CAPITOLO

14

Manners, History and Monsters: Austen, Scott and Mary Shelley

"Invention, it must be humbly admitted, does not consist in creating out of void, but out of chaos." — Mary Shelley, Introduction to Frankenstein (1831)

OBIETTIVI

1. I can describe Regency society — land, the entail, marriage and money — and explain how the Romantic age ends with the Reform Act of 1832.
2. I can outline the novels of Jane Austen, Walter Scott and Mary Shelley and define the novel of manners, the historical novel and science fiction.
3. I can recognise narrative irony and free indirect speech in Austen and analyse the nested frame narrative of *Frankenstein*.
4. I can review the B2 grammar of the secondo biennio and solve key-word transformations.
5. I can manage a full B2-style speaking test, write a timed B2 text in 40 minutes and assess my own progress.
6. I can compare Scott's historical novel with Manzoni's, and trace Mary Shelley's "modern Prometheus" back to Hesiod, Aeschylus and Ovid.

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In the wet summer of 1816, in a villa above Lake Geneva, an eighteen-year-old woman listened to two poets talking about electricity and the principle of life, went to bed, and could not sleep. In the same months, in a quiet Hampshire village, a woman of forty was finishing a novel about a young woman's second chance at love, and in Edinburgh a lawyer who refused to put his name on his books had just published his third novel in less than two years. Mary Shelley, Jane Austen and Walter Scott never met, but between them they changed what a novel could do.

This last chapter of the book follows the three of them through the years from the Regency to the Reform Act of 1832, where the Romantic age — and this volume — ends. Austen will show you how a narrator can say one thing and mean another; Scott will show you how fiction can bring the past back to life; Mary Shelley will show you how it can imagine a future that science has not yet reached — with a hero named after one of the oldest myths you read in Greek and Latin. In the Language and Skills sections you will look back over two years of B2 grammar and prepare, with Giulia, for the exam she has been working towards since September.

14.1 History and Society: Land, Money and a Cold Summer, 1811–1837

The novels of this chapter were written in the last years of the long war with France and in the uneasy peace that followed. Chapter 13 described the Regency (1811–1820), the Luddites and Peterloo; here the focus is on the society the novelists observed and on the events that close the period. Figura 14.1 sets the three lives against them.

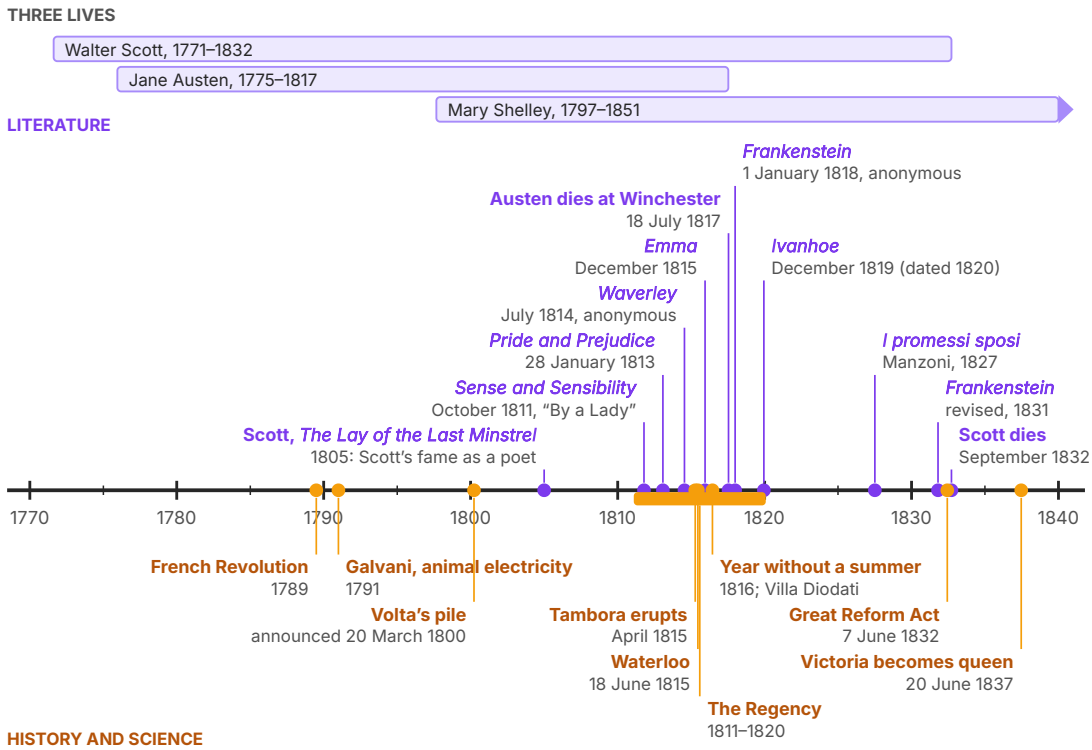


Figura 14.1 Austen, Scott and Mary Shelley: lives (top), works (above the axis, violet) and events (below, amber), 1770–1840, on a proportional axis (ticks every 5 years, labels every 10). Mary Shelley died in 1851, beyond the right edge.

14.1.1 The gentry: land and income

Jane Austen's characters belong mostly to the *gentry* (chapter 8): families who owned land, lived on the rents of their tenants and did not work for a living. A gentleman was measured by his income, and novels state it as precisely as a bank: in *Pride and Prejudice* Mr Bingley has "four or five thousand a year", Mr Darcy ten thousand, and Mr Bennet an estate of two thousand. Below the landed families stood the clergy, officers in the army and navy, lawyers and doctors — the professions open to the younger sons of gentlemen, who did not inherit the land.

Land usually passed whole to the eldest son, so that great estates were not divided. Many were also tied by an **entail** (*fedecommesso, vincolo ereditario*): a legal settlement that fixed the line of heirs in advance, so that the owner of the moment could not sell the estate or leave it to whom he liked. An entail "in tail male" passed only through men. This is the problem at the start of *Pride and Prejudice*: Mr Bennet's estate, Longbourn, is entailed on a distant male cousin, Mr Collins, so at his death his wife and five daughters will lose their home.

14.1.2 Marriage and money

For a gentleman's daughter there were very few respectable ways to earn a living. She could become a governess or a companion — poorly paid and socially uncomfortable positions — or, more rarely, live by her pen. Under the law of *coverture* (chapter 8) a married woman's property passed to her husband. The result was that marriage was at the same time a matter of the heart and the most important economic decision of a woman's life. **Courtship** (*corteggiamento*) — the period in which a man sought to win a woman's agreement to marry him — took place in public: at balls, dinners, morning visits and walks, always under the eyes of families and neighbours. Girls were trained in **accomplishments** (*le "arti" femminili di società*): music, drawing, dancing, French and needlework, skills meant to show taste and good breeding rather than to prepare for a profession.

Austen knew this world from the inside. The daughter of a country clergyman, she never married, had no income of her own and lived with her mother and sister in a cottage at Chawton, in Hampshire, which her brother Edward provided from 1809. Her novels earned her money, but not much: she sold the copyright of *Pride and Prejudice* to her publisher, Thomas Egerton, for £110.

14.1.3 Scotland's past

Scotland had been united with England in 1707 (chapter 5), and the last Jacobite rising — the attempt of Charles Edward Stuart to win back the throne for his family — had ended in defeat at Culloden in 1746. In the decades that followed, the Highlands were transformed: the clans lost their military and legal power, and many people left the land. By 1800 the old Highland world was gone, and a lowland lawyer such as Walter Scott could look back on it with a mixture of loyalty to the new Britain and nostalgia for what had been lost. Scott collected old ballads and stories of the Borders and turned this past into poems and novels that made Scotland fashionable all over Europe. In August 1822 he organised the first visit of a reigning monarch to Scotland since the seventeenth century, when George IV came to Edinburgh.

14.1.4 1816: the year without a summer

In April 1815 Mount Tambora, a volcano on the island of Sumbawa in present-day Indonesia, exploded in the largest eruption in recorded history. Tens of thousands of people on Sumbawa and the nearby islands died, in the eruption itself and in the famine that followed. The eruption also sent huge quantities of sulphur gas into the upper atmosphere, where it formed a veil of tiny droplets that reflected part of the sunlight. In 1816 Western Europe and north-eastern North America had a cold, wet summer: it snowed in New England in June, harvests failed, and bread prices rose sharply. Scientists today consider the Tambora eruption the main cause of this **year without a summer** (*l'anno senza estate*), though natural variations in the weather also played a part (see the box in 14.6).

That summer Lord Byron (chapter 13) rented the Villa Diodati at Cologny, on the shore of Lake Geneva. Close by stayed Percy Bysshe Shelley, Mary Godwin — who would marry him at the end of the year and become Mary Shelley — and her stepsister Claire Clairmont; Byron's young doctor, John Polidori, lived with Byron. Kept indoors by the rain, they read ghost stories aloud, and Byron proposed that each of them should write one. Byron soon abandoned his, and Polidori later turned Byron's fragment into "The Vampyre" (1819), often called the first vampire story in English prose; Mary's became *Frankenstein*.

APPROFONDIMENTO

How we know about the Diodati night. Almost everything we "know" about the ghost-story contest comes from one source: the introduction Mary Shelley wrote for the revised edition of *Frankenstein* fifteen years later, in 1831. Polidori's diary and the letters of the group confirm the stay and the reading, but some details of her account — the exact night, the waking dream — cannot be checked, and some scholars think she shaped the story to fit the legend that had grown around the book. Read it, as you would read any memoir, as the author's own version of events.

14.1.5 From Waterloo to Reform

After the victory over Napoleon at Waterloo (18 June 1815), Britain was the strongest power in Europe, but at home the peace brought unemployment and unrest. The Corn Laws of 1815 kept the price of bread high to protect landowners; protests were repressed (chapter 13). The Prince Regent became King George IV in 1820, and was followed in 1830 by his brother William IV. In 1829 Catholics were finally allowed to sit in Parliament, and in 1830 the Liverpool and Manchester Railway, the first intercity line worked entirely by steam locomotives, opened.

The great political question was Parliament itself. Seats had not been redistributed for centuries: a **rotten borough** (*borgo putrido*) such as Old Sarum, with almost no inhabitants, sent two members to Parliament, while new industrial cities such as Manchester and Birmingham sent none. After two years of crisis, the **Great Reform Act** (*Grande legge di riforma*) received royal assent on 7 June 1832. It abolished most rotten boroughs, gave seats to the industrial towns and extended the vote to more men of property — but still only to a minority of adult men, and, for the first time explicitly, only to "male" persons. Walter Scott, who opposed the reform, died three months later. Slavery was abolished in most of the British Empire by an Act of 1833 (chapter 9), and on 20 June 1837 an eighteen-year-old princess, Victoria, became queen. With her reign begins the age you will study next year.

ERRORE FREQUENTE

✗ «Con il Reform Act del 1832 tutti gli uomini inglesi ottennero il voto.» → ✓ La riforma ridistribuì i seggi ed estese il voto ad altri uomini **possidenti**, ma la grande maggioranza degli uomini adulti — e tutte le donne — restò esclusa. Il suffragio maschile si allargò per gradi nel corso dell'Ottocento e del Novecento.

✗ «L'anno senza estate fu causato soltanto da Tambora: è un fatto certo.» → ✓ Gli scienziati considerano l'eruzione la **causa principale** del freddo del 1816, a cui contribuì anche la normale variabilità del clima.

14.2 Literature: Manners, History and Monsters

By 1811 the novel (chapter 6) was the most widely read form of literature in Britain, borrowed from circulating libraries and read aloud in families. It was also a form many critics despised as light reading for women. The three novelists of this chapter gave it new dignity in three different directions: towards the close observation of society, towards history and towards science.

14.2.1 Jane Austen (1775–1817)

Jane Austen was born on 16 December 1775 at Steventon, in Hampshire, where her father was the rector. She was the seventh of eight children, educated mostly at home in a family that loved reading, theatricals and jokes; as a teenager she filled three notebooks with comic parodies of the sentimental novels of her day. She lived in Bath from 1801 to 1806, then in Southampton, and from 1809 at Chawton. She died at Winchester on 18 July 1817, aged forty-one, and is buried in the cathedral there.

Her six novels appeared anonymously: *Sense and Sensibility* (1811) was "By a Lady", *Pride and Prejudice* (1813) "By the Author of *Sense and Sensibility*". After them came *Mansfield Park* (1814) and *Emma* (1815), dedicated at his librarian's suggestion to the Prince Regent, who admired her books. *Northanger Abbey*, written in the 1790s, and *Persuasion* came out together after her death, in December 1817 (dated 1818), with a biographical notice by her brother Henry which told readers her name.

IN SINTESI

Jane Austen's six novels

- ***Sense and Sensibility* (1811).** Two sisters, the prudent Elinor and the passionate Marianne, face poverty and disappointed love.
- ***Pride and Prejudice* (1813).** Elizabeth Bennet and Mr Darcy misjudge each other, then learn to see clearly (T1, T2). First drafted in 1796–97 as *First Impressions*.
- ***Mansfield Park* (1814).** Fanny Price, a poor relation, grows up in her rich uncle's house and keeps her principles.
- ***Emma* (1815).** A rich, clever young woman arranges other people's marriages and misreads almost everything.
- ***Northanger Abbey* (1817, dated 1818).** Catherine Morland, who has read too many Gothic novels, visits an abbey.
- ***Persuasion* (1817, dated 1818).** Anne Elliot meets again, eight years later, the naval officer she was persuaded to refuse.

Austen's field is deliberately small. She wrote, in a letter of 1814 to a niece who was writing a novel, that "3 or 4 Families in a Country Village is the very thing to work on". Her novels have no battles, no ghosts and very few scenes in which only men are present; the Napoleonic Wars appear through officers at a ball or a brother in the navy. What she studies is behaviour: how people talk, visit, dance, give and refuse invitations, and what this reveals about their character and their values. This makes her the great English writer of the **novel of manners** (*romanzo di costume*): a novel that portrays the customs, conventions and social codes of a particular class, and the conflict between individual feeling and those codes. It is the novel's cousin of the comedy of manners (chapter 4), and like comedy it usually ends in marriage.

Two techniques make her style unmistakable. The first is *irony* (English 3, chapter 6): her narrator often says one thing and means another, and invites the reader to see more than the characters do (14.4). The second is **free indirect speech** (*discorso indiretto libero*): a way of presenting a character's thoughts or words in the third person and the past tense of the narration, but without a reporting verb such as *she thought*, and with the character's own exclamations, questions and turns of phrase. The reader hears the character and the narrator at the same time, and is often unsure where one ends and the other begins. Austen was not the first to use it, but she was the first English novelist to make it the normal texture of her prose; the next century's novelists, in English and in Italian, would build on it.

Northanger Abbey shows the other side of Austen: the parodist (chapter 8). Its heroine, Catherine, has read Ann Radcliffe's Gothic novels (chapter 10), and at the abbey she imagines secret crimes behind every locked cabinet — and finds a laundry list. Yet the novel also defends no-

vels: in a famous passage the narrator praises them as works "in which the greatest powers of the mind are displayed".

ERRORE FREQUENTE

✗ «Jane Austen scriveva romanzi rosa.» → ✓ Austen scriveva **romanzi di costume**, con un narratore ironico: l'amore e il matrimonio sono il centro della trama, ma il tema è il denaro, la classe sociale, il giudizio morale e il modo in cui una persona impara a vedere se stessa.

✗ «I romanzi di Austen uscirono con il suo nome.» → ✓ Uscirono **anonimi** ("By a Lady"); il nome comparve solo nella notizia biografica premessa ai due romanzi postumi.

14.2.2 Walter Scott (1771–1832)

Walter Scott was born in Edinburgh on 15 August 1771 and trained as a lawyer, like his father. As a child, ill and lame from polio, he spent long periods on his grandfather's farm in the Borders, where he heard the old ballads and stories of the region. He collected them in *Minstrelsy of the Scottish Border* (1802–03) and became the most popular poet in Britain with long narrative poems such as *The Lay of the Last Minstrel* (1805) and *Marmion* (1808). When Byron's fame overtook his, he turned to prose.

Waverley; or, 'Tis Sixty Years Since (1814) appeared without the author's name. Its hero, Edward Waverley, a young English officer with a romantic imagination, is drawn into the Jacobite rising of 1745 and discovers both the charm and the violence of the Highland clans; in the end he returns to ordinary, modern life. The book was a sensation, and Scott wrote more than twenty further novels — the "Waverley Novels" — "by the Author of *Waverley*", admitting his authorship publicly only in 1827. *Ivanhoe* (published in December 1819, dated 1820) moved the setting to England in the 1190s, under Richard I, with Saxons and Normans, a tournament, a siege and Robin Hood; it became one of the most widely read novels of the century, in Britain and abroad. In 1826 the collapse of his publishers left Scott with enormous debts, which he spent his last years writing to repay. He died at Abbotsford, the house he had built on the river Tweed, on 21 September 1832.

Scott is the father of the **historical novel** (*romanzo storico*): a novel set in a real past period, often a time of conflict or change, in which invented characters live through real events and meet real historical figures. His great discovery was that ordinary people are shaped by their time: his heroes are usually average young men caught between two worlds — old and new, Highlands and Lowlands, Saxon and Norman — and through them the reader understands how history happens to people. Readers all over Europe imitated him: Victor Hugo, Alexandre Dumas, James Fenimore Cooper and, in Italy, Alessandro Manzoni (14.6).

14.2.3 Mary Shelley (1797–1851)

Mary Shelley was born in London on 30 August 1797, the daughter of two radical writers: Mary Wollstonecraft (chapter 9), who died eleven days after her birth, and the philosopher William Godwin. She grew up reading in her father's library and listening to his visitors. At sixteen she eloped to the Continent with the poet Percy Bysshe Shelley, who was married; they married in December 1816, after his first wife's suicide. Of their four children only one, Percy Florence, survived to adulthood. After Shelley drowned in Italy in 1822 (chapter 13) she returned to London and lived by writing — novels, including *The Last Man* (1826), stories, biographies and an edition of her husband's poems. She died in London on 1 February 1851.

Frankenstein; or, The Modern Prometheus was published anonymously on 1 January 1818, with a preface by Percy Shelley. Her name first appeared on the title page in the second edition of 1823, and in 1831 she revised the text for a cheap one-volume edition and added the introduction about Diodati. The novel tells the story of Victor Frankenstein, a young student from Geneva who, at the University of Ingolstadt, discovers how to give life to dead matter and builds a creature about eight feet tall. Horrified by what he has made, he abandons it. The creature, intelligent and at first gentle, teaches himself to speak and read by secretly watching a family, the De Laceys; rejected by everyone because of his appearance, he takes revenge on his creator's family. Victor pursues him to the Arctic, where he dies. The story is told through a nested *frame narrative* (English 3, chapter 6): Walton's letters contain Victor's story, which contains the creature's (Figura 14.2). Each story inside another is an **embedded narrative** (*racconto incassato*).

The subtitle points to the myth of Prometheus, the Titan who stole fire from the gods for human beings and, in some ancient versions, shaped the first humans from clay (Connections, at the end of this chapter). Victor is a **Promethean** (*prometeico*) figure: a creator who defies limits for the sake of knowledge and is terribly punished. But the novel never says that science is evil. Victor's crime is not the experiment but what follows it: he refuses responsibility for the being he has made. The creature, who reads *Paradise Lost* (chapter 3) and compares himself both to Adam and to Satan, asks the question at the centre of the book: what does a maker owe to what he makes?

Because it imagines a scientific discovery that had not been made, and asks what it would mean, *Frankenstein* is often called the first work of **science fiction** (*fantascienza*): fiction based on imagined scientific or technological developments and their effects on people and society. The label is a later one — the term became common only in the twentieth century — and critics such as the novelist Brian Aldiss, who made the claim in 1973, use it to describe a tradition looking back. Mary Shelley herself would have called her book a romance, or a ghost story. It is also one of the masterpieces of the Gothic novel (chapter 10): it has its dark laboratories, its storms and its terror — but its terror comes from a laboratory, not from a haunted castle.

ERRORE FREQUENTE

✗ «Frankenstein è il nome del mostro.» → ✓ **Victor Frankenstein** è lo scienziato; la creatura non ha nome nel romanzo: è chiamata *creature*, *being*, *daemon*, *wretch*. L'uso di "Frankenstein" per il mostro nasce più tardi, dal teatro e dal cinema.

✗ «La creatura è un mostro stupido e violento fin dall'inizio.» → ✓ All'inizio è sensibile e desidera affetto; impara a parlare e a leggere da solo. Diventa violenta dopo essere stata respinta da tutti, a cominciare dal suo creatore.



Figura 14.2 The nested narrative of *Frankenstein*: Walton writes to his sister; inside his letters, Victor tells his story; inside Victor's story, the creature tells his. Chapter numbers of the 1831 edition.

DA RICORDARE

Three new kinds of novel, 1811–1818. novel of manners — society observed (Austen) · **historical novel** — the past brought to life through ordinary characters (Scott) · **science fiction** — a later label for fiction about imagined science (Mary Shelley's *Frankenstein*, also a Gothic novel). All three appeared **anonymously**.

14.3 Texts: Two Proposals and a Creation

Three prose extracts: the opening of *Pride and Prejudice*, the novel's most famous quarrel, and the night on which Frankenstein's creature opens its eyes. The first two are about marriage and

money; the third is about making life. In all three, notice who is speaking, and what the narrator thinks of it.

14.3.1 T1 · Jane Austen, *Pride and Prejudice*, ch. 1: "a single man in possession of a good fortune"

Context. The novel opens at Longbourn, the Bennets' house in Hertfordshire. A rich young man has rented a nearby country house, Netherfield Park. Mrs Bennet has five unmarried daughters.

Tabella 14.1 T1 — *Pride and Prejudice*, ch. 1 (Project Gutenberg eBook #1342, text of the 1894 George Allen edition; italics as printed)

It is a truth universally acknowledged, that a single man in possession of a good fortune must be in want of a wife.

However little known the feelings or views of such a man may be on his first entering a neighbourhood, this truth is so well fixed in the minds of the surrounding families, that he is considered as the rightful property of some one or other of their daughters.

"My dear Mr. Bennet," said his lady to him one day, "have you heard that Netherfield Park is let at last?"

Mr. Bennet replied that he had not.

"But it is," returned she; "for Mrs. Long has just been here, and she told me all about it."

Mr. Bennet made no answer.

"Do not you want to know who has taken it?" cried his wife, impatiently.

"*You* want to tell me, and I have no objection to hearing it."

This was invitation enough.

Glosses. *universally acknowledged*: accepted by everybody · *in possession of a good fortune*: rich · *in want of*: in need of (and also: wanting) · *views*: intentions · *rightful property*: something that belongs to someone by right · *let*: rented to a tenant · *returned*: replied.

Analysis

The ironic opening. The first sentence sounds like a philosophical principle: *a truth universally acknowledged*. But what follows reverses it. It is not the rich man who wants a wife; it is the *surrounding families* who want him — for *their daughters*. The "truth" is only the wishful thinking of mothers like Mrs Bennet, and the solemn style mocks it. Even *in want of* has two meanings: "lacking" and "wanting". The man lacks a wife; it is the neighbours who want one for him.

Dialogue as character. Austen does not describe the Bennets; she lets them talk. Mrs Bennet asks a question, answers it herself and cannot wait to tell her news (*cried his wife, impatiently*).

Mr Bennet replies with silence and then with a dry joke that shows he understands her perfectly: the italic *You* places the stress on her desire to talk, not on his to listen. His reply is reported in indirect speech (*Mr. Bennet replied that he had not*), hers in direct speech: the form itself shows who dominates the conversation. The narrator's comment — *This was invitation enough* — is ironic understatement: Mrs Bennet needs no invitation at all.

Themes. In a hundred and fifty words Austen has introduced the novel's subjects: money (*a good fortune*), property (*let*, *rightful property*), marriage as a social business, and a marriage — the Bennets' own — in which husband and wife do not understand each other.

1. Rewrite the first sentence so that it says what the neighbouring families really believe.
2. Find the two meanings of *in want of*. Which one does the narrator pretend to mean?
3. How does Mrs Bennet show her impatience? Find three signals in the dialogue.
4. Why is the word *You* in italics, and how should it be read aloud?
5. Explain the irony of the last sentence of the extract.
6. Which words in the extract belong to the vocabulary of property and money?

14.3.2 T2 · Jane Austen, *Pride and Prejudice*, ch. 34: Darcy's first proposal

Context. Elizabeth Bennet is staying in Kent with her friend Charlotte, now Mrs Collins (Figura 14.3). She has just learned that Darcy persuaded his friend Bingley to give up her sister Jane, and she has believed Wickham's story that Darcy cheated him. Darcy calls on her alone. Chapter numbers follow the continuous numbering (1–61) of modern editions.

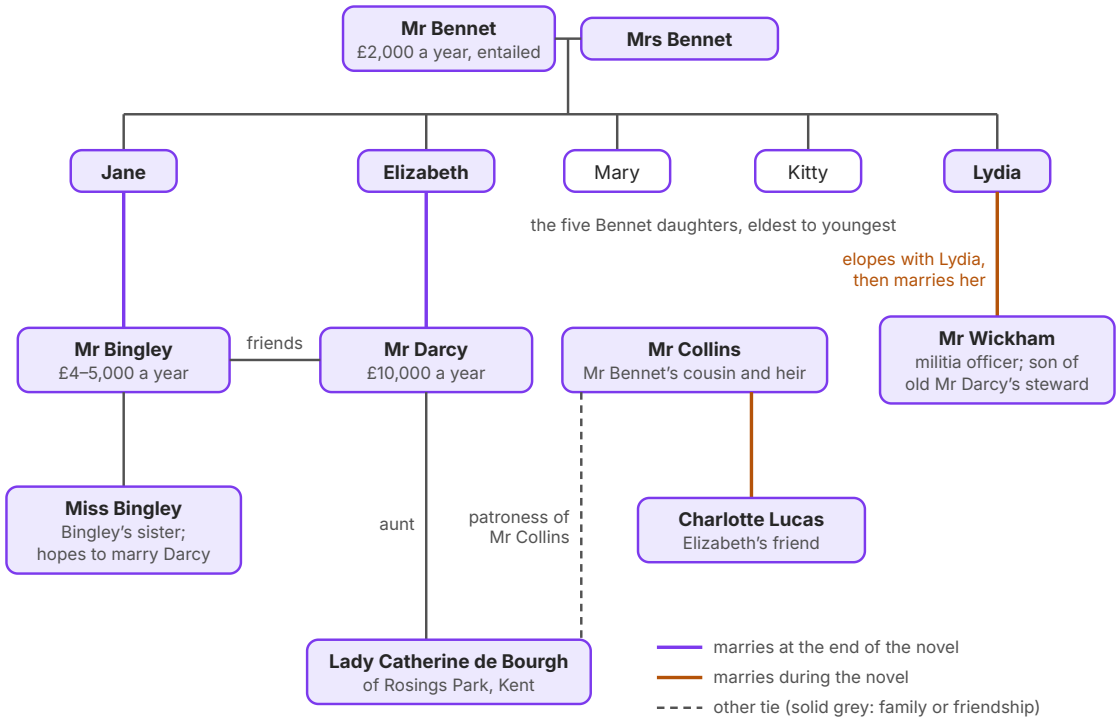


Figura 14.3 The main characters of *Pride and Prejudice* and the relations between them, as the novel states them. Incomes as given in chapters 1, 3 and 7.

Tabella 14.2 T2 — *Pride and Prejudice*, ch. 34 (Project Gutenberg eBook #1342; italics as printed). […] marks a cut.

"In vain have I struggled. It will not do. My feelings will not be repressed. You must allow me to tell you how ardently I admire and love you."

Elizabeth's astonishment was beyond expression. She stared, coloured, doubted, and was silent. […] He spoke well; but there were feelings besides those of the heart to be detailed, and he was not more eloquent on the subject of tenderness than of pride. […]

"In such cases as this, it is, I believe, the established mode to express a sense of obligation for the sentiments avowed, however unequally they may be returned. It is natural that obligation should be felt, and if I could *feel* gratitude, I would now thank you. But I cannot—I have never desired your good opinion, and you have certainly bestowed it most unwillingly. I am sorry to have occasioned pain to anyone. It has been most unconsciously done, however, and I hope will be of short duration. The feelings which you tell me have long prevented the acknowledgment of your regard can have little difficulty in overcoming it after this explanation."

Glosses. *It will not do*: it is no use · *repressed*: held back · *ardently*: passionately · *coloured*: blushed, went red · *to be detailed*: to be expressed in detail · *eloquent*: expressive with words · *the*

established mode: the accepted custom · *the sentiments avowed*: the feelings declared · *returned*: felt in return · *bestowed*: given · *occasioned*: caused · *regard*: affection, esteem.

Analysis

Darcy's speech. It begins with an inversion (*In vain have I struggled*, chapter 3) and three short, almost violent sentences: the proud man is speaking against his own will. The narrator then summarises the rest instead of quoting it — a choice that keeps us with Elizabeth — and the summary is ironic: Darcy was *not more eloquent on the subject of tenderness than of pride*, that is, he spent as much time on how low her family was as on how much he loved her.

Elizabeth's answer. She replies in the most formal language of politeness — *the established mode*, *a sense of obligation*, *the sentiments avowed* — and uses it as a weapon. Her conditional (*if I could feel gratitude, I would now thank you*) is an unreal one: she cannot. Her last sentence turns Darcy's own words back against him: the pride that held his love back for so long will easily overcome it now. The stress on *feel* marks the difference between the custom (expressing gratitude) and the reality (feeling it).

Pride and prejudice. Both speakers are partly right and partly wrong. Darcy really is proud; Elizabeth really is prejudiced, because she has believed Wickham. Only the next chapters — Darcy's letter and her own re-reading of it — will show her that she has misjudged him. The scene is the turning point of the novel.

1. What does Darcy's first sentence suggest about his feelings before this moment?
2. Find the four verbs that describe Elizabeth's reaction. Why does Austen list them without comment?
3. Explain in your own words what the narrator means by *not more eloquent on the subject of tenderness than of pride*.
4. Find three formal phrases in Elizabeth's answer. Why does she choose such a formal register?
5. Identify the unreal conditional in her answer. What does it mean?
6. Who is more to blame in this scene, Darcy or Elizabeth? Use evidence from the text and from Figura 14.3.

14.3.3 T3 · Mary Shelley, *Frankenstein*, ch. 5 (1831): "a dreary night of November"

Context. Victor has worked in secret for nearly two years, collecting materials from dissecting rooms and slaughterhouses. Here, telling his story to Walton, he describes the night of the creation. In the 1818 edition this is the opening of Volume I, Chapter IV; the 1831 edition numbers the chapters continuously, and it becomes Chapter V.

Tabella 14.3 T3 — *Frankenstein*, ch. 5 (Project Gutenberg eBook #42324, the 1831 text; dash typeset). The two paragraphs are almost identical in the 1818 text (small differences of punctuation only).

It was on a dreary night of November, that I beheld the accomplishment of my toils. With an anxiety that almost amounted to agony, I collected the instruments of life around me, that I might infuse a spark of being into the lifeless thing that lay at my feet. It was already one in the morning; the rain pattered dismally against the panes, and my candle was nearly burnt out, when, by the glimmer of the half-extinguished light, I saw the dull yellow eye of the creature open; it breathed hard, and a convulsive motion agitated its limbs.

How can I describe my emotions at this catastrophe, or how delineate the wretch whom with such infinite pains and care I had endeavoured to form? His limbs were in proportion, and I had selected his features as beautiful. Beautiful!—Great God! His yellow skin scarcely covered the work of muscles and arteries beneath; his hair was of a lustrous black, and flowing; his teeth of a pearly whiteness; but these luxuriances only formed a more horrid contrast with his watery eyes, that seemed almost of the same colour as the dun white sockets in which they were set, his shrivelled complexion and straight black lips.

Glosses. *dreary*: dark and sad · *beheld*: saw · *toils*: hard work · *infuse a spark of being*: put a spark of life into · *pattered dismally*: fell with a light, gloomy sound · *glimmer*: weak, unsteady light · *convulsive*: sudden and uncontrolled · *delineate*: describe exactly · *wretch*: miserable creature · *endeavoured*: tried hard · *lustrous*: shining · *luxuriances*: rich, abundant features · *dun*: dull greyish-brown · *complexion*: skin of the face.

Analysis

Setting. Everything around the creation is dying or ending: a *dreary* November night, one in the morning, rain on the windows, a candle *nearly burnt out*. The light of life arrives just as the candle's light fails. These are Gothic conventions (chapter 10), but the place is a student's room, and the hero is a scientist.

The moment. Mary Shelley never explains how the creature is brought to life: *the instruments of life* and *a spark of being* are deliberately vague. The first sign of life is a detail seen in the dim light — *the dull yellow eye* — followed by breathing and a *convulsive motion*: the language of medicine. The word *spark* also suggests electricity (14.6).

The reversal. The second paragraph is built on one word repeated: *beautiful. Beautiful!* Victor had chosen beautiful features, but the parts do not make a beautiful whole. The long final sentence piles up attractive details (*lustrous black*, *pearly whiteness*) and then turns on *but* to the horror of the eyes and lips. Notice also the word choice: in the first paragraph the being is *the lifeless thing* and then *the creature*; in the second, *the wretch* and *his* limbs. As soon as it lives, Victor no longer knows what to call it — and a few lines later he runs away.

Narrative voice. Victor tells the story long afterwards, to Walton, and his rhetorical questions (*How can I describe…?*) show that he is still overwhelmed. He is not a neutral witness: the reader must remember that this description comes from the creator who abandoned his creature.

1. List the details of time and weather in the first paragraph. What mood do they create?

2. What does Victor do, and what does he see, at the moment the creature comes to life?
3. Find the words Victor uses for the creature. How do they change, and why?
4. Why is *Beautiful!* repeated? What tone does the exclamation have?
5. How does the last sentence move from beauty to horror? Find the turning point.
6. Can we trust Victor's description? Think about who is telling the story, and when.

ESEMPIO SVOLTO

Recognising free indirect speech (on an invented sentence in Austen's manner).

Elizabeth read the letter twice. Wickham had lied to her. And she — she, who prided herself on her judgement! — had believed every word.

1. **Look for a reporting verb.** There is none: no *she thought*, no *she said*.
2. **Look at pronouns and tenses.** Third person (*she, her*) and past tenses (*had lied, had believed*): the grammar of the narrator.
3. **Look for the character's voice.** The repetition *she — she*, the exclamation and the bitter *every word* are Elizabeth's, not a calm narrator's.
4. **Name the effect.** We share Elizabeth's shock from inside her mind, while the narrator's third person keeps a little distance — enough for irony: her pride in her judgement is exactly what misled her.

Model sentence: *Through free indirect speech, Austen lets us hear Elizabeth's humiliation in her own words while keeping the narrator's ironic distance.* Compare the three ways of presenting thought in Figura 14.4.

14.4 Language: the B2 Grammar in Review

This chapter introduces no new grammar. Instead it looks back over the two years of the secondo biennio, shows how the structures you have learned are tested in B2 exam formats, and returns to a point where grammar meets literature: how a narrator can mean the opposite of what the words say.

14.4.1 A map of two years

Tabella 14.4 groups the grammar of English 3 and English 4 by area, with the chapter where each point was taught. Use it as an index for revision: tick each point you can use with confidence, and go back to the others.

Tabella 14.4 The B2 grammar of the secondo biennio: where to find it

Area	English 3	English 4
Verbs and time	narrative tenses, past perfect continuous (1) · future forms B2 (9) · habits, *be / get used to*, *tend to* (12)	*was to*, *be supposed to* (13)
Modals and stance	past ability and necessity (2) · past modals of deduction and criticism (3)	hedging and stance (4)
Passive	passive B2, passive reporting, the causative (4)	—
Conditionals and the unreal	mixed conditionals, *wish / if only*, *it's time*, *would rather* (7) · alternatives to *if* (13)	the subjunctive and formal unreal structures (7) · inverted conditionals (8)
Clauses and word order	relative clauses B2 (5) · participle clauses (8)	inversion after negative adverbials (3) · cleft sentences (6)
Verb patterns	reporting verbs (6) · gerunds and infinitives B2 (10)	permission, obligation and prevention (9) · phrasal verbs B2 (10)
The noun phrase	comparison B2 (11)	articles (1) · determiners and quantifiers (2) · nominalisation and formal register (5)
Questions, adverbs, discourse	cohesion and discourse markers (14)	questions and *-ever* words (11) · adverbs of focus and degree (12)

14.4.2 Key-word transformations

A **key-word transformation** (*trasformazione con parola chiave*) is an exercise in which you complete a second sentence so that it means exactly the same as a first one, using a given word. It is used in many B2 tests because it checks two things at once: grammar (you must change the structure) and meaning (nothing may be added or lost). The usual rules:

- Use the key word **without changing it** in any way: *SAID* cannot become *says*.
- Write **between two and five words**, including the key word. A contraction such as *didn't* usually counts as two words — check the instructions.
- Do **not change** the words already printed before and after the gap.
- Keep the meaning, the tense and the details of the first sentence: if it says *last year* or *never*, the second must too.

Most transformations test a small set of structures you have studied. Tabella 14.5 gives one example of each, drawn from this chapter.

Tabella 14.5 Key-word transformations: the structures most often tested

Structure	First sentence	Key word	Second sentence
inversion (ch. 3)	Elizabeth had never been so insulted.	**NEVER**	**Never had Elizabeth been** so insulted.
cleft sentence (ch. 6)	Darcy's pride offended Elizabeth most.	**WHAT**	**What offended Elizabeth most** was Darcy's pride.
inverted conditional (ch. 8)	If Elizabeth had known the truth, she would have judged Darcy differently.	**HAD**	**Had Elizabeth known** the truth, she would have judged Darcy differently.
passive reporting (English 3, ch. 4)	People say that Scott wrote *Waverley* very quickly.	**SAID**	Scott **is said to have written** *Waverley* very quickly.
reporting verb (English 3, ch. 6)	"You should read Scott," the teacher told Giulia.	**ADVISED**	The teacher **advised Giulia to read** Scott.
mandative subjunctive (ch. 7)	"Mr Bennet must visit Mr Bingley," says his wife.	**INSISTS**	Mrs Bennet **insists that her husband visit** Mr Bingley.
was to (ch. 13)	Austen did not know it, but she would die at forty-one.	**WAS**	Austen **was to die** at forty-one, though she did not know it.
prevention (ch. 9)	Because of the rain, the friends could not go out.	**PREVENTED**	The rain **prevented the friends from going** out.

ESEMPIO SVOLTO

Solving a transformation in four steps. *Mary Shelley did not publish the novel under her own name until 1823.* (UNTIL) → *It was* _____ *Mary Shelley published the novel under her own name.*

1. **Identify the structure the key word calls for.** *It was …* + UNTIL is the cleft sentence with *not until* (chapter 6): *It was not until [time] that…*
2. **List what must survive.** The date (1823) and the negative idea (not before 1823). The subject, the verb and the object are already printed after the gap.
3. **Write and count.** *It was **not until 1823 that** Mary Shelley published the novel under her own name*: *not until 1823 that* is four words, including UNTIL. ✓
4. **Re-check the frame.** Read the whole sentence aloud: no word is repeated (✗ *…that Mary Shelley published* inside the gap would double the printed words), the key word is unchanged, the meaning is the same. When your answer exceeds five words, the error is almost always in your choice of structure, not in the counting.

Lesson: read the whole second sentence first — before and after the gap — and decide the structure before you write a word.

GRAMMAR IN ITALIANO

Le trasformazioni con parola chiave. Si completa la seconda frase in modo che abbia **lo stesso significato** della prima, usando la parola data **senza modificarla** e scrivendo da due a cinque parole (parola chiave compresa; una forma contratta come *didn't* di solito vale due parole). Prima di scrivere, chiediti quale struttura la parola chiave "richiama": *HAD* all'inizio → periodo ipotetico con inversione; *WHAT* → frase scissa; *SAID* → passivo impersonale (*is said to*); *PREVENTED* → *prevent somebody from* + *-ing*.

Confronto con l'italiano. È un esercizio di parafrasi, lo stesso che fate in italiano e in latino quando riformulate un periodo senza cambiarne il senso. La differenza è il vincolo: in inglese la struttura grammaticale è imposta dalla parola chiave, e il numero di parole è contato.

ERRORE FREQUENTE

✗ *Elizabeth had never been so insulted.* (NEVER) → *Never Elizabeth had been so insulted.* → ✓ *Never* ***had Elizabeth*** *been so insulted.* (dopo l'avverbio negativo, inversione ausiliare–soggetto).

✗ *The teacher advised to read Scott.* → ✓ *The teacher advised* ***Giulia to read*** *Scott.* (*advise* + complemento + *to*; senza complemento: *advised reading*).

✗ *The rain prevented the friends to go out.* → ✓ *prevented the friends* ***from going*** *out.* · ✗ cambiare la parola chiave (*SAID* → *says*) annulla la risposta anche se il resto è giusto.

14.4.3 Irony in Austen's narration

In chapter 7 you studied verbal irony in Swift, whose narrators are characters (Gulliver, the modest proposer). Austen's irony works differently: it belongs to the **narrator** of the novel, a voice outside the story that comments with apparent seriousness. It is a question of pragmatics — of what a speaker *means* by what she *says* — and you can recognise it by a few signals:

- **a general statement that the story contradicts**: *It is a truth universally acknowledged…* (T1) — the "truth" turns out to be the mothers' wish;
- **formal or solemn words for small things**: Mrs Bennet's life has a *business* — "to get her daughters married" — and a *solace* — "visiting and news" (ch. 1);
- **understatement**: *This was invitation enough* (T1);
- **a balanced sentence with a sting at the end**: Darcy was *not more eloquent on the subject of tenderness than of pride* (T2);
- **free indirect speech**, where the narrator adopts a character's words and the reader hears the gap between them and the truth.

Figura 14.4 compares the three ways in which a narrator can present a character's thoughts. In free indirect speech the character's exclamations and questions survive, but the pronouns and tenses are the narrator's — so the sentence belongs to both.

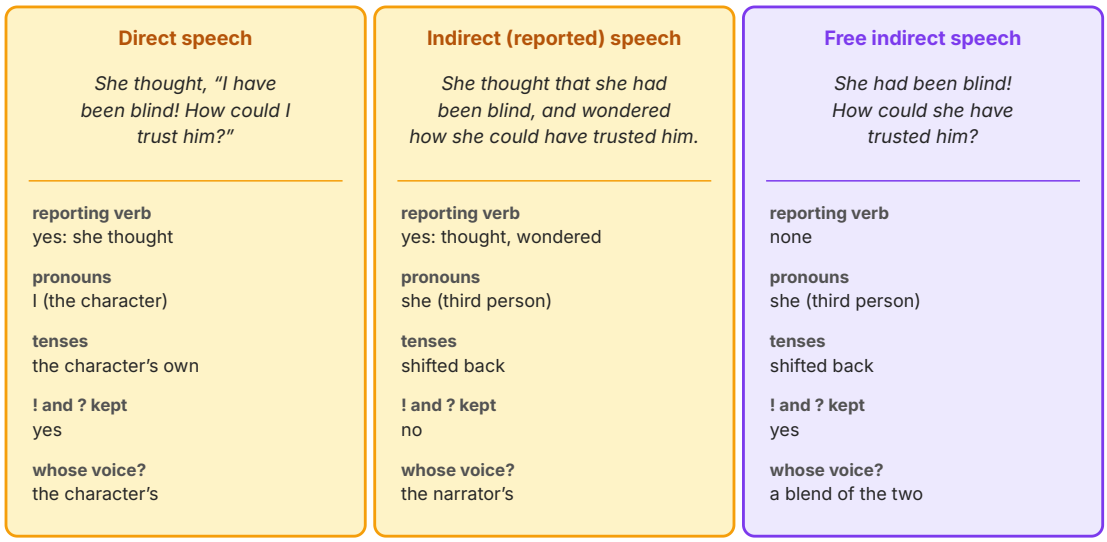


Figura 14.4 Three ways of presenting a character's thoughts (invented example). Free indirect speech (violet) keeps the character's exclamations and questions but takes the narrator's third person and backshifted tenses.

GRAMMAR IN ITALIANO

Il discorso indiretto libero (*free indirect speech*). Riporta parole o pensieri di un personaggio **senza verbo introduttivo** (*pensò che*), alla terza persona e con i tempi della narrazione, ma conservando esclamazioni, domande e modi di dire del personaggio: *Era stata cieca! Come aveva potuto fidarsi di lui?* In italiano lo userà in modo sistematico Verga, che studierete l'anno prossimo.

L'ironia del narratore. Anche Manzoni ha un narratore ironico che commenta i personaggi con finta serietà: *Don Abbondio (il lettore se n'è già avveduto) non era nato con un cuor di leone* (*I promessi sposi*, cap. I) — un *understatement* (attenuazione) come quelle di Austen: vuol dire che era un vigliacco.

14.5 Skills: the B2 Exam

14.5.1 Vocabulary: courtship, society and science fiction

The novels of this chapter share a surprising amount of vocabulary: courtship and the laboratory both have their *experiments*, their *matches* and their *creatures* (Tabella 14.6).

Tabella 14.6 Courtship, society and science fiction: key words

Word	Meaning	Example
courtship (n.)	the period in which a couple get to know each other before marrying	*Their courtship took place at balls and dinners.*
suitor (n.)	a man who wants to marry a particular woman	*Mr Collins is a ridiculous suitor.*
pride (n.)	a (too) high opinion of yourself; also self-respect	*Darcy's pride hides his good qualities.*
prejudice (n.)	an opinion formed before you know the facts	*Elizabeth's prejudice against Darcy grows.*
estate (n.)	a large area of land with a house, owned by one family	*Pemberley is Darcy's estate in Derbyshire.*
match (n.)	a marriage seen as a social arrangement; a suitable partner	*Mrs Bennet wants a good match for Jane.*
creature (n.)	a living being; often one that is strange or pitiful	*The creature learns to read.*
creator (n.)	the person who makes or invents something	*Victor abandons his creature: a creator without responsibility.*
experiment (n., v.)	a scientific test to discover something	*Galvani experimented on frogs.*
monstrous (adj.)	very ugly or frightening; morally shocking	*Is the creature monstrous, or is Victor's behaviour?*

Word formation: eponyms

An **eponym** (*eponimo*) is a word formed from the name of a real or fictional person. English and Italian share many of them, sometimes with different suffixes (Tabella 14.7). Verbs usually take *-ise* (BrE, also *-ize*), adjectives *-ic* or *-ian*; some eponyms are simply the name, written with a small letter.

Tabella 14.7 Eponyms

Word	Meaning	Origin	Italian
galvanise (v.)	1 to cover iron or steel with zinc; 2 to shock or excite someone into action	Luigi Galvani (1737–1798), Bologna (14.6)	*galvanizzare*
volt (n.)	the unit of electric potential difference	Alessandro Volta (1745–1827), Como and Pavia; the name was adopted in 1881	*volt*
Byronic (adj.)	like Byron or his heroes: proud, moody, rebellious	Lord Byron (chapter 13)	*byroniano*
quixotic (adj.)	idealistic in an unrealistic, impractical way	Don Quixote, hero of Cervantes's novel (1605–1615)	*donchisciottesco*
sandwich (n.)	two slices of bread with a filling	John Montagu, 4th Earl of Sandwich (1718–1792); the story that he ate this way so as not to leave the card table was told in his lifetime, but may not be true	*sandwich, tramezzino*
boycott (v., n.)	to refuse to buy, use or deal with something as a protest	Captain Charles Boycott, a land agent in County Mayo, Ireland, isolated by his tenants and their neighbours in 1880	*boicottare*
mesmerise (v.)	to hold someone's attention completely, as if hypnotised	Franz Anton Mesmer (1734–1815), German physician	*ipnotizzare, affascinare*

14.5.2 Reading: After the Exam

Before you read. Have you ever taken an exam in a language that is not your own? What did you do the night before? Read Giulia's post and answer: Which part of the exam went best, and why? What went wrong, and what does she think she should have done? What advice does she give to the Bristol group?

Tabella 14.8 Reading text — Giulia's post on the Link Reading Club blog

After the Exam (or: What I Wish I'd Known in September)
It's over. On Saturday I walked out of the exam centre at six in the evening with a headache, a dry pen and, for the first time in months, nothing to revise. The results won't arrive for several weeks, so this post is not about my mark. It's about what worked and what didn't, because several of you in Bristol are taking similar exams next year, and because Prof.ssa Rossi says that writing it down is the best way to learn from it.
What worked. The reading was the part I feared most, and it went best. In September I read slowly, word by word, with a dictionary next to me. Since then the club has made me read three whole novels in English, and somewhere between *Gulliver* and *Frankenstein* I stopped translating in my head. In the exam I did what we

practised: I read the questions first, skimmed the text for its structure, and only then read carefully the paragraphs I needed. I finished with ten minutes to spare — a miracle, if you knew me in October.

The grammar tasks were also kinder than I expected. There were key-word transformations, of course, and one of them was an inversion after *Not only*. I could almost hear Sam reading Milton aloud on our video call.

What didn't. The listening was a disaster for about four minutes. In one recording two people were discussing a museum, and I was so busy checking whether the woman had said *fifteen* or *fifty* that I missed the next two answers completely. I panicked, then remembered Mrs Hill's advice to the Bristol group: if you lose one answer, let it go and catch the next. Had I remembered it a minute earlier, I would have saved at least one of them.

The writing was fine but rushed. I chose the review — of a film, not a book, which felt like cheating — and I spent far too long on my plan. My last paragraph was written in five minutes, and I had no time to check spelling. I know exactly where I lost marks: in the conclusion, where I wrote *infact* as one word. Twice.

The speaking. I was paired with Elena, which helped, because we have argued about everything since the first year. In the collaborative task we had to decide which of five activities would most improve life in a town, and we disagreed politely for three minutes, exactly as the examiner wanted. My long turn was less brilliant: I compared two photos of people studying and I said *concentrated* about six times. If you're reading this before your own exam, learn three synonyms for every adjective you like.

My advice. First, time yourselves at home with a real clock, not a phone you can pause. Second, read for pleasure — it is the only revision that doesn't feel like revision. Third, don't treat the exam as a judgement on you: whatever the result, I can now read Austen without a dictionary, and in September I couldn't. That was the real exam, and I think I passed it.

Now I'm going to sleep for a week. Then I'm starting *Persuasion*, just because I want to.

After reading. a) Find an inverted conditional in the text and rewrite it with *if*. b) Find two adverbs of degree or focus (chapter 12). c) Which of Giulia's mistakes could you avoid with a better time plan? d) Do you agree that reading for pleasure is the best revision? Why?

14.5.3 Speaking: a full B2 speaking simulation

Many B2 speaking tests are taken in pairs, with an examiner who asks the questions and a second one who listens. They usually last about fifteen minutes and have four parts, each testing a different skill: **(1) an interview** — short personal questions; **(2) a long turn** — speaking alone for about a minute on a visual or a topic (chapter 12); **(3) a collaborative task** — discussing options with your partner and reaching a decision; **(4) a discussion** — wider questions on the same topic. The formats here are inspired by such tests, not copied from any of them. Parts 3 and 4 depend on how well you manage the conversation with your partner: you are marked not only for your English but for your ability to listen, respond and move the discussion forward.

Tabella 14.9 Useful language — managing a paired speaking test

Function	Phrases
starting the task	*Shall we start with…? · Where would you like to begin? · Let's look at this one first.*
inviting your partner	*What do you think? · How do you feel about…? · Would you agree that…? · You haven't said much about… yet.*
building on what your partner said	*That's a good point, and I'd add that… · Going back to what you said about… · Yes, and on top of that…*
disagreeing politely	*I see what you mean, but… · That's true up to a point. · I'm not sure I agree, because…*
speculating	*It might / could be that… · I suppose it depends on… · I imagine most people would…*
buying time	*That's an interesting question. · Let me think about that for a second. · How can I put it?*
moving towards a decision	*So, have we decided? · Shall we go for…? · If we had to choose just one, I'd say…*

1. **Simulation in groups of three.** One student is the examiner, two are candidates; then change roles. **Part 1** (2 minutes): *What do you enjoy reading? How do you prepare for important exams? What will you do this summer?* **Part 2** (1 minute each): A talks about two ways of studying a novel (reading alone / in a club); B talks about two ways of spending a summer (working / travelling). **Part 3** (3 minutes): *A school wants to make classic novels more popular with teenagers. Here are five ideas: film adaptations, graphic novels, a reading club, short podcast summaries, theatre workshops. Talk together about how effective each would be, then decide which two the school should choose.* **Part 4** (4 minutes): *Should schools choose which books students read? Are classic novels still relevant today? Should scientists be responsible for how their discoveries are used?*
2. **Feedback.** The "examiner" gives each candidate one strength and one point to improve, using three criteria: range of vocabulary and grammar, fluency, and interaction (did they invite, respond, build?).

14.5.4 Writing: timed B2 writing

In a B2 exam you usually write two texts in about eighty minutes: one compulsory essay and one text chosen from a list — an article, an email or letter, a review or a report. Each has a set length, often 140–190 words; some tests ask for 220–260. Time is part of the task: a good text finished in time is better than an excellent one left without a conclusion. Plan your forty minutes like this: **5 minutes** to read the task, underline what it asks and plan your paragraphs; **30 minu-**

tes to write; **5 minutes** to check (verbs, agreement, spelling, the word count, and every point of the task).

Tabella 14.10 Model text — a timed essay (189 words, task excluded), written in 40 minutes

Task. *Your class has discussed the following question: "Should scientists be held responsible for how their discoveries are used?" Write an essay giving your opinion, using the notes and an idea of your own: 1 who decides how discoveries are used · 2 discoveries that can be used for good or harm · 3 ..... (your own idea). Write 140–190 words.*
Two hundred years ago, Mary Shelley imagined a scientist who created life and then refused to take care of what he had made. Her question is still with us: are scientists responsible for the uses of their discoveries?
On the one hand, scientists rarely decide how their work is used. Governments, companies and ordinary people make those choices, often many years later. It would be unfair to blame the physicists who studied the atom for every weapon built since.
On the other hand, many discoveries can be used for good or harm, and the people who make them often understand the risks better than anyone else. In my opinion, this knowledge creates a duty: scientists should explain the dangers of their research clearly and publicly.
Moreover, scientists are also citizens. They can refuse to work on projects they consider dangerous, as some have done in the past.
To sum up, scientists cannot control everything that happens to their discoveries. However, they are responsible for warning society, and for the choices they make in their own work. Victor Frankenstein's real mistake was not his experiment, but running away from it.

Analysis. The essay answers the question in the introduction and conclusion; covers notes 1 and 2 in two balanced paragraphs (*On the one hand… On the other hand…*); adds its own idea (scientists as citizens); uses linkers (*Moreover, To sum up, However*), a hedge (*rarely*), a modal of obligation (*should*) and a final contrast (*not his experiment, but running away from it*). The literary reference is short and serves the argument.

Checklist for timed writing. ✓ every point of the task answered · ✓ a clear opinion in the introduction and the conclusion · ✓ one idea per paragraph · ✓ linkers and a range of B2 structures · ✓ the right register (formal for an essay or report; neutral for an article or review; as appropriate for an email) · ✓ the word count respected · ✓ five minutes kept for checking.

Task (40 minutes). Choose ONE and write it against the clock. a) **Essay** (140–190 words): *"Classic novels should be replaced by modern ones at school." Notes: language · themes · your own idea.* b) **Review** (140–190 words) for the club blog of a film or stage adaptation of a novel you have read this year. c) **Report** (140–190 words) to your head teacher on the Link Reading Club, with a recommendation for next year. d) **Email** (140–190 words) to a Bristol friend who will take a B2 exam next spring, giving advice.

End-of-biennio self-assessment

Two years ago you began English 3 at B1+. Rate yourself from 1 (not yet) to 4 (confidently) on each statement, then write a short reflection (100–120 words): *What can I do now that I could not do in September of year 3? What are my three goals for year 5?*

- I can follow a long text — a novel, an article, a lecture — without translating every word.
- I can analyse a poem or a prose extract in English, using the right terms and quotations.
- I can write a structured essay, review, report or formal letter in 40 minutes.
- I can take part in a discussion, disagree politely and help the conversation move on.
- I can use the B2 structures of Tabella 14.4 correctly in speaking and writing.
- I can talk about the history and literature of the English-speaking world from the Middle Ages to 1832 and compare it with Italian authors.

LEARNING TO LEARN

The summer before year 5. Next year begins with Victoria and ends in the present; your exam at the end of it will ask you to link texts, periods and subjects. Use the summer to arrive ready.

- **A reading list.** One complete novel from this volume that you have only read in extracts (*Robinson Crusoe*, *Pride and Prejudice*, *Frankenstein*…) and one modern novel in English chosen for pleasure. Keep a reading log: one paragraph per week, in English.
- **A revision plan.** Two short sessions a week, not ten hours in August: one on grammar (one row of Tabella 14.4 each week, with its exercises), one on literature (one author per week: a concept map with dates, works, themes, one quotation).
- **Transfer.** The strategies of the biennio work in every language you study. Reading questions before the text, paraphrase, key words, the PEE paragraph and the comparison grid are the same tools you need for an Italian *analisi del testo* and a Latin or Greek *versione*: there, as in a key-word transformation, you must keep the meaning while changing the structure. And the habit of reading a passage first for its structure — who speaks, to whom, what the main verb is — before looking up a single word is what saves time in every one of them.

Keep this book. Next year you will often need to look back.

14.6 Connections: Scott and Manzoni; the Modern Prometheus

14.6.1 Two historical novels: *Ivanhoe* and *I promessi sposi*

Alessandro Manzoni began his novel on 24 April 1821, under the provisional title *Fermo e Lucia*. He read Scott's novels, *Ivanhoe* among them, in French translation, and he discussed the historical novel at length with his friends in Milan and with the French critic Claude Fauriel; his

contemporaries saw the connection with Scott at once. The book was published in 1825–27 as *I promessi sposi*, and in its final, linguistically revised form in 1840–42. It opens with a long landscape sentence:

> *Quel ramo del lago di Como, che volge a mezzogiorno, tra due catene non interrotte di monti, tutto a seni e a golfi, a seconda dello sporgere e del rientrare di quelli, vien, quasi a un tratto, a ristringersi, e a prender corso e figura di fiume […]*
>
> — Alessandro Manzoni, *I promessi sposi* (1840), cap. I (as transcribed on Wikisource from the 1840 edition)

"That branch of the lake of Como which turns towards the south, between two unbroken chains of mountains, all bays and inlets as the mountains jut out and draw back, narrows almost suddenly and takes on the course and shape of a river […]" (translation by the editors).

The two novels share the essential features of Scott's model: a real historical setting chosen with care — England in the 1190s, Lombardy under Spanish rule in 1628–30 —, invented characters who live through real events, historical figures who appear beside them, and a narrator who explains the period to modern readers. The differences are as important. Scott's heroes are knights and ladies, and his past is full of colour and adventure; Manzoni's are a silk-weaver and a village girl, and the history he tells is that of the powerless — war, famine and plague seen from below. Manzoni also became critical of the genre he had practised: in a later essay, *Del romanzo storico* (published 1850), he questioned whether history and invention could honestly be mixed at all.

Austen and Manzoni never met either, but their narrators are related. Both comment on their characters with a smile, and both trust the reader to understand more than is said: Mrs Bennet's "business" and Don Abbondio's heart, "not born a lion's" (14.4), are drawn with the same ironic understatement. The difference is moral weight: Austen's irony corrects manners; Manzoni's is part of a Christian view of history in which Providence works through ordinary lives.

14.6.2 The modern Prometheus

Mary Shelley's subtitle asks the reader to recognise a myth, and a classico reader can recognise two. In the Greek myth Prometheus, son of the Titan Iapetus, is the **giver of fire**. In Hesiod (c. 700 BC) he first tricks Zeus over a sacrifice; Zeus, in anger, hides fire from human beings, and Prometheus steals it back:

Tabella 14.11 Prometheus in three ancient texts: Hesiod, *Works and Days* 50–52; *Prometheus Bound* 505–506 (attributed to Aeschylus); Ovid, *Metamorphoses* I.82–83. Greek texts of the Perseus Digital Library (Hesiod checked against the Bibliotheca Augustana); Latin text of the Latin Library, checked against Perseus. Translations by the editors.

Original	English (translation by the editors)
«κρύψε δὲ πῦρ· τὸ μὲν αὖτις ἐὺς πάις Ἰαπετοῖο ἔκλεψ' ἀνθρώποισι Διὸς πάρα μητιόεντος ἐν κοΐλῳ νάρθηκι λαθὼν Δία τερπικέραυνον.» (*krypse de pyr; to men autis eüs pais Iapetoio / eklep' anthrōpoisi Dios para mētioentos / en koïlōi narthēki lathōn Dia terpikeraunon*)	"And he [Zeus] hid fire. But the noble son of Iapetus stole it back for human beings from Zeus the wise counsellor, in a hollow fennel stalk, unseen by Zeus who delights in the thunderbolt." (Hesiod)
«βραχεῖ δὲ μύθῳ πάντα συλλήβδην μάθε, πᾶσαι τέχναι βροτοῖσιν ἐκ Προμηθέως.» (*brachei de mythōi panta syllēbdēn mathe, / pasai technai brotoisin ek Promētheōs*)	"Learn everything at once, in one short word: all the arts that mortals have come from Prometheus." (Prometheus speaks, *Prometheus Bound*)
quam satus Iapeto, mixtam pluvialibus undis, *finxit in effigiem moderantum cuncta deorum*	"This [earth] the son of Iapetus mixed with rain water and shaped into the image of the gods who rule all things." (Ovid)

Hesiod's Prometheus pays terribly: chained to a pillar, he has his liver eaten every day by an eagle, and every night it grows back (*Theogony* 521–525). Humanity pays too. In return for fire, Zeus orders the smith god Hephaestus to mix earth with water and to make from it a woman, Pandora, who brings evils into the world (*Works and Days* 60–61). Notice the pattern: in Hesiod the first artificial human is not a gift but a punishment. In *Prometheus Bound* — a tragedy traditionally given to Aeschylus, though many scholars now doubt that he wrote it — the Titan, nailed to a rock at the edge of the world, becomes a hero of human progress: fire is the teacher of every art, from building houses to reading the stars.

The second myth is Roman. In the first book of the *Metamorphoses* (completed c. AD 8), Ovid offers two explanations for the birth of human beings: either a divine maker created them, or the son of Iapetus — Prometheus, who is not named — shaped them out of earth and rain water. His verb is *finxit*, the word for a potter's or sculptor's work. This is Prometheus the **maker of humans**, and it is this Latin tradition that Mary Shelley's "modern Prometheus" follows most closely: Victor, too, has *endeavoured to form* a human shape (T3), and in Hesiod's pattern his creature is as much a punishment as a creation.

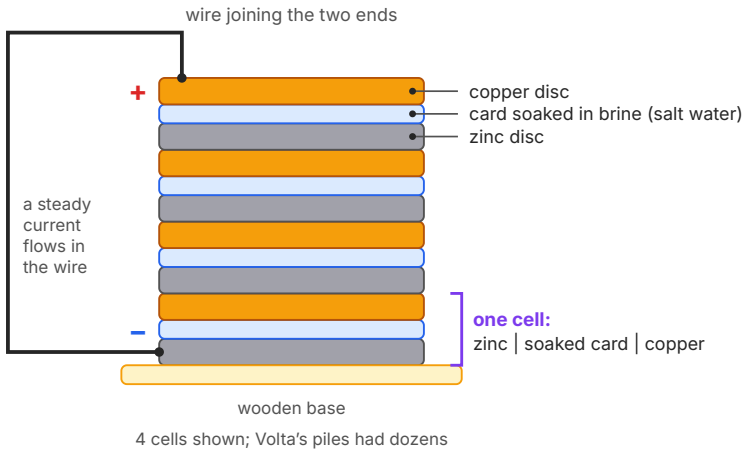
The myth was everywhere in the circle at Diodati. Byron wrote his poem "Prometheus" there in July 1816; Percy Shelley answered Aeschylus with *Prometheus Unbound* (1820), a lyrical drama in which the Titan is freed without ever submitting to the tyrant. Sixty years earlier the philosopher Immanuel Kant had already called Benjamin Franklin, who had brought lightning down from the clouds, "the Prometheus of modern times". For the Romantics Prometheus was the rebel and the benefactor of mankind. Mary Shelley's version is darker and more modern:

her Prometheus steals the fire of life and then does not know what to do with what he has made.

COLLEGAMENTI

History of science: Galvani, Volta and the spark of life. In the 1831 introduction Mary Shelley remembers the talk at Diodati about the principle of life: “Perhaps a corpse would be re-animated; galvanism had given token of such things: perhaps the component parts of a creature might be manufactured, brought together, and endued with vital warmth.” The word comes from an Italian name. In the 1780s, at the University of Bologna, the physician Luigi Galvani saw that the legs of dissected frogs twitched when their nerves were touched with metal instruments, or when an electrical machine sparked nearby. In a Latin essay of 1791, *De viribus electricitatis in motu musculari commentarius*, he argued that living tissue produces its own **animal electricity** (*elettricità animale*), which the metals only released; **galvanism** (*galvanismo*) became the name for electricity and its effects on the body.

Alessandro Volta, professor of physics at Pavia, disagreed: the electricity came from the contact between two different metals, and the frog was only a very sensitive detector. To prove it he built a device with no animal at all, the **voltaic pile** (*pila di Volta*): a column of zinc and copper discs separated by cardboard soaked in salt water (Figura 14.5). He described it in a letter of 20 March 1800 to Sir Joseph Banks, President of the Royal Society, which published it the same year: it was the first source of a steady electric current. Both men were partly right — there is no special “nervous fluid”, but nerves and muscles do work electrically. That is why, in London in January 1803, Galvani’s nephew Giovanni Aldini could make the face and limbs of an executed man move, to the horror of his audience. But a current acts only on cells that are still alive; it cannot bring the dead back to life. You will study electricity in physics next year.



Two readings of the frog

Galvani (1791): the electricity is in the animal itself; the metals only release it.

Volta (1800): it comes from two different metals touching a wet layer; the frog only detects it.

His proof: the pile works with no animal at all, and the more cells, the stronger the effect.

Figura 14.5 A voltaic pile (simplified). Each cell is a zinc disc, a card soaked in brine and a copper disc; the cells are stacked one on another and add their effects, and a wire joining the two ends carries a steady current. Right: the two explanations of Galvani's twitching frogs.

COLLEGAMENTI

Earth science: how a volcano cools the planet. Tambora (April 1815) threw ash and gas more than 40 kilometres high, into the stratosphere. The ash fell within weeks, but the sulphur dioxide turned into tiny droplets of sulphuric acid — sulphate aerosols — that stayed up for more than a year, spread around the globe and reflected part of the incoming sunlight back into space. The average temperature of the Northern Hemisphere fell by a few tenths of a degree Celsius, much more in some regions, and summer weather in Europe was cold and wet. Large eruptions since then have had similar, smaller effects: after Pinatubo (Philippines, 1991) the global average temperature fell by about half a degree for a year or two. On volcanoes and how they erupt, see chapter 10.

SINTESI

- The Regency gentry lived on land and rents; estates passed to the eldest son and were often tied by an **entail**, which could leave daughters without a home.
- For a gentleman's daughter marriage was both a matter of feeling and the most important economic decision of her life; courtship took place in public.
- The eruption of **Tambora** (April 1815) is considered the main cause of the cold "year without a summer" of 1816, when the ghost-story contest at the **Villa Diodati** produced *Frankenstein* and "The Vampyre".
- The **Great Reform Act** (7 June 1832) abolished most rotten boroughs and gave seats to industrial towns, but the vote remained limited to a minority of men; Victoria's accession in 1837 opens next year's period.
- **Jane Austen** (1775–1817) published six novels anonymously; she is the great writer of the **novel of manners**, using narrative irony and **free indirect speech**.
- **Walter Scott** (1771–1832) created the **historical novel** with *Waverley* (1814) and *Ivanhoe* (1819, dated 1820): invented, ordinary heroes live through real conflicts.
- **Mary Shelley** (1797–1851), daughter of Wollstonecraft and Godwin, wrote *Frankenstein; or, The Modern Prometheus* (1818; revised 1831), a Gothic novel often called the first work of **science fiction**, told through a nested frame narrative.
- **Frankenstein** is the scientist; the creature has no name, and its crime follows its creator's refusal of responsibility.
- T1 and T2 show Austen's irony: a "universal truth" that is a mother's wish, and a proposal answered in the formal language of politeness; T3 turns the Gothic setting into a laboratory.
- **Key-word transformations** test the B2 structures of the biennio — inversion, clefts, inverted conditionals, passive reporting, reporting verbs — in two to five words, without changing the key word.
- Manzoni read Scott in French; *I promessi sposi* adopts the historical novel but gives it humble heroes, and its narrator shares Austen's ironic understatement.
- The subtitle joins two ancient myths: Prometheus the fire-giver (Hesiod, *Prometheus Bound*) and Prometheus the maker of humans from clay (Ovid, *Metamorphoses* I.82–83). Galvani's **animal electricity** (1791) and Volta's **pile** (1800) lie behind the talk of galvanism that, by her own account, inspired Mary Shelley's "spark of being".

ESERCIZI

History and Literature

1. ● Which of these novels by Jane Austen appeared after her death?
   A. *Sense and Sensibility*
   B. *Emma*
   C. *Mansfield Park*
   D. *Persuasion*

2. ● What did an entail do to an estate?
   A. It fixed in advance the line of heirs, so that the owner could not sell it or leave it freely.
   B. It divided the land equally among all the children.
   C. It gave the estate to the eldest daughter if there were no sons.
   D. It transferred the estate to the tenants after the owner's death.

3. ● Which statement about *Frankenstein* is correct?
   A. The creature is called Frankenstein in the novel.
   B. Victor tells his story to Walton, who reports it in letters to his sister.
   C. It was first published in 1831 under Mary Shelley's name.
   D. Victor dies in Ingolstadt.

4. ● What did the Great Reform Act of 1832 do?
   A. It gave the vote to all adult men.
   B. It abolished slavery in the British Empire.
   C. It abolished most rotten boroughs and gave seats to industrial towns.
   D. It allowed Catholics to sit in Parliament.

5. ● Match each author with a work and a date: Austen · Scott · Mary Shelley · Polidori — *Ivanhoe* · *Emma* · "The Vampyre" · *Frankenstein* — 1815 · 1818 · 1819 · 1819 (dated 1820).

6. ●● True or false? Correct the false statements. a Austen's novels were published with her name on the title page. b Scott admitted publicly that he was the Author of *Waverley* only in 1827. c Scientists consider Tambora the main cause of the cold summer of 1816. d Mary Shelley's mother was Mary Wollstonecraft. e *Waverley* is set during the English Civil War.

7. ●● Explain each term in one or two sentences, with an example from the chapter: a novel of manners · b historical novel · c free indirect speech · d embedded narrative · e science fiction.

8. ●●● Short answer (50–70 words): Why is *Frankenstein* called "the Modern Prometheus", and what, according to the novel, is Victor's real fault?

9. ●●● Classical connection. Read the three passages in Tabella 14.11. a What does Prometheus steal in Hesiod, and how does he hide it? b What does Prometheus claim in *Prometheus Bound*, and why does it matter that the play's author is uncertain? c Which Latin verb describes Prometheus' work in Ovid, and which English verb does Victor use for his own work in T3? d In Hesiod, who makes the first woman out of earth and water, and why? How does this help you read *Frankenstein*?

Text Analysis

10. ●● In T1, the first sentence is ironic because…
    - **A.** the narrator really believes that all rich men want to marry.
    - **B.** it is the neighbouring families, not the rich man, who want the marriage.
    - **C.** Mr Bennet contradicts it in the dialogue.
    - **D.** it is spoken by Mrs Bennet.

11. ●● T1: Why is Mr Bennet's reply ("*You* want to tell me…") reported in direct speech, while his first answer is reported in indirect speech? What does the contrast show about the two speakers?

12. ●● T2: Paraphrase into modern, everyday English: "In such cases as this, it is, I believe, the established mode to express a sense of obligation for the sentiments avowed, however unequally they may be returned."

13. ●● T2: Find in Darcy's speech one example of inversion and explain its effect. Then find the sentence in which the narrator summarises his speech ironically.

14. ●● T3: List four details of the setting and explain how each one contributes to the Gothic atmosphere.

15. ●●● Compare T2 and T3 (80–100 words): in both, a man presents a long-prepared work or feeling and is met with horror or rejection. How do the two writers use the narrator's voice to guide our judgement?

16. ●●● Write a PEE paragraph (Point, Evidence, Explanation; 80–100 words) on this point: "In T3 Victor's language shows that he cannot accept what he has made."

Language

17. ● Which grammar point is it? Name the structure and the chapter of English 3 or English 4 where you studied it. a *Not until 1823 did her name appear on the title page.* b *It was Scott who made Scotland fashionable.* c *Had she lived longer, Austen would have written more novels.* d *Scott is believed to have finished Waverley in a few weeks.* e *Mary Shelley was never to see her husband again.* f *The rain prevented them from going out.*

18. ● Complete with ONE word. a *Never* _____ *Elizabeth been so angry.* b *What surprised readers most* _____ *the creature's intelligence.* c *Were the entail* _____ *be broken, the Bennets could keep their house.* d *Mrs Bennet insisted that her husband* _____ *on Mr Bingley.* e *Victor was supposed* _____ *look after his creature.* f *It is high time Darcy* _____ *his opinion of the Bennets.*

19. ●● Key-word transformations (2–5 words, key word unchanged). a *Elizabeth didn't realise the truth until she read Darcy's letter.* (ONLY) _____ *Darcy's letter did Elizabeth realise the truth.* b *People believe that Austen began the novel in 1796.* (BELIEVED) *Austen* _____ *the novel in 1796.* c *"I didn't cheat Wickham," said Darcy.* (DENIED) *Darcy* _____ *Wickham.* d *If Victor hadn't abandoned the creature, the tragedy wouldn't have happened.* (NOT) *Had* _____ *the creature, the tragedy wouldn't have happened.* e *Scott's novels made the Highlands popular.* (WHAT) _____ *popular was Scott's novels.*

20. ●● More transformations. a *Mrs Bennet talks so much that nobody can stop her.* (SUCH) *Mrs Bennet is* _____ *nobody can stop her.* b *It wasn't necessary for Austen to sign her novels.* (NEED) *Austen* _____ *her novels.* c *The rain made the friends stay indoors.* (MADE) *The friends* _____ *indoors.* d *I regret not reading Frankenstein earlier.* (WISH) *I* _____ *Frankenstein earlier.*

21. ●● Error correction (✗). Each sentence has one mistake. Find it and correct it. a *Hardly had Victor finished his work than he ran away.* b *The teacher suggested us to read Scott.* c *Austen wrote her novels anonymous.* d *Had not Elizabeth believed Wickham, she would have judged Darcy fairly.* e *Every of the five daughters needed a husband.* f *The creature was prevented to join the De Laceys' family.*

22. ●● Rewrite each sentence of direct thought as free indirect speech. a *Victor thought, "What have I done? I must escape!"* b *Mrs Bennet thought, "Five thousand a year! What a fine thing for my girls!"* c *Elizabeth thought, "How could I be so blind?"*

23. ●● Irony. Explain in one or two sentences what the narrator says and what she means. a *This was invitation enough.* (T1) b *The business of her life was to get her daughters married: its solace was visiting and news.* (ch. 1) c *He was not more eloquent on the subject of tenderness than of pride.* (T2)

24. ●●● Sentence building. Write one sentence about this chapter for each structure: a an inversion after *Little*; b an *it*-cleft; c a mandative subjunctive; d *was to have* + *past participle*; e a passive reporting structure; f *whoever* or *however* + adjective.

25. ●●● Translate into English. a *Se Elizabeth non avesse creduto a Wickham, avrebbe giudicato Darcy in modo diverso* (use inversion). b *Fu soltanto nel 1823 che il nome di Mary Shelley comparve sul frontespizio.* c *Si dice che Scott abbia scritto i suoi romanzi molto in fretta.*

Vocabulary

26. ● Complete with words from Tabella 14.6. a Darcy's _____ , Pemberley, is in Derbyshire. b Mr Collins is the first _____ to propose to Elizabeth. c Mrs Bennet thinks Bingley would be a perfect _____ for Jane. d Victor refuses to act as a responsible _____ . e Elizabeth forms a _____ against Darcy before she knows the facts. f Galvani carried out his first _____ on frogs.

27. ●● Eponyms. Write the word that comes from each name and use it in a sentence: a Galvani b Captain Boycott c Don Quixote d Volta e Byron f Mesmer.

28. ●● Collocations with *match*, *pride* and *experiment*. Choose the correct word: a *a good / strong match* (a suitable marriage) b *to swallow / eat your pride* c *to carry out / make up an experiment* d *to take / give pride in your work* e *a perfect / total match*.

Writing and Speaking

29. ●●● Timed writing (40 minutes, 140–190 words). Choose one of the four tasks in 14.5 and write it against the clock. Then complete the checklist and the self-assessment, and add a reflection (100–120 words): what you can do now, and your three goals for year 5.

30. ●●● Speaking (Part 4 of the simulation, 2 minutes each, in pairs). Answer and discuss: *Should scientists be held responsible for how their discoveries are used? Is it still worth reading novels written two hundred years ago?* Use at least three phrases from Tabella 14.9.

Towards B2

31. ●● Multiple-choice cloze. Choose the word (A, B, C or D) that best fits each gap. *At first Walter Scott had no (1)* _____ *of becoming a novelist. For years he was famous as a poet, and he (2)* _____ *to prose only when Byron became more popular. Waverley was published anonymously, and although many readers (3)* _____ *who the author was, Scott did not (4)* _____ *it publicly until 1827. His novels were so successful that they (5)* _____ *a fashion for Scotland all over Europe, and Scotland still (6)* _____ *from it today.* — 1 A purpose B intention C aim D plan · 2 A turned B went C got D passed · 3 A guessed B supposed C imagined D expected · 4 A accept B admit C allow D agree · 5 A made B put C set D did · 6 A wins B takes C benefits D earns

32. ●● Open cloze. Write ONE word in each gap. *Mary Shelley was (1)* _____ *eighteen when she began Frankenstein. (2)* _____ *was a rainy summer, and the friends spent a great (3)* _____ *of time indoors. Not (4)* _____ *did she write the story; she also revised it fifteen years later. Today the creature is better known (5)* _____ *its maker, (6)* _____ *name many people wrongly give to the creature itself.*

33. ●● Word formation cloze. Use the word in capitals to form a word that fits the gap. a Austen's novels were published _____ . (NAME) b Elizabeth's first _____ of Darcy is wrong. (IMPRESS) c Scott was famous for his _____ of Scottish history. (KNOW) d The creature's _____ leads to violence. (REJECT) e Galvani's frogs moved _____ when touched with metal. (EXPECT) f Victor's _____ to care for the creature is his real crime. (FAIL)

34. ●●● Gapped text. Put the sentences A–E into the gaps 1–4 of the text. One sentence is not needed. *Volta did not believe in animal electricity. (1)* _____ *He suspected that the two metals were the real source of the current. (2)* _____ *The result was a column of discs that produced a continuous current with no animal at all. (3)* _____ *Within weeks, chemists in London were using it to split water. (4)* _____ — A To test this idea, he built a device using only metals and wet cardboard. B He described it in a letter to the President of the Royal Society. C In his view, the frog was just a very sensitive detector. D Today we know that both men were partly right. E Galvani immediately accepted Volta's explanation.

PER APPROFONDIRE

- BUT
- WU
- SAN
- NOR
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- MOR
- HEW
- SWA

Glossario del capitolo

Accomplishments
le "arti" di società — the skills of music, drawing, dancing, languages and needlework expected of a well-bred young woman in Austen's time.

Animal electricity
elettricità animale — Galvani's name (1791) for an electricity he believed to be produced by living tissue itself.

Courtship
corteggiamento — the period in which a man sought to win a woman's agreement to marry him; today, the period of getting to know each other before marriage.

Embedded narrative
racconto incassato — a story told inside another story, as the creature's story inside Victor's in *Frankenstein*.

Entail
fedecommesso, vincolo ereditario — a legal settlement fixing in advance the line of heirs to an estate, often male only, so that it could not be sold or left freely.

Eponym
eponimo — a word formed from the name of a person, e.g. *galvanise*, *boycott*, *volt*.

Free indirect speech
discorso indiretto libero — a character's thoughts or words in the narrator's third person and past tense, without a reporting verb but with the character's own expressions.

Galvanism
galvanismo — electricity produced by chemical action, and its effects on the body; named after Luigi Galvani.

Great Reform Act
Grande legge di riforma — the Act of 1832 that redistributed parliamentary seats and extended the vote to more men of property.

Historical novel
romanzo storico — a novel set in a real past period in which invented characters live through real events; created by Walter Scott.

Key-word transformation
trasformazione con parola chiave — an exercise in which a sentence is rewritten with the same meaning using a given word, in two to five words.

Novel of manners
romanzo di costume — a novel portraying the customs and social codes of a class and the conflict between feeling and convention.

Promethean
prometeico — like Prometheus: daring to defy limits for the sake of knowledge or creation.

Rotten borough
borgo putrido — before 1832, a constituency with very few voters that still elected members of Parliament.

Science fiction
fantascienza — fiction based on imagined scientific or technological developments and their effects; a 20th-century label often applied to *Frankenstein*.

Voltaic pile
pila di Volta — the first electric battery (1800): discs of two metals separated by brine-soaked card, stacked in series.

Year without a summer
l'anno senza estate — 1816, when the effects of the Tambora eruption made the summer cold and wet in Europe and North America.

Soluzioni

1. D (*Persuasion* and *Northanger Abbey* appeared in December 1817, dated 1818).

2. A.

3. B (the creature has no name; the first edition, 1818, was anonymous; Victor dies on Walton's ship in the Arctic).

4. C (the vote remained limited to a minority of men; Catholic emancipation came in 1829, the abolition of slavery in 1833).

5. Austen — *Emma* — 1815 · Scott — *Ivanhoe* — 1819 (dated 1820) · Mary Shelley — *Frankenstein* — 1818 · Polidori — "The Vampyre" — 1819.

6. a F: they appeared anonymously ("By a Lady"); her name was given only in the biographical notice of the posthumous novels. b T. c T (natural variability also played a part). d T. e F: it is set during the Jacobite rising of 1745.

7. Model answers: a a novel that portrays the manners, conventions and social codes of a class, and the conflict between feeling and those codes (Austen's *Pride and Prejudice*) · b a novel set in a real past period, in which invented characters live through real events (*Waverley*, 1745; *Ivanhoe*, the 1190s) · c a character's thoughts or words given in the narrator's third person and past tense, without a reporting verb, but with the character's own expressions (Austen's narration; Figura 14.5) · d a story told inside another story (the creature's story inside Victor's, inside Walton's letters) · e fiction based on imagined scientific developments and their effects; a later label often applied to *Frankenstein*.

8. Model answer: Prometheus stole fire from the gods for humans and, in some versions, made the first humans from clay; like him, Victor defies the limits set on human knowledge and creates a living being, and he is punished. But the novel does not condemn the experiment itself: Victor's real fault is that he abandons his creature and refuses any responsibility for it, so that rejection turns a gentle being into a murderer. (≈70 words)

9. a Fire, which Zeus had hidden from human beings; he carries it away in a hollow fennel stalk (*Works and Days* 50–52). b That all the arts (*technai*) that mortals have come from him: he is the founder of human civilisation and progress. The attribution to Aeschylus is traditional, but many scholars doubt it, so we write "attributed to Aeschylus" and avoid building an argument on the author's life or other plays. c *finxit* (from *fingere*, to shape, model — the work of a potter or sculptor); Victor uses *form* ("the wretch whom with such infinite pains and care I had endeavoured to form"). d Hephaestus, on Zeus's orders, as a punishment for the theft of fire. Traccia: in Hesiod the first made human is a punishment for human daring, not a gift; Victor's creature, made in defiance of natural limits, becomes the punishment of its maker. Accept other well-argued links (e.g. the creature as a benefactor turned enemy).

10. B.

11. Model answer: his first answer is summarised by the narrator because it is short and unimportant to Mrs Bennet; his witty reply is quoted directly because it shows his intelligence and irony. The contrast shows that Mrs Bennet dominates the conversation with her talk, while Mr Bennet speaks little but sees through her — the form reflects their unequal, ill-matched marriage.

12. Model paraphrase: "When this happens, I think people usually say thank you for the feelings someone has told them about, even if they don't feel the same way."

13. Inversion: *In vain have I struggled* (a fronted adverbial with a negative meaning — *in vain* = without success — + auxiliary + subject): it is formal and emphatic, and shows how hard Darcy fought against

his feelings. Ironic summary: *He spoke well; but there were feelings besides those of the heart to be detailed, and he was not more eloquent on the subject of tenderness than of pride.*

14. Any four, e.g. a *dreary night of November* — darkness and sadness; *one in the morning* — the hour of ghosts and secrets; rain that *pattered dismally* on the panes — gloom and isolation; the candle *nearly burnt out* — light (and life) failing; the *glimmer of the half-extinguished light* — half-darkness in which horror is glimpsed. Together they create suspense and dread, as in a Gothic novel, but in a student's room.

15. Traccia: both scenes show a man who has struggled for a long time (Darcy against his love; Victor to create life) and whose achievement provokes rejection. Austen's narrator stays outside Darcy and summarises his speech ironically, so we judge his pride through Elizabeth's eyes; Mary Shelley gives the narration to Victor himself, whose exclamations and rhetorical questions make us share his horror — but, because he is the creator who runs away, the reader learns to doubt his judgement. Irony in Austen, a partial first-person narrator in Shelley.

16. Model: *Point:* Victor's language shows that he cannot accept the being he has made. *Evidence:* before it lives it is *the lifeless thing*; at the moment of life it becomes *the creature*, and immediately afterwards *the wretch*. *Explanation:* Victor has no name, and no stable category, for what he has made: the words move from object to living being to miserable outcast, and the repetition *Beautiful!—Great God!* shows his ideal collapsing. His language rejects the creature before his actions do, when he runs out of the room.

17. a inversion after a negative adverbial (*not until*) — English 4, ch. 3 · b cleft sentence — English 4, ch. 6 · c inverted conditional — English 4, ch. 8 · d passive reporting structure — English 3, ch. 4 · e *was never to* (destiny in the past) — English 4, ch. 13 · f prevention verb pattern (*prevent sb from -ing*) — English 4, ch. 9.

18. a had · b was · c to · d call (formal subjunctive: *call on* = visit; *should call* would need two words) · e to · f changed (or revised, altered).

19. a *Only after reading / Only on reading* (also *Only when she read, Only after she (had) read*) · b *is believed to have begun* · c *denied cheating / denied having cheated* · d *Victor not abandoned* · e *What made the Highlands*.

20. a *such a talker that* (or *such a chatterbox that*) · b *did not need to sign / didn't need to sign* (✗ *needn't have signed*: it would mean that she signed them anyway, and she did not) · c *were made to stay* · d *wish I had read*.

21. a *than → when* (*Hardly had... when*; *No sooner had... than*) · b *suggested us to read → suggested that we (should) read / suggested reading* · c *anonymous → anonymously* · d *Had not Elizabeth believed → Had Elizabeth not believed* · e *Every of → Each of* (or *Every one of*) · f *prevented to join → prevented from joining*.

22. a *What had he done? He must escape!* · b *Five thousand a year! What a fine thing for her girls!* · c *How could she have been so blind?*

23. a Says: Mr Bennet's reply was enough of an invitation for her to speak; means: she needed no invitation at all — she was going to tell him anyway. b Says: Mrs Bennet had an occupation and a comfort, like a serious person; means: her whole life is reduced to husband-hunting and gossip — the solemn words *business* and *solace* mock her. c Says: Darcy spoke equally well about two subjects; means: he talked as much about his pride (her inferior family) as about his love, which ruined his proposal.

24. Model answers: a *Little did Victor know what the creature would do.* b *It was Volta who built the first electric battery.* c *Mrs Bennet demanded that her husband visit Netherfield.* d *Austen was to have finished a new novel,* Sanditon*, but she died in 1817.* (any unfulfilled plan) e *Austen is said to have written in the family sitting room.* f *However hard Victor tried, he could not escape his creature.* Accept any correct sentence.

25. a *Had Elizabeth not believed Wickham, she would have judged Darcy differently.* b *It was not until 1823 that Mary Shelley's name appeared on the title page.* c *Scott is said to have written his novels very quickly.* (or *It is said that Scott wrote...*)

26. a estate · b suitor · c match · d creator · e prejudice · f experiments (experiment).

27. a *galvanise — The news galvanised the class into action.* · b *boycott — Students boycotted the canteen.* · c *quixotic — a quixotic plan to change the world in a week* · d *volt — a 9-volt battery* · e *Byronic — a Byronic hero* · f *mesmerise — The audience was mesmerised by the actor.* Accept any correct sentence.

28. a a good match · b swallow your pride · c carry out an experiment · d take pride in your work · e a perfect match.

29. Marking guide: content (every point of the task, an own idea where required) · organisation (paragraphs, linkers) · language (range and accuracy of B2 structures and vocabulary) · register and word count. Self-assessment: a reflection that names concrete achievements (e.g. reading a novel without a dictionary, writing in 40 minutes) and three specific, realistic goals for year 5 (e.g. read two Victorian novels in English, reduce spelling errors, speak for two minutes without notes).

30. Model answer: "I think scientists can't control every use of their discoveries — governments and companies make those choices. That said, they often understand the risks better than anyone, so I'd argue they have a duty to warn the public. — I see what you mean, but isn't that asking too much of one person? — That's true up to a point. Going back to novels, I'd say *Frankenstein* is more relevant now than in 1818, precisely because of questions like this one." (Interaction: inviting, disagreeing politely, building on the partner's point.)

31. 1 B (no intention of becoming) · 2 A (turned to prose; *passed to* is an Italianism) · 3 A (guessed who) · 4 B (admit it) · 5 C (set a fashion) · 6 C (benefits from).

32. 1 only (or just, still) · 2 It · 3 deal · 4 only · 5 than · 6 whose.

33. a anonymously · b impression · c knowledge · d rejection · e unexpectedly · f failure.

34. 1 C · 2 A · 3 B · 4 D (E is not needed: Galvani did not accept Volta's explanation).