*Elliot Willmington-Holmes*

CW2: Close Reading of Passage 4

* *Identify and comment analytically upon elements of the text.*
* *Apply analytical techniques across a wide chronology of prose.*
* *Interpret and evaluate various forms of the literary text.*
* *Demonstrate the ability to work to a brief eg: employ appropriate academic apparatus, abide by instructions concerning word length, style and content.*
* Power over Jude – God, Narrator
* Narrator allways speaks, Jude cannot speak for himself, representation of pressure
* Jude’s lack of fourtune – Can’t see Christminster
* Detachment from God – miles away from Christminster, unable to see
* Faith in God – does praying work?
* Desire – in wanting Christminster
* Ascend and descend ladder – implications
* Melancholic tone – in Pathetic fallacy
* Christminster and Sun – symbols
* Possible Circular narrative…
* Socratic Irony in mist actually clears.

Passage 4 is composed of a descripted narrative in which image plays an important role in a fairly simple narrative. It entails usage of symbolism to portray an ambiguous and sublime sense of beauty as well as hindering questions on the Christian Faith and the power of God.

Image, beauty, symbolism (Mist, Sun, Ladder)

The extract begins gloomily, creating a chilling and ambiguous atmosphere. The author describes the scene ‘waning towards evening’ distilled in a ‘faint mist’. Apart from installing a disturbing sense within the reader, it also hinders on the idea of being repressed. It also acts as a pathetic fallacy, with the mist representing a dismal and solemn mood which Jude and the text portray primarily. The mist creeps over the ‘country and… the river-course’, an expansive shroud. It is an ambiguous opening which can lead readers to multiple interpretations of the text. Lindy Miller stated that ‘It is precisely *because* the expression is inexact that we can interpret [the text] in more than one way’[[1]](#footnote-1). Because the text is ambiguous, it helps envelop a sense of doubt in the reader, making the text even more haunting. The imagery also unsettles the reader claustrophobically leaving them feeling isolated and disturbed. This is important to convey the same emotions Jude feels. We his sense of subjection from many angles. From a masculine perspective, Jude is labelled a ‘boy’ being subjected to the demands of ‘the men’. It unveils his lack of dominance, or at least his naivety being a boy. Also, he is repressed by the mist itself with it literally shrouding his view on ‘Christminster’. Metaphorically, it can suggest an empowerment from a higher power narrowing his horizons, blinding him from the ‘attractive city’. To assert sympathy in Jude, the author presents Jude’s plight in having the city ‘attractive’. It draws the reader in and makes itself the reader’s desire, but seeing as the mist will not ‘clear’, we feel sympathy for Jude as we understand his displeasure. In effect, the metaphorical mist and Jude are in conflict.

The Character of Jude

Christianity, God, Insecure faith

1. Lindy Miller, *Mastering Practical Criticism*, (Basingstoke, Palgrave Macmillan, 2001) p16 [↑](#footnote-ref-1)