

MAR GREGORIOS COLLEGE OF ARTS & SCIENCE

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Affiliated to the University of Madras
Approved by the Government of Tamil Nadu
An ISO 9001:2015 Certified Institution



DEPARTMENT OF ENGLISH

SUBJECT NAME: WORLD LITERATURE IN TRANSLATION

SUBJECT CODE: BRE6A

SEMESTER: VI

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SYLLABUS

Elective Paper-II - World Literature in Translation

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Prescribed Texts:

Oedipus the King. Sophocles. Trans. David Greene. University of Chicago Press, 2012.

Relevant Videos on YouTube (Note: ctrl+ click to open the youtube links)

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UNIT-1 INTRODUCTION

GOETHE'S CONCEPT OF WORLD LITERATURE

Johann Wolfgang von Goethe (1749–1832) was a German author, scientist, statesman, and theorist. He is widely considered to be the most canonical and influential writer in the history of German literature. His formulation of “world literature” (Weltliteratur) inaugurated subsequent discussions of the concept, and a great deal of scholarship has elucidated its cosmopolitan character. This is appropriate, for Goethe's concept of world literature directly questions the viability of national literature and calls for authors the world over to work together to bring about a literature informed by the knowledge and insights of literary discourses around the world.

The term “world literature” was first used by the German writer and statesman Johann Wolfgang von Goethe, referring to the dissemination of literature from and to countries across the globe. Goethe famously stated in letters to Johann Eckermann in 1827, “National literature is now a rather unmeaning term; the epoch of world literature is at hand, and everyone must strive to hasten its approach.” World Literature, in the modern sense, refers to literary works that are translated into multiple languages and circulated to an audience outside their country of origin.

World literature is not a new concept, but as new media technologies explode, so do new ways of disseminating books across national boundaries. And as new ways emerge of delivering world literature to readers worldwide, many scholars are examining the implications of translations on literature, the impact that literature has on culture, and the ways that cultures can transform books. World literature can be an amazing tool for analyzing globalization because it provides a wonderful example of the ways that information is shared across languages and cultures.

Characteristics of World Literature

- styles of Folklore. Fables, legends, mythology.
- Fables. In prose or verse to point to a moral; Characters are frequently animals.
- legends. ...
- Mythology. ...
- Styles of Fiction. ...
- Fantasy. ...
- Science fiction. ...
- Utopian Fiction.

Common Features

Literature can be divided into three major types: prose ("ordinary language"), poetry (aesthetically structured language), and drama (literature intended for performance; drama may be composed in either prose or poetry).

TRAGEDY OF FATE

Definition of Tragedy

Aristotle defined tragedy as having six elements: It must imitate reality, concern an action that has serious implications, have a complete narrative arc, include appropriate

language such as a chorus for a play, show the story through action rather than narration and include catharsis of some kind. Catharsis is the purging of the emotions invoked by the tragedy, such as fear. Catharsis can take place in the characters or in the audience. Tragedies also include a tragic hero who suffers a downfall because of a character flaw or moral failing.

Fate vs. Character

Though the tragic hero is brought down by some deficiency in character, fate often plays a role in the downfall -- especially in the Greek tragedies. The tragic hero usually tries to outwit fate, with his character flaw being his pride in thinking that outwitting fate is possible. Therefore, tragedies of fate are usually focused on a moral message about not trying to outrun destiny. Tragedies of character minimize the role of fate and focus instead on human choice and moral accountability.

Tragedy of Fate

Many examples of tragedy of fate can be found in classic literature. "Oedipus the King" is one of the most often cited examples. In this play by Sophocles, an oracle tells Oedipus that he will murder his father and marry his mother. He tries to outwit fate by leaving his home and the people he believes to be his parents; he doesn't know he was adopted. During his travels, Oedipus kills a man who turns out to be his biological father, then marries the woman who turns out to be his biological mother. His mother hangs herself when she learns the truth, and Oedipus blinds himself. In "Romeo and Juliet" by William Shakespeare, Romeo and Juliet are said to be brought together by fate, yet their feuding families keep them apart. The price of this human pettiness is the death of the young lovers.

Fate tragedy, also called fate drama German, Schicksalstragödie, a type of play especially popular in early 19th-century Germany in which a malignant destiny drives the protagonist to commit a horrible crime, often unsuspectingly. Adolf Mullner's *Der neunundzwanzigste Februar* (1812; "February 29") and *Die Schuld* (1813; "The Debt") and Zacharias Werner's *Der vierundzwanzigste Februar* (1806; "February 24") are among the best-known examples.

FRENCH REVOLUTION

The French Revolution was a watershed event in modern European history that began in 1789 and ended in the late 1790s with the ascent of Napoleon Bonaparte. During this period, French citizens razed and redesigned their country's political landscape, uprooting centuries-old institutions such as absolute monarchy and the feudal system. The upheaval was caused by widespread discontent with the French monarchy and the poor economic policies of King Louis XVI, who met his death by guillotine, as did his wife Marie Antoinette. Although it failed to achieve all of its goals and at times degenerated into a chaotic bloodbath, the French Revolution played a critical role in shaping modern nations by showing the world the power inherent in the will of the people.

Causes of the French Revolution

As the 18th century drew to a close, France's costly involvement in the American Revolution, and extravagant spending by King Louis XVI and his predecessor, had left the country on the brink of bankruptcy. Not only were the royal coffers depleted, but two decades of poor harvests, drought, cattle disease and skyrocketing bread prices had kindled unrest

among peasants and the urban poor. Many expressed their desperation and resentment toward a regime that imposed heavy taxes—yet failed to provide any relief—by rioting, looting and striking. In the fall of 1786, Louis XVI's controller general, Charles Alexandre de Calonne, proposed a financial reform package that included a universal land tax from which the privileged classes would no longer be exempt.

To garner support for these measures and forestall a growing aristocratic revolt, the king summoned the Estates-General (les états généraux) – an assembly representing France's clergy, nobility and middle class – for the first time since 1614. The meeting was scheduled for May 5, 1789; in the meantime, delegates of the three estates from each locality would compile lists of grievances (cahiers de doléances) to present to the king.

Rise of the Third Estate

France's population had changed considerably since 1614. The non-aristocratic members of the Third Estate now represented 98 percent of the people but could still be outvoted by the other two bodies. In the lead-up to the May 5 meeting, the Third Estate began to mobilize support for equal representation and the abolishment of the noble veto—in other words, they wanted voting by head and not by status. While all of the orders shared a common desire for fiscal and judicial reform as well as a more representative form of government, the nobles in particular were loath to give up the privileges they enjoyed under the traditional system.

Tennis Court Oath

By the time the Estates-General convened at Versailles, the highly public debate over its voting process had erupted into hostility between the three orders, eclipsing the original purpose of the meeting and the authority of the man who had convened it. On June 17, with talks over procedure stalled, the Third Estate met alone and formally adopted the title of National Assembly; three days later, they met in a nearby indoor tennis court and took the so-called Tennis Court Oath (serment du jeu de paume), vowing not to disperse until constitutional reform had been achieved. Within a week, most of the clerical deputies and 47 liberal nobles had joined them, and on June 27 Louis XVI grudgingly absorbed all three orders into the new assembly.

The Bastille and the Great Fear

On June 12, as the National Assembly (known as the National Constituent Assembly during its work on a constitution) continued to meet at Versailles, fear and violence consumed the capital. Though enthusiastic about the recent breakdown of royal power, Parisians grew panicked as rumors of an impending military coup began to circulate. A popular insurgency culminated on July 14 when rioters stormed the Bastille fortress in an attempt to secure gunpowder and weapons; many consider this event, now commemorated in France as a national holiday, as the start of the French Revolution.

The wave of revolutionary fervor and widespread hysteria quickly swept the countryside. Revolting against years of exploitation, peasants looted and burned the homes of tax collectors, landlords and the seigniorial elite. Known as the Great Fear (la Grande peur), the agrarian insurrection hastened the growing exodus of nobles from the country and

inspired the National Constituent Assembly to abolish feudalism on August 4, 1789, signing what the historian Georges Lefebvre later called the “death certificate of the old order.”

Declaration of the Rights of Man and of the Citizen

In late August, the Assembly adopted the Declaration of the Rights of Man and of the Citizen (*Déclaration des droits de l’homme et du citoyen*), a statement of democratic principles grounded in the philosophical and political ideas of Enlightenment thinkers like Jean-Jacques Rousseau. The document proclaimed the Assembly’s commitment to replace the *ancien régime* with a system based on equal opportunity, freedom of speech, popular sovereignty and representative government. Drafting a formal constitution proved much more of a challenge for the National Constituent Assembly, which had the added burden of functioning as a legislature during harsh economic times.

For months, its members wrestled with fundamental questions about the shape and expanse of France’s new political landscape. For instance, who would be responsible for electing delegates? Would the clergy owe allegiance to the Roman Catholic Church or the French government? Perhaps most importantly, how much authority would the king, his public image further weakened after a failed attempt to flee the country in June 1791, retain?

Adopted on September 3, 1791, France’s first written constitution echoed the more moderate voices in the Assembly, establishing a constitutional monarchy in which the king enjoyed royal veto power and the ability to appoint ministers. This compromise did not sit well with influential radicals like Maximilien de Robespierre, Camille Desmoulins and Georges Danton, who began drumming up popular support for a more republican form of government and for the trial of Louis XVI.

French Revolution Turns Radical

In April 1792, the newly elected Legislative Assembly declared war on Austria and Prussia, where it believed that French émigrés were building counterrevolutionary alliances; it also hoped to spread its revolutionary ideals across Europe through warfare. On the domestic front, meanwhile, the political crisis took a radical turn when a group of insurgents led by the extremist Jacobins attacked the royal residence in Paris and arrested the king on August 10, 1792.

The following month, amid a wave of violence in which Parisian insurrectionists massacred hundreds of accused counterrevolutionaries, the Legislative Assembly was replaced by the National Convention, which proclaimed the abolition of the monarchy and the establishment of the French republic. On January 21, 1793, it sent King Louis XVI, condemned to death for high treason and crimes against the state, to the guillotine; his wife Marie-Antoinette suffered the same fate nine months later.

Reign of Terror

Following the king’s execution, war with various European powers and intense divisions within the National Convention ushered the French Revolution into its most violent and turbulent phase. In June 1793, the Jacobins seized control of the National Convention from the more moderate Girondins and instituted a series of radical measures, including the establishment of a new calendar and the eradication of Christianity.

They also unleashed the bloody Reign of Terror (la Terreur), a 10-month period in which suspected enemies of the revolution were guillotined by the thousands. Many of the killings were carried out under orders from Robespierre, who dominated the draconian Committee of Public Safety until his own execution on July 28, 1794. His death marked the beginning of the Thermidorian Reaction, a moderate phase in which the French people revolted against the Reign of Terror's excesses. Over 17,000 people were officially tried and executed during the Reign of Terror, and an unknown number of others died in prison or without trial.

French Revolution Ends: Napoleon's Rise

On August 22, 1795, the National Convention, composed largely of Girondins who had survived the Reign of Terror, approved a new constitution that created France's first bicameral legislature. Executive power would lie in the hands of a five-member Directory (Directoire) appointed by parliament. Royalists and Jacobins protested the new regime but were swiftly silenced by the army, now led by a young and successful general named Napoleon Bonaparte.

The Directory's four years in power were riddled with financial crises, popular discontent, inefficiency and, above all, political corruption. By the late 1790s, the directors relied almost entirely on the military to maintain their authority and had ceded much of their power to the generals in the field.

On November 9, 1799, as frustration with their leadership reached a fever pitch, Bonaparte staged a coup d'état, abolishing the Directory and appointing himself France's "first consul." The event marked the end of the French Revolution and the beginning of the Napoleonic era, in which France would come to dominate much of continental Europe.

(Watch

<https://www.youtube.com/watch?v=8K1CzqG-jrl>)

REALISTIC DRAMA OF IBSEN AND CHEKHOV

Realism as a movement in the theatre, began in the late 1800s with the plays of Norwegian playwright Henrik Ibsen (called the "Father of Realism"), and continues through the plays of Anton Chekhov, George Bernard Shaw, Eugene O'Neill, and Tennessee Williams to the present day.

The overriding concept in realism is verisimilitude, which is the truthful and believable representation of reality within a theatrical frame of reference.

Stage settings (often indoors) are realistic, generally consisting of three walls of a room and an imaginary "fourth wall" through which the audiences watches the action of the play. Props are real, and costumes are accurate to the character, time, and place of the drama.

The dialogue of the characters is natural, everyday speech. It is not heightened or exaggerated for dramatic or "actorly" effect.

The dramatic conflict of a play arises from within the characters and the environment in which the events of the play occur, rather than from some outside source or influence imposed on the characters. The conflict is usually psychologically-driven rather than event-driven, and the plot is often secondary to the internal lives of the characters.

Realistic plays afford the playwright an opportunity to address social issues. The protagonist of the play often asserts themselves against an injustice that affects them personally and/or a segment of society that the protagonist represents. Nora, in Ibsen's *A Doll's House*, rebels against the infantilizing treatment she receives from her husband as his doll-child in the doll house he maintains for her and confines her, and she rebels against the way the patriarchal society she lives in treats women generally.

The process of playwriting, whether the dramatist is writing a realistic play or not, requires a certain selection process. The events of *A Doll's House*, for example, are presented on stage in a little more than two hours, not counting intermission. However, the actual events of the play occur over a period of about 48 hours. They take place from the afternoon of Christmas Eve when Nora Helmer returns from her Christmas shopping until the evening of December 26 when Nora closes the front door behind her. In that moment, she abandons her husband, children, and overwhelmingly repressive way of life.

This winnowing makes the play no less realistic. It heightens the realism by condensing the time in which the events of the play occur. The compressed time also intensifies the conflict and resolution of the characters with each other and within themselves.

The main features of the theatre of Realism were:

A focus on 'real life'

The theatre of Realism investigated and spoke about real people in everyday situations, dealing with common problems. It was, and is, a theatre that takes an unflinching look at the way things really are in the world. Writers of realist theatre in their works desire to present life as it really happens to people. Their intention is to illuminate humankind's struggles and concerns in a straightforward way.

An emphasis on behavior and tough decisions

The theatre of Realism focuses on human behavior – what people do and why in the context of their particular situations. The theatre of Realism is a mirror held up and reflected back to the audience to show them that what is taking place on stage is a representation of what they (the audience) experience in their respective lives.

This type of theatre – grounded in the stark reality of everyday-ness – shows the true constitution of individuals when confronted with challenges and difficulties in life. An example of this kind of theatre is *A Doll's House* by Norwegian playwright Henrik Ibsen. The female protagonist of the play makes the hard decision to walk out on her family at the end of the play.

Believable dialogue

The theatre of Realism dispenses with asides and soliloquies, and such. It presents everyday conversation in a succinct, direct way. It features plainness of speech, which may seem mundane, but is actually very revealing of character, especially when coupled with action (and the dramatic subtext of the play).

An example of this in the play *A Doll's House* occurs when Nora says matter-of-factly to her husband as she prepares to leave her family:

'You have never loved me. You have only thought it pleasant to be in love with me.'

This is unassuming, direct, believable dialogue that hits with full force within the context of this play and the drama playing out between a husband and wife in the simple setting of their home.

Common everyday settings

The sets of realist plays evoke the typical workplaces, towns, and homes of people. These plays are a reflection of the society and culture in which people live. Audiences relate to these settings, which enable them to inhabit the world of the play. Therefore, the plays are more relevant to them. The everyday settings contribute to the power of the plays – the strong drama superimposed over an ordinary foundation not difficult for audiences to understand.

MULTICULTURALISM

"Multiculturalism" is the co-existence of diverse cultures, where culture includes racial, religious, or cultural groups and is manifested in customary behaviours, cultural assumptions and values, patterns of thinking, and communicative styles. There are various definitions for multicultural literature. Broadly defined, multicultural literature includes literature about people who are considered outside of the mainstream of society and have been in some manner marginalized. This definition would include people from diverse cultural, linguistic, socioeconomic, and religious backgrounds. In addition, it encompasses issues on gender, sexual orientation and disabilities. A narrower definition of multicultural literature focuses on people of color from diverse cultural, linguistic, and religious groups.

REALISM

Realism, in the arts, the accurate, detailed, unembellished depiction of nature or of contemporary life. Realism rejects imaginative idealization in favour of a close observation of outward appearances. As such, realism in its broad sense has comprised many artistic currents in different civilizations. In the visual arts, for example, realism can be found in ancient Hellenistic Greek sculptures accurately portraying boxers and decrepit old women. The works of such 17th-century painters as Caravaggio, the Dutch genre painters, the Spanish painters José de Ribera, Diego Velázquez, and Francisco de Zurbarán, and the Le Nain brothers in France are realist in approach. The works of the 18th-century English novelists Daniel Defoe, Henry Fielding, and Tobias Smollett may also be called realistic.

Realism was not consciously adopted as an aesthetic program until the mid-19th century in France, however. Indeed, realism may be viewed as a major trend in French novels and paintings between 1850 and 1880. One of the first appearances of the term realism was in the *Mercure français du XIXe siècle* in 1826, in which the word is used to describe a doctrine based not upon imitating past artistic achievements but upon the truthful and accurate depiction of the models that nature and contemporary life offer the artist. The French proponents of realism were agreed in their rejection of the artificiality of both the Classicism and Romanticism of the academies and on the necessity for contemporaneity in an effective work of art. They attempted to portray the lives, appearances, problems, customs, and mores of the middle and lower classes, of the unexceptional, the ordinary, the humble, and the unadorned. Indeed, they conscientiously set themselves to reproducing all the hitherto-

ignored aspects of contemporary life and society—its mental attitudes, physical settings, and material conditions.

Realism was stimulated by several intellectual developments in the first half of the 19th century. Among these were the anti-Romantic movement in Germany, with its emphasis on the common man as an artistic subject; Auguste Comte's Positivist philosophy, in which sociology's importance as the scientific study of society was emphasized; the rise of professional journalism, with its accurate and dispassionate recording of current events; and the development of photography, with its capability of mechanically reproducing visual appearances with extreme accuracy. All these developments stimulated interest in accurately recording contemporary life and society.

The Novel

In literature, the novelist Honoré de Balzac was the chief precursor of realism, given his attempt to create a detailed, encyclopaedic portrait of the whole range of French society in his *La Comédie humaine*. But a conscious program of literary realism did not appear until the 1850s, and then it was inspired by the painter Courbet's aesthetic stance. The French journalist Champfleury, who had popularized Courbet's painting style, transferred the latter's theories to literature in *Le Réalisme* (1857). In this influential critical manifesto Champfleury asserted that the hero of a novel should be an ordinary man rather than an exceptional figure. In 1857 Gustave Flaubert's novel *Madame Bovary* was published. This unrelentingly objective portrait of the bourgeois mentality, with its examination of every psychological nuance of an unhappy and adulterous middle-class wife, was both the principal masterpiece of realism and the work that established the movement on the European scene. Flaubert's *L'Éducation sentimentale* (1870), with its presentation of a vast panorama of France under Louis-Philippe, was another principal realist work. The brothers Jules and Edmond Goncourt were also important realist writers. In their masterpiece, *Germinie Lacerteux* (1864), and in other works they covered a variety of social and occupational milieus and frankly described social relations among both the upper and the lower classes.

Realist tenets entered the mainstream of European literature during the 1860s and '70s. Realism's emphasis on detachment, objectivity, and accurate observation, its lucid but restrained criticism of social environment and mores, and the humane understanding that underlay its moral judgments became an integral part of the fabric of the modern novel during the height of that form's development. Charles Dickens, Anthony Trollope, and George Eliot in England, Ivan Turgenev, Leo Tolstoy, and Fyodor Dostoyevsky in Russia, William Dean Howells in the United States, and Gottfried Keller and the early Thomas Mann in Germany all incorporated realist elements in their novels. A significant offshoot of literary realism was Naturalism, a late 19th- and early 20th-century movement that aimed at an even more faithful and unselective representation of reality. The French novelist Émile Zola was the leading exponent of Naturalism.

Theatre

Realism in the theatre was a general movement in the later 19th century that steered theatrical texts and performances toward greater fidelity to real life. The realist dramatists Henrik Ibsen and August Strindberg in Scandinavia and Anton Chekhov and

Maxim Gorky in Russia, among others, rejected the complex and artificial plotting of the well-made play and instead treated themes and conflicts belonging to a real, contemporary society. They dispensed with poetic language and extravagant diction, instead using action and dialogue that looked and sounded like every day behaviour and speech. Realism had no use for the declamatory delivery and the overblown virtuosity of past acting and replaced this style with one demanding natural movements, gestures, and speech. Realist drama also used stage settings that accurately reproduced ordinary surroundings.

CONCEPT OF THE ABSURD

Absurdism means the internal conflict between human tendency to find the inherent value and the meaning of life and his inability to find any. In other words, absurdism refers to humans struggle to find the region in his life and his inability to find it due to humanly limited constraints. Thus, absurdism refers to something which is humanly impossible rather than logically impossible. In this sense, one who tries to find inherent values and meaning in life will ultimately fail because of impossible certain.

Explanation

The absurdism rose during the period of world wars. These world wars had shaken the whole world. The mass killings of millions of people made the writers of the age believe that the world is meaningless. Everybody has his own way of finding meanings. If we use the concept of Absurdism in terms of War it can be interpreted that nations indulged in the wars in order to achieve something for themselves through the war means, though the brutality is against humanity.

The two important writers Kierkegaard and Camus have tried to give solutions in their works with *The Sickness unto Death* and *The myth of Sisyphus* respectively. According to Camus, there are 3 solutions to absurdism

- 1) **Adopting or creating a meaning Framework** like religion the exists consider it as philosophical suicide because by submitting to an idea or being which is considered to be beyond the observed limits once freedom.
- 2) **Suicide**: it is a solution in which a person considers life meaningless boring or painful and that ends his life according to Camus, death is not observed but once attempt to kill himself is.
- 3) **Acceptance of the Absurd**: it is the solution in which a person accepts the absurdity of life he needed submits to any religious or moral constants know as his life and lives at his greatest extent of freedom.

Absurdism is different from existentialism and Nihilism as explained below:

“Nihilism holds that there is no meaning of life and creating a meaning is useless.

Existentialism holds that do the world is observed one can create the meaning of his own to it. Absurdism, on the other hand, believes that world is meaningless and one should accept as well as Rebel against it”.

Characteristics

- Absurd dramas are lyrical, like music: they describe an atmosphere and an experience of archetypal human situations.
- Life is essentially meaningless, hence sorrowful.
- There is no hope because of the inevitable futility of man's efforts.
- Reality cannot be borne unless relieved by illusions and dreams.
- The absurd play includes conventional speech, slogans, technical jargon and clichés in order to make people aware of the possibility of moving beyond common speech conventions and communicating more authentically.
- Objects hold a more significant position than the language.
- Man is fascinated by death which permanently replaces dreams and illusions.
- There is no action or plot. What happens is very little as nothing meaningful can happen.
- The final situation is absurd or comic.
- Absurd drama is not purposeful and specific as it solves no problem. It is like an abstract painting which does not convey a particular meaning.
- It negates rationalism because it feels that rational thought, like language, only deals with the superficial aspects of things.
- It considers language a failure to express the essence of human experience, not being able to penetrate beyond its surface.
- There is no dramatic conflict in the absurd plays.

POSTMODERNISM

Postmodernism is a broad movement that developed in the mid- to late 20th century across philosophy, the arts, architecture, and criticism, marking a departure from modernism. The term has been more generally applied to describe a historical era said to follow after modernity and the tendencies of this era. Postmodern critical approaches gained popularity in the 1980s and 1990s, and have been adopted in a variety of academic and theoretical disciplines, including cultural studies, philosophy of science, economics, linguistics, architecture, feminist theory, and literary criticism, as well as art movements in fields such as literature, contemporary art, and music. Postmodernism is often associated with schools of thought such as deconstruction, post-structuralism, and institutional critique, as well as philosophers such as Jean-François Lyotard, Jacques Derrida, and Fredric Jameson.

Initially, postmodernism was a mode of discourse on literature and literary criticism, commenting on the nature of literary text, meaning, author and reader, writing, and reading. Postmodernism developed in the mid- to late-twentieth century across philosophy, the arts, architecture, and criticism as a departure or rejection of modernism. Postmodernist approaches have been adopted in a variety of academic and theoretical disciplines, including political science, organization theory, cultural studies, philosophy of science, economics, linguistics, architecture, feminist theory, and literary criticism, as well as art movements in fields such as literature and music.

The term postmodern was first used in 1870.

In 1942 H. R. Hays described postmodernism as a new literary form

Postmodernism

What is it?

A late 20th-century style and concept in the arts, architecture, and criticism, which represents a departure from modernism and is characterized by the self-conscious use of earlier styles and conventions, a mixing of different artistic styles and media, and a general distrust of theories.

*Postmodern media rejects the idea that any media product or text is of any greater value than another. All judgment of value are merely taste.

*The distinction between media and reality has collapsed. There is often a blurring of fiction and reality/representation and the real, as audiences we are often deceived with postmodern texts.

*postmodern text become mediated versions of reality, audiences start interpreting reality based on interpretation rather than experience.

MODERNISM: Art/social-political movement that aimed to reinvent culture that had become outdated.

- Roughly occurred between 1890s - 1960s.
- A rejection against realism.
- Divisions of modernism include avant-garde and surrealism.
- Films/novels/art were self-reflexive of society.

ART

Characteristics which lend art to being postmodern; these include bricolage, the use of words prominently as the central artistic element, collage, simplification, appropriation, performance art, the recycling of past styles and themes in a modern-day context, as well as the break-up of the barrier between fine and high arts and low art and popular culture.

postmodernism describes movements which both arise from, and react against or reject, trends in modernism. Specific trends of modernism that are generally cited are formal purity, medium specificity, art for art's sake, authenticity, universality, originality and revolutionary.

* One characteristic of post-modern art is its conflation of high and low culture through the use of industrial materials and pop culture imagery

POSTMODERNISM IN ART

- Appropriation: the use of another imagery in a new context to create new meaning (referencing)
- Juxtaposition: using incongruent styles together
- Pluralism: viewpoints that are more liberal on race/gender
- Deconstruction: multiple meaning in an image/text



POSTMODERNISM



MODERNISM

UNIT-2 POETRY

THE GATE OF HELL- INFERNO- CANTO III

- Dante Alighieri

"THROUGH me you pass into the city of woe:
Through me you pass into eternal pain:
Through me among the people lost for aye.
Justice the founder of my fabric mov'd:
To rear me was the task of power divine,
Supremest wisdom, and primeval love.
Before me things create were none, save things
Eternal, and eternal I endure.
"All hope abandon ye who enter here."

Such characters in colour dim I mark'd
Over a portal's lofty arch inscrib'd:
Whereat I thus: "Master, these words import
Hard meaning." He as one prepar'd replied:
"Here thou must all distrust behind thee leave;
Here be vile fear extinguish'd. We are come
Where I have told thee we shall see the souls
To misery doom'd, who intellectual good
Have lost." And when his hand he had stretch'd forth
To mine, with pleasant looks, whence I was cheer'd,
Into that secret place he led me on.

Here sighs with lamentations and loud moans
Resounded through the air pierc'd by no star,
That e'en I wept at entering. Various tongues,
Horrible languages, outcries of woe,
Accents of anger, voices deep and hoarse,
With hands together smote that swell'd the sounds,
Made up a tumult, that for ever whirls
Round through that air with solid darkness stain'd,
Like to the sand that in the whirlwind flies.

I then, with error yet encompass'd, cried:
"O master! What is this I hear? What race
Are these, who seem so overcome with woe?"

He thus to me: "This miserable fate
Suffer the wretched souls of those, who liv'd
Without or praise or blame, with that ill band
Of angels mix'd, who nor rebellious prov'd
Nor yet were true to God, but for themselves
Were only. From his bounds Heaven drove them forth,

Not to impair his lustre, nor the depth
Of Hell receives them, lest th' accursed tribe
Should glory thence with exultation vain."

I then: "Master! what doth aggrieve them thus,
That they lament so loud?" He straight replied:
"That will I tell thee briefly. These of death
No hope may entertain: and their blind life
So meanly passes, that all other lots
They envy. Fame of them the world hath none,
Nor suffers; mercy and justice scorn them both.
Speak not of them, but look, and pass them by."

And I, who straightway look'd, beheld a flag,
Which whirling ran around so rapidly,
That it no pause obtain'd: and following came
Such a long train of spirits, I should ne'er
Have thought, that death so many had despoil'd.

When some of these I recogniz'd, I saw
And knew the shade of him, who to base fear
Yielding, abjur'd his high estate. Forthwith
I understood for certain this the tribe
Of those ill spirits both to God displeasing
And to his foes. These wretches, who ne'er lived,
Went on in nakedness, and sorely stung
By wasps and hornets, which bedew'd their cheeks
With blood, that mix'd with tears dropp'd to their feet,
And by disgustful worms was gather'd there.

Then looking farther onwards I beheld
A throng upon the shore of a great stream:
Whereat I thus: "Sir! grant me now to know
Whom here we view, and whence impell'd they seem
So eager to pass o'er, as I discern
Through the blear light?" He thus to me in few:
"This shalt thou know, soon as our steps arrive
Beside the woeful tide of Acheron."

Then with eyes downward cast and fill'd with shame,
Fearing my words offensive to his ear,
Till we had reach'd the river, I from speech
Abstain'd. And lo! toward us in a bark
Comes on an old man hoary white with eld,
Crying, "Woe to you wicked spirits! hope not
Ever to see the sky again. I come

To take you to the other shore across,
 Into eternal darkness, there to dwell
 In fierce heat and in ice. And thou, who there
 Standest, live spirit! get thee hence, and leave
 These who are dead." But soon as he beheld
 I left them not, "By other way," said he,
 "By other haven shalt thou come to shore,
 Not by this passage; thee a nimbler boat
 Must carry." Then to him thus spake my guide:
 "Charon! thyself torment not: so 't is will'd,
 Where will and power are one: ask thou no more."

Straightway in silence fell the shaggy cheeks
 Of him the boatman o'er the livid lake,
 Around whose eyes glar'd wheeling flames. Meanwhile
 Those spirits, faint and naked, color chang'd,
 And gnash'd their teeth, soon as the cruel words
 They heard. God and their parents they blasphem'd,
 The human kind, the place, the time, and seed
 That did engender them and give them birth.

Then all together sorely wailing drew
 To the curs'd strand, that every man must pass
 Who fears not God. Charon, demoniac form,
 With eyes of burning coal, collects them all,
 Beck'ning, and each, that lingers, with his oar
 Strikes. As fall off the light autumnal leaves,
 One still another following, till the bough
 Strews all its honours on the earth beneath;
 E'en in like manner Adam's evil brood
 Cast themselves one by one down from the shore,
 Each at a beck, as falcon at his call.

Thus go they over through the umber'd wave,
 And ever they on the opposing bank
 Be landed, on this side another throng
 Still gathers. "Son," thus spake the courteous guide,
 "Those, who die subject to the wrath of God,
 All here together come from every clime,
 And to o'erpass the river are not loth:
 For so heaven's justice goads them on, that fear
 Is turn'd into desire. Hence ne'er hath past
 Good spirit. If of thee Charon complain,
 Now mayst thou know the import of his words."

This said, the gloomy region trembling shook

So terribly, that yet with clammy dews
 Fear chills my brow. The sad earth gave a blast,
 That, lightening, shot forth a vermilion flame,
 Which all my senses conquer'd quite, and I
 Down dropp'd, as one with sudden slumber seiz'd.

Summary:

Canto III opens with the inscription on the gate of Hell. Dante does not fully understand the meaning of the inscription and asks Virgil to explain it to him. Virgil says that Dante must try to summon his courage and tells him that this is the place that Virgil told him previously to expect: the place for the fallen people, those who have lost the good of intellect.

The poets enter the gate and the initial sights and sounds of Hell at once assail Dante; he is moved deeply and horrified by the sight of spirits in deep pain. The unending cries make Dante ask where they come from, and Virgil replies that these are the souls of the uncommitted, who lived for themselves, and of the angels who were not rebellious against God nor faithful to Satan. Neither Heaven nor Hell would have them, and so they must remain here with the selfish, forever running behind a banner and eternally stung by hornets and wasps. Worms at their feet eat the blood and tears of these beings.

Dante wants to learn more about these souls, but Virgil moves him along to the beach of Acheron where the ferryman, Charon, tells Dante to leave because Dante is still living and does not belong there. Charon tells Dante to take a lighter craft from another shore. Virgil reprimands Charon, saying that it is willed, and what is willed must happen.

Charon speaks no more, but by signs, and pushing, he herds the other spirits into the boat. The boatman strikes with his oars any soul that hesitates. The boat crosses, but before it lands, the opposite shore is again crowded with condemned souls. Virgil tells Dante to take comfort in Charon's first refusal to carry him on the boat, because only condemned spirits come this way.

As Virgil finishes his explanation, a sudden earthquake, accompanied by wind and flashing fire from the ground, terrifies Dante to such a degree that he faints.

Analysis:

While the inscription is over the gates of Hell, they first enter the vestibule, that place reserved for those who did not use their intellect to choose God. The inscription over the gate of Hell has a powerful impact: "Abandon every hope, all ye who enter here." Dante naturally thinks this applies also to him, and in the first of many passages that cause Dante anguish, Virgil smiles and reassures him.

The inscription above the gates of Hell implies the horror of total despair. It suggests that anyone may enter into Hell at any time, and then all hope is lost. Dante cries out that this sentence is difficult for him to bear. However, this condemnation does not apply to Dante, because, allegorically, he can still achieve salvation, and realistically, he is not yet dead so it does not (necessarily) apply to him.

Dante, in this early canto, is moved to tears and terror at his first sight of Hell. He continues to be moved until he learns, later, to be unsympathetic towards sin in any form. This is part of his learning process and his character development throughout the poem. Dante learns that sin is not to be pitied; however, this lesson takes him many circles of Hell to learn.

In Canto III, Dante sets up the intellectual structure of Hell. Hell is the place for those who deliberately, intellectually, and consciously chose an evil way of life, whereas Paradise is a place of reward for those who consciously chose a righteous way of life. Therefore, if Hell is the place for people who made deliberate and intentional wrong choices, there must be a place for those people who refused to choose either evil or good. The entrance of Hell is the proper place for those people who refused to make a choice. People who reside in Hell's vestibule are the uncommitted of the world, and having been indecisive in life — that is, never making a choice for themselves — they are constantly stung into movement.

This explanation is the first example of the law of retribution, as applied by Dante, where the uncommitted race endlessly after a wavering (and blank) banner. Because they were unwilling to shed their blood for any worthy cause in life, their blood is shed unwillingly, falling to the ground as food for worms.

Among the sinners are the fallen angels who refused to commit themselves to either God or Lucifer and stayed neutral. However, a refusal to choose is a choice, an idea Dante uses that has since become central in existentialist philosophy.

Dante spies Pope Celestine V, who "made the great refusal" of giving up the chair of Peter after only five months, thereby clearing the way for Boniface VIII, to whom Dante was an implacable enemy. Celestine preferred to return to the obscurity of non-commitment, rather than face the problems of the papacy.

When Charon refuses to take Dante across the river, he does so because his job is to take only the dead who have no chance of salvation. Dante, however, is both a living man and one who still has the possibility of achieving salvation.

Virgil's incantation, "Thus it is willed there, where what is willed can be done," is a roundabout way to avoid the word "Heaven," which is repeated in Canto V. In later cantos, Dante uses other allusions of various kinds.

The shore of the river Acheron that serves as the outer border of Hell is crowded with more souls than Dante believed possible. These souls are propelled not by the anger of Charon alone, but by the sharp prod of Divine Justice, until they desire to make the crossing. Choosing to cross the river is their final choice, just as their desire for sin on Earth was also their choice.

Themes:

1) The Perfection of God's Justice

Dante creates an imaginative correspondence between a soul's sin on Earth and the punishment he or she receives in Hell. The Sullen choke on mud, the Wrathful attack one another, the Gluttonous are forced to eat excrement, and so on. This simple idea provides

many of *Inferno*'s moments of spectacular imagery and symbolic power, but also serves to illuminate one of Dante's major themes: the perfection of God's justice. The inscription over the gates of Hell in Canto III explicitly states that God was moved to create Hell by Justice (III.7). Hell exists to punish sin, and the suitability of Hell's specific punishments testify to the divine perfection that all sin violates. This notion of the suitability of God's punishments figures significantly in Dante's larger moral messages and structures Dante's Hell. To modern readers, the torments Dante and Virgil behold may seem shockingly harsh: homosexuals must endure an eternity of walking on hot sand; those who charge interest on loans sit beneath a rain of fire. However, when we view the poem as a whole, it becomes clear that the guiding principle of these punishments is one of balance. Sinners suffer punishment to a degree befitting the gravity of their sin, in a manner matching that sin's nature. The design of the poem serves to reinforce this correspondence: in its plot it progresses from minor sins to major ones (a matter of degree); and in the geographical structure it posits, the various regions of Hell correspond to types of sin (a matter of kind). Because this notion of balance informs all of God's chosen punishments, His justice emerges as rigidly objective, mechanical, and impersonal; there are no extenuating circumstances in Hell, and punishment becomes a matter of nearly scientific formula.

Early in *Inferno*, Dante builds a great deal of tension between the objective impersonality of God's justice and the character Dante's human sympathy for the souls that he sees around him. As the story progresses, however, the character becomes less and less inclined toward pity, and repeated comments by Virgil encourage this development. Thus, the text asserts the infinite wisdom of divine justice: sinners receive punishment in perfect proportion to their sin; to pity their suffering is to demonstrate a lack of understanding.

2) Evil as the Contradiction of God's Will

In many ways, Dante's *Inferno* can be seen as a kind of imaginative taxonomy of human evil, the various types of which Dante classifies, isolates, explores, and judges. At times we may question its organizing principle, wondering why, for example, a sin punished in the Eighth Circle of Hell, such as accepting a bribe, should be considered worse than a sin punished in the Sixth Circle of Hell, such as murder. To understand this organization, one must realize that Dante's narration follows strict doctrinal Christian values. His moral system prioritizes not human happiness or harmony on Earth but rather God's will in Heaven. Dante thus considers violence less evil than fraud: of these two sins, fraud constitutes the greater opposition to God's will. God wills that we treat each other with the love he extends to us as individuals; while violence acts against this love, fraud constitutes a perversion of it. A fraudulent person affects care and love while perpetrating sin against it. Yet, while *Inferno* implies these moral arguments, it generally engages in little discussion of them. In the end, it declares that evil is evil simply because it contradicts God's will, and God's will does not need further justification. Dante's exploration of evil probes neither the causes of evil, nor the psychology of evil, nor the earthly consequences of bad behavior. *Inferno* is not a philosophical text; its intention is not to think critically about evil but rather to teach and reinforce the relevant Christian doctrines.

3) Storytelling as a Way to Achieve Immortality

Dante places much emphasis in his poem on the notion of immortality through storytelling, everlasting life through legend and literary legacy. Several shades ask the

character Dante to recall their names and stories on Earth upon his return. They hope, perhaps, that the retelling of their stories will allow them to live in people's memories. The character Dante does not always oblige; for example, he ignores the request of the Italian souls in the Ninth Pouch of the Eighth Circle of Hell that he bring word of them back to certain men on Earth as warnings. However, the poet Dante seems to have his own agenda, for his poem takes the recounting of their stories as a central part of its project. Although the poet repeatedly emphasizes the perfection of divine justice and the suitability of the sinners' punishments, by incorporating the sinners' narratives into his text he also allows them to live on in some capacity aboveground.

Yet, in retelling the sinners' stories, the poet Dante may be acting less in consideration of the sinners' immortality than of his own. Indeed, Dante frequently takes opportunities to advance his own glory. Thus, for example, in Canto XXIV, halfway through his description of the Thieves' punishment, Dante declares outright that he has outdone both Ovid and Lucan in his ability to write scenes of metamorphosis and transformation (Ovid's *Metamorphoses* focuses entirely on transformations; Lucan wrote the *Pharsalia*, an account of the Roman political transition and turmoil in the first century b.c.). By claiming to have surpassed two of the classical poets most renowned for their mythological inventions and vivid imagery, Dante seeks to secure his own immortality.

Thus, Dante presents storytelling as a vehicle for multiple legacies: that of the story's subject as well as that of the storyteller. While the plot of a story may preserve the living memory of its protagonist, the story's style and skill may serve the greater glory of its author. Although many of his sinners die a thousand deaths—being burned, torn to bits, or chewed to pieces, only to be reconstituted again and again—Dante emphasizes with almost equal incessancy the power of his narrative to give both its subjects and its author the gift of eternal life.

ITHAKA

- C. P. Cavafy
(Translated by Edmund Keeley)

As you set out for Ithaka
hope your road is a long one,
full of adventure, full of discovery.
Laistrygonians, Cyclops,
angry Poseidon—don't be afraid of them:
you'll never find things like that on your way
as long as you keep your thoughts raised high,
as long as a rare excitement
stirs your spirit and your body.
Laistrygonians, Cyclops,
wild Poseidon—you won't encounter them
unless you bring them along inside your soul,
unless your soul sets them up in front of you.

Hope your road is a long one.
 May there be many summer mornings when,
 with what pleasure, what joy,
 you enter harbors you're seeing for the first time;
 may you stop at Phoenician trading stations
 to buy fine things,
 mother of pearl and coral, amber and ebony,
 sensual perfume of every kind—
 as many sensual perfumes as you can;
 and may you visit many Egyptian cities
 to learn and go on learning from their scholars.

Keep Ithaka always in your mind.
 Arriving there is what you're destined for.
 But don't hurry the journey at all.
 Better if it lasts for years,
 so you're old by the time you reach the island,
 wealthy with all you've gained on the way,
 not expecting Ithaka to make you rich.

Ithaka gave you the marvelous journey.
 Without her you wouldn't have set out.
 She has nothing left to give you now.

And if you find her poor, Ithaka won't have fooled you.
 Wise as you will have become, so full of experience,
 you'll have understood by then what these Ithakas mean.

Summary:

Constantine P. Cavafy was a renowned Greek poet, who worked as a civil servant and journalist. He has published more than 154 poems in which the most important ones were written after he turning forty. He started his career as a journalist. He published his first poetry from 1891–1904 in the form of broadsheets and those were mainly for his friends. He is currently considered as one among the finest Greek poets and his poems are being taught in schools in Greece.

Cavafy was a perfectionist and so he was very careful in doing his work with every single line of his poetry. He did not follow the rhyme pattern and by any chance his poems had, then it was mainly used to show the irony of the context he wrote. His poems were mainly from his own experience along with a wide and deep knowledge of history. He is known for his brilliant usage of historical imaginary.

“Ithaca” is one among his most important works which was inspired by the Homeric return journey of Odysseus to his home island. The theme of the poem is the happiness found in one's journey of life and how the maturity of the soul increases over a period of time, still the journey continues and that is all a traveler could ask for.

This poem has a great deeper meaning that how it is. This poem when read for the first time may feel like it shows the voyage of a guy, overcoming some imaginary difficulties. However in the Greek point of view, it shows an inner self quest for rediscovering who you really are. It also depicts the celebration of human nature and achievement of one's goal, no matter whatever hurdles you may have to go pass through.

Ithaca is a depiction of one's destination in life. Here, in the poem it says that once a destination is visualized, then no obstacles could defeat you on the journey to reach it. Everyone sets a goal in life, no matter whether it is big or small. The question comes, when there are many difficulties that one has to cross through to reach the goal, whether one maintains the patience and strength and remains focused to achieve the goal when we face the extremities of difficulties in life.

However, what happens in spite striving to achieve the goal, if we have not achieved the goal, then should we consider ourselves to be failures? The poem says that even we do not reach our goal; we should not consider ourselves as failures as the first step to success is to start the voyage to the destination. As during the journey, each stage offer you an experience that cannot be obtained from elsewhere, each hurdle is a lesson to be learnt, so that by the time you reach a place, valuable lessons in life would have been learnt, which is more important.

A great poem, which leaves the reader initially confused, yet with understanding the inner depth, it make us realize how important it is to see ourselves focused and inspires us to remain calm and focused, no matter however difficult and challenging the situation may be.

Analysis:

Cavafy's 'Ithaka' begins without any reference to Odysseus, the epic hero. The speaker directly addresses him. It seems as if he knows Odysseus well. Thus, he seems to be a wise counselor who is guiding the hero while he sets out for Ithaca, his home island.

In Homer's *Odyssey*, it takes ten eventful years for the eponymous hero to return to his homeland. On the way, he comes across several events that make him a better human being. In this poem, Cavafy specifically refers to the spiritual aspect of the journey. According to him, the road to Ithaca should be a long one. On his way, if Odysseus is adventurous at his heart, he can discover several unseen regions. It will help him to increase his knowledge as well as experience.

While he is on the voyage, he will have to face the Laistrygonians (a tribe of man-eating giants) and Cyclopes (one-eyed giants). For his encounter with the Cyclopes, he may face difficulties in the sea. Cavafy refers to the sea-god Poseidon who is the father of Cyclopes. He will be angry with Odysseus as he played a trick on his sons to escape. Besides, Poseidon is a symbol of the sea. So, "angry Poseidon" is a reference to the sea-storm. The speaker advises Odysseus not to be afraid of the giants as well as the angry sea.

In the next section of the first stanza, Cavafy presents a contrasting idea. Previously, the speaker has guided the hero for not being fearful of the sea and the giants. While in the first line of this section, he assures him that such things can't be found on the way. But, some conditions should be followed.

Firstly, Odysseus has to keep his thoughts high. The way a person thinks determines the future. Therefore, if the hero is courageous in his thoughts, nothing can

subdue him on the way. Secondly, if a rare kind of excitement or urge stirs his soul as well as his body, he might encounter those creatures. He can efficiently tackle a situation if he has a clarity of thoughts.

In the next lines, the speaker presents another condition concerning the difficulties on the sea. According to him, Odysseus won't encounter those creatures unless he brings them inside his soul. So, here those creatures are metaphorically compared to the worldly attractions that blind the soul. A sinful soul always thinking about worldly pleasures will be mortally trapped by them. Therefore, Odysseus should not think about those things that make him fearful. He should nurture uplifting thoughts in his soul.

In the second stanza of 'Ithaka,' the poet takes a different stand. After advising the hero regarding how to overcome difficulties, he shows how he can make the most of the journey. He hopes there may be several summer mornings to welcome Odysseus. It is important to note here that the "summer morning" is a symbol for life as well as hope.

When he enters the foreign harbors may there be the sunlit morning to welcome him. On his way, he may halt at the trading stations of Phoenicia (An ancient civilization that originated in the Levant region of the eastern Mediterranean). There he can buy fine things such as mother of pearl and coral. He can also find the ornament made from amber and things made with ebony wood.

The hero can buy the perfumes, as many as he can, that stimulate sensual pleasure. It seems here the poet is referring to the perfumes available in Arabia. Besides, he may visit Egyptian cities where he can learn new things from wise scholars. In this way, he can prolong the journey for the betterment of his spirit and mind.

The third stanza begins with the importance of one's homeland. According to the speaker, Odysseus should always keep the essence of Ithaca alive in his mind. His country has brought him up and given him the resources that he needed while leaving his home island. One day, he will be arriving there. It is destined to happen. But, hurrying to reach the end before incorporating the lessons learned from the journey, should not be encouraged.

The speaker thinks it should be better if his journey lasts for years. So, he will turn old by the time he reaches Ithaca. In this way, his knowledge will be increased. The same goes for his experience. While he is about to return, he can be wealthy with all the resources he gained on the way. But, he should not expect his homeland to make him rich. As his motherland has already taught him how to increase intellectual wealth. So, wanting anything in return from her is mere foolishness.

In this section, Cavafy makes it clear why Odysseus should not expect Ithaca to make him rich. According to him, the desire to return to his country has given him a marvellous journey. It is constructive in both ways, intellectually and spiritually. Without the lifelong learning he got from his motherland, he would not have set out for the journey at all. Therefore, he has to give something in return to her, rather than wanting something back.

Whatsoever, his motherland does not have anything more to offer. She gives open-heartedly to those who seek something from her. Her heart is always for the gallant souls who know how to make the most of the time given to them. Though she has nothing more to give one back, what she has already given is more valuable than wealth.

It is important to mention here that Cavafy has used personification in the previous stanza as well as here. He infuses life into Ithaca and presents the island as a mother who nourished men like Odysseus.

As mentioned earlier, Odysseus might become rich before the completion of the journey. So, when he will kiss the shores after a long time, he may find his country poor. At that time, he should not be shocked. For providing nourishment to those who lived there, she is now left with nothing.

Apart from that, the journey has taught him many things. He is wiser than before and more experienced. So, on seeing Ithaca after a long time, the old Odysseus can understand "what these Ithakas mean." One cannot understand the value of one's motherland until one becomes ripe in experience and age.

Theme:

1) Life as a Journey

The theme of the poem may be summed up in one phrase: it is better to journey than to arrive. Life should not be wasted in always contemplating the goal of one's endeavors or in building up hopes and schemes for the future but in enjoying the journey. An obsession with the final goal can blind a person to the real business of living, which is to enjoy every minute that is available.

There is also the hint that life can be disappointing. The goals people strive for, their Ithakas, may not yield what they hoped for. Therefore, it is better not to have expectations. The poet counsels that there is no pot of gold at the end of the rainbow: Ithaka may be poor, with nothing to give. Perhaps, he also implies that a person should not have lofty ideals or strive to realize perfection in life, whether for oneself or for society (as a political activist might, for example).

Yet, it is human to have ambitions and expectations, to strive to achieve. As the poet states in stanza 3, without having an "Ithaka," a goal, in mind, there would be no reason to act at all, no reason to embark on the journey of life.

The poet has a recipe for enjoying the journey that involves the cultivation of a certain habit of mind. The whole person—body, mind, spirit, even soul—must be fully engaged in the life it is living. A person must keep his or her "thoughts raised high," which means that the mind must not give in to melancholy or disappointment or the sordid aspects of life. The poet may also have in mind the contemplation of art, which leads the mind to the higher levels of the human spirit, rather than allowing it to sink to the depths of which it is capable.

Another prerequisite for happiness on the journey is what the poet calls "rare excitement." This might be explained as a certain attitude to the experiences that life produces. A person must cultivate the ability to respond to situations and experiences as if they were entirely new and fresh, never before seen, and therefore an object of wonder and delight. The opposite would be to respond in a tired, mundane way, influenced by habit and custom.

The last part of the recipe for a fulfilling journey is to enjoy the sensual aspects of life ("as many sensual perfumes as you can"), to value beautiful things (symbolized by the precious stones), and to cultivate the intellect. The latter is suggested by the advice to learn and "go on learning" from the scholars in Egypt. The way this is phrased is significant. A person can never say that he or she has learned enough. Learning is an ongoing process with no final end in sight.

The advice given here could be summed up as the need to use everything that a human being has been given to perceive, enjoy, and understand the world. The aim is to live in the actualities of the present moment, not in the imagined future.

THE BURNING OF THE BOOKS

- Bertolt Brecht
(Translated by Michael R. Burch)

When the Regime
commanded the unlawful books to be burned,
teams of dull oxen hauled huge cartloads to the bonfires.

Then a banished writer, one of the best,
scanning the list of excommunicated texts,
became enraged: he'd been excluded!

He rushed to his desk, full of contemptuous wrath,
to write fierce letters to the morons in power —
Burn me! he wrote with his blazing pen —
Haven't I always reported the truth?
Now here you are, treating me like a liar!
Burn me!

Summary:

The poem "The Burning of the Books" is written by Bertolt Brecht, a German dramatist and poet faced persecution and ban from Nazi Regime of his native country. The poem was originally written in the German language but later translated into English by John Willet. It describes the the century-old conflict between the Ruling class and the Artist community.

In the poem, the Regime passed an executive order to ban books which contain "harmful knowledge" and they are carried to a place for burning. It is unknown what constitutes "harmful knowledge", perhaps the Regime has its own vested interest in banning the books because the content questions their autocratic rule and represents ideologies opposed to Nazism.

A renowned writer who has been banished from the country checks the list of banned books and shocked when he can't see his books on the list. He hastens to his desk "on wings of wrath" i.e angrily and writes a letter to the rulers of his native country and challenges them to burn him. He further questions them if his books never reported the truth and by not putting his books on the list, they are terming the writer as a "liar". He exclaims with provocation to burn him.

The writer believes that it is honourable for a writer to earn tyrant ruler's criticism because a genuine and true writer portrays harsh truth which the Regime curbs and prevent it from spreading among common people. This can lead to rebellion against the Regime.

Analysis:

Racial policy in Nazi Germany was connected to censorship as books by Jewish authors were widely burned and banned. Literature from communist, socialist, pacifist, and anarchist authors were also subject to destruction by the Nazi regime. The practice began in 1933 and was considered a way of "cleansing" the country and ridding of "un-German" material, similar to the way the Nazis considered exterminating the Jews and others a form of "cleansing" the country. In regard to the burnings, Joseph Goebbels claimed "The era of extreme Jewish intellectualism is now at an end," as the literature was destroyed. Brecht himself had much of his works burned as he was a socialist, and eventually fled Germany to escape the Nazis.

LOT'S WIFE

- Anna Akhmatova
(Translated by Richard Wilbur)

And the just man trailed God's shining agent,
over a black mountain, in his giant track,
while a restless voice kept harrying his woman:
"It's not too late, you can still look back

at the red towers of your native Sodom,
the square where once you sang, the spinning-shed,
at the empty windows set in the tall house
where sons and daughters blessed your marriage-bed."

A single glance: a sudden dart of pain
stitching her eyes before she made a sound . . .
Her body flaked into transparent salt,
and her swift legs rooted to the ground.

Who will grieve for this woman? Does she not seem
too insignificant for our concern?
Yet in my heart I never will deny her,
who suffered death because she chose to turn.

Summary:

'Lot's Wife', by Anna Akhmatova, translated by Richard Wilbur, takes an age-old story that has been passed down from generation to generation and tells it from a new perspective, that of Lot's wife. The Genesis story of Lot's family is told practically, without giving much insight into emotions or thoughts of the people involved. In fact, the account reads like a historical document more than a story. As the biblical story unfolds, readers are given the facts about what happened, but no insight into the feelings or thoughts of any of the characters are revealed. Lot's wife is particularly overlooked in this story, as she turns into a

pillar of salt for disobeying the command of the angel, and is never spoken of again. This poem gives the reader insight into what might possibly have been going through the mind of this woman, Lot's wife, whose name we are never even given.

From the title itself, the reader can sense that this account is going to be different from the original story. In the biblical account, Abraham and his wife Sarah are the central focus. Lot and his wife seem nearly forgotten after their move to the city of Sodom. That is, until God tells Abraham that he is about to destroy Sodom, and Abraham begs God to save the righteous from the city. God honors that request, and Lot and his family are led to safety while the rest of the city burns. But God commands them not to look back upon the city, and Lot's wife disobeys that command and instantly turns into a pillar of salt.

The title of this poem lets the reader know immediately that the poem will sympathize with Lot's wife. Though she is simply a casualty in the original story, she is the central focus of this poem.

Lot's Wife' by Anna Akhmatova presents the sad story of Lot's wife in an innovative manner. It seems the poet is actually sensitive about the story in which the poor wife of Lot turned into a statue of salt. Her lonely statue still stands on the "black mountain". Men trailed by, overlooking it. But the poetic persona can hear the voices from the past. Someone is telling the lady to "look back". The native people of "Sodom" blessed the marriage of Lot and the lady.

However, fate was not in her favor. Her happy moments of married life turned into a lifelong burden of suffering. Inside the statue, the voice seems to be trapped. The poet can hear it. She says, "Yet in my heart I never will deny her,/ who suffered because she chose to turn." The last line does not sound like regret. It celebrates the feminine perseverance in her heart.

Analysis:

The poem begins by aligning with the biblical account in that it calls Lot a "just man" and explains that he "followed...his angel guide". The speaker describes the angel as "hulking and bright". The use of the word "hulking" seems almost contradictory to the "bright" descriptions usually used for angels. It gives the reader the sense that the speaker does not necessarily side with the angel, although the speaker never blatantly disregards him.

The speaker then identifies strongly with Lot's wife when she describes the "wild grief" in her "bosom". Many who have read the biblical account may never have considered the sadness in the heart of Lot's wife as they left their home. But the speaker of this poem brings Lot's wife to life by allowing the reader into her thoughts. Italics are used for the very thoughts of Lot's wife, as the speaker portrays them, to allow the reader to feel her pain. The speaker imagines that Lot's wife was filled with thoughts of her old life as their home burned behind them. She may have thought, "It's not too late, you can still look back" and she describes the city she once called home.

Still engaged in the thoughts of Lot's wife, the reader is able to empathize with how she must have felt leaving behind the home where she "loved [her] husband" and where her "babes were born".

The speaker guides the reader outside of the thoughts of Lot's wife by changing from italics back to regular font. The speaker is, again, a third-person outside perspective as

is the reader. At this point, however, the reader experiences a newfound sympathy for Lot's wife.

The speaker continues to engage the reader in empathy for Lot's wife when she describes her decision to turn and look back as one that resulted in a "bitter view". She describes her eyes as being "welded shut by mortal pain" which again, allows the reader to feel the pain she must have felt as she turned and looked at her old home, burning, knowing that was the last sight she would ever see. That was also the last step she ever took. The speaker describes her feel as being "rooted in the plain" when her "body grew" into "transparent salt".

In the final stanza, the speaker takes a step back and asks a question. "Who would waste tears upon her? Is she not the least of our losses, this unhappy wife?" The speaker is aware that most who have read the biblical account of this story would feel no compassion for Lot's wife. After all, she disobeyed what the angel commanded. This speaker, however, sets herself apart from the rest by claiming that even if everyone else looked on Lot's wife with scorn, she would not. This speaker would continue to think of Lot's wife with compassion in her heart. She would remember her fondly when she thinks of this story, because Lot's wife "for a single glance, gave up her life". With this line, the speaker implies that Lot's wife was not merely foolish and unable to control herself, but that she made a conscious decision to give up her life for one final glance at the place she once called home.

THE END AND THE BEGINNING

**- Wislawa Szymborska
(Translated by Joanna Trzeciak)**

After every war
someone has to clean up.
Things won't
straighten themselves up, after all.

Someone has to push the rubble
to the side of the road,
so the corpse-filled wagons
can pass.

Someone has to get mired
in scum and ashes,
sofa springs,
splintered glass,
and bloody rags.

Someone has to drag in a girder
to prop up a wall.
Someone has to glaze a window,
rehang a door.

Photogenic it's not,

and takes years.
All the cameras have left
for another war.

We'll need the bridges back,
and new railway stations.
Sleeves will go ragged
from rolling them up.

Someone, broom in hand,
still recalls the way it was.
Someone else listens
and nods with unsevered head.
But already there are those nearby
starting to mill about
who will find it dull.

From out of the bushes
sometimes someone still unearths
rusted-out arguments
and carries them to the garbage pile.

Those who knew
what was going on here
must make way for
those who know little.
And less than little.
And finally as little as nothing.

In the grass that has overgrown
causes and effects,
someone must be stretched out
blade of grass in his mouth
gazing at the clouds.

Summary:

The poem "The End and The Beginning" is penned by a Polish author named Wislawa Szymborska who was a Nobel laureate for Literature in 1996. The poem depicts the impact of a war on the affected region and upon its inhabitants and huge destruction and problems it causes.

After the end of every war, native people have to work hard to clean the mess and ruins caused due to this violent business. People must clean the roads blocked by rubble so that the vehicles carrying corpses can pass through. Someone has to work through sludge and pick all the trash including sofas, shards of glasses, blood-stained rags. Weak and damaged

walls need to be repaired and the windows need new glass to be fitted into it. The doors have to be set back into its frame.

During the war and just after it, a lot of media coverage reached the region so as to make an exclusive story out of this and show the situation to the outer world. As there is a universal fact that negativity gets the maximum attention so media channels use the ongoing affairs to build their audience base. But when the war ends, then the media cold-shouldered the region and since then there is no photoshoot, no stuttering sound. According to the poet, all the media have now gone to cover some other war. The damage done to the infrastructure i.e bridges, railway station is enormous and people have to "roll sleeves" of their shirt to work hard to rebuilt all the above. Due to this work, their shirt would be torn away and turn into "shreds".

One individual with a broom in his hands wonders about the time before the war when everything was fine and stable. Another one listens to the conversation and nods. But most of the people were bored of heeding to implications of war. Many times, someone raises a buried topic or argument from the past and then leave it incomplete. People who are aware of the real causes of war must enlighten other people who know little or nothing about it. Someone would lie in the grass which "cover up" the real reason for which the war took place. With a cornstalk (a stem of corn plant) in his mouth, he would stare at moving clouds.

Analysis:

In this poem, Szymborska writes about the destruction war can cause and the time and healing the effects of the war have, but with that comes the beginning of a new life. The overall choice of words by the implies the serious narrative to this poem, thus pulling the reader visualize and feel the effects a war would bring.

“Someone got to shove
the rubble to the roadsides,
so the cars loaded with corpses
can pass.”

The repetition and use of the word someone in this poem, follow with a task shows the time and effort that ANYONE would feel and witness after the war. I think the ending of this poem is the most haunting as Szymborska writes about how little new generations don't realize about the hardships and effects a war had, and how that information is lost over time when those generations die.

“In the grass that has overgrown
causes and effects,
someone must be stretched out
blade of grass in his mouth
gazing at the clouds.”

UNIT- 4 SHORT STORIES

THE GUEST

- Albert Camus

Summary:

“The Guest” is a short story by the French writer Albert Camus. It first appeared in the 1957 collection, *Exile and the Kingdom*. Interestingly, the French title of the story, *L'Hôte*, can be translated as both “the guest” and “the host”, which play on the roles of the main characters of the story. This story is particularly reflective of existentialism, which was a very significant school of thought at the time of publication. It also presents the concept of absurdism, the philosophy that states any human attempt to find meaning or inherent value in life will fail because ultimately there is no such thing. Camus was an early contributor to the relatively new philosophy, as demonstrated in *The Guest*. Another significant theme is human choice—choices made and accountability for them. The short story is thought to reflect several revolutionary moments during the era that it was written. The 2014 film, *Far from Men*, starring Viggo Mortensen, is based on the story.

Daru is a schoolmaster in Algeria. He is watching two men approach the school on a rocky slope, one of them riding a horse and the other walking behind him. He deduces that the two men will reach where he stands within thirty minutes. Daru’s living quarters, the only small room that remains heated in these empty winter months, are in the school. A long drought has just passed, followed by a large snowfall. As he warms up in his room, he realises he can no longer see the men. They have begun to ascend the next hill, hidden from Daru’s view. He thinks today’s weather is better than the past three days of blizzards.

In the school there are bags of wheat that Daru administers to the children each day, but since the school closed, he thinks their older siblings might show up to claim their rations. The wheat arrives from France, and is vital to the families’ livelihoods. The draught killed sheep and men alike, although Daru felt like a lord with his meager accommodations.

The two men are halfway up the slope; the one on the horse is an old gendarme Daru knows, named Balducci. The other is an Arab, with tied hands. Daru watches them arrive, particularly interested in the Arab. Balducci greets the schoolmaster, talking of how long the trip from El Aneur took.

Inside the schoolhouse, the three men sit in a classroom, which Daru has decided to heat. The Arab with still-bound hands crouches near the stove, and Balducci sits on the couch. Daru thinks the Arab looks rebellious. Daru brings mint tea and unties the Arab, who drinks feverishly. Balducci says Daru has been given orders to deliver the prisoner to Tinguit. The prisoner has killed his own cousin. The two discuss the possibility of a rebellion, and as Balducci leaves he gives Daru a gun to protect himself from the Arab. Daru says he does not plan to hand over the Arab. Daru believes this is his duty. Balducci says he will not tell anyone, and asks Daru to sign the paper anyway. Daru leaves the Arab alone in the classroom and returns to his room.

Daru thinks neither he nor the prisoner matter, but they donot belong anywhere else. He returns to the classroom and makes dinner for both of them, and after that he gives the Arab a bed to sleep in. The Arab will not answer Daru’s questions about the murder; he wants to know what they will do to him, whether the gendarme is coming back. Daru has no answers for him.

Daru has difficulty in sleeping, torn between loyalties. He thinks he hears the Arab sneak out, and is relieved, but soon he returns again. In the morning, they eat breakfast, and Daru cleans the room. He thinks of his actions, which insulted Balducci. Daru is angry at the Arab for his crimes, but cannot bring himself to turn him into the authorities, which would be a dishonourable act. The two men dress, Daru packs them food, and they leave the schoolhouse, moving east. Eventually he hands the food to the Arab, along with two thousand francs. The prisoner does not seem to understand. East, Daru points, is the direction of Tinguit. South, he again points, there is a path across the plateau, after which he will find pasturelands and nomads who will shelter him. The Arab is in a panic, but Daru will not listen. He heads back, and when he looks back, the Arab has disappeared. After some hesitation, Daru returns to the spot, and in the distance sees the man heading east, to turn himself in.

When Daru returns to the schoolhouse, there is a message written on the backboard: “You have handed over our brother. You will pay for this.” It is unclear who wrote the note, but it signifies Daru’s constant moral dilemma.

Themes:

1) Choices

Daru, the rural schoolmaster, is charged, against his will, to take responsibility for an Arab prisoner and transport him to the nearest town. This situation sets up the most powerful theme in the story, that of the difficulty and inevitability of moral choice. Daru would like to remain neutral in a worsening political climate. He acknowledges his French allegiance and suggests that a declared war would make his position clear—he would fight for France. In any case, there is no declared war at the present moment. Moved by his compassion for and knowledge of the Arab villagers of the region, Daru believes that it is wrong and dishonorable to turn the prisoner over to the French authorities. At the same time, he is unwilling or unable to consider either a defense or a challenge to the system. He simply wishes to be relieved of responsibility or participation. He first tries to refuse to accept the Arab from the gendarme who brings him to the schoolhouse. Later he leaves the prisoner untied and hopes more than once that the Arab will simply escape, eliminating his dilemma. In the end, angry and frustrated, he tries to pass the choice along to the Arab by showing him two roads—one to the police headquarters, and one to ostensible freedom and safety among nomadic tribes. In the end, the Arab chooses the road to prison, and Daru is held accountable by the Arab’s compatriots. Had the prisoner escaped, Daru would have been held accountable by the French authorities. The ultimate result of Daru’s decision is misunderstanding and a profound alienation from the world.

2) Honor

Underneath Daru’s difficulty in deciding what to do about his conflicting responsibilities toward the Arab is his strong sense of honor. In his final exchange with Balducci, Daru makes this explicit: “All this disgusts me, beginning with your fellow here. But I won’t hand him over. Fight, yes, if I have to. But not that.” Balducci understands and concedes the point, allowing that he feels ashamed of “putting a rope on another man.” But he sees it as his unavoidable, if distasteful, duty. Later Daru declares to himself that to turn the prisoner in would be contrary to honor. These European concepts of honor are placed next to the

unstated and unexplored concepts of honor in the Arab culture. Honor may have played a role in the killing of the Arab's cousin. It is certainly not honorable to be afraid, and the notion of remorse makes no sense to the Arab, possibly because he views his action as appropriate. The fact that the people of his village protected him may indicate that his action was legitimate according to their moral code.

3) Absurdism

Another fundamental motif of Camus's is the idea of the Absurd. Generally speaking, absurdism is based on the belief that the universe is irrational and meaningless and that attempts to find order or meaning will bring the individual into conflict with that absurd universe. For Camus, there is no resolution to this conflict. According to Camus's early writings, each person is like the Greek hero Sisyphus, who must struggle stubbornly to live as if there were a purpose and sense to individual actions. Acceptance of this fundamental condition can militate against nihilism. This is in contrast to many Existentialist thinkers who hold that meaning is created by each individual who has the freedom and, indeed, the responsibility to do so. In his later writings, Camus introduced the idea of revolt against inhumane and unjust conditions or systems: each person must act as an individual in opposition to a common fate or a tyrannical system by refusing to participate. The theme of Absurdism is evoked in many of the descriptions of the natural landscape in the story, which express powerfully what Camus once called the "benign indifference of the world." Daru's attempt to maintain an outsider status in the developing conflict and with respect to the prisoner's crime is an example of an individual rebellion in the style of Camus.

4) Hospitality

Hospitality is a fundamental part of virtually all cultures. In this story the theme is invoked in the French title: "l'Hôte" means both "guest" and "host" in French. Thus the word captures both sides of the hospitality relationship and the reciprocal obligations it traditionally produces. In the story, Daru treats the Arab less like a prisoner and more like a guest. The Arab calls attention to this unexpected behavior in asking why Daru eats with him. Daru's response is somewhat evasive; he states merely that he is hungry. Some critics have suggested that the Arab's unwillingness to escape is a response to the hospitality he has received; having accepted Daru's gesture, he "owes" him, and cannot insult him by escaping. The title is also ironic. While Daru is ostensibly the host and the prisoner the guest, as a descendent of colonial conquerors, Daru is, in effect, a guest in the prisoner's country. There is a final reference to the well-known hospitality of the Berber nomads, who traditionally take in and protect other wanderers in their hostile desert climate.

THE GUEST

- ALBERT CAMUS

AUTHOR INTRODUCTION

- ▶ Albert Camus was born on 7 November 1913 in Mondovi, Algeria and died on 4 January 1960.
- ▶ He was a French novelist, essayist, short story writer and playwright.
- ▶ His father died in World War I and he was raised in poverty by his mother and grandmother.
- ▶ He was affected by tuberculosis at the age of seventeen, an experience which shaped his understanding of human vulnerability to disease and death.
- ▶ His best known novels are: *The Stranger* (1942), *The Plague* (1947) and *The Fall* (1956).
- ▶ He received the Nobel Prize for literature in 1957.

INTRODUCTION TO THE STORY

"The Guest" (French: *L'Hôte*) is a [short story](#) by the French writer [Albert Camus](#). It was first published in 1957 as part of a collection entitled [Exile and the Kingdom](#) (*L'exil et le royaume*). The French title "L'Hôte" translates into both "the guest" and "the host" which ties back to the relationship between the main characters of the story. Camus employs this short tale to reflect upon issues raised by the political situation in French North Africa. In particular, he explores the problem of refusing to take sides in the colonial conflict in [Algeria](#), something that mirrors Camus' own non-aligned stance which he had set out in his [Nobel Prize](#) acceptance speech.

CHARACTERS:

- ▶ DARU - Schoolmaster
- ▶ BALDUCCI - Gendarme/ Policemen
- ▶ ARAB - Prisoner

SUMMARY

- ▶ The story takes place in Algeria.
- ▶ The story begins with Daru , the schoolmaster watching two men approach the school on a rocky slope.
- ▶ One of them , the gendarme Balducci, is on the horseback, and other, an Arab prisoner, is on foot.
- ▶ Daru's living quarters, the only small room that remains heated in these empty winter months, are in the school.
- ▶ He warms up the room, he realizes he can no longer see the men
- ▶ The two men begun to ascend the next hill, hidden from Daru's view.
- ▶ In school there are bags of wheat that Daru administers to the children each day, but since the school closed he thinks their older siblings might show up to claim their rations

- ▶ The draught killed sheep and men alike, although Daru felt like a lord with is meager accommodations.
- ▶ The two men arrive the schoolhouse.
- ▶ Inside the schoolhouse the three men sit in a classroom, which Daru has decided to heat.
- ▶ Balducci , an acquaintance of Daru , tells Daru he ordered by the government to take the prisoner to the police headquarters in Tinguit as a service to his fellow officers.
- ▶ Daru inquires about the crime the Arab committed and Balducci says that the Arab slit his cousin's throat in a fight for some grain
- ▶ As Balducci is leaving, Daru tells him that he will not take the Arab to Tinguit.
- ▶ Balducci is angered by this and makes Daru sign a paper that states that the prisoner is in Daru's custody and leaves them.
- ▶ Daru feeds the Arab and gives him a cot to sleep.

- ▶ In the next morning , Daru takes his captive slightly down the mountain and sets him free.
- ▶ He supplies the prisoner with thousand francs and some food.
- ▶ He tells the prisoner that , if he goes to east , he can turn himself in to the police in Tinguit. If he goes to south, he can hide with the normads.
- ▶ Daru goes back to school and later, Daru looks back and sees the prisoner heading east to Tinguit.
- ▶ When Daru looks back at the backboard in his classroom, there is a message written on it says, "You have turned in our brother, you will pay."

ANALYSIS:

- ▶ Daru does not want to be responsible for a prisoner, and especially a prisoner who might be innocent.
- ▶ Daru's life is changed because now he faces the existential questions of choices of freedom and he would like to grant the Arab prisoner the same freedom he grants himself.
- ▶ That night Daru is faced with more questions. He cannot understand why the Arab prisoner does not kill him.
- ▶ Arab exits the room and Daru believes he is trying to escape which makes Daru glad.
- ▶ Later , the prisoner returns in few minutes , he would either went to bathroom or got a drink of water outside. Here Daru wonders why he did not escape.
- ▶ On the next morning Daru and Arab have breakfast and start for Tinguit.
- ▶ Daru gives the Arab prisoner enough food and also give thousand francs.
- ▶ Daru walks back to the schoolhouse. Daru told Balducci he would not turn the Arab prisoner in, and it turns out he really will not.

AMBIGUITY:

- ▶ Daru treats the Arab prisoner as a guest. He feeds the prisoner and also give money which provides a way to escape.
- ▶ He never treated Arab Prisoner as criminal.
- ▶ The Arab prisoner never tries to escape despite multiple chances.
- ▶ The questions whether the Arab prisoner feels guilty, or surprised by Daru's treatment of him or hopes for friendship are also not answered.
- ▶ His behavior and his request that Daru accompanies him to the prison make it clear he trusts Daru.
- ▶ Arab feels a connection to Daru because Daru treated him as well.
- ▶ Camus seems to revealing a personal philosophy that life is absurd and there is no explaining humans. He also seems to feel that men are isolated.
- ▶ Camus also brings up the questions about morality and freedom.
- ▶ Camus presents Daru as unwilling or unable to face those questions so they are left unanswered.

THEMES:

- ▶ Morality
- ▶ Solitude
- ▶ Freedom
- ▶ Limits of human knowledge
- ▶ Isolation

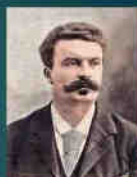
THE CONVERT**-Guy de Maupassant****THE CONVERT**

- GUY DE MAUPASSANT

AUTHOR**GUY DE MAUPASSANT**

Henri René Albert Guy de Maupassant (5 August 1850 – 6 July 1893) was a 19th-century French author, remembered as a master of the short story form, and as a representative of the Naturalist school, who depicted human lives and destinies and social forces in disillusioned and often pessimistic terms.

He wrote 300 short stories, six novels, three travel books, and one volume of verse. His first published story, 'The Dumpling', 1880, is often considered his masterpiece.



INTRODUCTION

- ▶ In the story *The Convert* by Guy De Maupassant, we can see how the rumour travels in the village and it changes day after day.
- ▶ This story also has what is called transcendental value, which is what makes a story last several generations. The story was originally written in French but any person can identify with it.
- ▶ And as per the title of *The Convert*, it portrays the conversion of an atheist into a believer of God.

ANALYSIS

We can relate it to the society in smaller towns and villages in India where information doesn't travel through media but rumours overpower facts. In fact, many times a rumour has caused riots, and certainly made it worse for the police to control rioting.

This incident can be applied to society, irrespective of the religion being practiced in it. In modern age, people become too busy to tell jokes on the preachers and I cannot say whether it is a good development or a bad one. One thing is for sure, fewer jokes do not mean more respect, but more detachment. If you do not have time to criticize a preacher, you certainly would not have time to think what he has to say.

CHARACTER SKETCH

- | | |
|---|--|
| <p>▶ Father Maritime</p> <ul style="list-style-type: none"> ▶ The Priest ▶ A large man, very tall ▶ Had had secret struggle with Sabot ▶ Took off the contract of re-modelling of the church ▶ Made Sabot confess and baptize | <p>▶ Sabot Theodule</p> <ul style="list-style-type: none"> ▶ Municipal counselor ▶ He is a master carpenter ▶ Always mocks the Curate ▶ Believes in no God (atheist) ▶ Had no impression among his fellowmen ▶ Lost the opportunity of re-modelling the church for Easter |
|---|--|

SUMMARY

In this story we have two protagonists Sabot and The Curate, who have got contrast traits and beliefs. Sabot is an atheist who believes in no God. And so he always criticizes The Curate since he is a priest and believes in God. Several incidents of insult make the Curate end up in the decision of teaching a lesson to Sabot's act. During the time of Easter, when the church is planned to get re-modelled, the Curate makes use of this chance to mock Sabot. Despite having a master carpenter Sabot in his own city, the Curate gives the re-modelling contract to nearby city carpenter, which leads to the humiliation of Sabot among his fellowmen. The Curate tries to plan and intervene it secretly however, this matter spreads around to all the ears of city which makes Sabot go angry on the Curate. And when Sabot questions about the incident that happened, again the Curate uses this chance to his advantage by making him confess his sins and baptize him, which is a condition given under to take the contract of re-modelling the church. Sabot did abide it since its huge value of contract and through this he can earn a good amount of money.

CONCLUSION

► As a reader I learnt two things from this story ;

- 1) Sometimes you need a push or a forceful act in order to make us get into the right path like how Sabot needed the push from the Curate to attain the eternal life.
- 2) Karma is a boomerang – where Sabot insulted the Curate later the whole city insulted him.

A CHRISTMAS TREE AND A WEDDING

- Fyodor Dostoyevsky

Summary:

‘A Christmas tree and a wedding’ is a short story written by Russian author Fyodor Dostoyevsky published in 1848. The piece is narrated by an awkward outcast attending a Christmas party. He observes the party's guest of honour and takes special interest in one of the children. The narrator begins by mentioning to the reader that he had just been to a wedding but recalls a Christmas party that he had found more interesting. The party was given with the pretext of being a children's party, but its real purpose was for the wealthy host's family to talk business with rich members of the community. The wealthiest guest was Julian Mastakovich, a rotund landowner.

Without anyone to talk to, the narrator fell to simply observing the guests. The narrator takes particular interest in the children. They were given gifts in accordance with their social standing. The eleven-year-old daughter of a wealthy government contractor received an expensive doll, while the poorest child, the son of the family governess, received only a small book without illustrations or even a front and back cover.

After being bullied by the other richer boys, the poor boy retreats to another room where he and the rich daughter play happily with the doll. Julian Matsakovich also retreats from the rest of the crowd to observe the rich daughter, who already had a dowry set aside of 300,000 rubles. As Mastakovich observes the girl, he calculates what her dowry (with interest) would be at age sixteen, and he comes up with the astounding sum of 500,000 rubles.

Mastakovich approaches the girl and kisses her on the head. The girl recoils from his gesture, and she looks to her playmate for protection. Mastakovich tries to scare the poor boy away while trying to get a promise of love from the young girl, and eventually he causes a scene where he chases the poor boy around the party, whipping at him with his handkerchief. The wedding that the narrator came across five years later was indeed the wedding between Julian Mastakovich and the rich girl, now sixteen.

Analysis:

<https://study.com/academy/lesson/dostoyevskys-the-christmas-tree-and-the-wedding-summary-analysis.html>

A CHRISTMAS TREE AND A WEDDING

Group 3:
Athira, Supitha, Rajeshwari
Ebenezar, Nitish

ORIGINAL WRITER



Fyodor Dostoyevsky

- Russian novelist, short story writer, essayist, journalist.
- Explores human psychology in the troubled political, social and spiritual atmosphere of 19th century Russia.
- 12 novels, 4 novellas, 16 short stories, other works
- Critically acclaimed as greatest psychological novelists in world literature.

TRANSLATOR



Constance Garnett

- English translator of nineteenth-century Russian literature.
- Translated the works of Leo Tolstoy, Anton Chekhov, Fyodor Dostoyevsky.
- Her translations received high acclaim from numerous critics and authors.
- Criticized for blurring the distinctive authorial voices of different Russian authors.

CHARACTERS

- Narrator - name is not mentioned but it can be assumed that the author is narrating.
- Julian Mastakovich - a businessman and an acquaintance of the host.
- Host - Philip Alexeyevich, a businessman
- Little girl - daughter of a wealthy man, has 300 thousand rubles to her name as dowry.
- Governess' son - young, dark-eyed, curly-haired boy.

SUMMARY

- While at a wedding, the narrator recollects a new year party he attended a few years ago.
- He remembers a guest Julian who had shown a peculiar interest in another guest's daughter.
- The narrator remembers the hilarious events that went down at the party.
- He describes Julian's interaction with the little girl and then with her parents.
- Back in the present, the narrator wonders why the groom at the wedding looks familiar.
- Eventually he realizes that he is attending the wedding of Julian and the little girl who is now 16.

THEMES

Russian culture and norms

- The Children's Ball
- Discrimination based on social class



Concept of Dowry

Parents are expected to save money for their daughters.

Women's status in society

- Considered as a commodity rather than a person.
- Worth determined by marriage.
- Not given freedom of choice.

TRANSLATION

- Inter-lingual translation – Russian to English
- Simple and uncomplicated language.
- Terms and phrases of common use like superb, off with you, etc.
- Appropriate replacement of proverbs and metaphors - eg: red as a lobster
- Cultural references of the original work were preserved.

ONE AUTUMN NIGHT

-Aleksei Peshkov

ONE AUTUMN NIGHT BY ALEKSEI PESHKOV

ABOUT AUTHOR

1. Alexei Maximovich Peshkov was born on 28 March 1868, in [Nizhny Novgorod](#), Central Russia.

2. He was primarily known as [Maxim Gorky](#)

3. He was a Russian writer, a founder of the [socialist realism](#) literary method, and a political activist.

4. He was also a five-time nominee for the [Nobel Prize in Literature](#)

5. Gorky became an orphan at the age of eleven. He was brought up by his grandmother and ran away from home at the age of twelve in 1880.

6. In December 1887, he travelled on foot across the [Russian Empire](#) for five years, changing jobs and accumulating impressions used later in his writing.

7. Gorky's most famous works were [The Lower Depths](#) (1902), [Twenty-six Men and a Girl](#) (1899), [The Song of the Stormy Petrel](#) (1901), [My Childhood](#) (1913–1914), [Mother](#) (1906), [Summer folk](#) (1904) and [Children of the Sun](#) (1905).

8. The sudden death of Gorky's son Maxim Peshkov in May 1934 was followed by the death of Maxim Gorky himself in June 1936 from pneumonia. Speculation has long surrounded the circumstances of his death.

*This story was translated into English by
Dora B. Montefiore*

CHARACTERS

1. THE NARRATOR
2. NATASHA
3. PASHKA- BAKER/NATASHA'S
LOVER
4. DIMIKA- PASHKA'S LOVER

SUMMARY OF THIS STORY:

1. This Story starts with the *narrator* he was *18 years old* was sells his dress for his *survival* in this cold because of the autumn *season*
2. He saw *a girl digging behind a cart* and asked what she was doing, she replies that she was *trying to get some food* in the cart
3. The narrator helped her , They broke the lock and they get inside through the *way*
4. Both are collected the food and he saw that she ate the bread *hastily*
5. They ran away and they settled under the *upturned canoe*
6. She tells about the past life that her name was *Natasha* and her past

7. The Narrator feels very sad about the women who were been tortured by her lover.

8. The next day morning they separated themselves not even turned to each other.

Analysis:

1. Women in the society


2. poverty

3. The relation between a men and women compared to this generation


THE SNOWSTORM

-Alexander Pushkin

THE SNOWSTORM
~ ALEXANDER PUSHKIN ~



<p>ABLE WORK tain's daughter, Ruslan, Boris and Ludmila</p> <p>HE SNOW STORM' IS A SHORT CENTURY WHICH LATER NE WHO FIRST APPEARED OF ALEXANDER PUSHKIN, ON, 1894.</p>	<p>ALEXANDER PUSHKIN (1799 – 1837)</p> <p>Alexander Sergeevich Pushkin Was born on 26th May, 1799 in Russia and at the same day Russian Granddaughter was born</p> <p>The Russian poet Pushkin was a play Novelist of the Romantic era. He Greatest Russian poet</p> <p>Pushkin is also consider as the foun Russian Literature.</p> <p>GOLDEN AGE OF RUSSIAN POETRY First half of 19th century It is also called as Age Of]</p>
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CHARACTERS

GAVRIL
GAVRILOVITCH
(FATHER)

MARIA
GAVRILONA
(HEROIN)

COLONEL
BOURMIN
(PROTAGONIST)

PRASKOVIA
PETROVNA
(MOTHER)

VALDIMIR
NIKOLAIEVITCH
(FIRST LOVE)

SUMMARY

TOWARDS the end of the year 1811, a memorable period for us, the good Gavril Gavrilovitch R— was living on his domain of Nenaradova. He was celebrated throughout the district for his hospitality and kindness. The neighbors were constantly visiting him: some to eat and drink; some to play at five kopek "Boston" with his wife, Praskovia Petrovna; and some to look at their daughter, Maria Gavrilovna, a pale, slender girl of seventeen. She was considered a wealthy match, and many desired her for themselves or for their sons.

Maria Gavrilovna had been brought up on French novels and consequently was in love. The object of her choice was a poor sub-lieutenant in the army, Vladimir Nikolaievitch. But maria's parent disapprove of this love because of the the person poor background.

Our lovers corresponded with one another and daily saw each other alone in the little pine wood or near the old chapel. There they exchanged vows of eternal love, lamented their cruel fate, and formed various plans.



Lovers plan

Vladimir Nikolaievitch in every letter implored her to give herself to him, to get married secretly, to hide for some time, and then to throw themselves at the feet of their parents, who would, without any doubt be touched at last by the heroic constancy and unhappiness of the lovers, and would infallibly say to them: "Children, come to our arms!"

Maria Gavrilovna hesitated for a long time, and several plans for a flight were rejected. At last she consented, on the appointed day she was not to take supper, but was to retire to her room under the pretext of a headache. Her maid was in the plot; they were both to go into the garden by the back stairs, and behind the garden they would find ready a sledge, into which they were to get, and then drive straight to the church of Jadrino, a village about five versts from Nenaradava, where Vladimir would be waiting for them.

On the eve of the decisive day, Maria Gavrilovna did not sleep the whole night; she packed and tied up her linen and other articles of apparel, wrote a long letter to a sentimental young lady, a friend of hers, and another to her parents. She took leave of them in the most touching terms, urged the invincible strength of passion as an excuse for the step she was taking, and wound up with the assurance that she should consider it the happiest moment of her life.

RUNAWAY MARRIAGE

MARIA WHILE THINKING ABOUT HER FUTURE WITH VALDIMIR SHE STARTED HESITATE WHETHER WHAT SHE IS DOING RIGHT OR WRONG . NEXT DAY NIGHT MARIA AT DINNER FAKED HER ILLNESS IN FRONT OF HER PARENTS WENT BACK TO HER ROOM AND PREPARED TO LEAVE. Vladimir had spent the whole of the day in driving about. In the morning he paid a visit to the priest of Jadrino, and having come to an agreement with him after a great deal of difficulty, he then set out to seek for witnesses among the neighboring landowners. The first to whom he presented himself, a retired cornet of about forty years of age, and whose name was Dravin, consented with pleasure. The adventure, he declared, reminded him of his young days and his pranks in the Hussars. He persuaded Vladimir to stay to dinner with him, and assured him that he would have no difficulty in finding the other two witnesses. And indeed, immediately after dinner, appeared the surveyor Schmidt, with mustache and spurs, and the son of the captain of police, a lad of sixteen years of age, who had recently entered the Uhlans. They not only accepted Vladimir's proposal, but even vowed that they were ready to sacrifice their lives for him. Vladimir embraced them with rapture, and returned home to get everything ready. It had been dark for some time. He dispatched his faithful Tereshka, to Nenaradova with his sledge and with detailed instructions, and ordered

SNOWSTORM

VALDIMIR LEFT IN THE HEAVY SNOWSTORM WITH HIS HORSE BUT DUE TO TAKING WRONG DIRECTION THEY LOST THERE WAY AND THE HORSE THROWN HIM DOWN AND RAN AWAY. VALDIMIR WITHOUT THE HORSE WALKED LONG WAY IN THE UNKNOWN FOREST FINALLY SAW A VILLAGE AND ASKED THE WAY FOR JADRINO WHICH TEN VERSTS FAR AWAY BY THE TIME HE REACHED IT WAS ALREADY LATE FOR WEDDING CEREMONY.

NEXT DAY IT SHOWN THAT MARIA BEEN SITTING WITH HER PARENTS FOR BREAKFAST WITH SLIGHT PALE FACE. AFTER A WHILE MARIA EMOTION WAS DOWN AND IT WAS PRECIEVED AS SHE IS LOVE SICK, SO MASHA PARENTS DISCUSSED THAT BEING POOR IS NOT A SIN. GAVRIL WROTE A LETTER TO VALDIMIR ABOUT GRANTING THEIR MARRIAGE BUT THEN VALDIMIR SHOCKINGLY TOLD WRITTEN THAT "HE IS SORRY AND WON'T TROUBLE MARIA ANYMORE" GAVRIL AND PETROVIA HID THIS SHOCKING NEWS FROM MARIA NOT TO MAKE HER WORRY.

DEATH

After some months Maria learns that Valdimir had re-enlisted to the army again and it seems valdimie was severely wounded and died in Borodino, Maria heard the news and fainted

Another misfortune had befall on Maria again and that is Gavril father of maria died, leaving her the heiress to all his property. But the inheritance did not console her; she shared sincerely the grief of poor Praskovia Petrovna, vowing that she would never leave her. They both quitted Nenaradova, the scene of so many sad recollections, and went to live on another estate.

AFTER THREE YEARS

Maria Gavrilovna was, as before, surrounded by suitors. But all had to retire into the background when the wounded Colonel Bourmin of the Hussars, with the Order of St. George in his buttonhole. Bourmin was indeed a very charming young man. He possessed that spirit which is eminently pleasing to women: a spirit of decorum and observation, without any pretensions, and yet not without a slight tendency towards careless satire. His behavior towards Maria Gavrilovna was simple and frank, but whatever she said or did, his soul and eyes followed her. He seemed to be of a quiet and modest disposition, though report said that he had once been a terrible rake; but this did not injure him in the opinion of Maria Gavrilovna, who—like all young ladies in general—excused with pleasure follies that gave indication of boldness and ardor of temperament.

SECRET MARRIAGE

Bourmin found Maria Gavrilovna near the pond, under a willow-tree, with a book in her hands, and in a white dress: a veritable heroine of romance.

Bourmin confess his love to maria, even though she reciprocate his love . There is a barrier between them.

Bourmin knows about valdimir thinks that must be the reason reason for her hesitation. But bourmin reveals a shocking news that he is married for four years and he still doesn't know who is Bride was....



Bourmin admits that he played a cruel joke on the young lady. On the year 1812 he was travelling and somehow lost the way in the forest due to snowstorm and reached the old chapel in jardino. People rushed towards him told him that bride is waiting for him.

The fathers brought the bride and the groom together and commences Marriage ceremony all long Bourmin was absentminded and finally the priest asked to kiss each other. In that moment when the bride saw the groom face she fell shocked because it was not the person she going to marry and became senseless.

TO the present Maria in shocking tone she told " was that you and how come you don't recognise me'. Bourmin then fell to her feet

THE END

ANALYSIS

"The Snowstorm" by Alexander Pushkin emphasizes, the reader encounters a plot that is not entirely novel. The familiar story of the frustrated young love has, in fact, become a well-worn favorite over the course of literary history. Though undeniably Russian because of its setting, as this analysis of "The Snowstorm" by Pushkin suggests, it shares many similarities with more popular tales of complicated young love, such as "Romeo and Juliet." Although the relationship between Marya Gavrilovna and Vladimir Nicolaevitch is unremarkable when considered alongside stories with similar plots and themes, what is noteworthy about "The Snowstorm" is how Pushkin uses images and metaphors of nature effectively in order to symbolize the psychological barriers that exist in romantic relationships. The snowstorm which prevents Marya and Vladimir from eloping not only signifies the hidden parts of one another they cannot see, but also the purity of spirit and experience with handling difficulty that they need to experience independently before they can unite in true love.

It is obvious that Pushkin intends the natural elements to play a central role in "The Snowstorm." The title of the short story suggests as much, hinting not at the relationship that will develop between Marya and Vladimir, but at the *nature*—quite literally—of their naive and unfounded love. By titling the story as he does, Pushkin directs the reader's attention to the natural world and suggests that this element is more important than any of the actions that will be taken by the characters. In fact, the agency that the characters are permitted to exercise is limited because the sheer power of the snowstorm prevents them from being able to fulfill the plans they have set for themselves. Pushkin describes the snowstorm more effectively and more beautifully than he describes the characters and their interactions. While his treatment of the young lovers and their resistant parents seems almost trite, his rich and evocative description of nature and its power is, by contrast, highly original.

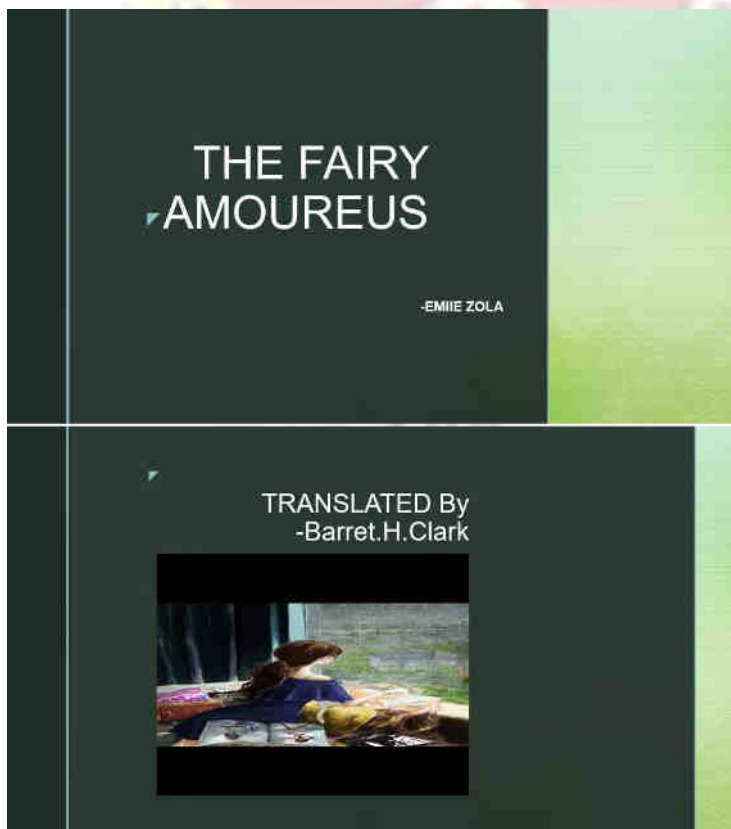
CHENNAI, INDIA

The snowstorm should have served as a warning and a demand for the lovers to stop and reconsider their course, both physical and emotional. Because they did not do this of their own agency, the snowstorm forced them to do so, parting them for years. The snowstorm should also have reinforced for them, through the image of the snow as a symbol of purity and eventual renewal, that love must weather proof that it is both true and pure. At the time of their attempted elopement, neither pre-requisite of true love had been fulfilled. By using the images and symbols of nature effectively, Pushkin argues that love, however determined it may be to fight against obstacles, will not overcome all when it has not yet confronted and recognized the reality of its essential elements. Through the original image of the snowstorm, Pushkin creates a variation on the theme of frustrated love, and in the process, offers a valuable lesson to the reader.



THE FAIRY AMOUREUSE

-Emilie Zola



INTRODUCTION TO THE AUTHOR

- Emile zola was born on april 2nd 1840 in parris and died in sep 28th 1902 .
- He was a French novelist, playwright, journalist, critic and political activist.
- He was the most prominent French novelist of late 19th century.
- He Wrote a series of twenty novel about the everyday life in France.

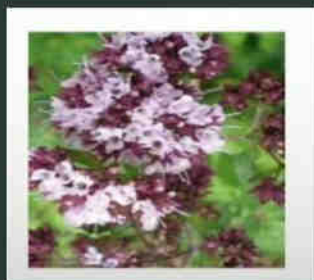
CHARACTERS

- NANON.
- ODETTE.
- LOIS.
- NARRATOR(young man) .
- COUNT ENGUERRAND.

INTRODUCTION TO THE PLAY

- This is a fairy tale about a young couple whose loving embraces or kept secret and safe from wrath of a cranky uncle.
- And they say thanks to the protection of fairy amoureus.
- Sprig of majoram is a type of flower.
- An ornament that resembles a spray of leaves or flowers.

SPRIG OF MAJORAM



BEGINNING OF THE STORY

- In this story, Nanon is a young girl and sitting on the bed and watching through the window.
- It was a late evening and the rain droplets spraying on her face and the windows were making sound of heavy wind.
- When Nanon is on her room. The narrator came to her room, he try to narrate the fairy amoureus story to Nanon.
- Narrator start to tell the story.

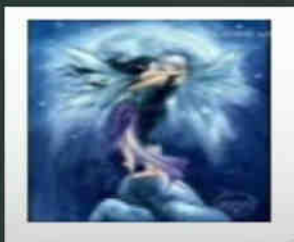
ODETTE AND LOIS

- In this story, Odette, is the main character and she also visiting through the window.
- Thats why he narrate the story to nanon.
- When odette on the window side, suddenly the fairy Amoureus was came to front of her.
- Fairy said that you may love a person. And I will help you to be safe.
- Odette thinks about the person that whom she can love.
- So the fairy gave a dream to her.
- In that dream, she saw the person that whom she can love.
- He looking like a Military man. On his hand, he had a sprig of majoram.

ODETTE DREAM COMES TRUE

- Fairy took the dream from Odette.
- Next day, Odette sat on the corridor.
- She notices a young man entering into her house in search of job, towards her uncle.
- His name is Lois. Odette thought that he was came in her dream.
- Odette and lois started to love with each other. They understand themselves.
- But odette's uncle didn't accept their love.
- One day odette went to saw lois. Her uncle searching odette in her room, but she was not there. So he searching out of his house.

V- SHAPED ANGEL



MAGIC OF FAIRY

- Fairy make a V-shaped angel to hide them.
- Fairy saves them from odette's uncle
- Another day Odette and Iols went out to meet again.
- Again her uncle came to search her.
- Fairy urged odette to come from that place.
- Fairy said to stop their conversation, but odette didn't come.
- So fairy changed the couples as a big tree(full of spring of majoram)
- So that they can't seperated by anyone.
- And fairy also hide her in that flower.

MAJORAM TREE



CONCLUSION

- Atlast fairy amouerus story ends.
- By telling this story, the narrator convey his love proposal t nanon.
- Narrator said to Nanon , that we can also love .
- Fairy amouerus will save us from others.
- Nanon also thought : to love like odette .
- She believed that fairy will save her from others.
- The narrantor is the young man will later found out in end of the story .
- The young man said this whole story to nanon for conveying his love ❤️

UNIT 4- DRAMA

OEDIPUS REX

-Sophocles

Introduction:

“Oedipus the King” (Gr: “Oidipous Tyrannos”; Lat: “Oedipus Rex”) is a tragedy by the ancient Greek playwright Sophocles, first performed in about 429 BCE. It was the second of Sophocles’ three Theban plays to be produced, but it comes first in the internal chronology (followed by “Oedipus at Colonus” and then “Antigone”). It follows the story of King Oedipus of Thebes as he discovers that he has unwittingly killed his own father, Laius, and married his own mother, Jocasta. Over the centuries, it has come to be regarded by many as the Greek tragedy par excellence and certainly as the summit of Sophocles’ achievements.

Dramatis Personae (Characters)

Oedipus

The priest of Zeus

Creon

Chorus of Theban elders

Tiresias

Jocasta

Messenger

Herdsmen of Laius

Background to the play:

Shortly after Oedipus’ birth, his father, King Laius of Thebes, learned from an oracle that he, Laius, was doomed to perish by the hand of his own son, and so ordered his wife Jocasta to kill the infant. However, neither she nor her servant could bring themselves to kill him and he was abandoned to elements. There he was found and brought up by a shepherd, before being taken in and raised in the court of the childless King Polybus of Corinth as if he were his own son.

Stung by rumours that he was not the biological son of the king, Oedipus consulted an oracle which foretold that he would marry his own mother and kill his own father. Desperate to avoid this foretold fate, and believing Polybus and Merope to be his true parents, Oedipus left Corinth. On the road to Thebes, he met Laius, his real father, and, unaware of each other’s true identities, they quarrelled and Oedipus’ pride led him to murder Laius, fulfilling part of the oracle’s prophecy. Later, he solved the riddle of the Sphinx and his reward for freeing the kingdom of Thebes from the Sphinx’s curse was the hand of Queen Jocasta (actually his biological mother) and the crown of the city of Thebes. The prophecy was thus fulfilled, although none of the main characters were aware of it at this point.

Summary:

As the play opens, a priest and the Chorus of Theban elders are calling on King Oedipus to aid them with the plague which has been sent by Apollo to ravage the city. Oedipus has already sent Creon, his brother-in-law, to consult the oracle at Delphi on the matter, and when Creon returns at that very moment, he reports that the plague will only end

when the murderer of their former king, Laius, is caught and brought to justice. Oedipus vows to find the murderer and curses him for the plague that he has caused.

Oedipus also summons the blind prophet Tiresias, who claims to know the answers to Oedipus' questions, but refuses to speak, lamenting his ability to see the truth when the truth brings nothing but pain. He advises Oedipus to abandon his search but, when the enraged Oedipus accuses Tiresias of complicity in the murder, Tiresias is provoked into telling the king the truth, that he himself is the murderer. Oedipus dismisses this as nonsense, accusing the prophet of being corrupted by the ambitious Creon in an attempt to undermine him, and Tiresias leaves, putting forth one last riddle: that the murderer of Laius will turn out to be both father and brother to his own children, and the son of his own wife.

Oedipus demands that Creon be executed, convinced that he is conspiring against him, and only the intervention of the Chorus persuades him to let Creon live. Oedipus' wife Jocasta tells him he should take no notice of prophets and oracles anyway because, many years ago, she and Laius received an oracle which never came true. This prophecy said that Laius would be killed by his own son but, as everyone knows, Laius was actually killed by bandits at a crossroads on the way to Delphi. The mention of crossroads causes Oedipus to give pause and he suddenly becomes worried that Tiresias' accusations may actually have been true.

When a messenger from Corinth arrives with news of the death of King Polybus, Oedipus shocks everyone with his apparent happiness at the news, as he sees this as proof that he can never kill his father, although he still fears that he may somehow commit incest with his mother. The messenger, eager to ease Oedipus' mind, tells him not to worry because Queen Merope of Corinth was not in fact his real mother anyway.

The messenger turns out to be the very shepherd who had looked after an abandoned child, which he later took to Corinth and gave up to King Polybus for adoption. He is also the very same shepherd who witnessed the murder of Laius. By now, Jocasta is beginning to realize the truth, and desperately begs Oedipus to stop asking questions. But Oedipus presses the shepherd, threatening him with torture or execution, until it finally emerges that the child he gave away was Laius' own son, and that Jocasta had given the baby to the shepherd to secretly be exposed upon the mountainside, in fear of the prophecy that Jocasta said had never come true: that the child would kill its father.

With all now finally revealed, Oedipus curses himself and his tragic destiny and stumbles off, as the Chorus laments how even a great man can be felled by fate. A servant enters and explains that Jocasta, when she had begun to suspect the truth, had ran to the palace bedroom and hanged herself there. Oedipus enters, deliriously calling for a sword so that he might kill himself and raging through the house until he comes upon Jocasta's body. In final despair, Oedipus takes two long gold pins from her dress, and plunges them into his own eyes.

Now blind, Oedipus begs to be exiled as soon as possible, and asks Creon to look after his two daughters, Antigone and Ismene, lamenting that they should have been born into

such a cursed family. Creon counsels that Oedipus should be kept in the palace until oracles can be consulted regarding what is best to be done, and the play ends as the Chorus wails: 'Count no man happy till he dies, free of pain at last'.

Analysis:

The play follows one chapter (the most dramatic one) in the life of Oedipus, King of Thebes, who lived about a generation before the events of the Trojan War, namely his gradual realization that he has killed his own father, Laius, and committed incest with his own mother, Jocasta. It assumes a certain amount of background knowledge of his story, which Greek audiences would have known well, although much of the background is also explained as the action unfolds. The basis of the myth is recounted to some extent in Homer's "The Odyssey", and more detailed accounts would have appeared in the chronicles of Thebes known as the Theban Cycle, although these have since been lost to us.

"Oedipus the King" is structured as a prologue and five episodes, each introduced by a choral ode. Each of the incidents in the play is part of a tightly constructed cause-and-effect chain, assembled together as an investigation of the past, and the play is considered a marvel of plot structure. Part of the tremendous sense of inevitability and fate in the play stems from the fact that all the irrational things have already occurred and are therefore unalterable.

Themes:

- 1) Fate and free will
- 2) The conflict between the individual and the state
- 3) People's willingness to ignore painful truths (both Oedipus and Jocasta clutch at unlikely details in order to avoid facing up to the increasingly apparent truth)
- 4) Sight and blindness (the irony that the blind seer Tiresius can actually "see" more clearly than the supposedly clear-eyed Oedipus, who is in reality blind to the truth about his origins and his inadvertent crimes).
- 5) Oedipus complex
- 6) Jocasta complex

Literary technique- Dramatic irony:

- The people of Thebes come to Oedipus at the start of the play, asking him to rid the city of the plague, when in reality, it is he who is the cause
- Oedipus curses the murderer of Laius out of a deep anger at not being able to find him, actually cursing himself in the process
 - He insults Tiresius' blindness when he is the one who actually lacks vision, and will soon himself be blind
- He rejoices in the news of the death of King Polybus of Corinth, when this new information is what actually brings the tragic prophecy to light.

OEDIPUS REX BY SOPHOCLES

BY
YASHWANT SAL
SOWMYA
MUNARAJ
KEZIAL

ABOUT THE AUTHOR

SOPHOCLES:

- Sophocles is one of the three ancient Greek tragedians.
- His first plays were written later than ,or contemporary with, those of Aeschylus ; and earlier than ,or contemporary with those of Euripides.
- Sophocles wrote over 120 plays , but only seven have survived in a complete form :Ajax , Antigone , Women of Trachis , Oedipus rex , Electra , Philoctetes and oedipus at colonus.
- For almost 50 years , sophocles was the most celebrated playwright in the dramatic competitions ,of the city state of Athens which took place during the religious festivals of the Lenaea and the Dionysia .
- He completed in thirty competitions ,won twenty four ,and was never judged lower than second place .
- Aeschylus won thirteen competitions defeated by sophocles; Euripides won four.

THE TITLE AND THE INTRODUCTION

- The title oedipus the king gives an idea that the drama is going to be about a king called oedipus. Whether a good king or a tyrant. Eventually ,after reading the entire drama it is realised that ,it is about the fate of the king, oedipus .

INTRODUCTION

Oedipus was a stranger whom the people of Thebes made king after saving the city from sphinx who tormented the people. This happened after the death of laius the King of thebes.He married Laius widow ,jocasto and four children with her ,two sons ,Eteocles and Polyneices, and two daughters Antigone and Ismene.

SUMMARY

- In the beginning the drama begins with a nation plagued with death, sickness and diseases. The people have to come to their king, oedipus to step in and find a solution ,even as they complain of their suffering.
- In the rising action , Oedipus sends his brother-in-law Creon to Python Apollo' shrine to learn from him what they may do save their city.
- Creon returns with news that they need to avenge the death of the previous Laius.
- Creon advises Oedipus that they consult the blind prophet Teirasias to help them find the person who killed laius.

- ▶ When Teiresias arrives ,he claims oedipus is the murderer of king laius . This greatly annoys oedipus who disagrees with Teiresias and has verbal hot exchanges with him.
- ▶ King Oedipus later blames his brother in law for convincing with Teiresias to blame him for the murder of king laius.
- ▶ When creon returns to the palace ,oedipus argues with him and accuses him of king Teiresias to blame him for king laius death in other for him to be king. They argue till jocasto , Oedipus wife comes in and separates them.
- ▶ Oedipus then sends Creon away without any punishment.

- ▶ It is at this point that Jocasto explains a prophecy he and his husband King laius had when they gave birth to a baby boy. It was said the baby would kill his father and marry and have children with his mother , however ,they asked a shepherd to throw the baby away in the wilderness .
- ▶ When Jocasto tells Oedipus that laius was killed by robbers and the place the incident happened, king oedipus becomes distressed and asks that they send for the remaining witnesses with laius when he was killed.
- ▶ He also tells Jocasto about his parents in Corinth and that ,he himself received a similar prophecy , that he would kill his father and marry his mother.
- ▶ He explained that caused him to flee from Corinth in other to prevent the prophecy from happening. On is way , he met a man in a carriage who provoked him and he killed he and his men.
- ▶ During the climax , the servant who was sent for confirms the information given by the messenger realising he would be tortured if he is not honest

- ▶ Jocasto hangs herself out of shame , realising the prophecy has been fulfilled/.
- ▶ Oedipus uses the brooches of his clothes to plunge his eyes in other not to see the awfulness of his situation .
- ▶ The climax ends and the falling action begins.
- ▶ Out of pity ,Creon decides to keep him in the palace but oedipus refuses and asks him to banish him as he has no power over his children or the people of Thebes.
- ▶ In the resolution ,the chorus laments and sings of the sad story of the fall of Oedipus , the king ; the prophecies and how it is only death that would bring happiness to mortal.

ANALYSIS

- ▶ The drama has a lot of conflict right from the rising action, when there is a disagreement between Teiresias and Oedipus when Teiresias accused Oedipus of the murder of king laius.
- ▶ Later a conflict persist between Creon and Oedipus as Oedipus accuses Creon of asking Teiresias to blame him for the death of king laius.
- ▶ The next conflict is between Oedipus and himself when he faced distress due to turn of events that made it seem the prophecy was becoming a reality.
- ▶ Also , due to the same fear that the prophecy has been fulfilled ,jocasto the queen pleads with oedipus not to investigate his roots and this also leads to a conflict between the couple.
- ▶ The major conflict by far is the conflict between the mortals (oedipus , Laius and jocasto) and the gods (Apollo) on the fulfilment of the prophecy

THEMES

- **Self discovery :**The play is full of self discovery . As a younger man ,Oedipus wants to know his true identity at the expense of his presumed parents polybus and merope.

Oedipus reacts with selfish pride to the way people are talking about him. He doesn't know that he is really adopted .But Apollo gives him the terrible prophecy that he will kill his father and marry his mother. For this he leaves corinth .Forever to avoid his fate but by doing so he unwittingly brings this fate upon himself.

- **FATE VERSES FREE WILL:**

A major theme in sophocles plays in the idea that the gods, not human beings , determine the fate of an individual. Sophocles was a religious man who did not question who was in control.

- **BLINDNESS:**

Sophocles builds the theme of blindness by having all of the characters in oedipus rex either start off as blind ,become behind refuse to see the truth or wish they had never seen it blindness symbolizes the characters ignorance .

- **PRIDE:**

Pride figures prominently in many greek tragedies.



UNIT 5- NOVEL

THE COUNT OF MONTE CRISTO

-Alexander Dumas

Summary:

At the age of nineteen, Edmond Dantès seems to have the perfect life. He is about to become the captain of a ship, he is engaged to a beautiful and kind young woman, Mercédès, and he is well liked by almost everyone who knows him. This perfect life, however, stirs up dangerous jealousy among some of Dantès's so-called friends. Danglars, the treasurer of Dantès's ship, envies Dantès's early career success; Fernand Mondego is in love with Dantès's fiancée and so covets his amorous success; his neighbor Caderousse is simply envious that Dantès is so much luckier in life than he is.

Together, these three men draft a letter accusing Dantès of treason. There is some truth to their accusations: as a favor to his recently deceased captain, Dantès is carrying a letter from Napoleon to a group of Bonapartist sympathizers in Paris. Though Dantès himself has no political leanings, the undertaking is enough to implicate him for treason. On the day of his wedding, Dantès is arrested for his alleged crimes.

The deputy public prosecutor, Villefort, sees through the plot to frame Dantès and is prepared to set him free. At the last moment, though, Dantès jeopardizes his freedom by revealing the name of the man to whom he is supposed to deliver Napoleon's letter. The man, Noirtier, is Villefort's father. Terrified that any public knowledge of his father's treasonous activities will thwart his own ambitions, Villefort decides to send Dantès to prison for life. Despite the entreaties of Monsieur Morrel, Dantès's kind and honest boss, Dantès is sent to the infamous Château d'If, where the most dangerous political prisoners are kept.

While in prison, Dantès meets Abbé Faria, an Italian priest and intellectual, who has been jailed for his political views. Faria teaches Dantès history, science, philosophy, and languages, turning him into a well-educated man. Faria also bequeaths to Dantès a large treasure hidden on the island of Monte Cristo, and he tells him how to find it should he ever escape. When Faria dies, Dantès hides himself in the abbé's shroud, thinking that he will be buried and then dig his way out. Instead, Dantès is thrown into the sea, and is able to cut himself loose and swim to freedom.

Dantès travels to Monte Cristo and finds Faria's enormous treasure. He considers his fortune a gift from God, given to him for the sole purpose of rewarding those who have tried to help him and, more important, punishing those who have hurt him. Disguising himself as an Italian priest who answers to the name of Abbé Busoni, he travels back to Marseilles and visits Caderousse, who is now struggling to make a living as an innkeeper. From Caderousse he learns the details of the plot to frame him. In addition, Dantès learns that his father has died of grief in his absence and that Mercédès has married Fernand Mondego. Most frustrating, he learns that both Danglars and Mondego have become rich and powerful and are living happily in Paris. As a reward for this information, and for Caderousse's apparent regret over the part he played in Dantès's downfall, Dantès gives Caderousse a

valuable diamond. Before leaving Marseilles, Dantès anonymously saves Morrel from financial ruin.

Ten years later, Dantès emerges in Rome, calling himself the Count of Monte Cristo. He seems to be all knowing and unstoppable. In Rome Dantès ingratiates himself to Albert de Morcerf, son of Fernand Mondego and Mercédès, by saving him from bandits. In return for the favor, Albert introduces Dantès to Parisian society. None of his old cohorts recognize the mysterious count as Edmond Dantès, though Mercédès does. Dantès is thus able to insinuate himself effortlessly into the lives of Danglars, Mondego, and Villefort. Armed with damning knowledge about each of them that he has gathered over the past decade, Dantès sets an elaborate scheme of revenge into motion.

Mondego, now known as the Count de Morcerf, is the first to be punished. Dantès exposes Morcerf's darkest secret: Morcerf made his fortune by betraying his former patron, the Greek vizier Ali Pacha, and he then sold Ali Pacha's wife and daughter into slavery. Ali Pacha's daughter, Haydée, who has lived with Dantès ever since he bought her freedom seven years earlier, testifies against Morcerf in front of the senate, irreversibly ruining his good name. Ashamed by Morcerf's treachery, Albert and Mercédès flee, leaving their tainted fortune behind. Morcerf commits suicide.

Villefort's punishment comes slowly and in several stages. Dantès first takes advantage of Madame de Villefort's murderous intent, subtly tutoring her in the uses of poison. As Madame de Villefort wreaks her havoc, killing off each member of the household in turn, Dantès plants the seeds for yet another public exposé. In court, it is revealed that Villefort is guilty of attempted infanticide, as he tried to bury his illegitimate baby while it was still alive. Believing that everyone he loves is dead and knowing that he will soon have to answer severe criminal charges, Villefort goes insane.

For his revenge on Danglars, Dantès simply plays upon his enemy's greed. He opens various false credit accounts with Danglars that cost him vast amounts of money. He also manipulates Danglars's unfaithful and dishonest wife, costing Danglars more money, and helps Danglars's daughter, Eugénie, run away with her female companion. Finally, when Danglars is nearly broke and about to flee without paying any of his creditors, Dantès has the Italian bandit Luigi Vampa kidnap him and relieve him of his remaining money. Dantès spares Danglars's life, but leaves him penniless.

Meanwhile, as these acts of vengeance play out, Dantès also tries to complete one more act of goodness. Dantès wishes to help the brave and honorable Maximilian Morrel, the son of the kind shipowner, so he hatches an elaborate plot to save Maximilian's fiancée, Valentine Villefort, from her murderous stepmother, to ensure that the couple will be truly happy forever. Dantès gives Valentine a pill that makes her appear dead and then carries her off to the island of Monte Cristo. For a month Dantès allows Maximilian to believe that Valentine is dead, which causes Maximilian to long for death himself. Dantès then reveals that Valentine is alive. Having known the depths of despair, Maximilian is now able to experience the heights of ecstasy. Dantès too ultimately finds happiness, when he allows himself to fall in love with the adoring and beautiful Haydée.



The Count Of Monte Cristo.

-Alexandre
Dumas



Introduction to the author:

- He is a French writer.
- 1824 - 1895.
- Writer, novelist and playwright.
- Genre - Historical novel, romantic novel.
- Award - Legion d'honneur (1894)
- Notable works - The three musketeers, Twenty years after, The Count of Monte Cristo.
- He is one of the most widely read French author due to his adventure stories coming out in a serial verses.

<--- (His **TOMBSTONE**)



Celebrating Alexandre Dumas



The Story:

- Fiction, historic, romantic.
- Protagonist- EDMOND DANTES.
- Title - High position.
- Revenge story.
- Antagonist - DANGLARS, FERNAND MONTEGO, GASPAURD CADEROUSSE, MONSIEUR DE VILLEFORT. (The four main criminals).
- 1476 pages.
- 117 chapters.



Translation done by : Chapman and Hall - English.

Collaboration work with :
Auguste Maquet - French.

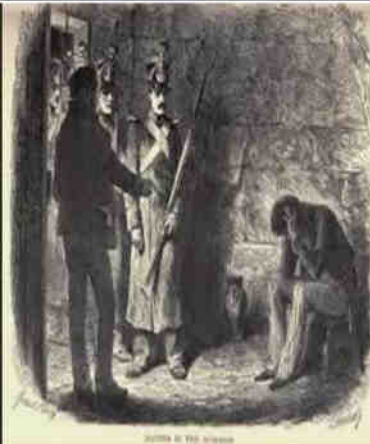
ORIGINAL WORK:
Le Comte de Monte-Cristo
By:
Alexandre Dumas.

**CHARACTERS:**

- Hero - Edmond Dante's
- Heroine - Mercedes
- Villains - Danglars, Fernand Montego, Caderousse
- Ship Owner - M.Morrel
- Dante's father.
- Bonapartist - Napoleon
- Ship Captain (FAVOUR)

MAIN THINGS:

- Favour
- Master mind
- Arrested

**CHARACTERS:**

- Advocate - Gerard de Villefort
- Bonapartist - Monsieur Noirtier

Main Things:

- Letter
- Selfish act
- Innocent Dante
- Sentenced to life time prison.

**PRISON**

Chateau d'If

Part 1 :**Characters:**

- Edmond Dantes

Main thing:

- Starvation
- 6years

**PRISON :****Part 2****CHARACTERS:**

- Edmond Dantes
- Abbe Faria

Main thing:

- Truth reviled
- Care of health
- Acquired subjects
- Treasure reviled



PRISON:

Part 3

CHARACTERS:

- Edmond Dantes

Main thing:

- Moaning
- Idea
- Escape



AFTER PRISON LIFE:

SMUGGLING GROUP

- Jacopo
- Monte Cresto island
- Yacht
- 2 Decision

AT MERSAILLES

- Disguise as Abbe Busoni
- Meets Caderousse
- Helps Morrel family
- 10 years over.



ROME:

- Bungalow - Servant - Bertuccio
- Freedom - Servant - Haydee
- Sketches plan
- Luigi Vampa - kidnap - Albert

REVENGE LIFE:**Part 1****CHARACTERS:**

- Edmond Dantes
 - Fernand Montego
 - Mercedes
 - Albert
 - Vampa
 - Franz d'Epina
 - Haydee
 - Alipacha - Greek ruler
- Fernand's secret
 - Haydee in Senate
 - Dante's help to Haydee and Mercedes
 - **PUNISHMENT:**
Suicide

REVENGE LIFE:**Part 2****CHARACTERS:**

- Edmond Dantes
 - Villefort
 - Madame Danglars
 - Beneditto
 - 1st wife and her parents
 - 2nd wife and her son Edouard
 - Valentine
 - Franz d'Epina
 - Monsieur Noirtier
- Villefort's secret
 - 2nd wife's secret
 - Valentine's love
 - **PUNISHMENT:**
Gone Insane.

REVENGE LIFE:**Part 3****CHARACTERS:**

- Edmond Dantes
 - Danglars
 - Madame Danglars
 - Eugenie Danglars
 - Albert
 - Peppino
 - Monsieur Debray
 - Benedetto as Andrea Cavalcanti
- Master minded
 - Money minded
 - False bills
 - Kidnapped
 - **PUNISHMENT:**
Left penniless

HAPPY ENDING:

- Helped Maximilien,
- Provided fortunes
- Left with Haydee

ANALYSIS:

- Adventure filled
- Favour
- Kind hearted
- Fortunes
- Crimes
- Acc. to society
- Lots of traitorous things
- Money minded
- 19th Century fiction

THEMES:

1. Fate vs free will
2. Revenge
3. Perseverance
4. Justice and judgement
5. Transformation
6. Hatred
7. Ambition
8. Manipulation
9. And so on.....

