

Enoch's Two Letters

Alan Sillitoe

Learning Objectives

- Be able to improve overall language skills through language tasks and integrated learning approaches
- Learn about Alan Sillitoe & the “angry young men”
- Learn about the way of life in postwar Britain
- Be able to make cross-cultural or inter-cultural reflections

Learning objectives

- Be able to make inferences, to analyze, and to interpret based on the textual details and clues
 - Plot
 - Setting
 - Characters
 - Points of view
 - Irony
 - Symbol
 - Theme
- Be able to grasp the significance of ambiguity in literature

Warming-up

- Who is Enoch?
- Who wrote the two letters?
- What were the two letters about?
- Who should be the proper readers of the two letters?
- When did Enoch see the two letters?
- What did Enoch think of when he saw the two letters? Why?

If you were the only girl in the world

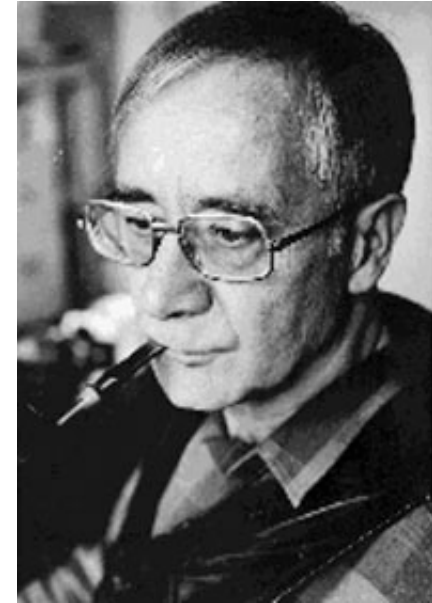
- http://v.youku.com/v_show/id_XNDA3NTc0MjQ4.html
- Downton Abbey Series 2 sets itself in World War I, and like It's a Long Way to Tipperary, the song also reflects an aspiration for love and reunion.

About the author

- What do you know about Alan Sillitoe?
- Can you name two of his best known works?
- What is the major subject of writing of the “angry young men” writers?

Alan Sillitoe

- Alan Sillitoe, who died on April 25 aged 82, was a novelist, poet and occasional playwright but, despite a long and varied writing career, remained best known for his first two books.



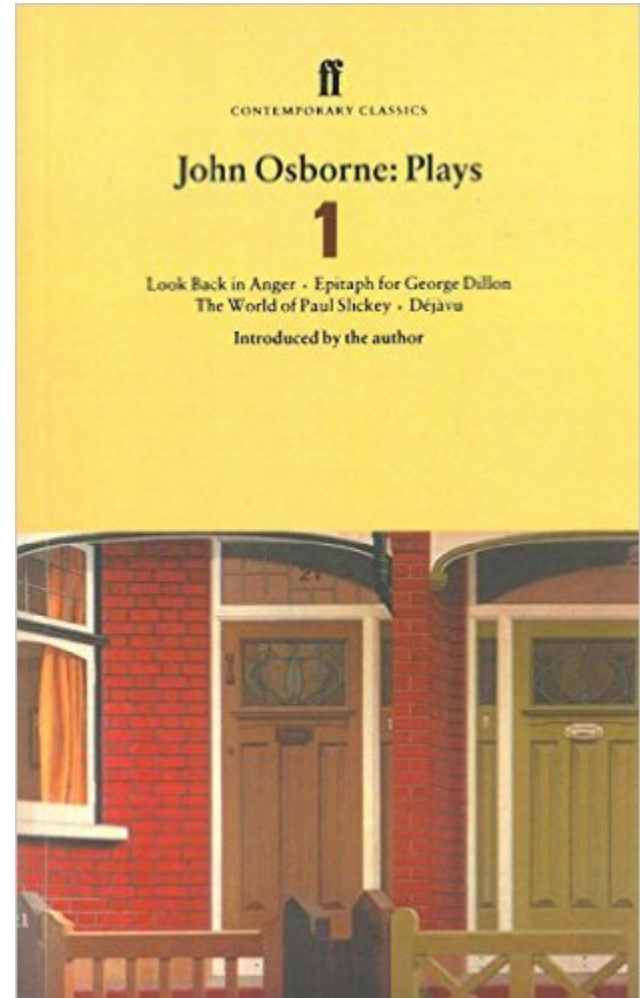
The “angry young men”

- The “angry young men” is a group of mostly working and middle class British playwrights and novelists who came to prominence in the 1950’ s. Their major subject was the disillusionment of postwar Britain and the lack of opportunities for the working class.

Look Back in Anger

- *Look Back in Anger* (1956) is a play by John Osborne. The play was a success on the London stage, and spawned the term "angry young men" to describe Osborne and those of his generation who employed the harshness of realism in the theatre in

contrast to the more escapist theatre that



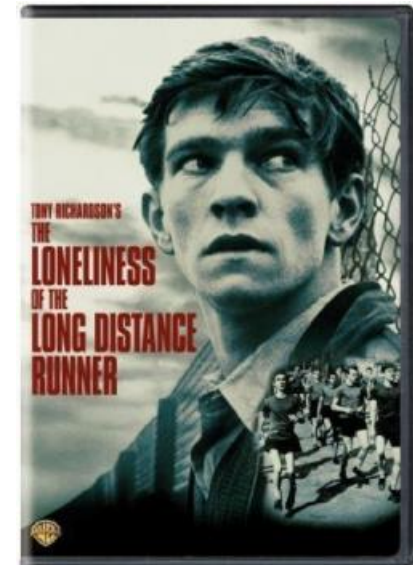
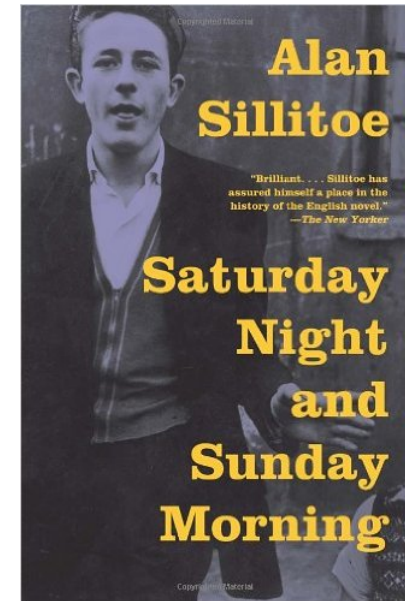
Major Works

The best-selling *Saturday Night and Sunday Morning* (1958) and *The Loneliness of the Long Distance Runner* and *Other Stories* (1959)

both chronicled the hopeless prospects, drunkenness, casual fights and drab sex lives of young

working class men of that

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Cultural Notes: It's a Long Way to Tipperary

- *Daily Mail* correspondent George Curnock saw the Irish regiment the Connaught Rangers singing this song as they marched through Boulogne on 13 August 1914 and reported it on 18 August 1914. The song was quickly picked up by other units of the British Army. In November 1914 it was recorded by the well-known tenor John McCormack, which helped its worldwide popularity.

- **John McCormack**

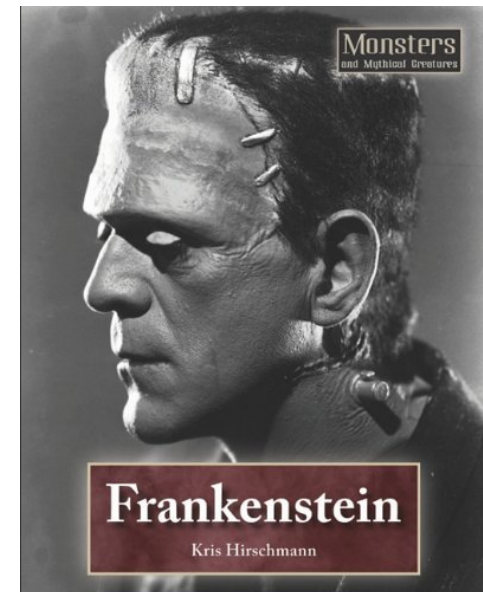
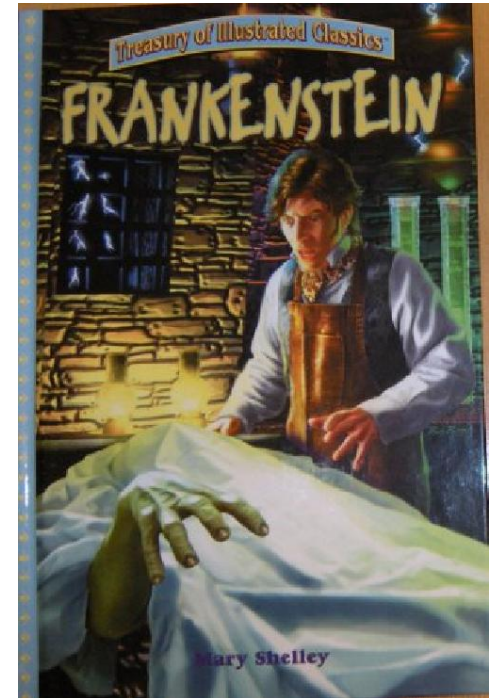
- http://v.youku.com/v_show/id_XMjc5NzUyMjky.html

Frankenstein

- It originates from a Gothic novel named *Frankenstein* by the English author Mary Shelley that tells the story of a scientist Victor Frankenstein who created a monster from parts of corpses. Later it was adapted into

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film



Setting

- Where is the story set?
- In which time is the story set? How do you discover it? Identify the textual evidence to support your opinion?

Characters

- Who are the major characters in the story?
- Who is the protagonist of the story?

Group-work

- Divide the class into five groups, and each group is expected to provide a character sketch of one character in this short story. After a 5-minute discussion, the representative of each group should present their comment on the character with proper reference to the text.
- Group 1 Jack
- Group 2 Edna
- Group 3 Enoch' s grandma
- Group 4 Enoch
- Group 5 Enoch

Plot (1)

- What are the conflicts in the story?
- Which conflicts occur among characters?
- Which conflicts occur internally? Or in other words, which conflicts reflect the struggle inside a character?
- Can you identify the climax of the story?

Plot (2)

- Can any conflicts be the mirror of bigger or more significant conflicts?
- How do you interpret the ending (denouement) of the story?
- If you were Enoch, what would you do after reading the two letters?

Symbol

- Can you identify any symbol in the story?
- What does it symbolize? Why?

Irony

- After learning about irony in “The Open Widow,” can you identify any irony in the story? Be it verbal, situational, or dramatic?
- Pair-work: Share your ideas with your peers.

Theme

- What is the theme of this short story?

Third-Person Points of View

- Third-person narration provides the greatest flexibility to the author and thus is the most commonly used narrative mode in literature. In the **third-person narrative mode**, each and every character is referred to by the narrator as "he", "she", "it", or "they", but never as "I" or "we" (first-person), or "you" (second-person). In third-person narrative, it is clear that the narrator is an unspecified entity or uninvolved person who conveys the story and is not a character of any kind within the

Language Enhancement

singular (*para. 1*)

- unusual or strange; not ordinary
- Cardinal Meschia was without doubt a **singular** character.
- Where he got that **singular** notion I just can't think.

act on (*para. 3*)

- A patient will usually listen to the doctor's advice and act on it.
- Many people act on impulse without counting the cost.
- Don't act on caprice. Study your problem.

draw off (Para. 4)

- remove by drawing or pulling
- to remove a small amount of liquid from a larger amount
 - Doctors drew off a pint of his blood.
 - She drew off a little of her home-made wine just to taste.

scullery (Para. 4)

- especially in a large old house, a room next to the kitchen where pans are washed and vegetables are prepared for cooking
- *Our house has the original scullery.*



clandestine (para. 5)

- planned or done in secret, especially describing something that is not officially allowed
 - *The group held weekly clandestine meetings in a church.*
 - *He has been having a clandestine affair with his secretary for three years.*
 - *She undertook several clandestine operations for the CIA.*

dull (para. 5)

- describes a sound or pain that is not sharp or clear
 - *She felt a dull **ache** at the back of her head.*
 - *I heard a dull **thud** from the kitchen and realized she must have fainted.*
 - *The dull rumble of traffic woke her.*

solidly (para. 3)

- steadily or continuously
- *The economy has been growing solidly for five years now.*

in case (Para. 6)

- because of a possibility of something happening, being needed, etc.
- *Bring a map in case you get lost.*
- *I don't think I'll need any money but I'll bring some just in case.*

back out (para. 6)

- to decide not to do something that you had said you would do
- *They backed out of the deal the day before they were due to sign the contract.*
- *You agreed to come. You can't back out now!*

stint (para. 7)

- a fixed or limited period of time spent doing a particular job or activity
- *He has just finished a stint of compulsory military service.*
- *Perhaps her most productive period was her five-year stint as a foreign correspondent in New York.*

mantelshelf (para. 7)

- a shelf above a fireplace , usually part of a frame which surrounds the fireplace
- *She's got photographs of all her grandchildren on the mantelshelf.*



ample (para. 9)

- *more than enough*
- *You'll have ample **opportunity** to ask questions after the talk.*
- *There's ample **evidence** that the lawyer knew exactly what she was doing.*
- *They had ample warning of the factory closure.*

proper (para. 9)

- You use proper to describe things that you consider to be real and satisfactory rather than inadequate in some way.
- I always cook a proper evening meal.
- I've had sandwiches but I haven't eaten a proper meal.

tackle (para. 10)

- to try to deal with something
- *There are many ways of tackling this problem.*
- *The first reason to tackle these problems is to save children's lives.*
- *Firemen later tackled the blaze.*

bellyful (para. 11)

- to have more than you can deal with of someone or something bad or annoying
- *I've had a bellyful of their lies.*

lavish (*para. 13*)

- more than enough, especially if expensive;
very generous
- *lavish gifts/promises/praise lavish spending*
- *lavish banquets*
- *The evening was a lavish affair with glorious food and an endless supply of champagne.*

leave sth. unlocked (*para.*
14)

- leave sth. untied
- leave sth. untouched
- leave sth. undone

pocketful (*para. 16*)

- mouthful
- spoonful

a lick of (*para. 16*)

- A lick of something is a small amount of it.

thick

- If someone's voice is thick, they are not speaking clearly, for example because they are ill, upset, or drunk.

Thank You!