her off without a cent and changes his will so that she will inherit nothing. [Jason Currie](#) thus develops his own resentment towards his daughter, whom he refuses to see for the rest of his life. The resentment of these characters stems from their pride and need to be right, which end up isolating them from their family.

Womanhood

What it truly means to be a woman is something that often eludes Hagar in the novel. This is partly due to Hagar coming of age at a time when traditional gender roles are still very much in place, especially in the small-town life of Manawaka. A woman's options in life are often restricted to marriage, childbearing, and the other sorts of "feminine" skills that Hagar learns at finishing school. For her whole life, Hagar is dependent on a man, whether it is her father, her husband, or, later, Mr. Oatley, for whom she works as a housekeeper.

The roles of wife, mother, and daughter do not satisfy Hagar. She refuses to be the heiress to her father's business. She views sexual intimacy with her husband as a chore and burden to bear. Hagar is alienated from her own mothering qualities, having lost her own mother as a newborn. Her emotional rigidity makes it impossible for her to nurture others, at times even becoming apathetic towards her own children. This all contributes to Hagar's sense of always waiting for something more in life and not knowing who she is.

Duty

Throughout the novel, Hagar and characters struggle to understand their duty to their fellow human beings, at times upholding it and at times avoiding it. Early in her life, Hagar neglects the duty to her father and instead chooses to marry Bram Shipley. Once married, Hagar sees a mirror of her own lack of responsibility in Bram, who has difficulty completing the most basic of household chores. This causes Hagar to move away with John, hoping that a new setting will provide John

with the clean slate to follow in the footsteps of Jason Currie and perform the duty that Hagar failed to accomplish.

Yet when Bram falls ill, Hagar is motivated by a strong sense of duty, traveling back to Manawaka to visit him and take care of her son. And when Bram dies, Hagar is moved to bury her former husband in the Currie family plot. Although Hagar struggled in her relationships with both her father and her husband, by uniting the families in the graveyard, Hagar is able to somewhat reconcile the past and come to terms with the duty that has often evaded her.

Analysis

The Stone Angel is a 1964 novel by Margaret Laurence, a Canadian writer. It is one of a number of books by Laurence set in the fictional town of Manawaka, Manitoba, in a rural area of Canada. Manawaka is a conservative place that clings to traditional social values. Two plot lines are juxtaposed. One is set in the early 1960s, and the other earlier in the life of the central character, Hagar Currie Shipley, who is ninety years old in the present timeframe and fighting against being placed in a nursing home, which she sees as the sign of impending death. It is narrated in the first person by Hagar, with stream-of-consciousness utilized at times. Hagar's diminishing cognitive functioning is exemplified as the story progresses.

Hagar flees when she finds out that her son Marvin and her daughter-in-law Doris plan to place her in a nursing home. She finds an abandoned cannery in which to spend the night. When she is found the next day, she is suffering from exposure and is so ill she ends up in a hospital. There, she is secured to the bed to prevent her from running again. This is the point at which the narrative begins to include flashback scenes that are also presented in the present tense. Hagar's relationships with men seem to have defined her life. Hagar is the daughter of Jason Currie, a successful businessman. Growing up, Hagar is always well dressed and was spoiled to some extent. As she gets older, she does not take on the traits of her mother, who is weak, but rather her father who is intelligent, persistent, and hard working. She has two older brothers, neither of whom have much business ability in comparison with Hagar. Her father attempts to teach all of his children about business and his trade. Hagar is unable to see how much her father loves her, or that he is trying to instill in her the skills she needs for later in life. Skills that Hagar does not seem to acquire include the ability to nurture others. When one of

her brother suffers an injury from falling through ice she refuses to care for him and he dies. Later in her life, Hagar is close with her younger son, John, in whom she sees a lot of her own personality. She is distant from her older boy, Marvin.

It is clear that Jason is setting Hagar up to take over the family business. She is sent to an Eastern finishing school while her brother is not afforded a similar opportunity. When she returns, her father wants her to take on one of the most important jobs in his company: keeping the accounts. Jason knows that this is the first step in preparing her to take over the business. Hagar, however, sees it as her father's attempt to control her, rather than a showing of his faith in her ability. She decides that she wants to become a teacher. As an act of rebellion, she marries a man named Brampton (Bram) Shipley, whom her father cannot approve of. As a result, Jason cuts her out of his life. Ultimately, she receives no inheritance from her father.

The marriage of Hagar and Bram is not a happy union. His family is considered to be part of the lower class of Manawaka. He is described as being crude in his ways. He works just enough to get by, but has little ambition. He spends a lot of time with his horses and drinking. He does not consider the needs of Hagar or their sons in any decisions that he makes. There is some level of physical attraction between Hagar and Bram, and while he is clearly self-absorbed, he is not without feelings for his wife. Hagar, having experienced higher education, looks down on Bram and is embarrassed by his lower class manner of speaking. Her position in society has dropped and people no longer see her as Jason Currie's daughter, a status she valued more than being Bram Shipley's wife.

As she grows increasingly bitter over her loss of social status, Hagar becomes increasingly verbally abusive to, and controlling of, Bram. When the couple ultimately separates she leaves town with their younger son John. As John gets older, Hagar begins to act more and more like her father. She wants to control her son but is unable to, and he returns to Manawaka and marries a girl named Arlene. When John and Arlene die in a car accident, Hagar is unable to feel anything. She feels as if she has turned to stone. As the narrative returns to the present day, Hagar fears becoming dependent on others, while Marvin and Doris feel that they cannot care for her properly at home. When she is in the hospital, her surviving son visits and she makes her peace with him, finally able to express her feelings.

Literature in English

New Section –A

1. Answer the following questions:

(10x2=20)

1. What does the poet David Mandessi Diop see in Africa?
2. What is the opinion of Soyinka regarding Land Lady in Telephonic Conversation?
3. What do the symbols used by the poet convey in 'Fire at Murdering Hut'?
4. What are the things which Australia lacks?
5. What is a theme of the poem 'A January Morning'?
6. How does Scoot describe the party?
7. Give a description of the hills in the poem "Journey to the interior"?
9. Distinguish Tradition and Modernity?
10. What is the significance of title "The Stone Angel"?

Section –B

II. Answer the following questions in about 150 words:

(5x5=25)

11. Analyze the poem Africa by Diop?

(or)

Compare and contrast the African and the Landlady.

12. Write a note on Margaret Atwood

(or)

What does Lampman convey in the poem 'A January Morning'?

13. Enumerate the ideas of Stuart Hall in his prose?

(or)

What is a personality trait that both Okeke and Naemeka share?

14. Comment on the sole of Igwezu

(or)

Men's anger arises from what?

15. Sketch the character of Hoda

(or)

Write a note on the plot of "The stone Angel"?

Section –C

III. Answer any Three of the following questions in about 500 words:

(3x10=30)

16. Give a detailed explanation of the poem Australia of A.D.Hope?

17. Write a critical appreciation of Cohen's poem "If it were Spring"?

18. Discuss the theme of "Marriage is a private affair"?

19. Give a detailed summary of "The swamp Dwellers"

20. How does Hagar Shipley confront age and death in the novel "The Stone Angel"?