

Missing Manuscript Page: The Mayor of Casterbridge (see sample VYckL)

In the creative spirit Hardy nurtures in *The Mayor of Casterbridge*, you will imagine a scene that could have been in the novel but wasn't included by the master himself. The scene you imagine needs to fit seamlessly in the particular portion of the novel where you wish to insert it. In other words, your scene, while original to you, needs to sound and feel as if Hardy himself wrote it. Feel free to invent characters or to develop characters in a new way, to feature longer versions of clipped conversations or to add conversations thus far missing altogether, to describe places left un-described in the novel. What if characters reacted differently at a particular moment? What if someone's eyes were truly opened (or shut) earlier in the text? What if two worlds collided in a new way? Here is your chance to re-write and add onto the work of Thomas Hardy.

The final packet submitted will contain these two items in the following specific order:

- *Your Final Draft* – here is a clear rubric of expectations -

Character development - - details should be:

- Rich and vivid
- Representative of the character and time period
- Important to the development of plot and character
- Integrated from the original text
- Plausible

Syntax should include:

- a balance of compound-complex sentences with strategically placed shorter, simpler sentences
- the sentence structure should amplify the message (so that a short sentence well-placed can be as powerful as a longer sentence in a different passage)

Diction should be appropriate according to:

- Each character
- Hardy's style
- The time period (1880s) – no cell phones, texts, email, TVs, or the word “sick” unless someone needs a doctor!
- You should also incorporate well-integrated quotations with appropriate non-verbal mannerism

Book format should be as follows:

- Title and author
- Since you will be reading different editions of the novel (with different pagination) please include the appropriate chapter number in your header
- 1 inch margins, justified text
- 2 pages, side-by-side – landscape, 2 columns (a manuscript page is really 2 full pages of the novel, basically, what you see when you open the book)
- 9 font, single-spaced
- Exactly 2 bold-faced phrases or clauses you borrow directly from Hardy

- **Metacognitive Reflection (1 double-spaced paragraph)**

Specific, insightful, and important information explaining your thinking and revising process:

- Explain what purpose you had in mind when you chose this addition.
- Explain how the characters and their motivation are compatible with the text.
- Explain why you inserted this addition where you inserted it.

**** Also see the sample metacognitive paragraph and manuscript page included here**

*Should old acquaintance be forgot,
and never brought to mind?
Should old acquaintance be forgot,
and old lang syne?*

They had requested it, after all. **Casterbridge had sentiment - Casterbridge had romance; but this stranger's sentiment was of differing quality.** Although the bread had become inedible and every day's sun only shown to illuminate their poverty, the grog was flowing, the air was warm and smelled of sweat, watery stew, and something like joy. What better moment was there for "Auld Lang Syne" than here in the King of Prussia?

Farfae was not accustomed to singing in strange inns in strange villages. He had entered Casterbridge full of hope, wishing to improve the downtrodden lives of an impoverished village. He had journeyed to Casterbridge to promote his invention, a promotion that hours earlier had failed and left him hopeless. The darkness of the Casterbridge landscape had engulfed him and had taken away his naive optimism forever.

He knew, however, that while in the new town he needed to endear himself to these poor folk and in light of their mayor's obduracy, he had no other recourse but song. Traditional Scottish ballads provided succor for his father, grandfather, and untold generations of family from his hometown of Inverness. As he wove his Terpsichorean spell over the people of Casterbridge, he was able to separate his memory from his performance. He sung to the crowd yet simultaneously recalled hunting trips where his father, rifle over his shoulder, teaching him "Sir Patrick Spence," "Adieu Dundee," and his favorite, "The Broom of Cowdenknows." These songs and their odd hybrid of morbidity and joy, had provided his ancestors some form of hope amid the gloom of poverty, poor crops, and the English oppression which had doomed his people to misery for centuries. How strange, he thought, that he should come to Wessex, stare into the face of Henchard's rejection, and respond by entertaining English folk with the music of his Scottish ancestors.

The first verse, he realized, demonstrated the untimeliness of this song at the Wessex Inn. While Scotland and England shared a common set of memories, how could he, Farfae, forget what England had done or, more to the point, what Henchard had just done to him? In the face of all reason, the Mayor of Casterbridge had just refused his crop invention, had just denied his own people sustenance and perhaps prosperity, but why? Farfae was not familiar enough with Henchard to read him with any accuracy. Henchard was still a book of blank pages but Farfae's mother wit suggested that his town's recent failures had weighed upon him heavily. But why refuse an obvious solution, albeit from a stranger?

Suddenly, Solomon Longways yelled, "Bring another pint to our new friend!" Christopher Coney and friends all stood behind Longways and in chorus insisted that they repay the Scotsman's songs with grog, their only currency at the moment.

Mother Cuxsom responded, "Shh . . . don't interrupt 'im. Leave 'im be." She, like her fellow citizens, believed "Auld Lang Syne" to honor New Year's Eve,

and allowed the song's untimeliness to be subsumed into its sublime beauty. Farfae knew that English invented the myth suggesting that "Auld Lang Syne's" was a uniquely New Year's song. He inwardly regretted that the English of Casterbridge could not invent a solution to their agricultural problems as easily as they could re-invent history.

The revelers at the inn cheered him on and yelled for a New Year yet to come, a New Year which would promise a better crop, better prospects, and more than the dying ember of hope which provided the illusory warmth in their respective hearths. Farfae knew that "Auld Lang Syne" was a protean ditty, commemorating not only the New Year but also very widely used to symbolise other endings and new beginnings. At home, "Auld Lang Syne" commemorated farewells, funerals, and the end of common celebrations. To the residents of Casterbridge, this was a solitary ray of hope amidst their perennial midnight; to Farfae, he was singing a funeral song, a funeral song for his old aspirations of genial joint prosperity and instead welcoming in his new plan of ruin and despair for the man who turned his back on common sense. Farfae now was bent on destroying Henchard, not by killing him, but by making his life not worth living.

*We two have paddled in the stream,
from morning sun till dine' ;
But seas between us broad have roared
since auld lang syne.*

The song which he now performed as a reflex became, in his mind, Henchard's funeral song, pregnant with irony.

A clap of thunder brought with it a flurry of activity, the rattle of pewter mugs, the shaking of tables and plates, and the reminder to the villagers that a world of uncertainty laid outside the walls of the King of Prussia. Farfae abruptly ended his song. For the first time, he really thought of home, not just Scotland as a national entity but his own home, the table at which he ate with his mother and sister, the nails in the floor he had learned to avoid as a baby, the scent of steamed haggis and his sister's hair smelling of soap and water. Upon thinking of his beloved sister, a beautiful young girl entered the Inn, wet from the rain and just hoping to return home for the evening. He wondered if patience always brought such sunshine after a storm. Hours earlier of the mayor's rejection had rattled him and had conjured thoughts of a Cain-like existence, wandering Britain with god-cursed solitude, hope's futility his only mark. But maybe one day fortune's wheel would turn away from Henchard and towards him. Maybe, with patience and a little deft planning the supercilious mein that Henchard wears can one day be his; maybe he can take Henchard's short-sighted obduracy and use it as a weapon to plot not a murder but a cleverly staged and gradually considered suicide. There would be no blood on his hands, no constable calling his name. He would just have to bide his time for the crop to come. Farfae thought, *like the song tells us, 'sees between us' will 'roar.'* But no one will see me drowning him among the waves.

When asked if he planned to stay in Casterbridge, he lied to them, "**Ah-no. I'm only passing through. I am on my way to Bristol and then on to foreign parts.**"

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The Mayor of Casterbridge Missing Manuscript Page - Metacognition Paragraph

After finishing this novel, I was particularly intrigued by the omitted backstory of Farfae's life in Scotland. Early in the novel, Farfae approaches Henchard about helping him with the failed crop. Henchard refuses and Farfae ends up visiting the King of Prussia Inn and singing Scottish ballads. Farfae earns the admiration of the locals and sings the famous "Auld Lang Syne." I have heard this song all my life and have always associated it with "New Year's Eve," but after a bit of research I learned that in Scotland this song can commemorate any occasion where a close connection is being celebrated (a farewell, a graduation, a funeral, etc). Then I returned to my original premise - the absence of Farfae's backstory. I wondered if I could flesh out the "Auld Lang Syne" scene a bit further, developing Farfae's inner voice and also a sense that his past informs his present. We really don't know his history but we know history, namely the history of warfare and oppression between England and Scotland. I speculate here that Farfae connects the micro-oppression Farfae experiences at Henchard's hands to the macro-oppression of Scotland by England. As a musician, I thought it might be interesting to pepper the narrative with the actual lyrics of "Auld Lang Syne." Admittedly, I never paid much attention to these lyrics when listening to my Christmas CDs but when studying them further I realized that they profess a deep connection between the singer and audience, one which harkens back to good old times (a rough translation for "auld lang syne"). It struck me odd that Farfae is singing this song away from his homeland and on the day where his dreams of prosperity were shattered. So I decided to twist this moment into something much darker. Here, I decided, is where Farfae begins to imagine the destruction of Henchard, all born of a song that otherwise is a cliché.