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Reference Material for Three Years

Bachelor of Arts - English

Code : 217

Semester – V

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INDEX

Three Years

Bachelor of Arts - English

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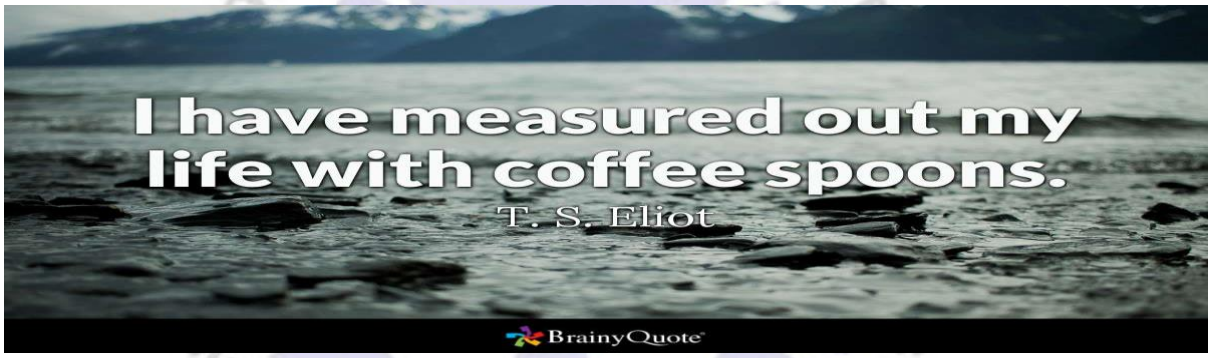
TWENTIETH CENTURY BRITISH POETRY (301)

Twentieth Century British Poetry (301)

UNIT I

T.S. Eliot

"Love Song of J. Alfred Prufrock", "Hollow Man"



T.S. Eliot, the 1948 winner of the Nobel Prize in Literature, is one of the giants of modern literature, highly distinguished as a poet, literary critic, dramatist, and editor and publisher. In 1910 and 1911, while still a college student, he wrote "The Love Song of J. Alfred Prufrock" and other poems that are landmarks in the history of literature. In these college poems, Eliot articulated distinctly modern themes in forms that were both a striking development of and a marked departure from those of 19th-century poetry. Within a few years he had composed another landmark poem, "Gerontion" (1920), and within a decade, one of the most famous and influential poems of the century, The Waste Land (1922). While the origins of The Waste Land are in part personal, the voices projected are universal. Eliot later denied that he had large cultural problems in mind, but, nevertheless, in The Waste Land he diagnosed the malaise of his generation and indeed of Western civilization in the 20th century. In 1930 he published his next major poem, Ash-Wednesday, written after his conversion to Anglo-Catholicism. Conspicuously different in style and tone from his earlier work, this confessional sequence charts his continued search for order in his personal life and in history. The culmination of this search as well as of Eliot's poetic writing is his meditation on time

and history, the works known collectively as Four Quartets (1943): Burnt Norton (1941), East Coker (1940), The Dry Salvages (1941), and Little Gidding (1942).

Eliot was almost as renowned a literary critic as he was a poet. From 1916 through 1921 he contributed approximately one hundred reviews and articles to various periodicals. This early criticism was produced at night under the pressure of supplementing his meager salary—first as a teacher, then as a bank clerk—and not, as is sometimes suggested, under the compulsion to rewrite literary history. A product of his critical intelligence and superb training in philosophy and literature, his essays, however hastily written and for whatever motive, had an immediate impact. His ideas quickly solidified into doctrine and became, with the early essays of I.A. Richards, the basis of the New Criticism, one of the most influential schools of literary study in the 20th century. Through half a century of critical writing, Eliot's concerns remained more or less constant; his position regarding those concerns, however, was frequently refined, revised, or, occasionally, reversed. Beginning in the late 1920s, Eliot's literary criticism was supplemented by religious and social criticism. In these writings, such as The Idea of a Christian Society (1939), he can be seen as a deeply involved and thoughtful Christian poet in the process of making sense of the world between the two World Wars. These writings, sympathetically read, suggest the dilemma of the serious observer of Western culture in the 1930s, and rightly understood, they complement his poetry, plays, and literary journalism.

Eliot is also an important figure in 20th-century drama. He was inclined from the first toward the theater-his early poems are essentially dramatic, and many of his early essays and reviews are on drama or dramatists. By the mid 1920s he was writing a play, Sweeney Agonistes (published in 1932, performed in 1933); in the 1930s he wrote an ecclesiastical pageant, The Rock (performed and published in 1934), and two full-blown plays, Murder in the Cathedral (performed and published in 1935) and The Family Reunion (performed and published in 1939); and in the late 1940s and the 1950s he devoted himself almost exclusively to plays, of which The Cocktail Party (performed in 1949, published in 1950) has been the most popular. His goal, realized only in part, was the revitalization of poetic drama in terms that would be consistent with the modern age. He experimented with language that, though close to contemporary speech, is essentially poetic and thus capable of spiritual, emotional, and intellectual resonance. His work has influenced several important 20th-century playwrights, including W.H. Auden and Harold Pinter. Eliot also made significant contributions as an

editor and publisher. From 1922 to 1939 he was the editor of a major intellectual journal, The Criterion, and from 1925 to 1965 he was an editor/director in the publishing house of Faber and Faber. In both capacities he worked behind the scenes to nurture the intellectual and spiritual life of his times. Thomas Stearns Eliot was born on September 26, 1888 in St. Louis, Missouri; he was the second son and seventh child of Charlotte Champe Stearns and Henry Ware Eliot, members of a distinguished Massachusetts family recently transplanted to Missouri. Eliot's family tree includes settlers of the Massachusetts Bay Colony, prominent clergymen and educators, a president of Harvard University (Charles William Eliot), and three presidents of the United States (John Adams, John Quincy Adams, and Rutherford B. Hayes). In 1834 the poet's grandfather, William Greenleaf Eliot, a graduate of Harvard Divinity School, moved to St. Louis to establish a Unitarian mission. He quickly became a leader in civic development, founding the first Unitarian Church, Washington University (which he served as president), Smith Academy, and Mary Institute. The Eliot family lived in downtown St. Louis, not far from the Mississippi River, and the poet spent his formative years in a large house (no longer standing) at 2635 Locust Street. His family summered in New England, and in 1897 Henry Ware Eliot built a house near the sea at Gloucester, Massachusetts. The summers in this spacious house on Cape Ann provided the poet with his happiest memories, which he tapped through the years for poems such as "Marina" (1930) and The Dry Salvages.

From these few facts, several points emerge as relevant to Eliot's mind and art. First, feeling that "the U.S.A. up to a hundred years ago was a family extension" (as he wrote in a 1928 letter to Herbert Read), Eliot became acutely conscious of history—his own, that of his family, his country, his civilization, his race—and of the ways in which the past constantly impinges on the present and the present on the future. Second, despite the fact that Eliot was blessed with a happy childhood in a loving family, he was early possessed by a sense of homelessness. In 1928, just after he had changed his religion from Unitarian to Anglican and his citizenship from American to British, he summed up the result of these formative years in Missouri and Massachusetts, describing himself in a letter to Read as "an American who ... was born in the South and went to school in New England as a small boy with a nigger drawl, but who wasn't a southerner in the South because his people were northerners in a border state ... and who so was never anything anywhere." As he had written to his brother, Henry, in 1919, a few years after settling in London, "one remains always a foreigner." Third, Eliot had an urban imagination, the shape and content of which came from his childhood

experience in St. Louis. In a 1930 letter quoted in an appendix to American Literature and the American Language (1953), he said that "St. Louis affected me more deeply than any other environment has done." Several of his signature images—city streets and city slums, city rivers and city skies—were etched on his mind in St. Louis. City scenes, even sordid ones, as he suggested in a 1914 letter to Conrad Aiken, helped him to feel alive, alert, and self-conscious. Eliot was educated at Smith Academy in St. Louis (1898-1905), Milton Academy in Massachusetts (1905-1906), Harvard University (B.A., June 1909; M.A., February 1911; Ph.D. courses, October 1911-May 1914), University of Paris-Sorbonne (October 1910-June 1911), and Merton College, Oxford University (October 1914-May 1915). He devoted a further year (1915-1916) to a doctoral dissertation on the philosophy of F.H. Bradley, eventually published in 1964. As an undergraduate at Harvard, Eliot emphasized language and literature—Latin, Greek, German, and French. Perhaps the most far-reaching consequence of his undergraduate career was his accidental discovery in December 1908 of Arthur Symons's Symbolist Movement in Literature (1899), a book that he claimed had changed the course of his life. First, Symons introduced him to the poetry of Jules Laforgue and Charles Baudelaire. From Laforgue, Eliot learned how to handle emotion in poetry, through irony and a quality of detachment that enabled him to see himself and his own emotions essentially as objects for analysis. From Baudelaire, he learned how to use the sordid images of the modern city, the material "at hand," in poetry, and of even greater consequence, he learned something of the nature of good and evil in modern life. Second, Symons stimulated Eliot to take a course in French literary criticism from Irving Babbitt in 1910. Babbitt nurtured Eliot's budding Francophilia, his dislike of Romanticism, and his appreciation of tradition. These tastes are evident in most of Eliot's early literary criticism.

During the year he spent at the Sorbonne in Paris, Eliot came to know the work of the Roman Catholic philosopher Charles Maurras through the Kouvelle Revue Francaise and, perhaps of greater significance, attended the lectures of Henri Bergson, in the process deepening the reflections on time and consciousness that are explored in the early poetry and receive their most explicit treatment in Four Quartets. Paris was also important in the development of Eliot's urban imagination. He took advantage of the popular arts, of opera and ballet, and of museums, but most of all he absorbed the images of urban life seen on the back streets along the river Seine. Near the end of his year in Paris, Eliot visited London for the first time, and before returning home, he also visited northern Italy and Munich.

During his time at Harvard, he studied with some of the most distinguished philosophers of the century, including George Santayana, Josiah Royce, and Bertrand Russell. He focused on Indie religion and idealist philosophy (especially Immanuel Kant), with further work in ethics and psychology. The Indie studies (two years of Sanskrit and Indian philosophy) abetted his innate asceticism and provided a more comprehensive context for his understanding of culture. Inevitably, these Eastern materials entered his poetry. The Indian myth of the thunder god, for example, provides the context for section 5 ("What the Thunder Said") of The Waste Land, and Buddha's fire sermon the context for section 3 ("The Fire Sermon"). Eliot's most fruitful extracurricular activity at Harvard was his association with the college literary magazine, the Harvard Advocate. Several of his earliest poems were published first in this periodical, and at least one of his lifelong friendships, that with fellow poet Aiken, was formed in this nursery of writers and poets. One of the special pleasures of Eliot's years in Boston was the close relationship that developed with his cousin Eleanor Hinkley, three years his junior. As a student at Radcliffe College, she had taken George Pierce Baker's famous "47 Workshop" in theater. In 1912, through amateur theatricals at her house, Eliot met Emily Hale, with whom he fell in love and at one time intended to marry. Eliot's letters to Hinkley are among his most high-spirited, preserving intact his youthful wit and urbanity. His letters to Hale will probably be among his most revealing, but until the year 2020, they remain under seal at Princeton University. Evidently, he never ceased loving her, and in the late 1920s he resumed contact. Their relationship, which seems to have been decorous in all senses of the word, continued for two decades or more, ending before his second marriage in 1957.

Arriving at Oxford in October 1914, Eliot found that most of the British students had left for the Western Front. He had hoped to meet Bradley, a member of Merton, but the old don was by this time a recluse, and they never met. At the end of the academic year, he moved to London and continued working on his dissertation, which he finished a year later. Eliot's immersion in contemporary philosophy, particularly in Bradley's idealism, had many effects, of which two proved especially important. Positively, these materials suggested methods of structure that he was able to put to immediate use in his postwar poems. Negatively, his work in philosophy convinced him that the most sophisticated answers to the cultural and spiritual crisis of his time were inadequate. This conclusion contributed to his decision to abandon the professorial career for which his excellent education had prepared him and instead to continue literary pursuits.

Eliot's career as a poet can be divided into three periods—the first coinciding with his studies in Boston and Paris and culminating in "The Love Song of J. Alfred Prufrock" in 1911; the second coinciding with World War I and with the financial and marital stress of his early years in London, and culminating in The Waste Land in 1922; and the third coinciding with his angst at the economic depression and the rise of Nazism and culminating in the wartime Four Quartets in 1943. The poems of the first period were preceded only by a few exercises, published in school magazines, but in 1910 and 1911 he wrote four poems: "Portrait of a Lady," "Preludes," "Rhapsody on a Windy Night," and "The Love Song of J. Alfred Prufrock"—that introduce themes to which, with variation and development, Eliot returned time and again. One of the most significant is the problem of isolation, with attention to its causes and consequences in the contemporary world. In "Portrait of a Lady" a man and woman meet, but the man is inarticulate, imprisoned in thought. In this ironic dramatization of a "conversation galante," the woman speaks without thinking and the man thinks without speaking (a structure to be repeated in "A Game of Chess" in The Waste Land).

The profound isolation of the characters in "Portrait of a Lady" becomes in "The Love Song of J. Alfred Prufrock" an isolation that is absolute. The specific lady is succeeded by generalized women; the supercilious youth by the middle-aged intellectual he will become, for whom women and indeed the entire universe exist as abstractions. The poignance of this poem derives in part from a tension between Prufrock's self-generated isolation and his obsession with language. Although he is afraid to speak, he can think only in the language of dialogue. This dialogue with himself, moreover, consistently turns on the infinite possibilities (or impossibilities) of dialogue with others. In "Rhapsody on a Windy Night" the female Other, similarly isolated and isolating, is a young prostitute in a stained dress hesitating in a doorway, desired and despised at once, overshadowed by an old prostitute, the pockmarked moon, smiling feebly on the midnight walker. In these early poems, the progression from a feeble attempt to communicate in "Portrait of a Lady" to a total failure in "The Love Song of J. Alfred Prufrock" is paralleled on other levels. The isolation is sexual, social, religious, and (because Eliot is a poet) vocational. In "Portrait of a Lady," other people and perhaps God exist, but they are unreachable; in "The Love Song of J. Alfred Prufrock" and "Rhapsody on a Windy Night" they exist only as aspects of the thinker's mind; in "Preludes," the Other, whether human or divine, has been so thoroughly assimilated that he/she can no longer be defined. This situation is explicitly aesthetic. The drawing-room protagonist of "Portrait of a Lady" is paralleled by an artist in the concert room, and both the suitor and the pianist fail to

reach their listeners. In both cases, the failure is described in ceremonial terms that superimpose the religious on the sexual and aesthetic. J. Alfred Prufrock—as lover, prophet, poet—also fails to reach his audience. These failures are skilfully layered by the use of imagery that defines Prufrock's problem as sexual (how to relate to women), religious (how to raise himself from the dead, how to cope with his own flesh on a platter), and rhetorical (how to sing, how to say, how to revise). And as "The Love Song of J. Alfred Prufrock" shows most clearly, the horizontal and vertical gaps mirror a gap within, a gap between thought and feeling, a partition of the self.

Between the poems of 1910-1911 and The Waste Land, Eliot lived through several experiences that are crucial in understanding his development as a poet. His decision to put down roots, or to discover roots, in Europe stands, together with his first marriage and his conversion, as the most important of his entire life. Eliot had been preceded in London by his Harvard friend Aiken, who had met Ezra Pound and showed him a copy of "The Love Song of J. Alfred Prufrock." Eliot called on Pound on September 22, 1914, and Pound immediately adopted him as a cause, promoting his poetry and introducing him to William Butler Yeats and other artists. In 1915, at a time when Eliot was close to giving up on poetry, Pound arranged for the publication of "The Love Song of J. Alfred Prufrock" in Poetry magazine, and in 1917 he facilitated the publication of Prufrock and Other Observations. Pound continued to play a central role in Eliot's life and work through the early 1920s. He influenced the form and content of Eliot's next group of poems, the quatrains in Poems (1919), and more famously, he changed the shape of The Waste Land by urging Eliot to cut several long passages.

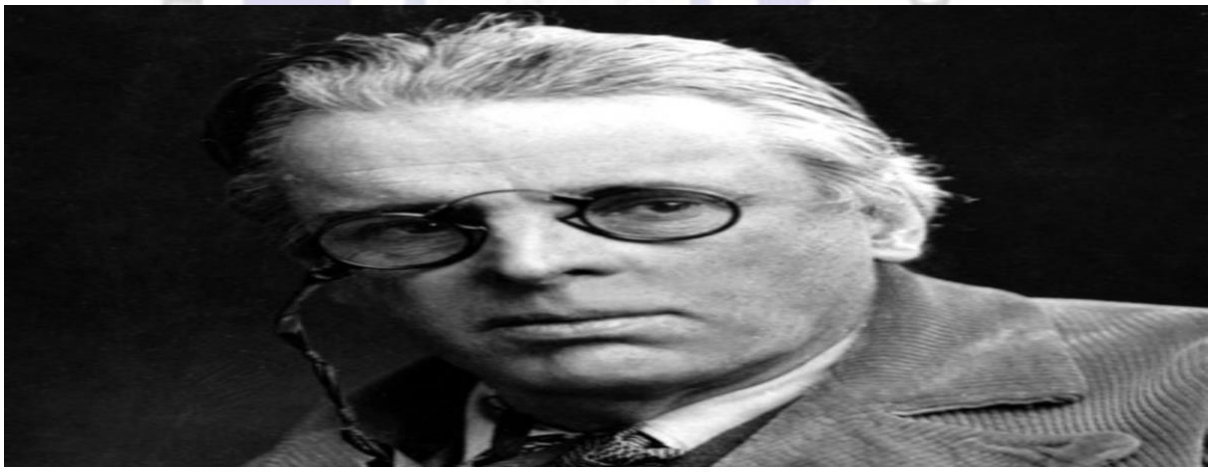
The impact of Pound, however, pales beside that of Vivienne (or Vivien) Haigh-Wood, the pretty English governess Eliot married in 1915. In an April 24 letter to Hinkley describing his social life at Oxford, Eliot mentioned that he had met an English girl named Vivien. Pound, as part of his strategy for keeping Eliot in England, encouraged him to marry her, and on June 26, without notifying his parents, he did so at the Hampstead Registry Office. However lovingly begun, the marriage was in most respects a disaster. In the 1960s, in a private paper, Eliot admitted that it was doomed from the start: "I think that all I wanted of Vivienne was a flirtation or a mild affair: I was too shy and unpractised to achieve either ... I came to persuade myself that I was in love with her simply because I wanted to burn my boats and commit myself to staying in England. And she persuaded herself (also under the influence of

Pound) that she would save the poet by keeping him in England." The odd nature of this misalliance was immediately evident to Eliot's friends, including Russell, Mary Hutchinson, and Virginia Woolf. Vivienne Eliot, who had suffered from "nerves" for years, became irrecoverably ill after the marriage, and Eliot, himself in fragile health, felt partially responsible for her deterioration. This burden is the biographical shadow behind a motif recurrent in the poems and plays—the motif of "doing a girl in." The struggle to cope emotionally and financially with his wife's escalating illness exhausted Eliot and led, in 1921, to his collapse. His failed attempt between 1915 and 1922 to build a bridge across the gulf that separated them, reflected most conspicuously in part 2 of The Waste Land, is a lived experience behind all of his subsequent work.

UNIT II

W.B. YEATS

"Second Coming", "Sailing to Byzantium", Among School Children"



Born in Dublin, Ireland, on June 13, 1865, William Butler Yeats was the son of a well-known Irish painter, John Butler Yeats. He spent his childhood in County Sligo, where his parents were raised, and in London. He returned to Dublin at the age of fifteen to continue his education and study painting, but quickly discovered he preferred poetry. Born into the Anglo-Irish landowning class, Yeats became involved with the Celtic Revival, a movement against the cultural influences of English rule in Ireland during the Victorian period, which sought to promote the spirit of Ireland's native heritage. Though Yeats never learned Irish Gaelic himself, his writing at the turn of the century drew extensively from sources in Irish mythology and folklore. Also a potent influence on his poetry was the Irish revolutionary Maud Gonne, whom he met in 1889, a woman equally famous for her passionate nationalist

politics and her beauty. Though she married another man in 1903 and grew apart from Yeats (and Yeats himself was eventually married to another woman, Georgie Hyde Lees), she remained a powerful figure in his poetry. Yeats was deeply involved in politics in Ireland, and in the twenties, despite Irish independence from England, his verse reflected a pessimism about the political situation in his country and the rest of Europe, paralleling the increasing conservativism of his American counterparts in London, T. S. Eliot and Ezra Pound. His work after 1910 was strongly influenced by Pound, becoming more modern in its concision and imagery, but Yeats never abandoned his strict adherence to traditional verse forms. He had a life-long interest in mysticism and the occult, which was off-putting to some readers, but he remained uninhibited in advancing his idiosyncratic philosophy, and his poetry continued to grow stronger as he grew older. Appointed a senator of the Irish Free State in 1922, he is remembered as an important cultural leader, as a major playwright (he was one of the founders of the famous Abbey Theatre in Dublin), and as one of the very greatest poets—in any language—of the century. W. B. Yeats was awarded the Nobel Prize in 1923 and died in 1939 at the age of seventy-three.

UNIT III

W.H. AUDEN

"O What is that Sound", "Shield of Achilles", "Unknown Citizen", "In Memory of W.B. Yeats"

English poet, playwright, critic, and librettist Wystan Hugh Auden exerted a major influence on the poetry of the 20th century. Auden grew up in Birmingham, England and was known

for his extraordinary intellect and wit. His first book, Poems, was published in 1930 with the help of T.S. Eliot. Just before World War II broke out, Auden emigrated to the United States where he met the poet Chester Kallman, who became his lifelong lover. Auden won the Pulitzer Prize in 1948 for The Age of Anxiety. Much of his poetry is concerned with moral issues and evidences a strong political, social, and psychological context. While the teachings of Marx and Freud weighed heavily in his early work, they later gave way to religious and spiritual influences. Some critics have called Auden an anti-Romantic—a poet of analytical clarity who sought for order, for universal patterns of human existence. Auden's poetry is considered versatile and inventive, ranging from the tersely epigrammatic to book-length verse, and incorporating a vast range of scientific knowledge. Throughout his career, he collaborated with Christopher Isherwood and Louis MacNeice, and also frequently joined with Chester Kallman to create libretti for musical works by Benjamin Britten, Igor Stravinsky, and Wolfgang Amadeus Mozart. Today he is considered one of the most skilled and creative mid-20th century poets who regularly wrote in traditional rhyme and meter.

Auden was born and raised in a heavily industrial section of northern England. His father, a prominent physician with an extensive knowledge of mythology and folklore, and his mother, a strict Anglican, both exerted strong influences on Auden's poetry. Auden's early interest in science and engineering earned him a scholarship to Oxford University, where his fascination with poetry led him to change his field of study to English. His attraction to science never completely waned, however, and scientific references are frequently found in his poetry. While at Oxford, Auden became familiar with modernist poetry, particularly that of T.S. Eliot. It was also at Oxford that Auden became the pivotal member of a group of writers called the "Oxford Group" or the "Auden Generation," which included Stephen Spender, C. Day Lewis, and Louis MacNeice. The group adhered to various Marxist and anti-fascist doctrines and addressed social, political, and economic concerns in their writings. Auden's first book of poetry, Poems, was privately printed by Stephen Spender in 1928. Critics have noted that Auden's early verse suggests the influences of Thomas Hardy, Laura (Riding) Jackson, Wilfred Owen, and Edward Thomas. Stylistically, the poems are fragmentary and terse, relying on concrete images and colloquial language to convey Auden's political and psychological concerns. Auden's poems from the second half of the 1930s evidence his many travels during this period of political turmoil. "Spain," one of his most famous and widely anthologized pieces, is based on his experiences in that country during its civil war of 1936 to 1939. Journey to War, a book of the period written by Auden with Christopher Isherwood,

features Auden's sonnet sequence and verse commentary, "In Time of War." The first half of the sequence recounts the history of humanity's move away from rational thought, while the second half addresses the moral problems faced by humankind on the verge of another world war. It was Auden who characterized the 30s as "the age of anxiety." His 1947 poem by that title, wrote Monroe K. Spears in his Poetry of W.H. Auden, was a "sympathetic satire on the attempts of human beings to escape, through their own efforts, the anxiety of our age." Auden struck a chord in readers with his timely treatment of the moral and political issues that directly affected them. Harold Bloom suggested in the New Republic that "Auden [was] accepted as not only a great poet but also a Christian humanist sage not because of any conspiracy among moralizing neo-Christian academicians, but because the age require[d] such a figure."

Some critics have suggested that Auden's unusual writing style germinated in the social climate of his childhood. Robert Bloom, writing in PMLA, commented that in Auden's writing in 1930, "the omission of articles, demonstrative adjectives, subjects, conjunctions, relative pronouns, auxiliary verbs—form a language of extremity and urgency. Like telegraphese ... it has time and patience only for the most important words." In his W.H. Auden as a Social Poet, Frederick Buell identified the roots of this terse style in the private, codified language in which Auden and his circle of schoolboy friends conversed. Buell quoted Christopher Isherwood, one of those friends and later a collaborator with Auden, who described a typical conversation between two members of the group: "We were each other's ideal audience; nothing, not the slightest innuendo or the subtlest shade of meaning, was lost between us. A joke which, if I had been speaking to a stranger, would have taken five minutes to lead up to and elaborate and explain, could be conveyed by the faintest hint. ... Our conversation would have been hardly intelligible to anyone who had happened to overhear it; it was a rigamarole of private slang, deliberate misquotations, bad puns, bits of parody, and preparatory school smut." Peter E. Firchow felt that the nature of Auden's friendships affected not only his style but also his political views. In PMLA, Firchow noted that Auden thought of his friends "as a 'gang' into which new members were periodically recruited," pointing out that Auden, "while never a Fascist, came at times remarkably close to accepting some characteristically Fascist ideas, especially those having to do with a mistrust of the intellect, the primacy of the group over the individual, the fascination with a strong leader (who expresses the will of the group), and the worship of youth."

Auden left England in 1939 and became a citizen of the United States. His first book written in America, Another Time, contains some of his best-known poems, among them "September 1, 1939" and "Musee des Beaux Arts," which was inspired by a Breughel painting. The volume also contains elegies to poets A.E. Housman, Matthew Arnold, and William Butler Yeats, whose careers and aesthetic concerns had influenced the development of Auden's artistic credo. A famous line from "In Memory of W.B. Yeats" is "Poetry makes nothing happen"—suggesting Auden's complete rejection of romantic ideals. Some critics have suggested that Auden's concentration on ethical concerns in Another Time was influenced by his reconversion to Christianity, which he had previously abandoned at age 15. Others, such as John G. Blair (author of The Poetic Art of W.H. Auden), however, have cautioned against reading Auden's personal sentiments into his poetry: "In none of his poems can one feel sure that the speaker is Auden himself. In the course of his career he has demonstrated impressive facility in speaking through any sort of dramatic persona; accordingly, the choice of an intimate, personal tone does not imply the direct self-expression of the poet." Following several noted publications, The Double Man, For the Time Being, and The Sea and the Mirror, Auden's next volume of verse, The Collected Poetry, helped to solidify his reputation as a major poet. He won the Pulitzer Prize for his following book, The Age of Anxiety: A Baroque Eclogue, which features four characters of disparate backgrounds who meet in a New York City bar during World War II. Written in the heavily alliterative style of Old English literature, the poem explores the attempts of the protagonists to comprehend themselves and the world in which they live. Auden's next major work, Nones, includes another widely anthologized piece, "In Praise of Limestone," which asserts a powerful connection between the landscape depicted and the psychology of Auden's characters. Auden received a National Book Award in Poetry for The Shield of Achilles in 1956.

Auden possessed a formidable technique and an acute ear. In her book, Auden, Barbara Everett commented on the poet's facility: "In his verse, Auden can argue, reflect, joke, gossip, sing, analyze, lecture, hector, and simply talk; he can sound, at will, like a psychologist on a political platform, like a theologian at a party, or like a geologist in love; he can give dignity and authority to nonsensical theories, and make newspaper headlines sound both true and melodious." Jeremy Robson noted in Encounter: "The influence of music on Auden's verse ... has always been salient: even his worst lines often 'sound' impressive." Everett found that a musical sensibility marked Auden's work from the very beginning, and she felt that when "he turned more and more, in the latter part of his career, to the kind of

literary work that demands free exercise of verbal and rhythmic talent—for instance, to the writing of libretti—[he developed] that side of his artistic nature which was from the beginning the strongest." Auden's linguistic innovations, renowned enough to spawn the adjective "Audenesque," were described by Karl Shapiro in In Defense of Ignorance as "the modernization of diction, [and] the enlarging of dictional language to permit a more contemporary-sounding speech." As his career progressed, however, Auden was more often chastised than praised for his idiosyncratic use of language. James Fenton wrote in the New Statesman: "For years—for over forty years—the technical experimentation started by Auden enlarged and enriched the scope of English verse. He rediscovered and invented more than any other modern poet. ... And yet there grew up ... a number of mannerisms, such as the use of nouns as verbs, or the employment of embarrassingly outdated slang, or the ransacking of the OED [Oxford English Dictionary], which became in the end a hindrance to his work." The extent to which Auden believed in various political theories is still debated; what is clear to some critics, though, is that Auden habitually revised his writing to accommodate any shifts in faith. Hannah Arendt considered Auden's changes of heart to be a natural response to the flux of the times. Arendt wrote in the New Yorker: "In the Forties, there were many who turned against their old beliefs. ... They simply changed trains, as it were; the train of Socialism and Communism had been wrong, and they changed to the train of Capitalism or Freudianism or some refined Marxism."

Buell drew a parallel between the political activism of Auden and that of playwright Bertolt Brecht, noting that both men were "attempting to find an artistic voice for a left-wing polemic." Arendt supported Buell's assertion, commenting that "[Auden] once mentioned as a 'disease' his 'early addiction to German usages,' but much more prominent than these, and less easy to get rid of, was the obvious influence of Bertolt Brecht with whom he had more in common than he was ever ready to admit. ... What made this influence possible was that [Auden and Brecht] both belonged to the post-First World War generation, with its curious mixture of despair and joie de vivre." Buell found stylistic as well as political similarities. Bernard Bergonzi, writing in Encounter, contended that ideologies were only tools to serve Auden's foremost interest: understanding the workings of the world. For Auden, said Bergonzi, Marxism and psychoanalysis alike were "attractive as techniques of explanation." Bergonzi posited that Auden perceived reality as "actually or potentially known and intelligible, without mysteries or uncertainty," and that he considered experience to be a complex entity which could be "reduced to classifiable elements, as a necessary preliminary

to diagnosis and prescription." Auden expressed his desire for order in his preface to Oxford Poetry 1927: "All genuine poetry is in a sense the formation of private spheres out of a public chaos." Bergonzi was one of many critics who felt that Auden succeeded in giving his readers a feeling of the well-ordered "private sphere." He wrote: "At a time of world economic depression there was something reassuring in Auden's calm demonstration, mediated as much by style as by content, that reality was intelligible, and could be studied like a map or a catalogue, or seen in temporal terms as an inexorable historical process. ... It was the last time that any British poet was to have such a global influence on poetry in English." In his later years, Auden wrote three major volumes: City without Walls, and Many Other Poems, Epistle to a Godson, and Other Poems, and the posthumously published Thank You, Fog: Last Poems. While all three works are noted for their lexical range and humanitarian content, Auden's later poems often received mixed, and sometimes unenthusiastic, reviews. Commenting on Thank You, Fog, Howard Moss in New York Times Book Review argued that the collection is "half the ghost of what it might have been. Writers, being human, are not in a position to choose their monuments. This one is more Audenesque than Auden, hardly fitting as the final words, the summing up of a man who set his mark on an age."

Since Auden's death in 1973, numerous anthologies of his works have been published, leading to reevaluations (and in some respects, the critical rehabilitation) of the poet's career. Edited by Edward Mendelson, W.H. Auden and Chester Kallman: Libretti and Other Dramatic Writings by W.H. Auden, 1939-1973, presents a compilation of Auden's opera libretti, radio plays, film narratives, liturgical dramas, and adaptations of Euripides and Shakespeare, many of which were written in collaboration with Chester Kallman. While the collection points to Auden's diverse musical and dramatic interests, "the libretti are rightly the focus of the book," observed J. D. McClatchy in New Republic. McClatchy continued: "[The opera libretto] The Rake's Progress remains [Auden and Kallman's] masterpiece. Simplest verse is the hardest to write, because it is most exposed, and Auden's spare style here achieves both elegance and speechliness." Highlighting Auden's writing partnership with Christopher Isherwood during the early years of their collaboration is Mendelson's W.H. Auden and Christopher Isherwood: Plays and Other Dramatic Writings by W.H. Auden 1928-1938, which contains plays, scripts for documentary films and a radio play, and a cabaret act. The plays in the volume, such as The Dance of Death and The Dog Beneath the Skin, reveal Auden's early desire to eschew dramatic realism in favor of the more ritualistic and communal dramatic forms that characterized the Mystery plays of the Middle Ages. The

subject matter of the plays nevertheless demonstrates their modern orientation, as political and psychological commentary are of central importance. Edited by Katherine Bucknell and Nicholas Jenkins (cofounders of the W.H. Auden society), "The Map of All My Youth:" Early Works, Friends and Influences contains several previously unpublished works by Auden, including six poems from the 1930s and an essay by Auden titled "Writing." The first in a planned series of scholarly books dedicated "not only to Auden but also [to] his friends and contemporaries, those who influenced him, and those by whom he was influenced," the volume also contains correspondence between Auden and Stephen Spender and critical essays on Auden by contemporary scholars. Auden's milieu is further explored in A Company of Readers: Uncollected Writings of W.H. Auden, Jacques Barzun, and Lionel Trilling from the Reader's Subscription and Mid-Century Book Clubs. The book club in question, the Reader's Subscription Club, later became the Mid-Century Book Club. It was formed in 1951 in an effort to cultivate a readership for literary novels that would not necessarily appeal to mainstream audiences. Auden, Barzun, and Trilling were the club's editorial board, and the book collects some of their reviews and articles which originally appeared in the club's periodicals—the Griffin and the Mid-Century. 15 of Auden's essays are included.

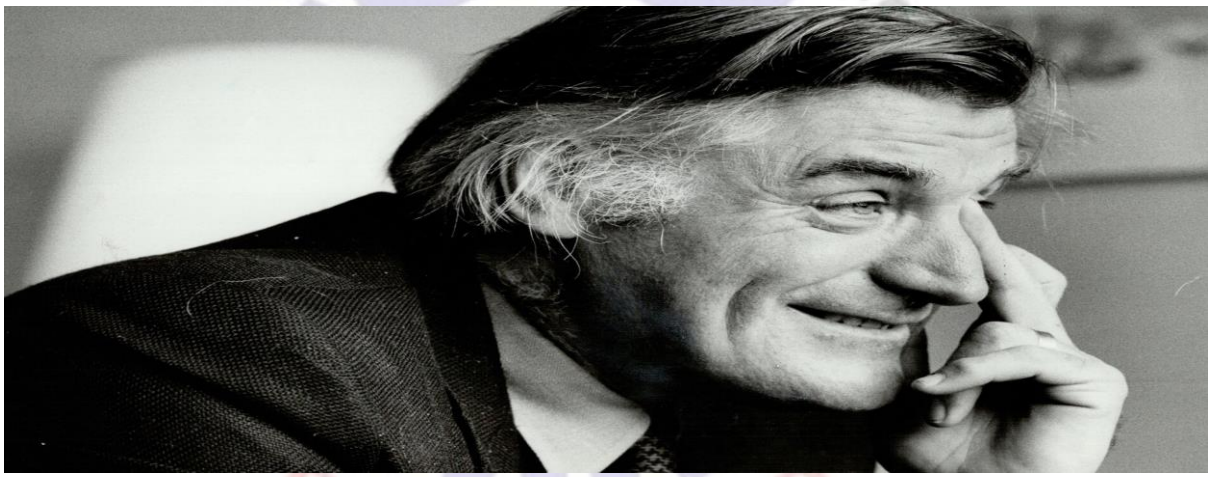
Auden's relevance to literature continues with the publication of Lectures on Shakespeare, a collection dating from 1946, when Auden taught a course on Shakespeare at the New School for Social Research in New York City. The lectures were reconstructed from the scrupulous notes taken by Auden's students, which were then edited by Arthur Kirsch. Auden discusses Shakespeare's plays with an eye toward their historical and cultural relevance, comparing Richard III to Hitler, for example. William Logan in the New York Times Book Review noted that "Auden wrote criticism as if he had better things to do, which made its brilliance the more irritating." He characterized Auden's Shakespeare lectures as "rambling and sociable ... at times whimsical and perverse," and explained that Auden's criticism is informed both by psychoanalyst Sigmund Freud and Sören Kierkegaard. Auden's more audacious observations about Hamlet, for example, include his belief that the title role should be played by someone dragged off the street rather than an actor, and that the plot can be compared to New York's infamous Tammany Hall political machine. Cautioning that the essays are not Auden's exact words and should not be accepted as such, Logan nevertheless concluded that "these flawed and personal lectures tell us more about Auden than his sometimes-perfect verses." Auden's career has undergone much reevaluation in recent

decades. While some critics have contended that he wrote his finest work when his political sentiments were less obscured by religion and philosophy, others defend his later material as the work of a highly original and mature intellect. Many critics echo the assessment of Auden's career by the National Book Committee, which awarded him the National Medal for Literature in 1967: "[Auden's poetry] has illuminated our lives and times with grace, wit and vitality. His work, branded by the moral and ideological fires of our age, breathes with eloquence, perception and intellectual power."

UNIT IV

Ted Hughes

"Jaguar", "Thrushes", "Crow", "Cast and Mouse"



1930–1998

Edward James (Ted) Hughes was born in Mytholmroyd, in the West Riding district of Yorkshire, on August 17, 1930. His childhood was quiet and dominately rural. When he was seven years old his family moved to the small town of Mexborough in South Yorkshire, and the landscape of the moors of that area informed his poetry throughout his life. After high school, Hughes entered the Royal Air Force and served for two years as a ground wireless mechanic. He then moved to Cambridge to attend Pembroke College on an academic scholarship. While in college he published a few poems, majored in Anthropolgy and Archaeology, and studied mythologies extensively.

Hughes graduated from Cambridge in 1954. A few years later, in 1956, he cofounded the literary magazine St. Botolph's Review with a handful of other editors. At the launch party

for the magazine, he met Sylvia Plath. A few short months later, on June 16, 1956, they were married. Plath encouraged Hughes to submit his first manuscript, The Hawk in the Rain, to The Poetry Center's First Publication book contest. The judges—Marianne Moore, W. H. Auden, and Stephen Spender—awarded the manuscript first prize, and it was published in England and America in 1957, to much critical praise. Hughes lived in Massachusetts with Plath and taught at University of Massachusetts, Amherst. They returned to England in 1959, and their first child, Freida, was born the following year. Their second child, Nicholas, was born two years later. In 1962, Hughes left Plath for Assia Gutmann Wevill. Less than a year later, Plath died by suicide. Hughes did not write again for years, as he focused all of his energy on editing and promoting Plath's poems. He was also roundly lambasted by the public, who saw him as responsible for his wife's suicide. Controversy surrounded his editorial choices regarding Plath's poems and journals. In 1965, Wevill gave birth to their only child, Shura. Four years later, like Plath, she also commited suicide, killing Shura as well. The following year, in 1970, Hughes married Carol Orchard, with whom he remained married until his death.

Hughes's lengthy career included over a dozen books of poetry, translations, non-fiction and children's books, such as the famous The Iron Man (1968). His books of poems include: Wolfwatching (1990), Flowers and Insects (1986), Selected Poems 1957–1981 (1982), Moortown (1980), Cave Birds (1979), Crow (1971), and Lupercal (1960). His final collection, The Birthday Letters (Farrar, Straus & Giroux, 1998), published the year of his death, documented his relationship with Plath. Hughes's work is marked by a mythical framework, using the lyric and dramatic monologue to illustrate intense subject matter. Animals appear frequently throughout his work as deity, metaphor, persona, and icon. Perhaps the most famous of his subjects is "Crow," an amalgam of god, bird and man, whose existence seems pivotal to the knowledge of good and evil. Hughes won many of Europe's highest literary honors, and was appointed Poet Laureate of England in 1984, a post he held until his death. He passed away in October 28, 1998, in Devonshire, England, from cancer.

AMERICAN NOVEL (303)

Unit I

The Adventure of Huckleberry Finn By: Mark Twin

Brief Biography of Mark Twain

Mark Twain grew up in Missouri, which was a slave state during his childhood. He would later incorporate his formative experiences of the institution of slavery into his writings. As a teenager, Twain worked as a printer's apprentice and later as a typesetter, during which time he also became a contributor of articles and humorous sketches to his brother Orion's newspaper. On a voyage to New Orleans, Twain decided to become a steamboat pilot. Unsurprisingly, the Mississippi River is an important setting in much of Twain's work. Twain also spent much of his life travelling across the United States, and he wrote many books about his own adventures, but he is best known for his novels ***The Adventures of Tom Sawyer*** (1876) and its sequel, *Adventures of Huckleberry Finn* (1885), having written in the latter what is considered to be the Great American Novel. Twain died of a heart attack in 1910.

Historical Context of *Adventures of Huckleberry Finn*

Twain began writing the novel in the Reconstruction Era, after the Civil War had ended in 1865 and slavery was abolished in the United States. But even though slavery was abolished, the white majority nonetheless systematically oppressed the black minority, as with the Jim Crow Laws of 1876, which institutionalized racial segregation. Mark Twain, a stalwart abolitionist and advocate for emancipation, seems to be critiquing the racial segregation and oppression of his day by exploring the theme of slavery in *Huckleberry Finn*.

Key Facts about *Adventures of Huckleberry Finn*

- **Full Title:** *Adventures of Huckleberry Finn*
- **Where Written:** Hartford, Connecticut, and Quarry Farm, located in Elmira, New York
- **When Published:** 1884 in England; 1885 in the United States of America
- **Literary Period:** Social realism (Reconstruction Era in United States)
- **Genre:** Children's novel / satirical novel
- **Setting:** On and around the Mississippi River in the American South

- **Climax:** Jim is sold back into bondage by the duke and king
- **Antagonist:** Pap, the duke and king, society in general
- **Point of View:** First person limited, from Huck Finn's perspective

Adventures of Huckleberry Finn Summary

Huckleberry Finn introduces himself as a character from the book prequel to his own, ***The Adventures of Tom Sawyer***. He explains that at the end of that book, he and his friend Tom Sawyer discovered a robber's cache of gold and consequently became rich, but that now Huck lives with a good but mechanical woman, the **Widow Douglas**, and her holier-than-thou sister, **Miss Watson**. Huck resents the "sivilized" lifestyle that the widow imposes on him. However, Huck stays with the Widow and Miss Watson because Tom tells him that, if Huck doesn't stick with his life in straight-laced civilization, he can't join Tom's gang. So Huck does as the Widow tells him and gets to play robbers with Tom and other boys once in a while. Even as Huck grows to enjoy his lifestyle with the Widow, his debauched father **Pap** menacingly reappears one night in his room. Pap rebukes Huck for trying to better his life and demands that Huck give him the fortune he made after discovering the robber's gold. Huck goes about business as usual as the Widow and a local judge, **Judge Thatcher**, try to get custody of him so that he doesn't fall into his father's incapable and cruel hands. However, the two fail in their custody battle, and an infuriated Pap decides to kidnap his son and drag him across the Mississippi River to an isolated cabin.

Huck is locked up like a prisoner in the cabin, and he is at the mercy of Pap's drunken, murderous rages, suffering many beatings from the old man. Huck resolves to escape from Pap once and for all. After some preparation, he fakes his own death. Afterwards, Huck canoes to a place called Jackson's Island, where he finds a man he knows from home, a slave named Jim who has run away from his owner, Miss Watson, because he had overheard that she planned to sell him. Having found a **raft** during a storm, Huck and Jim happily inhabit Jackson's Island, fishing, lazing, and even investigating a house floating down the river that contained a dead body. However, during trip into town while disguised as a girl to gather information, Huck learns that slave-hunters are out to capture Jim for a reward. He and Jim quit the island on their raft, with the free states as their destination. A few days in, a fog descends on the river such that Huck and Jim miss their route to the free states.

In the aftermath of this fog, Huck struggles with the command of his conscience to turn Jim in and the cry of his heart to aid Jim in his bid for freedom. At last, Huck has his chance to

turn Jim in, but he declines to do so. The night after, a steamboat ploughs into Huck and Jim's raft, separating the two. Huck washes up in front of the house of an aristocratic family, the **Grangerfords**, which takes Huck into its hospitality. But the Grangerfords are engaged in an absurdly pointless and devastating feud with a rival family, the **Shepherdsons**. When a Grangerford girl elopes with a Shepherdson boy, the feud escalates to mad bloodshed. Huck, having learned that Jim is in hiding nearby with the repaired raft, barely escapes from the carnage. He and Jim board the raft and continue to drift downriver. A few days pass before Huck and Jim find two con men on the run. Huck helps the men escape their pursuers and he and Jim host them on the raft, where one of the con men claims to be a duke and the other a king. The **duke** and king take advantage of Huck and Jim's hospitality, taking over their raft as they head downriver, all the while conducting scams on shore.

One day, the king learns that a man nearby, **Peter Wilks**, has died, and that his brothers are expected to arrive. Hoping to collect the man's inheritance, the duke and king go to his house claiming to be his dear brothers. Though they ingratiate themselves with most of the townspeople, especially Peter's nieces, the duke and king are suspected by some of being frauds. Huck comes to feel so bad for Peter's nieces, though, that he resolves to expose the con men for what they are. As he puts his plan into effect, Peter's real brothers arrive, and, after the townspeople investigate, the duke and king are exposed. Huck escapes onto the raft with Jim, but despairs when the duke and king manage to do the same. Desperate for money, the duke and king sell Jim to a local farmer, Silas Phelps, claiming that Jim is a runaway and that there is a reward on his head. The duke betrays to Huck that Jim is being held at the Phelps farm. After some soul-searching, Huck decides that he would rather save Jim and go to hell than to let his friend be returned to bondage. Huck arrives at the Phelps farm where he meets **Aunt Sally**, whom Huck tricks into thinking that Huck is a family member she was expecting, named Tom. Soon, though, Huck learns that Uncle Silas and Aunt Sally are none other than Tom Sawyer's relatives. Indeed, Tom is the family member Aunt Sally was expecting all along. Huck intercepts Tom as he rides up to the Phelps farm, and Tom not only agrees to help Huck keep his cover by impersonating his cousin Sid, but he also agrees to help Huck in helping Jim escape from captivity.

Tom confabulates an impractical, romantic plan to free Jim, which Huck and Jim reluctantly go along with. One night, Jim, Huck, and Tom make a successful break for the Mississippi River, only to learn, however, that Tom was shot in the leg by one of their pursuers. Jim sacrifices his freedom to wait with Tom while Huck fetches a doctor, who, after treating Tom

with Jim's help, insists on bringing Jim back to the Phelps farm, bound. He also presents Tom to the Phelpses wounded but alive. After he recovers, Tom reveals to an anxious Aunt Sally and Huck that Miss Watson wrote in her will that Jim was to be freed after her death and that she had died two months earlier. Tom wanted to liberate Jim for the sake of self-indulgent adventure. After things are straightened out, Jim reveals to Huck that Pap is dead; his was the corpse that Jim discovered in the floating house. Huck also learns that he still has six thousand dollars in Judge Thatcher's safekeeping and is free to do what he wants. Fearful of being adopted by Aunt Sally and "sivilized" again, Huck decides that he is going to go West.

Adventures of Huckleberry Finn Themes

Slavery and Racism

Though Mark Twain wrote *Adventures of Huckleberry Finn* after the abolition of slavery in the United States, the novel itself is set before the Civil War, when slavery was still legal and the economic foundation of the American South. Many characters in Twain's novel are themselves white slaveholders, like **Miss Watson**, the **Grangerford** family, and the **Phelps** family, while other characters profit indirectly from slavery, as the duke and the king do in turning Miss Watson's runaway slave **Jim**into the Phelpses in exchange for a cash reward. While slaveholders profit from slavery, the slaves themselves are oppressed, exploited, and physically and mentally abused. Jim is inhumanely ripped away from his wife and children. However, white slaveholders rationalize the oppression, exploitation, and abuse of black slaves by ridiculously assuring themselves of a racist stereotype, that black people are mentally inferior to white people, more animal than human. Though **Huck**'s father, **Pap**, is a vicious, violent man, it is the much better man, Jim, who is suspected of Huck's murder, only because Jim is black and because he ran away from slavery, in a bid for freedom, to be with his family. In this way, slaveholders and racist whites harm blacks, but they also do moral harm to themselves, by viciously misunderstanding what it is to be human, and all for the sake of profit. At the beginning of the novel, Huck himself buys into racial stereotypes, and even reprimands himself for not turning Jim in for running away, given that he has a societal and legal obligation to do so. However, as Huck comes to know Jim and befriend him, he realizes that he and Jim alike are human beings who love and hurt, who can be wise or foolish. Jim proves himself to be a better man than most other people Huck meets in his travels. By the end of the novel, Huck would rather defy his society and his religion—he'd rather go to Hell—than let his friend Jim be returned to slavery.

Society and Hypocrisy

Huck **lives in a society based on rules and traditions, many of which are both ridiculous and inhuman. At the beginning of the novel, Huck's guardian, the** Widow Douglas**, and her sister,** Miss Watson**, try to "sivilize" Huck by teaching him manners and Christian values, but Huck recognizes that these lessons take more stock in the dead than in living people, and they do little more than make him uncomfortable, bored, and, ironically enough, lonely. After Huck leaves the Widow Douglas's care, however, he is exposed to even darker parts of society, parts in which people do ridiculous, illogical things, often with violent consequences. Huck meets good families that bloodily, fatally feud for no reason. He witnesses a drunken man get shot down for making a petty insult. Even at the beginning of the novel, a judge ridiculously grants custody of Huck to Huck's abusive drunkard of a father,** Pap**. The judge claims that Pap has a legal right to custody of Huck, yet, regardless of his right, Pap proves himself to be a bad guardian, denying Huck an opportunity to educate himself, beating Huck, and imprisoning him in an isolated cabin. In such a case, fulfilling Pap's legal right ridiculously compromises Huck's welfare. Furthermore, Huck's abuse and imprisonment at the hands of Pap is implicitly compared to a more widespread and deeply engrained societal problem, There are two systems of belief represented in *Adventures of Huckleberry Finn*: formal religion (namelynamely the institutionalized enslavement of black people. Huck comes to recognize slavery as an oppressively inhuman institution, one that no truly "sivilized" society can be founded on. People like Sally Phelps, who seem good yet are racist slaveholders, are maybe the biggest hypocrites Huck meets on his travels**

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Growing up

Adventures of Huckleberry Finn belongs to the genre of *Bildungsroman*; that is, the novel presents a coming-of-age story in which the protagonist, **Huck**, matures as he broadens his horizons with new experiences. Huck begins the novel as an immature boy who enjoys goofing around with his boyhood friend, **Tom Sawyer**, and playing tricks on others. He has a good heart but a conscience deformed by the society in which he was raised, such that he reprimands himself again and again for not turning **Jim** in for running away, as though turning Jim in and prolonging his separation from his family were the right thing to do. As the novel develops, however, so do Huck's notions of right and wrong. He learns that rigid codes of conduct, like Christianity, or like that which motivates the Grangerson and Shepherdson's blood feud, don't necessarily lead to good results. He also recognizes that absolute selfishness, like that exhibited by Tom Sawyer to a small extent, and that exhibited by Tom's much worse prankster-counterparts, the dukeand the king, is both juvenile and shameful. Huck learns that he must follow the moral intuitions of his heart, which requires that he be flexible in responding to moral dilemmas. And, indeed, it is by following his heart that Huck makes the right decision to help Jim escape from bondage.

This mature moral decision is contrasted with the immature way in which Tom goes about acting on that decision at the **Phelps** farm. Instead of simply helping Jim, Tom devises a childishly elaborate scheme to free Jim, which results in Tom getting shot in the leg and Jim being recaptured. By the end of *Adventures of Huckleberry Finn*, Huck is morally mature and realistic, whereas Tom still has a lot of growing up to do.

Freedom

Huck and Jim both yearn for freedom. Huck wants to be free of petty manners and societal values. He wants to be free of his abusive father, who goes so far as to literally imprison Huck in a cabin. Maybe more than anything, Huck wants to be free such that he can think independently and do what his heart tells him to do. Similarly, Jim wants to be free of bondage so that he can return to his wife and children, which he knows to be his natural right. The place where Huck and Jim go to seek freedom is the natural world. Though nature imposes new constraints and dangers on the two, including what Huck calls "lonesomeness," a feeling of being unprotected from the meaninglessness of death, nature also provides havens from society and even its own dangers, like the cave where Huck and Jim take refuge from a storm. In such havens, Huck and Jim are free to be themselves, and they can also appreciate from a safe distance the beauty that is inherent in the terror of freedom. That being said, *Adventures of Huckleberry Finn* implies that people can be so free as to be, ironically enough, imprisoned in themselves. The duke and the king, for example, foils (or contrasts) to Huck and Jim, are so free that they can become almost anybody through playacting and impersonation. However, this is only because they have no moral compass and are imprisoned in their own selfishness. Freedom is good, but only insofar as the free person binds himself to the moral intuitions of his heart.

Symbol Analysis	**Next**
The Mississippi River	The Raft

The Mississippi River, on and around which so much of the action of *Huckleberry Finn* takes place, is a muscular, sublime, and dangerous body of water and a symbol for absolute freedom. It is literally the place where **Huck** feels most comfortable and at ease, and also the means by which Huck and **Jim** hope to access the free states. The river is physically fluid, flexible, and progressive, just as Huck and Jim are in their imaginatively free acts of empathy with other characters and in their pragmatic adaptability to any circumstances that come their way. However, in being absolutely free, the river is also unpredictable and dangerous, best exemplified during the storms that again and again threaten the lives of Huck and Jim. When he is alone, free from any immediately external influence, Huck begins to feel very lonesome anddestructive as the river itself, or, rather, self-destructive. The river, then, embodies the

blessing and dangers of freedom, which must be carefully navigated if one is to live a good, happy life.

The Raft	**Next** Theme Wheel

If the **river** is a symbol for absolute freedom, then the raft, host primarily to **Huck** and **Jim** but also to the duke and **king**, is a symbol for a limitation one must necessarily impose on one's freedom if one is not to be overwhelmed: peaceful coexistence. Unlike the sometimes ridiculous and hateful rules of society, the rules of the raft are simple: respect differences and support one another. The raft is a kind of model society in which one can enjoy freedom unlike in society on shore, but at the same time not drown in one's freedom. Huck says that his happiest days are spent on the raft with Jim. It is significant that the literal destruction of the raft immediately precedes Huck's fit of conscience as to whether or not he should turn Jim in. Such a consideration, a betrayal, even, threatens to break Huck's friendship with Jim just as the raft is broken. Significant also is the fact that it is after Huck learns about the insane destructiveness of human conflict from the Grangerford-Shepherdson feud that Jim pops back into Huck's life, the raft of their peaceful coexistence repaired. This is all of course symbolic for the making, breaking, and repairing of trust and good faith in people despite their differences, and speaks to the fact that it is never too late to try to mend severed relations.

The Widow Douglass

The epitome of society is symbolized by the Widow Douglass's home. After all, it is there that Huck is forced to wear civilized clothing, eat and speak in a civilized manner, and act civilized in all possible ways. He runs away from this symbol of civilization to the freedom of the river.

Jim

Then, of course, there is Jim, the symbol of all enslaved people in the South. He is downtrodden, looked down upon by all of the other characters in the book, and desperately seeking his freedom. In contrast to the rest of society, however, he is loyal and honest.

Huck Finn

Huck Finn, the protagonist of the book, contains an element of symbolism as well. He symbolizes the struggle between a person and his conscience, as well as between society and free-thinking. Throughout the book, he struggles with the decision of whether to help Jim

escape, and it is this struggle that he wins when he decides to ignore society's beliefs and stand loyally by Jim.

Grangerford House

Although there are many small incidents within this picaresque novel that have elements of symbolism, none of them are as blatant as the Grangerford House, symbolism of materialistic aristocracy. The description of both the house and the people who live in it make it obvious that it symbolizes the peak of the upper class, who seem to live in a different world than Huck and Jim.

These examples of symbolism in Huckleberry Finn are not exclusive, but they are the most obvious ones that Twain has inserted into his novel. Take a look at some of the more minor characters and events, such as the duke and the dauphin, Tom Sawyer, and the loss of the raft, and try to discern the symbolism that Twain plants into each one.

Character Analysis Huckleberry Finn

When determining who should narrate the novel, Twain first considered the popular character, Tom Sawyer. Tom, after all, had garnered an enormous following from his own tale, *The Adventures of Tom Sawyer*. But Twain felt that Tom's romantic personality would not be right for the novel, and so he chose Tom's counterpart, Huckleberry Finn. Huck is the most important figure in *Huck Finn.* It is his literal, pragmatic approach to his surroundings and his inner struggle with his conscience that make him one of the most important and recognizable figures in American literature. As a coming of age character in the late nineteenth century, Huck views his surroundings with a practical and logical lens. His observations are not filled with judgments; instead, Huck observes his environment and gives realistic descriptions of the Mississippi River and the culture that dominates the towns that dot its shoreline from Missouri south. Huck's practical and often socially naive views and perceptions provide much of the satirical humor of the novel. It is important to note, however, that Huck himself never laughs at the incongruities he describes. For example, Huck simply accepts, at face value, the abstract social and religious tenets pressed upon him by Miss Watson until his experiences cause him to make decisions in which his learned values and his natural feelings come in conflict. When Huck is unable to conform to the rules, he accepts that it is his own deficiency, not the rule, that is bad. Abstractly, he does not recognize the contradiction of "loving thy neighbor" and enforcing slavery at the same time. He observes the racist and anti-government rants of his ignorant father but does not condemn him because

it is the "accepted" view in his world. Huck simply reports what he sees, and the deadpan narration allows Twain to depict a realistic view of common ignorance, slavery, and the inhumanity that follows. As with several of the frontier literary characters that came before him, Huck possesses the ability to adapt to almost any situation through deceit. He is playful but practical, inventive but logical, compassionate but realistic, and these traits allow him to survive the abuse of Pap, the violence of a feud, and the wiles of river con men. To persevere in these situations, Huck lies, cheats, steals, and defrauds his way down the river. These traits are part of the reason that *Huck Finn* was viewed as a book not acceptable for children, yet they are also traits that allow Huck to survive his surroundings and, in the conclusion, make the right decision. Because Huck believes that the laws of society are just, he condemns himself as a traitor and a villain for acting against them and aiding Jim. More important, Huck believes that he will lose his chance at Providence by helping a slave. When Huck declares, "All right, then, I'll *go* to hell," he refuses his place in society and heaven, and the magnitude of his decision is what solidifies his role as a heroic figure.

Character Analysis Jim

Along with Huck, Jim is the other major character in the novel and one of the most controversial figures in American literature. There are several possibilities in terms of the inspiration for Jim. Twain's autobiography speaks of Uncle Daniel, who was a slave at his Uncle John Quarles farm. Twain described Uncle Daniel as a man who was well known for his sympathy toward others and his honest heart. Another possible inspiration for Jim came from Twain's relationship with John Lewis, a tenant farmer at Quarry farm. In a letter to William Dean Howells, Twain recalled how Lewis had once saved his entire family when a horse-drawn carriage broke away on the farm. Lewis had corralled the horse and forever earned the respect of Twain, who also praised Lewis' work ethic and attitude. Several critics have also suggested that Jim was modeled after Twain's butler, George Griffin, who was a part of Twain's staff during the years that he was writing *Huck Finn.* In the beginning of the novel, Jim is depicted as simple and trusting, to the point of gullibility. These qualities are not altered during the course of the novel; instead, they are fleshed out and prove to be positives instead of negatives. Jim's simple nature becomes common sense, and he constantly chooses the right path for him and Huck to follow. For example, when Huck and Jim are on Jackson's Island, Jim observes the nervous actions of birds and predicts that it will rain. Jim's prediction comes true as a huge storm comes upon the island. The moment is an important one, for it establishes Jim as an authority figure and readers recognize his experience and intelligence.

Jim's insight is also revealed when he recognizes the duke and the king to be frauds. Like Huck, Jim realizes he cannot stop the con men from controlling the raft, but he tells Huck that "I doan' hanker for no mo' un um, Huck. Dese is all I kin stan'." Jim's most important quality, however, is his "gullible" nature. As the novel progresses, this nature reveals itself as complete faith and trust in his friends, especially Huck. The one trait that does not fluctuate throughout the novel is Jim's belief in Huck. After Huck makes up a story to preserve Jim's freedom in Chapter 16, Jim remarks that he will never forget Huck's kindness. Jim's love for Huck, however, extends past their friendship to the relationship of parent and child. When Huck and Jim come upon the dead man on the floating house, Jim warns Huck not to look at the man's face. The gesture is kind, but when readers learn later that the man was Pap Finn, they realize the affection Jim has for Huck. Jim does not want Huck to suffer through the pain of seeing his dead father, and this moment establishes Jim as a father figure to Huck.

Jim's actions, no doubt, are partly a result of his inability to distance himself from the society in which he has been conditioned. His existence has been permeated by social and legal laws that require him to place another race above his own, regardless of the consequences. But as with Huck, Jim is willing to sacrifice his life for his friends. There are countless opportunities for Jim to leave Huck during the tale, yet he remains by Huck's side so the two of them can escape together. When Huck and Jim become separated in the fog, Jim tells Huck that his "heart wuzmos' broke bekase you wuzlos', en I didn' k'yer no mo' what bcomeer me en de raf'." Jim's freedom, then, is not worth the price of Huck's life, and readers are constantly reminded that Jim would readily risk his own life to aid Huck. When Huck is taken in by the Grangerfords, Jim waits in the swamp and devises a plan where both of them can continue down the river. Moreover, when Jim has the chance to be free at the end of the novel, he stays by Tom Sawyer's side, another example of his loyalty. Jim's logic, compassion, intelligence, and above all, his loyalty toward Huck, Tom, and his own family, establish him as a heroic figure.

Freedom versus Civilization

As with most works of literature, *Adventures of Huckleberry Finn* incorporates several themes developed around a central plot create a story. In this case, the story is of a young boy, Huck, and an escaped slave, Jim, and their moral, ethical, and human development during an odyssey down the Mississippi River that brings them into many conflicts with greater society. What Huck and Jim seek is freedom, and this freedom is sharply contrasted with the existing civilization along the great river. The practice of combining contrasting

themes is common throughout *Huck Finn*, and Twain uses the resulting contradictions for the purposes of humor and insight. If freedom versus civilization is the overarching theme of the novel, it is illustrated through several thematic contradictions, including Tom's Romanticism versus Huck's Realism. The Romantic literary movement began in the late eighteenth century and prospered into the nineteenth century. Described as a revolt against the rationalism that had defined the Neo-Classical movement (dominate during the seventeenth and early eighteenth century), Romanticism placed heavy emphasis on imagination, emotion, and sensibility. Heroic feats, dangerous adventures, and inflated prose marked the resulting literature, which exalted the senses and emotion over intellect and reason. Authors such as Harriet Beecher Stowe, Nathaniel Hawthorne, and Edgar Allan Poe all enjoyed immense popularity. In addition, the writers of the New England Renaissance — Emerson, Longfellow, Holmes, and Whittier — dominated literary study, and the public's appetite for extravagance appeared to be insatiable.

By the end of the 1870s, however, the great age of Romanticism appeared to be reaching its zenith. Bawdy humor and a realistic portrayal of the new American frontier were quickly displacing the refined culture of the New England literary circle. William Dean Howells described the new movement as "nothing more and nothing less than the truthful treatment of material." A new brand of literature emerged from the ashes of refined Romanticism, and this literature attacked existing icons, both literary and societal. The attack was not surprising, for the new authors, such as Mark Twain, had risen from middle-class values, and thus they were in direct contrast to the educated and genteel writers who had come before them. Literary Realism strove to depict an America as it really was, unfettered by Romanticism and often cruel and harsh in its reality. In *Huck Finn*, this contrast reveals itself in the guise of Tom and Huck. Representing the Romantic movement, Tom gleefully pulls the logical Huck into his schemes and adventures. When the boys come together at the beginning of the novel to create a band of robbers, Tom tells the gang that if anyone whispers their secrets, the boy and his entire family will be killed. The exaggerated purpose of the gang is comical in itself; however, when the gang succeeds in terrorizing a Sunday-school picnic, Twain succeeds in his burlesque of Romanticism. The more Tom tries to convince Huck and the rest of the boys that they are stealing jewelry from Arabs and Spaniards, the more ridiculous the scene becomes. After the gang steals turnips and Tom labels them as jewelry, Huck finally decides to resign because he "couldn't see no profit in it." Because the practical Huck is an agent of Realism, he finally decides that the "adventures" are simply lies of Tom Sawyer. Huck cannot

see the purpose behind Tom's reasoning and imagination, and his literal approach to Tom's extravagance provides much of the novel's humor.

Although Tom resurfaces at the novel's conclusion, Twain makes use of other devices to attack Romanticism during the course of the novel. When Huck hears a "twig snap" in Chapter 1, the subtle allusion is to James Fenimore Cooper and his Leatherstocking Tales, such as *The Last of the Mohicans.* In "Fenimore Cooper's Literary Offenses," a satire of the early-nineteenth-century American novelist, Twain argued against the Romanticism that caused Cooper to prize "his broken twig above all the rest of his effects . . . . In fact, the Leatherstocking Series ought to have been called the Broken Twig series." In addition, when Huck and Jim come upon a crippled steamboat during their flight down the river, it is not coincidental that the boat's name is the *Walter Scott,* the same name as the Romantic author of *Ivanhoe* and *The Abbott.* Twain's burlesque of Romanticism represents more, however, than simply a literary method of humor. The imagination of Tom also symbolizes the constructed idealism of civilization, and its contrast with Jim's right to freedom becomes evident at the end of the novel. In this manner, the mistaken belief that nineteenth-century American society, especially in the South, had overcome its racial bigotry and hatred is as ludicrous as Tom's extravagant plan to free Jim from the Phelps farm. In contrast, as Huck questions the validity of Tom's Romanticism, he also questions the validity of the society around him, including its religious teachings and social laws. But, because Huck believes that Tom's education and upbringing make his judgment sound, Huck feels that he is the one who is destined for hell. The satiric comment is a harsh one and notifies readers that the interplay between Tom and Huck is not simply for humor. The contrast between Tom's Romanticism and Huck's Realism is also Twain's condemnation of a society that was still divided and unequal even after the Emancipation Proclamation.

The old man and the sea

Ernest Hemingway

Summary

Plot Overview

The Old Man and the Sea is the story of an epic struggle between an old, seasoned fisherman and the greatest catch of his life. For eighty-four days, Santiago, an aged Cuban fisherman, has set out to sea and returned empty-handed. So conspicuously unlucky is he that the parents of his young, devoted apprentice and friend, Manolin, have forced the boy to leave the old

man in order to fish in a more prosperous boat. Nevertheless, the boy continues to care for the old man upon his return each night. He helps the old man tote his gear to his ramshackle hut, secures food for him, and discusses the latest developments in American baseball, especially the trials of the old man's hero, Joe DiMaggio. Santiago is confident that his unproductive streak will soon come to an end, and he resolves to sail out farther than usual the following day. On the eighty-fifth day of his unlucky streak, Santiago does as promised, sailing his skiff far beyond the island's shallow coastal waters and venturing into the Gulf Stream. He prepares his lines and drops them. At noon, a big fish, which he knows is a marlin, takes the bait that Santiago has placed one hundred fathoms deep in the waters. The old man expertly hooks the fish, but he cannot pull it in. Instead, the fish begins to pull the boat.

Unable to tie the line fast to the boat for fear the fish would snap a taut line, the old man bears the strain of the line with his shoulders, back, and hands, ready to give slack should the marlin make a run. The fish pulls the boat all through the day, through the night, through another day, and through another night. It swims steadily northwest until at last it tires and swims east with the current. The entire time, Santiago endures constant pain from the fishing line. Whenever the fish lunges, leaps, or makes a dash for freedom, the cord cuts Santiago badly. Although wounded and weary, the old man feels a deep empathy and admiration for the marlin, his brother in suffering, strength, and resolve. On the third day the fish tires, and Santiago, sleep-deprived, aching, and nearly delirious, manages to pull the marlin in close enough to kill it with a harpoon thrust. Dead beside the skiff, the marlin is the largest Santiago has ever seen. He lashes it to his boat, raises the small mast, and sets sail for home. While Santiago is excited by the price that the marlin will bring at market, he is more concerned that the people who will eat the fish are unworthy of its greatness.

As Santiago sails on with the fish, the marlin's blood leaves a trail in the water and attracts sharks. The first to attack is a great mako shark, which Santiago manages to slay with the harpoon. In the struggle, the old man loses the harpoon and lengths of valuable rope, which leaves him vulnerable to other shark attacks. The old man fights off the successive vicious predators as best he can, stabbing at them with a crude spear he makes by lashing a knife to an oar, and even clubbing them with the boat's tiller. Although he kills several sharks, more and more appear, and by the time night falls, Santiago's continued fight against the scavengers is useless. They devour the marlin's precious meat, leaving only skeleton, head, and tail. Santiago chastises himself for going "out too far," and for sacrificing his great and worthy opponent. He arrives home before daybreak, stumbles back to his shack, and sleeps

very deeply. The next morning, a crowd of amazed fishermen gathers around the skeletal carcass of the fish, which is still lashed to the boat. Knowing nothing of the old man's struggle, tourists at a nearby café observe the remains of the giant marlin and mistake it for a shark. Manolin, who has been worried sick over the old man's absence, is moved to tears when he finds Santiago safe in his bed. The boy fetches the old man some coffee and the daily papers with the baseball scores, and watches him sleep. When the old man wakes, the two agree to fish as partners once more. The old man returns to sleep and dreams his usual dream of lions at play on the beaches of Africa.

Character Analysis

Santiago

Santiago, whose name is mentioned only several times, is an old skillful fisherman who had seen much better days. It is not his fault that he is now alone and seemingly had lost his luck. He stubbornly tries to catch a big fish that he would be able to sell, so tunas and dolphins are not enough for him. The old man is not educated but possess a philosophy of a sort, so he envisions the big fish as his brother, unable to find words for the "predator-prey" cycle, but understanding it perfectly. He manages to use his skills and nature's gifts with maximum ability, he is a fighter, capable to accept the inevitable with dignity. And even while the author hints at his upcoming death (note those black spots in front of his eyes, the cramping of his left hand and, what is the most alarming, the pain in his chest and coppery, i.e. bloody taste in his mouth), Santiago behaves as a man who needs only a good rest and some time to recover; his dignity does not allow him to be weak. His epic battle with the marlin and the subsequent victory would rejoice any fisherman, for this catch would bring a fair amount of money, but for old Santiago who thinks about himself as the one who was born for this craft, it is even more important, because his reputation and dignity is now restored; he is not unlucky anymore.

Manolin

Manolin or "the boy", as he is referred in the novel, is a teenage apprentice of old Santiago. He had been fishing with the old man since he was five, but at the novel's timeline is working for another fisherman, because his parents consider Santiago to be unlucky and forbid the boy to fish with the old man. Manolin is upset, because he loves the old man and sees his as a wise and experienced tutor. He is eager to learn everything that the old man is able to teach him. In case if the reader had missed this in scenes of their conversations, the boy's efforts to feed the old man and care for him, even boy's tears when he sees the condition of Santiago,

sleeping in his shack, Hemingway depicts a short but iconic scene where Santiago offers the marlin's sword for boy to keep. This looks and sounds in almost medieval fashion: an old master handing over a symbol of his mastership and wisdom to a young apprentice and heir. Relations between Manolin and Santiago work on several levels: young – old, hope – despair, apprentice – master and, of course, son – father, because the old man is a childless widower and the boy is his only companion at the dusk of his long life. It is Manolin (diminutive of Manuel, the Redeemer), who does not allow Santiago to feel himself "unlucky", even when sharks had robbed the old man of his victory.

Marlin

Of course, the great marlin is not a mere fish and shark food. It is an enemy, worthy of Santiago's steel, proverbially and literary. Santiago acknowledges this by his admiration and respect to the huge, strong and beautiful sea creature. To him this marlin is like a dragon for a knight, this parallel is clearly visible in setting and style of Hemingway's narration, simple, direct and beautiful as a crude but colorful stained-glass window can be. It is the prize, and while Santiago considers it as a catch that can feed him for a long time, he also understands that this huge marlin is his luck, a glorious and full-blooded evidence of his excellent skill in a work he was born to do. Sharks take its material value, but the measuring of skeleton shows that this fish was 18 feet long, it is the largest fish the villagers had ever seen; so, while Santiago would not receive any money for his epic battle, his staggering endurance and wounds, the restored dignity and reputation are his now forever.

Themes of the Book

The Old Man and the Sea is a multi-level text, where themes are naturally emerging from each other. The simplest examples are relations between Santiago and Manolin that can be considered as tutoring, support, encouragement and so on. More interesting is the theme of Santiago's attitude to the sea. He refers to it as "la mar", using the feminine form of the word, while other fishermen call it "el mar". Thus, Hemingway marks the controversial nature of the sea, a source of nourishment and hurricanes and sharks at the same time. Santiago loves the sea, he spent all his life in it, he knows it and learns from it, but he also is careful and wary, marking seasons of good and bad weather, looking for winds and signs of hurricanes. The important point is that he is not afraid of it, because everyone is a predator and prey at the same time, and the one once who was a hunter would eventually become a nourishment for other creature. Listing of themes of The Old Man and the Sea would be incomplete without themes of pride and endurance that thread the whole text. Santiago's battle with the marlin is the most prominent illustration of these, but a careful reader would notice such

small moments as Santiago's lie about having the food at the very beginning, for example. The old man is nearly starving, but he loathes begging – why should he, when he is an excellent fisher and someday he would catch a big fish? He just finds more ways to carry on, this stubborn and proud strange old man.

Quotes from the Book – Explanation and Analysis

He was asleep in a short time and he dreamed of Africa when he was a boy and the long golden beaches and the white beaches, so white they hurt your eyes, and the high capes and the great brown mountains. He lived along that coast now every night and in his dreams he heard the surf roar and saw the native boats come riding through it. He smelled the tar and oakum of the deck as he slept and he smelled the smell of Africa that the land breeze brought at morning. Note how the old man's dreams emphasize his loneliness and isolation: he dreams of sights, sounds, smells but not of people.

"I told the boy I was a strange old man," he said. "Now is when I must prove it."

The thousand times that he had proved it meant nothing. Now he was proving it again. Each time was a new time and he never thought about the past when he was doing it.

I wish he'd sleep and I could sleep and dream about the lions, he thought. Why are the lions the main thing that is left?

Tired and exhausted, Santiago is in dire need of help, but understands that there will be none. So he just wishes to sleep a little and see his favorite lions – a common symbol of pride which he values so much. Note the sentence about the need to prove himself worthy again; Santiago is humble enough to acknowledge that his previous deeds are insignificant now. For an hour the old man had been seeing black spots before his eyes and the sweat salted his eyes and salted the cut over his eye and on his forehead. He was not afraid of the black spots. They were normal at the tension that he was pulling on the line. Twice, though, he had felt faint and dizzy and that had worried him. Santiago is strong and durable even without taking his age into account, but at the same time, he is wary enough to note that something is wrong and this something can lead to his defeat and even death; it is a simple but beneficial skill for those who face a challenging situation alone.

"They beat me, Manolin," he said. "They truly beat me."

"He didn't beat you. Not the fish."

Here Manolin's words are echoing the opinion of the author himself: Santiago won his greatest victory and sharks had taken only its material evidence.

"But man is not made for defeat," he said. "A man can be destroyed but not defeated."

These two short sentences are the essence of the old man's philosophy.

Symbolism of the Book

The Sea is an embodiment of Nature. Santiago and other fishermen see themselves as a part of it and respect this source of nourishment and potential menace, for the sea is the force beyond anyone's control. Marlin is the symbol of victory and reward in many senses. The parallel to Herman Melvil's "Moby Dick" is clearly visible, but the attitude of Santiago to the marlin and the one of Captain Ahab to the white whale are quite different: Santiago sees a worthy enemy with whom he has much in common, his equal, while Ahab is blindly chasing his prize. Santiago's journey is also symbolic in many ways, from the fight of a man with circumstances, measurement of one's durability and to reinterpretation of epic plots and New Testament. When Santiago arrives to the shore, the following scene is full of religious symbols: carrying of the mast (cross bearing) and stops on his way to the shack (stations of the cross); the old man underwent his ordeal and finishes his [life] journey after completing his mission. From Santiago's conversation with Manolin, who is impersonating youth and hope, the reader learns that there was a search of an old man. The search went on for three days and in the end Santiago is found by Manolin in his shack, sleeping. This is a clear re-enactment of resurrection of Christ, so in spite of pitiable state of Santiago, this is his true spiritual recovery: now he is a man he used to be all his life, again.

Key Facts about the Book

According to Ernest Hemingway, the novel is based on true events, at least partially: being an avid fisherman himself, Hemingway had caught his share of marlins and witnessed shark attack at his prize at least once, in 1935. Gregory Fuentes, a mate at his boat, *Pilar*, had supposedly served as inspiration for Santiago.

The Old Man and the Sea was published in 1952. In 1953 the novel was awarded with Pulitzer Prize for Fiction, and in 1954 the Nobel Prize in Literature followed.

The novel was adapted into a movie in 1958 and into a mini-series in 1990.

The Old Man and the Sea Themes

Unity

Hemingway spends a good deal of time drawing connections between Santiago and his natural environment: the fish, birds, and stars are all his brothers or friends, he has the heart of a turtle, eats turtle eggs for strength, drinks shark liver oil for health, etc. Also, apparently contradictory elements are repeatedly shown as aspects of one unified whole: the sea is kind and cruel, feminine and masculine; the Portuguese man of war is beautiful but deadly; the mako shark is noble but cruel. The novella's premise of unity helps succor Santiago in the

midst of his great tragedy. For Santiago, success and failure are two equal facets of the same existence. They are transitory forms which capriciously arrive and depart without affecting the underlying unity between himself and nature. As long as he focuses on this unity and sees himself as part of nature rather than as an external antagonist competing with it, he cannot be defeated by whatever misfortunes befall him.

Heroism

Triumph over crushing adversity is the heart of heroism, and in order for Santiago the fisherman to be a heroic emblem for humankind, his tribulations must be monumental. Triumph, though, is never final, as Santiago's successful slaying of the marlin shows, else there would be no reason to include the final 30 pages of the book. Hemingway vision of heroism is Sisyphean, requiring continuous labor for essentially ephemeral ends. What the hero does is to face adversity with dignity and grace, hence Hemingway's Neo-Stoic emphasis on self-control and the other facets of his idea of manhood. What we achieve or fail at externally is not as significant to heroism as comporting ourselves with inner nobility. As Santiago says, "[M]an is not made for defeat....A man can be destroyed but not defeated" (103).

Manhood

Hemingway's ideal of manhood is nearly inseparable from the ideal of heroism discussed above. To be a man is to behave with honor and dignity: to not succumb to suffering, to accept one's duty without complaint and, most importantly, to display a maximum of self-control. The representation of femininity, the sea, is characterized expressly by its caprice and lack of self-control; "if she did wild or wicked things it was because she could not help them" (30). The representation of masculinity, the marlin, is described as "great," "beautiful," "calm," and "noble," and Santiago steels himself against his pain by telling himself to "suffer like a man. Or a fish," referring to the marlin (92). In Hemingway's ethical universe, Santiago shows us not only how to live life heroically but in a way befitting a man.

Pride

While important, Hemingway's treatment of pride in the novella is ambivalent. A heroic man like Santiago should have pride in his actions, and as Santiago shows us, "humility was not disgraceful and it carried no loss of true pride" (14). At the same, though, it is apparently Santiago's pride which presses him to travel dangerously far out into the sea, "beyond all people in the world," to catch the marlin (50). While he loved the marlin and called him

brother, Santiago admits to killing it for pride, his blood stirred by battle with such a noble and worthy antagonist. Some have interpreted the loss of the marlin as the price Santiago had to pay for his pride in traveling out so far in search of such a catch. Contrarily, one could argue that this pride was beneficial as it allowed Santiago an edifying challenge worthy of his heroism. In the end, Hemingway suggests that pride in a job well done, even if pride drew one unnecessarily into the situation, is a positive trait.

Success

Hemingway draws a distinction between two different types of success: outer, material success and inner, spiritual success. While Santiago clearly lacks the former, the import of this lack is eclipsed by his possession of the latter. One way to describe Santiago's story is as a triumph of indefatigable spirit over exhaustible material resources. As noted above, the characteristics of such a spirit are those of heroism and manhood. That Santiago can end the novella undefeated after steadily losing his hard-earned, most valuable possession is a testament to the privileging of inner success over outer success.

Worthiness

Being heroic and manly are not merely qualities of character which one possesses or does not. One must constantly demonstrate one's heroism and manliness through actions conducted with dignity. Interestingly, worthiness cannot be conferred upon oneself. Santiago is obsessed with proving his worthiness to those around him. He had to prove himself to the boy: "the thousand times he had proved it mean nothing. Now he was proving it again. Each time was a new time and he never thought about the past when he was doing it" (66). And he had to prove himself to the marlin: "I'll kill him....in all his greatness and glory. Although it is unjust. But I will show him what a man can do and what a man endures" (66). A heroic and manly life is not, then, one of inner peace and self-sufficiency; it requires constant demonstration of one's worthiness through noble action.

Santiago as Christ

Manolin has an almost religious devotion to Santiago, underscored when Manolin begs Santiago's pardon for his not fishing with the old man anymore. Manolin says, "It was Papa made me leave. I am a boy and I must obey him," to which Santiago replies, "I know... It is quite normal. He hasn't much faith" (10). Manolin's father forced his son to switch to a more

successful boat after 40 days had passed without a catch for Santiago; this is the amount of time Jesus wandered in the desert, tempted by Satan.

Just as Christ resisted the temptation of the devil, Santiago resists the temptation of giving in to his exhaustion as he battles the marlin. "It was a great temptation to rest in the bow and let the fish make one circle by himself without recovering any line." But he is committed to beating the fish, to proving his strength is more steadfast, thinking, "He'll be up soon and I can last. You have to last. Don't even speak of it.

The Symbolism in The Old Man and The Sea

Sea

Sea represents a great role in the novel as setting and a symbol. The main event of the story takes place in the sea. Here sea symbolizes the ―universe‖ and the‖ Santiago's isolation in the universe‖. Though people have their own identity in their specific places, in a universe people are helpless from others and become alone. In Santiago's village, he has his identity as a fisherman and always gets the help of little Manolin and a few of others. However, It is at sea, that Santiago faces his ultimate challenge, with no help and no recognition. According to Hemingway, man was most able to prove himself worthy in isolation. The novel, in this regard, is an example of Naturalism in Literature that controls the lives by environment.

The Mast

At the end of The Old Man and the Sea, Santiago removes his mast from his skiff, and drags it from the beach, upon his shoulders by resting in several places on the way to his hut. ―He started to climb again and at the top he fell and lay for some time with the mast across his shoulder. He tried to get up. But it was too difficult and he sat there with the mast on his shoulder and looked at the road.‖ ―Finally he put the mast down and stood up. He picked the mast up and put iton his shoulder and started up the road‖ Here the mast symbolizes the cross that Jesus Christ was forced to drag. The desire of the author to represent Santiago as Christ like figure, mast symbolizes the cross in the novel.

Lost Harpoon

Harpoon is the power of fishermen in the sea. Simply the loss of harpoon symbolizes the loss of power of Santiago amidst the sea and the strength. ―He hit it with his blood – mushed hands driving a good harpoon with all his strength.‖ ―He took my harpoon too and all the rope, he thought, and now my fish bleeds again and there will be others‖ Santiago fights with

Sharks by using his harpoon. However when he lost his harpoon, it reveals him for the vulnerability. So this loss of harpoon symbolizes the loss of power and the strength of Santiago.

Santiago's eyes

Though Santiago physically declined as an old man, his eyes stay in the same color without any change. So this eyes symbolizes the unchanged determination of Santiago to achieve his great catching in the life. ―Everything about him was old except his eyes and they were the same color as the sea and were cheerful and undefeated‖

Symbolism of characters

Santiago

In old Man and the sea, Santiago symbolizes the Jesus Christ and the nature of human beings who don't like to accept the defeat in their lives. When Santiago fights with Marlin, he suffers so much. However he bears all these sufferings without complaining about it. ―He felt the line carefully with his right hand and noticed his hand was bleeding , shifting the weight of the line to his left shoulder and kneeling carefully he washed his hand in the ocean and held it there, submerged, for more than a minute watching the blood trail away and the steady movement of the water against his hand as the boat moved‖ And also he doesn't like to accept the defeat, because he believes that man has made not for defeating.

Manolin

Manolin is the young boy, who follows Santiago. In The old man and the sea, Manolin symbolizes the youth of Santiago and the disciples of Jesus. And also he symbolizes the responsibility of youngers upon the elders. When the old man would look at Manolin he would see himself at a younger age. Manolin symbolizes the disciples of Jesus. Manolin gives his care towards the old man and that represents the youngers who look at the elders of the society. ―I must have water here for him, the boy thought, and soap and a good towel. Why am I so thoughtless? I must get him another shirt and a jacket for the winter and some sort of shoes and another blanket.

Joe DiMaggio

Joe DiMaggio is the role model of Santiago's baseball world. At the sea when Santiago suffers greatly, he consoles his heart thinking about Joe Dimaggio and his Sufferings. Here in

the novel DiMaggio symbolizes the strength. Joe DiMaggio also represents hope that the old man has for Manolin. He wishes that the boy will grow up and be like the great DiMaggio so that he will not be a poor fisher like he is.

Other Fishermen

All of the other fishermen in the story are the people who used new equipment for fishing while Santiago goes to fish in a small skiff. When Santiago brings the skeleton of the large Marlin, they try to put him down by saying the following. Hemingway uses these fishermen and the proprietors of the coffee shop for the symbolical representation of the people who don't like appreciate others. "What a fish it was. There has never been such a fish. Those were two fine fish you took yesterday too." The fishers represent anyone who would rather think about themselves rather than others. In ways the fishers are like the sharks wanting to take things away from Santiago while Santiago is much like the marlin

Marlin, Lions and the Sharks

Marlin is the ideal opponent of the novel and he symbolizes the last chance that can come for the individuals. Here in the novel, Marlin struggles to avoid his death. Death is the ultimate reality of the lives of all beings. The lions in Santiago's dreams represented his lost youth and his decreasing strength. For instance, when he needed strength on his long and strenuous voyage he thought of his dreams of the lions, and gets the strength through dreams. ―He only dreamed of places now and of the lions on the beach. They played like young cats in the dusk and he loved them as he loved the boy‖ The sharks could represent those who would tear apart anyone's successes, because they destroyed all the effort of Old man and his hopes. ―the shark came in in a rush and the old man hit him as he shut his jaws. He hit him solidly and from as high up as he could raise the club.

Biblical Influence and Symbolism in The Old Man and the Sea

Ernest Hemingway's stories have much religious influence and symbolism. In The Old Man and the Sea, by Hemingway, many incidents can be seen similar to the life of Jesus. Santiago is an old man, who has young eyes. Though he defeated, he never show it and he looks only the brighter side of things. These traits make Santiago a godlike figure. Manolin, the term came from ―Messiah is Jesus. After catching the largest marlin, Manolin leaves his parents to follow the teachings of Santiago, his master, just as Jesus. Pedrico is actually Saint Peter, Jesus' closest apostle and a great fisherman. Peter helps Jesus fish for souls as Pedrico helped

Manolin and Santiago by giving fish for food. Santiago gives Pedrico the head of the mutilated marlin which symbolizes Saint Peter as head of the Christian church and the first Pope.

Tortilla Flat

John Steinbeck

Tortilla Flat – Setting

Pen and ink drawing by Ruth Gannett, from the first edition of Tortilla Flat (1935): "And so for one month Danny sat on his cot in the Monterey city jail. It was purple dusk, that sweet time when the day's sleeping is over, and the evening of pleasure and conversation has not begun. The pine trees were very black against the sky, and all objects on the ground were obscured with dark; but the sky was as mournfully bright as memory" (38).

The events of *Tortilla Flat* take place in Monterey, California, the setting for John Steinbeck's other well known work, *Cannery Row,* and its less popular sequel, *Sweet Thursday*. Though born and raised in Salinas, California, critic Thomas Fensch reports, Steinbeck's family also "[. . .] owned a home in Pacific Grove, in the Monterey area, and Steinbeck was often there, captivated by the mix of humanity in Cannery Row, fascinated by the sea, and captured by marine biology" (vii). Steinbeck has come to be inextricably associated with this area of California as many of his novels take place in Monterey, Pacific Grove, Carmel, and Salinas and its adjacent agricultural valley. Joseph Fontenrose asserts, Steinbeck "[. . .] has loved no town so much as Monterey" and that is apparent in his descriptions of its landscape, especially the parts inhabited by the *paisanos* (19)

The Monterey of the *paisanos* exists as an idyllic setting where the older, more deliberate-paced life of the nineteenth century juts up against the emerging modern, consumer culture of the twentieth century. According to Fontenrose, Tortilla Flat, home to the *paisanos,* is engaged in "[. . .] a losing battle against twentieth-century civilization, but has not yet gone under" (19). Similarly, he points out, the *paisanos,* as inhabitants of the area with its "[o]ld World flavor that has lingered from the days when it was the seat of the Spanish and Mexican governments," are participants in this battle (Fontenrose 19). They resist modernization, as is evident in their lack of asphalt, street lights, electricity, jobs, and general purpose in life. Steinbeck describes the *paisanos'* resistance in tones of admiration and sets their struggle in the time-honored context of King Arthur's struggle for a pure and noble Camelot.

As the characters' resistance to modernity and mainstream American life is a major theme in the novel, the setting of the fictional town of Tortilla Flat in Monterey serves an extremely important role in the story. Steinbeck portrays Monterey, and likewise the *paisanos'* relationship with the locale, as distinct and special. He relates the seeming permanence of Monterey with both Tortilla Flat and the *paisanos* to create a mythic quality that sets the story almost out of time and provides the*paisanos* an insular world in which they can successfully exist—for a time Similarly, Steinbeck writes, "[. . .] in Danny's house, there was even less change" (141). Critics have observed the symbiotic nature of the *paisanos'* relationship to Monterey, explaining how the town and the people live in necessary communion with one another. Fontenrose explains, "The paisanos, particularly of Danny's kind, are symbiotics or commensals (some would say parasites) of the Monterey community, depending upon others for food, living on the pickings" (24). Thus they are inextricably dependant upon the surrounding landscape and community for survival.

Monterey, in its static tolerance, is the ideal setting for the *paisanos*, though, just like the idyllic times at Danny's house, it cannot stand against the great forces of modern change bearing down upon it. Fontenrose explains, "The organismic complex – Danny, Danny's fellowship, Tortilla Flat, Monterey – is doomed to defeat before the forces of twentieth-century civilization. Monterey becomes just another American city, and Tortilla Flat fades away into it" (23). Monterey cannot remain untouched by the outside world and Danny's death shocks Tortilla Flat out of its protective bubble. Not even Steinbeck's beloved Monterey can withstand the pressures of modernization. Eventually, the beleaguered fellowship of*paisanos* falls before those pressures as well.

Plot synopsis

Tortilla Flat begins with the introduction of Danny, his friends, and his house, of which Steinbeck writes, it was "not unlike the Round Table, and Danny and his friends were not unlike the knights of it" (1). The preface likewise introduces the figure of the *paisano,*whose diverse heritage is "a mixture of Spanish, Indian, Mexican and assorted Caucasian bloods" (2). Readers then meet three of the novel's main characters, Danny, Pilon, and Big Joe. Having "[. . .] had two gallons of wine when they heard about the war," the three friends decide to enlist in the military in a sense of drunken patriotism (2). The men are then dispersed: Danny to Texas, Pilon to Oregon, and Big Joe, "as shall later be made clear," to jail (4).

Danny returns from the war to find that he is "an heir and an owner of property," thanks to his "viejo" who has died and bequeathed him two houses (5). At first Danny, looking forward to a life of ease and irresponsibility, is a bit disconcerted by his new role as property owner. To ease his mind, he gets drunk and starts several fights, resulting in his arrest. After a short stint in jail, as luck would have it, Danny runs into Pilon, and a bottle of brandy, and the two make arrangements for Pilon to "rent" Danny's second house for fifteen dollars a month, though Pilon has admittedly only possessed fifteen dollars once in his entire life. Pilon, through his cunning, defers his responsibility for payment to Pablo by renting part of the second house to him for fifteen dollars a month. Jesus Maria Coracan is also introduced into the circle of friends and becomes responsible for the rent, ensuring Danny will never see a cent.

By this point, the money has started to cause tension between Danny and the rest of his friends. Hounded by their own guilty consciences, the friends lash out at Danny for being greedy: "'Always the rent,' [Pilon] cried. 'You would force us into the streets – into the gutters, while you sleep in your soft bed. Come, Pablo,' Pilon said angrily, 'we will get money for this miser, this Jew'" (26). Money, though unimportant to the friends in the grand scheme of survival, is a point of contention among them, as they would rather spend it on a gallon or two of wine than use it for rent or to buy food. They prefer instead to scrounge or outright steal their evening meals. Eventually, in their drunkenness, the friends burn Danny's "rental" property to the ground, which proves to be somewhat of a blessing. The responsibility of owning property was burdensome to Danny and had begun to drive a wedge between him and his friends. Though he indulges in "[. . .] a little conventional anger against careless friends [and] mourned a moment over the transitory quality of earthly property," Danny ultimately "slipped into his true emotion, one of relief that at least one of his burdens was removed" (42). Pilon expresses similar relief when he rejoices that "no longer [is] he a tenant, but a guest" in Danny's home as the friends all move into Danny's house after the fire (46). The friends, grateful to Danny for his generosity, promise to never sleep in his bed, as he requests, and that he will never go hungry. Their oath of loyalty is the first real example of selfless friendship in the novel. The burning of Danny's second house represents a turning point in the story, as the true covenant of friendship has been made among the men.

In his quest to honor their friendship by finding money with which to pamper Danny, Pilon adopts The Pirate into the group, which demonstrates a significant shift in the friends' selfish priorities. Pilon first intends to steal The Pirate's stash of money, and together, the friends go so far as to invite The Pirate and his five dogs to live in the house, so that they will be better able to observe his behavior and see where he is hiding the money. Once The Pirate is tricked into presenting his money to his "friends" for protection, however, the men feel ashamed of their intentions to rob him and are immediately repentant. They guard The Pirate's money and The Pirate becomes a real friend, and an invaluable addition to the group. In this case, the *paisanos'* moral sense is strong enough to overcome great temptation as they refuse to violate the principles of friendship by stealing from The Pirate.

After the episode with The Pirate, Pilon meets up with Big Joe again, who has recently been released from jail, and the two embark on a treasure hunt in the forest. On St. Andrew's Eve, "the night when all buried treasure sent up a faint phosphorescent glow through the ground," all paisanos go to the woods to try and get rich quick, but Pilon has other motivations; he wants to give anything he may find to Danny as a thank you for everything he has done for the group of friends (66). He whips himself into a near religious frenzy telling Big Joe: "And we do nothing for him…We pay no rent. Sometimes we get drunk and break the furniture. We fight with Danny when we are angry with him and we call him names"' (70). Pilon's seeming selflessness in the treasure hunt is contrasted with Big Joe's behavior. Having been invited to stay with the friends, Big Joe steals one of Danny's blankets to swap for a gallon of wine, thinking he will be able to replace it once he and Pilon dig up their treasure. Pilon later steals the pants right off of Big Joe in retribution, but returns them in remorse once he feels cheated out of the gallon of wine for which he attempted to barter them.

In the next episode Danny begins a fling with Dolores "Sweets" Ramirez, and even buys her an electric vacuum cleaner. Though none of the houses in Tortilla Flat even have electricity to power the vacuum, "[t]hrough its possession, Sweets climbed to the peak of the social scale of Tortilla Flat" and she becomes even more besotted with Danny for giving her such a magnificent present (86). The contrast between Sweets and her vacuum cleaner with the simple, possession-less life of the paisanos is evident, as is the resentment that Pilon and the others feel towards Danny's connection to this woman. They think he is becoming too tied down and are "jealous of a situation that was holding his attention so long" (87). The friends see Sweets as a threat to the "round table" and their way of life, and Danny, too, begins to

feel tied down by the "duty of attendance" (87). The group hatches a plan to rid Danny of this burden, and in the end, the only attachment Danny is left with is the one to his friends. After resuming their womanless existence, the friends learn an important lesson from The Caporál, a young soldier from Mexico who, though having had his life destroyed by his superior officer, still manages to care about the well being of his child. The friends see the importance of valuing loyalty and love above all else. The exception is Big Joe Portagee, who reveals himself to be lacking in virtue when he steals The Pirate's money, which the friends had earlier vowed to protect. They physically torture Big Joe until he tells them where the money is, proving their loyalty to The Pirate, and showing how scary they can be when anyone, even a friend, wrongs one among them. When the money is returned, The Pirate discovers he now has enough money to buy the gold candlestick for San Francisco, for which he had been saving, and the friends have successfully helped The Pirate fulfill the goal he has been working towards for years.

The friends are presented with an opportunity to do another good deed when Teresina Cortez, mother of nine, falls into a desperate situation. She feeds her "creepers, crawlers, tumblers, shriekers, cat-killers, fallers-out-of-trees" on a steady diet of nothing but beans and tortillas (119). However, when the rain ruins the bean crop for the year, Teresina is terrified that her children will go hungry. Pilon is indignant when he learns of the situation and he rouses the friends to come to her rescue by going on a food stealing spree around Tortilla Flat. In the end, they supply Teresina with "four one-hundred-pound sacks of pink beans," which she believes to be the only "proper food" for her children (127). Danny and his friends once again show their willingness to help those in need, while leaving an heir in their wake, as Teresina wonders which of the friends is responsible for her tenth child. For awhile, everything is perfect at Danny's house. The friends enjoy each other's company, and live a lazy, easy life together in a "routine which might have been monotonous for anyone but a paisano" (141). However, Danny begins to get bored with being so settled, and "always the weight of the house [is] upon him; always the responsibility to his friends" (142). Danny, desiring freedom, runs away from his friends and begins to cause havoc in Tortilla Flat. Everywhere the rest of the group goes, they hear details of Danny's misdeeds: "gone were the moralities, lost were the humanities. Truly the good life lay in ruins" (146). Local merchant Torrelli takes advantage of the situation and attempts to take the house from Pilon and the others, saying that Danny sold it to him for twenty-five dollars, but the friends burn the proof of sale paper, avoiding disaster. Danny eventually returns, but nothing is quite the same, and

Danny is listless and does not enjoy life anymore. "'He is changed,' Pilon said. 'He is old.'" (155). There is a great sense of unease in the house, and the friends decide that what Danny needs to feel himself again is "lots of wine, and maybe a party" (157). The friends are so determined to throw this party for Danny that they are even willing to put their values aside and work for a day, cutting squids for Chin Kee. This shows their dedication to Danny and how much they are willing to do for him. In fact, the entire town of Tortilla Flat comes together in preparation for Danny's party. Some people make food, others bring decorations, and it is the biggest event anyone has seen in awhile. The party is a rousing success, and Danny celebrates longer and harder than anyone

The party is legendary in Tortilla Flat, and many details have been greatly exaggerated, but everyone clearly remembers that Danny "held the pine table-leg in his right hand [. . .] Danny challenged the world. 'Who will fight?' he cried. 'Is there no one left in the world who is not afraid?'" (164). Unable to find an opponent, Danny runs outside to try and find "[t]he Enemy who is worthy of Danny," and a few minutes later, he is discovered "[. . .] at the bottom of the gulch," all "broken and twisted" (165). The doctors are unable to save Danny's life, and the event that has been foreshadowed the entire novel, the loss of King Arthur, finally occurs. Ironically, Danny's friends, almost all discharged from the military, are unable to attend his military funeral due to their lack of appropriate attire, so instead they stand outside the church during the service and then lie in the tall grass surrounding the cemetery to view the burial (167). Afterwards, the friends decide to allow Danny's house to burn instead of being taken over by "some stranger [. . .] some joyless relative of Danny's" (173). This symbolic gesture is the last action of the Round Table, and when it is done, and the house is nothing more than burned rubble on the ground, they part "and no two wal[k] together" (174). The breaking of their fellowship is complete, and just like Arthur's Camelot, it cannot survive the loss of Arthur (Danny) himself.

Rejection of Conventional Middle Class Values and Materialism/Idealization of Poverty

Though conventional society views the *paisanos* as "bums," the*paisanos* refuse to hold down steady jobs or pay rent on principle. They have no qualms about scrounging for food or stealing it from neighbors or restaurants in town. Danny refuses to pay the three-dollar deposit that is required to turn on the water in his house, even though he would gladly spend

three dollars on wine. The *paisanos* are sensual beings, most happy when their appetites for food and drink are satiated. They have no use for the piling up of material possessions or the responsibilities that accompany ownership. These things only complicate life, as is demonstrated by Danny's ultimate inability to escape the personal burden of owning his own property. The *paisanos*' rejection of the desire to acquire material items is contrasted with "Sweets" Ramirez and her fancy vacuum cleaner. The vacuum cleaner makes Sweets haughty as she becomes the envy of the whole town, even though her lack of electricity makes the vacuum cleaner a frivolous and unnecessary possession. Steinbeck later reveals that the vacuum does not even have an engine, further demonstrating the shallow nature of materialism. The example of Sweets' vacuum parodies the rampant consumerism, driven by the desire for superfluous goods, which was beginning to define American culture during the time period. The *paisanos*, who do not bother with such trifles as electronic gadgets, lead simple lives, free from the burden of pointless possessions, and Steinbeck portrays them as happier because of it: '"Happiness is better than riches', said Pilon. 'If we try to make Danny happy, it will be a better thing than to give him money'" (77). The characters are able to recognize the more important aspects of life by rejecting materialism, which merely clutters and complicates life. Danny and his friends have a distinctly different set of values from mainstream America, and though finding it harder to survive in such a consumer driven culture, they continue to get by and find satisfaction while doing so.

Tortilla Flat, in its lighthearted presentation of Danny and his friends' ability to get by, idealizes the conditions of true poverty in which the men actually live. The comedy is a thin veneer over the fact that these are war veterans whom the government seems to have abandoned. While on one hand the men's desires to be free from the responsibility of owning possessions and contributing to society in any meaningful way are presented as virtues, on the other hand, these men are homeless, drunken vagrants who endanger their lives, as is evidenced by Danny's death. While readers can laugh at their humorous exploits, the humor is tainted by the seriousness of subject matter than lies beneath the surface of the character's antics. Always homelessness and starvation are on the near horizon of possibility for many of the characters in the novel.

Connectedness with Nature and Spirituality

The *paisanos* live in harmony with their surroundings and at times nature even comes alive, such as on St. Andrew's Eve, when the ground is lit up with mysterious light from buried

treasure. Steinbeck lovingly describes the landscape of Monterey at several points and idealizes the manner in which the *paisanos* live harmoniously with nature. Because they are comfortable and safe in the natural environment, they see no need for conventional material items and comforts. Steinbeck explains, "Clocks and watches [are] not used by the paisanos of Tortilla Flat. [. . .] For practical purposes, there was the great golden watch of the sun. It was better than a watch, and safer, for there was no way of diverting it to Torrelli" (128). Instead of relying on mechanical gadgets, the *paisanos* order their days around the ebb and flow of the natural environment. Prior to Danny's inheriting his houses, none of the friends were averse to taking shelter in ditches, bushes, and abandoned chicken coups.

Pilon, though certainly not a paragon of morality, is described in extremely flattering ways in terms of his relationship to nature and is revered for his connection to the world around him:

Pilon was a lover of beauty and a mystic. He raised his face into the sky and his soul arose out of him into the sun's after-glow. That not too perfect Pilon, who plotted and fought, who drank and cursed, trudged slowly on; but a wistful and shining Pilon went up to the sea gulls where they bathed on sensitive wings in the evening. That Pilon was beautiful, and his thoughts were unstained with selfishness and lust. And his thoughts are good to know*. (18)*

The *paisanos*, though certainly sinners in the conventional sense, are deeply spiritual people, and show respect for God. Pilon expresses his beliefs in the holiness of mass: "And where a mass comes from is of no interest to God. He just likes them, the same as you like wine. Father Murphy used to go fishing all the time, and for months the Holy Sacrament tasted like mackerel, but that did not make it less holy" (23). He has clearly defined views about God and religion. The friends also show spirituality when they aid The Pirate in his quest to buy a gold candlestick for San Francisco; they feel that this is a worthy mission and find it fully plausible that San Francisco could have saved The Pirate's dog from death. Additionally, the *paisanos* refuse to enter church without the proper clothing, showing their reverence for the institution and God. While it may not seem like these characters, with their excessive wine drinking and occasional petty theft, would be at all respectful of these things, the *paisanos'* inners substance often conflicts with their drunken and disorderly exteriors.

Desire for Freedom

The *paisanos* lives are largely directed by a desire to be free from all conventional responsibility. Above all else, they desire to be able to come and go as they please and see even the stability that comes with having a home and meals on a regular basis as a burden. Towards the end of the novel when Danny has become restless and bored of his settled life, he longs for the simpler times when he owned and worried about nothing:

Danny began to dream of his days of freedom. He had slept in the woods in the summer, and in the warm hay of barns when the winter cold was in. The weight of property was not upon him. [. . .] When Danny thought of the old lost time, he could taste how good the stolen food was, and he longed for that old time again. [. . .] Always the weight of the house was upon him; always the responsibility of his friends. (142)

Though throughout the novel Danny and his friends settle into a domestic routine that seems to be enjoyed by all, eventually, Danny cannot resist the desire to return to his old ways. He goes on a rampage, and even goes so far as to steal Pilon's shoes, a "crime against friendship" (147). The friends see this as the culmination of Danny's downfall, as his desire for freedom overrides his loyalty to his friends.

Integrity of Friendship

Steinbeck creates his modern day Camelot with Danny as King Arthur, the head of the Round Table, and the other friends as his loyal knights. Steinbeck's statement in the preface that Danny's house was "[. . .] not unlike the Round Table, and Danny's friends were not unlike the knights of it," sets the novel in a context of deep and abiding loyalty and friendship (1). The bond of friendship in *Tortilla Flat* is extremely strong and it is the only thing to which any of the characters willingly commit themselves.

The bond grows stronger as the novel progresses, as is illustrated through the friends' dealings with The Pirate. Though they begin with every intention of robbing The Pirate of his hoard of money, once he appeals to their friendship for protection, the *paisanos* are obligated, under a sense of filial duty, to undertake what has been asked of them. Of course, they are angered that their greedy plan has been foiled, but they still perform their duty and go so far as to beat Big Joe for stealing from The Pirate and thus violating the bonds of friendship.

Pilon's ever present desire to reward Danny for his generosity underscores the importance of friendship. Though his misguided dealings are usually motivated by his selfish desires for drink, always thoughts of kind acts towards Danny are present as well. That is made clear in his desire to throw the fateful party for Danny. Like the Round Table, this fellowship among the men is doomed to fail. When Danny dies, the deep friendship goes with him. Without the desire to do good by Danny to hold them together, the group falls apart.

Tension between Freedom and Integrity of Friendship

The tension between personal freedom and the duty and bonds of friendship is the central problem in *Tortilla Flat*. A primary example of this conflict occurs when Danny steals Pilon's shoes, which is the ultimate betrayal of friendship; they have stolen before, but theft against a friend is seen as treason, as is evidenced by what happens when Big Joe attempts to steal The Pirate's gold coins. Danny breaks the trust that exists between the friends, sacrificing their bond for the ability to do whatever he pleases. Steinbeck creates two desires in these characters that cannot easily be reconciled. Indeed, it appears that it is impossible for one to be completely without ties and also have meaningful relationships, like the one Danny has with his group of friends. He sacrifices one for the other, while at the very same time his friends' dedication to him is at its strongest. After Danny's death, the fellowship disintegrates, and all its members depart on their own, which seems an interesting event, considering how dedicated to each other they have previously been. Without Danny, their leader and steadying presence, the group is no longer able to hold together. This otherwise funny and lighthearted novel ends on a tragic note, as friendship ultimately fails. Danny, torn between his dedication to the group and his desire for freedom, ultimately fails his friends, and in such a tenuous world, they then fail each other.

Alcoholism

While readers may freely snicker over the great cunning through which the characters in the novel manage to get their hands on alcohol, there is a disturbing current of alcoholism underneath the hilarious episodes of thievery and chicanery. It is undeniably amusing that Big Joe has to bury himself in the sand to hide from a group of girl scouts after Pilon steals his pants in order to trade them for wine. Yet, it is also disconcerting that the primary motivation in life for Danny and his friends is to obtain large quantities of alcohol, which they consume until they are completely out of control and eventually black out. There is an ironic tension in the novel between the men's noble desire to remain free from the constraints

of middle class conventionality and morality and their insatiable desire for alcohol, which leads them down a path of personal destruction, even unto death, as is the case for Danny. So, while there is much to laugh at in *Tortilla Flat,* which has often been praised for its comedic value, the novel also portrays shiftless alcoholics whose dysfunctional lives seems unlikely to last.

Key Concepts

Betrayal: Betrayal of friendship is the worst possible act any character in the novel can commit. Though Danny's group may steal food and get into fights, they are honorable in one respect: they hold friendship in extremely high regard. When Big Joe steals The Pirate's money, and when Danny steals Pilon's shoes, this is more than just petty theft; it is a betrayal of the trust the friends have placed in each other and precipitates a chain of events that lead to the demise of their friendship.

Foreshadowing: There is much foreshadowing in *Tortilla Flat*, which alludes to the ultimate event of Danny's death. Through details such as Danny's growing restlessness and his rampage in town, as well as the black bird that Pablo sees lurking over Danny as he stands on the dock hours before his death, Steinbeck hints at the demise of the group's friendship. Though the novel's tone is light and funny, there are indications throughout that disaster is on the horizon for the friends.

Anti-materialism: The *paisanos* reject the value of possessions and see owning property as a burden rather than a privilege. This rejection of materialism is contrasted with "Sweets" Ramirez's love of her vacuum cleaner and the town's covetousness in Chapter IX. Ultimately, the *paisanos* prefer a simple life free from the burden of ownership. The pressures of ownership caused strife among the group of friends and ultimately result in Danny's death as he is driven to the brink by his desire to escape the sense of responsibility and conventionality that his house represents.

Paisano: The term is literally translated "countryman" or "compatriot" from Spanish. Colloquially, *paisano* can be a derogatory term for Hispanics. Steinbeck describes the *paisanos* as people of mixed racial heritage, with a "[. . .] a mixture of Spanish, Indian, Mexican and assorted Caucasian bloods" (2). Danny and his friends are all paisanos. In *Tortilla Flat*they are idealized and portrayed as living simply, without many possessions, and close to the land, thereby rejecting modern American values.

Round Table: The Round Table symbolizes the legendary fellowship of King Arthur's knights in Camelot. Danny and his friends are compared to the Knights of the Round Table.

The Round Table represents strong bonds of friendship and loyalty to the group no matter what. Danny and his friends prove their dedication to each other several times throughout the novel. Along with the fealty represented by the Round Table, Steinbeck also alludes to betrayal and the ultimate failure of the fellowship among King Arthur's Knights, and indicates that this, too, will happen to Danny and his friends.

Spirituality: A sense of spirituality is surprisingly important to the characters of the novel, considering their dubious activities. This can be seen through the friends' desire to help The Pirate purchase the gold candlestick for San Francisco, and their belief in the supernatural, such as on St. Andrew's Eve, as well as their repeated prayers when they are in dire situations. The characters show respect for spiritual matters, as evidenced by their insistence on not entering a church unless they have the proper, respectful clothing.

Time: The characters in the novel have a different relationship with time than most people. They do not use watches or clocks, and use the sun as their time-keeping piece. Overall, there is a sense of timelessness in the novel. Steinbeck writes, "There is a changeless quality about Monterey," especially in Danny's house where there is little sense of time or change (141). These characters are removed from the normal movement of time, and especially the growing hustle and bustle of modern life, and live on "Tortilla Flat time," which is slow and follows no rules, except those of nature. This illustrates the closed off, idyllic world in which Danny and his friends live for most of the novel.

The Bluest eyes

Toni Morrison

The Bluest Eye, debut novel by Nobel Prize-winning author Toni Morrison, published in 1970. Set in Morrison’s hometown of Lorain, Ohio, in 1940–41, the novel tells the tragic story of Pecola Breedlove, an African American girl from an abusive home. Eleven-year-old Pecola equates beauty and social acceptance with whiteness; she therefore longs to have “the bluest eye.” Although largely ignored upon publication, *The Bluest Eye* is now considered an American classic and an essential account of the African American experience after the Great Depression.

Structure

The Bluest Eye is divided into four sections, each of which is named for a different season. (The novel begins with “Autumn” and ends with “Summer.”) The four sections are further divided into chapters. Most of the chapter titles are taken from the simulated text of a Dick and Jane reader. Three versions of the simulated text appear at the beginning of the novel.

The first version is clear and grammatically correct; it tells a short story about "Mother, Father, Dick, and Jane," focusing in particular on Jane, who seeks a playmate. The second version repeats the message of the first, but without proper punctuation or capitalization. The third version lacks punctuation, capitalization, and spaces between words. The three versions symbolize the different lifestyles explored in the novel. The first is that of white families like the Fishers; the second is that of the well-adjusted MacTeer children, Claudia and Frieda, who live in an "old, cold, and green" house; and the distorted third is that of the Breedloves. Morrison's references to Dick and Jane—an illustrated series of books about a white middle-class family, often used to teach children to read in the 1940s—help contextualize the novel. They also comment on the incompatibility of those "barren white-family primer[s]" (as Morrison called them) with the experiences of black families.

Summary

Pecola's story is told through the eyes of multiple narrators. The main narrator is Claudia MacTeer, a childhood friend with whom Pecola once lived. Claudia narrates from two different perspectives: the adult Claudia, who reflects on the events of 1940–41, and the nine-year-old Claudia, who observes the events as they happen. In the first section of the novel ("Autumn"), nine-year-old Claudia introduces Pecola and explains why she is living with the MacTeers. Claudia tells the reader what her mother, Mrs. MacTeer, told her: Pecola is a "case…a girl who had no place to go." The Breedloves are currently "outdoors," or homeless, because Pecola's father, Cholly, burned the family house down. The county placed Pecola with the MacTeer family until "they could decide what to do, or, more precisely, until the [Breedlove] family was reunited." Despite the tragic circumstances of their friendship, Claudia and her 11-year-old sister, Frieda, enjoy playing with Pecola. Frieda and Pecola bond over their shared love of Shirley Temple, a famous American child star known for her blonde curls, babyish singing, and tap-dancing with Bill ("Bojangles") Robinson. Claudia, however, "couldn't join them in their adoration because [she] hated Shirley." In fact, she hated "all the Shirley Temples of the world." The adult Claudia recalls being given a blue-eyed baby doll for Christmas:

From the clucking sounds of adults I knew that the doll represented what they thought was my fondest wish...all the world had agreed that a blue-eyed, yellow-haired, pink-skinned doll was what every girl child treasured. "Here," they said, "this is beautiful, and if you are on this day 'worthy' you may have it."

Claudia remembers dismembering the doll "to see of what it was made, to discover the dearness, to find the beauty, the desirability that had escaped me, but apparently only me." Finding nothing special at its core, Claudia discarded the doll and continued on her path of destruction, her hatred of little white girls unabated. The second section ("Winter") consists of two short vignettes. The first of these is narrated by Claudia, and in it she documents Pecola's fascination with a light-skinned black girl by the name of Maureen Peal. Friendly at first, Maureen ultimately humiliates Pecola and her friends by declaring herself "cute" and Pecola "ugly." The second vignette, narrated by a third-person omniscient narrator, focuses on Geraldine and Louis Junior, a young mother and son in Lorain, Ohio. Geraldine and Junior's connection to Pecola is not immediately obvious; she does not appear until the end of the vignette. On a particularly boring afternoon, Junior entices Pecola into his house. After she comes inside, he throws his mother's beloved cat at her face. Scratched and verging on tears, Pecola attempts to leave. Junior stops her, claiming she is his "prisoner." Junior then picks up his mother's cat and begins swinging it around his head. In an effort to save it, Pecola grabs his arm, causing them both to fall to the ground. The cat, released in mid-motion, is thrown full-force at the window. At this point Geraldine appears, and Junior promptly tells her that Pecola has killed the cat. Geraldine calls Pecola a "nasty little black bitch" and orders her to leave.

The third section of the novel ("Spring") is by far the longest, comprising four vignettes. In the first vignette, Claudia and Frieda talk about how Mr. Henry—a guest staying with the MacTeers—"picked at" Frieda, inappropriately touching her while her parents were outside. After Frieda told her mother, her father "threw our old tricycle at [Mr. Henry's] head and knocked him off the porch." Frieda tells Claudia she fears she might be "ruined," and they set off to find Pecola. In the second and third vignettes, the reader learns about Pecola's parents, Pauline (Polly) and Cholly Breedlove. According to the omniscient narrator, Polly and Cholly once loved each other. They were married at a relatively young age and migrated together from Kentucky to Lorain. Over the years, their relationship steadily deteriorated. One disappointment followed another, and sustained poverty, ignorance, and fear took steep tolls on their well-being. At the end of the third vignette—just before the events of the first section begin—Cholly drunkenly stumbles into his kitchen, where he finds Pecola washing dishes. Overwhelmed by conflicting feelings of tenderness and rage, Cholly rapes Pecola and leaves her unconscious body on the floor for Polly to find.

The fourth vignette picks up not long after the rape. It begins by delving into the personal history of Soaphead Church, a misanthropic Anglophile and self-proclaimed spiritual healer. Soaphead is a deceptive and conniving man; as the narrator observes, he comes from a long line of similarly ambitious and corrupt West Indians. His latest scheme involves interpreting dreams and performing so-called "miracles" for the black community in Lorain. When Pecola goes to him asking for blue eyes, Soaphead initially sympathizes with her:

Here was an ugly little girl asking for beauty…A little black girl who wanted to rise up out of the pit of her blackness and see the world with blue eyes. His outrage grew and felt like power. For the first time he honestly wished he could work miracles.

Soaphead forms a plan to trick Pecola. He gives her a piece of raw meat and demands that she give it to his property owner's dog. If the dog "behaves strangely," he tells her, her "wish will be granted on the day following this one." Unbeknownst to Pecola, the meat is poisoned. After the dog eats the meat, gags, and dies, Pecola believes her wish has been granted. Thus begins her sharp descent into madness.

The fourth and final section ("Summer") takes place after Pecola loses her mind. In the beginning, Claudia and Frieda learn that Pecola has been impregnated by her father. The sisters hope that the baby will not die; they pray for it and even offer a sacrifice (a bicycle) to God. Meanwhile, Pecola converses with an unidentified person—presumably, herself—about her new blue eyes, which she still thinks "aren't blue enough." In the final moments of the novel, the adult Claudia tells the reader that Pecola gave birth prematurely and the baby did not survive.

Origin And Analysis

Questions of race and gender are at the centre of *The Bluest Eye*. In a 2004 interview Morrison described her motivations to write the novel. She explained that in the mid-1960s "most of what was being published by black men [was] very powerful, aggressive, revolutionary fiction or non-fiction." These publications "had a very positive, racially uplifting rhetoric." Black male authors expressed sentiments like "black is beautiful" and used phrases like "black queen." At the time, Morrison worried that people would forget that "[black] wasn't always beautiful." In *The Bluest Eye*, she set out to remind her readers "how hurtful a certain kind of internecine racism is." Morrison conceived of the idea for the novel

some 20 years before its publication. During an undergraduate creative writing workshop at Howard University, she worked on a short story about a young black girl who prayed for blue eyes. The story was in part true; it was based on a conversation with a childhood friend who wanted blue eyes. "Implicit in her desire," Morrison observed, "was racial self-loathing." The soon-to-be author wondered how her friend had internalized society's racist beauty standards at such a young age.

By 1965 Morrison's short story had become a novel, and between 1965 and 1969 she developed it into an extensive study of socially constructed ideals of beauty (and ugliness). In *The Bluest Eye*, Morrison foregrounded the demonization of blackness in American culture, focusing on the effects of internalized racism. Through Geraldine, Polly, Pecola, and other characters, she demonstrated how even the most subtle forms of racism—especially racism from within the black community—can negatively impact self-worth and self-esteem.

Form And Style

The Bluest Eye is a work of tremendous emotional, cultural, and historical depth. Its passages are rich with allusions to Western history, media, literature, and religion. Morrison's prose was experimental; it is lyrical and evocative and unmistakably typical of the writing style that became the hallmark of her later work. Some 20 years after its initial publication, Morrison, reflecting on the writing of her first novel in a 1993 afterword to *The Bluest Eye*, described her prose as "race-specific yet race-free," the product of a desire to be "free of racial hierarchy and triumphalism." In her words:

The novel tried to hit the raw nerve of racial self-contempt, expose it, then soothe it not with narcotics but with language that replicated the agency I discovered in my first experience of beauty. Because that moment was so racially infused…the struggle was for writing that was indisputably black.

The form of this novel was also experimental and was highly innovative: Morrison built a "shattered world" to complement Pecola's experiences. She changed narrators and focal points within and between the four sections. The narration itself alternates between first person and third-person omniscient. Although the events of the novel are, as Morrison wrote, "held together by seasons in childtime," they are narrated mostly nonchronologically. The novel itself is fairly short; it concludes after only 164 pages. The temporal structure and

frequent shifts in perspective are a key part of Morrison's attempt to imagine a fluid model of subjectivity—a model she hoped could offer some kind of resistance to a dominant white culture. By shifting the point of view, Morrison effectively avoids dehumanizing the black characters "who trashed Pecola and contributed to her collapse." Instead, she emphasizes the systemic nature of the problem. She shows the reader how the racial issues of the distant and not-so-distant past continue to affect her characters in the present, thereby explaining, if not justifying, many of their actions.

Symbols

Symbols are objects, characters, figures, or colors used to represent abstract ideas or concepts.

The House

The novel begins with a sentence from a Dick-and-Jane narrative: "Here is the house." Homes not only indicate socioeconomic status in this novel, but they also symbolize the emotional situations and values of the characters who inhabit them. The Breedlove apartment is miserable and decrepit, suffering from Mrs. Breedlove's preference for her employer's home over her own and symbolizing the misery of the Breedlove family. The MacTeer house is drafty and dark, but it is carefully tended by Mrs. MacTeer and, according to Claudia, filled with love, symbolizing that family's comparative cohesion.

Bluest Eye(s)

To Pecola, blue eyes symbolize the beauty and happiness that she associates with the white, middle-class world. They also come to symbolize her own blindness, for she gains blue eyes only at the cost of her sanity. The "bluest" eye could also mean the saddest eye. Furthermore, *eye* puns on *I*, in the sense that the novel's title uses the singular form of the noun (instead of *The Bluest Eyes*) to express many of the characters' sad isolation.

The Marigolds

Claudia and Frieda associate marigolds with the safety and well-being of Pecola's baby. Their ceremonial offering of money and the remaining unsold marigold seeds represents an honest sacrifice on their part. They believe that if the marigolds they have planted grow, then Pecola's baby will be all right. More generally, marigolds represent the constant renewal of nature. In Pecola's case, this cycle of renewal is perverted by her father's rape of her.

Themes

Whiteness as the Standard of Beauty

The Bluest Eye provides an extended depiction of the ways in which internalized white beauty standards deform the lives of black girls and women. Implicit messages that whiteness is superior are everywhere, including the white baby doll given to Claudia, the idealization of Shirley Temple, the consensus that light-skinned Maureen is cuter than the other black girls, the idealization of white beauty in the movies, and Pauline Breedlove's preference for the little white girl she works for over her daughter. Adult women, having learned to hate the blackness of their own bodies, take this hatred out on their children—Mrs. Breedlove shares the conviction that Pecola is ugly, and lighter-skinned Geraldine curses Pecola's blackness. Claudia remains free from this worship of whiteness, imagining Pecola's unborn baby as beautiful in its blackness. But it is hinted that once Claudia reaches adolescence, she too will learn to hate herself, as if racial self-loathing were a necessary part of maturation. The person who suffers most from white beauty standards is, of course, Pecola. She connects beauty with being loved and believes that if she possesses blue eyes, the cruelty in her life will be replaced by affection and respect. This hopeless desire leads ultimately to madness, suggesting that the fulfillment of the wish for white beauty may be even more tragic than the wish impulse itself.

Seeing versus Being Seen

Pecola's desire for blue eyes, while highly unrealistic, is based on one correct insight into her world: she believes that the cruelty she witnesses and experiences is connected to how she is seen. If she had beautiful blue eyes, Pecola imagines, people would not want to do ugly things in front of her or to her. The accuracy of this insight is affirmed by her experience of being teased by the boys—when Maureen comes to her rescue, it seems that they no longer want to behave badly under Maureen's attractive gaze. In a more basic sense, Pecola and her family are mistreated in part because they happen to have black skin. By wishing for blue eyes rather than lighter skin, Pecola indicates that she wishes to see things differently as much as she wishes to be seen differently. She can only receive this wish, in effect, by blinding herself. Pecola is then able to see herself as beautiful, but only at the cost of her ability to see accurately both herself and the world around her. The connection between how one is seen and what one sees has a uniquely tragic outcome for her.

The Power of Stories

The Bluest Eye is not one story, but multiple, sometimes contradictory, interlocking stories. Characters tell stories to make sense of their lives, and these stories have tremendous power

for both good and evil. Claudia's stories, in particular, stand out for their affirmative power. First and foremost, she tells Pecola's story, and though she questions the accuracy and meaning of her version, to some degree her attention and care redeem the ugliness of Pecola's life. Furthermore, when the adults describe Pecola's pregnancy and hope that the baby dies, Claudia and Frieda attempt to rewrite this story as a hopeful one, casting themselves as saviors. Finally, Claudia resists the premise of white superiority, writing her own story about the beauty of blackness. Stories by other characters are often destructive to themselves and others. The story Pauline Breedlove tells herself about her own ugliness reinforces her self-hatred, and the story she tells herself about her own martyrdom reinforces her cruelty toward her family. Soaphead Church's personal narratives about his good intentions and his special relationship with God are pure hypocrisy. Stories are as likely to distort the truth as they are to reveal it. While Morrison apparently believes that stories can be redeeming, she is no blind optimist and refuses to let us rest comfortably in any one version of what happens.

Sexual Initiation and Abuse

To a large degree, *The Bluest Eye* is about both the pleasures and the perils of sexual initiation. Early in the novel, Pecola has her first menstrual period, and toward the novel's end she has her first sexual experience, which is violent. Frieda knows about and anticipates menstruating, and she is initiated into sexual experience when she is fondled by Henry Washington. We are told the story of Cholly's first sexual experience, which ends when two white men force him to finish having sex while they watch. The fact that all of these experiences are humiliating and hurtful indicates that sexual coming-of-age is fraught with peril, especially in an abusive environment. In the novel, parents carry much of the blame for their children's often traumatic sexual coming-of-age. The most blatant case is Cholly's rape of his own daughter, Pecola, which is, in a sense, a repetition of the sexual humiliation Cholly experienced under the gaze of two racist whites. Frieda's experience is less painful than Pecola's because her parents immediately come to her rescue, playing the appropriate protector and underlining, by way of contrast, the extent of Cholly's crime against his daughter. But Frieda is not given information that lets her understand what has happened to her. Instead, she lives with a vague fear of being "ruined" like the local prostitutes. The prevalence of sexual violence in the novel suggests that racism is not the only thing that distorts black girlhoods. There is also a pervasive assumption that women's bodies are available for abuse. The refusal on the part of parents to teach their girls about sexuality makes the girls' transition into sexual maturity difficult.

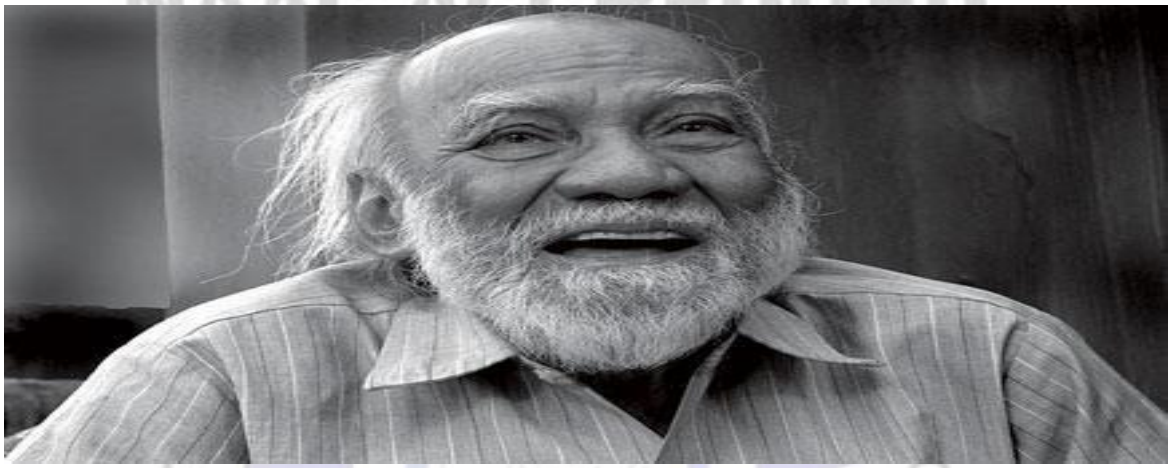
Satisfying Appetites versus Suppressing Them

A number of characters in *The Bluest Eye* define their lives through a denial of their bodily needs. Geraldine prefers cleanliness and order to the messiness of sex, and she is emotionally frigid as a result. Similarly, Pauline prefers cleaning and organizing the home of her white employers to expressing physical affection toward her family. Soaphead Church finds physicality distasteful, and this peculiarity leads to his preference for objects over humans and to his perverse attraction to little girls. In contrast, when characters experience happiness, it is generally in viscerally physical terms. Claudia prefers to have her senses indulged by wonderful scents, sounds, and tastes than to be given a hard white doll. Cholly's greatest moments of happinesses are eating the best part of a watermelon and touching a girl for the first time. Pauline's happiest memory is of sexual fulfillment with her husband. The novel suggests that, no matter how messy and sometimes violent human desire is, it is also the source of happiness: denial of the body begets hatred and violence, not redemption.

MODERN INDIAN DRAMA (307)

UNIT I: **BADAL SIRCAR (*Evam Indrajit*)**

About the playwright



Badal Sircar (15 July 1925–13 May 2011), also known as Badal Sarkar, was an influential Indian dramatist and theatre director, most known for his anti-establishment plays during the Naxalite movement in the 1970s and taking theatre out of the proscenium and into public arena, when he founded his own theatre company, Shatabdi in 1976. He wrote more than fifty plays of which Ebong Indrajit, Basi Khabar, and SaariRaat are well known literary pieces. A pioneering figure in street theatre as well as in experimental and contemporary Bengali theatre with his egalitarian "Third Theatre", he prolifically wrote scripts for his Aanganmanch (courtyard stage) performances and remains one of the most translated Indian playwrights. Though his early comedies were popular, it was his angst-ridden Ebong Indrajit (And Indrajit) that became a landmark play in Indian theatre. Today, his rise as a prominent playwright in 1960s is seen as the coming of age of Modern Indian playwriting in Bengali, just as Vijay Tendulkar did it in Marathi, Mohan Rakesh in Hindi, and Girish Karnad in Kannada.

He was awarded the Padma Shri in 1972, Sangeet NatakAkademi Award in 1968 and the Sangeet NatakAkademi Fellowship, the highest honor in the performing arts by Govt. of India, in 1997. Badal Sircar influenced a number of film directors, theatre directors as well as writers of his time.

"Evam Indrajit"

Evam Indrajit is a 1963 three-act play by Indian dramatist and theater director Badal Sircar, first translated in 1975. Known for his anti-establishment plays written during the Naxalite movement in 1970s, his plays were often performed in the public arena and challenged conventions of Indian theater. His plays were heavily inspired by traditions of folk theater, while developing an identity of its own rooted in contemporary politics. Many of his plays lack a plot or concrete characterization, and the actors often chose their roles from performance to performance and even exchange them in the middle of the play. Audience participation is usually encouraged. *Evam Indrajit* is an abstract, absurdist play with a central theme of the monotony of a mechanical existence. It explores the writing process and the search for inspiration and something exciting to motivate creation. It was Sircar's first drama after a string of comedies, and remains one of his most enduring works, especially outside of his native India. The story of *Evam Indrajit* focuses on a writer, who narrates the story without ever being given a firm identity of his own. He struggles with writer's block, striving to write his play but falling short and unaware of the root causes. He has never experienced life in its most primal way, instead being focused on his own experience as a writer. As such, he doesn't have the material to write about, and instead focuses on the audience of the play. He attempts to write about them, but is frustrated there as well. He frequently becomes enraged and tears up his manuscripts. He finally finds inspiration in a woman named Manasi. Like the writer, Manasi is not a character with her own characterization, but a representation. She represents the Indian counterpart of Carl Jung's concept of Anima. This refers to an entity that serves as a pointer to the collective consciousness. Both the main characters and their concept of identity is frequently questioned, especially the writer Indrajit. He changes his preferred name multiple times in the play, and frequently expresses discontent with his identity. His persona splits between three names, Amal, Kamal, and Vimal.

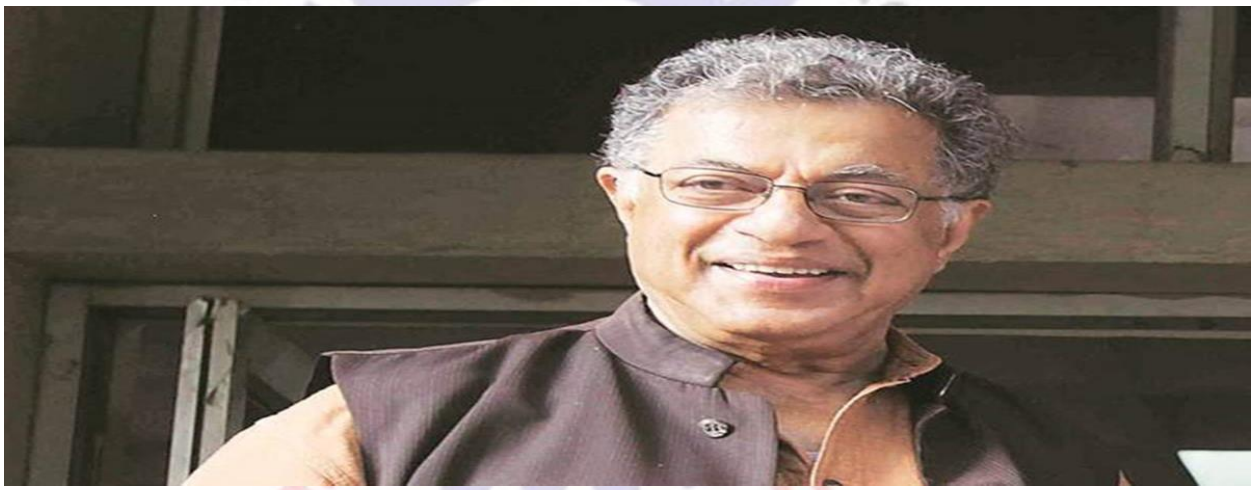
He feels compelled to write, even at the cost of neglecting important bodily functions that he needs to live. He is obsessed with seeking a purpose in life. The play focuses on his life, his love and obsession with Manasi, and his growing revolutionary leanings against society. However, soon the ruling class and their attempt to impose order on his life begin to crush his spirit. His three personalities, Amal, Kamal, and Vimal each play different roles in society and are played for laughter as they struggle against society. Indrajit, in his persona as the

writer, continues to resist, but eventually he becomes convinced that there is no escape from society's clutches.

As the play reaches its final act, Indrajit attempts to seek meaning in exploring the world. He travels to London, but finds tht world just as unsatisfying as the life he left behind. He soon finds himself contemplating suicide but decides he is incapable of this as well. The play ends without bringing his story to any sort of conclusion, as Indrajit comes to the realization that the past and present are two ends of a single rope. The play is ultimately about the futility of life and the roles we all play in society.

UNIT II: **GIRISH KARNAD (*Tughlaq*)**

About the playwright



Girish Karnad, (born May 19, 1938, Matheran, Bombay Presidency [now in Maharashtra], India—died June 10, 2019, Bengaluru, Karnataka), Indian playwright, author, actor, and film director whose movies and plays, written largely in Kannada, explore the present by way of the past. After graduating from Karnataka University in 1958, Karnad studied philosophy, politics, and economics as a Rhodes scholar at the University of Oxford (1960–63). He wrote his first play, the critically acclaimed *Yayati* (1961), while still at Oxford. Centred on the story of a mythological king, the play established Karnad's use of the themes of history and mythology that would inform his work over the following decades. Karnad's next play, *Tughlaq* (1964), tells the story of the 14th-century sultan Muḥammad ibn Tughluq and remains among the best known of his works.

Samskara (1970) marked Karnad's entry into filmmaking. He wrote the screenplay and played the lead role in the film, an adaptation of an anticaste novel of the same name by U.R. Ananthamurthy. Karnad followed with *VamshaVriksha* (1971), codirected by B.V. Karanth. During this period Karnad continued to produce work as a playwright, including *Hayavadana* (1971), widely recognized as among the most important plays of postindependence India. For his contributions to theatre, he was awarded the Padma Shri, one of India's top civilian honours, in 1974. In 1992 the Indian government awarded Karnad another of its highest honours, the Padma Bhushan, in recognition of his contributions to the arts. He was the recipient of the Jnanpith Award, India's highest literary prize, in 1999 for his contributions to literature and theatre. He continued to work in film, directing such movies as *KanooruHeggadithi* (1999) and acting in *Iqbal* (2005), *Life Goes On* (2009), and *24* (2016), among others.

"Tughlaq"

Tughlaq is a 1964 Indian Kannada language play written by Girish Karnad. The 13-scene play is set during the reign of the Tughlaq canister of Muhammad [1-2]. It was first conducted in Urdu in 1966 as an undergraduate program at the National School of Drama. More widely, it was structured in Purana Qila, Delhi, in 1972. It was established in Mumbai in 1970 in English. Tughlaq, a 13-scene play composed by Girish Karnad, a fourteenth-century Turko-Indian ruler, is both a chronicled play and a discourse on contemporary legislative issues of the 1960s[3]. The first scene of Girish Karnad's second play, *Tughlaq*, published in Kannada in 1964 when he was 26 years old and later translated by the playwright into English, begins with a conversation between an old and young man. "Old man: God, what's this country coming to! /Young man: What are you worried about, grandfather? The country's in perfectly safe hands — safer than any you've seen before." The play, in 13 scenes, woven around the life and times of Muhammad bin Tughlaq, the 14th century sultan of Delhi, an authoritarian but idealistic king who disintegrates into failure in a span of 20 years, is eerily contemporary. The king wanted to build a secular state, moving his capital from Delhi to Daulatabad, a Hindu-majority city; his ideas about the economy were new but he turned into a whimsical tyrant who couldn't control the kingdom any more.

UNIT III: **SHIV KUMAR BATALVI (*Loona*)**

About the playwright

Shiv Kumar Batalvi (1936-1973) was born (July 23rd, 1936) in a Brahmin Hindu household and grew up in a small Punjab village called "BaraaPindLoah-teeyaan" (District Shakargarh, in present day Pakistan) in the dying days of the British Raj in India. He is one of the top five modern Punjabi poets. He shot to fame in Indian Punjab's literary world with his Punjabi poems, ghazals and songs in the brief period between 1960 and 1967 at which time he became the youngest writer to receive the prestigious Indian national literary award (Sahitya Akademi Award). His unique choice of words and the vibrant colors of his imagery won him hundreds of thousands of Punjabi speaking fans from the 1960's onwards. Currently, the number of Punjabi speaking people who admires and love his poetry, especially his songs, is in the millions. His father, Pandit Krishan Gopal, was an influential, middle class "Patwaaree" (British India's Department of Revenue government servant in charge of recording ownership and transfers of all landholdings in part of District Shakargarh) and had very definite plans for Shiv's future. Shiv and his father's differences grew bigger throughout Shiv's life. In 1947, when the British were forced to grant freedom to India, Shiv (at the age of 11) moved with his family from their ancestral village to the small town of Batala, Punjab province, Republic of India.

As a child, Shiv is said to have been a perpetual daydreamer who was always fascinated by the wildlife and natural wonders on display around him in the Punjab countryside. Later, his poems and songs were to speak in metaphors masterfully moulded from images of rural Punjab.

At the age of 17, Shiv passed his Matriculation Exam (equivalent to present day Grade-10 exam in the Canadian or U.S. public school system) in 1953. He then enrolled for the Sciences program (Intermediate degree, equivalent to a Canadian or U.S. High School diploma with a major in Science) at Baring Union Christian College, Batala but got nowhere with his studies. He then transferred and enrolled in the Arts program at Sikh National College, Qadian which was about 20 Km east of Batala (Sikh National College was originally set up in Lahore in 1938 but had to be moved to this new campus in 1948 after the ethnic bloodshed of the "partition" which split British India into Pakistan and India). It was at this point in his life, at the age of 18, that Shiv began to write poems and songs which he read for his school mates at Qadian. It was also at that time that he met a young girl, Mainaa, at a country fair in Qadian. She lived in Baijnath, Himachal Pradesh province to the north of Qadian. Shiv was not able to complete the Arts program at Sikh National College. He left Sikh National College in his second year and then enrolled in a College at Baijnath. When he went to look for Mainaa in Baijnath, he learnt of her sudden death and wrote the elegy titled "Mainaa". He then enrolled in Government Ripudaman College in the small town of Nabha at the south-eastern tip of Punjab province but could not continue even at that place of learning. He returned to Batala and began to drift. Upon his father's insistence, he enrolled for and passed the government exam to become a Patwaaree (like his father) in the Revenue Department of Punjab's provincial goverment for some time.

It was in Batala, at this time in his life (1956 - 1960; his early twenties), that he became obsessed with the demure and pretty daughter of noted Punjabi writer Gurbaksh Singh Preetlari (1895-1977; novelist and short story writer who founded Punjabi literary journal "Preet Lari" in 1934; considered the father of modern Punjabi prose). The match was disapproved of by the elders of both families because of differences in the Hindu castes to which Shiv and the girl belonged. This torrid love affair broke off when the young woman was hastily married off to someone in the U.K. or U.S.A. and left Bataladramatically. Shiv Kumar was always a sensitive soul and this personal loss worsened his alcohol addiction and Bohemian life style. Shiv's first book of Punjabi poems and songs came out in 1960 and was entitled "PeerraanDaaParaagaa" (A Handful of Sorrows). He started dominating local poetry readings (held in Batala, Jalandhar, Chandigarh and other cities of the Punjab) with his highly original imagery, comingling the Punjab countryside and the sensuality associated with womanhood. His unique style of singing (he had a soulful voice), instead of reciting, his poems and songs gained him much popularity with the younger audiences attending these

poetry readings where none of the other poets could match Shiv's brilliance. He published a collection of poems entitled "Laajwantee" (O! My Coy Love!) in 1961 where he first challenged oppressive traditional customs and rituals prevalent in Punjabi and Indian society which are used to shackle young lovers. In 1962, Shiv published "AatayDiyaanChirriyaan" (Virgin Girls ... Dough-Bird Child-Toys for Future Husbands") which evoked a classical Punjabi domestic image in a novel and controversial light: birds shaped from flour dough for small girls to play with as they sit beside their mothers in the kitchen. To Shiv's keen eye, these "dough-birds" symbolized young girls of marriageable age held captive by the ritual of arranged marriages which are used to barter daughters for material and social gain by parents. The flour dough-bird is lifeless, cannot fly or soar and can be moulded into whatever posture is demanded of it. Shiv contrasted this with the independent, liberated woman who can fly or soar like a falcon: another image of rural Punjab. This collection includes his most famous love poem (Mein IkShikraaYaarBanayaa" or "My Soulmate ... Ephemeral Falcon") which is believed to have been written for Gurbaksh Singh's daughter who left Shiv.In 1963, Shiv published his collection of verse entitled "MeinooVidaa Karo" (Bid Me Adieu") where he first expressed his pronounced death wish which was to haunt him till his premature death.

His verse play "Loonaa" came out in 1965 in which he revived the classical genre of Punjabi Love Epic long poems but with a modern, feminist twist!Loonaa is a girl who is married to an old man against her wishes and who then goes on to develop an illicit love affair with Pooran, her step son by marriage to the old man. Shiv's long poem was based on the old Hindu Epic of "Pooran Bhagat". In his poem "Loonaa", Shiv defended the young girl and told her story from her unique point of view in order to highlight the cruelty inherent in traditional rituals and customs which are designed to be used as tools of oppression of the individual by society. Shiv Kumar Batalvi became the youngest recipient of the prestigious national literary award, the Sahitya Akademi Award, in 1967 for his long poem "Loonaa." In 1970, he published the collection entitled "Mein Tay Mein" (Me and I) where he examined the backlash of Punjabi and Indian society against his poetry (challenging the cruelty of social customs) and compared it to how society treats an illegitimate child. "Aarti" (Adoration) was published in 1971 although these poems had been written much earlier and proved to be the last anthology of this prolific, iconic, modern Punjabi poet.

On February 5th, 1967, he married Aruna, a Brahmin Hindu girl from Kirri Mangyal, a village near Pathankot in Gurdaspur district, Punjab. It was an arranged marriage to which Shiv agreed because (according to anecdotal evidence) Aruna resembled the girl from Batala who had left him. In 1968 his father arranged for a job for him at the State Bank of India in the city of Chandigarh (joint capital of Punjab and Hariyana provinces), where he settled down to some much-needed domestic bliss. Here, the couple had two children (Meharban; b. April 12th, 1968 and Pooja; b. September 23rd, 1969). He tried to move on with his life but his inner demons unleashed by life's hard knocks combined with his alcoholism to seriously affect his liver: his health began to deteriorate. He went to London, U.K. for a brief visit and was very warmly received by the Indian Punjabi community there. He returned to Chandigarh but his health began to fail rapidly. He moved back, first to Batala and finally to his wife's village (Kirri Mangyal) and died there at the young age of 37.

The diction of Shiv Kumar's poems is vast, encompassing Arabic, Persian and Hindi words besides many Punjabi words that people living in urban Punjab may never have encountered in their lives. For these reasons, Dareechah's web pages dedicated to Shiv Kumar's poetry will feature meanings of all difficult words used in Shiv's poetry. A list of words with meanings will appear at the end of each poem, ghazal or song. The images he paints in his immortal style in his poetry are woven with the elements of Nature and Punjab's rural scene, the animals, plants, sights and sounds of rural Punjab. These images are vibrant, delicately carved frescoes that get imprinted on our very soul after we hear them once.

“Loona”

Loona (Lūṇā) is a Punjabi epic verse play written by Shiv Kumar Batalvi. Based on the ancient legend of Puran Bhagat, this epic was bestowed with prestigious Sahitya Akademi Award in 1967, given by Sahitya Akademi (India's National Academy of Letters). Shiv became the youngest recipient of this prestigious award. Though Loona is portrayed as a villain in the legend, Shiv created the epic around her agony which caused her to become a villain. The epic is based on the ancient legend of saint Puran Bhagat (Bhagat is the Punjabi word for a saint, devotee). Puran is a prince whose father marries a girl named Loona, who's much younger than his age. Loona, the stepmother of Puran, gets attracted to Puran and conveys her feelings to him. Puran, being a devotee of God and having pure thoughts, refuses. Loona gets hurt and seeks the revenge by convincing his husband to send Puran to exile. In the legend, Loona is the villain.

Shiv took a contrary view from the legend and created the epic around the pain of the teenaged girl forcefully married to a man much older than his age, and further, renounced by the man she fell in love with. This epic is considered a masterpiece in modern Punjabi literature, and which also created a new genre, of modern Punjabi kissa. Shiv's poetry is considered standing in equal footing, amongst that by stalwarts of modern Punjabi poetry, like Mohan Singh (poet) and Amrita Pritam, all of whom are popular on both sides of Indo-Pakistan border.

UNIT IV: **MAHESH DATTANI (*Dance Like a Man*)**

Mahesh Dattani (born 7 August 1958) is an Indian director, actor, playwright and writer. He wrote such plays as *Final Solutions*, *Dance Like a Man*, *Bravely Fought the Queen*, *On a Muggy Night in Mumbai*, *Tara*, *Thirty Days in September*, *The Big Fat City* and *The Murder That Never Was*, starring Dheiraj Kapoor. Mahesh Dattani was born in Bangalore to Gujarati parents. He went to Baldwin Boys High School and then went on to join St. Joseph's College, Bangalore. Dattani is a graduate in History, Economics and Political Science. He completed his post-graduate in Marketing and Advertising Management because he wanted to become a copywriter. He worked with the Bangalore Little Theatre, where his first role was in UtpalDutt's *Surya Shikhar*. After reading Edward Albee's play *Who's Afraid of Virginia Woolf?* early in his life, he became interested in writing. He was also influenced by Gujarati playwright Madhu Rye's *KumarniAgashi* and developed an interest in play writing.

Mahesh Dattani began his career as a copywriter in an advertising firm. In 1986, he wrote his first full-length play, *Where There's a Will*, and since 1995, he has been working as a full-time theatre professional. He has also worked with his father in the family business. Dattani is also a film director. His debut film is *Mango Souffle*, adapted from one of his plays. He also wrote and directed the movie *Morning Raaga*.

"Dance Like a Man"

"Dance Like a Man" the title itself suggests that a man is supposed to do the work which suits the man and not pursue their career in anything else which makes them less of a man. Here, literally the title means to say that the protagonist's father doesn't want his son to become or behave like a woman and that he should not pursue his career in dance. Dance Like a Man is a two-act stage play. The story revolves around three generations, their personal ambition, their sacrifices, their struggle and compromises, internal conflict and the way they cope up with life and dance being the major topic of discussion in the house as it is a topic of debate between the father and his son and daughter in-law. Dattani in the very start of the play puts a question on a man's identity and his sexuality. The title itself suggests so. The play deals with the self and the significance of others in a manner of gender specific roles assigned by the society and how if you deviate from it, you are being sidelined by the people and the society.

Character list-

1. Jairaj (husband)
2. Ratna (wife)
3. Amritlal (father)
4. Lata (daughter)
5. Vishwas (son-in-law)

Plot and Analysis- The story revolves around three generations. Jairaj and Ratna want to develop their career as a dancer. Dance for them is not only their passion but also their life and soul. They want to develop their careers in this field. The stereotypes of gender roles are set in the society and in spite of that Jairaj goes on to pursue his career as a dancer. This is the twist that the playwright gives to the stereotypes associated with 'gender' issues that view solely a woman at the receiving end of the oppressive power structures of the society. The play flips open in the opposite gender's point of view and shows that even men can be a part or a victim to such circumstances by being oppressed, and suppressed by the opposite gender and society.

Jairaj and andRatna have to live within the domain of the 'patriarch' Amritlal, father of Jairaj. Dance for Amritlal is a profession of a prostitute and which is why he cannot accept his daughter-in-law learning it and is unimaginable for his son to learn it and make career out of it. Mostly this is also because he was a reformist and people would laugh at him for Jairaj's actions and his reputation would be sacrificed.

He cannot tolerate the sound of dancing bells in his home and his son roaming around with the tinkling of bells in his leg during the practise session. His father also hates the effeminate guru that comes to their house and also the long hair that he and his son both have kept. So Ratna goes onto learn the dance from a lady who lives in a brothel. Amritlal thinks that the temples have slowly turned to brothels as they practise dance there. He forbids Ratna to visit the old devdasi who teaches her the old forms and techniques of 'Bharatnatyam' which were slowly extinguishing. Here there are subtle signs that learning dance and having a guru like that would definitely make his an effeminate man which suggests the idea of homosexuality though it is not explicitly mentioned anywhere in the text. As he cannot accept his son pursuing his career as a dancer, he tries all the possible means to stop him from seeking his ambition. He removes them/ disowns them from his house and his property, not giving them a single penny to survive. Jairaj, leaves and take Ratna along with him. But the results are disastrous. They stay at Ratna's uncle's house and he tries to take advantage of her and so they leave the house only to return. He then later makes a deal with Ratna. He says that he will allow her career to take off only if she helps him pull Jairaj out of his passion and make him a more 'manly' man. The character of Ratna can be called as that of a selfish one because she agrees to her father-in-law's demands and also considers that there would be one less person to compete with. She constantly misguides him and plays with his emotions in spite of being his partner. Though Jairaj was a male member, he never forced his opinions on anybody and istead of that Ratn would always dominate and take decisions for herself, for him and now their daughter as well.

She wanted her own career to proper and so she is willing to sacrifice her husband's career in the process. She was blinded by her passion so much so that she joined hands with Amritlal. This subtly displays the relationship she herself shared with Jairaj which was more for her own personal motive than anything else. She married him because Jairaj himself was a dancer and he would never stop her from dancing even after getting married. Had it been that she

would have married another man, there was a possibility that she would be deprived of her career and her passion and she would be helpless. When Jairaj possibly knew about her motives, the purpose was already achieved, that he was a failed dancer and that he did not make much out of his life. He had become an alcoholic. She constantly took advantage of Jairaj's love for her and being his wife. She pushed him into the world of dance and also knew that he was not a great dancer himself, to reach the amongst the top dancers, that he was just a mediocre one. She was responsible for Jairaj's undoing as a character as well as a dancer.

Ratna here did not stop but went on to make her daughter Lata, also a Traditional dancer. She used her daughter too, to earn fame and money all over the world. She schemes and manipulates and uses all her contacts to put her daughter's career on the right track right from the start. She also uses the contacts to get appreciative reviews for her daughter's performance. Lata here is seen as the younger Ratna who succeeds with the help of her mother.

Later, in the play Jairaj blames his wife for their son's death as she wanted to be successful and she had left him home along with a nanny. The nanny had given him a sleeping dose so that he would stop crying and that she could also sleep peacefully but unfortunately, she gave it too much in quantity which ultimately led to his death. Jairaj blames her for his unsuccessful career. Dattani uses the technique of Traditional Dance as a medium to portray the conflict of gender issues in the play. Hence his plays are relevant and will be relevant even for years to come. Amritlal would never accept his son becoming a dancer, Ratna misguided him, Jairaj was blamed to be not being a man enough to earn and support his family. All these things led to the circumstances that show how gender stereotype works in the Indian society.

LANGUAGE AND COMMUNICATION (309)

UNIT I

HISTORY OF ENGLISH

Ever wondered how English with approximately 750,000 words came to be the wonderfully expressive and multifaceted language it is today? Unlike languages that developed within the boundaries of one country (or one distinct geographical region), English, since its beginnings 1,600 or so years ago, evolved by crossing boundaries and through invasions, picking up bits and pieces of other languages along the way and changing with the spread of the language across the globe.

Old English (450-1.100)

The history of the English language really started with the arrival of three Germanic tribes who invaded Britain during the 5th century AD. These tribes, the Angles, the Saxons and the Jutes, crossed the North Sea from what today is Denmark and northern Germany. At that time the inhabitants of Britain spoke a Celtic language. But most of the Celtic speakers were pushed west and north by the invaders – mainly into what is now Wales, Scotland and Ireland. The Angles came from "Englaland" [*sic*] and their language was called "Englisc" – from which the words "England" and "English" are derived. Their language, now known as "Old English", was soon adopted as the common language of this relatively remote corner of Europe. Although you and I would find it hard to understand Old English, it provided a solid foundation for the language we speak today and gave us many essential words like "be", "strong" and "water".

Middle English (1.100 – 1.500)

The Viking invasion: With the Viking invasions (Vikings were a tribe of Nordic people that ransacked their way through Northern and Northwestern Europe 1,000-1,200 years ago), Old English got mixed up with Old Norse, the language of the Viking tribes. Old Norse ended up giving English more than 2,000 new words, including "give" and "take", "egg", "knife", "husband", "run" and "viking".

The French are coming: Although English was spoken widely on the British Isles by 1,000 AD, the Norman invasion established French as the language of royals and of power. Old English was left to the peasants, and despite its less glamorous status, it continued to develop and grow by adopting a whole host of Latin and French words, including everyday words

such as "beer","city", "fruit" and "people", as well as half of the months of the year. By adopting and adapting French words, the English language also became more sophisticated through the inclusion of concepts and words like "liberty" and "justice".

Modern English

Early Modern English (1500 – 1800) – the tempest ends in a storm: In the 14th-15th century, following the Hundred Years War with France that ended French rule of the British Isles, English became the language of power and influence once again. It got a further boost through the development of English literature and English culture, spearheaded by William Shakespeare. Shakespeare's influence on the development of the English language and its unique and rich culture is hard to grasp; the man is said to have invented at least 1,700 words, including "alligator", "puppy dog", and "fashionable", in addition to penning classics like Romeo & Juliet and Hamlet! Towards the end of Middle English, a sudden and distinct change in pronunciation (the Great Vowel Shift) started, with vowels being pronounced shorter and shorter. From the 16th century the British had contact with many peoples from around the world. This, and the Renaissance of Classical learning, meant that many new words and phrases entered the language. The invention of printing also meant that there was now a common language in print. Books became cheaper and more people learned to read. Printing also brought standardization to English. Spelling and grammar became fixed, and the dialect of London, where most publishing houses were, became the standard. In 1604 the first English dictionary was published.

Last Modern English (1800 – Present): The main difference between Early Modern English and Late Modern English is vocabulary. Late Modern English has many more words, arising from two principal factors: firstly, the Industrial Revolution and technology created a need for new words; secondly, the English-speaking world was at the center of a lot of scientific progress, scientific advances went hand-in-hand with the evolution of the language.

English goes global

From around 1600, the English colonization of North America resulted in the creation of a distinct American variety of English. Some English pronunciations and words "froze" when they reached America. In some ways, American English is more like the English of Shakespeare than modern British English is. Some expressions that the British call "Americanisms" are in fact original British expressions that were preserved in the colonies while lost for a time in Britain (for example *trash* for rubbish, *loan* as a verb instead of lend, and *fall* for autumn; another example, *frame-up*, was re-imported into Britain through

Hollywood gangster movies). Spanish also had an influence on American English (and subsequently British English), with words like *canyon*, *ranch*, *stampede* and *vigilante* being examples of Spanish words that entered English through the settlement of the American West. French words (through Louisiana) and West African words (through the slave trade) also influenced American English (and so, to an extent, British English). Today, American English is particularly influential, due to the USA's dominance of cinema, television, popular music, trade and technology (including the Internet). But there are many other varieties of English around the world, including for example Australian English, New Zealand English, Canadian English, South African English, Indian English and Caribbean English.

English of the 21st century

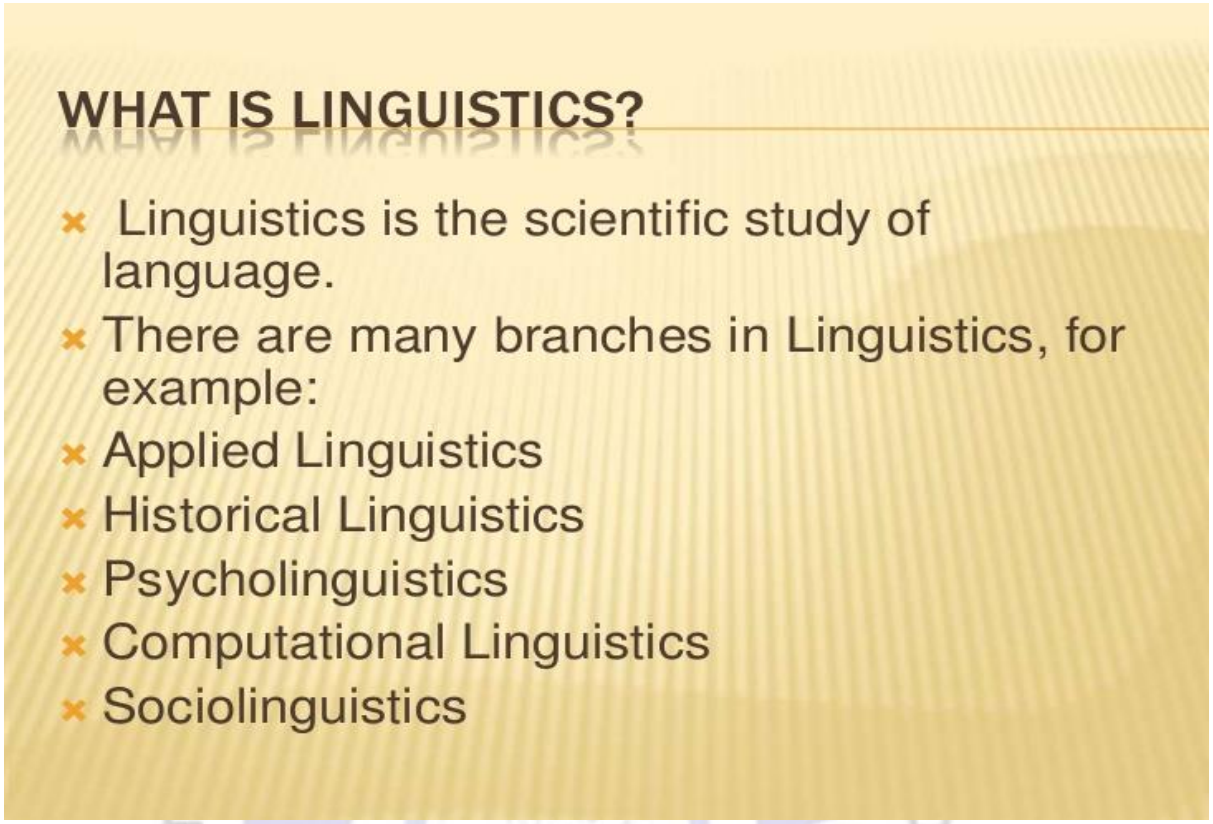
And on that note: the most amazing thing about English is that it's still evolving. From the development of local dialects and slang in countries as far apart as the US, South Africa and New Zealand, and in cities as different as New York, Oxford and Singapore, to the incorporation of tech vocabulary into everyday English. English is in a constant state of flux.

Vocabulary alone is increasing at a pace of approximately 1,000 new and approved words per year; and these are just the words that are considered important enough to get added to the online version of the English Dictionary! This dramatic increase in new words is largely due to technology, and how people spontaneously coin new words in their email and text transmissions that spread quickly and efficiently via social media. A large percentage of new words are portmanteau words, also called blended words — a word that combines the meaning of two discrete words; for example, cineplex is formed from cinema and complex, bromance is formed from brother and romance, staycation is formed from stay and vacation.

UNIT II

INTRODUCTION TO LINGUISTICS

"Languages are sets of *signs*. Signs combine an exponent (a sequenceof letters or sounds) with a meaning. Grammars are ways to generatesigns from more basic signs. Signs combine a form and a meaning,and they are identical with neither their exponent nor with their meaning."



Study of Language- **LINGUISTICS**

Every human knows at least one language, spoken or signed. Linguistics is the science of language, including the sounds, words, and grammar rules. Words in languages are finite, but sentences are not. It is this creative aspect of human language that sets it apart from animal languages, which are essentially responses to stimuli. The rules of a language, also called grammar, are learned as one acquires a language. These rules include phonology, the sound system, morphology, the structure of words, syntax, the combination of words into sentences, semantics, the ways in which sounds and meanings are related, and the lexicon, or mental dictionary of words. When you know a language, you know words in that language, i.e. sound units that are related to specific meanings. However, the sounds and meanings of words are arbitrary. For the most part, there is no relationship between the way a word is pronounced (or signed) and its meaning. Knowing a language encompasses this entire system, but this knowledge (called competence) is different from behavior (called performance.) You may know a language, but you may also choose to not speak it. Although you are not speaking the language, you still have the knowledge of it. However, if you don't know a language, you cannot speak it at all.

There are two types of grammars: descriptive and prescriptive. Descriptive grammars represent the unconscious knowledge of a language. English speakers, for example, know that "me likes apples" is incorrect and "I like apples" is correct, although the speaker may not be able to explain why. Descriptive grammars do not teach the rules of a language, but rather describe rules that are already known. In contrast, prescriptive grammars dictate what a speaker's grammar should be and they include teaching grammars, which are written to help teach a foreign language.

There are about 7,000 languages in the world right now (a rough estimate), and linguists have discovered that these languages are more alike than different from each other. There are universal concepts and properties that are shared by all languages, and these principles are contained in the Universal Grammar, which forms the basis of all possible human languages

UNIT III

COMMUNICATION SKILLS

What is Communication?

Communication is simply the act of transferring information from one place, person or group to another.Every communication involves (at least) one sender, a message and a recipient. This may sound simple, but communication is actually a very complex subject. The transmission of the message from sender to recipient can be affected by a huge range of things. These include our emotions, the cultural situation, the medium used to communicate, and even our location. The complexity is why good communication skills are considered so desirable by employers around the world: accurate, effective and unambiguous communication is actually extremely hard.

UNIT IV

ASSIGNMENTS; GROUP ACTIVITIES AND PRESENTATIONS

What are Communication Activities, Exercises, and Games?

The resources in this piece include tips, techniques, exercises, games, and other activities that give you the opportunity to learn more about effective communication, help guide your interactions with others, and improve your communication skills. Some might feel like a chore you need to cross off your to-do list while others may make you forget you're not just having fun with your family, but actually boosting vital life skills; however, they all have one

thing in common: they will help you become a better, more effective, and more positive communicator with those who mean the most to you.

How Can We Develop Better Communication Skills?

Fortunately, all it takes to develop better communication skills is a commitment to do so and a little bit of effort.

These tips from Australia's Better Health Channel can help guide you toward better communication with your partner or spouse (these tips can also apply to any other relationship in your life with a little tweaking):

- Set aside time to talk without interruption from other people or distractions like phones, computers or television.
- Think about what you want to say.
- Be clear about what you want to communicate.
- Make your message clear, so that your partner hears it accurately and understands what you mean.
- Talk about what is happening and how it affects you.
- Talk about what you want, need and feel – use 'I' statements such as 'I need', 'I want' and 'I feel'.
- Accept responsibility for your own feelings.
- Be aware of your tone of voice.