

Chapter 1 : Oscar and Lucinda () - Plot Summary - IMDb

Oscar and Lucinda is a perfect stylization to Charles Dickens and at that the novel remains postmodern. In the end evil is punished and somehow good is punished too. In the end evil is punished and somehow good is punished too.

The earliest of the many arresting episodes in this book is the Christmas pudding incident. In relation to Question 1, many see the pudding scene as a retelling of Adam and the forbidden fruit in Genesis. Does that reading make sense to you? How might that interpretation, the fall and expulsion from paradise, play itself out in the remainder of the story? Does God direct where the stone falls? What does Oscar believe? What do you believe? Is he endangering his soul by gambling? Or does the fact that he devotes his winnings to charitable causes justify, or make right, his gambling obsession? In relation to Question 2: Peter Carey invokes 17th-century mathematician and philosopher Blaise Pascal in this novel. Pascal postulates that belief in God is a necessary bet: What do you think? Is Oscar or Pascal right? Can faith be reduced to a bet—a matter of chance? What kind of characters are Oscar and Lucinda? What makes them fall in love? Can you recall the moment when Lucinda suddenly realizes that she might be in love with Oscar? Discuss the ways Lucinda flouts prevailing societal codes for women of her day? Is it a flaw, or a strength, in their characters that neither Oscar nor Lucinda understands or cares which? Reviewer Aravind Adiga writes that "for Oscar and Lucinda, [gambling is] an expression of their desire for real change and reformation. In that sense, gambling is also an expression of their innocence. See the full review in *The Second Circle*. Consider the name Lucinda. Relating to Question 3: What does it represent? Carey has said in an interview with BBC World Book Club that glass is perfect and pure but also dangerous—when glass breaks, it cuts. How does that idea connect with a church of made of glass—which is being carried into the wilds of Australia? What might it mean, metaphorically, that Oscar bets he can carry the glass without breaking it? Although it may be overly schematic, consider the metaphor of church and commerce betting against one another for the soul of Australia or any society. What are the ramifications of such a bet by two powerful institutions—particularly for indigenous people? Oscar comes to regard the trials of his journey through the outback as punishment for his sins. What affect does the use of shifting perspectives have on your reading of the novel? Did you find the varying points of view illuminating or confusing or interruptive? What was your experience reading this book? Did you find it humorous, sad, funny, intriguing? He has been compared by some to Charles Dickens in his idiosyncratic characters and convoluted plots. Do you see similarities? Please feel free to use them, online or off, with attribution.

Chapter 2 : Book choice: Oscar and Lucinda - Telegraph

Oscar and Lucinda is a novel by Australian author Peter Carey which won the Booker Prize and the Miles Franklin Award. It was shortlisted for The Best of the Booker. Contents.

Oscar and Lucinda is a satire about two star-crossed lovers that takes place in the mid-nineteenth century. Oscar Hopkins is a contradictory man, both pious and corrupt. He spends the rest of his life wondering if his decision has damned his soul to hell, as his father believes. Oscar further endangers his soul when he takes up gambling while in divinity school. Oscar justifies his vice by philosophizing that believing in God is a gamble anyway. How could God condemn a man for having a bit of fun at the racetrack? He decides to face his crippling fear of the water and sail to Sydney, where he intends to devote his life to dangerous missionary work in the wild badlands of Australia. On board the ship, he meets his counterpart and fellow compulsive gambler, Lucinda Leplastrier. Lucinda is a feminist ahead of her time in the Victorian era. She is shunned by society for her independent views and refusal to wear dresses with corsets. The rich heiress owns a glassworks factory in Sydney, which her male employees will not let her enter without permission. Lucinda is returning to Sydney from a year-long sojourn in London, where she had hoped to find a husband. However, London society shuns her more cruelly than Sydney society. She returns home, where her weakness for gambling and cards destroys the reputations of the only two men who dare to befriend her, Oscar and Reverend Dennis Hasset, a fellow glass enthusiast. Hasset is sent up-river to a parish in the wilderness by the Bishop of Sydney as punishment for his friendship with Lucinda. Oscar is kicked out of the church entirely by the Bishop when the local press discovers his late night card games with Lucinda. There, the two misfits eventually become friends, and he learns to share her love for glass. Their unmarried, though chaste, cohabitation causes an even bigger scandal in society, but they take refuge in their growing love for one another. Their lack of social skills prevents them from acknowledging that they are in love, but their shared love of glass and gambling spurs them to bet their entire fortunes on a venture to build a glass church. This adventure threatens to destroy both Oscar and Lucinda, and in the end, their glass house comes crashing down, but with a surprising twist. This section contains words approx.

Chapter 3 : Oscar and Lucinda - Discussion Questions

Peter Carey's novel of the undeclared love between clergyman Oscar Hopkins and the heiress Lucinda Leplastrier is both a moving and beautiful love story and a historical tour de force set in Victorian times.

Eamonn McCabe How can a novel be true to chance? Partly this is by having leading characters who are themselves fascinated by chance. Oscar, brought up in mid-century Devon by his loving but utterly inflexible father, a leading member of a fundamentalist Christian sect, believes that happenstance is in fact providence. God must be behind all chance events. Every day the boy throws lots under "the terrible pressure of eternity". Later, as an odd, solitary student at Oxford, he is accidentally chosen as a gambling companion by the roguish Wardley-Fish, who knocks on his door mistaking it for the college room of another undergraduate. For, being a connoisseur of the pattern beneath apparent randomness, Oscar, whom Wardley-Fish supposes an innocent abroad, has a peculiar gift for gambling. Meanwhile, over in Australia, Lucinda, a young lady with feminist sympathies and a large inheritance, is also becoming addicted to gambling. Oscar and Lucinda, being a love story, has a pattern implied in its title. Carey sharpens our curiosity about how this will be managed by keeping them separate for almost half the book they speak to each other for the first time on page of my page edition. Groups of chapters alternate between England and Australia as, we suppose, the paths of Oscar and Lucinda move to some unlikely intersection. Chance does the trick. Oscar, now a clergyman, embarks on a mission to bring Christianity to Australia. Naturally his decision to go is made by tossing a penny, which comes up heads: Lucinda is on the same ship because, having visited London more or less in search of a husband, she has given up hope and decided to return. Religion is their ostensible bond: Lucinda seeks Oscar to hear her confession. But in fact it is gambling. The stake is her whole fortune "and implicitly her hand in marriage. Gambling and religion are made inextricable as a way to get to the workings of chance. Their varieties of belief are anxiously dogmatic. We bet our life on it. We must gamble every instant of our allotted span". Religion in the novel is not absurd. The two protagonists of Oscar and Lucinda struggle to make the flukes of their lives into patterns. It is composed of short chapters, often digressing and including the back-stories of a crowd of minor characters. Every little chapter is a self-contained episode, each one a testimony to luck. What is the strangest instance of chance that a person can think of but the chance that brought his or her parents together?

Chapter 4 : Oscar and Lucinda by Peter Carey | www.nxgvision.com

Oscar and Lucinda Peter Carey. out of 5 stars Paperback. \$ Next. Customers who bought this item also bought. Page 1 of 1 Start over Page 1 of 1.

Chapter 5 : Oscar and Lucinda (film) - Wikipedia

Oscar Hopkins is a high-strung preacher's kid with hydrophobia and noisy knees. Lucinda Leplastrier is a frizzy-haired heiress who impulsively buys a glass factory with the inheritance forced on her by a well-intentioned adviser.

Chapter 6 : Oscar and Lucinda Summary & Study Guide

Oscar and Lucinda is set both in England and in Australia in the 19th century. In England, Oscar Hopkins is the son of a non-Anglican, religious fundamentalist who is also a naturalist, and up until he is about 15 Oscar grows up with the reassurance that he is among the saved.

Chapter 7 : John Mullan on Peter Carey's Oscar and Lucinda | Books | The Guardian

Oscar and Lucinda, this month's book club choice, presents a small problem for this web column, because I've already

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reviewed the book here. But then again, it's an excellent opportunity to talk.

Chapter 8 : Oscar and Lucinda | Read Book Summary

Oscar and Lucinda is not a simplistic book, but it's such a quick read. Sometimes when an author is brilliant, they put you off by showing off. Carey is the kind of person you know is an excellent writer, but only because you love the story.

Chapter 9 : Oscar and Lucinda - Reading Guide - Book Club Discussion Questions

At its heart are, of course, its eponymous protagonists, Oscar Hopkins and Lucinda www.nxgvision.com son of a fire-and-brimstone evangelical preacher of the Plymouth Brethren, Oscar is a winning.