

anne of green gables soliloquies

anne of green gables soliloquies are a defining feature of L. M. Montgomery's beloved classic, offering readers a window into the vibrant imagination and emotional depth of its protagonist, Anne Shirley. In this comprehensive article, we will explore the essence and significance of soliloquies within "Anne of Green Gables," analyze how Anne's introspective moments shape the narrative, and uncover the literary techniques behind her iconic monologues. Readers will discover how Anne's soliloquies enrich character development, drive the plot, and create lasting emotional resonance. Key scenes and examples will be examined to illustrate the power of inner dialogue, and the lasting impact on audiences and adaptations will be discussed. Whether you are a student, educator, or fan of classic literature, this article provides an authoritative and engaging exploration of anne of green gables soliloquies, their artistry, and their enduring relevance.

- Understanding Soliloquies in Anne of Green Gables
- The Literary Role of Anne Shirley's Soliloquies
- Key Examples of Soliloquies in the Novel
- Techniques and Themes in Anne's Soliloquies
- Impact on Readers and Legacy in Adaptations

Understanding Soliloquies in Anne of Green Gables

Soliloquies are a prominent narrative device in "Anne of Green Gables," providing direct access to Anne Shirley's thoughts, feelings, and vivid imagination. Unlike dialogue, which involves interaction with other characters, soliloquies are Anne's way of expressing her inner life, often in moments of solitude or contemplation. These passages allow readers to witness the protagonist's emotional journey, her hopes, fears, and passionate reflections on the world around her. The frequent use of soliloquies in the novel sets it apart from many other works of children's literature, adding depth and nuance to the storytelling. The technique also establishes an intimate connection between Anne and the reader, ensuring that her joys and sorrows are felt on a personal level. Through soliloquies, Montgomery skillfully reveals the complexity of Anne's character and her enduring appeal.

The Literary Role of Anne Shirley's Soliloquies

Anne Shirley's soliloquies serve several critical roles in the narrative structure of "Anne of Green Gables." They are not merely embellishments but integral to the development of both character and story. Through these introspective moments, Anne's imaginative nature and emotional sensitivity are brought to the forefront, setting the tone for the entire novel. The soliloquies frequently occur at pivotal events, such as Anne's arrival at Green Gables, her confrontations with authority figures, and her reflections after making mistakes. These monologues also provide exposition, revealing Anne's backstory and her yearning for belonging and love.

- Reveal Anne's personal growth and transformation over time
- Highlight themes of imagination, identity, and belonging
- Set the emotional atmosphere for key scenes and turning points
- Serve as a means for the author to address the reader directly

By integrating soliloquies throughout the novel, Montgomery allows Anne's unique voice to resonate, creating a memorable and emotionally engaging reading experience.

Key Examples of Soliloquies in the Novel

Anne's Arrival at Green Gables

One of the earliest and most memorable examples of a soliloquy occurs when Anne first arrives at Green Gables. Alone in her bedroom, she speaks to herself about her hopes and fears, expressing both excitement and anxiety about her future with Marilla and Matthew Cuthbert. This moment sets the stage for Anne's relationship with her new home and the people within it.

The Lake of Shining Waters

Anne's soliloquy by the Lake of Shining Waters is a striking illustration of her imaginative spirit. As she gazes at the landscape, she articulates her wonder and delight, naming the lake and envisioning fantastical adventures. This scene reveals how Anne's soliloquies are often inspired by her surroundings and her deep appreciation for beauty.

Reflections on Friendship and Forgiveness

Throughout the novel, Anne reflects on her friendships, especially her evolving relationship with Diana Barry and her rivalry with Gilbert Blythe. Her soliloquies in these moments delve into her feelings of pride, regret, and the importance of forgiveness, offering insight into her moral development and emotional maturity.

Techniques and Themes in Anne's Soliloquies

Imagination and Fantasy

Imagination is a central theme in Anne of Green Gables soliloquies, with Anne frequently escaping into a world of fantasy. Her monologues are filled with vivid imagery, creative wordplay, and a lyrical tone that reflects her unique perspective. This technique not only characterizes Anne but also reinforces the novel's celebration of creativity and wonder.

Emotional Honesty and Vulnerability

Anne's soliloquies are marked by emotional honesty, as she openly expresses her fears, disappointments, and aspirations. This vulnerability makes Anne relatable to readers of all ages and backgrounds, fostering empathy and understanding. Montgomery uses soliloquy to explore universal themes such as loneliness, belonging, and personal growth.

Symbolism and Descriptive Language

Symbolism and descriptive language abound in Anne's soliloquies, transforming ordinary scenes into moments of poetic reflection. Nature, in particular, serves as a recurring symbol in Anne's introspective passages, representing hope, renewal, and the beauty of life. Through these literary devices, Montgomery elevates the soliloquy from mere self-talk to a powerful form of storytelling.

Impact on Readers and Legacy in Adaptations

The enduring popularity of "Anne of Green Gables" is partly due to the emotional resonance of Anne's soliloquies. Readers are drawn into Anne's world, experiencing her triumphs and tribulations as if they were their own. The soliloquies create a sense of intimacy and immediacy, making Anne's journey both compelling and inspirational. Adaptations of the novel, including films, television series, and stage productions, often emphasize Anne's soliloquies to capture her spirit and connect with audiences. These monologues remain a touchstone for fans and scholars alike, underscoring the novel's themes of imagination, resilience, and self-discovery.

1. Soliloquies help establish Anne's iconic status in literature
2. Encourage readers to reflect on their own emotions and experiences
3. Influence how the story is adapted across media
4. Contribute to the timeless appeal of "Anne of Green Gables"

By understanding the artistry and impact of Anne of Green Gables soliloquies, readers gain a deeper appreciation for L. M. Montgomery's masterpiece and its continued relevance in literary culture.

Trending Questions and Answers about Anne of Green Gables soliloquies

Q: What is a soliloquy, and how does Anne Shirley use them in "Anne of Green Gables"?

A: A soliloquy is a literary device where a character speaks their thoughts aloud, usually alone. Anne Shirley uses soliloquies to express her feelings, imagination, and personal growth, giving readers direct insight into her inner world.

Q: Why are Anne's soliloquies important to the novel's narrative?

A: Anne's soliloquies are crucial because they reveal her character's emotional depth, drive the plot forward, and help readers connect with her experiences and transformations throughout the story.

Q: Can you give an example of a memorable soliloquy from "Anne of Green Gables"?

A: A memorable example is Anne's reflection upon arriving at Green Gables, where she speaks to herself about her hopes and anxieties, setting the tone for her relationship with her new home.

Q: How do Anne's soliloquies enhance character development?

A: Soliloquies allow Anne to explore and articulate her feelings, desires, and frustrations, helping readers witness her evolving maturity and unique personality traits.

Q: What themes are explored through Anne's soliloquies?

A: Major themes include imagination, emotional honesty, belonging, forgiveness, and the beauty of nature. These themes are woven into Anne's introspective moments, enriching the story.

Q: How do adaptations of "Anne of Green Gables" handle Anne's soliloquies?

A: Adaptations often highlight Anne's soliloquies to capture her spirit and inner life, using voiceovers or direct address to maintain the intimacy found in the novel.

Q: Are soliloquies common in children's literature?

A: While not as prevalent as in adult literature, soliloquies are a distinctive feature of "Anne of Green Gables," setting it apart by offering deeper emotional and psychological insight.

Q: What literary techniques does Montgomery use in Anne's soliloquies?

A: Montgomery employs vivid imagery, symbolism, and emotive language to make Anne's soliloquies expressive and engaging, enhancing the novel's artistic quality.

Q: Do Anne's soliloquies appeal to modern readers?

A: Yes, Anne's soliloquies continue to resonate with readers today due to their authenticity, emotional depth, and relatable exploration of universal themes.

Q: How do Anne's soliloquies contribute to the novel's legacy?

A: Anne's soliloquies are integral to the novel's enduring charm and influence, shaping how generations of readers and audiences understand and connect with the character.

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anne of green gables soliloquies: Modern Messages from Green Gables on Loving, Living and Learning Robert V. Smith, 2021-10-20 Many people have read and been inspired by the Anne of Green Gables novels. However, few may know very much about the extraordinary intuition, brilliance, creativity, and productivity of the Anne-author, Lucy Maud Montgomery (1874-1942). Fewer still may understand how Montgomery was much ahead of her time as a feminist and an advocate for women's roles in society—as reflected in her writings and life story. This book encourages readers to imagine how Montgomery's life experiences influenced "the life of Anne" and

consider how these real and imaginary lives offer messages for 21st century men and women—their loving, living, and lifelong learning. It offers such understanding by revivifying Anne a little more than 100 years after she left her literary existence in 1919, to portray her life story—fundamentally tied to loving. The revivified Anne and her physician husband Gilbert Blythe, review the life, challenges, and triumphs of their creator, and how Montgomery's example might offer messages for us on living and learning. Anne and Gilbert know that Montgomery was a keen observer of others—akin to many of the characters in her books. They describe how Montgomery imaginatively captured the essence of the people around her. The associations include not only the benevolent individuals on her beloved Prince Edward Island and in Ontario, Canada, but also the bigotry, sexual repression, and small mindedness common in the late nineteenth and early twentieth centuries. The revivified Ann and Gilbert in this book illuminate Anne's and Montgomery's lives that portray integrity, tolerance, compassion, generosity, perseverance, and graciousness—even in times of personal adversity. When these traits are combined with lifelong learning, creativity, and a dedication of service to humanity, we realize enduring messages for all members of the global community in our modern times.

anne of green gables soliloquies: The Intimate Life of L.M. Montgomery Irene Gammel, 2005-01-01 Who ultimately is L.M. Montgomery, and why was there such an obsession with secrecy, hiding, and encoding in her life and fiction? Delving into the hidden life of Canada's most enigmatic writer, *The Intimate Life of L.M. Montgomery* answers these questions. The eleven essays illuminate Montgomery's personal writings and photographic self-portraits and probe the ways in which she actively shaped her life as a work of art. This is the first book to investigate Montgomery's personal writings, which filled thousands of pages in journals and a memoir, correspondence, scrapbooks, and photography. Using theories of autobiography and life writing, the essays probe the author's flair for the dramatic and her exuberance in costuming, while also exploring the personal facts behind some of her fiction, including the beloved Anne of Green Gables. Focussing on topics such as sexuality, depression, marriage, aging, illness, and writing, the essays strip away the layers of art and artifice that disguised Montgomery's most intensely guarded secrets, including details of her affair with Herman Leard, her marriage with Ewen Macdonald, and her friendships with Nora Lefurgey and Isabel Anderson. The book also includes rare photographs taken by Montgomery and others, many of which have not previously appeared in print. One of the highlights of *The Intimate Life of L.M. Montgomery* is the inclusion of a secret diary that Montgomery wrote with Lefurgey in 1903. This hilarious document is a rare find, for Montgomery's teasing banter presents us with a new voice that is distinct from the sombre tone of her journals. Published here for the first time, more than 100 years after its composition, this diary is virtually unknown to readers and scholars and is a welcome addition to the literature on this important figure. This volume fills in many of the blanks surrounding Montgomery's personal life. Engaging and erudite, it is a boon for scholars and Montgomery fans alike.

anne of green gables soliloquies: Shakespeare in Canada Diana Brydon, Irene Rima Makaryk, 2002-01-01 Is there a distinctly Canadian Shakespeare? What is the status and function of Shakespeare in various locations within the nation: at Stratford, on CBC radio, in regional and university theatres, in Canadian drama and popular culture? *Shakespeare in Canada* brings insights from a little explored but extensive archive to contemporary debates about the cultural uses of Shakespeare and what it means to be Canadian. Canada's long history of Shakespeare productions and reception, including adaptations, literary reworkings, and parodies, is analysed and contextualized within the four sections of the book. A timely addition to the growing field that studies the transnational reach of Shakespeare across cultures, this collection examines the political and cultural agendas invoked not only by Shakespeare's plays, but also by his very name. In part a historical and regional survey of Shakespeare in performance, adaptation, and criticism, this is the first work to engage Shakespeare with distinctly Canadian debates addressing nationalism, separatism, cultural appropriation, cultural nationalism, feminism, and postcolonialism.

anne of green gables soliloquies: Jane Eyre's American Daughters John Seelye, 2005 Jane

Eyre's American Daughters is about the influence of Charlotte Bronte's romance on North American writers, including Susan Warner, Louisa May Alcott, Martha Finley, Frances Hodgson Burnett, Kate Douglas Wiggin, Jean Webster, Eleanor Porter, and L M Montgomery. John Seelye demonstrates that the reception of Bronte's Gothic romance in America was filtered through Elizabeth Gaskell's biography of the author, published shortly after her friend's death in 1855. A sentimental classic in its day, Gaskell's book promoted an image of Charlotte as a long-suffering creative genius with high moral standards. Her biography necessarily overlooked Bronte's obsessive love for her Belgian professor. Constantin Heger, an older and married man. Though Heger did not return Charlotte's affection, he was the model for the lovers in Bronte's novels, including the passionate, adulterous Edward Rochester, who inspired censorious reviews questioning the moral character of the author when Jane Eyre was published in 1847, a reputation that Gaskell's biography successfully countered.

anne of green gables soliloquies: *Of Books, Barns, and Boardrooms* Ellyn Lyle, 2017-09-12
"Of Books, Barns, and Boardrooms: Exploring Praxis through Reflexive Inquiry is an engaging and accessible book that is at once scholarly and personal. Ellyn Lyle explores how self intersects with pedagogy and education in three separate but connected contexts: formal education, horse training (joining-up), and workplace learning. She begins with a narrative of how she learned about reflexive inquiry; from that foundation, she questions how educational systems can both debilitate and inspire, using her own life story and explaining how theories relate to practice. In so doing, Lyle is informative and invitational, providing a model for educators to problematize their own contexts. Most interesting is how she uses the concept of joining-up, not training, when exploring her work with horses. This transferable concept requires educators and learners to communicate, build reciprocal relationships, work towards understanding, engage in meaning-making, and interact with others through mutual respect. Educators in all contexts would benefit from reading this book, and I will be recommending it to my students." – Nancy Taber, Brock University
"Ellyn Lyle uses the successful, deep communication with horses, a process called 'Join-Up,' as a lyrical and practical metaphor for negotiating learning in multiple contexts. A fascinating personal story, *Of Books, Barns, and Boardrooms* is also an invaluable guidebook for learning, teaching, and questioning: for parents, teachers, students, administrators, and entrepreneurs. I am urged to consider where learning and systems fail and, also, to celebrate how 'life is my classroom, and all encounters, my teachers.' I wish I had had these insights and inspiring analogies at hand when I was a university professor and president." – Elizabeth R. Epperly, Professor Emerita and Past President, University of Prince Edward Island, author of *Power Notes: Leadership by Analogy*
"When I 'Join-Up' with Ellyn Lyle's philosophical inquiry, I experience a process of deep trust and listening that she suggests is the basis of authentic learning. *Of Books, Barns, and Boardrooms*, about learners and learning, is a critical and creative inquiry that questions and challenges practices that prevent learning. It is a way of doing philosophy, a method of (re)constructing narrative to examine some of the metaphors that shape and inform concepts, biases, and assumptions. Using her understanding of join-up to identify problems that prohibit growth, the author constructs a compelling story of change and invites readers to do the same." – Anne-Louise Brookes, author of *Feminist Pedagogy: An Autobiographical Approach*
"Ellyn Lyle takes readers on an inspirational journey celebrating learning and teaching as a shared and respectful partnership—one that values the breadth of life's experiences as sources of knowledge." – Debra Manning, Federation University Australia

anne of green gables soliloquies: *The Afterlife of Ophelia* Deanne Williams, 2012-04-09
This collection of new essays is the first to explore the rich afterlife of one of Shakespeare's most recognizable characters. With contributions from an international group of established and emerging scholars, *The Afterlife of Ophelia* moves beyond the confines of existing scholarship and forges new lines of inquiry beyond Shakespeare studies.

anne of green gables soliloquies: *The Must-Read Novels for Christmas Time (Illustrated Edition)* Charles Dickens, J. M. Barrie, Lucy Maud Montgomery, L. Frank Baum, George MacDonald, Anna Sewell, Louisa May Alcott, Frances Hodgson Burnett, Mary Louisa Molesworth, F. Marion Crawford, Martha Finley, Abbie Farwell Brown, Hesba Stretton, Frances Browne, Kate Douglas

Wiggin, Kenneth Grahame, June Isle, James Lane Allen, Eleanor H. Porter, Jacob A. Riis, Beatrix Potter, Sophie May, Lucas Malet, Juliana Horatia Ewing, Alice Hale Burnett, Ernest Ingersoll, Annie F. Johnston, Amanda M. Douglas, Amy Ella Blanchard, Thomas Nelson Page, Florence L. Barclay, A. S. Boyd, Edward A. Rand, Max Brand, 2017-11-19 Presenting our best ever and biggest ever collection of hand-picked Christmas classics for a wonderful holiday enjoyment. Our editions are meticulously crafted to give the absolute reading pleasure and that happy festive smile. So, what are you waiting for? Just come along... Life and Adventures of Santa Claus (L. Frank Baum) Christmas-Tree Land (Mary Louisa Molesworth) The Little City of Hope (F. Marion Crawford) Peter Pan and Wendy (J. M. Barrie) Little Women (Louisa May Alcott) The Wonderful Wizard of OZ (L. Frank Baum) Little Lord Fauntleroy (Frances Hodgson Burnett) Christmas with Grandma Elsie (Martha Finley) Anne of Green Gables (Lucy Maud Montgomery) The Christmas Angel (Abbie Farwell Brown) At the Back of the North Wind (George MacDonald) Black Beauty (Anna Sewell) The Christmas Child (Hesba Stretton) Granny's Wonderful Chair (Frances Browne) The Romance of a Christmas Card (Kate Douglas Wiggin) Wind in the Willows (Kenneth Grahame) The Birds' Christmas Carol (Kate Douglas Wiggin) The Wonderful Life - Story of the life and death of our Lord (Hesba Stretton) Oliver Twist (Charles Dickens) Happy Hearts (June Isle) The Doctor's Christmas Eve (James Lane Allen) Pollyanna (Eleanor H. Porter) Pollyanna Grows Up (Eleanor H. Porter) Children of the Tenements (Jacob A. Riis) Little Prudy's Sister Susy (Sophie May) Little Peter: A Christmas Morality (Lucas Malet) Snap-Dragons or, Old Father Christmas (Juliana Horatia Ewing) Christmas Holidays at Merryvale (Alice Hale Burnett) The Ice Queen (Ernest Ingersoll) Miss Santa Claus of the Pullman (Annie F. Johnston) The Old Woman Who Lived in a Shoe (Amanda M. Douglas) Little Maid Marian (Amy Ella Blanchard) The Tailor of Gloucester (Beatrix Potter) Santa Claus's Partner (Thomas Nelson Page) The Upas Tree (Florence L. Barclay) A Versailles Christmas-Tide (A. S. Boyd) At the Black Rocks (Edward A. Rand) The Man Who Forgot Christmas (Max Brand)

anne of green gables soliloquies: Mute Brad Steel, 2005 Katherine Kat Francis, a charming and gifted animal doctor, has just watched her life turned upside-down by a series of deaths, including that of her six-year marriage. But when a mysterious package shows up at her clinic - filled with gruesome photos of mutilated cattle - things are about to get a whole lot worse. It soon becomes evident that the sender is not a stranger, but in fact some-one with whom Kat was once very intimate. A hobby investigator of mysterious animal mutilations, he has stumbled upon a link between the Mad Cow outbreak and a desperate plot to win the war on terror. One that would touch off a holocaust of unprecedented scale. Kat's quest for answers draws her into the lives of several unforgettable characters, while entangling her in a deadly maelstrom of world politics, greed, and fear. Perhaps the greatest truth she learns is about herself - facing secrets she's kept hidden from even those closest to her...

anne of green gables soliloquies: The Publishers Weekly , 1945

anne of green gables soliloquies: Paddling Her Own Canoe Veronica Strong-Boag, Carole Gerson, 2017-06-22 Frequently dismissed as a 'nature poet' and an 'Indian Princess' E. Pauline Johnson (1861-1913) was not only an accomplished thinker and writer but a contentious and passionate personality who 'talked back' to Euro-Canadian culture. Paddling Her Own Canoe is the only major scholarly study that examines Johnson's diverse roles as a First Nations champion, New Woman, serious writer and performer, and Canadian nationalist. A Native advocate of part-Mohawk ancestry, Johnson was also an independent, self-supporting, unmarried woman during the period of first-wave feminism. Her versatile writings range from extraordinarily erotic poetry to polemical statements about the rights of First Nations. Based on thorough research into archival and published sources, this volume probes the meaning of Johnson's energetic career and addresses the complexities of her social, racial, and cultural position. While situating Johnson in the context of turn-of-the-century Canada, the authors also use current feminist and post-colonial perspectives to reframe her contribution. Included is the first full chronology ever compiled of Johnson's writing. Pauline Johnson was an extraordinary woman who crossed the racial and gendered lines of her time, and thereby confounded Canadian society. This study reclaims both her writings and her larger

significance.

anne of green gables soliloquies: The Cambridge Guide to Literature in English Dominic Head, 2006-01-26 This illustrated and fully updated Third Edition of The Cambridge Guide to Literature in English is the most authoritative and international survey of world literature in English available. The Guide covers everything from Old English to contemporary writing from all over the English-speaking world. There are entries on writers from Britain and Ireland, the USA, Canada, India, Africa, South Africa, New Zealand, the South Pacific and Australia, as well as on many important poems, novels, literary journals and plays. This new edition has been brought completely up to date with more than 280 new author entries, most of them for living authors. The general reader will find it fascinating to browse and to discover many new writers and works, while students will find it an invaluable resource for daily use. This is a unique work of reference for the twenty-first century that no reader or library should be without.

anne of green gables soliloquies: *Pervasive Games* Markus Montola, Jaakko Stenros, Annika Waern, 2009-06-12 Games are no longer confined to card tables and computer screens. Emmy award winning games like The Fallen Alternate Reality Game (based on the ABC show) or The Lost Experience (based on the CBS hit show)- are pervasive games in that they blur traditional boundaries of game play. This book gives game designers the tools they need to create cutting edge pervasive games.

anne of green gables soliloquies: Our Journey Home Gary Bauer, 1992

anne of green gables soliloquies: 0000433 00 0000 0000 200 00(*English Classics*433 King Leopold's Soliloquy: A Defense of His Congo Rule by Mark Twain) 00 000(Mark Twain), 2022-02-15 ‘00 000 000 000’ 0 00000 0000, 00000 0 000 000 000 0000 20(King Leopold)0 000 0 0000. 00 00 00 0(Congo Free State)(0 00 00 000)0 0000, 0000 000000 0000 0000 0000, 00 00000000. 00 0000 000 000 00 00 0000 200 0000 000 00 000 000 0000 00 0000 200 00(King Leopold's Soliloquy: A Defense of His Congo Rule by Mark Twain)(1905)0 000 000 0000, 000, 0000 000 00000000. 0000000 0000 0000 000000 0000 200 000 00 000 000 000, 00 000(Koning-Bouwer)00 0000 0000. 000000 TTN Korea 0000(English Classics)0 00 000, 000, 000 00 00000! B These pests!—it is as I say, they have kept back nothing! They have revealed these and yet other details which shame should have kept them silent about, since they were exposures of a king, a sacred personage and immune from reproach, by right of his selection and appointment to his great office by God himself; a king whose acts cannot be criticized without blasphemy, since God has observed them from the beginning and has manifested no dissatisfaction with them, nor shown disapproval of them, nor hampered nor interrupted them in any way. By this sign I recognize his approval of what I have done; his cordial and glad approval, I am sure I may say. Blest, crowned, beatified with this great reward, this golden reward, this unspeakably precious reward, why should I care for men’s cursings and revilings of me? 0 000!-00 00 00, 000 0000 000 00000! 000 000 000 00 00 000 000 00 000 000 00 00 0, 000 0000 000 0000 000 000 0 0000 00 000 0000 00 0 00 00 000 00000. 0 00 000 0000 000 000 0 00 0000. 00 00000 0000 000 00 000 0 0000 000 00000 0000, 00 0000 000000 0000 0000 000000. 0 000 00 00 0 00 00 00 000 00000. 00 0000 00 0 0, 00 00 0 0000. 0 0 0000 000 00 0000 0 000 00 00 0 00 00 00 0000 0000 00 00 000. “Each time the corporal goes out to get rubber, cartridges are given him. He must bring back all not used, and for every one used he must bring back a right hand. M. P. told me that sometimes they shot a cartridge at an animal in hunting; they then cut off a hand from a living man. As to the extent to which this is carried on, he informed me that in six months the State on the Mambogo River had used 6,000 cartridges, which means that 6,000 people are killed or mutilated. It means more than 6,000, for the people have told me repeatedly that the soldiers kill the children with the butt of their guns.” “0000 0 00 000 00 000 0000 000000. 00 0000 00 00 00 0000 00 0000 00 00 00 0000 0000 000. M.P.0 000 00 00 0000 000 000 000000. 00 00 000 00 00 000 00 000000. 000 00000 000 000, 00 Mambogo 00 00 000 600 00 6,00000 00000 000000, 00 6,00000 000 0000000 00 000000. 6,0000 000 000000. 0000 000 00000 0000 0000 00 00 0000 000000.” “It seems strange to see a king destroying a nation and laying waste a country for mere sordid money’s sake, and solely and only for that. Lust of conquest is royal; kings have always exercised that stately vice; we are used to it, by old habit we condone it, perceiving a certain dignity

in it; but lust of money—lust of shillings—lust of nickels—lust of dirty coin, not for the nation's enrichment but for the king's alone—this is new. It distinctly revolts us, we cannot seem to reconcile ourselves to it, we resent it, we despise it, we say it is shabby, unkingly, out of character. Being democrats we ought to jeer and jest, we ought to rejoice to see the purple dragged in the dirt, “○○○, ○○ ○ ○○○ ○○ ○○, ○ ○○○ ○○○○○ ○○○ ○○○ ○○ ○○ ○○ ○○○○ ○○○○. ○○○ ○○○ ○○○○○. ○○○ ○○ ○ ○○ ○○ ○○○○. ○○○ ○○○ ○○○○○. ○○○ ○○○ ○○ ○○○ ○○○ ○○○○○. ○○○ ○○ ○○ ○○-○○○ ○○ ○○-○○○ ○○ ○○-○○○ ○○○ ○○ ○○, ○○○ ○○○ ○ ○○○ ○○○ ○○○ ○○ - ○○○ ○○○ ○○○○. ○○○ ○○○ ○○○ ○○○ ○○, ○○○ ○○○ ○ ○○ ○ ○○, ○○○○, ○○○○, ○○○○, ○○○○, ○○○○ ○○○ ○○○○. ○○○○○○ ○○○ ○○○○ ○○○○ ○○, ○○○○ ○○ ○○○○ ○○ ○○ ○○○○ ○○○. but—well, account for it as we may, we don't. We see this awful king, this pitiless and blood-drenched king, this money-crazy king towering toward the sky in a world-solitude of sordid crime, unfellowed and apart from the human race, sole butcher for personal gain findable in all his caste, ancient or modern, pagan or Christian, proper and legitimate target for the scorn of the lowest and the highest, and the execrations of all who hold in cold esteem the oppressor and the coward; and—well, it is a mystery, but we do not wish to look; for he is a king, and it hurts us, it troubles us, by ancient and inherited instinct it shames us to see a king degraded to this aspect, and we shrink from hearing the particulars of how it happened. We shudder and turn away when we come upon them in print.” ○○○—○○, ○○○ ○ ○○○ ○ ○○○ ○○○○, ○○○ ○○ ○○○○. ○○○ ○ ○○○ ○, ○ ○○○○○ ○○ ○○ ○○ ○, ○ ○○ ○○ ○○ ○○○ ○○○ ○○○ ○○○ ○○○ ○○○ ○○○. ○○○ ○○○○ ○○ ○○ ○○ ○○○○○ ○○○ ○ ○○ ○○○○ ○○○ ○○ ○○○ ○○○○○. ○○ ○○ ○○, ○○○ ○○ ○○○○, ○○ ○○ ○○○ ○○ ○○○ ○○○ ○○ ○○○○ ○○○○ ○○, ○○○○ ○○○○ ○○○○ ○○○ ○○ ○○○ ○○; ○○○—○○○, ○○○○ ○○○○○○ ○○○ ○○ ○○ ○○○○. ○○ ○○○ ○○○ ○○○ ○○○ ○○ ○○○ ○○○. ○○○ ○○○ ○○○ ○○○ ○○ ○○ ○○○ ○○○○ ○○ ○○○ ○○○ ○○○○○○ ○○○ ○○○ ○○○ ○○○○. ○○○ ○○○○ ○○○ ○○○ ○○○○ ○○ ○○○○.” -○○(Index)- ○○○○(Prologue). ○○○○○○ TTN Korea ○○○(English Classics) 999○○ ○○○ ○○ 7○○ ○○ ○○○ ○○○○ 22○○ ○○○○ ○○ ○○ ○○○(Mark Twain) 01. ○○○ ○○○ ○○○(The Father of American literature)(1835~1910) 01-1. BBC ○○○ ○○○○(Your Millennium) ○○○ ○○○(Greatest Writer) 10○○(1999) 01-2. ○○○ ○○○(The Greatest American)(2005) 01-3. ○○○○○○(Smithsonian Magazine) ○○○ ○○ ○○○ 100○○ ○○○(100 Most Significant Americans of All Time) ○○○○○(Pop icons)(2014) 02. ○○○ ○○○(Halley's Comet)○○ ○○○ ○○○ ○○○(1835, 1910) 03. ○○○○ ○○○(Mississippi River)○○ ○○○ ○○○(Riverboat pilot) 04. ○○○ ○○○(Mark Twain)○○ ○○ 3.6 ○○○?! 05. ○○○○ ○○○(Brasher hook)○○ ○○○ ○○○(Inventor)(1871) 06. ○○○○○○(World Lecture Tour)(1895~1896) 07. ○○○ ○○○(Thomas Alva Edison)○○ ○○○ ○○○ ○○○ ○○○(The Prince and the Pauper)(1909) 08. ○○○(○○)○○ ○○○ ○○○(Mark Twain) 09. ○○○ SF ○○○ ○○○(John Scalzi)○○ ○○○ ○○○(The Last Colony)(2007) 10. ○○○ ○○○(Books) : ○○○ ○○○○ ○○○○?! 10-1. ○○○ ○○○(The Adventures of Tom Sawyer)(1876) 10-2. ○○○ ○○○(The Prince and the Pauper)(1881) 10-3. ○○○○ 3○○(Mississippi Trilogy) : ○○○○ ○○○ ○○○(Life on the Mississippi)(1883) 10-4. ○○○○ ○○○ ○○○(The Adventures of Huckleberry Finn)(1884) 10-5. ○○○ ○○○ ○○○○ ○○○(A Connecticut Yankee in King Arthur's Court)(1889) 10-6. ○○○ ○○○○ 19○○ ○○○○(Following the Equator : A Journey Around the World)(1897) 11. ○○○○ ○○○ ○○○(Mark Twain)○○ ○○○ 14○○ ○○ 12. ○○○○(Audio Books)○○ ○○○ ○○○ ○○○(Mark Twain) 13. ○○○ ○○○(Mark Twain)○○ ○○○(Quotes)(222) ○○○ ○○○○ ○○○○ 2○○ ○○○(King Leopold's Soliloquy: A Defense of His Congo Rule by Mark Twain)(1905) “It Is I” KING LEOPOLD'S SOLILOQUY King Leopold's Soliloquy An Original Mistake Supplementary Some Things The Report Of The King's Commission Says. The United States Government And The Congo State. Ought King Leopold To Be Hanged? Transcriber's Notes ○○○(Appendix). ○○○ ○○○ ○○○○ ○○○○○○ ○○○ ○○○(The Hitchhiker's Guide to Worlds's Classics) A01. ○○○ ○○○(Harvard Book Store) ○○○ ○○○ ○○○ 100○○(Staff's Favorite 100 Books) & ○○○○ 100○○(Top 100 Books) A02. ○○○ ○○○○ 100 A03. ○○○○○○ ○○○ 200○○ A04. ○○○○○○ ○○○○○○ ○○○○ 100○○ A05. ○○○, ○○○, ○○○ ○○○ ○○○○ 60○○ A06. ○○○○○○ ○○○(○○○) ○○○ ○○○ 100○○ A07. ○○○ ○○○○○○ ○○○(Humanitas College) ○○○○○○ 100○○ A08. ○○○(○○○○) ○○○ ○○○ 100○○ A09. ○○○○(KAIST) ○○○○○○○○ ○○○○ 100○○ A10. ○○○ ○○○ ○○○○(44) A11. ○○○○(English Classics) ○○○ ○○○ ○○○ ○○○ 5○○ ○○○(How to listen to FREE audio Books legally?) A12. ○○○-○○○○○ ○○○ ○○○○(Movies And TV Shows Based on English Classic Books) ○○○○○○ TTN Korea ○○○○(English Classics) 999○○ ○○○○○○ TTN Korea ○○○○(1,302) ○○○○○○ TTN Korea ○○○○(English Classics) 999○○ ○○○○○○ TTN Korea ○○○○(English Classics) 999○○○ ○○○ ○○○ ○○○ ○○○ ○○○ ○○○ ○○○ ○○○ ○○○ ○○○ ○○○ ○○○ ○○○ ○○○ ○○○ - ○○○○ ○○○ ○○○○○○ ○○○ ○○○○(English Classics)○○ ○○○○○○ ○○○ ○○○ ○○○ ○○○ ○○○ ○○○ ○○○ ○○○(free public domain audioBooks) ○○○○ ○○○○(LibriVox) ○○○○ ○○○ ○○○-○○○○○ ○○○○○○○○. ○○○○○○ TTN Korea ○○○○ ○○○○ ‘OO○○○ ○○○○ ○○○ ○○ & ○○○’ ○○○○ ○○○ ○○○ ○○○ ○○○ ○○○ ○○○ ○○○ ○○○ ○○○ ○○○ ○○○. ○○○○○○ TTN Korea ○○○○

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► BOOK I. Then said he, his mind often went fearing and searching out various and rare things, and most of all about himself—what he was; whether his mind and his soul were mortal and perishable, or ever-living and eternal; and again, about his God, what He was, and of what nature He was; and what good it were best for him to do, and what evil best to forsake. Then answered me something, I know not what, whether myself or another thing; nor know I whether it was within me or without; but this one thing I most truly know, that it was my Reason; and it said to me: ▷ 01. 00 00 00 00 00 0 00 00000 0000 000 00, 000 00000 000 00, 0 000 0000 00000 000 00000. 00 000 000 0000 000 000, 000 000 00 000 000; 000 00, 00 0000 000, 00 00 0000, 00 000 00000; 000 00 000 00 00 00 00 0000, 00 00 000 00 00 000. 00 00 000 00 000000. 00 000 000 00 000 000000. 000 0 00 0000 00 0000 00 00 0000. 000 00 0000 00 00 000 00 000000 0000. 000 000 000 00000 : ► BOOK III. Then said I: Now thou hast ended the sayings which thou hast selected from these two books, yet hast not answered me about what I last asked thee, to wit, about my intellect. I asked thee whether, after the parting of body and soul, it would wax or wane, or whether it would do both as it before did. ▷ 03. 00 00 00000: 00 000 0 0 000 000 000 0000, 00 0000 00000 000 0, 0 0 000 00 0000 00000. 00 0000 000 000 000 00 000 000 0 00 0, 000 0000 0 00 000 0 000 00000. -00(Index)- ► 0000(Prologue). 000000 TTN Korea 0000(English Classics) 99900 000 00 700 00 ► 1100 0000 00 0 000000(Bishop of Hippo, Saint Augustine, AD354~AD430) 01. 00000 000(Algérie)00 000 00 0000(Hippo Regius)0 00(Bishop) 02. 0 000000 0(Saint Augustine)0 '30 00(3 Masterpieces)' 03. 0 00000000 000(The Confessions of St. Augustine, AD 397~400) 04. 000(De Civitate Dei Contra Paganos Libri Viginti Duo, The City of God, AD426) 05. 00000(De Trinitate, On the Trinity, AD400?) 06. 000000 000(Rule of Saint Augustine, AD397)0 0 0000 00 000(Ordo Sancti Augustini) 07. 000000000(Augustinism) 08. 00000 40 00(00, Church Fathers) 09. 0 0000000(Bishop of Hippo Saint Augustine)0 000 00 TOP9 10. 0000(Audio Books)00 00 0 000000 0(Bishop of Hippo Saint Augustine) 11. 0 0000000(Bishop of Hippo Saint Augustine) 00(Quotes)(100) ► 0 00000000 0000 00 00 00 1902(King Alfred's Old English Version of St. Augustine's Soliloquies by Bishop of Hippo) Preface ▷ King Alfred's Old English Version Of St. Augustine's Soliloquies Turned Into Modern English King Alfred's Preface Book I Book II Book III Footnotes: ► 0 0(Appendix). 000 000 0000 000000 00 000(The Hitchhiker's Guide to Worlds's Classics) A01. 000 0 0(Harvard Book Store) 00 00 00 1000(Staff's Favorite 100 Books) & 0000 1000(top 100 Books) A02. 0 00(Seoul University) 0000 100 A03. 000(Yonsei University) 0000 00 2000 A04. 000(Korea University) 00000 0000 1000 A05. 000·000·000(SKY University) 00 0000 600 A06. 0000(Sungkyunkwan University) 000(000) 00 00 1000 A07. 000(Kyung Hee University) 00000 000(Humanitas College) 0000 0 1000 A08. 000(0000,POSTECH) 0000 1000 A09. 0000(KAIST) 0000000 0000 1000 A10. 000(Literary Awards) 000 0 0000(44) A11. 0000(English Classics) 00000 000 00 500 00(How to listen to FREE audio Books legally?) A12. 00·0000 000 0000(Movies and TV Shows Based on English Classic Books) ► 000000 TTN Korea 0000(English Classics) 9990 ► 000000 TTN Korea 0000(1,809) ► 000000 TTN Korea 0000(English Classics) 9990 000000 TTN Korea 0000(English Classics) 99900 00 00 0000 00 00 00 0 0000 000 000000 000 0000000. 000 0000 '0000 00 00 & 00' 000 00 000 00 000 0000(free public domain audioBooks) 000 00000(LibrIVox) 0000 000 0000000. 00 00 0000 00 00 000 000 00 0 0 000 000 0000. 000000 TTN Korea 0000(English Classics) 99900 00 000, 000, 000 00 00000! ► 0 000000 0(Bishop of Hippo, AD354~AD430) 500 0000085 0 00000000 000 1876 English Classics085 The Confessions of St. Augustine by Bishop of Hippo 0000988 0 00000000 000 10 AD426 English Classics988 The City of God, Volume I by Bishop of Hippo 0000989 0 00000000 000 20 AD426 English Classics989 The City of God, Volume II by Bishop of Hippo 0000990 0 00000000 00000 000 00 0 00 1872 English Classics990 Writings in Connection with the Donatist Controversy by Bishop of Hippo 0000991 0 00000000 0000 00 00 00 00 1902 English Classics991 King Alfred's Old English Version of St. Augustine's Soliloquies by Bishop of Hippo ► 0 00(John Locke, 1632~1704) 300 000 0090 0 000 000 1689 English Classics090 Second Treatise of Government by John Locke 0000992 0 0 00 00000 10 1689 English Classics992 An Essay Concerning Humane Understanding, Volume 1 by John Locke 0000993 0 000 00000 20 1689 English Classics993 An Essay Concerning Humane Understanding, Volume 2 by John Locke ► 00 000(Kahlil Gibran, 1883~1931) 400 0000045 00 0000 0 00 1923 English Classics045 The Prophet by Kahlil Gibran 0000994 00 0000 00 000 000 1918 English

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