

**DIRECTORATE OF DISTANCE EDUCATION
UNIVERSITY OF NORTH BENGAL**

**MASTER OF ARTS-ENGLISH
SEMESTER -III**

**GLIMPSES OF WORLD LITERATURE
OPEN ELECTIVE 304
BLOCK-2**

UNIVERSITY OF NORTH BENGAL

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FOREWORD

The Self Learning Material (SLM) is written with the aim of providing simple and organized study content to all the learners. The SLMs are prepared on the framework of being mutually cohesive, internally consistent and structured as per the university's syllabi. It is a humble attempt to give glimpses of the various approaches and dimensions to the topic of study and to kindle the learner's interest to the subject

We have tried to put together information from various sources into this book that has been written in an engaging style with interesting and relevant examples. It introduces you to the insights of subject concepts and theories and presents them in a way that is easy to understand and comprehend.

We always believe in continuous improvement and would periodically update the content in the very interest of the learners. It may be added that despite enormous efforts and coordination, there is every possibility for some omission or inadequacy in few areas or topics, which would definitely be rectified in future.

We hope you enjoy learning from this book and the experience truly enrich your learning and help you to advance in your career and future endeavours.

GLIMPSES OF WORLD LITERATURE

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BLOCK-2 GLIMPSES OF WORLD LITERATURE

Introduction to Block

World literature is totality of all national literatures. The formation of literature in different countries happened not at the same time, which is connected with the emergence of writing and artistic activity.

Every nation has its own masterpiece, own artistic and national features. World literature is very important for the studying, still literature of a particular country develops together along with other nations too. They enrich each other by borrowing certain literary elements. There are a lot of scientific works on world literature, which explains the peculiarities of this phenomenon.

The term 'World Literature' was introduced by Johann Wolfgang von Goethe. He used the word 'Weltliteratur' in 1827. He studied the characteristics and the features and the interrelationships of different national literature, the tendencies of their development and their achievements. World literature is the cultural heritage of all humanity. It is essential to study world literature as it helps us understand the life of different people from all over the world, forms our world –outlook and acquaint us with the masterpieces of literature. The world of literature is diverse with many ways with versatile writers all over the world. Writers all over the world have given there extra ordinary writings which have made literature a strong base. From Chaucer to William Shakespeare to Rabindranath Tagore to T.S.Eliot to R.K.Naryana to Arundhoti Roy to Paulo Coelho have given language and literature a level. Readers today have an access to a large number of works. There are a number of good translated works concerning both aesthetic and political values

UNIT – 8: CANTERBURY TALES-

PART 7

STRUCTURE

- 8.0 Objectives
- 8.1 Introduction
- 8.2 Characters in the Canterbury Tales
- 8.3 Themes
- 8.4 Social Status
- 8.5 Summary
- 8.6 Keywords
- 8.7 Questions for Review
- 8.8 Suggested Readings and References
- 8.9 Answers to Check Your Progress

8.0 OBJECTIVES

After learning this unit based on Introduction to Race, you can learn about the following topics:

Study of the Clerk, Host and the Merchant.

Conversation between the characters

Epilogue of the Merchant.

8.1 INTRODUCTION

In Medieval England, most people were illiterate. This is why Church stain glass windows and wall paintings depict bible stories- it helped the congregation follow the biblical stories. If you were lucky enough to receive an education, however, then you would have learnt French and Latin, the language of the Court and the Church. Chaucer, due to his family's wealth and connection, was one of the fortunate people who learnt to read and write.

Chaucer was not a professional writer but wrote for pleasure, for his own amusement and that of his family and friends. His poetry was a great favourite of the King's. Chaucer wrote in Middle English, writing works such as Troilus and Criseyde and House of Fame. Though not the first to

write in the vernacular, he appears to be instrumental in popularising it. Whilst working as Controller of Customs and Justice of Peace in 1386, however, he began writing his most famous works- The Canterbury Tales.

The Canterbury Tales, written in a combination of verse and prose, tells the story of some 30 pilgrims walking from Southwark to Canterbury on a pilgrimage to the shrine of St Thomas Beckett. On route, the pilgrims engage in a story telling competition to win a meal at the Tabard Inn! Thus, The Canterbury Tales is a collection of 24 stories, told as the pilgrims make their journey to Canterbury Cathedral.

Chaucer's work is not simply a story; the Canterbury Tales is also a comment on English society at the time. The very fact that Chaucer wrote in English demonstrates his dismissal of accepted practices. Chaucer's characters offer various social insights and raise various questions concerning social class, spirituality and religion. The work was unfinished when Chaucer died.

CHARACTERS IN CANTERBURY TALES

1. The Host

or "Harry Bailly": The proprietor of the Tabard Inn where the pilgrims to Canterbury stay before beginning their journey. He accompanies the pilgrims on their journey. It is the Host who devised the scheme of the tales, proposing that each tell two tales on the way to Canterbury, and he frequently mediates arguments between pilgrims and suggests who shall tell the next story. He has a bit of a class complex, and can be seen regularly toadying up to the upper-class and higher-status characters.

2. The Knight

A noble fighter who served in the Crusades. He travels with his son, the Squire. The Knight tells the first tale, a romantic tale of a love triangle between two knights and a woman they both love.

3. The Squire

A "lusty bachelor" of twenty, the Squire is the son of the Knight, and the only pilgrim other than Chaucer stated as having literary ambitions: he can "wel endite". He tells an interrupted tale concerning the gifts that a mysterious knight brings to the court of Tartary.

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4. The Knight's Yeoman

The Yeoman is the second servant who travels with the Knight. He does not tell a tale.

5. The Prioress

A delicate, sentimental woman, the Prioress weeps over any small tragedy such as the death of a mouse. She attempts to appear refined, but her refinement is superficial.

Her tale concerns the murder of a small child at the hands of Jews who loathe the child for singing about the Virgin Mary.

6. The Second Nun

The secretary to the Prioress, the Second Nun tells as her tale the biography of Saint Cecilia.

7. The Monk

A robust and masculine man, the Monk travels with the Prioress and Second Nun.

8. The Friar (Hubert)

He is an immoral man concerned largely with profit rather than turning men away from sin. His tale is an attack on the wickedness of summoners.

9. The Merchant

He is an arrogant man obsessed with profit margins. His story is a comic tale concerning an elderly blind man who takes a young wife who proves unfaithful.

10. The Clerk

The Clerk is a student at Oxford, and his lack of an actual profession leaves him impoverished. Although educated, his intellectual pursuits have left him virtually unemployable. He tells a tale of the humble Griselde, who marries a man of high status who cruelly tests her devotion to him.

11. The Man of Law

The lawyer tells a religiously inspired tale concerning Constance, a woman who suffers a number of tragedies but is at each turn saved by her devotion to her Christian beliefs.

12. The Franklin

He travels with the Man of Law. The Franklin is a man who takes delight in all simple pleasures, most prominently culinary ones. His story is that of a woman who promises to have an affair with a man if he can save her husband.

13. The Weaver

One of the five guildsmen who travel with the pilgrims to Canterbury, the Weaver does not tell a tale.

14. The Dyer

One of the five guildsmen who travel with the pilgrims to Canterbury, the Dyer does not tell a tale.

15. The Carpenter

One of the five guildsmen who travel with the pilgrims to Canterbury, he does not tell a tale.

16. The Tapestry-Maker

One of the five guildsmen who travel with the pilgrims to Canterbury, he does not tell a tale.

17. The Haberdasher

One of the five guildsmen who travel with the pilgrims to Canterbury, he does not tell a tale.

18. The Cook

A lewd and vulgar man, the Cook often engages in violent and contentious behavior. He tells a tale that appears to be a fabliau. However, this tale does not exist in a completed form.

19. The Shipman

He tells the tale of a woman who agrees to have an affair with a monk who will pay her so that she can repay a debt to her husband, but this monk ultimately borrows this money from the husband himself.

20. The Physician

The Physician tells a tale about a father who, in order to protect his daughter from scoundrels who contrive to rape her, murders his daughter.

21. The Wife of Bath

The most ostentatious of the travelers, the Wife of Bath has been married five times and is currently searching for another man to marry. The Wife of Bath is opinionated and boisterous, and her tale, which centers around

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the question "what do women want?," promotes her view that women wish to have authority over men.

22. The Parson

The Parson is a man devoted to his congregation, decent and principled. His tale is a long dissertation on the definition of sin and its various forms.

23. The Miller

A large man with an imposing physique, the Miller is rude and contemptuous of his fellow travelers. His tale is a comic story of a devious student who contrives to have an affair with the wife of a dimwitted carpenter.

24. The Manciple

Also trained in the law, the Manciple tells a fable that attributes the dark appearance and unpleasant sound of crows to the actions of a white crow who told the god Phoebus of his wife's infidelity.

25. The Reeve

A slender man with a fiery temper, he tells a tale in response to the Miller's Tale. His tale concerns a villainous Miller who is humiliated by two Oxford students.

26. The Summoner

The profession of the summoner is to issue summons for people to appear in front of the Church court, and in this the Summoner is quite unfair. He tells a tale in response to the Friar's diatribe against summoners that parodies the Friar's profession.

27. The Pardoner

An effeminate and shamelessly immoral man, the Pardoner is intensely self-loathing yet devoted to his task of defrauding people of their money by making them believe that they have sinned and need to buy pardons. His tale is an allegory about three rioters who find death through their avarice. The Pardoner uses this tale as an attempt to sell pardons to the company, but is silenced by the Host.

28. The Canon

A mysterious and threatening figure, he and his Yeoman are not original travelers with the pilgrims to Canterbury. They seek out the party when they learn about the tales that they have been telling. When the Canon's

Yeoman reveals too much about his master's profession, the Canon suddenly disappears.

29. The Canon's Yeoman

The assistant to the Canon, he speaks openly about his master's tricks as an alchemist, prompting the Canon to leave the pilgrims. The Yeoman then admits that he regrets the deceptions of his master, and tells a tale that details the methods of a canon's fraud.

30. Arcite

Theban knight who is imprisoned in Athens but released on the intervention of his friend Pirithous, he and his friend Palamon both fall in love with Emelye. He prays to Mars for aid in his duel with Palamon for Emelye, and although he wins the battle, he suddenly is killed in an earthquake upon his victory.

31. Palamon

Theban knight who is imprisoned in Athens. Both he and Arcite fall in love with Emelye. Before the duel for her hand in marriage, Palamon prays to Venus, the goddess of love, to win Emelye as a wife. Although he loses the battle, he wins Emelye as a wife when Arcite dies.

32. Emelye

The sister of Hippolyta, she is a pawn within the struggle between Arcite and Palamon, both who have fallen in love with her. Although she wishes to remain chaste in honor of the goddess, Diana, she accepts that she must marry one of the two knights.

33. Theseus

The King of Athens, he wages war upon Thebes in response to the injustice of the Theban king, and imprisons Arcite and Palamon. He sets the rules and regulations of their duel for Emelye.

34. Hippolyta

The Queen of Scythia, she is the husband of Theseus, King of Athens, and the sister of Emelye.

35. Pirithous

A prince and childhood friend of Theseus, he intervenes to have Arcite released from prison on the condition that he never return to Athens.

36. Lycurgus

The king of Thrace, he fights with Palamon during his duel with Arcite.

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37. Emetreus

The king of India, he fights with Arcite during his duel with Palamon.

38..John

An oafish carpenter, he is an older man who marries the much younger Alison. He foolishly believes Nicholas' prediction that a second great flood is coming, and hides in a kneading bucket on his roof in preparation for it.

39.Alison

The crafty wife of John the carpenter, Alison is much younger than her husband. She has an affair with Nicholas, a boarder who stays with her and her husband.

40. Nicholas

An Oxford student who boards with John and Alison, Nicholas claims to study astronomy. He comes up with the fantastic fabliau "Noah's Ark" trick which makes up most of the plot of the tale.

41. Absolon

A delicate, courtly lover who pursues Alison, he is a skilled musician and an unabashed romantic. He suffers humiliation at the hands of Alison, but gets revenge on Nicholas.

42.Symkyn

A vulgar, dishonest and foolish miller, Symkyn repeatedly cheats his customers out of grain. He receives his comeuppance when two Cambridge students that he has cheated seduce his wife and daughter then steal their grain back from him.

43.Aleyn

A Cambridge student who seduces the miller's daughter, Molly, when he and John stay at the miller's house.

44. John (2)

A Cambridge student who seduces the miller's wife when he and Aleyn stay at the Miller's house.

45. Molly

The daughter of the Miller, she is a somewhat unattractive young woman, yet Aleyn nevertheless seduces her when the two students stay at the miller's home.

46. Constance

The daughter of the Roman emperor, she is given to be married to the Sultan of Syria after he agrees to convert to Christianity. But when his mother opposes this, she narrowly escapes an assassination attempt and ends up in England, where she marries

King Alla. After escaping treachery once more, Constance is sent back to Rome. She is a devoted Christian whose faith aids her throughout all of her travails.

47. The Sultan

The King of Syria, he agrees to convert to Christianity to marry Constance, but his actions infuriate his mother, who has him assassinated.

48. The Sultana

Villainous mother of the Sultan, she refuses to convert from Islam on the orders of her son and plots his assassination.

49. Dame Hermengild

The wife of the Warden of the Northumberland region where Constance lands in England, she converts to Christianity through the influence of Constance. A devious knight murders her in an attempt to frame Constance.

50. The Warden

The husband of Dame Hermengild, he watches over the castle of Northumberland while King Alla is at war. He converts to Christianity along with his wife.

51. King Alla

The English king of Northumberland, he marries Constance but is separated from her because of the machinations of his mother, Lady Donegild.

52. Lady Donegild

The treacherous mother of King Alla, she contrives to have Constance and her child banished from England. King Alla murders her for her evil actions.

53. Mauritius

The son of King Alla and Constance, he becomes the emperor of Rome when Constance's father realizes his royal lineage.

54. Jankin

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The fifth husband of the Wife of Bath, he was much younger than she and prone to reading misogynist religious texts that offended his wife. When he hurt her out of anger, he realized his error and submitted to her authority, after which he and his wife had a perfectly happy marriage.

55. The Knight (2)

After raping a young woman, the knight is sentenced to death, but spared by the queen, who decides that the knight will receive mercy if he can answer the question "what do women want?"

56. The Lothly Lady

This elderly woman tells the Knight what women really desire on the condition that he will marry her. When he grants her the authority in marriage, the old woman transforms into a beautiful young woman.

57. The Summoner (2)

The summoner, who is given no proper name, is a typical representation of his profession, according to the Friar. He meets the devil and shares trade secrets, and is cast into hell for his sinful behavior.

58. Satan

Introducing himself as a yeoman, he and the summoner become compatriots until he finally casts the summoner into hell.

59. The Friar

This boorish friar is rude and presumptuous, oblivious to the conditions of Thomas and his wife, who take him in as a boarder. Although ostensibly polite and refined, the friar callously begs Thomas for money.

60. Thomas

Owner of a home where the Friar stays, his infant child had recently died and he himself has taken ill. When the Friar begs him for money, Thomas pays him with the "gift" of a fart.

61. Griselde

A woman of low status, she marries Walter, the marquis of Saluzzo, but is subjected to a number of trials that her husband devises to prove her worth. She handles each of these trials honorably, proving herself dedicated and steadfast in the face of any tragedy.

62. Walter

The marquis of Saluzzo, he is a dedicated bachelor until the people of his region insist that he takes a wife. When he marries Griselde, he subjects

her to a number of trials meant to prove her worth, each of them cruel and heartless.

63. Janicula

The father of Griselde. She returns to him after she has been cast out of her home by Walter.

64. January

A wealthy knight and perpetual bachelor, at the age of sixty this blind man decides to take a young wife. When he marries May, he bores her with his insistent sexual desire, leading her to have an affair. He regains his sight when Pluto and Proserpina find May having sex with Damian in his presence.

65. May

The young wife of January, she soon tires of his persistent and monotonous sexual desire and has an affair with January's squire, Damian. When January regains his sight and sees her engaged in a tryst with Damian, she insists that he should not believe his eyes.

66. Damian

January's squire, he has an affair with May.

67. Placebo

A friend of January's who argues for the merits of marrying a young woman at such an elderly age.

68. Pluto

The king of the fairies, he and his wife stumble upon January, May and Damian when the latter two have a sexual encounter. He restores January's sight.

69. Proserpina

She is the wife of Pluto.

70. Canacee

The daughter of the King of Tartary, she receives the gift of knowing the language of animals and the healing properties of every herb.

71. Cambyuskan

The King of Tartary. A mysterious knight brings him a mechanical horse that can transport him anywhere across the globe.

72. Arviragus

Notes

A devoted knight and husband to Dorigen, he travels to Britain to engage in war, causing great grief to his wife. He gives up his wife so that she may preserve her honor.

73. Dorigen

The wife of Arviragus, she becomes intensely depressed when he leaves for Britain, fearing for his life. She promises to have an affair with Aurelius if he can make the rocks that obstruct the shore on which Arviragus will land disappear.

74. Aurelius

A young squire who falls in love with Dorigen, he pays the Orleans student to make the rocks off of the Brittany shore disappear so that Dorigen will have an affair with him. But he gives her up when he realizes the pain that it would cause her.

75. The Orleans Student

A law student skilled in creating apparitions, he contrives to have the rocks off of the Brittany shore disappear, but when Aurelius does not engage in an affair with Dorigen, he forgives Aurelius of his debt for creating the apparition.

76. Virginius

An honorable and well-loved knight, he murders his daughter when Appius and Claudius scheme to have her raped.

77. Virginia

The daughter of Virginius, her incomparable beauty leads Appius to lust after her and scheme to have her raped.

78. Appius

A corrupt judge who governs the town where Virginius resides, he contrives to have Claudius claim that Virginius had stolen his slave from him. When his scheme is revealed, he is taken to jail where he commits suicide.

79. Claudius

A churl who schemes with Appius, he claims that Virginia is his slave and that Virginius stole her from him. When his treachery is revealed, he is banished.

80. The Three Rioters

Three indistinguishable troublemakers who engage in all sorts of lewd behavior, they go on a search for Death and end up finding it in the form of gold coins.

81. The Old Man

An aged man who cannot die, he wishes to trade his body with a younger man. He tells the three rioters where they may find Death.

82. The Merchant (2)

A devoted entrepreneur, he is somewhat stingy but dedicated to his business and to thrifty behavior. He insists that his wife repay one hundred francs that he lent her, leading her to seek the sum from Dan John.

83. Dan John

This monk claims to be a cousin of the merchant. He agrees to lend the merchant's life one hundred francs if she has an affair with him, then borrows the sum from the husband that she intends to repay.

84. The Wife

A dissatisfied wife, she claims that her husband, the merchant, is a stingy man who does not satisfy her. Displeased that her husband wants her to repay a one hundred franc debt, she agrees to an affair with Dan John for that sum. When the merchant offers that he has been repaid in his own money, she tells him that she will repay him through sex.

85. Melibee

A mighty and rich ruler, his enemies rape his wife and attack his daughter, leading him to strive for a war of retribution - yet his wife implores him to be merciful.

86. Prudence

The wife of Melibee, she is raped by his enemies, but wishes to grant them mercy.

87. Sophie

The young daughter of Melibee, she is left for dead by his enemies when they wound her in five places, but nevertheless barely survives.

88. Chaunticleer

This rooster, peerless in his crowing, has seven companions, the most honored of which is Pertelote. He dreams that he will be chased by a fox, a prophecy that comes true. He is also a strong believer in this prophetic

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power of dreams. Chanticleer's name means clear-voiced, or bright-song.

89. Pertelote

The most favored of Chanticleer's companions, this hen is essentially his 'wife.' She dismisses his idea that dreams predict future events, claiming that his ill temper stems from stomach maladies. But her advice to find healing herbs ultimately leads to the fulfillment of his prophecy.

90. Cecilia

Devout elite Roman woman who dies for her adherence to Christianity.

91. Valerian

Eventual husband of Cecilia who converts to Christianity upon the influence of Pope Urban. He is executed for his beliefs.

92. Pope Urban

Christian leader who baptizes Valerian and Tibertius and claims that Cecilia is a saint.

93. Tibertius

The brother of Cecilia, he converts to Christianity, but is executed with Valerian for his Christian beliefs.

94. Almachius

Roman prefect who ordered the deaths of Cecilia, Valerian and Tibertius for their Christian beliefs.

95. Maximus

Roman sergeant who claimed to see the spirits of Valerian and Tibertius ascending to heaven when they are executed, prompting many to convert to Christianity.

96. Phoebus

Deity who, when he lived on earth, took a wife who was unfaithful to him, despite his insistence on watching her. He teaches his prized white crow to speak the language of humans.

97. The Crow

This beautiful white crow can speak the language of humans, having been taught by Phoebus. But when he tells Phoebus that his wife had an affair, Phoebus plucks him and curses him, condemning all crows to be forever black and harsh of voice.

98. Justin us

A friend of January's who argues against him taking a young wife.

Check your progress 1:

1. Explain the few characters that you feel are different?

.....
.....
.....

2. How are the portray of characters different in this poem.

.....
.....
.....

8.2 THEMES IN CANTERBURY TALES

Themes are the fundamental and often universal ideas explored in a literary work.

The Pervasiveness of Courtly Love

The phrase “courtly love” refers to a set of ideas about love that was enormously influential on the literature and culture of the Middle Ages. Beginning with the Troubadour poets of southern France in the eleventh century, poets throughout Europe promoted the notions that true love only exists outside of marriage; that true love may be idealized and spiritual, and may exist without ever being physically consummated; and that a man becomes the servant of the lady he loves. Together with these basic premises, courtly love encompassed a number of minor motifs. One of these is the idea that love is a torment or a disease, and that when a man is in love he cannot sleep or eat, and therefore he undergoes physical changes, sometimes to the point of becoming unrecognizable. Although very few people’s lives resembled the courtly love ideal in any way, these themes and motifs were extremely popular and widespread in medieval and Renaissance literature and culture. They were particularly popular in the literature and culture that were part of royal and noble courts.

Courtly love motifs first appear in The Canterbury Tales with the description of the Squire in the General Prologue. The Squire’s role in

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society is exactly that of his father the Knight, except for his lower status, but the Squire is very different from his father in that he incorporates the ideals of courtly love into his interpretation of his own role. Indeed, the Squire is practically a parody of the traditional courtly lover. The description of the Squire establishes a pattern that runs throughout the General Prologue, and *The Canterbury Tales*: characters whose roles are defined by their religious or economic functions integrate the cultural ideals of courtly love into their dress, their behavior, and the tales they tell, in order to give a slightly different twist to their roles. Another such character is the Prioress, a nun who sports a “Love Conquers All” brooch.

The Importance of Company

Many of Chaucer’s characters end their stories by wishing the rest of the “compaignye,” or company, well. The Knight ends with “God save al this faire compaignye” (3108), and the Reeve with “God, that sitteth heighe in magestee, / Save al this compaignye, grete and smale!” (4322–4323). Company literally signifies the entire group of people, but Chaucer’s deliberate choice of this word over other words for describing masses of people, like the Middle English words for party, mixture, or group, points us to another major theme that runs throughout *The Canterbury Tales*. Company derives from two Latin words, *com*, or “with,” and *pane*, or “bread.” Quite literally, a company is a group of people with whom one eats, or breaks bread. The word for good friend, or “companion,” also comes from these words. But, in a more abstract sense, company had an economic connotation. It was the term designated to connote a group of people engaged in a particular business, as it is used today.

The functioning and well-being of medieval communities, not to mention their overall happiness, depended upon groups of socially bonded workers in towns and guilds, known informally as companies. If workers in a guild or on a feudal manor were not getting along well, they would not produce good work, and the economy would suffer. They would be unable to bargain, as a modern union does, for better working conditions and life benefits. Eating together was a way for guild members to cement

friendships, creating a support structure for their working community. Guilds had their own special dining halls, where social groups got together to bond, be merry, and form supportive alliances. When the peasants revolted against their feudal lords in 1381, they were able to organize themselves well precisely because they had formed these strong social ties through their companies.

Company was a leveling concept—an idea created by the working classes that gave them more power and took away some of the nobility's power and tyranny. The company of pilgrims on the way to Canterbury is not a typical example of a tightly networked company, although the five Guildsmen do represent this kind of fraternal union. The pilgrims come from different parts of society—the court, the Church, villages, the feudal manor system. To prevent discord, the pilgrims create an informal company, united by their jobs as storytellers, and by the food and drink the host provides. As far as class distinctions are concerned, they do form a company in the sense that none of them belongs to the nobility, and most have working professions, whether that work be sewing and marriage (the Wife of Bath), entertaining visitors with gourmet food (the Franklin), or tilling the earth (the Plowman).

The Corruption of the Church

By the late fourteenth century, the Catholic Church, which governed England, Ireland, and the entire continent of Europe, had become extremely wealthy. The cathedrals that grew up around shrines to saints' relics were incredibly expensive to build, and the amount of gold that went into decorating them and equipping them with candlesticks and reliquaries (boxes to hold relics that were more jewel-encrusted than kings' crowns) surpassed the riches in the nobles' coffers. In a century of disease, plague, famine, and scarce labor, the sight of a church ornamented with unused gold seemed unfair to some people, and the Church's preaching against greed suddenly seemed hypocritical, considering its great displays of material wealth. Distaste for the excesses of the Church triggered stories and anecdotes about greedy, irreligious churchmen who accepted bribes, bribed others, and indulged

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themselves sensually and gastronomically, while ignoring the poor famished peasants begging at their doors.

The religious figures Chaucer represents in *The Canterbury Tales* all deviate in one way or another from what was traditionally expected of them. Generally, their conduct corresponds to common medieval stereotypes, but it is difficult to make any overall statement about Chaucer's position because his narrator is so clearly biased toward some characters—the Monk, for example—and so clearly biased against others, such as the Pardoner. Additionally, the characters are not simply satirical versions of their roles; they are individuals and cannot simply be taken as typical of their professions.

The Monk, Prioress, and Friar were all members of the clerical estate. The Monk and the Prioress live in a monastery and a convent, respectively. Both are characterized as figures who seem to prefer the aristocratic to the devotional life. The Prioress's bejeweled rosary seems more like a love token than something expressing her devotion to Christ, and her dainty mannerisms echo the advice given by Guillaume de Lorris in the French

romance *Roman de la Rose*, about how women could make themselves attractive to men. The Monk enjoys hunting, a pastime of the nobility, while he disdains study and confinement.

The Friar was a member of an order of mendicants, who made their living by traveling around and begging, and accepting money to hear confession. Friars were often seen as threatening and had the reputation of being lecherous, as the Wife of Bath describes in the opening of her tale. The Summoner and the Friar are at each other's throats so frequently in *The Canterbury Tales* because they were in fierce competition in Chaucer's time—summoners, too, extorted money from people.

Overall, the narrator seems to harbor much more hostility for the ecclesiastical officials (the Summoner and the Pardoner) than he does for the clerics. For example, the Monk and the Pardoner possess several traits in common, but the narrator presents them in very different ways. The narrator remembers the shiny baldness of the Monk's head, which

suggests that the Monk may have ridden without a hood, but the narrator uses the fact that the Pardoner rides without a hood as proof of his shallow character. The Monk and the Pardoner both give their own opinions of themselves to the narrator—the narrator affirms the Monk’s words by repeating them, and his own response, but the narrator mocks the Pardoner for his opinion of himself.

8.3 THEMES

The *Canterbury Tales*, by Geoffrey Chaucer, is a well-known piece of literature that is studied in schools and universities worldwide. For some readers, it’s a pleasant read of a band of travelers, making honest pilgrimages to pay their respects, who tell stories to pass the time. For others, it’s an impactful piece that not only resonates in the hearts of readers, but changed the history of literature as we know it to be. One reason for this, are the themes that Chaucer echoed throughout the tales, which were relevant to the time period in which he wrote it, the Late Middle Ages. Let’s take a closer look into these themes.

Love & Sexual Desire

The first of these major themes is courtly love. Courtly love and sexual desire is expressed through a multitude of these tales, such as *The Knight’s Tale*, *The Miller’s Tale*, and *the Reeve’s Tale*. For this analysis, we will actually be taking look into *The Wife of Bath’s* prologue. In the prologue, the Wife of Bath tells her own personal story, and how she was married to 5 different husbands. The Wife of Bath explains that in her first three marriages, she was able to gain “sovereignty” over them through manipulation “as a means to consolidate money and power” (Lipton). The stories of her last two husbands talk more in detail about the role of love in a marriage, including how she married her last husband purely out of love, and not riches. At the current time period, marriage was seen as lower than celibacy. It was much more noble to remain pure and be a virgin, than to wed a husband and engage in sexual relations. And if a woman was married, her status during that period was based off who she was married to, while a man’s status was judged by his job. *The Wife of Bath* challenges these notions in various ways,

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citing experience from her former marriages, especially her last husband, as well as using biblical examples from the apostle Paul to defend marriage. There are many debates today, as to whether the Wife of Bath represents modern feminism, or whether she is a product of male misogyny. No matter what you might believe of the Wife of Bath, her story gives multiple insights to the idea of marriage and courtly love during the Late Middle Ages.

Church Corruption

The second theme that we will be exploring is the idea of church corruption. For analysis on this theme, we will explore the Pardoner's tale. A pardoner is defined as "a medieval preacher delegated to raise money for religious works by soliciting offerings and granting indulgences" (Merriam-Webster's Dictionary). In this story, the Pardoner walks around with religious relics, preaching about the dangers of greed and money, and then selling the promise of salvation if those who he is preaching to gives him money. His story warns about that same greed. He tells of three men who hear of their old friend being slain by Death. These men decide to find Death and kill him, but instead, stumble upon a bag of coins. They decided to each split the coins, but all end up killing each other, due to greed and desire to retain the entire bag of coins for themselves. The whole irony behind this tale, is that the Pardoner admits to the pilgrims that he does his job for the sole purpose of gaining more money. But instead of seeming sorrowful or remorseful, the Pardoner seems to take pride in his corruption. This echoes similar actions to the Catholic church during this time period. The effects of the Black Death were disastrous throughout Europe, leaving thousands upon thousands dead. Meanwhile, the Catholic church adorned their cathedrals with beautiful artifacts and windows, with all the money they had collected. The people lost their trust in the church, as they now viewed church officials as corrupt and money hungry. In particular fashion, Chaucer illustrates this with the Pardoner's corruption and lust for money, echoing a popular sentiment for commoners of that time.

Competition

The third major theme of *The Canterbury Tales* is competition, which is not only expressed in the tales, but between the pilgrims themselves. The Knight's Tale is almost entirely about competition, as two prisoners, Arcite and Palamon, have both fallen in love with a girl, Emily, who they viewed from their imprisoned tower. Both are friends, but the competitiveness between the two begins to drive them apart. It eventually results in a duel, where Palamon is badly injured. Arcite appears victorious, but after divine intervention by the Roman God, Pluto, through the power of the Roman God, Saturn, Arcite is killed, and Emily is awarded to Palamon. But outside of this tale, there is competition between each of the pilgrims. When the Knight concludes his tale, the Miller jumps in after and says, "To swear, 'By arms, and by blood and by bones, I know a noble tale I'll tell at once, with which I shall requite the Knight's tale!" (Chaucer, p. 195). And outside of the individual tales and disputes between pilgrims, the entire piece is about competition itself. Everyone is telling these stories as a competition to see who has the best story and who will get a free dinner from the Host of the inn. Competitive storytelling was very popular during the Late Middle Ages, and *The Canterbury Tales* is the perfect example of that. Competition is everywhere in this book, driving the entire story, through three different layers of depth.

8.4 SOCIAL CLASS

Social class have the ability to have many definitions depending on how many people are being asked. Some may say, it's a way for people to be put in categories solely based off their financial stance or some may say it's only a set of titles based on social status. Social class is a broad group in society having common economic, cultural, or political status (Dictionary.com, 2018). Dating back to the Middle Ages, which is the time frame "*The Canterbury Tales*" was set in, social classes were very clear and distinctive. Figuring out which character is associated to a social class within the feudalism system is the task. There are four groups that makes the entire Feudalism system. The wealthiest class with

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the most respect is royalty, which is followed by the noble. Both royalty and noble had a few things in common, one being clothes made from fine materials with bright colors and fancy food covered in seasonings that were devoured by the rich and served by the poor (The Middle Ages, 2018).

NOBLE

Close to the top of the system are the knights covered in their bright and shining armor filled with padding to help soothe the pain. Everyone isn't fortunate enough to be a knight; you have to be the child of someone who's placed in the noble class. After making the decision to take this route you're taught multiple languages and fighting skills that helps you surpass the level of a squire. Knights typically travel around the world, stay in castles, and serve their king (The Middle Ages, 2008). Chaucer describes the knight like none other; the narrator uplifts the knight more than any other character. "A KNYGHT ther was, and that a worthy man, That fro the tyme that he first bigan To riden out, he loved chivalrie, Trouthe and honour, freedom and curteisie. Ful worthy was he in his lords were, And therto hadde he riden, no man ferre" (Chaucer, 2007). In other words the knight is someone who is generous and holds a high value in truth and honor. The narrator also doesn't describe his attire that much but goes into detail about his horse. "His hors were goode, but was nat gay." (Chaucer, 2007). To have a well-kept horse was to mean you had some sort of wealth. The secondary sources describe the knight as someone who sports the finest metal, but Chaucer tells us that he's not "gay". The knight isn't flashy with his attire that may signify his financial status but his military padded coat stained by armor shows his feudal system status. (Chaucer, 2007). Reading the description Chaucer gave of the knight son who was a squire, was a way to notice the knights financial status. The squire was able to ride horses really well, write words with music, and could draw. Being able to learn and gain knowledge wasn't cheap or affordable for people without money.

CLERGY

Next in the feudalism system would be certain members of the church, or “the clergy”. The clergy is mostly made up of the church but wasn’t really considered one of the social classes of the Middle Ages seeing the differences in positions. (Newman, 2018). The clergy has its own ranking system within. Bishops being the highest and the wealthiest who would be considered noble followed by the priest, monks, then Nuns who would be considered in any class above peasants and serfs. Bishops weren’t as powerful in the church as the priests were but wore nicer clothes, involved with the court, and lived in the same areas as the nobles.

Bishops were considered to be involved with the nobleman class because of their influence on the society, bishops also were extremely wealthy due to the fact that they collected taxes. (Medieval Feudal Hierarchy, 2018). Also when using Voyant tool, I was able to do text mining in the Canterbury Tale text with the word “Bishop” and was able to read how bishops are invited to a ceremony with the lords and knights of high renown during the “Man of Law Tale”. Being Priest had one job, and that job was to cater to the public spiritually. Monks were smart scholars who taught the children of the nobles and worked doing manual labor such as gardening to provide for their need financially. Nuns weren’t taught the same things Monks were taught but being a Nun was a job that many wanted their daughter to do just to have a future secured, Nuns catered to the public similar to the priest as well. (The Middle Ages, 2008). After reading the chapter about the monk’s adventures and comparing it to other author’s description, the monk didn’t represent your average monk. This monk was dressed in much expensive clothing and lived more of a noble lifestyle. The Monk was also a bad representation of the church.

TRADESMEN / MERCHANTS

After the clergy system would be the tradesmen or merchants, which is occupied by people who worked jobs with a specific skill. In this class people made a decent living seeing that they were the only ones who can

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do whatever job it was that needed to be done. From being a blacksmith to being Barber, only they can do those jobs. Often times someone's surname would tell you what their occupation is or what someone in their family occupation is. (The Middle Ages, 2008). The characters that fit this description the best would be the tradesmen. There are five members in this group each holding specific skill, one being a weaver, a carpenter, and a carpet maker. Each member is wealthy and attends church.

PESANTS

Last but not least are the peasants, had a tough life in the Middle Ages. It was it wasn't rare to see a peasant working as a farmer or doing hard labor work, but it was common to see a peasant without freedom. All Peasants didn't have underwear, meals contained bread, porridge, vegetables, and maybe meat. They were people who had a strong belief in religion and died from either harsh weather conditions or starvation (The Middle Ages, 2008). There aren't any characters who are called peasants but fit the description very much so. The ploman, the oxford cleric, and the parson each is very poor, tends to help other people, and is very religious people.

Check your progress 2:

3. What are the themes in the Canterbury Tales?

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4. What type of people travel in the story of Canterbury?

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CONCLUSION

After doing text mining while using Voyant tools, I've come to the conclusion that doing a comparison between secondary sources and the actual text of Canterbury tale was more helpful for me to figure which characters fit the feudalism system social classes the best. I did some

research and was able to discover common terms used during the Middle Ages which I put inside of the trend graph and not one word appeared in any chapters. I had better luck using my own knowledge and used words that I thought were used in Middle Ages that described wealth and poverty. There also weren't any findings that would discredit secondary sources regarding the feudalism system in the Canterbury Tales because characters who don't fit the full description of their occupation and duty are special. For example, the monk in Canterbury Tales isn't your average monk who is solely focused on god and church duties.

The monk wears some of the finest clothes and is someone the church wouldn't be proud to claim in the text. The biggest similarity that interest me the most between the feudalism system and the system we currently live in now would be how peasants are the hardest working class yet they aren't paid for their true worth. In our system, it reminded me of how our teachers, police departments, and fire departments how some of the most important jobs they're not paid the amount of money that would signify their importance to our society.

8.5 SUMMARY

The characters and the themes of the Canterbury Tales tell about the characters who are very different from that of their names. They are very different from that profession. They seem to be wearing a mask and have double standards. The monk who seems to have be free from all possession loves wealth .the nun is love with her virginity and the man of law is corrupt. So all are different in their ways. Even in the age of Chaucer where there were no technology and life seemed to be very simple and pious lead a life that was misleading and corrupt in nature.

8.6 KEYWORDS

Bulse – a package of diamonds or gold dust

Flactchet – sword

Heanling – humble

Blonk- powerful horse

Chinkers – money

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Cosh – hut

Flag-fallen – unemployed

Fleak – insignificant person

Maw-wallop- mess of food

Theow – slave or servant

Thigging – begging

Vassals – local lords

Velleins – peasants but not slave nor free

8.7 QUESTIONS FOR REVIEW

Write a study and research of the writings of Chaucer and the contemporaries of his ages.

Write few elements which made the Age of Chaucer important in literature.

Many times Chaucer is known as the father of English poetry. explain how and why?

8.8 SUGGESTED READINGS AND REFERENCES

Chaucer Bibliography Online

Geoffrey Chaucer at the *Encyclopædia Britannica*

Works by Geoffrey Chaucer at Project Gutenberg

Works by or about Geoffrey Chaucer at Internet Archive

Works by Geoffrey Chaucer at LibriVox (public domain audiobooks)

Poems by Geoffrey Chaucer at PoetryFoundation.org

Early Editions of Chaucer

BBC television adaptation of certain of *The Canterbury Tales*

Geoffrey Chaucer on *In Our Time*

8.9 ANSWERS TO CHECK YOUR PROGRESS

1. The first of these major themes is courtly love. Courtly love and sexual desire is expressed through a multitude of these tales, such as The

Knight's Tale, The Miller's Tale, and the Reeve's Tale. For this analysis, we will actually be taking look into The Wife of Bath's prologue. The second theme that we will be exploring is the idea of church corruption.

The third major theme of The Canterbury Tales is competition, which is not only expressed in the tales, but between the pilgrims themselves.

2. There are different types of people who travel with Host is noble man, peasant, the clergymen ,the knights etc.

UNIT 9: MARK TWAIN AND HIS LIFE AND WORK

STRUCTURE

- 9.0 Objectives
- 9.1 Introduction
- 9.2 Life of Mark Twain
- 9.3 Western years
- 9.4 The Innocent Abroad
- 9.5 Domestic life
- 9.6 Literary Friends
- 9.7 Adventure of Tom Sawyer
- 9.8 Tour Around the World
- 9.9 Return to US
- 9.10 Literary Immorality
- 9.11 Summary
- 9.12 Keywords
- 9.13 Questions for Review
- 9.14 Suggested Readings and References
- 9.15 Answers to Check Your Progress

9.0 OBJECTIVES

On reading this chapter we are about to learn about:

The life of Mark Twain

His works and career

Mark twain and his famous writings

9.1 INTRODUCTION

An iconic figure of the American literature whose works have reached, entertained and inspired a global readership, Mark Twain was the exceptional author of the famous Huckleberry Finn (1885) which is considered to be one of the first great American novels.

Mark Twain was born Samuel Langhorne Clemens on November 30, 1835 in Florida, Missouri. He was the sixth child of John Marshall Clemens, a judge and Jane Lampton who had no idea they had become parents to what would be one of the most famous personalities in America. In 1839, four years after his birth, Samuel's family moved 35 miles east to their Hill Street home in Hannibal. The bustling port city of Hannibal where steamboats arrived from St. Louis and New Orleans day and night would later be featured fictitiously as the town of St. Petersburg in Tom Sawyer and Huckleberry Finn.

The death of his father in 1847 left the family in a financial crunch forcing Samuel to drop out of school while studying in grade five. He set out to work in order to support himself and the family. Among the many jobs Samuel undertook was becoming a printer's apprentice and a journeyman printer. Samuel realized his love of writing while working as a printer and

editorial assistant at his brother Orion's newspaper. In 1857, a young Samuel left for St. Louis where he became a river pilot's apprentice earning a license in 1858. He travelled frequently between St. Louis and New Orleans, with a growing appreciation for the world's second longest river which he admiringly illustrates through words in his memoir, *Life on the Mississippi* (1883). It was during his days as a river pilot that Samuel acquired the pseudonym, Mark Twain which is a river term referring to being safe to navigate when the depth of water is 12 feet for the boat to be sounded.

The outbreak of Civil war in 1861 brought the river trade to stand still. Twain began working as a reporter for several newspapers all over the United States. Some publications he reported for included *Territorial Enterprise*, *The Alta Californian*, *San Francisco Morning Call*, *Sacramento Union* and *The Galaxy*. He travelled extensively during this period while prolifically writing short stories such as *Advice for Little Girls* (1867) and *The Celebrated Jumping Frog of Calaveras County* (1867) which was published in the *New York Saturday Press*. His first book, *The Innocents Abroad* was published in 1869. Mark Twain married Olivia Langdon in 1870. They had four children, one of whom died in infancy and two died in their twenties.

A productive writer, Twain continued to gain recognition as a writer for his work of quality. In 1876, he published *The Adventures of Tom Sawyer* followed by *The Adventures of Huckleberry Finn* in 1885. He was awarded an honorary Masters of Art degree from Yale University in 1888. Twain began a worldwide lecturing tour in 1895. Oxford University also awarded him an honorary Doctorate of letters in 1907. Some notable titles out of the 28 books and numerous short stories, sketches and letters Twain wrote are *A Tramp Abroad* (1880), *The Prince and the Pauper* (1882), *The American Claimant* (1892) and *Following The Equator* (1897).

On April 21, 1910, Mark Twain passed away leaving behind his legacy and writings which became an important part of world literature for forever.

9.2 LIFE OF MARK TWAIN

Twain, Mark (30 November 1835–21 April 1910), author and lecturer, was born Samuel Langhorne Clemens in Florida, Missouri, the son of John Marshall Clemens, a lawyer, and Jane Lampton. Though he would intimate in good faith that his father descended from the gentry, his paternal grandparents were slave-owning farmers in Virginia, and his maternal grandparents in Kentucky, while better educated and more prosperous, were not wealthy. His father, having moved to Kentucky, was licensed to practice law in 1822. His parents moved in 1823 to Tennessee, where John Clemens accumulated a huge tract, perhaps as much as 75,000 acres, that would for decades figure in family councils as a potential fortune. He had minimal success as an attorney and speculator. In 1835 he embarked on various ventures in tiny Florida, Missouri, the home of John Adams Quarles, a capable farmer and storekeeper married to Jane Clemens's younger sister.

In 1839 John Clemens moved his family to Hannibal, Missouri. As late as 1830 Hannibal had about thirty inhabitants; it was not incorporated until 1845. Subsequently, however, it boomed with industries, churches, Sunday schools, several private schools, newspapers, cultural societies,

and good contact with St. Louis as the local metropolis. The young Samuel Clemens's experiences ranged from the near-frontier with its rawness, violence, and speculative fevers to the domesticity of a thriving village. Incongruities abounded for an alert observer puzzled, furthermore, about his own family's declining status. His father sold his last slave in 1842 and let various holdings go at auction to pay debts, and in 1846 his mother took in meal-boarders.

Samuel Clemens emerged from early frailty into a lively boyhood, though episodes of sleepwalking indicated strong tensions, probably increased by the deaths of a sister and then a brother. His parents, while apparently compatible, struck him as sharply different. His father, careful to come across as a gentleman, was a principled Whig and essentially a freethinker in theology who intimidated him, seeming stiff and austere; his mother, resilient, warm, comfortably religious, and playful, impressed him as a nonconformist. Hindsight cannot discover unusual promise (or lack of it), though his novels suggest that his boyhood involved much imaginative drama. Highly detailed reminiscences almost fifty years later proved that even casual events were embedded in his psyche. His distinctive way of processing experience was forming, and he remembered his surprise when his spontaneous opinions and phrasings first struck others as humorous. Boyhood ended before his twelfth birthday, when his father died. He attended school sporadically for two more years, took various odd jobs, and apprenticed with a printer, with whom he boarded. In 1851 he changed to typesetter and editorial assistant for his brother Orion's newspaper, which soon published his first known sketch. As his self-confidence rose, he placed a humorous yarn in a Boston periodical, already demonstrating the energetic ambition that drove his career despite the pose of laziness. His early writing showed instinctive exuberance, egalitarianism, irreverence, and boldness.

RIVER PILOTING ON THE MISSISSIPPI

In 1853 he joined his married sister in St. Louis, uprooted not only by adventurousness but also by the family's sense that they could not

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prosper in Hannibal; Jane Clemens and two other sons soon moved to Iowa. Then he tried to find a steady job as a typesetter in New York City and Philadelphia while writing a few travel letters to Orion's Muscatine (Iowa) Journal. In 1855 he joined Orion's next enterprise, a print shop in Keokuk, Iowa, but he was soon planning, with friends, to seek a fortune in South America. Instead, he wandered to Cincinnati, working there as a typesetter for five months until April 1857 and selling two travel letters that clearly aimed to be comic rather than informative. He departed for New Orleans by steamboat, still heading to South America—a surprisingly naive plan for somebody with the experience of his last four years and with so little money that he had to borrow to pay the river pilot who agreed to train him. Significantly, while alert to the forty-niners who had streamed through Hannibal and to later migrants, he had never gone west.

Until licensed in April 1859, he apprenticed under several pilots, absorbing the trauma of the lingering death of his younger brother in a steamboat explosion. A blocked love affair was both decorous and brief, while the ideal of self-betterment motivated him to study French and make time for serious reading, establishing a lifelong pattern. He joined a Masonic lodge and maintained his good standing for ten years. Contrary to later hearsay, he proved competent as a pilot, regularly getting hired for trips between New Orleans and St. Louis, now the home of his family. Well paid and spending freely, he nevertheless escaped the undertow, the gambling and prostitution, of the steamboat world. He probably would have kept at piloting if the Civil War had not closed down traffic on the Mississippi.

9.3 TWAIN'S WESTERN YEARS

Samuel Clemens favored holding the nation together above all, but after secession he chose the South; only gradually, out west, would his loyalty shift toward the Union. Having endured two feckless weeks in the countryside with the self-named Marion Rangers, a band of his Hannibal friends and supposedly Confederate militia, he was satisfied by July 1861 to slip away as private secretary to Orion, himself the secretary of the new Nevada Territory. From St. Joseph, Missouri, to Carson City

they traveled memorably by stagecoach. Clemens went west not as a pioneer but to strike a bonanza and, grimly persistent, did actual prospecting, staked out mining and timber claims, and speculated in local stocks. He also freelanced for local newspapers as well as with travel letters until needing cash so badly that he accepted in September 1862 a full-time job on the Virginia City Territorial Enterprise.

His ebullient later yarning obscures the fact that his job involved much straight reporting, especially of the sessions of the territorial legislature. Beyond providing this inside look into how politics operated, his stint on the Territorial Enterprise plunged him into all levels of a society more volatile and turbulent, more anarchic and sometimes dangerous, than that in any part of the Mississippi Valley. Yet Virginia City had so quickly imported the framework of eastern culture that his public and private letters transmit a montage of roistering, dancing at well-behaved soirees, fundraising for a church or school, trading in wildcat stocks, chuckling at another fight, and snacking on milk and homemade pie.

In February 1863 Samuel Clemens started using the pen name Mark Twain, most simply explainable as the leadsman's call for two fathoms, or a depth of twelve feet. Visits to San Francisco, where a bohemian literary coterie with its own periodicals had developed, intensified his swagger but also opened more prestigious outlets for his writing, already spread by "exchange"—the practice of reprinting choice items from other newspapers.

When Charles Farrar Browne ("Artemus Ward") toured Virginia City, he encouraged Twain's professionalism, already stimulated by Dan De Quille (William Wright), a fellow reporter and talented hoaxer and satirist. But freewheeling success led to such overreaching that in May 1864, having insulted the leading matrons of Carson City by joking that they had raised money "to aid a 'miscegenation' or some other sort of Society in the East" and having broken a recent law, during the war of words that resulted, by challenging a rival editor to a duel, he decamped to San Francisco, doubtless surprised by how many newspapers jeered at his blunders; masterful in any battle of wits, he had not realized that his victims were eager for revenge. Despite the sunny heartiness of *Roughing It* (1872), his western years, already a comedown from the

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panache of piloting, brought humiliations that exacerbated his anxiety about the future.

Hired in San Francisco as a workaday reporter, Twain soon rebounded into prominence among a more sophisticated circle that included Bret Harte. Next, too effective at ridiculing the local police for incompetence, petty graft, and callousness, he veered off to prospect, both literally and figuratively, the foothills in Tuolumne and Calaveras counties. On returning to San Francisco in the spring of 1865, he fleshed out a yarn heard when the weather had discouraged pocket mining and sent “Jim Smiley and His Jumping Frog” eastward. Widely reprinted, it emboldened him to aim for a career beyond the region while still reluctant about “seriously scribbling to excite the laughter of God’s creatures. Poor, pitiful business!” Along with establishing not only a byline but an antic yet likable persona, he had impressed newspaper editors as dependable enough to support for four months as a correspondent from the hard-to-reach Sandwich Islands (Hawaii), and his travel letters expertly blended statistics, landscape, local history, oddities, and clowning. By age thirty his treasury of exotic experiences already surpassed Tom Sawyerish daydreams.

Check your progress 1:

1. what was the real name of the author?

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2. When did he start writing under the pen name?

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9.4 THE INNOCENTS ABROAD (1869)

Having managed to please audiences several times since a first speech in Iowa, Twain ventured to charge for a lecture in San Francisco about the Sandwich Islands. The lecture went over well, and he was encouraged to tour northern California and Nevada. As correspondent for a newspaper, late in 1866 he sailed back to the East, crossing Central America through

Nicaragua for another exotic experience. After a visit with his family and lectures in St. Louis, Hannibal, and elsewhere, he performed in Manhattan and Brooklyn with aggressive élan. A collection of tales and other pieces, *The Celebrated Jumping Frog of Calaveras County and Other Sketches* (1867) had poor sales. Meanwhile, however, the San Francisco *Alta California* had agreed to pay his fare on an expensive, much-publicized excursion. When the *Quaker City* set out in June 1867, Twain carried offers from New York City dailies too. A whole series of then-rare experiences rushed him through North Africa, southern and western Europe, the Crimea, Palestine, and Egypt. He dashed off travel letters while interacting with upper-middle-class passengers. Meanwhile came the offer to become private secretary to hard-driving William M. Stewart, senator from the fledgling state of Nevada.

After hurrying down to the capital, Twain soon reverted to journalism because the *Quaker City* letters had boomed his reputation. Not just western but New York and Chicago newspapers wanted his byline columns. Better still, several feelers about a book led to his signing with the American Publishing Company, potentially a very profitable arrangement because the company sold by “subscription”—that is, by soliciting orders door to door. Visits to its director started developing Twain’s ties to Hartford, Connecticut. When in Washington, he churned out both semiserious reporting and topical sketches, some clearly pro-Republican. But the decision to concentrate on a book sent him back west in March 1868 to negotiate for the copyright on the *Quaker City* letters. While out west he revised them sweepingly, grateful for a detailed critique from Bret Harte, and covered his always prodigal expenses by lecturing in California and Nevada towns before presenting a farewell speech in San Francisco. He never insisted on returning again, preferring the prestige and amenities achievable in the Northeast.

Twain thoroughly admired the sober elegance of Jervis and Olivia Lewis Langdon, who had settled in Elmira, New York, since 1845 and become wealthy from Jervis’s dealings in lumber and coal. The Langdon’s were open-minded about religion, humane in their politics, intellectually earnest, and perceptive enough or just so doting as to let their daughter Olivia Louise (born in 1845) eventually marry Twain. She had been

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introduced to him by her young brother, whom he had dazzled on the Quaker City. Twain showered Olivia, just emerging from years of enforced bed rest, with florid, pious, worshiping letters that were so sincere as to almost parody the ideal Victorian courtship. Nevertheless, during the 1868–1869 lecture season his travelogue “The American Vandal Abroad” subordinated seriousness to farce and reverence for the old or sacred to Yankee Doodle pertness. In August 1869, with money lent to him by his prospective father-in-law, he bought a one-third ownership of the Buffalo (N.Y.) Express, which brought his bustling debut as an editor and topical columnist and supposedly ended sixteen years of near-vagabondage.

The *Innocents Abroad* (1869) was attracting so many buyers as to justify grander projects than a middling-sized newspaper. Analyzing how Twain reworked the letters rushed off en route, later critics have tried to elicit a disciplined pattern for the book. But it was shaped—and lavishly illustrated—for readers who would enjoy it episodically. Its guiding attitude assured them that Mark Twain, while unpredictable from day to day, had reacted to Europe with the self-respecting curiosity and to the Holy Land with the guarded awe they would have felt. Benefiting from his years of playing to, and sometimes misjudging, audiences, the book negotiated the right compromise of democratic contempt for pretense, hostility to state churches but reverence for the basic images of Christianity, quickness to spot frauds, sarcasm for Old World backwardness but awe of antiquity, gusto for fresh experiences, and colloquial breeziness competing with hard-breathing eloquence. The dynamic I-narrator, always visible and audible, bridged the inconsistencies. Twain’s lectures during the 1869–1870 season both profited from and restoked the popularity of *The Innocents Abroad*, which would remain his truly distinctive book for many of his contemporaries.

9.5 ADJUSTING TO DOMESTIC LIFE

His marriage in February 1870 included a fairy-tale surprise from his wife’s parents—a completely furnished house in Buffalo along with horse and carriage. The next month he contracted for a monthly column

in the flourishing *Galaxy* magazine, and his feeling of inexhaustible creativity projected three more books for the subscription trade. But difficulties set in with the lingering death of his father-in-law, the frail health of a son born in November 1870, and his wife's slow recovery. Other problems further dimmed the charm of house holding, especially when the daily routine for the *Buffalo Express* turned out to be numbing rather than fulfilling, much less triumphant. On the positive side, he was integrating changes in his emotional life that would deepen and enrich his literary persona. In 1871, after his first summer of writing at "Quarry Farm," the Elmira home of Olivia's sister (by adoption) Susan and her husband Theodore Crane, the Twain family moved to Hartford, which attracted him as a cultured, stable community and where Olivia had close friends. The profits from future books and his lectures, which were reviewed warmly during the 1871–1872 season, convinced him that they could afford the spacious neighborhood called Nook Farm. Driven as much by pleasure in his ingenuity as by duty toward the march of progress, he applied for the first of his patents with an adjustable garment strap; his one profitable invention, Mark Twain's *Self-Pasting Scrapbook*, was registered in 1873.

Roughing It (1872) enriched Twain's reputation as a carefree, footloose humorist whose books built on interesting subjects. Constructed more carefully than *The Innocents Abroad*, its unity nevertheless depends on the infolded I-persona, a tenderfoot recalled by a seasoned observer who exaggerates his lost naiveté. Readers tend to remember not any ideas but rather episodes animated by zest for the incongruous and virile delight in the varieties of humankind, though the book's title has come to mean a generic experience. Only after its tall tales and flights into burlesque have been assimilated does analysis weigh its contradictory, sardonic, or Whiggish moods. Wary readers of today notice the denigration of the local Indians and Chinese.

After adjusting to the birth of daughter Olivia Susan (or Susy) and the death of his son, both in 1872, Twain predictably decided on a book to counter the British travelers whose opinions had long stirred resentment in the United States. But a visit to Great Britain to amass details uncovered a readership pulsing with hospitality. He returned to Hartford

to buy a large lot and to contract for an expensive house, then took an entourage of five back to England.

Olivia and he were sought out by cultural and literary figures, while—in an age when standards reached high—his after-dinner speeches were triumphs. They led to lectures so popular that, having guided his family home, he rushed back to encore their success. By then, contempt for aristocracy through birth was softened by gratitude toward a lucrative British audience.

9.6 LITERARY FRIENDS

The Twain home attracted a swelling, almost daily parade. Literary houseguests included Bret Harte, with whom he cobbled a play before they quarreled irreparably, in essence because of an increasing professional jealousy and a widening incompatibility of character; George Washington Cable, recruited later for a joint, ballyhooed lecture tour; and Grace King, who grew close to Olivia. The most welcome guest was William Dean

Howells. At their 1869 meeting in the office of the *Atlantic Monthly*, the two newcomers to the East discovered many bonds of attitude as well as background. With Olivia's gratitude, Howells drifted into screening and even proofreading, unpaid, several of Twain's books.

They tried to collaborate, especially on a play because Twain had received huge royalties from Colonel Sellers, a farce eked out of *The Gilded Age*. Their relationship, punctuated with frequent laughter, was vibrantly personal, and their letters constitute a monument to the dynamics of friendship.

Among the firsthand judgments, *My Mark Twain* (1910) is uniquely compelling if the reader can accept Howells's loving awe, which concludes that "Clemens [as he always addressed him] was sole, incomparable, the Lincoln of our literature." Though Howells's forte as a novelist lay in deciphering character, Twain "was apt to smile into your face with a subtle but amiable perception; you were all there for him, but he was not all there for you." Yet, paradoxically, his honesty outclassed "all the people I have known" because he was "so promptly ... so almost aggressively truthful," so "absolutely without pose." This spontaneity

caused not only instant, extreme loyalty to friends but matching hatred for enemies that boiled on beyond their deaths, which “seemed to deepen their crimes” like a “cowardly attempt to escape.” Professionally, Howells appreciated Twain, for his lithe, kinetic, natural- sounding prose and his related artistry, as “the most consummate public performer I ever saw,” marveling once that “you were as much yourself before those thousands as if you stood by my chimney-corner.” Of the premier critics, Howells tries least to separate Samuel Clemens from Mark Twain.

Because Twain lived so publicly while behaving so viscerally, he left clashing impressions. Fits of arrogance, real or protective, increased with success, which attracted bores, psychopaths, a gallery of petitioners, and con men. He of course sensed his swelling power as opinion maker or just spender; putting brother Orion on a monthly pension made him absentee head of his old family. Forgivable or not, his notorious bursts of anger signaled tensions under the glow of the Nook Farm years. His conscience, which indicted him for sins and crimes that ordinary minds rationalize away, multiplied the pretexts for reproach; his self-doubt now gnawed on his never feeling totally accepted by New England genteelists and yet also guilt for wanting their approval. More simply, as his prestige mounted, the fear of falling grew keener; occasionally he worried that his happiness was just a dream, a fantasy of wish fulfillment. Nevertheless, reality kept reassuring him munificently, liberating his primal instincts. In the words of Carl Van Doren, “His comic energy, while his powers were at their height, was his nature rather than his purpose or weapon” (Dictionary of American Biography, vol. 20).

Check your progress 2:

3. how was his experience when he started writing?

4. What is Innocent Abroad about?

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5. Explain his next famous writing.

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9.7 THE ADVENTURES OF TOM SAWYER (1876)

Howells would steadfastly claim laudable purpose for Twain, even announcing that *Sketches, New and Old* (1875), a jumble of strained burlesques, showed a deepening seriousness. He puffed *The Adventures of Tom Sawyer* (1876) as “realistic in the highest degree,” as “instructive” for the “grown-up.” More darkly, modernist critics expound the quizzicality

of Tom Sawyer toward the adult values of St. Petersburg—physically recognizable as Hannibal. However, the novel quickly became the classic evocation of barefooted, mischievous boyhood. Nostalgic readers conflate it with *Adventures of Huckleberry Finn* (1884) as they shepherd their children through the restored sites expecting to feel

a Norman Rockwell ambience. Translation into more and rarer languages continues, and Tom and Huck, often with Becky Thatcher, caper regularly on film, whitewashing the fence or exploring a cave.

After *Tom Sawyer*, Twain, seldom certain about how well he had written, turned back to his dependable genre with “Some Rambling Notes of an Idle Excursion,” exploiting a holiday in Bermuda with Twichell. Then 1877 ended shakily after his intricate, risky sketch, delivered at a banquet for John Greenleaf Whittier, was condemned by some newspapers as irreverent toward the current literary demigods of New England. All the more vulnerable to advice to display his finer side, he projected a didactic fable about a Tudor boy-king but stopped for a family tour of Europe that ended in England, where he met Charles Darwin, to their mutual pleasure, in August 1879. Understandably, he had gathered material for a successor to *The Innocents Abroad*, which, he gloated, “sells right along just like the Bible.” Though the family had to unpack the trophies of vigorous shopping and resolve various problems from being abroad seventeen months, Twain soon scintillated at banquets

as far away as Chicago. In those heady years any spells of fatigue were short; until old age took hold, he liked to deny ever getting sick.

Having supported Rutherford B. Hayes for president in 1876 through a cautiously modulated interview, Twain orated for James A. Garfield in 1880 with the confidence of an influential citizen, if only because *A Tramp Abroad* (1880), after resisting closure, was selling briskly. Adjusted to his changing image and to his continual, ambitious self-education through reading and simply less inspired, it was tamer than his veteran admirers hoped for, but it achieved characteristic flights of hilarity and dragged in irrelevant yet memorable yarns.

While finishing thorough research (by his standards) into the reign of Edward VI, he kept diversifying his activities boldly. He hired a young nephew as business manager, started to back a mechanical typesetter and other inventions, made a gamut of investments that seldom paid off, and traveled to Canada to protect *The Prince and the Pauper* (1882) against “pirates” who had cut deeply into his royalties since the mid-1870s. Such was his power to concentrate when necessary that it would create his best disciplined book, though devotees of the raucous “native” humorist or flippant “literary comedian” were surprised by the sentimentality, often indulged before but never so insistent. Culturally earnest parents vague about British history welcomed a suspenseful narrative they could urge on the young, and its changelings who demonstrate that undergoing pain and injustice can teach humaneness still attract translators around the world in contrasting political climates.

Twain’s Masterpiece

The next book should have come easily, all the more because the superb “Old Times” chapters—with the “great Mississippi, the majestic, the magnificent Mississippi, rolling its mile-wide tide along, shining in the sun”—were already done. Twain had long intended to produce the “standard” work about his river. Revisiting it by steamboat helped to sharpen his senses and to net fresh anecdotes, enough to please some readers of *Life on the*

Mississippi (1883). But the opinions expressed in the book about the postbellum economy along the entire valley interested fewer, and very

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few cared for its statistics and secondhand ballast. While Twain, always judging by sales, groused about his new publisher, his pace left no time for reflective self-appraisal as artist. Having again picked up a planned sequel to *Tom Sawyer*, he also spun out forgettable burlesques, worked (and played) with Howells on a dead-end farce, tried to convert his novels for the stage, brainstormed as impresario for a tour with Cable, planned his own publishing firm, and dashed off (in a handsome script) more of the thousands of letters that delight both biographers and collectors. He declared for the Mugwumps in 1884, proudly offending the Republican regulars he had usually marched with since 1868. Gifted in all degrees of irony, he would leave dedicated enemies in Hartford too. Early in 1885 Twain's firm—set up as Charles L. Webster and Company—released its first book, using the subscription channel. The opening (“You don't know about me, without you have read a book by the name of ‘The Adventures of Tom Sawyer,’ but that ain't no matter.”) and the closing (“But I reckon I got to light for the Territory ahead of the rest because aunt Sally she's going to adopt me and sivilize me and I can't stand it. I been there before.”) are the most explicated set of sentences in world literature. Before *Adventures of Huckleberry Finn* proved to be a classic that escapes its author's definition of “a book which people praise and don't read,” it pleased few literary critics, particularly not the guardians of uplift. It challenged reticence about backwoods squalor and common ignorance, and it frustrated pious clichés. For later taste, its plot staggers before finishing lamely. Yet tens of millions of readers, even of translations that lose not only the crosscutting of the vernacular but the idiomatic lilt, have delighted in its onrushing humor of character and phrasing, its escapist tableaux, its positive warmth where deserved, and its myth of inborn virtue (in 1895 Twain's notebook explained that a “sound heart & a deformed conscience come into collision”) along with its sardonic profiles of meanness and greed. The original plates added the minstrel-show level of the illustrations that Twain supervised. Despite that, in 1885, when racial prejudice was reestablishing itself as legal, whites could learn better from the sound heart, mind, and conscience of the runaway slave Jim.

While Twain's masterpiece sold satisfyingly, his firm's next venture unfortunately let him feel himself to be a genius at his latest trade. Long acquainted with Ulysses S. Grant, because everybody wanted to meet Mark Twain, he had captured the dying general's Memoirs. The two-volume set paid off so hugely that he could back an inventor with \$3,000 monthly for an always more intricate typesetter without cutting down on intentional charities such as subsidizing at least three black college students. The impressive public tributes for his fiftieth birthday probably surprised him little. He was getting so many invitations—petitions, actually—to speak that nobody could reasonably mind being refused. Confident that his golden touch for business made his next book “my swan-song, my retirement from literature permanently,” he gestated a tendentious fantasy about sixth-century England, encouraged to believe that the public wanted his judgments on major contemporary issues. In 1888 Yale University conferred an honorary M.A.; in 1889 young Rudyard Kipling, hailing from the other side of the globe, sought him out in Elmira to pay homage; Edward Bellamy, suddenly famous for *Looking Backward*, traveled to Hartford when invited.

9.8 TOUR AROUND THE WORLD

Twain worried continually about income, though the family's scale of activity in Europe shows that Olivia's inheritance made a sturdy floor. With the American economy sputtering just when he most needed credit, he rushed back several times to prop up his firm and the typesetter. Luckily, a friendship developed with Henry Huttleston Rogers, an insider of the Standard Oil Company and a feared operator on Wall Street. Along with his hunts for capital Twain shone at so many social events as to get nicknamed the “Belle of New York.” The year of reckoning was 1894. He gave Rogers his power of attorney, assigned his copyrights to Olivia, and in April announced the bankruptcy of his publishing house. To complete the rout, the typesetter broke down at its crucial test. Accepting Rogers's advice to assume business debts that were legally voided, he decided to remount the lecture platform. As the family moved back from Paris, their most recent perch, that idea expanded into a showy “tour around the world.”

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In July 1895 he set out from Cleveland with Olivia and daughter Clara. After engagements in the upper tier of states they embarked for Australia and New Zealand. The format settled into the billing of “At Home”—an adjustable chain of field-tested anecdotes and passages from his writing, supposedly unified by the theme of moral growth. Interviewers, deferentially sympathetic, played up his age and ailments besides his financial heroism. Still, parading on to acclaim in India, Ceylon, and finally South Africa, he enjoyed the sights and even most of his performances, adjusting deftly to local problems and national differences. The expected reunion in London collapsed with the death at Hartford of his daughter Susy, just twenty-four years old and endowed, her parents judged, for creative achievements. Twain began to formulate a determinist metaphysic for his lifelong moods of pessimism. While the family mourned in rigid seclusion, *Personal Recollections of Joan of Arc* (1896) met with many mixed reviews, some of which preferred competing biographies or chided the quality of its research, which had nevertheless been unusually systematic for Twain. Its most original feature evoked Joan’s pastoral girlhood; its sentimentality and near-piety puzzled his core audience; and his own biographers interpret it as enshrining his ideals of virginal purity and total, selfless loyalty. Meanwhile, to distract his brooding he labored toward enough manuscript for *Following the Equator* (1897), titled *More Tramps Abroad* in the tidier British edition. Much of its humor was forced, steadily pumped up on cue. Still, the countries it sampled were exotic for Western readers, and his irrepressible curiosity shone through. Most reviewers acknowledged its political commentary; while ambivalent about the British raj, Twain had snapped alert to imperialism or, more particularly, its seizures of territory and its exploitation and even slaughter of native peoples.

By the summer of 1897 the family had regenerated enough energy to leave London, settling next in Vienna because Clara had decided on a career in music. Both the press and reigning socialites welcomed them with unexpected enthusiasm, and Clara and her father, often without Olivia, were soon attending parties and recitals. Twain’s tireless interest in current events produced several marketable essays about conflicts

within the Austro-Hungarian Empire, and his yearnings as playwright restirred, though more solemnly than before. As soon as Rogers had cleared his debts, Twain was negotiating for another world-scale invention, admitting, defiantly but cheerfully, that he could not merely coast along. Still, the writing project that engaged him the most fundamentally, the Eseldorf version of the Mysterious Stranger fable, preached a somber philosophy. Outwardly, the family's sociability swirled on, reaching its high point with the private audience that Emperor Franz Joseph granted Twain before the family returned to London in May 1899. By then his practice of embellishing autographs with one of his maxims, first featured in Pudd'nhead Wilson, had become an applauded habit.

9.9 RETURN TO THE UNITED STATES (1900)

The British lionized Twain further, though the family wanted privacy since all four had problems with or worries about their health, which improved little with treatments at a Swedish sanatorium. Growing hostile to British foreign policy, especially in South Africa, Twain was restrained not just by personal ties or the firming Anglo-American alliance but also by awareness that his criticism would rate headlines, as did simply his heralded arrival back in the United States—never to leave, he vowed. His rise to celebrity had been aided by his habitually cultivating reporters, insisting that he was at heart still “one of the boys.” Empathetic with their daily foraging, he had tried to supply usable material even when not plugging a book, lecture, candidate, or fundraiser. As his prestige swelled to match his self-assurance, reporters let him control the flow of subjects. Every major New York City newspaper and syndicate covered him in October 1900 at dockside, where he radiated vitality and patriotism yet also announced his anti-imperialism.

Despite his choosing to stay abroad most of the time since 1891, the public embraced Twain as the quintessential American who had sallied forth to win the homage of the world. Friends, would-be acquaintances, and journalists besieged the family's brownstone in lower Manhattan; the

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House of Harper bought the serial rights to his writings for a year at twenty cents a word, and Yale University conferred a D.Litt. Organizers of social events begged him to show up for at least a while; the anti-Tammany coalition in New York City featured his support while he cooperated with gusto. Sharing the euphoria, his family could face up to their qualms about resurrecting the Nook Farm idyll, and Twain probably wanted a wider stage; they rented a house near Manhattan. Without apparent strain he moved deeper into the doubleness that fascinates biographers. His anti-imperialism, which now explicitly challenged American policies also, rang out in righteous essays; yet some manuscripts spun tragic, crushing fantasies that offer only the escape of being a dream. He cruised on Rogers's luxurious yacht, playing poker, and made his speeches the most enjoyable course of a banquet; yet he interacted tensely with his daughters. For his sixty-seventh birthday he let George Harvey, who headed Harper's as the protégé of J. P. Morgan, orchestrate a banquet at an exclusively expensive club just as he was deciding that finance capital had corrupted the Eden of his childhood. When the muckrakers and district attorneys were exposing the history of Standard Oil, he declared that "for eleven years" Rogers "has been my closest and most valuable friend." Actually, Rogers gave Twain, intangibly as well as directly, more than he exacted.

The divided life swept on. When the University of Missouri honored Twain with an LL.D., he visited Hannibal and St. Louis nostalgically but nestled back into the modernity of Manhattan. In 1903 Harper's made him financially secure by cornering at last the rights to all his books and guaranteeing \$25,000 annually for the next five years; but Olivia, whose health required the climate of Italy, had to be shielded from his nihilistic side. Returning to their villa near Florence, he yarned his autobiography with comic undertones while agonizing until Olivia's death in June 1904. Nobody has charged him with infidelity during his many absences from home, and Olivia never regretted stepping into his whirlwind. If critics grumble that his fiction portrays marriage as mutual devotion, he could claim experience of it. Yet his élan surged back through his grief. While summering in New Hampshire he composed not only the nightmarish "3,000 Years among the Microbes," but also, partly in tribute to Olivia,

the whimsically humorous “Eve’s Diary.” Still loudly inconsolable, he leased a house near Washington Square in Manhattan. While fleshing out a more phantasmagoric version of the Mysterious Stranger, he socialized amiably. His formal mourning ended with a gala seventieth-birthday banquet for 172 guests selected by Harvey. Countersigning his literary immortality, he accepted Albert Bigelow Paine’s petition for the office of biographer and made room for him in the Fifth Avenue house, where an adoring spinster tidied up his domestic, literary, and business affairs while a stenographer took down more of his reminiscing.

9.10 LITERARY IMMORTALITY

Having proclaimed an earned right to willfulness in his widely reprinted speech for the birthday fete, Twain drank heavily, played billiards almost compulsively, raged at enemies real or imagined, and lorded over his retinue. However, spurning any fee, he shone at do-good meetings, occasionally proved that his civic conscience smoldered on, fanned the flames of democracy abroad with “The Czar’s Soliloquy,” stretched his hatred of inhumanity as far as the Belgian Congo with the booklet “King Leopold’s Soliloquy,” and lobbied at the capital for a better copyright law, unveiling for the cause his instantly famous white suit as winter wear. Conflicted pairings abound. Published anonymously, *What Is Man?* (1906) compressed his struggles with a tirelessly accusatory conscience into a dialogue arguing that humankind operates machinelike from egoistic motives, whether rationalized crudely or civilized into the desire for self-approval. But the installments of autobiography sold to the *North American Review* recalled autonomous if eccentric personalities along with many pleasurable episodes. Lonesome beneath the stroking at his Fifth Avenue court, he revisited Bermuda with Twichell and summered youthfully in 1907 with the Rogers family, leaving to upstage the ceremony where Oxford University bestowed an enviable Litt. D. and to strut through both starchy parties and the tabloids. Joking broadly about the imminence of death, he rounded off some manuscripts. *Christian Science* (1907) completed ten years of half-chortling, half-fuming about the rise of Mary Baker Eddy; “Extract from Captain Stormfield’s Visit to Heaven” focused his decades of lofty

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musings about the myopia of ethnocentrism and the commonsense flaws in the vision of a domesticated, earthlike eternity. Contemplating eternity, he nevertheless commissioned an elaborate country seat near Redding, Connecticut.

In June 1908 Twain occupied “Innocence at Home,” soon renamed “Stormfield.” It helped amplify contact with his daughters, particularly Clara, who was having some success as a vocal soloist. It also helped interest his “Angelfish,” an “Aquarium” of prepubescent girls whom he wheedled for letters and visits. But, cooperating daily with Paine, he kept rooted in the adult world, demanding proper fees for an essay; the Mark Twain Company was set up primarily to protect his estate, whose probate value would reach \$540,000. *Is Shakespeare Dead?* (1909) leaned heavily toward the refurbished theory that Francis Bacon wrote the famous plays; “Letters from the Earth” typified his copious writing for private amusement, which grew saturnine as he elaborated still more fancifully his skepticism toward the dogmas of Sunday school in Hannibal. Twain could never accept the stern, demanding God of the Old Testament or ignore Him. Clara’s marriage at Stormfield to Ossip Gabrilowitsch, later a distinguished musician, pleased him, but epileptic Jean died there accidentally the morning before the Christmas of 1909. While contemplating her several tragedies, Twain realized abashedly that his comic spontaneity would nevertheless rebound. But it was increasingly stifled by heart disease, overdue for an incessant smoker (who had, he drolled, given up cigars many a time). Trips to Bermuda helped little before his death at Stormfield.

Twain’s reputation, on the rise throughout his career, held steady. Paine, starting with a massive biography in 1912, would guard it as his own chief asset while editing Twain’s letters, notebooks, and other texts. Though severe on socio-aesthetic grounds, Van Wyck Brooks’s *The Ordeal of Mark Twain* (1920) did not rout Twain’s readership, which kept growing, especially for the two great Tom-Huck novels sometimes reprinted as a unit. After death ended Paine’s possessiveness, Bernard DeVoto, the next literary executor, began opening the family archives, and his successor, Henry Nash Smith, made them fully available. So Mark Twain lives on in a uniquely double way. He remains popular as an

author and a cultural icon, and he fascinates a circle of scholars and critics delving into his works, mind, personality, and career.

Check your progress:3

6.What was Tom Swayer about?

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7. What was the next famous writing?

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9.11 SUMMARY

The writings of Mark twain was famous and he had made a mark in literature in a very different way.His writings have a different essence of childhood and boyhood.it also strikes the coerds of reality bring out the pain. The writings are just a self-portray

9.12 KEY WORDS

- Delving – to carry intense and through research.
- Heralded- royal messenger
- Imperialism – the policy of extending the rule or authority
- Whimsically – full of fancies
- phantasmagorical –having fantastic or deceptive appearance.
- Amiably- showing good natured personal qualities
- Stenographer –specialized in taking dictation
- ingenuity – cleverness or skillfulness of conception
- exaggerates – to tell in a magnified way.
- Naiveté – natural or artless simplicity

9.13 QUESTIONS FOR REVIEW

The writers of the age portrayed the life of the people after the revolutions that hit the world.

What were the themes that were written by the writers of that era?

Mark Twain's writings are very different from his contemporaries.

Justify your answer.

9.14 SUGGESTED READINGS AND REFERENCES

"Biography of Mark Twain".

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Jelliffe, Robert A. (1956). *Faulkner at Nagano*. Tokyo: Kenkyusha, Ltd.

World Book Encyclopedia. Chicago: World Book, Inc. 1999.

Thomson, David, *In Nevada: The Land, The People, God, and Chance*, New York: Vintage Books, 2000.

9.15 ANSWERS TO CHECK YOUR PROGRESS

1. Samuel Langhorne Clemens in Florida, Missouri, the son of John Marshall Clemens, a lawyer, and Jane Lampton. Though he would intimate in good faith that his father descended from the gentry, his paternal grandparents were slave-owning farmers in Virginia, and his maternal grandparents in Kentucky, while better educated and more prosperous, were not wealthy.

2. In February 1863 Samuel Clemens started using the pen name Mark Twain, most simply explainable as the leadsmen's call for two fathoms, or a depth of twelve feet. Visits to San Francisco, where a bohemian literary coterie with its own periodicals had developed, intensified his swagger but also opened more prestigious outlets for his writing, already spread by "exchange"—the practice of reprinting choice items from other newspapers.

3. A collection of tales and other pieces, *The Celebrated Jumping Frog of Calaveras County and Other Sketches* (1867) had poor sales. Meanwhile, however, the San Francisco *Alta California* had agreed to pay his fare on an expensive, much-publicized excursion. When the *Quaker City* set out in June 1867, Twain carried offers from New York City dailies too. A whole series of then-rare experiences rushed him through North Africa,

southern and western Europe, the Crimea, Palestine, and Egypt. He dashed off travel letters while interacting with upper-middle-class passengers.

4. *The Innocents Abroad* (1869) was attracting so many buyers as to justify grander projects than a middling-sized newspaper. Analyzing how Twain reworked the letters rushed off en route, later critics have tried to elicit a disciplined pattern for the book. But it was shaped—and lavishly illustrated—for readers who would enjoy it episodically.

5. *Roughing It* (1872) enriched Twain's reputation as a carefree, footloose humorist whose books built on interesting subjects. Constructed more carefully than *The Innocents Abroad*, its unity nevertheless depends on the infolded I-persona, a tenderfoot recalled by a seasoned observer who exaggerates his lost naiveté. Readers tend to remember not any ideas but rather episodes animated by zest for the incongruous and virile delight in the varieties of humankind, though the book's title has come to mean a generic experience.

6. He wrote *The Adventures of Tom Sawyer* (1876) as "realistic in the highest degree," as "instructive" for the "grown-up." More darkly, modernist critics expound the quizzicality of Tom Sawyer toward the adult values of St. Petersburg—physically recognizable as Hannibal. However, the novel quickly became the classic evocation of barefooted, mischievous boyhood.

7. The next book should have come easily, all the more because the superb "Old Times" chapters—with the "great Mississippi, the majestic, the magnificent Mississippi, rolling its mile-wide tide along, shining in the sun"—were already done. Twain had long intended to produce the "standard" work about his river. Revisiting it by steamboat helped to sharpen his senses and to net fresh anecdotes, enough to please some readers of *Life on the Mississippi* (1883).

UNIT 10 : THE TALES OF HUCKLEBERRY FINN

STRUCTURE

- 10.0 Objectives
- 10.1 Introduction
- 10.2 Plot Analysis
- 10.3 Characterlist
- 10.4 Themes
- 10.5 Settings
- 10.6 Role of Antagonist
- 10.7 Role of Protagonist
- 10.8 Summary
- 10.9 Keywords
- 10.10 Questions for Review
- 10.11 Suggested Readings and References
- 10.12 Answers to Check Your Progress

10.0 OBJECTIVES

While studying this lesson we will learn about :

The story line or plot of ‘The tale of Huckleberry Tale’

The characters in the story

The themes related to the story

Characters and Settings that are related to the story.

10.1 INTRODUCTION

From the beginning of the novel Twain makes it clear that Huck is a boy who comes from the lowest levels of white society. His father is a drunk and a ruffian who disappears for months on end. Huck himself is dirty and frequently homeless. Although the Widow Douglas attempts to “reform” Huck, he resists her attempts and maintains his independent ways. The community has failed to protect him from his father, and though the Widow finally gives Huck some of the schooling and

religious training that he had missed, he has not been indoctrinated with social values in the same way a middle-class boy like Tom Sawyer has been. Huck's distance from mainstream society makes him skeptical of the world around him and the ideas it passes on to him.

Huck's instinctual distrust and his experiences as he travels down the river force him to question the things society has taught him. According to the law, Jim is Miss Watson's property, but according to Huck's sense of logic and fairness, it seems "right" to help Jim. Huck's natural intelligence and his willingness to think through a situation on its own merits lead him to some conclusions that are correct in their context but that would shock white society. For example, Huck discovers, when he and Jim meet a group of slave-hunters, that telling a lie is sometimes the right course of action.

Because Huck is a child, the world seems new to him. Everything he encounters is an occasion for thought. Because of his background, however, he does more than just apply the rules that he has been taught—he creates his own rules. Yet Huck is not some kind of independent moral genius. He must still struggle with some of the preconceptions about blacks that society has ingrained in him, and at the end of the novel, he shows himself all too willing to follow Tom Sawyer's lead. But even these failures are part of what makes Huck appealing and sympathetic. He is only a boy, after all, and therefore fallible. Imperfect as he is, Huck represents what anyone is capable of becoming: a thinking, feeling human being rather than a mere cog in the machine of society

10.2 PLOT OVERVIEW

SUMMARY

The Adventures of Huckleberry Finn opens by familiarizing us with the events of the novel that preceded it, The Adventures of Tom Sawyer. Both novels are set in the town of St.

Petersburg, Missouri, which lies on the banks of the Mississippi River. At the end of Tom Sawyer, Huckleberry Finn, a poor boy with a drunken bum for a father, and his friend Tom Sawyer, a middle-class boy with an imagination too active for his own good, found a robber's stash of gold.

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As a result of his adventure, Huck gained quite a bit of money, which the bank held for him in trust. Huck was adopted by the Widow Douglas, a kind but stifling woman who lives with her sister, the self-righteous Miss Watson.

As Huckleberry Finn opens, Huck is none too thrilled with his new life of cleanliness, manners, church, and school. However, he sticks it out at the bequest of Tom Sawyer, who tells him that in order to take part in Tom's new "robbers' gang," Huck must stay "respectable." All is well and good until Huck's brutish, drunken father, Pap, reappears in town and demands Huck's money. The local judge, Judge Thatcher, and the Widow try to get legal custody of Huck, but another well-intentioned new judge in town believes in the rights of Huck's natural father and even takes the old drunk into his own home in an attempt to reform him. This effort fails miserably, and Pap soon returns to his old ways. He hangs around town for several months, harassing his son, who in the meantime has learned to read and to tolerate the Widow's attempts to improve him. Finally, outraged when the Widow Douglas warns him to stay away from her house, Pap kidnaps Huck and holds him in a cabin across the river from St. Petersburg.

Whenever Pap goes out, he locks Huck in the cabin, and when he returns home drunk, he beats the boy. Tired of his confinement and fearing the beatings will worsen, Huck escapes from Pap by faking his own death, killing a pig and spreading its blood all over the cabin. Hiding on Jackson's Island in the middle of the Mississippi River, Huck watches the townspeople search the river for his body. After a few days on the island, he encounters Jim, one of Miss Watson's slaves. Jim has run away from Miss Watson after hearing her talk about selling him to a plantation down the river, where he would be treated horribly and separated from his wife and children. Huck and Jim team up, despite Huck's uncertainty about the legality or morality of helping a runaway slave. While they camp out on the island, a great storm causes the Mississippi to flood. Huck and Jim spy a log raft and a house floating past the island. They capture the raft and loot the house, finding in it the body of a man who has been shot. Jim refuses to let Huck see the dead man's face.

Although the island is blissful, Huck and Jim are forced to leave after Huck learns from a woman onshore that her husband has seen smoke coming from the island and believes that Jim is hiding out there. Huck also learns that a reward has been offered for Jim's capture. Huck and Jim start downriver on the raft, intending to leave it at the mouth of the Ohio River and proceed up that river by steamboat to the free states, where slavery is prohibited. Several days' travel takes them past St. Louis, and they have a close encounter with a gang of robbers on a wrecked steamboat. They manage to escape with the robbers' loot.

During a night of thick fog, Huck and Jim miss the mouth of the Ohio and encounter a group of men looking for escaped slaves. Huck has a brief moral crisis about concealing stolen "property"—Jim, after all, belongs to Miss Watson—but then lies to the men and tells them that his father is on the raft suffering from smallpox. Terrified of the disease, the men give Huck money and hurry away. Unable to backtrack to the mouth of the Ohio, Huck and Jim continue downriver. The next night, a steamboat slams into their raft, and Huck and Jim are separated.

Huck ends up in the home of the kindly Grangerfords, a family of Southern aristocrats locked in a bitter and silly feud with a neighboring clan, the Shepherdsons. The elopement of a Grangerford daughter with a Shepherdson son leads to a gun battle in which many in the families are killed. While Huck is caught up in the feud, Jim shows up with the repaired raft. Huck hurries to Jim's hiding place, and they take off down the river.

A few days later, Huck and Jim rescue a pair of men who are being pursued by armed bandits. The men, clearly con artists, claim to be a displaced English duke (the duke) and the long-lost heir to the French throne (the dauphin). Powerless to tell two white adults to leave, Huck and Jim continue down the river with the pair of "aristocrats." The duke and the dauphin pull several scams in the small towns along the river. Coming into one town, they hear the story of a man, Peter Wilks, who has recently died and left much of his inheritance to his two brothers, who should be arriving from England any day. The duke and the dauphin enter the town pretending to be Wilks's brothers. Wilks's three nieces welcome the con men and quickly set about liquidating the estate. A few

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townspeople become skeptical, and Huck, who grows to admire the Wilks sisters, decides to thwart the scam. He steals the dead Peter Wilks's gold from the duke and the dauphin but is forced to stash it in Wilks's coffin. Huck then reveals all to the eldest Wilks sister, Mary Jane. Huck's plan for exposing the duke and the dauphin is about to unfold when Wilks's real brothers arrive from England. The angry townspeople hold both sets of Wilks claimants, and the duke and the dauphin just barely escape in the ensuing confusion. Fortunately for the sisters, the gold is found. Unfortunately for Huck and Jim, the duke and the dauphin make it back to the raft just as Huck and Jim are pushing off. After a few more small scams, the duke and dauphin commit their worst crime yet: they sell Jim to a local farmer, telling him Jim is a runaway for whom a large reward is being offered. Huck finds out where Jim is being held and resolves to free him. At the house where Jim is a prisoner, a woman greets Huck excitedly and calls him "Tom." As Huck quickly discovers, the people holding Jim are none other than Tom Sawyer's aunt and uncle, Silas and Sally Phelps. The Phelpses mistake Huck for Tom, who is due to arrive for a visit, and Huck goes along with their mistake. He intercepts Tom between the Phelps house and the steamboat dock, and Tom pretends to be his own younger brother, Sid.

Tom hatches a wild plan to free Jim, adding all sorts of unnecessary obstacles even though Jim is only lightly secured. Huck is sure Tom's plan will get them all killed, but he complies nonetheless. After a seeming eternity of pointless preparation, during which the boys ransack the Phelps's house and make Aunt Sally miserable, they put the plan into action. Jim is freed, but a pursuer shoots Tom in the leg. Huck is forced to get a doctor, and Jim sacrifices his freedom to nurse Tom. All are returned to the Phelps's house, where Jim ends up back in chains.

When Tom wakes the next morning, he reveals that Jim has actually been a free man all along, as Miss Watson, who made a provision in her will to free Jim, died two months earlier. Tom had planned the entire escape idea all as a game and had intended to pay Jim for his troubles. Tom's Aunt Polly then shows up, identifying "Tom" and "Sid" as Huck and Tom.

Jim tells Huck, who fears for his future—particularly that his father might reappear—that the body they found on the floating house off Jackson’s Island had been Pap’s. Aunt Sally then steps in and offers to adopt Huck, but Huck, who has had enough “sivilizing,” announces his plan to set out for the West.

Check your progress 1:

1. What is the story line of ‘The Tales of Huckleberry Finn’ ?

.....

2. Why did Finn go to the island?

.....

10.3 CHARACTER LIST

A.Huckleberry “Huck” Finn - The protagonist and narrator of the novel. Huck is the thirteen-year-old son of the local drunk of St. Petersburg, Missouri, a town on the Mississippi River. Frequently forced to survive on his own wits and always a bit of an outcast, Huck is thoughtful, intelligent (though formally uneducated), and willing to come to his own conclusions about important matters, even if these conclusions contradict society’s norms. Nevertheless, Huck is still a boy, and is influenced by others, particularly by his imaginative friend, Tom.

Tom Sawyer - Huck’s friend, and the protagonist of Tom Sawyer, the novel to

which Huckleberry Finn is ostensibly the sequel. In Huckleberry Finn, Tom serves as a foil to Huck: imaginative, dominating, and given to wild plans taken from the plots of adventure novels, Tom is everything that Huck is not. Tom’s stubborn reliance on the “authorities” of romance novels leads him to acts of incredible stupidity and startling cruelty. His rigid adherence to society’s conventions aligns Tom with the “sivilizing” forces that Huck learns to see through and gradually abandons.

Widow Douglas And Miss Watson - Two wealthy sisters who live together in a large house in St. Petersburg and who adopt Huck. The

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gaunt and severe Miss Watson is the most prominent representative of the hypocritical religious and ethical values Twain criticizes in the novel. The Widow Douglas is somewhat gentler in her beliefs and has more patience with the mischievous Huck. When Huck acts in a manner contrary to societal expectations, it is the Widow Douglas whom he fears disappointing.

Jim - One of Miss Watson's household slaves. Jim is superstitious and occasionally sentimental, but he is also intelligent, practical, and ultimately more of an adult than anyone else in the novel. Jim's frequent acts of selflessness, his longing for his family, and his friendship with both Huck and Tom demonstrate to Huck that humanity has nothing to do with race. Because Jim is a black man and a runaway slave, he is at the mercy of almost all the other characters in the novel and is often forced into ridiculous and degrading situations.

Pap - Huck's father, the town drunk and ne'er-do-well. Pap is a wreck when he appears at the beginning of the novel, with disgusting, ghostlike white skin and tattered clothes. The illiterate Pap disapproves of Huck's education and beats him frequently. Pap represents both the general debasement of white society and the failure of family structures in the novel.

The Duke And The Dauphin - A pair of con men whom Huck and Jim rescue as they are being run out of a river town. The older man, who appears to be about seventy, claims to be the "dauphin," the son of King Louis XVI and heir to the French throne. The younger man, who is about thirty, claims to be the usurped Duke of Bridgewater. Although Huck quickly realizes the men are frauds, he and Jim remain at their mercy, as Huck is only a child and Jim is a runaway slave. The duke and the dauphin carry out a number of increasingly disturbing swindles as they travel down the river on the raft.

Judge Thatcher - The local judge who shares responsibility for Huck with the Widow Douglas and is in charge of safeguarding the money that Huck and Tom found at the end of Tom Sawyer. When Huck discovers that Pap has returned to town, he wisely signs his fortune over to the Judge, who doesn't really accept the money, but tries to comfort Huck.

Judge Thatcher has a daughter, Becky, who was Tom's girlfriend in Tom Sawyer and whom Huck calls "Bessie" in this novel.

The Grangerfords - A family that takes Huck in after a steamboat hits his raft, separating him from Jim. The kindhearted Grangerfords, who offer Huck a place to stay in their tacky country home, are locked in a long-standing feud with another local family, the Shepherdsons. Twain uses the two families to engage in some rollicking humor and to mock an overly romanticized idea about family honor. Ultimately, the families' sensationalized feud gets many of them killed.

The Wilks Family - At one point during their travels, the duke and the dauphin encounter a man who tells them of the death of a local named Peter Wilks, who has left behind a rich estate. The man inadvertently gives the con men enough information to allow them to pretend to be Wilks's two brothers from England, who are the recipients of much of the inheritance. The duke and the dauphin's subsequent conning of the good-hearted and vulnerable Wilks sisters is the first step in the con men's increasingly cruel series of scams, which culminate in the sale of Jim.

Silas And Sally Phelps - Tom Sawyer's aunt and uncle, whom Huck coincidentally encounters in his search for Jim after the con men have sold him. Sally is the sister of Tom's aunt, Polly. Essentially good people, the Phelpses nevertheless hold Jim in custody and try to return him to his rightful owner. Silas and Sally are the unknowing victims of many of Tom and Huck's "preparations" as they try to free Jim. The Phelpses are the only intact and functional family in this novel, yet they are too much for Huck, who longs to escape their "civilizing" influence.

Aunt Polly - Tom Sawyer's aunt and guardian and Sally Phelps's sister. Aunt Polly appears at the end of the novel and properly identifies Huck, who has pretended to be Tom, and Tom, who has pretended to be his own younger brother, Sid.

Huckleberry "Huck" Finn

CHARACTER HUCKLEBERRY "HUCK" FINN

From the beginning of the novel, Twain makes it clear that Huck is a boy who comes from the lowest levels of white society. His father is a drunk

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and a ruffian who disappears for months on end. Huck himself is dirty and frequently homeless. Although the Widow Douglas attempts to “reform” Huck, he resists her attempts and maintains his independent ways. The community has failed to protect him from his father, and though the Widow finally gives Huck some of the schooling and religious training that he had missed, he has not been indoctrinated with social values in the same way a middle-class boy like Tom Sawyer has been. Huck’s distance from mainstream society makes him skeptical of the world around him and the ideas it passes on to him.

Huck’s instinctual distrust and his experiences as he travels down the river force him to question the things society has taught him. According to the law, Jim is Miss Watson’s property, but according to Huck’s sense of logic and fairness, it seems “right” to help Jim. Huck’s natural intelligence and his willingness to think through a situation on its own merits lead him to some conclusions that are correct in their context but that would shock white society. For example, Huck discovers, when he and Jim meet a group of slave-hunters, that telling a lie is sometimes the right course of action.

Because Huck is a child, the world seems new to him. Everything he encounters is an occasion for thought. Because of his background, however, he does more than just apply the rules that he has been taught—he creates his own rules. Yet Huck is not some kind of independent moral genius. He must still struggle with some of the preconceptions about blacks that society has ingrained in him, and at the end of the novel, he shows himself all too willing to follow Tom Sawyer’s lead. But even these failures are part of what makes Huck appealing and sympathetic. He is only a boy, after all, and therefore fallible. Imperfect as he is, Huck represents what anyone is capable of becoming: a thinking, feeling human being rather than a mere cog in the machine of society.

10.4 THEMES

Themes are the fundamental and often universal ideas explored in a literary work.

Racism and Slavery

Although Twain wrote *Huckleberry Finn* two decades after the Emancipation Proclamation and the end of the Civil War, America—and especially the South—was still struggling with racism and the aftereffects of slavery. By the early 1880s, Reconstruction, the plan to put the United States back together after the war and integrate freed slaves into society, had hit shaky ground, although it had not yet failed outright. As Twain worked on his novel, race relations, which seemed to be on a positive path in the years following the Civil War, once again became strained. The imposition of Jim Crow laws, designed to limit the power of blacks in the South in a variety of indirect ways, brought the beginning of a new, insidious effort to oppress. The new racism of the South, less institutionalized and monolithic, was also more difficult to combat. Slavery could be outlawed, but when white Southerners enacted racist laws or policies under a professed motive of self-defense against newly freed blacks, far fewer people, Northern or Southern, saw the act as immoral and rushed to combat it.

Although Twain wrote the novel after slavery was abolished, he set it several decades earlier, when slavery was still a fact of life. But even by Twain's time, things had not necessarily gotten much better for blacks in the South. In this light, we might read Twain's depiction of slavery as an allegorical representation of the condition of blacks in the United States even after the abolition of slavery. Just as slavery places the noble and moral Jim under the control of white society, no matter how degraded that white society may be, so too did the insidious racism that arose near the end of Reconstruction oppress black men for illogical and hypocritical reasons. In *Huckleberry Finn*, Twain, by exposing the hypocrisy of slavery, demonstrates how racism distorts the oppressors as much as it does those who are oppressed. The result is a world of moral confusion, in which seemingly "good" white people such as Miss Watson and Sally Phelps express no concern about the injustice of slavery or the cruelty of separating Jim from his family.

Intellectual and Moral Education

By focusing on Huck's education, *Huckleberry Finn* fits into the tradition of the *bildungsroman*: a novel depicting an individual's maturation and development. As a poor, uneducated boy, for all intents and purposes an

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orphan, Huck distrusts the morals and precepts of the society that treats him as an outcast and fails to protect him from abuse. This apprehension about society, and his growing relationship with Jim, leads Huck to question many of the teachings that he has received, especially regarding race and slavery. More than once, we see Huck choose to “go to hell” rather than go along with the rules and follow what he has been taught. Huck bases these decisions on his experiences, his own sense of logic, and what his developing conscience tells him. On the raft, away from civilization, Huck is especially free from society’s rules, able to make his own decisions without restriction.

Through deep introspection, he comes to his own conclusions, unaffected by the accepted—and often hypocritical—rules and values of Southern culture. By the novel’s end, Huck has learned to “read” the world around him, to distinguish good, bad, right, wrong, menace, friend, and so on. His moral development is sharply contrasted to the character of Tom Sawyer, who is influenced by a bizarre mix of adventure novels and Sunday-school teachings, which he combines to justify his outrageous and potentially harmful escapades.

The Hypocrisy of “Civilized” Society

When Huck plans to head west at the end of the novel in order to escape further “sivilizing,” he is trying to avoid more than regular baths and mandatory school attendance. Throughout the novel, Twain depicts the society that surrounds Huck as little more than a collection of degraded rules and precepts that defy logic. This faulty logic appears early in the novel, when the new judge in town allows Pap to keep custody of Huck. The judge privileges Pap’s “rights” to his son as his natural father over Huck’s welfare. At the same time, this decision comments on a system that puts a white man’s rights to his “property”—his slaves—over the welfare and freedom of a black man. In implicitly comparing the plight of slaves to the plight of Huck at the hands of Pap, Twain implies that it is impossible for a society that owns slaves to be just, no matter how “civilized” that society believes and proclaims itself to be. Again and again, Huck encounters individuals who seem good—Sally Phelps, for

example—but who Twain takes care to show are prejudiced slave-owners. This shaky sense of justice that

Huck repeatedly encounters lies at the heart of society's problems: terrible acts go unpunished, yet frivolous crimes, such as drunkenly shouting insults, lead to executions. Sherburn's speech to the mob that has come to lynch him accurately summarizes the view of society Twain gives in *Huckleberry Finn*: rather than maintain collective welfare, society instead is marked by cowardice, a lack of logic, and profound selfishness.

Guilt/shame

Huck experiences guilt and shame at various points throughout the novel, and these feelings force him into serious questions about morality. Huck's guilt is largely tied to the religious morality he learned from Widow Douglas. Not long after he and Jim set out on their journey, Huck realizes that by helping Jim escape he has done harm to Jim's owner, Miss Watson. He explains: "Conscience says to me, . . . 'What did that poor old woman do to you, that you could treat her so mean?' . . . I got to feeling so mean and so miserable I most wished I was dead" (Chapter 16). Here Huck recognizes that he has broken the Golden Rule of Christianity, which states, Do unto others as you would have them do unto you. Huck remains conflicted until near the end of the book. The breaking point comes in Chapter 31, when he finds himself unable to pray. Huck realizes that in his heart he doesn't believe Jim should be returned to slavery, and saying so in a prayer would result in him "playing double" and hence lying to God. When he finally resolves to help Jim escape for the last time, Huck banishes the last vestiges of guilt.

Empathy

The theme of empathy is closely tied to the theme of guilt. Huck's feelings of empathy help his moral development by enabling him to imagine what it's like to be in someone else's shoes. The theme of empathy first arises when Huck worries about the thieves he and Jim abandon on the wrecked steamboat. Once he's escaped immediate

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danger, Huck grows concerned about the men: “I began to think how dreadful it was, even for murderers, to be in such a fix.” Huck’s concern drives him to go and find help. Another significant example of empathy in the book comes in Chapter 23, when Huck wakes up to Jim “moaning and mourning to himself.” Huck imagines that Jim is feeling “low and homesick” because he’s thinking about his wife and children: “I do believe he cared just as much for his people as white folks for their’n. It don’t seem natural, but I reckon it’s so.” Despite the residual racism in this comment, Huck’s capacity for empathy has a strong humanizing power.

Adventure

Ironically given the book’s title, the theme of “adventure” in *The Adventures of Huckleberry Finn* tends to conjure a sense of immaturity and childish make-believe. The book begins by pointing backward to its prequel, *The Adventures of Tom Sawyer*, and the boyish exploits that resulted in Tom and Huck striking it rich. Chapter 2 continues this type of adventure, with Tom and his “Gang” of highwaymen. This spirit of adventure as play follows Huck beyond St. Petersburg. But the real-life situations Huck and Jim find themselves in frequently demonstrate that adventure is not what Tom and his games have made it out to be. The first of these situations occurs in Chapters 12 and 13, when Huck gets excited about a wrecked steamboat, but quickly flees upon discovering that three real murderers are hiding out there. By the end of the book, when Tom returns and tries to enforce an overly complicated and “romantic” plan for Jim’s escape, the very foundations of adventure have come to strike Huck as childish and unrealistic. Even so, Huck retains some lust for adventure, which he

demonstrates when he declares his intent to leave Pikesville and “light out for the Territory.”

Money/wealth

Money does nothing but cause problems in this book. Huck complains that ever since he came into a significant sum of money at the end of *The Adventures of Tom Sawyer*, he has had to suffer attempts to “sivilize”

and educate him. In the early chapters of *The Adventures of Huckleberry Finn*, the biggest problem Huck’s money brings him is his father, Pap. Pap mainly wants access to Huck’s money so he can buy more alcohol, and his capacity for anger and violence becomes clear when Huck refuses to hand over any cash. Further money-related problems arise following the initial appearance of the duke and the dauphin, who swindle common townsfolk out of their money. Their scams cause anxiety for Huck and wreak havoc in all of the small towns they visit. The only time money seems like it might have a redemptive power is at the end of the novel, when Tom gives Jim forty dollars to pay his way back north. For Jim, money holds the promise of liberation. But given the many problems money has brought throughout the book, it seems unlikely that money alone will guarantee Jim his freedom.

Check your progress 2:

3. Who are the Gangerfords?

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4. Write about Huckleberry Finn.

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.....

5. Why does Finn hate the society?

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10.5 SETTING

MAIN IDEAS SETTING

The Adventures of Huckleberry Finn takes place before the Civil War in the American South. As an “adventure,” Huck’s story is defined by movement. Thus, the geographical setting of the book changes constantly, following Huck and Jim as they travel south. The book starts in the fictional small town of St. Petersburg, Missouri, which Twain

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based on his hometown, Hannibal, Missouri. After meeting up on Jackson's Island (which really exists!), Huck and Jim set off along the Mississippi River and pass through Illinois, Kentucky, and Arkansas.

The book ends in the fictional town of Pikesville, which is probably located in southeastern Arkansas, near where that state borders Mississippi and Louisiana. Although Huck and Jim spend a lot of time on land, the geographical feature that most significantly defines their journey is the Mississippi River. Huck frequently associates this great American river with a sense of freedom. This sense of freedom is mirrored geographically in the way the Mississippi weaves its way along the border between states, creating a kind of "no-man's land." And even though it takes Huck and Jim further south and hence into the greater danger of slave territory, the Mississippi also leads all the way to the "freedom" of the ocean.

Although Huck and Jim spend time in towns along the river during their journey, a large portion of the novel takes place in natural settings. Both Huck and Jim possess a great deal of knowledge about nature and the river, knowing the names of trees, the behavior of animals, patterns of weather, and so forth. Huck can be quite eloquent in describing his natural surroundings, as when he watches the sunrise, saying, "a pale place in the sky; then more paleness, spreading around; then the river softened up, away off, and warn't black anymore, but gray... you see the mist curl up off the water, and the east reddens up... and next you've got the full day, and everything smiling in the sun, and the song-birds just going it!" (Chapter Fourteen.) Huck's beautiful, easy, and optimistic language when describing natural settings enforces the sense he is more at home in nature than in civilization, and sets up his eventual decision to head out towards the uncivilized "Territory" at the end of the novel.

10.6 ANTAGONIST

MAIN IDEAS ANTAGONIST

The Adventures of Huckleberry Finn doesn't feature a single, human protagonist. Instead, Huck and Jim encounter several minor antagonists along their journey. These minor antagonists all act in ways that interrupt Huck and Jim's progress downriver. Significantly, the antagonists do not

typically act in direct relation to the traveling pair. Instead, they act according to their own selfish needs or desires, and their actions have an indirect effect on the protagonist. Pap, who is the first minor antagonist to appear in the book, offers a good example. Pap is an alcoholic, and alcoholism drives his violence against his son. Pap needs money for booze, and Huck has a lot of it. But when Huck refuses to give his money up, Pap threatens his life and locks him in a cabin. This event indirectly sets the plot in motion by forcing Huck to flee. After escaping from the cabin and faking his own death, Huck sets off on his journey down the Mississippi River.

Other minor antagonists that appear in the novel include the Grangerford family and the duke and the dauphin. The encounters with these antagonists help shape Huck's personal and moral development. The Grangerfords prove helpful to Huck at first, but he quickly gets mixed up in their longstanding feud with the Shepherdsons. The feud escalates, leading to a violent encounter that leaves nearly everyone but Huck dead. Huck associates this social conflict with a sense of claustrophobia, and he returns to the raft and the open water with a renewed sense of freedom. The next antagonists to emerge are the duke and the dauphin. After allowing the two grifters to board their raft, Huck and Jim get caught up in a series of increasingly cruel cons. Huck manages to escape from the grifters, only to find out that the dauphin has sold Jim to the Phelps, who in turn hope to fetch a handsome reward for his return.

This turn of events creates a crux in which Huck's moral development reaches its peak. Faced with the choice of whether to leave Jim behind or to save him, Huck decides to go against social expectations and his own conscience and free Jim.

Aside from the minor antagonists Huck and Jim meet on their adventures, a more abstract and all-encompassing, nonhuman antagonist drives the novel as a whole: the institution of slavery. Slavery permeates every aspect of the novel, and the intensity of its influence increases as Huck and Jim move deeper into the South. More than any other antagonist, the issue of slavery and the question of its moral justness drives Huck's crisis of conscience. Slavery creates a social environment

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characterized by racism, violence, and dehumanization. As he travels with Jim and faces ever greater danger because of it, Huck must decide whether to accept or reject the standards of his social environment. In the end, Huck refuses the notion that Jim is property and flouts society by asserting Jim's humanity. Despite the change in Huck, however, the actual institution of slavery remains untouched by the end of the novel, as pervasive as ever.

10.7 PROTAGONIST

10.7.1 MAIN IDEAS PROTAGONIST

The protagonist of Twain's novel is Huckleberry Finn, who acts as the book's narrator and tells his own story from his own perspective. Huck incites the action of the novel in two ways: first, by faking his death and running away from St. Petersburg, and second, by deciding to assist Jim as he flees enslavement. In both cases, Huck focuses on escaping from a corrupt society and running toward an idea of freedom. Although Huck's actions get the narrative going, he is not the central instigator of conflict in the novel. Instead, Huck often finds himself caught up in the conflicts of others, and he uses his natural wit and charm to get himself out of dangerous situations. In this regard Huck bears a resemblance to the heroes of the picaresque literary tradition who have similarly roguish adventures in a society defined by corruption. As in other picaresque novels, then, society is the central instigator of conflict, and Huck must struggle to retain his ideal vision of freedom in spite of the social corruption that surrounds him.

Huck's developmental arc in the novel consists of his growing moral maturity. The groundwork for Huck's moral education has already been laid before the novel begins, primarily through Widow Douglas's religious teachings. Although Huck fails to comprehend his guardian's lessons at the beginning of the book, over the course of his adventures he comes to understand and even grow past many of these lessons. Several key moments contribute to Huck's moral education. The first comes in Chapter 13, when Huck seeks help for the murderous thieves on the wrecked steamboat. Here he learns a lesson in empathy worthy of the Wido "I judged she would be proud of me for helping these

rapscallions.” Other important moments in Huck’s moral development relate to Jim. In Chapter 15 Huck humbles himself before Jim and apologizes for playing a cruel trick on him. And in Chapter 31, Huck rips up the letter he writes to Miss Watson informing her of Jim’s whereabouts. In these moments Huck begins to understand how his society dehumanizes black people. He decides to reject social customs and religious piety alike, ultimately moving beyond the Widow’s lessons and choosing damnation over bigotry: “All right, then, I’ll go to hell.”

Check your progress 3:

On what background are the story set?

How are the antagonist and protagonist related in the story?

10.8 SUMMARY

In the story of *The Tale* we learn about Huckleberry Finn is the main character, and through his eyes, the reader sees and judges the South, its faults, and its redeeming qualities. Huck's companion Jim, a runaway slave, provides friendship and protection while the two journey along the Mississippi on their raft. It shows the pain of the children in poverty during the revolution period.

10.9 KEYWORDS

Damnation – an oath of expressing anger.

picaresque – resembling rogues.

Roguish- street style

Escalates – increase intensity

Fued –fight or bitter quarrel

flees –to run away from danger

enslavement – reduce someone to slavery

bigotry – Stubborn and completely intolerant

dehumanization –to deprive of human qualities

antagonist- villain of the story

10.10 QUESTIONS FOR REVIEW

Notes

Society had a lot of impact on the life of the children in this era. Explain how?

Racism and Slavery were killing the society in a negative way. Explain your views through this novel. Write in your own words how Mark Twain portrays the child characters in most of his novels which are very different from other writers.

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10.12 ANSWERS FOR CHECK THE PROGRESS

1. The Adventures of Huckleberry Finn opens by familiarizing us with the events of the novel that preceded it, The Adventures of Tom Sawyer. Both novels are set in the town of St. Petersburg, Missouri, which lies on the banks of the Mississippi River. At the end of Tom Sawyer, Huckleberry Finn, a poor boy with a drunken bum for a father, and his friend Tom Sawyer, a middle-class boy with an imagination too active for his own good, found a robber's stash of gold.

2. Although the island is blissful, Huck and Jim are forced to leave after Huck learns from a woman onshore that her husband has seen smoke coming from the island and believes that Jim is hiding out there. Huck also learns that a reward has been offered for Jim's capture. Huck and Jim start downriver on the raft, intending to leave it at the mouth of the Ohio River and proceed up that river by steamboat to the free states, where slavery is prohibited. Several days' travel takes them past St. Louis, and they have a close encounter with a gang of robbers on a wrecked steamboat. They manage to escape with the robbers' loot.

3. A family that takes Huck in after a steamboat hits his raft, separating him from Jim. The kindhearted Grangerfords, who offer Huck a place to stay in their tacky country home, are locked in a long-standing feud with another local family, the Shepherdsons. Twain uses the two families to engage in some rollicking humor and to mock a overly romanticizes ideas about family honor. Ultimately, the families' sensationalized feud gets many of them killed.

4. Huck is a boy who comes from the lowest levels of white society. His father is a drunk and a ruffian who disappears for months on end. Huck himself is dirty and frequently homeless. Although the Widow Douglas attempts to "reform" Huck, he resists her attempts and maintains his independent ways. The community has failed to protect him from his father, and though the Widow finally gives Huck some of the schooling and religious training that he had missed, he has not been indoctrinated with social values in the same way a middle-class boy like Tom Sawyer

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has been. Huck's distance from mainstream society makes him skeptical of the world around him and the ideas it passes on to him.

5. Huck distrusts the morals and precepts of the society that treats him as an outcast and fails to protect him from abuse. This apprehension about society, and his growing relationship with Jim, lead Huck to question many of the teachings that he has received, especially regarding race and slavery

6. The protagonist of Twain's novel is Huckleberry Finn, who acts as the book's narrator and tells his own story from his own perspective. Huck incites the action of the novel in two ways: first, by faking his death and running away from St. Petersburg, and second, by deciding to assist Jim as he flees enslavement.

7. The Adventures of Huckleberry Finn takes place before the Civil War in the American South. As an "adventure," Huck's story is defined by movement. Thus, the geographical setting of the book changes constantly, following Huck and Jim as they travel south. The book starts in the fictional small town of St. Petersburg, Missouri, which Twain based on his hometown, Hannibal, Missouri.

UNIT-11 VIJAY TENDULKAR: LIFE AND WORK AND POEM KAMALA

STRUCTURE

- 11.0 Objectives
- 11.1 Introduction
- 11.2 Biography of Vijay Tendulkar
- 11.3 Nationalism Influence
- 11.4 Screen Playwright
- 11.5 Writings
- 11.6 Title Earned
- 11.7 Poem :Kamala
- 11.8 Summary
- 11.9 Keywords
- 11.10 Questions for Review
- 11.11 Suggested Readings and References
- 11.12 Answers to Check Your Progress

11.0 OBJECTIVES:

On reading this chapter we will learn about :

1. Life and work of Vijay Tendulkar
2. His career and contribution towards literature

Contribution of Vijay Tendulkar in films

3. Poem analysis: Kamala

11.1 INTRODUCTION

Vijay Dhondopant Tendulkar was born on January 6, 1928 in a Bhalavalikar Saraswat brahmin family in Kolhapur, Maharashtra[citation needed], where his father held a clerical job and ran a small publishing business. The literary environment at home prompted young

Vijay to take up writing. He wrote his first story at age six.

He grew up watching western plays, and felt inspired to write plays himself. At age eleven, he wrote, directed, and acted in his first play.

At age 14, he participated in the 1942 Indian freedom movement, leaving his studies. The latter alienated him from his family and friends. Writing then became his outlet, though most of his early writings were of a personal nature, and not intended for publication.

Vijay Tendulkar was a leading Indian playwright, movie and television writer, literary essayist, political journalist, and social commentator primarily in Marāthi. He is best known for his plays, *Shantata! Court Chalu Aahe* (1967), *Ghāshirām Kotwāl* (1972), and *Sakhārām Binder* (1972). Many of Tendulkar's plays derived inspiration from real-life incidents or social upheavals, which provides clear light on harsh realities. He provided his guidance to students studying “Playwright writing” in US universities. For over five decades, Tendulkar had been a highly influential dramatist and theatre personality in Mahārāshtra.

Vijay Tendulkar died in Pune on May 19, 2008, after five weeks at the Prayag Hospital battling the effects of myasthenia gravis.

11.2 LIFE AND BIOGRAPHY OF VIJAY TENDULKAR

Tendulkar’s drama highlights the complexity of human relationships and contains a latent critique of modern Indian society, Tendulkar’s plays like Shakespeare’s plays are neither moral, nor immoral in tone but may rather be seen amoral. Vijay Tendulkar was a leading dramatist of twentieth century. He was playwright, screen and television writer, literary essayist, political journalist, one act play writer, novelist, short story writer and social commentator. After 1950, he has been the most influential dramatist and theatre personality for next five decades in Marathi. Marathi is the principle language of the state of Maharashtra. Marathi language has a continuous literary history since the end of classical period in India. Tendulkar was born in 1928 and brought up in the heart of Bombay City in Kandewadi, a small lane in Girgaon. A lower middle class community crowded its elements. The men were mostly shopkeepers and clerks. Vijay Tendulkar’s father Dhondopant Tendulkar was head clerk at a British Publishing Company called ‘Longmans’. Tendulkar’s brother Raghunath and sister were many years

older than him. In his childhood Tendulkar was a sickly child having persistent cough and asthmatic wheezing. This made his 76 parents over protective. Though Tendulkar had two younger brothers, he remained the favourite of his parents. Tendulkar's father was an enthusiastic writer, director and actor of amateur plays in their mother tongue, Marathi. He would take young Tendulkar to the rehearsals of his plays. They were presenting a kind of magic show for the young child of four. He was wonderstruck when persons change into characters. At that time women's roles were presented by men and young Tendulkar was greatly amazed to see men actors suddenly changing their voice and movements to become women. As a child Tendulkar never saw any theatre except his father staged. Tendulkar's brother Raghunath used to act like his father.

Raghunath had interest in literature too. Different writers often comes their home to meet Tendulkar's father. Thus Tendulkar grew up in a kind of literary atmosphere. On Sunday morning his father would take him to a large bookshop owned by his publisher friend. Young Tendulkar wandered among the shelves and picked up a good collection of children's books in Marathi. His father bought them all for him and would often tell him stories from them.

When Tendulkar grew up Raghunath his brother used to take him to English movies by cutting school. Tendulkar developed interest in watching English films and they had made abiding influence in his career as a playwright. Tendulkar had early primary education from Bombay. Later on his father migrated to Kolhapur, where Tendulkar took his education from 5th to 7th standard. Then his father moved to Pune. Tendulkar has taken his matriculation exam certificate from 'Nutan Marathi Vidyalaya' at Ramabag in Pune. During his school days, Tendulkar cut school and spent time watching English plays and rest of the time at the city library where he read a lot. Later when he became a journalist, he was surprised at the amount of reading he had put in while at school. Tendulkar had two role models who had influenced him while he had in Pune. Both were well known names in Marathi literature.

They were Dinkar Balkrishna Mokashi and Vishnu Vinayak Bokil. The former was a radio mechanic but fine writer; the latter was Tendulkar's Marathi teacher at school whose stories often turned into successful

films. Early in his carrier Tendulkar dedicated one book to Bokil master. Bokil master sent him a letter saying that Tendulkar wrote better than he himself did. Tendulkar preserved that letter considering it the greatest honour that he has ever received.

11.3 INFLUENCE OF HIS BROTHER AND NATIONALISM

Tendulkar's brother Raghunath brought the fiery spirit of nationalism into their house. He was inspired by Mahatma Gandhi. He got a charka, wore only Khadi and attended congress meetings. He was black listed in college for his activities. Tendulkar's mother, Susheela told him stories about Mahatma Gandhi and Bal Gangadhar Tilak. She was witness of Tilak's rousing speeches during Ganapati festivals in Bombay. This all atmosphere instilled the spirit of nationalism in the mind of Tendulkar and his formal education came to close in 1942, during, 'the Quit India movement' when he answered Gandhiji's call to boycott school.

Tendulkar had written his first story when he was six years old. When he was eleven, he wrote, directed and acted his first play. He acted in two Marathi films as a child artist. He had three volumes of stories on his credit before he ventured into his first play. 78 Tendulkar's first job was in a printing press. Then he moved to journalism. He served as sub - editor on the daily 'Navbharat'. He was also executive editor of magazines 'Vasudha' and 'Deepavali'. Some years he was appointed as sub editor on daily Maratha. Tendulkar spent some years as public relations officer for the Chowgule group of Industries before being appointed assistant editor of the daily 'Loksatta' in 1968. His varied professional experience put him in touch with peoples of all classes; his most convincing male characters come from the middle class to which he and his circle belonged. Hence his plays are on this class and often addressed to these peoples.

Check your progress 1:

1. Write about the Vijay Tendulkar.

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 2. What did he do during his school days?

.....

 3. How did the freedom struggle of India influence the writer?

11.4 INITIAL YEARS OF WRITING

Although he was doing different jobs, during all these years he had been writing, starting with short stories. He himself found that his short stories include more dialogues than narrative; he switched to writing one act plays and finally full length plays. His first play, Grihasti had come out in 1955 and last plays completed in 1992. His plays have given Indian theatre a rich and challenging heritage. Tendulkar has written original scripts for film makers like Shyam Benegal and Govind Nihalani. His plays and film scripts are penetrating studies of violence, power and repression in different forms in that contemporary Indian society. It suites to Tendulkar's creation as Plato says, the invention of dramatic art and of the theatre seems a very obvious and natural one. Man has a great disposition to mimicry; when he enters vividly into the situation, sentiments, and passions of others, he voluntarily puts on a resemblance to them in his gestures. Tendulkar's Manus Navache Bet was staged in 1956. Here, we see Tendulkar broke away from the three-act convention. Tendulkar along with Girish Karnad changed the dramatic mould by demolishing three act structure of the well- made play and giving it a new mould appropriate to the performance tradition. His plays sometimes used the expressionistic technique of dramatic make believe of dreams within the framework of naturalistic play. Chimaniche Ghar Hote Menache (1960) was a play, which battled the audience with its farcical element, interspersed with lyrical movements. In Kavalyachi

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Shala (1963) Tendulkar used the farcical element to highlight the tragedy of middle class ambition. In Madhya Bhinti and Ek Hoti Mulgi are more than the 'family dramas'. As the time passes, Tendulkar has become more and more concerned with the intrigues of power and the effects of oppression, especially in plays like Shantata! Court Chalu Aahe (1968) and Ghashiram Kotwal (1972) Tendulkar broke away from certain traditions of Marathi theatre that had been dominated by family melodramas centered on the middle class. Sakharam Binder a study of human violence and terror amounted to a powerful dramatic statement. There are some lighter plays too, like the light-hearted fantasy of Ashi Pakhrey Yeti, created by Tendulkar. After 'Ghashiram', Tendulkar turned to the naturalistic theatre with two very contemporary themes. Kamala (1982) and Kanyadaan (1983) are this two plays in this style. Kamala is a study of marital status, of the motives behind the popular investigative journalism, as well as study in many layers of exploitation. Kanyadaan is a complex play about the cultural and emotional upheavals of a family. It deals with the violence in the subconscious of Dalit poet who is married to the daughter of native socialist. Tendulkar has been active in the new theatre in Maharashtra, through his involvement with groups like Rangayan and Avishkar, and others, remains an activist in the ongoing struggle for democratic rights and civil liberties. Once he said, 'My creative writing, including plays and films have written mostly deals with or tried to deal with contemporary social reality.

Tendulkar has been a witness to many social movements and has travelled to remote parts of the country. And yet, as an artist, he was never tempted to use his information for photographic representation of social reality. His sensation as a human being goes deeper than that. His dramas present social reality. But his characters are imbued with dramatic power. He has created raw theatre language for his ape characters. Tendulkar chose themes, characters and situations from the contemporary life except some historical plays. His material for plays comes from the observation of life. Tendulkar have interest in violence in society, the human response to violence, and individual freedom, has manifested itself in many ways. He has made various studies, worked at the Tata Institute of social sciences as a visiting professor. He turned

around the country 81 to see prisons. His all observations have found way in literary writings, which bear testimony to his keen perceptiveness, and his compassion for the common man's daily struggle for survival. According to Plato, Drama is deeply associated with inner consciousness of human race that it has rightly been regarded as the best means for the exploration of human nature in all its varieties and manifestations.⁴ This opinion fits to Tendulkar and his dramatic art. Tendulkar also involved in the translations of his contemporary dramatists from other Indian languages. He translated Tughlaq by Girish Karnard and Aadhe Adhure by Mohan Rakesh in 1971. He also translated Tennessee Williams A street car named Desire in Marathi. Most of Tendulkar's plays have been translated and performed in Hindi and number of other regional languages winning him recognition at the national level. Tendulkar was a lifelong resident of Bombay city. He is author of thirty full-length plays and twenty-three one-act plays, several of them have become classics of modern Indian Theatre. Among these is Silence! The Court is in session (1967), Sakharam Binder (1972), Kamala (1981), Kanyadan (1983). Ghashiram Kotwal, a musical play, combines Marathi folk performance style and contemporary theatrical techniques, Ghashiram, one of the longest-running plays in the world. It has six thousand performances in India and abroad. Tendulkar's treasury includes eleven plays for children, four collections of short stories, one novel and five volumes of literary essays and social criticism. He is important translator in Marathi, having translated nine 82 novels, and two biographies into native language as well as five plays, among which are Mohan Rakesh's Aadhe Adhure (Hindi), Girish Karnad's Tughlaq (Kannada) and Tennessee Williams A Street car named Desire (English).

11.5 ROLE AS A SCREEN PLAYWRIGHT

Vijay Tendulkar is also original writer of screen plays for eight plays in Marathi including Samana (1975), Simhasan (1979) and Umbartha (1981). The Cart is a ground breaking feature film on women's activism in India. Tendulkar has also worked as screen-writer in Hindi, India's majority language and the preferred medium to the world's largest film industry. During the 1970's and 1980's, he wrote the original script and

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dialogue for eleven Hindi films among them are Nishant (1975), Manthan (1977), Akrosh (1980), Ardha Satya (1983) and Aghat (1986). These all paved the pattern for the 'middle class cinema' movement. Tendulkar has written and directed discussions on current social issues for Indian television in Hindi too. Tendulkar's dramatic output and theatrical activities in Marathi and his work in Hindi cinema have received wide recognition in Maharashtra and India for four decades after 1950. The Maharashtra State government brought him awards in 1956, 1969 and 1973. He also received the Sangeet Natak Academy Award in 1971; he also bagged Film Fare Award for the best original screenplay. The government of India's Padma Bhushan Award in 1984, the Maharashtra Gaurav Puraskar in 1990, the Janasthan Award in 1991, The 'Kalidas Samman' Award in 1992, the Saraswati Samman in 1993, the Maharashtra Foundation Award in 1998, the Pandit Mahadeo Shastri Joshi Award in 1999, and the Dinanath Mangeshkar Award in 2000; all these stand testimony to his lifetime achievement 83 in literary and performing art. Among his other awards include a Nehru Fellowship (1973- 74), An Honary Doctorate from the Ravindra Bharati University, Calcutta in 1992, and a lifetime fellowship from the national academy of the performing Arts, New Delhi 1998.

Tendulkar is co-founder and president of the experimental theatre group, Avishkar (Bombay) and served on the Board of Directors of the National scales of Drama (New Delhi), and Bharat Bhavan Rangmandal (Bhopal). He had been member of the Advisory council of Shriram centre of the Arts (New Delhi), a trustee of the National Book Trust (New Delhi), as well as the president of the National Centre for Advocacy Studies (Poona). Thus this is the brief outline history of Vijay Tendulkar and his creations. Tendulkar's major concerns expressed in his plays in short. Wadikar comments about Tendulkar's characters, Most of the characters in Tendulkar's play seen as defeated or frustrated since they acquire deformed personalities. They seem to have a tragic dimension. Deformity of one sort or another such as gender, social, political, physical, mental and spiritual is perceptible in Tendulkar's characterization. He seeks to project men and women, not in their brighter, but in their darker aspects. Mostly, they are shown life-like, i.e.,

as what they are but, at times, they are shown worse than what they are in actuality.⁵ The first major work that set Tendulkar apart from previous generation of Marathi playwrights was Manus Navache Bet. It gave expression to the tormenting solitude and alienation of a modern individual in an urban, industrialized society. Tendulkar's dramatic 84 genius eminently suited the newly emerging, experimental Marathi theatre of the time.

The plays that followed Manus Navache Bet were, Madhlya Bhinti, Chimmicha Ghar Hota Menache, Mee Jinklo Mee Harlo, Kavlyachi Shala and Sari Ga Sari. These all plays set the trend of avant-garde for Marathi theatre.

Check your progress 2:

4. Write a short note about his plays.

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5. Write a short note about Vijay Tendulkar as a Marathi writer.

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Characteristics of his drama

In all his early plays Tendulkar is concerned with the middle class individuals set against the backdrop of a hostile society. And another distinctive feature of these plays is that the absence of any easy solution. Tendulkar presents modern man in all its complexities. He portrays life as it is from different angles without moralizing or philosophizing in any way.

Most of his dramas are endowed with his characteristic dialogue, which is jerky, half finished, yet signifying more than what it says. Another important quality of his plays is treatment of characters, his sympathy for 'little big man'. Play of Tendulkar variously deals with the different dimensions of man's cultural deformity and brings out its evil consequences on human body, mind, and spirit. His feminist approach is

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also praise worthy. Biologically as well as culturally, human beings are divided into two classes; men and women. This division is farther accentuated by the roles they are assigned to play in the making of family. Man is the head of the family, governing and controlling all its affairs.

Woman is entrusted with household responsibilities, particularly those of cooking food and rearing children. This leads to the formation of exploitative and oppressive society of men as against the exploited and oppressed society of women. Simon De Beauvoir rightly observes; 85 One is not born but rather becomes a woman... It is civilization as whole that produces this culture... which is described as feminine.

Six Tendulkar seems agree with above statement. Hence Shailaja Wadikar describes his plays as; Tendulkar's plays bring a turning point in Indian theatre as they shock the sensibility of the conventional audience by projecting the reality of life, human relationship, and existence. His plays are revolutionary in the sense that they bring about a transformation in the audience's mindset. They depict the doomed or lost generation of the post-independence India, where people are victims of willful monstrosity.

His famous writings and Female characters Angry Young Man of Marathi Theatre: With the production of Silence! Court is in Session in 1967, Tendulkar became centre of general controversy. He had already gained the name Angry Young Man of Marathi Theatre. But now he is definitely identified as a rebel against the established values of a fundamentally orthodox society. A theatre group from Bombay comes to a village to stage a play in a mini cross-section of middle-class society. The members of group are representatives of sub-strata. Their spiteful attitudes to Leela Benare, the central character of the play, reflect their malicious and spiteful attitude towards their fellow beings. A well-targeted conspiracy is hatched out against her, and in the name of a mock trial, they expose and dissect her personal life and blight her psyche. Their attitudes towards her reveal the basic 86 hypocrisy and double standards of society. The play exposes the vulnerability of women in Indian society. Critics and scholars have quite often accused Tendulkar

of taking off ideas from western plays and films and given them an Indian grab in his plays. But at the same time it is clear that in early days Tendulkar was influenced by western films, mainly the Hollywood films of the forties, and western playwrights like Arthur Miller, Tennessee Williams and J. B. Priestley in particular. He was also stated that, he has consciously or unconsciously been inspired by just about everything around him: real life experiences, hearsay, news items, films, plays and literature in general... But the basic urge has always been to let out his concern viz-a-viz his reality: the human condition as perceive it. His plays span varied issues which explain their appeal to a cross section of society 'Kamala' attacks the media's credo of 'anything for good story', to Mitrachi Gost there is a bold look at hetero and homosexual love (116) Tendulkar is Osborne of Indian theatre. His Leela Benare in Silence! Remind us Ibsen's Nora who challenges outdated customs and traditions. Sakharam is duplicate copy of Jimmy Porter, representative of frustrated post 1970 generation. Encounter in Umbugland, which was written and produced a year after 'Silence!' is a play that is totally different in nature. It falls in separate class in comparison with Silence, Kamala, Gidhade (Vultures) and Sakharam Binder. It is essentially a political allegory but not devoid of dimensions. It is helpful to trace reflections of the political situations in India of the late sixties and early seventies in the royalist regime of Umbugland. The play is not merely topical but also 87 unveils the essential nature of the game of politics as also basic craving for power in human nature. Tendulkar weaves, exposes the intricate political intrigues calculated to attain positions of authority and the corruption involved in holding on to them. It is easy to identify the characters with political figures that held ministerial positions in those years. This play has usual three act structure. In this play apparent observations are made on the recent developments of political situation of Umbugland. Tendulkar's Ghashiram Kotwal is another political satire that raised hue and cry in political circles. In 'Ghashiram' power is designed 'horizontally' in terms of individuals against individuals, from humiliation, to revenge in assertion, to eventual victimization; played out against a background of political and moral decadence and degeneracy, with sexuality impinging on strategies of power. Religion manifest in

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caste dominance and ceremony is a device of power in 'Ghashiram'. But it is more as an abstraction of awe than as material force. Nana needs Ghashiram, and Ghashiram needs Nana. But in the shifting game of power, it is temporary adjustment that Nana exploits as long as necessary and can drop unceremoniously the moment it has served its purpose.

Samik Bandopadhyay makes a comment about Tendulkar's political plays, Tendulkar in his social criticism is more concerned with the Mechanism of power operating within the society than With the economic and political implications and sources of That power.⁷ Gidhade (The Vultures) is chronologically the next play by Tendulkar (1970). It is entirely different kind of work that underlines 88 the astonishing range of Tendulkar's dramatic genius.

Tendulkar seems keen to demonstrate the basic and essential complexity of human nature, which is neither black nor white, but varying shades of grey. The function of art is not to provide answers or solutions but to raise questions. While exposing hypocrisies and foibles of an individual as well as society, Tendulkar urges upon the audience to ponder over problems. All the characters of Tendulkar are combination of good and evil, weakness and strength.

Sakharam, though apparently crude, aggressive and violent, has his own laws of personal morality. He is a man who is primarily honest and frank. This opener of his personality becomes in itself a criticism of the hypocrisy of the middle-class. Sakharam ridicules the double standards of the middle class society. His straightforwardness in dealing with helpless women such as Laxmi, demands a certain admiration. Tendulkar's another play in naturalistic manner is Kamala. It is also a topical play. It was inspired by a real life incident based on the 90 'Indian Express' exposed by 'Ashwin Sarin', who actually bought a girl from a rural flesh market and presented her at a press conference. At the centre of the play Kamala is a self-seeking journalist, Jaising Jadhav. Jadhav treats the woman he has purchased from the fleshmarket as an object that can buy him promotion in his job and a reputation in his professional life. He is one those modern day individuals with a single-track mind, who pursue their goal doggedly. Jadhav never stops to think what will happen to Kamala after this depiction. Tendulkar makes a dig

at the much talked-about modern concept of the so-called investigative, journalism which stresses the sensational unmindful of the damaged psyche of the victim. Tendulkar depicts Jadhav's concept of newspaper reporting in a critical light by highlighting the rat-race that goes on in this scenario. Tendulkar's play portrays different aspects of human characters. All of them underscore the complexity of human relationships. Most of his plays deal with the individual pitted against the society and explore the tensions between the two. In all of them, women play key roles in the plot. All the plays contain a subtle critique of modern middle-class and lower middle-class Indian society.

Most of Tendulkar's dramas follow the naturalistic model of dramaturgy. Although there is similarity; the plays are clearly distinct from each other. *Silence! The Court is in Session* combines social criticism with the tragedy of the individual. *Gidhade (Vultures)* deals with a strange blend of brutality and compassion, the economic and moral degeneration of a family. *Sakharam Binder* shows the great objectivity and complications in human nature, two necessary components of which are sex and violence. *Kamala* is a denunciation⁹¹ of the success-oriented male dominated society where women are often victims or stepping stones in men's self-advancement. Tendulkar's plays open end may be seen as one of its striking features. Tendulkar's theme as well as form; from purely naturalistic plays and dark tragedies to farces, from musical set in traditional folk modes to absurd drama and from full length plays to one act plays. In the thematic point of view, his plays are ranged from social individual tensions to the complexities of human characters. From the exploration of man- woman relationship to the reinterpretations of historical episodes, the greatest quality of Tendulkar as a creative writer and dramatist rests in the fact that he can simultaneously involve and distance himself from his creation. This affords his works with infinite subtlety. Two other hallmarks of his creative self are his sense of humour and his intense compassion, which are sometimes difficult of notice because of their invisible quality. Tendulkar is a great name in Marathi theatre and he has refurnished it with vigour and vitality to awaken the dormant conscience of society through the medium of art.

11.6 TITLE GIVEN TO HIM

Tendulkar is named 'Arthur Miller' of India's theatre. His social conscience, the role he has scripted for women, his fight for justice, modern representation of gender roles, his criticism of class system in India and his dialogue with western theatre ranked him to the forefront of modern Indian theatre. Other Writings of Tendulkar: Short Stories: Tendulkar was a versatile figure in Marathi literature. He started his career in literature beginning short stories. He confessed once that 'Who Will Love on Us' is his first story written in 1948. Later on he published fifty two stories under five anthologies. Tendulkar's dramatic outlook and middle class characters took birth from his short stories. His middle class characters chosen in plays are reckless and vulgar than his short stories. Tendulkar selects the weak point of common men in his short stories. Tendulkar indulge himself as a demonstrator in short stories. Self demonstration is one of the characteristics of Vijay Tendulkar's short stories. Characters used in short stories of Tendulkar are in quiet and in sorrow mood. Once Tendulkar admitted during an interview that writing story is straight forward, so he turned towards it. Tendulkar's Journalism and Literary Writing: Tendulkar's literary writing through journalism touches to the then social, cultural and political, situations. He wrote in the columns of 'Maharashtra Times' daily (1967). He says this column writing helped him to border the horizons or writer within him. Tendulkar's 93 daily writing in news-papers shows his tender, poetic language style. He is an inveterate observer of humankind. Once he said that he faith in beauty, believe in spiritual love and sacrifice. He expresses, At a very early stage of my life I had developed a curiosity for people Thus Tendulkar's poetic style of representing individuals is praiseworthy. He selects the exact words to create dramatic life of various persons. His choice ultimately becomes our choice and his liking our liking when reading his plays.

During 1967-68 Tendulkar wrote in Manus a weekly under the name Ratrani. Finding truth is the only motto behind Tendulkar's press writing. Tendulkar has composed literary writing, political writing, social writing, theatrical writing and experiments of common man.

According to him man is very complex animal; he doesn't come under any definition. Man remains far away from his given labels. Literary writing in journals by Tendulkar shows us the keen interest of writer in social characters and their lives. 94 Film Scripts and Dialogues Writing: Tendulkar has devoted himself for writing scripts of cinemas in Marathi and Hindi.

Silence! The Court is in Session, Ghashiram Kotwal, Kamala, Half Truth and Restless, etc. He has written script of Sardar Patel, a feature film. Tendulkar says that script writing and play writing are the same arts. His skills of film scripts and dialogue craftsmanship can be seen in Samana, Sinhasan, Umbertha, etc, in Marathi cinemas and Nishant, Manthan, Akrosh, Gahari, Ardhasatya etc, in Hindi cinemas. Although cinema is a business, its commercialization doesn't suit Tendulkar. He says that my cinemas are business but not commercial type, while writing cinemas Tendulkar has preserved his life beliefs. He didn't find oppose in writing cinema scripts as it is seen in writing novels and cinemas. Its credit goes to Tendulkar for his new way of writing cinema scripts and dialogues.

Fiction Writing: Novel writing remained untouched by Tendulkar in his early phase of writing. He thought writing novels is not an easy job. But writing plays is natural and a thing of practice according to him. Tendulkar's first novel, Novel-one appeared in 1996. It is a story of Prabhakar Surve, a middle class man. Tension, stress arising in a family is shown faithfully by the novelist. Being one part of a family, they behave like strangers, disjointed and ironic. Disgustedness and frustration of modern man is rightly depicted by the novelist in this novel. But it is clear that novelist Tendulkar's hand does not run as smoothly as dramatist Tendulkar. 95 Novel: two is published in September 2004. It is a story of contemporary politics and its moral downfall. This is a farce on the contemporary political men and their manners. Rat simile is used as representative of political men, who lives away from the society but they harass society. No one is ready to combat with them. One innocent girl is killed when a rat raped her. Dirty politics, shrewdness in it and its various black aspects which are unknown to common men are presented faithfully by the novelist. He is the politician who starts communal riots and he is the same who condemns it.

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Permanent truths in politics are displayed by the writer in this novel. It is one of a realistic attempt by Tendulkar. Tendulkar and His Translated Literature: Tendulkar has translated some European novels into Marathi. Some of them are Devachi Manse (Men of God), Gele Te Divas (That days have gone), Me Asa Zalo (I have developed in this way), original writer is Robert Ruark. Aage Badho (Be ahead) original writer G. L. Latham. Ranful (Land flower) creator Shiley L. Arora, We Will Not Loose creator Lara Engles Winder, Story of one pain, Love letter, creator Henry James, and New House and New Life' basic creator – Grace Jordan, these are the examples of novel translation. He has also translated biographies like, Goddess of Mercy, basic creator Helen Boylston, 'He Taught for us' – Catharine Woven Pear. Tendulkar is not behind in translating, short stories too, On the Way of Panther, Karbhavin, Introduction of America and Five Guests, translated by him. 96 Vasana-Chakra original creator Tennesie Williams, 'not to have attachment this is request', John Mark Patrice these are the translated dramas by Tendulkar. Some of the translations are done only for gaining money and run home. Although this is translated copies but it has their dignity of the translations. Half House of Mohan Rakesh and Tughlaq of Girish Karnad are translated into Marathi for only friendship's sake. Tendulkar published two miscellaneous Books Jahirnama (Manifesto) and Samajvedh (Introspection of Society) in 1984 and 1987 respectively. Jahirnama (Manifesto) is annual, collection of short stories, poems and other aesthetic writing. Samajwedh – introspection of society is created for showing complex reality of society truthfully.

Tendulkar has collected articles from Bhau Padhey, Priya Tendulkar, Kamalakar Sarang, Ravindra Bhagwat, Nilu Damale, Vidhya Bhagwat, Pravin Patkar, etc. on their actual life experiences. These articles are not only the photographic representations of the society but also the introspection of society and its real problems. It provides us awareness of the time. Samajvedh includes Bombay (Kherwadi) riot written by Bhau Padhey. Priya Tendulkar's Panchatarankit, Vidoot Bhagwat's 'Education: Some Pages of a Diary'. These provide the exact experiences of realistic life. 'Divakaranchya Natyachata' (Dramatic-monologue) is a type of drama but it means not a small or easy part of drama. It is

different from Drama and short play. Divakar took inspiration from English poet Robert Browning and his 'Monologue'.

Tendulkar's first monologue is Mahasarp (Biggest snake). Monologue and Divakar 97 these two names are connected with each other. Tendulkar thinks Monologue is now on death bed and it should be renovated. Short story and one act plays have observed in dramatic monologue. Tendulkar published 51 monologues in all written by Divakar from 1911 to 1931. He has also provided prologue for its better understanding. While reading dramatic monologue of Divakar, we remember Tendulkar because there is much similarity between Divakar and Tendulkar as far as their dramatic art of writing is concerned. Use of short sentences and exact word is speciality of both the writers. There is some relationship between Divakar and Tendulkar in their dramatic skills too. Tendulkar's monologues used in different dramas remind us Divakar. There is compositional similarity between Tendulkar and Divakar. We observe that there is a stamp of Divakar on Tendulkar's great works of art.

Tendulkar's Zupurza and Baby, one-act plays resemble with dramatic monologue. Tendulkar's Short Plays for Children: Tendulkar has composed some short plays for children during 1960 to 1972. Ethe Bale Miltat (Here you will get infants) –1960, Meshpatre (1961), Patlachya Porich Lagin (Marriage of Patil's Daughter), Chimana Bandhato Ghar (Sparrow built a house) 1966, Rajaranila gham hava (King and Queen need sweat), Baba Harawale (Baba is lost), Bobychi Gost (Story of Boby). These are some of children's plays on his credit. Amusement of children is the basic aim of Tendulkar behind these children's plays.

While going through this plays we come to know that Tendulkar has studied child psychology. 98 Instruction and entertainment are the basic motives behind his children plays and Tendulkar succeeded in it. "Calamities not only befell on others but also on us, who forgets it, he has to repent later on. No one should debase other; no one should laugh at other." This is the gospel given in 'Sparrow Built a Home'. We see in 'Baby's Story; Baby is indulged into herself because her parents are office goers. "It is true since mothers are going to office, Baby like little girls are become so". In 'Baba is lost' we see a thief who kidnaps girl.

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Here Tendulkar advise us and children how to behave in Bombay like cities. Tendulkar uses simple but concrete incidences for his children plays. We observe children are always doing mimicry of elders. But Tendulkar's children spectators are grown up and more respective than common men. They accept new incidences as fast as they can. Child spectators are more imaginative, hence they understand further than the grown spectators. He took them in the world of fantasy– Demon, King-Queen, Birds, Nature, Witch and Jugglers, etc. Tendulkar's children play emphasis more on action than dialogues. Little children involve in comedy as well as in imaginative world. They are sensitive and tender. Tendulkar shows some pathetic incidences too in these plays. Although some of the dramatist has paid need towards children plays, maximum number of dramatist neglected it. Government, philosophers, writers, presenters and spectators all have come together for the issue of children plays. Tendulkar has written child-plays during 1960-72. Some of them are translated into Hindi. After 1972 Tendulkar turned his attention to serious plays. There are some 99 parallelism between children-plays and other plays. For example 'King and Queen need Sweat' is a child-play; its dialogue style is reflected in 'Ghashiram Kotwal'.

Tendulkar's one act plays are outcome of his stories. His first one-act play is 'Identity'. His unforgettable one act plays are Bali, Madi (Female), Frightened, Python and Gandharva, Thief, Police! Night, etc. Tendulkar acquainted with Vijaya Mehta, Damu Kenkare, Arvind Deshpande, Sulabha Deshpande, Madhav Vatave, Nandkumar Ravate, etc. These dignitaries were doing various experiments in Marathi theatre. Vijaya Mehata says, "Tendulkar would write and we would perform." One act play has got its dignity after 1950, before it one act play was not considered equal with drama. Tendulkar's 'Night and other one act plays' are on various subjects. But Tendulkar's one act plays represent the inner feelings of two different persons. 'Night', 'Darkness', 'Four days' and Identity' are some of his best.

Check your progress 3:

6. Write the characteristics of his writings that make him distinguished?

.....

 7. How did he portray the female characters?

.....

 8. What was the title given to him and why?

11.7 AN INTRODUCTION BY KAMALA DAS

‘An Introduction’ by Kamala Das was published in her first collection, *Summary* in Calcutta in 1965. The collection focuses on love and the pain that follows betrayal. This particular piece is one of her most well-known. It is confessional in nature in that Das is professing her own deep emotions in regards to the patriarchy controlling her life and the lives of countless suffering women. She played a critical role in the establishment of the Indian feminist movement

The poem does not contain a specific pattern of rhyme or rhythm. The lines also vary greatly in length and syllable number. There are moments in which Das uses techniques such as enjambment, repetition and anaphora. Repetition and anaphora are seen at the beginning of a number of lines, such as four and five. In this instance the speaker is giving two conviction filled statements about who she is. Later on repetition is used to define her language as both “English” and “human”.

Summary of An Introduction

‘An Introduction’ by Kamala Das describes the poet’s own mental and emotional state as she aged and pushed back against patriarchal society.

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The poem begins with the speaker, Das, stating that she knows all the male leaders of India. Their names are a part of her, a tribute to their overwhelming power. This contrasts significantly with the lack of power she felt growing up and getting married at sixteen. She struggles with her identity and is finally able to step away from the traditional role of wife. Das describes the way that men are able to move through the world with a solid identity.

They are allowed their choices and emotions. In the last lines she pushes back against this way of life by stating that she feels things that do not belong to the man she loves. She too can be “I.”

Analysis of An Introduction Lines 1-13

In the first section of this piece the speaker begins by comparing her knowledge of politicians to the days of the week and months of the year. Although she does not have a firm grasp on politics itself, those in power have remained in her mind. This shows their power to be much greater than their role should allow. The first of these she is able to recall is “Nehru,” who served as India’s first prime minister after the withdrawal of the British.

After these opening lines that set the scene, the speaker moves on to describe her own being. She is “Indian” and she is “very brown.” Lastly, she is from Malabar in southwest India.

These are the basics of her life, but of course not everything. She adds that she is able to,

[...]speak three languages, write in Two, dream in one.

She continues to describe language and the role it plays in her life by saying that she is judged for writing in English. It is not her “mother-tongue.” Whenever she is criticized for how she speaks and writes she feels as if she is alone. There is no one, not her friends or cousins, who back her up. They are critics “Every one.” She directs the next line at this group, asking them why they care what she speaks. She feels a deep connection to the words she uses and how, through “distortions,” her language can only be defined as her own.

Lines 13-25

In the next thirteen lines the speaker goes on to describe herself as “half English, half Indian.” She sees a humour in this combination and acknowledges that fact as it is “honest.” This seems to be one of the most important parts of her, a desire for authenticity and honesty. Her identity, as seen through her voice, is “human” just as she is human. It should be held under that single defining category and no other.

Das describes the control she has over her voice, whether through speech or text. It can display all of her emotions and her,

[...] mind that sees and hears and is aware.

Human speech is to humans as roaring is to lions. It is intelligible, unlike the roaring of a storm or the “mutterings of the blazing fire.” The speaker defines her freedom through the use of her voice. In the next lines she explains to the reader that there are other circumstances in her life that infringe on that freedom. They are out of her control.

She introduces this section by stating that she only felt older as she grew because she was told of her own physical changes.

Lines 26-38

Her unhappiness is defined in the next section of lines and is directly related to a need for freedom. When she was young she “asked for love,” because she didn’t know what else to want. This ended with her marriage at sixteen and the closing of a bedroom door. Although her husband did not beat her, her,

[...] sad woman-body felt so beaten.

This line is interesting as she is placing her own body in one of the categories she rebelled against in the first stanza. It is due to this simplification of a woman as nothing more than a body that led her to marriage at sixteen. She also places blame on her own body for leading her to this place. Her distinctly female parts, “breasts and womb” are a crushing weight on her life. The pressure placed on her by her husband and by her family led to an emotional and mental shrinking. It was a “Pitiful” process. But it ended.

She goes on to state that a change came over her. She decided to put on her “Brother’s trousers” and cut off her hair. The speaker is ridding herself of the female image that has harmed her. Now that she is

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remaking her identity she is able to say no to the traditions of womanhood. These include fitting in and dressing in “saris.” The “categorizers” might tell her not to,

[...] peep in through our lace-draped windows

But she is not going to listen. She chose to move her life beyond the traditional and therefore expand her presence in the world.

Lines 39-50

In the first two lines of the next section it becomes clear that the speaker is truly meant to be the poet herself. She wonders at her own identity and marvels over the fact that she can now be,

Amy, or be Kamala. Or, better Still, be Madhavikutty.

It is by this final name that the poet, Kamala Das, came to be known and is still called. Das added another few reminders on behalf of the “categorizers.” She shouldn’t “play pretending games” or “cry embarrassingly loud.” Her role as woman is supposed to be meek, quiet, and contained.

She goes on to describe a time in which she met and loved a man. This person is referred to as “man,” he is not named. This strips him of some of the agency he is so in control of in the next lines. Additionally, the name is of little importance as he is meant to represent every man in the world who uses women as he pleases.

At one point, at the height of her emotions, she asks the “man” who he is. He replies “it is I.” The “I” represents the agency he has in the world. Men make their own decisions and have the ability to use the pronoun in order to get what they want.

Lines 51-60

The poem begins its conclusion with the speaker acknowledging the constant presence of “I” around her. In the world she’s a part of there are “I” men everywhere she looks. A person of this nature is able to go and “Drink... at twelve” and stay in “hotels of strange towns.” As the lines continue the division between the speaker and the “I” is blurred.

Eventually a reader comes to understand that she is trying to come to terms with her own independence and identity as both “saint” and “sinner.”

She is trapped between her own need for a free life and the world which tries to keep her contained. The final statement is one of protest and resistance. Das states that she has “Aches” which belong to no one but herself. She too can be “I.”

Check your progress 4:

8. Write an analysis of the poem ‘Kamala’.

.....
.....
.....

11.8 SUMMARY

Vijay Tendulkar is a man of words, who have artistically painted the characters and brought out the image of his characters in a very different way. The different female characters in the stories of Vijay Tendulkar demonstrate the basic and essential complexity of human nature, which is neither black nor white, but varying shades of grey. The function of art is not to provide answers or solutions but to raise questions. While exposing hypocrisies and foibles of an individual as well as society, Tendulkar urges upon the audience to ponder over problems. All the characters of Tendulkar are combination of good and evil, weakness and strength. The poem ‘Kamala’ also throws lights on the image of a woman.

11.9 KEYWORDS

Critique – a person who critically analyzes everything

Playwright – a person who writes plays

Persistent - constant

Enthusiastic- a person who is eager to do something

Distortions- distraction of types

Complexities- difficulties

Demonstrate - to explain something.

11.10 QUESTIONS FOR REVIEW

How Indian writings did had an impression on the mind of the people?

Vijay Tendulkar seems to have left a benchmark with his writings. Give reasons to support your answer.

Films are a based on the script- explain the answer in your own words.

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Jabbar Patel talks on Vijay Tendulkar play

11.12 ANSWERS TO CHECK YOUR PROGRESS

1. Tendulkar's drama highlights the complexity of human relationships and contains a latent critique of modern Indian society, Tendulkar's plays like Shakespeare's plays are neither moral, nor immoral in tone but

may rather be seen amoral. Vijay Tendulkar was a leading dramatist of twentieth century. He was playwright, screen and television writer, literary essayist, political journalist, one act play writer, novelist, short story writer and social commentator.

2. During his school days, Tendulkar cut school and spent time watching English plays and rest of the time at the city library where he read a lot. Later when he became a journalist, he was surprised at the amount of reading he had put in while at school. Tendulkar had two role models who had influenced him while he had in Pune. Both were well known names in Marathi literature.

3. Tendulkar's brother Raghunath brought the fiery spirit of nationalism into their house. He was inspired by Mahatma Gandhi. He got a charka, wore only Khadi and attended congress meetings. He was black listed in college for his activities. Tendulkar's mother, Susheela told him stories about Mahatma Gandhi and Bal Gangadhar Tilak.

4. Tendulkar was a lifelong resident of Bombay city. He is author of thirty full-length plays and twenty-three one-act plays, several of them have become classics of modern Indian Theatre. Among these is Silence! The Court is in session (1967), Sakharam Binder (1972), Kamala (1981), Kanyadan (1983). Ghashiram Kotwal, a musical play, combines Marathi folk performance style and contemporary theatrical techniques, Ghashiram, one of the longest-running plays in the world. It has six thousand performances in India and abroad. Tendulkar's treasury includes eleven plays for children, four collections of short stories, one novel and five volumes of literary essays and social criticism.

5. Vijay Tendulkar is also original writer of screen plays for eight plays in Marathi including Samana (1975), Simhasan (1979) and Umbartha (1981).

6. Tendulkar presents modern man in all its complexities. He portrays life as it is from different angles without moralizing or philosophizing in any way. Most of his dramas are endowed with his characteristic dialogue, which is jerky, half finished, yet signifying more than what it says. Another important quality of his plays is treatment of characters, his sympathy for 'little big man'.

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7. Tendulkar seems keen to demonstrate the basic and essential complexity of human nature, which is neither black nor white, but varying shades of grey. The function of art is not to provide answers or solutions but to raise questions. While exposing hypocrisies and foibles of an individual as well as society, Tendulkar urges upon the audience to ponder over problems. All the characters of Tendulkar are combination of good and evil, weakness and strength.

8. Tendulkar is named 'Arthur Miller' of India's theatre. His social conscience, the role he has scripted for women, his fight for justice, modern representation of gender roles, his criticism of class system in India and his dialogue with western theatre ranked him to the forefront of modern Indian theatre.

9. 'An Introduction' by Kamala Das was published in her first collection, *Summer in Calcutta* in 1965. The collection focuses on love and the pain that follows betrayal. This particular piece is one of her most well-known. It is confessional in nature in that Das is professing her own deep emotions in regards to the patriarchy controlling her life and the lives of countless suffering women. She played a critical role in the establishment of the Indian feminist movement.

UNIT 12: CHARLOTTE PERKINS GILMAN

STRUCTURE

- 12.0 Objectives
- 12.1 Introduction
- 12.2 Life of Mark Twain
- 12.3 Western years
- 12.4 The Innocent Abroad
- 12.5 Domestic life
- 12.6 Literary Friends
- 12.7 Adventure of Tom Sawyer
- 12.8 Tour Around the World
- 12.9 Return to US
- 12.10 Literary Immorality
- 12.11 Summary
- 12.12 Keywords
- 12.13 Questions for Review
- 12.14 Suggested Readings and References
- 12.15 Answers to Check Your Progress

12.0 OBJECTIVES

From the chapter we will learn about:

Feminism and its history

The life and work of Charlotte Perkins Gilman.

The contribution of her in English literature.

‘The Yellow Wallpaper’-Summary and Characters

12.1 INTRODUCTION

Charlotte Perkins Gilman (July 3, 1860 – August 17, 1935) was an American author of fiction and nonfiction, praised for her feminist works that pushed for equal treatment of women and for breaking out of stereotypical roles. She’s best known for the semi- autobiographical

work of short fiction, *The Yellow Wallpaper*. She was one of the leading activists in the late 19th and early 20th century American women's movement, and her nonfiction works detailing how women's lives were impacted by social and economic bias are still relevant.

HISTORY AND THEORY OF FEMINISM

The term feminism can be used to describe a political, cultural or economic movement aimed at establishing equal rights and legal protection for women. Feminism involves political and sociological theories and philosophies concerned with issues of gender difference, as well as a movement that advocates gender equality for women and campaigns for women's rights and interests. Although the terms "feminism" and "feminist" did not gain widespread use until the 1970s, they were already being used in the public parlance much earlier; for instance, Katherine Hepburn speaks of the "feminist movement" in the 1942 film *Woman of the Year*.

According to Maggie Humm and Rebecca Walker, the history of feminism can be divided into three waves. The first feminist wave was in the nineteenth and early twentieth centuries, the second was in the 1960s and 1970s, and the third extends from the 1990s to the present. Feminist theory emerged from these feminist movements. It is manifest in a variety of disciplines such as feminist geography, feminist history and feminist literary criticism.

Feminism has altered predominant perspectives in a wide range of areas within Western society, ranging from culture to law. Feminist activists have campaigned for women's legal rights (rights of contract, property rights, voting rights); for women's right to bodily integrity and autonomy, for abortion rights, and for reproductive rights (including access to contraception and quality prenatal care); for protection of women and girls from domestic violence, sexual harassment and rape; for workplace rights, including maternity leave and equal pay; against misogyny; and against other forms of gender-specific discrimination against women.

During much of its history, most feminist movements and theories had leaders who were predominantly middle-class white women from Western Europe and North America. However, at least since Sojourner

Truth's 1851 speech to American feminists, women of other races have proposed alternative feminisms. This trend accelerated in the 1960s with the Civil Rights movement in the United States and the collapse of European colonialism in Africa, the Caribbean, parts of Latin America and Southeast Asia. Since that time, women in former European colonies and the Third World have proposed "Post-colonial" and "Third World" feminisms. Some Postcolonial Feminists, such as Chandra Talpade Mohanty, are critical of Western feminism for being ethnocentric. Black feminists, such as Angela Davis and Alice Walker, share this view.

History

Simone de Beauvoir wrote that "the first time we see a woman take up her pen in defense of her sex" was Christine de Pizan who wrote *Epitre au Dieu d'Amour* (Epistle to the God of Love) in the 15th century. Heinrich Cornelius Agrippa and Modesta di Pozzo di Forzi worked in the 16th century. Marie Le Jars de Gournay, Anne Bradstreet and Francois Poullain de la Barre wrote during the 17th.

Feminists and scholars have divided the movement's history into three "waves". The first wave refers mainly to women's suffrage movements of the nineteenth and early twentieth centuries (mainly concerned with women's right to vote). The second wave refers to the ideas and actions associated with the women's liberation movement beginning in the 1960s (which campaigned for legal and social rights for women). The third wave refers to a continuation of, and a reaction to the perceived failures of, second-wave feminism, beginning in the 1990s.

First wave

First-wave feminism refers to an extended period of feminist activity during the nineteenth century and early twentieth century in the United Kingdom and the United States. Originally it focused on the promotion of equal contract and property rights for women and the opposition to chattel marriage and ownership of married women (and their children) by their husbands. However, by the end of the nineteenth century, activism focused primarily on gaining political power, particularly the right of women's suffrage. Yet, feminists such as Voltairine de Cleyre and Margaret Sanger were still active in campaigning for women's sexual,

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reproductive, and economic rights at this time. In 1854, Florence Nightingale established female nurses as adjuncts to the military.

In Britain the Suffragettes and, possibly more effectively, the Suffragists campaigned for the women's vote. In 1918 the Representation of the People Act 1918 was passed granting the vote to women over the age of 30 who owned houses. In 1928 this was extended to all women over twenty-one. In the United States, leaders of this movement included Lucretia Mott, Lucy Stone, Elizabeth Cady Stanton, and Susan B. Anthony, who each campaigned for the abolition of slavery prior to championing women's right to vote; all were strongly influenced by Quaker thought. American first-wave feminism involved a wide range of women. Some, such as Frances Willard, belonged to conservative Christian groups such as the Woman's Christian Temperance Union. Others, such as Matilda Joslyn Gage, were more radical, and expressed themselves within the National Woman Suffrage Association or individually. American first-wave feminism is considered to have ended with the passage of the Nineteenth Amendment to the United States Constitution (1919), granting women the right to vote in all states.

The term first wave was coined retrospectively after the term second-wave feminism began to be used to describe a newer feminist movement that focused as much on fighting social and cultural inequalities as political inequalities.

Second wave

Second-wave feminism refers to the period of activity in the early 1960s and lasting through the late 1980s. The scholar Imelda Whelehan suggests that the second wave was a continuation of the earlier phase of feminism involving the suffragettes in the UK and USA. Second-wave feminism has continued to exist since that time and coexists with what is termed third-wave feminism. The scholar Estelle Freedman compares first and second-wave feminism saying that the first wave focused on rights such as suffrage, whereas the second wave was largely concerned with other issues of equality, such as ending discrimination.

The feminist activist and author Carol Hanisch coined the slogan "The Personal is Political" which became synonymous with the second wave. Second-wave feminists saw women's cultural and political inequalities as

inextricably linked and encouraged women to understand aspects of their personal lives as deeply politicized and as reflecting sexist power structures.

Simone de Beauvoir and The Second Sex

The French author and philosopher Simone de Beauvoir wrote novels; monographs on philosophy, politics, and social issues; essays; biographies; and an autobiography. She is now best known for her metaphysical novels, including *She Came to Stay* and *The Mandarins*, and for her treatise *The Second Sex*, a detailed analysis of women's oppression and a foundational tract of contemporary feminism. Written in 1949, its English translation was published in 1953. It sets out a feminist existentialism which prescribes a moral revolution. As an existentialist, she accepted Jean-Paul Sartre's precept existence precedes essence; hence "one is not born a woman, but becomes one." Her analysis focuses on the social construction of Woman as the Other. This de Beauvoir identifies as fundamental to women's oppression. She argues women have historically been considered deviant and abnormal and contends that even Mary Wollstonecraft considered men to be the ideal toward which women should aspire. De Beauvoir argues that for feminism to move forward, this attitude must be set aside.

The Feminine Mystique

Betty Friedan's *The Feminine Mystique* (1963) criticized the idea that women could only find fulfillment through childrearing and homemaking. According to Friedan's obituary in the *The New York Times*, *The Feminine Mystique* "ignited the contemporary women's movement in 1963 and as a result permanently transformed the social fabric of the United States and countries around the world" and "is widely regarded as one of the most influential nonfiction books of the 20th century." In the book Friedan hypothesizes that women are victims of a false belief system that requires them to find identity and meaning in their lives through their husbands and children. Such a system causes women to completely lose their identity in that of their family. Friedan specifically locates this system among post-World War II middle-class suburban communities. At the same time, America's post-war economic boom had led to the development of new technologies that were

supposed to make household work less difficult, but that often had the result of making women's work less meaningful and valuable.

Women's Liberation in the USA

The phrase "Women's Liberation" was first used in the United States in 1964 and first appeared in print in 1966. By 1968, although the term Women's Liberation Front appeared in the magazine *Ramparts*, it was starting to refer to the whole women's movement. Bra-burning also became associated with the movement, though the actual prevalence of bra-burning is debatable. One of the most vocal critics of the women's liberation movement has been the African American feminist and intellectual Gloria Jean Watkins (who uses the pseudonym "bell hooks") who argues that this movement glossed over race and class and thus failed to address "the issues that divided women." She highlighted the lack of minority voices in the women's movement in her book *Feminist theory from margin to center* (1984).

Third wave

Third-wave feminism began in the early 1990s, arising as a response to perceived failures of the second wave and also as a response to the backlash against initiatives and movements created by the second wave. Third-wave feminism seeks to challenge or avoid what it deems the second wave's essentialist definitions of femininity, which (according to them) over-emphasize the experiences of upper middle-class white women.

A post-structuralist interpretation of gender and sexuality is central to much of the third wave's ideology. Third-wave feminists often focus on "micro-politics" and challenge the second wave's paradigm as to what is, or is not, good for females. The third wave has its origins in the mid-1980s. Feminist leaders rooted in the second wave like Gloria Anzaldúa, bell hooks, Chela Sandoval, Cherrie Moraga, Audre Lorde, Maxine Hong Kingston, and many other black feminists, sought to negotiate a space within feminist thought for consideration of race-related subjectivities.

Third-wave feminism also contains internal debates between difference feminists such as the psychologist Carol Gilligan (who believes that there are important differences between the sexes) and those who believe that

there are no inherent differences between the sexes and contend that gender roles are due to social conditioning.

Post-feminism

Post-feminism describes a range of viewpoints reacting to feminism. While not being "anti-feminist," post-feminists believe that women have achieved second wave goals while being critical of third wave feminist goals. The term was first used in the 1980s to describe a backlash against second-wave feminism. It is now a label for a wide range of theories that take critical approaches to previous feminist discourses and includes challenges to the second wave's ideas. Other post-feminists say that feminism is no longer relevant to today's society. Amelia Jones wrote that the post-feminist texts which emerged in the 1980s and 1990s portrayed second-wave feminism as a monolithic entity and criticized it using generalizations.

One of the earliest uses of the term was in Susan Bolotin's 1982 article "Voices of the Post-Feminist Generation," published in *New York Times Magazine*. This article was based on a number of interviews with women who largely agreed with the goals of feminism, but did not identify as feminists.

Some contemporary feminists, such as Katha Pollitt or Nadine Strossen, consider feminism to hold simply that "women are people". Views that separate the sexes rather than unite them are considered by these writers to be sexist rather than feminist.'

In her book *Backlash: The Undeclared War Against American Women*, Susan Faludi argues that a backlash against second wave feminism in the 1980s has successfully re-defined feminism through its terms. She argues that it constructed the women's liberation movement as the source of many of the problems alleged to be plaguing women in the late 1980s. She also argues that many of these problems are illusory, constructed by the media without reliable evidence. According to her, this type of backlash is a historical trend, recurring when it appears that women have made substantial gains in their efforts to obtain equal rights.

Angela McRobbie argues that adding the prefix post to feminism undermines the strides that feminism has made in achieving equality for everyone, including women. Post-feminism gives the impression that

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equality has been achieved and that feminists can now focus on something else entirely. McRobbie believes that post-feminism is most clearly seen on so-called feminist media products, such as Bridget Jones's Diary, Sex and the City, and Ally McBeal. Female characters like Bridget Jones and Carrie Bradshaw claim to be liberated and clearly enjoy their sexuality, but what they are constantly searching for is the one man who will make everything worthwhile.

French feminism

French feminism refers to a branch of feminist thought from a group of feminists in France from the 1970s to the 1990s. French feminism, compared to Anglophone feminism, is distinguished by an approach which is more philosophical and literary. Its writings tend to be effusive and metaphorical, being less concerned with political doctrine and generally focused on theories of "the body." The term includes writers who are not French, but who have worked substantially in France and the French tradition such as Julia Kristeva and Bracha Ettinger.

In the 1970s French feminists approached feminism with the concept of *écriture féminine*, which translates as female, or feminine writing. Helene Cixous argues that writing and philosophy are phallogentric and along with other French feminists such as Luce Irigaray emphasizes "writing from the body" as a subversive exercise. The work of the feminist psychoanalyst and philosopher, Julia Kristeva, has influenced feminist theory in general and feminist literary criticism in particular. From the 1980s onwards the work of artist and psychoanalyst Bracha Ettinger has influenced literary criticism, art history and film theory. However, as the scholar Elizabeth Wright pointed out, "none of these French feminists align themselves with the feminist movement as it appeared in the Anglophone world."

Civil rights

From the 1960s on the women's liberation movement campaigned for women's rights, including the same pay as men, equal rights in law, and the freedom to plan their families. Their efforts were met with mixed results. Issues commonly associated with notions of women's rights include, though are not limited to: the right to bodily integrity and autonomy; to vote (universal suffrage); to hold public office; to work; to

fair wages or equal pay; to own property; to education; to serve in the military; to enter into legal contracts; and to have marital, parental and religious rights.

In the UK a public groundswell of opinion in favour of legal equality gained pace, partly through the extensive employment of women in men's traditional roles during both world wars. By the 1960s the legislative process was being readied, tracing through MP Willie Hamilton's select committee report, his Equal Pay for Equal Work Bill, the creation of a Sex Discrimination Board, Lady Sear's draft sex anti-discrimination bill, a government Green Paper of 1973, until 1975 when the first British Sex Discrimination Act, an Equal Pay Act, and an Equal Opportunities Commission came into force. With encouragement from the UK government, the other countries of the EEC soon followed suit with an agreement to ensure that discrimination laws would be phased out across the European Community.

In the USA, the US National Organization for Women (NOW) was created in 1966 with the purpose of bringing about equality for all women. NOW was one important group that fought for the Equal Rights Amendment (ERA). This amendment stated that "equality of rights under the law shall not be denied or abridged by the United States or any state on account of sex." But there was disagreement on how the proposed amendment would be understood. Supporters believed it would guarantee women equal treatment. But critics feared it might deny women the right be financially supported by their husbands. The amendment died in 1982 because not enough states had ratified it. ERAs have been included in subsequent Congresses, but have still failed to be ratified.

In the final three decades of the 20th century, Western women knew a new freedom through birth control, which enabled women to plan their adult lives, often making way for both career and family. The movement had been started in the 1910s by US pioneering social reformer Margaret Sanger and in the UK and internationally by Marie Stopes.

The United Nations Human Development Report 2004 estimated that when both paid employment and unpaid household tasks are accounted for, on average women work more than men. In rural areas of selected

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developing countries women performed an average of 20% more work than men, or an additional 102 minutes per day. In the OECD countries surveyed, on average women performed 5% more work than men, or 20 minutes per day. At the UN's Pan Pacific Southeast Asia Women's Association 21st International Conference in 2001 it was stated that "in the world as a whole, women comprise 51% of the population, do 66% of the work, receive 10% of the income and own less than one percent of the property".

CEDAW

The Convention on the Elimination of All Forms of Discrimination Against Women (CEDAW) is an international convention adopted by the United Nations General Assembly. Described as an international bill of rights for women, it came into force on 3 September 1981. Several countries have ratified the Convention subject to certain declarations, reservations and objections. Iran, Sudan, Somalia, Qatar, Nauru, Palau, Tonga and the United States have not ratified CEDAW. Expecting a U.S. Senate vote, NOW has encouraged President Obama to remove U.S. reservations and objections added in 2002 before the vote.

Language

Gender-neutral language is a description of language usages which are aimed at minimizing assumptions regarding the biological sex of human referents. The advocacy of gender-neutral language reflects, at least, two different agendas: one aims to clarify the inclusion of both sexes or genders (gender-inclusive language); the other proposes that gender, as a category, is rarely worth marking in language (gender-neutral language). Gender-neutral language is sometimes described as non-sexist language by advocates and politically-correct language by opponents.

Heterosexual relationships

The increased entry of women into the workplace beginning in the twentieth century has affected gender roles and the division of labor within households. Sociologist Arlie Russell Hochschild in *The Second Shift* and *The Time Bind* presents evidence that in two-career couples, men and women, on average, spend about equal amounts of time working, but women still spend more time on housework. Feminist

writer Cathy Young responds to Hochschild's assertions by arguing that in some cases, women may prevent the equal participation of men in housework and parenting.

Feminist criticisms of men's contributions to child care and domestic labor in the Western middle class are typically centered around the idea that it is unfair for women to be expected to perform more than half of a household's domestic work and child care when both members of the relationship also work outside the home. Several studies provide statistical evidence that the financial income of married men does not affect their rate of attending to household duties.

In *Dubious Conceptions*, Kristin Luker discusses the effect of feminism on teenage women's choices to bear children, both in and out of wedlock. She says that as childbearing out of wedlock has become more socially acceptable, young women, especially poor young women, while not bearing children at a higher rate than in the 1950s, now see less of a reason to get married before having a child. Her explanation for this is that the economic prospects for poor men are slim, hence poor women have a low chance of finding a husband who will be able to provide reliable financial support.

Although research suggests that to an extent, both women and men perceive feminism to be in conflict with romance, studies of undergraduates and older adults have shown that feminism has positive impacts on relationship health for women and sexual satisfaction for men, and found no support for negative stereotypes of feminists.

Religion

Feminist theology is a movement that reconsiders the traditions, practices, scriptures, and theologies of religions from a feminist perspective. Some of the goals of feminist theology include increasing the role of women among the clergy and religious authorities, reinterpreting male-dominated imagery and language about God, determining women's place in relation to career and motherhood, and studying images of women in the religion's sacred texts.

Christian feminism is a branch of feminist theology which seeks to interpret and understand Christianity in light of the equality of women and men. Because this equality has been historically ignored, Christian

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feminists believe their contributions are necessary for a complete understanding of Christianity. While there is no standard set of beliefs among Christian feminists, most agree that God does not discriminate on the basis of biologically-determined characteristics such as sex. Their major issues are the ordination of women, male dominance in Christian marriage, and claims of moral deficiency and inferiority of abilities of women compared to men. They also are concerned with the balance of parenting between mothers and fathers and the overall treatment of women in the church.

Islamic feminism is concerned with the role of women in Islam and aims for the full equality of all Muslims, regardless of gender, in public and private life. Islamic feminists advocate women's rights, gender equality, and social justice grounded in an Islamic framework. Although rooted in Islam, the movement's pioneers have also utilized secular and Western feminist discourses and recognize the role of Islamic feminism as part of an integrated global feminist movement. Advocates of the movement seek to highlight the deeply rooted teachings of equality in the Quran and encourage a questioning of the patriarchal interpretation of Islamic teaching through the Quran, hadith (sayings of Muhammad), and sharia (law) towards the creation of a more equal and just society.

Jewish feminism is a movement that seeks to improve the religious, legal, and social status of women within Judaism and to open up new opportunities for religious experience and leadership for Jewish women. Feminist movements, with varying approaches and successes, have opened up within all major branches of Judaism. In its modern form, the movement can be traced to the early 1970s in the United States. According to Judith Plaskow, who has focused on feminism in Reform Judaism, the main issues for early Jewish feminists in these movements were the exclusion from the all-male prayer group or minyan, the exemption from positive time-bound mitzvot, and women's inability to function as witnesses and to initiate divorce.

The Dianic Wicca or Wiccan feminism is a female focused, Goddess-centered Wiccan sect; also known as a feminist religion that teaches witchcraft as every woman's right. It is also one sect of the many practiced in Wicca.

Theology

Feminist theology is a movement found in several religions to reconsider the traditions, practices, scriptures, and theologies of those religions from a feminist perspective. Some of the goals of feminist theology include increasing the role of women among the clergy and religious authorities, reinterpreting male-dominated imagery and language about God, determining women's place in relation to career and motherhood, and studying images of women in the religion's sacred texts. In Wicca "the Goddess" is a deity of prime importance, along with her consort the Horned God. In the earliest Wiccan publications she is described as a tribal goddess of the witch community, neither omnipotent nor universal, and it was recognised that there was a greater "Prime Mover", although the witches did not concern themselves much with this being.

Architecture

Gender-based inquiries into and conceptualization of architecture have also come about in the past fifteen years or so. Piyush Mathur coined the term "archigenderic" in his 1998 article in the British journal *Women's Writing*. Claiming that "architectural planning has an inextricable link with the defining and regulation of gender roles, responsibilities, rights, and limitations," Mathur came up with that term "to explore...the meaning of 'architecture' in terms of gender" and "to explore the meaning of 'gender' in terms of architecture"

Culture

Women's writing

Women's writing came to exist as a separate category of scholarly interest relatively recently. In the West, second-wave feminism prompted a general reevaluation of women's historical contributions, and various academic sub-disciplines, such as Women's history (or herstory) and women's writing, developed in response to the belief that women's lives and contributions have been underrepresented as areas of scholarly interest. Virginia Balisn et al. characterize the growth in interest since 1970 in women's writing as "powerful". Much of this early period of feminist literary scholarship was given over to the rediscovery and reclamation of texts written by women. Studies such as Dale Spender's *Mothers of the Novel* (1986) and Jane Spencer's *The Rise of the Woman*

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Novelist (1986) were ground-breaking in their insistence that women have always been writing. Commensurate with this growth in scholarly interest, various presses began the task of reissuing long-out-of-print texts. Virago Press began to publish its large list of nineteenth and early-twentieth-century novels in 1975 and became one of the first commercial presses to join in the project of reclamation. In the 1980s Pandora Press, responsible for publishing Spender's study, issued a companion line of eighteenth-century novels written by women. More recently, Broadview Press has begun to issue eighteenth- and nineteenth-century works, many hitherto out of print and the University of Kentucky has a series of republications of early women's novels. There has been commensurate growth in the area of biographical dictionaries of women writers due to a perception, according to one editor, that "most of our women are not represented in the 'standard' reference books in the field".

Another early pioneer of Feminist writing is Charlotte Perkins Gilman, whose most notable work was *The Yellow Wallpaper*.

Science fiction

In the 1960s the genre of science fiction combined its sensationalism with political and technological critiques of society. With the advent of feminism, questioning women's roles became fair game to this "subversive, mind expanding genre". Two early texts are Ursula K. Le Guin's *The Left Hand of Darkness* (1969) and Joanna Russ' *The Female Man* (1970). They serve to highlight the socially constructed nature of gender roles by creating utopias that do away with gender. Both authors were also pioneers in feminist criticism of science fiction in the 1960s and 70s, in essays collected in *The Language of the Night* (Le Guin, 1979) and *How To Suppress Women's Writing* (Russ, 1983). Another major work of feminist science fiction has been *Kindred* by Octavia Butler.

Riot grrrl movement

Riot grrrl (or riot grll) is an underground feminist punk movement that started in the 1990s and is often associated with third-wave feminism (it is sometimes seen as its starting point). It was Grounded in the DIY philosophy of punk values. Riot grlls took an anti-corporate stance of self-sufficiency and self-reliance. Riot grrrl's emphasis on universal

female identity and separatism often appears more closely allied with second-wave feminism than with the third wave. Riot grrrl bands often address issues such as rape, domestic abuse, sexuality, and female empowerment. Some bands associated with the movement are: Bikini Kill, Bratmobile, Excuse 17, Free Kitten, Heavens To Betsy, Huggy Bear, L7, and Team Dresch. In addition to a music scene, riot grrrl is also a subculture; zines, the DIY ethic, art, political action, and activism are part of the movement. Riot grrrls hold meetings, start chapters, and support and organize women in music.

The riot grrrl movement sprang out of Olympia, Washington and Washington, D.C. in the early 1990s. It sought to give women the power to control their voices and artistic expressions. Riot grrrls took a growling double or triple r, placing it in the word girl as a way to take back the derogatory use of the term.

The Riot Grrrl's links to social and political issues are where the beginnings of third-wave feminism can be seen. The music and zine writings are strong examples of "cultural politics in action, with strong women giving voice to important social issues through an empowered, a female oriented community, many people link the emergence of the third-wave feminism to this time". The movement encouraged and made "adolescent girls' standpoints central," allowing them to express themselves fully.

Relationship to political movements

Socialism

Since the early twentieth century some feminists have allied with socialism. In 1907 there was an International Conference of Socialist Women in Stuttgart where suffrage was described as a tool of class struggle. Clara Zetkin of the Social Democratic Party of Germany called for women's suffrage to build a "socialist order, the only one that allows for a radical solution to the women's question".

In Britain, the women's movement was allied with the Labour party. In America, Betty Friedan emerged from a radical background to take command of the organized movement. Radical Women, founded in 1967 in Seattle is the oldest (and still active) socialist feminist organization in the U.S. During the Spanish Civil War, Dolores Ibarruri (La Pasionaria)

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led the Communist Party of Spain. Although she supported equal rights for women, she opposed women fighting on the front and clashed with the anarcho-feminist Mujeres Libres.

Revolutions in Latin America brought changes in women's status in countries such as Nicaragua where Feminist ideology during the Sandinista Revolution was largely responsible for improvements in the quality of life for women but fell short of achieving a social and ideological change.

Fascism

Scholars have argued that Nazi Germany and the other fascist states of the 1930s and 1940s illustrates the disastrous consequences for society of a state ideology that, in glorifying traditional images of women, becomes anti-feminist. In Germany after the rise of Nazism in 1933, there was a rapid dissolution of the political rights and economic opportunities that feminists had fought for during the prewar period and to some extent during the 1920s. In Franco's Spain, the right wing Catholic conservatives undid the work of feminists during the Republic. Fascist society was hierarchical with an emphasis and idealization of virility, with women maintaining a largely subordinate position to men.

Male reaction

The relationship between men and feminism has been complex. Men have taken part in significant responses to feminism in each 'wave' of the movement. There have been positive and negative reactions and responses, depending on the individual man and the social context of the time. These responses have varied from pro-feminism to masculism to anti-feminism. In the twenty-first century new reactions to feminist ideologies have emerged including a generation of male scholars involved in gender studies, and also men's rights activists who promote male equality (including equal treatment in family, divorce and anti-discrimination law). Historically a number of men have engaged with feminism. Philosopher Jeremy Bentham demanded equal rights for women in the eighteenth century. In 1866, philosopher John Stuart Mill (author of "The Subjection of Women") presented a women's petition to the British parliament; and supported an amendment to the 1867 Reform Bill. Others have lobbied and campaigned against feminism. Today,

academics like Michael Flood, Michael Messner and Michael Kimmel are involved with men's studies and pro-feminism.

A number of feminist writers maintain that identifying as a feminist is the strongest stand men can take in the struggle against sexism. They have argued that men should be allowed, or even be encouraged, to participate in the feminist movement. Other female feminists argue that men cannot be feminists simply because they are not women. They maintain that men are granted inherent privileges that prevent them from identifying with feminist struggles, thus making it impossible for them to identify with feminists. Fidelma Ashe has approached the issue of male feminism by arguing that traditional feminist views of male experience and of "men doing feminism" have been monolithic. She explores the multiple political discourses and practices of pro-feminist politics, and evaluates each strand through an interrogation based upon its effect on feminist politics.

Pro-feminism

Pro-feminism is the support of feminism without implying that the supporter is a member of the feminist movement. The term is most often used in reference to men who are actively supportive of feminism and of efforts to bring about gender equality. The activities of pro-feminist men's groups include anti-violence work with boys and young men in schools, offering sexual harassment workshops in workplaces, running community education campaigns, and counseling male perpetrators of violence. Pro-feminist men also are involved in men's health, activism against pornography including anti-pornography legislation, men's studies, and the development of gender equity curricula in schools. This work is sometimes in collaboration with feminists and women's services, such as domestic violence and rape crisis centers. Some activists of both genders will not refer to men as "feminists" at all, and will refer to all pro-feminist men as "pro-feminists".

Anti-feminism

Anti-feminism is opposition to feminism in some or all of its forms. Writers such as Camille Paglia, Christina Hoff Sommers, Jean Bethke Elshtain and Elizabeth Fox-Genovese have been labeled "anti-feminists" by feminists. Daphne Patai and Noretta Koertge argue that in this way

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the term "anti-feminist" is used to silence academic debate about feminism. Paul Nathanson and Katherine K. Young's books *Spreading Misandry* and *Legalizing Misandry* explore what they argue is feminist-inspired misandry. Christina Hoff-Sommers argues feminist misandry leads directly to misogyny by what she calls "establishment feminists" against (the majority of) women who love men in *Who Stole Feminism: How Women Have Betrayed Women*. Marriage rights advocates criticize feminists like Sheila Cronan who take the view that marriage constitutes slavery for women, and that freedom for women cannot be won without the abolition of marriage

Charlotte Perkins Gilman biography highlights

- After giving birth to her daughter, she suffered from severe postpartum depression, which later informed her best-known work, *The Yellow Wallpaper*, somewhere between a long short story and a novella.
- After leaving her husband in 1888, a bold move for its time, Charlotte began writing and editing as well as immersing herself in activism. She worked for the suffrage movement as well as labor and socialist causes.
- *The Yellow Wallpaper* was first published in 1892 and has since been included in numerous anthologies of American literature, women's literature, textbooks, and of course, anthologies of her own work.
- Shedding a light on women's social and financial second-class citizenship, *Women and Economics*, her 1898 book, was also highly influential.
- Her utopian novel, *Herland* (1915), and its companions, *Moving the Mountain* (1911) and *With Her in Ourland* in 1917 are considered groundbreaking works of feminist fiction.
- For a woman who was so progressive on issues like gender equality, it's disappointing to learn that she held racist and anti-immigrant views.

The early life of Charlotte Perkins

Born in Hartford, Connecticut, Charlotte was the daughter of Mary Perkins and Frederic Beecher Perkins. When she was an infant, her father abandoned the family. Mary was unable to support Charlotte and her brother, but Frederic's family came to their aid.

Among the notable Beechers of Hartford were her great-aunts, Harriet Beecher

Stowe, Isabella Beecher Hooker, and Catharine Beecher. All were involved in women's rights causes, and it's interesting to ponder how much Charlotte was influenced by them. [Play Video](#)

Charlotte also spent part of her childhood in Providence, Rhode Island. Her formal education was spotty. Her mother showed little affection for her and her brother, yet discouraged them from making friends or reading.

When she was about eighteen, Charlotte reconnected with her absent father, who encouraged her to attend the Rhode Island School of Design. She began taking classes in 1878, and for a time, supported herself as an artist and private tutor.

Battle with postpartum depression

In 1884 Charlotte married Charles Stetson, an artist. At first, she refused his proposal, sensing that he wasn't right for her. As it turned out, she should have followed her instinct. Within their first year of marriage, she gave birth to their daughter, Katharine Beecher Stetson. She succumbed to a serious bout of post-partum depression, exacerbated by the prevailing attitudes that women were frail creatures given to hysteria.

Stetson wasn't inclined to allow Charlotte any activities to further herself, which exacerbated her already depressed state. This experience was the basis for her 1892 semi-autobiographical novella (or long short story) *The Yellow Wallpaper*. More on this ahead.

Embarking on a prolific writing career

By 1888, Charlotte left Charles Stetson. It can't be overstated how rare it was for a wife to leave her husband at the time. She and her daughter

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Katharine moved to Pasadena, California. There she became involved with feminist causes, and began writing and editing. She immersed herself in the suffrage movement as well as with labor and socialist organizations.

When Charlotte and husband formally divorced in 1894, he remarried at once. She sent Katharine to live with Charles and his second wife, stating in her memoir that Charles and Katharine had a right to know and love one another. She also felt that Stetson's new wife would be just as good a mother to Katharine — perhaps even better — as she.

It was during these active, tumultuous years that Charlotte embarked on her path as a serious writer. In 1890, she had her first poem published, and wrote some fifteen essays, a novella, and *The Yellow Wallpaper*. The latter first appeared in the *New England Magazine* in 1892.

During these years, she also became a lecturer, which proved to be not only an important source of income, but of connection with like-minded feminists and social activists. She spoke on issues that mattered to her: human rights, women's issues, labor, social reform, and more.

The Yellow Wallpaper (1892)

What would become Charlotte's most famous work was written in two days in June of 1890 in her Pasadena home. It was first published in the January 1892 issue of *New England Magazine*, and has since been included in numerous publications, including collections of American literature, women's literature, textbooks, and of course, anthologies of her own work.

Charlotte drew on her personal experience with postpartum depression. For the sake of her health, as advised by her husband and physician, the narrator of the story is isolated in a room and becomes fixated on its strange and ugly yellow wallpaper.

The story is a statement on women's lack of independence and on being at the mercy of physicians and other patriarchal forces, to the detriment of their mental health. You can read the full text [here](#) and an analysis [here](#).

Later, in an essay titled "Why I Wrote the Yellow Wallpaper" (1913) Charlotte observed: "For many years I suffered from a severe and continuous nervous breakdown tending to melancholia — and beyond. During about the third year of this trouble I went, in devout faith and some faint stir of hope, to a noted specialist in nervous diseases, the best known in the country.

This wise man put me to bed and applied the rest cure, to which a still-good physique responded so promptly that he concluded there was nothing much the matter with me, and sent me home with solemn advice to "live as domestic a life as far as possible," to "have but two hours' intellectual life a day," and "never to touch pen, brush, or pencil again" as long as I lived.

This was in 1887. I went home and obeyed those directions for some three months, and came so near the borderline of utter mental ruin that I could see over."

Women and Economics (1898)

When Charlotte moved back east in 1893, she made contact with Houghton Gilman, a first cousin who was a Wall Street attorney. The two became romantically involved and were married in 1900. She was apparently much happier and more fulfilled in her second marriage. In the intervening years, Charlotte continued to write, edit, and lecture.

She experienced a fair amount of bias as an unconventional mother and as a divorced wife. She began to think about the social forces that oppressed women — even relatively privileged women.

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Shedding a light on the economic and social discrimination that forced women into second-class citizenship was the mission of her 1898 book, *Women and Economics: A Study of the Economic Relation Between Men and Women as a Factor in Social Revolution*. This hugely successful book, which was reprinted many times and translated into seven languages, is still, alas, relevant today.

This classic treatise explored the roles of women in American society, particularly on the impacts of marriage and motherhood.

Charlotte argued that motherhood wasn't exclusive to working outside the home, that domestic tasks ought to be professionalized, and most of all, that women shouldn't have to be financially dependent on men. It's now considered a classic treatise from the first-wave feminist movement.

An influential career

The Home: Its Work and Influence (1903) expanded on the themes in *Women and Economics*, and was equally influential. She urged women to rise up in the workforce and extend their lives beyond homemaking and childbearing.

Charlotte wrote, edited, published, and promoted her own magazine, *The Forerunner*, from 1909 to 1916. In it she presented some of her fiction, including *Herland* (1915) which would go on to great renown as a feminist utopian novel. It was followed up by *With Her in Our Land* in 1917.

After closing down *The Forerunner*, Charlotte wrote hundreds of essays and articles for various publications, and in 1925, began her autobiography, *The Living of Charlotte Perkins Gilman*, which would be published in 1935, just after her death.

Check in the progress 1:

1. How did the writer's childhood?

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2. How did Charlotte flourish in her career?

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3. What did she think about domestic life?

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Controversial views on race and immigration

Charlotte was so progressive in her views and theories about gender equality that it's jarring to learn about some of her views on race and immigration. Her views in the 1909 essay "A Suggestion on the Negro Problem" is incredibly racist; there's no way to sugar-coat it.

And she held rather nationalistic views for someone so dedicated to equality. She had harsh words at times for immigrants, for example, writing that they diluted the "reproductive purity" of Americans of British decent. She famously said of herself "I am an Anglo-Saxon before everything," and has been labeled a "eugenics feminist."

The later years and legacy of Charlotte Perkins Gilman

In 1932, Charlotte was diagnosed with terminal breast cancer. In 1934, her husband died of a sudden cerebral hemorrhage, and she moved to Pasadena to be near her daughter. The following year, she committed suicide by overdosing on chloroform.

Gilman left behind a suicide note stating that she chose chloroform over cancer. Published verbatim in the newspapers, it further read, "When all usefulness is over, when one is assured of unavoidable and imminent

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death, it is the simplest of human rights to choose a quick and easy death in place of a slow and horrible one.”

Gilman will always be remembered for her visionary feminist writings, lectures, and passion for social justice and women’s rights. During her lifetime she was a tireless activist and lecturer for the causes she was passionate about. In 1994 she was welcomed into the National Women’s Hall of Fame and named one of the most influential women of the twentieth century.

Her legacy continues through her powerful literature. Her works are bold and progressive and relatable to future generations of feminists. Unfortunately, her nationalistic, racist, and anti-immigrant stances means that the good that she did needs to be balanced with the harmful aspects of her thinking.

Major Works

Charlotte Perkins Gilman was incredibly prolific. This represents a tiny fraction of her output, which also included essays, stories, and poetry, not all of which ended up in book form.

The Yellow Wallpaper (1892)

Women and Economics (1898)

What Diantha Did (1909 –1910)

The Crux (1911)

Moving the Mountain (1911)

The Man-Made World; Or, Our Androcentric Culture (1911)

Herland (1915)

With Her in Ourland (1916)

SUMMARY PLOT OVERVIEW

The narrator begins her journal by marveling at the grandeur of the house and grounds her husband has taken for their summer vacation. She describes it in romantic terms as an aristocratic estate or even a haunted

house and wonders how they were able to afford it, and why the house had been empty for so long. Her feeling that there is “something queer” about the situation leads her into a discussion of her illness—she is suffering from “nervous depression”—and of her marriage. She complains that her husband John, who is also her doctor, belittles both her illness and her thoughts and concerns in general. She contrasts his practical, rationalistic manner with her own imaginative, sensitive ways. Her treatment requires that she do almost nothing active, and she is especially forbidden from working and writing. She feels that activity, freedom, and interesting work would help her condition and reveals that she has begun her secret journal in order to “relieve her mind.” In an attempt to do so, the narrator begins describing the house. Her description is mostly positive, but disturbing elements such as the “rings and things” in the bedroom walls, and the bars on the windows, keep showing up. She is particularly disturbed by the yellow wallpaper in the bedroom, with its strange, formless pattern, and describes it as “revolting.” Soon, however, her thoughts are interrupted by John’s approach, and she is forced to stop writing.

As the first few weeks of the summer pass, the narrator becomes good at hiding her journal, and thus hiding her true thoughts from John. She continues to long for more stimulating company and activity, and she complains again about John’s patronizing, controlling ways— although she immediately returns to the wallpaper, which begins to seem not only ugly, but oddly menacing. She mentions that John is worried about her becoming fixated on it, and that he has even refused to repaper the room so as not to give in to her neurotic worries. The narrator’s imagination, however, has been aroused. She mentions that she enjoys picturing people on the walkways around the house and that John always discourages such fantasies. She also thinks back to her childhood, when she was able to work herself into a terror by imagining things in the dark. As she describes the bedroom, which she says must have been a nursery for young children, she points out that the paper is torn off the wall in spots, there are scratches and gouges in the floor, and the furniture is heavy and fixed in place. Just as she begins to see a strange sub-pattern

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behind the main design of the wallpaper, her writing is interrupted again, this time by John's sister, Jennie, who is acting as housekeeper and nurse for the narrator.

As the Fourth of July passes, the narrator reports that her family has just visited, leaving her more tired than ever. John threatens to send her to Weir Mitchell, the real-life physician under whose care Gilman had a nervous breakdown. The narrator is alone most of the time and says that she has become almost fond of the wallpaper and that attempting to figure out its pattern has become her primary entertainment. As her obsession grows, the sub-pattern of the wallpaper becomes clearer. It begins to resemble a woman "stooping down and creeping" behind the main pattern, which looks like the bars of a cage. Whenever the narrator tries to discuss leaving the house, John makes light of her concerns, effectively silencing her. Each time he does so, her disgusted fascination with the paper grows.

Soon the wallpaper dominates the narrator's imagination. She becomes possessive and secretive, hiding her interest in the paper and making sure no one else examines it so that she can "find it out" on her own. At one point, she startles Jennie, who had been touching the wallpaper and who mentions that she had found yellow stains on their clothes. Mistaking the narrator's fixation for tranquility, John thinks she is improving. But she sleeps less and less and is convinced that she can smell the paper all over the house, even outside. She discovers a strange smudge mark on the paper, running all around the room, as if it had been rubbed by someone crawling against the wall. The sub-pattern now clearly resembles a woman who is trying to get out from behind the main pattern. The narrator sees her shaking the bars at night and creeping around during the day, when the woman is able to escape briefly. The narrator mentions that she, too, creeps around at times. She suspects that John and Jennie are aware of her obsession, and she resolves to destroy the paper once and for all, peeling much of it off during the night. The next day she manages to be alone and goes into something of a frenzy, biting and

tearing at the paper in order to free the trapped woman, whom she sees struggling from inside the pattern.

By the end, the narrator is hopelessly insane, convinced that there are many creeping women around and that she herself has come out of the wallpaper—that she herself is the trapped woman. She creeps endlessly around the room, smudging the wallpaper as she goes. When John breaks into the locker room and sees the full horror of the situation, he faints in the doorway, so that the narrator has “to creep over him every time!”

Character List

CHARACTERS CHARACTER LIST

The Narrator - A young, upper-middle-class woman, newly married and a mother, who is undergoing care for depression. The narrator—whose name may or may not be Jane—is highly imaginative and a natural storyteller, though her doctors believe she has a “slight hysterical tendency.” The story is told in the form of her secret diary, in which she records her thoughts as her obsession with the wallpaper grows.

John - The narrator’s husband and her physician. John restricts her behavior as part of her treatment. Unlike his imaginative wife, John is extremely practical, preferring facts and figures to “fancy,” at which he “scoffs openly.” He seems to love his wife, but he does not understand the negative effect his treatment has on her.

Jennie - John’s sister. Jennie acts as housekeeper for the couple. Her presence and her contentment with a domestic role intensify the narrator’s feelings of guilt over her own inability to act as a traditional wife and mother. Jennie seems, at times, to suspect that the narrator is more troubled than she lets on.

The Narrator

The narrator of “The Yellow Wallpaper” is a paradox: as she loses touch with the outer world, she comes to a greater understanding of the inner reality of her life. This inner/outer split is crucial to understanding the nature of the narrator’s suffering. At every point, she is faced with relationships, objects, and situations that seem innocent and natural but

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that are actually quite bizarre and even oppressive. In a sense, the plot of “The Yellow Wallpaper” is the narrator’s attempt to avoid acknowledging the extent to which her external situation stifles her inner impulses. From the beginning, we see that the narrator is an imaginative, highly expressive woman. She remembers terrifying herself with imaginary nighttime monsters as a child, and she enjoys the notion that the house they have taken is haunted. Yet as part of her “cure,” her husband forbids her to exercise her imagination in any way. Both her reason and her emotions rebel at this treatment, and she turns her imagination onto seemingly neutral objects—the house and the wallpaper—in an attempt to ignore her growing frustration. Her negative feelings color her description of her surroundings, making them seem uncanny and sinister, and she becomes fixated on the wallpaper.

As the narrator sinks further into her inner fascination with the wallpaper, she becomes progressively more dissociated from her day-to-day life. This process of dissociation begins when the story does, at the very moment she decides to keep a secret diary as “a relief to her mind.” From that point, her true thoughts are hidden from the outer world, and the narrator begins to slip into a fantasy world in which the nature of “her situation” is made clear in symbolic terms. Gilman shows us this division in the narrator’s consciousness by having the narrator puzzle over effects in the world that she herself has caused. For example, the narrator doesn’t immediately understand that the yellow stains on her clothing and the long “smooch” on the wallpaper are connected. Similarly, the narrator fights the realization that the predicament of the woman in the wallpaper is a symbolic version of her own situation. At first she even disapproves of the woman’s efforts to escape and intends to “tie her up.”

When the narrator finally identifies herself with the woman trapped in the wallpaper, she is able to see that other women are forced to creep and hide behind the domestic “patterns” of their lives, and that she herself is the one in need of rescue. The horror of this story is that the narrator must lose herself to understand herself. She has untangled the pattern of her life, but she has torn herself apart in getting free of it. An odd detail at the end of the story reveals how much the narrator has sacrificed.

During her final split from reality, the narrator says, “I’ve got out at last, in spite of you and Jane.” Who is this Jane? Some critics claim “Jane” is a misprint for “Jennie,” the sister-in-law. It is more likely, however, that “Jane” is the name of the unnamed narrator, who has been a stranger to herself and her jailers. Now she is horribly “free” of the constraints of her marriage, her society, and her own efforts to repress her mind.

John

CHARACTERS JOHN

Though John seems like the obvious villain of “The Yellow Wallpaper,” the story does not allow us to see him as wholly evil. John’s treatment of the narrator’s depression goes terribly wrong, but in all likelihood he was trying to help her, not make her worse. The real problem with John is the all-encompassing authority he has in his combined role as the narrator’s husband and doctor. John is so sure that he knows what’s best for his wife that he disregards her own opinion of the matter, forcing her to hide her true feelings. He consistently patronizes her. He calls her “a blessed little goose” and vetoes her smallest wishes, such as when he refuses to switch bedrooms so as not to overindulge her “fancies.” Further, his dry, clinical rationality renders him uniquely unsuited to understand his imaginative wife. He does not intend to harm her, but his ignorance about what she really needs ultimately proves dangerous.

John knows his wife only superficially. He sees the “outer pattern” but misses the trapped, struggling woman inside. This ignorance is why John is no mere cardboard villain. He cares for his wife, but the unequal relationship in which they find themselves prevents him from truly understanding her and her problems. By treating her as a “case” or a “wife” and not as a person with a will of her own, he helps destroy her, which is the last thing he wants. That John has been destroyed by this imprisoning relationship is made clear by the story’s chilling finale. After breaking in on his insane wife, John faints in shock and goes unrecognized by his wife, who calls him “that man” and complains about having to “creep over him” as she makes her way along the wall.

Themes

The Subordination of Women in Marriage

In “The Yellow Wallpaper,” Gilman uses the conventions of the psychological horror tale to critique the position of women within the institution of marriage, especially as practiced by the “respectable” classes of her time. When the story was first published, most readers took it as a scary tale about a woman in an extreme state of consciousness—a gripping, disturbing entertainment, but little more. After its rediscovery in the twentieth century, however, readings of the story have become more complex. For Gilman, the conventional nineteenth-century middle-class marriage, with its rigid distinction between the “domestic” functions of the female and the “active” work of the male, ensured that women remained second-class citizens. The story reveals that this gender division had the effect of keeping women in a childish state of ignorance and preventing their full development. John’s assumption of his own superior wisdom and maturity leads him to misjudge, patronize, and dominate his wife, all in the name of “helping” her. The narrator is reduced to acting like a cross, petulant child, unable to stand up for herself without seeming unreasonable or disloyal. The narrator has no say in even the smallest details of her life, and she retreats into her obsessive fantasy, the only place she can retain some control and exercise the power of her mind.

The Importance of Self-Expression

The mental constraints placed upon the narrator, even more so than the physical ones, are what ultimately drive her insane. She is forced to hide her anxieties and fears in order to preserve the façade of a happy marriage and to make it seem as though she is winning the fight against her depression. From the beginning, the most intolerable aspect of her treatment is the compulsory silence and idleness of the “resting cure.” She is forced to become completely passive, forbidden from exercising her mind in any way. Writing is especially off limits, and John warns her several times that she must use her self-control to rein in her imagination, which he fears will run away with her. Of course, the narrator’s eventual insanity is a product of the repression of her imaginative power, not the expression of it. She is constantly longing for an emotional and

intellectual outlet, even going so far as to keep a secret journal, which she describes more than once as a “relief” to her mind. For Gilman, a mind that is kept in a state of forced inactivity is doomed to self-destruction.

The Evils of the “Resting Cure”

As someone who almost was destroyed by S. Weir Mitchell’s “resting cure” for depression, it is not surprising that Gilman structured her story as an attack on this ineffective and cruel course of treatment. “The Yellow Wallpaper” is an illustration of the way a mind that is already plagued with anxiety can deteriorate and begin to prey on itself when it is forced into inactivity and kept from healthy work. To his credit, Mitchell, who is mentioned by name in the story, took Gilman’s criticism to heart and abandoned the “resting cure.” Beyond the specific technique described in the story, Gilman means to criticize any form of medical care that ignores the concerns of the patient, considering her only as a passive object of treatment. The connection between a woman’s subordination in the home and her subordination in a doctor/patient relationship is clear—John is, after all, the narrator’s husband and doctor. Gilman implies that both forms of authority can be easily abused, even when the husband or doctor means to help. All too often, the women who are the silent subjects of this authority are infantilized, or worse.

Check your progress 2:

4. What is the starting of the story?

.....

5. How does the story end?

.....

6. Write about the theme of the story?

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.....
.....

12.11 LETS SUM UP

From this chapter we learn about Charlotte Perkins Gilman. She is also known as Charlotte Perkins Stetson, her first married name, was a prominent American humanist, novelist, writer of short stories, poetry and nonfiction, and a lecturer for social reform. The Yellow Wallpaper Summary. The Yellow Wallpaper is written as a series of diary entries from the perspective of a woman who is suffering from post-partum depression. The narrator begins by describing the large, ornate home that she and her husband, John, have rented for the summer.

12.12 KEYWORDS

racist – a person who believes in racism

immigrant- a person who migrates to other nation.

Subordination –a person placed in lower rank.

Insanity -madness

Journal – a book that gives information about various things.

Constraints - restrictions

Convention –formal assembly

Encompassing –to form a circle

Uncanny - seem to have supernatural base.

Sinister – a girl who's unmarried

12.13 QUESTIONS FOR REVIEW

Explain how Charlotte Gilman made her mark in the World literature.

Do a research on the contemporaries of Charlotte Gilman.

What writings besides 'The Yellow wallpaper' made its mark in that era.

12.14 READING REFERENCES

The Pre-Raphaelite Body: Fear and Desire in Painting, Poetry, and Criticism By J. B. Bullen

The Pre-Raphaelite Poets By Lionel Stevenson University of North Carolina Press, 1972

The Pre-Raphaelites By Boos, Florence S

The Columbia History of British Poetry By James Shapiro; Carl Woodring

Victorian People and Ideas By Richard D. Altick

12.15 ANSWERS TO CHECK THE PROGRESS

1. Charlotte also spent part of her childhood in Providence, Rhode Island. Her formal education was spotty. Her mother showed little affection for her and her brother, yet discouraged them from making friends or reading. When she was about eighteen, Charlotte reconnected with her absent father, who encouraged her to attend the Rhode Island School of Design. She began taking classes in 1878, and for a time, supported herself as an artist and private tutor.

2. It was during these active, tumultuous years that Charlotte embarked on her path as a serious writer. In 1890, she had her first poem published, and wrote some fifteen essays, a novella, and *The Yellow Wallpaper*. The latter first appeared in the *New England Magazine* in 1892.

3. Charlotte argued that motherhood wasn't exclusive to working outside the home, that domestic tasks ought to be professionalized, and most of all, that women shouldn't have to be financially dependent on men. It's now considered a classic treatise from the first-wave feminist movement.

4. The narrator begins her journal by marveling at the grandeur of the house and grounds her husband has taken for their summer vacation. She describes it in romantic terms as an aristocratic estate or even a haunted house and wonders how they were able to afford it, and why the house had been empty for so long.

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5. By the end, the narrator is hopelessly insane, convinced that there are many creeping women around and that she herself has come out of the wallpaper—that she herself is the trapped woman. She creeps endlessly around the room, smudging the wallpaper as she goes. When John breaks into the locker room and sees the full horror of the situation.

6. The narrator of “The Yellow Wallpaper” is a paradox: as she loses touch with the outer world, she comes to a greater understanding of the inner reality of her life. This inner/outer split is crucial to understanding the nature of the narrator’s suffering. At every point, she is faced with relationships, objects, and situations that seem innocent and natural but that are actually quite bizarre and even oppressive.

7. In “The Yellow Wallpaper,” Gilman uses the conventions of the psychological horror tale to critique the position of women within the institution of marriage, especially as practiced by the “respectable” classes of her time. When the story was first published, most readers took it as a scary tale about a woman in an extreme state of consciousness—a gripping, disturbing entertainment, but little more.

UNIT - 13: ASPECTS OF WORLD LITERATURE

STRUCTURE

- 13.0 Objectives
- 13.1 Introduction
- 13.2 Definition of World literature
- 13.3 Literary Terms
- 13.4 Types of World Literature
- 13.5 Few example of Writers of World literature
- 13.6 Summary
- 13.7 Keywords
- 13.8 Questions for Review
- 13.9 Suggested Readings and References
- 13.10 Answers to Check Your Progress

13.0 OBJECTIVES

After learning this unit based on Introduction to Race, you can learn about the following topics:

What is world literature?

Few writers of World literature

What is necessary to write World literature?

13.1 INTRODUCTION

World literature is sometimes used to refer to the sum total of the world's national literatures, but usually it refers to the circulation of works into the wider world beyond their country of origin. Often used in the past primarily for masterpieces of Western European literature world literature today is increasingly seen in global context. Readers today have access to an unprecedented range of works from around the world in excellent translations, and since the mid-1990s a lively debate has grown

up concerning both the aesthetic and the political values and limitations of an emphasis on global processes over national traditions.

13.2 WHAT IS WORLD LITERATURE?

World literature is the totality of all national literatures. The formation of literature in different countries happened not at the same time, which is connected with the emergence of writing and artistic creativity.

Each nation`s literature has its own artistic and national features. World literature is very important for the studying, still the literature of one country develops together with other national literatures. They enrich each other borrowing certain literary elements. There are a lot of scientific works on world literature, which explain the peculiarities of this phenomenon. As a concept, world literature emerged only in the 19th century when the literary connections of different countries had spread and strengthened.

The term “world literature” was introduced by Johann Wolfgang von Goethe. He used the word “Weltliteratur” in 1827. Goethe studied the characteristic features and interrelationships of different national literatures, the tendencies of their development and their achievements. He studied the works of famous writers which presented different literary phenomena of different historic periods.

He claimed that literature shouldn`t be restrained by national boundaries. In 1894 the world saw the first book about world literature – “The history of world literature”. The world literature emerged because of the development of global economic and cultural relations. This global literary process was also caused by the rapid development of national literatures. In the history of world literature we define several stages of its development such as the literature of Bronze Age, Classical literature, Early Medieval literature, Medieval Literature, Early Modern and Modern literature.

World literature is the cultural heritage of all humanity. It is essential to study world literature as it helps us understand the life of different people

from all over the world, forms our world- outlook and acquaints us with the masterpieces of literature.

13.3 IS IT DIFFICULT TO WRITE IN WORLD LITERATURE?

Those students who study world literature can be definitely asked to accomplish different academic writing assignments. Academic writing in world literature helps teachers develop students` critical thinking and it is also a wonderful method of assessment. It can be not an easy task as there are a lot of writing conventions which are not easy to follow. Moreover, reading a lot of literature, some students can still lack in important writing skills.

In case you are in a difficult situation and you don`t know what to do with your academic paper on world literature you can get the professional help contacting the custom writing service. The professional authors who specialize in the literature will definitely help you get rid of your writing complexities and make your work high quality and perfect.

Beyond the skills involved in intimating oneself with world literature, the beauty lies in the enlightening exposure and daunting experience.

According to Scott Fitzgerald—this is part of the beauty of all literature. You discover that your longings are universal longings, that you`re not lonely and isolated from anyone. You belong.

In this guide, you are going learn all you need to know about the best methodologies of writing world literature, Iliad literary analysis, Norton anthology of world literature, how to cite the Iliad, homer writing, anthology of literature and other necessary literary terms.

Originally, world literature is a term used for Magnus opus of western European literature but with the development/discovery of other literary works from other region, the meaning of world literature experienced a further diversification. Currently, world literature is regarded as a general

term used to describe the entirety of global literature/the circulation of literary materials into all parts of the world, regardless of their origins.

The unlimited variety of poetic writing and tales accessible globally makes one's experience with world literature quite fascinating. However, we cannot deny the fact that working with literary pieces from various cultural backgrounds is quite challenging.

13.4 HOW TO WRITE WORLD LITERATURE – BASIC TIPS WHERE TO START

Assign yourself a topic: world literature is bulky and in order to simplify your task, you need a specific topic. Ascertain your topic and comprehend the task(s) before you. It is after you have ascertained and understood your assigned topic that you can move to the next phase.

Get resourceful materials that are related to the topic and Analyze: while writing world literature, you will need to explore many materials, their structure and concept. After getting your facts right; try relating it to your aim and stances.

Whatever your topic is, analyze the history of your subjects: give your work a historical basis by citing historical stances and relating your stances with political, cultural, or social references.

Make reasonable Comparison in your paper: in order to bring out differences between two or more concepts or subject, you will have to compare and contrast them—so as to bring a very logical conclusion. Comparing helps to draw valid conclusions about global views, ethics, rhetorical goals or literary techniques.

Below are the two types of comparison papers:

1. Writing on Translation: the aim of writing on translation is to compare various translations of the same work. Thereby, allowing you to evaluate the translator's view on specific aspects of the texts. Also, it exposes the ways individual perspective influence the judgment of a text.

2. Writing on Adaptation: the main goal of such comparison is to put two literary works—in which one is a creative response to the other. One example is *The Lion King*, made by Disney, which is an adaptation of *Hamlet*, the original work of Shakespeare. Writing on adaptation fully aims at bringing up a valid argument on the possible similarities and differences between the authentic work and the adaptation.

Search for the occurrences or reoccurrences of your concept with its history and social implications: this can be best done by researching the author's name of your material and the periods, in which he consulted for instance; the intro of an anthology or the dictionary of biographical literature. When interpreting historical concepts, be careful not to view the past with the eyes of a modern man. Instead view the past with the eyes of the ancients, in order to get the full picture of what they experienced during their time. Also do not explain an American tradition with the perspective of a German because they are not the same. The reason we call it world literature is that it is vast, so also are its writer.

Know the genre of the work you're writing: a genre is said to be a form of literary sonata/composition that has its very own qualities, themes and styles. However, genres differ across cultures.

Make enquiries, if the text you're reading was translated: since some words are always lost during translations, you must have it in mind that an already translated text does not provide the full details into about a subject. You cannot be so sure of the original meaning or the accuracy of the text translated, unless you have access to the original text, in the original language.

Discover and ground your thesis: your thesis is your idea, in relation to the topic or your stance. Your thesis should be an argumentative conclusion not an observation or a mere description. Your interpretation must possess a tangible significance and provide the reader a better insight into the topic as a whole.

Check your progress 1:

1. What do you mean by English literature?

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.....
.....

2. Write the two types of literature?

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.....
.....

13.5 WRITERS OF WORLD LITERATURE

CHINUA ACHEBE

Poet and novelist Chinua Achebe was one of the most important African writers of the last century. He was also considered by many to be one of the most original literary artists writing in English during his lifetime. He is best known for his novel *Things Fall Apart* (1958).

Chinua Achebe received numerous literary awards over the course of his long and successful writing career. He won the Dayton Literary Peace Prize in 2010 for his collection of autobiographical essays *The Education of a British-Protected Child*. *The Writing*

Style of Chinua Achebe in Things Fall Apart. Chinua Achebe integrates many devices in his writing to make readers sympathise with the culture in 'Things Fall Apart'. He uses

strategies such as showing snapshots of the Ibo culture and colouring the reader's senses with aural, visual and olfactory language. *The Writing Style of Chinua Achebe in Things Fall Apart*. Chinua Achebe integrates many devices in his writing to make readers sympathise with the culture in 'Things Fall Apart'. He uses strategies such as showing snapshots of the Ibo culture and colouring the reader's senses with aural, visual and olfactory language.

Achebe's most famous novel *Things Fall Apart* was published in 1958. An exploration of the tragic effect of British colonialism on a traditional African man, it has been published in almost 50 languages. Achebe wrote the 1958 book 'Things Fall Apart,' an exploration on the effects of

colonialism. *Things Fall Apart* takes a third-person omniscient perspective, which means that the narrator knows and communicates the thoughts and feelings of all the characters. The narrator refuses to judge characters or their actions. Irony is prevalent throughout *Things Fall Apart*, especially surrounding Okonkwo, the main character. It is ironic that he works so hard to build up a farm to be able to pass on to his son, and then Nwoye leaves Igbo tradition completely to convert to Christianity and go to school.

Achebe says that if he was to write for the people of Nigeria, he had to write in the one language they all understood, English. In *Things Fall Apart*, the first

method Achebe used to create “a new English” is the introduction of Igbo words and phrases directly into the text without translation. Part of what

motivated Achebe to write *Things Fall Apart* was the desire to capture the voice of indigenous African identity. Achebe was fascinated with living in Lagos, an area in which he was able to see the collision between old and new notions of African identity.

Edward Morgan Forster

He was the only child of Edward Morgan Llewellyn Forster who was an architect by profession and Alice Clara Lily. He was born in January 1879 in London. Both his parents died in his childhood leaving him with a legacy of 8000 Pounds. This money helped him in his livelihood and enabled him to follow his ambition of becoming a writer. His schooling was done at Tonbridge School in Kent where the theater got named after him. He attended Cambridge University where his intellect was well groomed and he was exposed to the Mediterranean culture which was much freer in comparison to the more unbending English way of life. After graduating he started his career as a writer; his novels being about the varying social circumstances of that time. In his first novel ‘*Where Angels Fear to Tread*’, which was published in 1905, he showed his concern that people needed to stay in close contact with their roots. The same pattern of theme was followed in ‘*The Longest Journey*’ (1907) and ‘*Howards End*’ (1910) which is a motivating story about two sisters

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Margaret and Helen who live in a house called Howards End. Margaret marries Henry Wilcox, a businessman and brings him back to Howards End. Howards End was the first successful novel by Forster. He also wrote a comic novel named 'A Room with a View' in 1908. This was the most optimistic of all his novels and was also made into a film in 1985.

In 1911 Forster also published several short stories with a rustic and unpredictable writing tone. These include 'The Celestial Omnibus' and 'The Eternal Moment'. During 1912 and 1913 he traveled to India with his close friend Syed Ross Masood. His novel 'Maurice' was written in 1913; its subject matter revolved around a homosexual theme as he himself was a non-declared homosexual. However this book was published after his death nearly sixty years after he wrote it. Many of his books had a similar theme but this one did raise suspicions as his sexuality was not open to the public. Forster visited India again in the early 1920s where he was the private secretary to Tukoji Rao III, the Maharajah of Dewas. In his novel 'The Hill of Devi' he tells a non-fictional version of his trip. His book 'A Passage to India' was published in 1924 receiving great appreciation. Forster was also awarded the 'James Tait Black Memorial Prize' following this successful novel.

Apart from homosexuality, another notable factor in Forster's writing is symbolism as a technique and mysticism. In his book 'Howards End' there is a certain tree and in 'A Passage to India' the characters have this ability to connect to unknown people.

He also wrote for many magazines like 'The Athenaeum'. He was against filming books. In his opinion a film or stage performance did not do justice to a literary piece of work. Despite that many of his works were adapted to films which were highly praised. In 1946 Forster was voted as an honorary 'Fellow' of King's College. He was presented knighthood in 1949; an offer he declined. He was made a 'Companion of Honor' in 1953 and in 1969 a member of the 'Order of Merit'. Forster continued to write till his death on 7th June 1970 due to a stroke.

OSCAR WILDE

The Irish writer and poet, Oscar Wilde is best known for writing *The Picture of Dorian Gray* (1891), a dark and sardonic novel which was the topic of much controversy at its time. Wilde rose to immense fame in London during the 1890s as a playwright. Wilde's wit, his plays and events leading to his imprisonment and later death all contribute to the popularity of this literary personality.

Oscar Fingal O'Flahertie Wills Wilde was born to successful Dublin intellectuals, Sir William Wilde and Jane Francesca Wilde on October 16, 1854 at 21 Westland Row, Dublin. Knighted in 1864, Oscar's father was a distinguished ophthalmologic surgeon and philanthropist who wrote many books. Jane Wilde on the other hand was an Irish nationalist as well as a poet. The influence of his parents embedded in Oscar, intellectuality unmatched to other children of his age. Wilde was initially educated at home after which he attended the Portora Royal School in Enniskillen, County Fermanagh.

In 1871, Wilde obtained a scholarship to Trinity College, Dublin where he shared rooms with his brother Willie Wilde and studied classics. While at Trinity, Wilde developed an interest in Greek literature and also became an active member of the University Philosophical Society. A brilliant student, Wilde topped his class in the first year and also won a scholarship in the second moving on to winning the Berkeley Gold Medal, the highest award of the university in his final year. In 1874, Wilde entered Magdalen College, Oxford to study Greats. He remained there until 1878. During his years at Magdalen College, Wilde was profoundly involved in the aesthetic and decadent movements. Here too, Wilde excelled in studies, winning many awards including Oxford's Newdigate Prize for his poem, *Ravenna* (1878).

After completing his education, Wilde settled in London where he continued to write poetry and published the first collection in 1881. Also in 1881, Wilde set out on a tour to America and Canada to deliver lectures on aestheticism. Wilde married Constance Mary Lloyd in 1884. The couple had two sons they named, Cyril and Vyvyan.

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Unfortunately for Wilde, in 1891 he met Lord Alfred Douglas, an English poet who became Wilde's lover. At the peak of his career when Wilde's masterpiece, *The Importance of being Earnest* was on stage in London, Wilde pressed charges against Douglas's father, the Marquess of Queensberry for libel. However, as the trial progressed, Wilde was forced to drop his charges after which he was arrested and tried for gross indecency with other men.

Wilde was finally convicted and imprisoned for two years. During his time in prison Wilde wrote excessively producing some of his greatest essays and letters.

Upon his release from prison, Wilde adopted the name Sebastian Melmoth and went to Paris where he was reunited with his lover, Robert Baldwin "Robbie" Ross, a Canadian journalist. With Ross by his side, Oscar Wilde died on November 30, 1900, the reason being meningitis. Wilde was buried in Père Lachaise cemetery in Paris.

Salman Rushdie

He is a British-Indian novelist best known for the novels *Midnight's Children* (1981) and *The Satanic Verses* (1988), for which he was accused of blasphemy against Islam.

Born on June 19, 1947, in Bombay (now Mumbai), India, Salman Rushdie is a British-Indian novelist. The only son of a University of Cambridge-educated businessman and school teacher in Bombay, Rushdie studied history at King's College at the University of Cambridge. Rushdie's 1988 novel, *The Satanic Verses* (1988), led to accusations of blasphemy against Islam, forcing him to go into hiding for several years. Sir Ahmed Salman Rushdie was born June 19, 1947 in Bombay (now Mumbai), India. The only son of a wealthy Indian businessman and a school teacher, Rushdie was educated at a Bombay private school before attending The Rugby School, a boarding school in Warwickshire, England. He went on to attend King's College at the University of Cambridge, where he studied history.

After earning his M.A. from Cambridge, Rushdie briefly lived with his family in Pakistan, where his parents had moved in 1964. There, he found work as a television writer but soon returned to England, where for much of the 1970s he worked as a copywriter for an advertising agency.

While Rushdie would later become a target of Muslim extremists, the religion was very much a part of his upbringing. His grandfather, a kind man and family doctor, was a devout Muslim, who said his prayers five times a day and went to Hajj to Mecca. But his grandfather's embrace of the religion was not shrouded in intolerance, something that greatly shaped the young Rushdie. In 1975 Rushdie published his first book, *Grimus*, a fantasy and science fiction novel that received tepid reviews. Undeterred by the response, Rushdie kept writing and his second work, *Midnight's Children*, proved life altering.

Published in 1981, the book, which tells the story of India's complicated history through a pickle-factory worker named Saleem Sinai, was a critical and commercial success. The honors included the Booker Prize and the James Tait Black Memorial Prize (for fiction). In 1993 and 2008 it was awarded the "Best of the Bookers," a distinction that made it the best novel to have won a Booker Prize for Fiction in the award's 25 and later 40-year history. Rushdie's follow-up, 1983's *Shame* won the French literary prize, *Prix du Meilleur Livre Etranger*, and was shortlisted for the Booker Prize, further cementing Rushdie's place among literature's upper echelon.

In 1988 Rushdie published *The Satanic Verses*, a novel drenched in magical realism and whose main story was inspired in part by the life of Muhammad. Critics adored it. The book won the Whitbread Award for novel of the year and was a finalist for the Booker Prize. But it also drew immediate condemnation from the Islamic world for what was perceived to be its irreverent account of Muhammad. In many countries with large Muslim populations, the novel was banned and on February 14, 1989, Ayatollah Khomeini, the spiritual leader of Iran, issued a fatwa requiring

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the author's execution. A bounty was offered for Rushdie's death and for a number of years the writer was forced to live under police protection.

Even at the height of controversy surrounding his famous novel, Rushdie continued to write. In all he's written eleven novels, as well as a pair of children's books and published several collections of essays and works of non-fiction. Rushdie's 12th novel, *Two Years Eight Months and Twenty-Eight Nights* was published in September 2015. Overall, his books have been translated into more than 40 languages. Rushdie's litany of honors and awards are considerable, including honorary doctorates and fellowships at six European and six American universities. In 2007 Queen Elizabeth II knighted him. In 2014 Rushdie was awarded the PEN/Pinter Prize. Established in memory of the late Nobel-Laureate playwright Harold Pinter, the annual award honors a British writer for their body of work. Rushdie has also maintained a fiery tongue and pen. He's been a fierce defender of freedom of expression and was a frequent critic of the US led war in Iraq. In 2008 he publicly regretted his embrace of Islam in the wake of the criticism of *The Satanic Verses*.

"It was deranged thinking," he said. "I was more off-balance than I ever have been, but you can't imagine the pressure I was under. I simply thought I was making a statement of fellowship. As soon as I said it, I felt as if I had ripped my own tongue out." Rushdie has been married four times and is the father of two sons, Zafar (b. 1979) and Milan (b. 1997)

Charles Dickens

(Charles John Huffam Dickens) was born in Landport, Portsmouth, on February 7, 1812. Charles was the second of eight children to John Dickens (1786–1851), a clerk in the Navy Pay Office, and his wife Elizabeth Dickens (1789–1863). The Dickens family moved to London in 1814 and two years later to Chatham, Kent, where Charles spent early years of his childhood. Due to the financial difficulties they moved back to London in 1822, where they settled in Camden Town, a poor neighborhood of London.

young DickensThe defining moment of Dickens's life occurred when he was 12 years old. His father, who had a difficult time managing money and was constantly in debt, was imprisoned in the Marshalsea debtor's prison in 1824. Because of this, Charles was withdrawn from school and forced to work in a warehouse that handled 'blacking' or shoe polish to help support the family. This experience left profound psychological and sociological effects on Charles. It gave him a firsthand acquaintance with poverty and made him the most vigorous and influential voice of the working classes in his age.

After a few months Dickens's father was released from prison and Charles was allowed to go back to school. At fifteen his formal education ended and he found employment as an office boy at an attorney's, while he studied shorthand at night. From 1830 he worked as a shorthand reporter in the courts and afterwards as a parliamentary and newspaper reporter.

In 1833 Dickens began to contribute short stories and essays to periodicals. A Dinner at Poplar Walk was Dickens's first published story. It appeared in the Monthly Magazine in December 1833. In 1834, still a newspaper reporter, he adopted the soon to be famous pseudonym Boz. Dickens's first book, a collection of stories titled Sketches by Boz, was published in 1836. In the same year he married Catherine Hogarth, daughter of the editor of the Evening Chronicle. Together they had 10 children before they separated in 1858.

Although Dickens's main profession was as a novelist, he continued his journalistic work until the end of his life, editing The Daily News, Household Words, and All the Year Round. His connections to various magazines and newspapers gave him the opportunity to begin publishing his own fiction at the beginning of his career.

The Posthumous Papers of the Pickwick Club was published in monthly parts from April 1836 to November 1837. Pickwick became one of the most popular works of the time, continuing to be so after it was

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published in book form in 1837. After the success of *Pickwick* Dickens embarked on a full-time career as a novelist, producing work of increasing complexity at an incredible rate: *Oliver Twist* (1837-39), *Nicholas Nickleby* (1838-39), *The Old Curiosity Shop* and *Barnaby Rudge* as part of the *Master Humphrey's Clock* series (1840- 41), all being published in monthly instalments before being made into books.

In 1842 he travelled with his wife to the United States and Canada, which led to his controversial *American Notes* (1842) and is also the basis of some of the episodes in *Martin Chuzzlewit*. Dickens's series of five Christmas Books were soon to follow; *A Christmas Carol* (1843), *The Chimes* (1844), *The Cricket on the Hearth* (1845), *The Battle of Life* (1846), and *The Haunted Man* (1848). After living briefly abroad in Italy (1844) and Switzerland (1846) Dickens continued his success with *Dombey and Son* (1848), the largely autobiographical *David Copperfield* (1849-50), *Bleak House* (1852-53), *Hard Times* (1854), *Little Dorrit* (1857), *A Tale of Two Cities* (1859), and *Great Expectations* (1861).

In 1856 his popularity had allowed him to buy Gad's Hill Place, an estate he had admired since childhood. In 1858 Dickens began a series of paid readings, which became instantly popular. In all, Dickens performed more than 400 times. In that year, after a long period of difficulties, he separated from his wife. It was also around that time that Dickens became involved in an affair with a young actress named Ellen Ternan. The exact nature of their relationship is unclear, but it was clearly central to Dickens's personal and professional life.

In the closing years of his life Dickens worsened his declining health by giving numerous readings. During his readings in 1869 he collapsed, showing symptoms of mild stroke. He retreated to Gad's Hill and began to work on *Edwin Drood*, which was never completed.

T.S.Eliot

Thomas Stearns Eliot was born in St. Louis, Missouri, on September 26, 1888. He lived in St. Louis during the first eighteen years of his life and attended Harvard University. In 1910, he left the United States for the Sorbonne, having earned both undergraduate and masters degrees and having contributed several poems to the Harvard Advocate.

After a year in Paris, he returned to Harvard to pursue a doctorate in philosophy, but returned to Europe and settled in England in 1914. The

following year, he married Vivienne Haigh- Wood and began working in London, first as a teacher, and later for Lloyd's Bank.

It was in London that Eliot came under the influence of his contemporary Ezra Pound, who recognized his poetic genius at once, and assisted in the publication of his work in a number of magazines, most notably "The Love Song of J. Alfred Prufrock" in Poetry in 1915. His first book of poems, *Prufrock and Other Observations*, was published in 1917, and immediately established him as a leading poet of the avant-garde. With the publication of *The Waste Land* in 1922, now considered by many to be the single most influential poetic work of the twentieth century, Eliot's reputation began to grow to nearly mythic proportions; by 1930, and for the next thirty years, he was the most dominant figure in poetry and literary criticism in the English-speaking world.

As a poet, he transmuted his affinity for the English metaphysical poets of the seventeenth century (most notably John Donne) and the nineteenth century French symbolist poets (including Baudelaire and Laforgue) into radical innovations in poetic technique and subject matter. His poems in many respects articulated the disillusionment of a younger post-World War I generation with the values and conventions—both literary and social—of the Victorian era. As a critic also, he had an enormous impact on contemporary literary taste, propounding views that, after his conversion to orthodox Christianity in the late thirties, were increasingly based in social and religious conservatism. His major later poetry collections include *Ash Wednesday* (1930) and *Four Quartets*

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(1943); his books of literary and social criticism include *The Sacred Wood* (1920), *The Use of Poetry and the Use of Criticism* (1933), *After Strange Gods* (1934), and *Notes Towards the Definition of Culture* (1940). Eliot was also an important playwright, whose verse dramas include *Murder in the Cathedral*, *The Family Reunion*, and *The Cocktail Party*.

He became a British citizen in 1927; long associated with the publishing house of Faber & Faber, he published many younger poets, and eventually became director of the firm. After a notoriously unhappy first marriage, Eliot separated from his first wife in 1933, and remarried Valerie Fletcher in 1956. T. S. Eliot received the Nobel Prize for Literature in 1948. He died in London on January 4, 1965.

Gabriel García Márquez

He is a Columbian novelist, screenwriter and journalist, born on 6th March 1927 in a small town called Aracataca, Columbia. He was mainly raised by his grandfather 'papalelo' who was a retired army Colonel whom Marquez called his 'umbilical cord with history and reality'. The Colonel was a big inspiration for Marquez throughout his life. He taught Marquez everything there was to know about politics and helped shape his ideological outlooks. Marquez's grandmother was also equally involved in his upbringing. He enjoyed her stories about magic and his parent relationship adventures in a deadpan style which was the source of inspiration of Marquez's most well-known novel 'One Hundred Years of Solitude' about thirty years later.

Marquez enrolled in the University of Cartagena to study law. Writing for many local newspapers such as 'El Universal' in Cartagena and 'El Heraldo' in Barranquilla, Marquez began a career in journalism while bringing him to the end of his law studies.

Marquez's most popular novel 'One Hundred Years of Solitude' was published in 1967 instantly gaining international commendation. It got him the Nobel Prize in Literature and the Romulo Gallegos Prize in 1972. The American author William Kennedy praised this book by

calling it 'the first piece of literature since the Book of Genesis that should be required reading for the entire human race'. After the immense popularity of his novel, Marquez was fortunate enough to gain important friendships with many influential men. This led to his participation in various negotiations between the Columbian government and the guerillas.

Marquez's novel 'Autumn of the Patriarch' published in 1975 was based on a Venezuelan dictator Marcos Perez Jimenez. It is a story about the life of the General and the solitude of power. 'Chronicles of a Death Foretold' was published in 1981 consisting of a plot of Santiago Nasar's murder, which moved backwards. In the first chapter, Marquez tells who murdered him and the rest of the book narrates incidences that led to this murder.

Marquez's novel 'Love in the Time of Cholera' was published in 1985 and it was a love story that was based on the love affair of his own parents. Recent works by Marquez consist of a memoir 'Vivir Para Contarla' which is a 3 volume autobiography. His novel 'Memories of my Melancholy Whores' published in 2008 faced many controversies and was also banned in Iran after a few thousand copies were sold. Marquez announced his retirement from writing in 2008 however there have been rumors that he is writing a novel that is yet to be published.

Marquez never really set a determined style for his writing. He said a writing style varies with every book as every story differs from the other with a separate mood for each one. However 'reality' is a common and most important theme in all his novels. Most of his early works such as 'In Evil Hour' and 'Nobody Writes to the Colonel' portray the reality of the Columbian life.

Marquez has played a very significant role in the Latin American Boom of literature. Currently he is suffering from lymphatic cancer and is undergoing treatment.

Paulo Coelho

He is unquestionably of the most successful authors of recent times, selling more than 100 million books in at least 150 countries internationally. Paulo Coelho has met with a lot of success; his books have been widely translated in a number of languages, earning him the prestigious Guinness World Record for most translated book by a living author and has received much honor. However, it should be noted that Coelho was not always necessarily celebrated for being the writer that he is today.

Paulo Coelho was born on August 24, 1947 in Rio de Janeiro, Brazil. As An adolescent, Coelho expressed a longing to become a writer. However, his mother was of the opinion that Coelho should do pursue something along the lines of his father, who was an engineer. This longing and unwavering determination ultimately led to his parents enrolling him in a mental institution. Coelho managed flee thrice and finally was released when he was 20. Paulo maintains that his parents acted out of goodwill.

Coelho got admitted in law school for his parent's sake in 1970, leaving his yearning to write. Eventually, he left and took up traveling to South America, North Africa, Mexico, and Europe. He engaged in drugs and lived as a hippie. He went on to work in all sorts of professions before returning to his original dream – writing. In his book the Pilgrimage, Paulo Coelho details a spiritual awakening when he walked more than 500 miles Road of Santiago de Compostela in northwestern Spain an event which changed his life.

“Hell Archives” was Coelho’s initial book which was published in 1982 and was not well received. The Pilgrimage was released in 1987 which is a reminiscence of the spiritual awakening he went through. Later, The Alchemist was made available which turned out to be becoming one of the best-selling books in history, selling over 65 million copies.

Coelho has published many other works which have also received critical acclaim, for instance; The Fifth Mountain, The Valkyries, Veronika Decides to Die, The Devil and Miss Prym, By the River Piedra I Sat

Down and Wept, Eleven Minutes, The Witch of Portobello and Like the Flowing River.

He has been married Christina Oiticica since 1980. Paulo is habitual contributor to society. He is a Messenger of Peace for the UN and Coelho established the "Paulo Coelho Institute" which offers aid to those who face financial issues.

The English author, Herbert George Wells, also commonly referred to as the father of science fiction. In addition to writing a lot of science fiction works, Wells also produced other numerous literary works under many other genres including history, social commentary, politics and contemporary novels and text books.

H.G. Wells

Wells was born in Bromley, Kent County, England on September 21, 1866 to Sarah Neil who worked as a maid to the upper class and Joseph Wells, a professional cricket player and a shopkeeper. The family suffered poverty and Wells' parents did not lead a happy married life. They eventually separated but neither of them married again. Wells developed an interest in reading beginning in his childhood. He would devote a lot of his time to reading everything that came his way. Wells studied at Thomas Morley's Academy but was forced to drop out not being able to afford an education when his father broke a leg and was unable to play cricket and pay for Herbert's school. Wells now fourteen began working as an apprentice to a draper where he gained experience and inspirations later reflected in his works *Kipps* (1905), a story about an orphan, Artie Kipps who makes his way to the upper class after gaining a large inheritance and education. His experience at the drapers shop was also reflected in *The Wheels of Chance: A Bicycling Idyll* (1896).

In 1883, Wells won a scholarship to the Normal School of Science in London where he discovered his interest in science. Under the expert teachings of Thomas Henry Huxley, Wells studied Biology and

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Darwinism. However, once again Wells was unable to complete the course of his studies. Unable to meet the degree requirements, Wells lost the scholarship. Facing an extreme financial crisis, he began living with his aunt and uncle at Fitzroy Road in London. During this time, Wells taught at his uncle's school and also studied there part-time. In 1891, he married his cousin, Isabel Mary who also lived with the aunt and uncle. The marriage dissolved four years later when Wells left Mary for one of his students, Amy Catherine Robbins. The two got married in 1895 and had two sons. In spite of being married to Amy, Wells kept relations with other women who also became inspirations for some of his characters. Two of these women, Amber Reeves and Rebecca West gave birth to Wells' children.

Although Wells had been writing for a long time, he published several of his stories in 1895. Some of his early published stories include *Select Conversations with an Uncle* was his first, followed by *The Time Machine* (1895), *The Wonderful Visit* (1895), and *The Stolen Bacillus and Other Incidents* (1895). His collection of essays and stories, *Certain Personal Matters* (1896) was followed by *The Invisible Man* (1897). In 1899, Wells published *When the Sleeper Wakes* followed by *Love and Mr. Lewisham* (1900) and *The First Men in the Moon* (1901). Wells' first bestseller, *Anticipations* (1901) was about what the world would be like in the year 2000. *A Modern Utopia* was published in 1905.

Continuing to write prolifically, Wells published more significant works including *Tono- Bungay* (1909), *Floor Games* (1911), *The Great State: Essays in Construction* (1912), *An Englishman Looks at the World* (1914), *The War That Will End War* (1914), and *Mr. Britling Sees It Through* (1916), *Outline of History* (1920), *A Short History of the World* (1922), *The Science of Life* (1930), *The Shape of Things to Come* (1933), *The Holy Terror* (1939), *The New World Order* (1939) and *Mind at the End of Its Tether* (1945). H.G. Wells died in his home on August 13, 1946.

Ernest Miller Hemingway

He one of the most renowned author and journalist of this era, was born on the 21st of July 1899 in Oak Park, Chicago, USA. Born to a simple family, Hemingway worked his way from a reporter for The Kansas City Star then a volunteer for an ambulance unit in World War-I, a journalist in Chicago to a Nobel prize awarded writer who inspired wide range of authors and writers. An institute in himself Hemingway was awarded Nobel Prize for his contribution to literature in 1954.

His writing style became an inspiration for many crime and pulp fiction novels. He wrote in a very distinctive minimalist way. Writing short stories, Hemingway knew how to get the most from the least. With his tightly written prose, he was a master of narration and a brilliant writer. He was not in favor of using emotions. He believed it was easy and useless to do so.

Instead he formed sculptures to portray the 'original feeling'.

His first books include 'Three stories and Ten Poems' (1923), 'In Our Time' (1924) and 'The Torrents of Spring' although his first serious novel and without a doubt the reason of his establishing fame was 'The Sun also Rises' (1926) which was later recognized as his greatest work piece. Other major works include 'Death in the Afternoon', 'The Green Hills of Africa' and 'To Have and Have Not'.

Though a successful writer, Hemingway never disowned his past. He shared his life experiences on various occasions. He remembered his mother dressing him up as a little girl and the sorry incident of his father taking his own life in 1928. He used his life experiences as inspirations for many of his books. When the United States entered the First World War, Ernest Hemingway volunteered to work in an ambulance unit in the Italian army. His first duty was to visit an explosion site where his unit had to salvage the remains of female workers. He described this unpleasant incident in his book 'Death in the Afternoon'. Another book 'A farewell to Arms' was inspired by a love affair he had with a nurse during his stay at the hospital.

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After returning home from the war, Hemingway became a reporter for the American and Canadian newspapers. He was then sent to Europe to cover happenings such as the Greece Revolution. In 1921, he moved to Paris where he worked as an article writer for the 'Toronto Star'.

Hemingway received the Nobel Prize in 1954. Although he always thought this was given to him in pity due to his obituary notices. Hemingway started going into depression with the deaths of some of his close friends. He was also seriously injured in two successive plane crashes. He received third degree burns while at a fishing expedition shortly after his recovery from the plane crash. Hemingway went through a lot of hurt and depression during the 1950s till his death. Later the doctors believed he had a genetic disease in which a person is prone to suicide due to inherent depression. During his last years his behavior is said to resemble his father's before he had committed suicide. In 1961 Ernest Hemingway committed suicide.

Hemingway's distinct influence on literature can be witnessed in continuous tributes and recognitions that followed his demise.

Check your progress 2:

3. Write about the author Chinua Achebe?

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4. What was famous for Oscar Wilde?

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5. Which writing of Salman Rushdie became controversial?

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6. Write the famous poems of T.S. Eliot.

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7. What famous writing of Marquez?

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8. Who is the most successful writer till dated?

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9. Write about the author that made crime an inspiration.

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13.6 SUMMARY

In world literature we see the literature of the word writers through different periods of time. Writing has evolved with time and has changed. Modern writers have a very different approach of writing than the writers of the Victorian era or the era of the Romantics. The environment, society and the politics had a lot of impact on the writings of the authors. Different revolutions also had an impression on the writings of the authors.

13.7 KEYWORDS

Phenomena – a fact or occurrence
restrained – to stop oneself from doing something

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distinctive – different from everything

minimalist – Happy with little things

blasphemy- impious utterance or action concerning God

6. ophthalmologic –branch of medicine dealing with Anatomy

7. Aesthetic –concerned with the study of mind and emotions.

Decadent -a group of French and English writers of the latter part of the 19th century whose work characterized aestheticism.

Sculpture – art of carving

Narrations – art of telling stories

13.8 QUESTIONS FOR REVIEW

The writers' contribution have made literature as a well-known subject in the history. Write the contribution of writers.

William Shakespeare has made literature renowned subject. Explain his contribution.

Write an essay on whom you think has contributed to the world literature true essence?

13.9 SUGGESTED READINGS AND REFERENCES

Jorge Luis Borges, Collected Fictions
D. H. Lawrence, Sons and Lovers
Halldor K. Laxness, Independent People
Emily Bronte, Wuthering Heights
Albert Camus, The Stranger
Giacomo Leopardi, Complete Stories; Poems
Anton Chekhov, Selected Stories; Poems
Thousand and One Nights
Naguib Mahfouz, Children of Gebelawi
Joseph Conrad, Nostromo
Dante Alighieri, The Divine Comedy
Thomas Mann, Buddenbrooks; The Magic Mountain
Charles Dickens, Great Expectations
Herman Melville, Moby Dick
Denis Diderot, Jacques the Fatalist
Michel de Montaigne, Essays and His Master
Elsa Morante, History

Alfred Doblin, Berlin Toni Morrison, Beloved
 Alexanderplatz Murasaki Shikibu, The Tale of
 Fyodor Dostoyevsky, Crime and Genji
 Punishment; The Idiot; The Robert Musil, The Man Without
 Possessed; The Brothers Karamazov Qualities
 George Eliot, Middlemarch Vladimir Nabokov, Lolita; Njal's
 Ralph Ellison, Invisible Man Saga
 Euripides, Medea George Orwell, 1984
 William Faulkner, Absalom, Ovid, Metamorphoses
 Absalom; The Sound and the Fury Fernando Pessoa, The Book of
 Gustave Flaubert, Madame Bovary; Disquiet
 A Sentimental Education Edgar Allan Poe, The Complete
 Federico Garcia Lorca, Gypsy Tales
 Ballads Marcel Proust, Remembrance of
 Gabriel Garcia Marquez, One Things Past
 Hundred Years of Solitude; Love in Francois Rabelais, Gargantua and
 the Time of Cholera Pantagruel
 Anon, The Book of Job Stendhal, The Red and the Black
 James Joyce, Ulysses Laurence Sterne, The Life and
 Franz Kafka, The Complete Stories; Opinions of Tristram Shandy
 The Trial; The Castle Italo Svevo, Confessions of Zeno
 Kalidasa, The Recognition of Jonathan Swift, Gulliver's Travels
 Sakuntala Leo Tolstoy, War and Peace; Anna
 Yasunari Kawabata, The Sound of Karenina; The Death of Ivan Ilyich
 the Mountain and Other Stories
 Nikos Kazantzakis, Zorba the Greek Mark Twain, The Adventures of
 Huckleberry Finn

13.10 ANSWERS TO CHECK YOUR PROGRESS

1. World literature is the totality of all national literatures. The formation of literature in different countries happened not at the same time, which is connected with the emergence of writing and artistic creativity. Each

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nation`s literature has its own artistic and national features. World literature is very important for the studying, still the literature of one country develops together with other national literatures. They enrich each other borrowing certain literary elements.

2. Writing on Translation: the aim of writing on translation is to compare various translations of the same work. Thereby, allowing you to evaluate the translator`s view on specific aspects of the texts. Also, it exposes the ways individual perspective influence the judgment of a text.

Writing on Adaptation: the main goal of such comparison is to put two literary works—in which one is a creative response to the other. One example *The Lion King*, made by Disney is an adaptation of *Hamlet*, the original work of Shakespeare. Writing on adaptation fully aims at bringing up a valid argument on the possible similarities and differences between the authentic work and the adaptation.

3. Poet and novelist Chinua Achebe was one of the most important African writers of the last century. He was also considered by many to be one of the most original literary artists writing in English during his lifetime. He is best known for his novel *Things Fall Apart* (1958). Chinua Achebe received numerous literary awards over the course of his long and successful writing career. He won the Dayton Literary Peace Prize in 2010 for his collection of autobiographical essays *The Education of a British-Protected Child*.

4. The Irish writer and poet, Oscar Wilde is best known for writing *The Picture of Dorian Gray* (1891), a dark and sardonic novel which was the topic of much controversy at its time. Wilde rose to immense fame in London during the 1890s as a playwright. Wilde`s wit, his plays and events leading to his imprisonment and later death all contribute to the popularity of this literary personality.

5. In 1988 Rushdie published *The Satanic Verses*, a novel drenched in magical realism and whose main story was inspired in part by the life of Muhammad. Critics adored it. The book won the Whitbread Award for novel of the year and was a finalist for the Booker Prize. But it also drew immediate condemnation from the Islamic world for what was perceived to be its irreverent account of Muhammad.

6.T.S.Eliot major later poetry collections include *Ash Wednesday* (1930) and *Four Quartets* (1943); his books of literary and social criticism include *The Sacred Wood* (1920), *The Use of Poetry and the Use of Criticism* (1933), *After Strange Gods* (1934), and *Notes Towards the Definition of Culture* (1940). Eliot was also an important playwright, whose verse dramas include *Murder in the Cathedral*, *The Family Reunion*, and *The Cocktail Party*.

7.Marquez's most popular novel '*One Hundred Years of Solitude*' was published in 1967 instantly gaining international commendation. It got him the Nobel Prize in Literature and the Romulo Gallegos Prize in 1972. The American author William Kennedy praised this book by calling it 'the first piece of literature since the Book of Genesis that should be required reading for the entire human race'.

8.Paulo Coelho is unquestionably of the most successful authors of recent times, selling more than 100 million books in at least 150 countries internationally. Paulo Coelho has met with a lot of success; his books have been widely translated in a number of languages, earning him the prestigious Guinness World Record for most translated book by a living author and has received much honor. However, it should be noted that Coelho was not always necessarily celebrated for being the writer that he is today.

9. Ernest Hemingway writing style became an inspiration for many crime and pulp fiction novels. He wrote in a very distinctive minimalist way. Writing short stories, Hemingway knew how to get the most from the least. With his tightly written prose, he was a master of narration and a brilliant writer. He was not in favor of using emotions. He believed it was easy and useless to do so. Instead he formed sculptures to portray the 'original feeling'.

UNIT 14 : INDIAN ASPECT OF WORLD LITERATURE

STRUCTURE

14.0 OBJECTIVES

14.1 Introduction

14.2 Characteristics of Indian Writings

14.3 Indian writers who made a remarkable mark.

14.3.1 Rabindranath Tagore

14.3.2 R.K.Narayana

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14.0 OBJECTIVES

In this chapter we will learn about:

Characteristics of the Indian Writing

Writers who had made a mark in literature

Writings in Indian Literature

14.1 INTRODUCTION

Indian Literature that was written before 1947 is considered as Indian literature. Literature in Sanskrit which includes the sacred books – the Vedas, Upanishads is in the form of epics in Indian literature. This is because of the importance assigned to the language ‘Sanskrit’ in ancient India. It was the lingua franca and high culture language as it was taught to the upper- class Brahmins (good and virtuous) who were said to be

born out of the mouth of deity(Purusha) according to Rigveda. After 1947, Indian constitution was written according to which 22 languages are officially recognized. So Indian Literature was limited to pre-republic India.

14.2 CHARACTERISTICS

Based on the ancient history of India dominated by Brahmins, the upper educated ruling priestly class, Religion (Spirituality) was the primary concern.

Attaining heaven (Mukti) and Reincarnation are the two main focus of Hinduism.

Charity (Dana) is the concept that is emphasized in Vedas to attain heaven according to the doctrine of Karma.

‘Deeds of the past determine the state of the present’ is the concept of reincarnation. If noble deeds are done in the past, noble birth in the present is assured. Ramayana is the story of Ram, the reincarnation of Lord Vishnu.

Human values are also a characteristic of Indian literature within the broader web of ‘Religion’. Obedience- to the one above, to keep up the words spoken i.e not breaking promises at any cost, bravery- in war are the important values imparted through the sacred books and epics.

Obedience to the above – it can mean a person in power or an elder person. As in Ramayana, Ram obeyed his father Dasharatha when asked to go into exile and Hanuman (an ape hero) obeys Sugriva (the ape king) immediately when he was asked to go in search of Sita, Rama’s wife.

Keeping up promises at any cost is seen in Ramayana where Kaikeyi, one of the three wives of Dasharatha gets two promises according to which she wants Rama to be sent in exile and her son Bharata to be crowned as a king, which the king fulfils and Rama, the first legal son to be crowned is sent in exile and Bharata is asked to be crowned even at the cost of his life.

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Bravery in war front is seen in both Ramayana and Mahabharata which involves the two great epic wars; The Ramayana war and The Mahabharata war- battle at Kurukshetra where the army of both the parties [(Rama and Ravana in Ramayana) and (Pandavas and Kauravas in Mahabharata)] fight bravely for victory.

‘Love’ is one of the major characteristic focused on Indian literature. All forms of love as Parental love (In Janaka, king of Mithila made him accept Sita; found in-furrow of the field, as his daughter and Dasharatha dies after Rama is sent to exile), Marital love (In Sita, that she accompanied her husband Rama into exile), love of brothers (In Lakshmana that he accompanied Rama into exile and in Bharata that he rejected the crown) and love of friends (in Karna that he stands by Kauravas against his own brothers) are included.

Virtue rewarded and vice punished is the justice done according to the Dharma, which is a characteristic of Indian literature. Ravana and Kauravas vices of Ramayana and Mahabharata were defeated in war and were killed.

Indian literature reflects the caste system that existed during that period. It is according to Vedas, people are divided into four Varna based on their profession; Brahmins (that includes priests and learned men), Kshatriyas (that includes aristocrats, knights, soldiers and other administrators), Vaishya (that include peasants and businessmen) and Shudras (who were employed in other menial labours. This caste system is employed in the two epics, Ramayana and Mahabharata.

The poetic form was considered as the standard written form in ancient India, that Indian literature was in verses. Ramayana has 24,000 verses and Mahabharata has over 100,000 verses that it takes time for readers to understand them. Sacred books were also in the poetic form called Mantras that are recited during worship. All these forms the characteristic of Indian literature.

There were other writings before 1947 but were not recognized as Indian literature as they were written in other languages and not Sanskrit. So these writings were added to the literature of the language in which it was written as Tamil Sangam literature, Telugu literature, Bengali literature etc., which were sacred and patriotic texts (during independence struggle).

Later evolved Indian literature in English. After Sanskrit English is the common language used. Writings in English and writings translated into English, with its own characteristics, forms Indian literature in English.

Early Indian Literature and Theatre

Dr. Jukka O. Miettinen of the Theatre Academy of Helsinki wrote: “Theatre and dance, which are inseparable art forms in Indian culture, are present even in the earliest works of Indian literature. The Veda literature, or the four Vedas, which forms the basis of early Brahmanism and later Hinduism, mentions dance and open-air theatrical performance. Otherwise, the Vedas mainly include invocations and hymns to the gods, ritual formulas, and short stories. [Source: Dr. Jukka O. Miettinen, Asian Traditional Theater and Dance website, Theatre Academy Helsinki

“The Vedic tradition evolved orally through the centuries and received its written form much later in the post-Vedic period. Towards the end of the Vedic period, various gods, which were originally rather simple personifications of aspects of nature, began to acquire complicated mythologies, which personalised them. These mythologies were further elaborated in the early centuries A.D. by the Purana literature, while at the same these mythical stories became the main theme for much of the Indian theatrical arts. or the Drama Manual. Other shastra manuals also give information about theatrical practices, each according to their own specific viewpoint. The Kamashastra (Kamasutra), the treatise on love, informs us about the kind of

“Indian literary heritage includes several shastras or manuals (also code, theory, treatise) covering a vast range of subjects from cooking, elephant and horse breeding, and lovemaking, as well as several art forms, such as

poetics, music, theatre, and dance. The earliest treatise for theatre and dance is the Natyashastra role that theatrical performances had in the life of the upper class educated male citizen. The Arthashastra, the treatise on politics and administration, on the other hand, gives detailed information about the role of different kinds of performers in the ideal, yet highly hierarchical, society described in this manual written in the 4th century B.C.”

Sanskrit and Early Indian Literature

Sanskrit, Prakrits and the History of Indo-Aryan Languages of India

Modern linguistic knowledge of the process of assimilation of Indo-Aryan language comes through the Sanskrit language employed in the sacred literature known as the Vedas. Over a period of centuries, Indo-Aryan languages came to predominate in the northern and central portions of South Asia. [Source: Library of Congress *]

Sanskrit is the ancient language of India and the sacred language of Hinduism. The Asian cousin of Latin and Greek, it is ideal for chanting as it is full of sounds that resonate in a special way. Traditionally it was a taboo for any caste other than Brahmans (India's highest caste) to learn Sanskrit—"the language of the gods." The Hindu epic Ramayana described a lower caste man who had molten metal poured in his ear after he listened to Sanskrit scriptures reserved for upper class Brahmans.

As Indo-Aryan speakers spread across northern and central India, their languages experienced constant change and development. By about 500 B.C., Prakrits, or "common" forms of speech, were widespread throughout the north. By about the same time, the "sacred," "polished," or "pure" tongue--Sanskrit--used in religious rites had also developed along independent lines, changing significantly from the form used in the Vedas. However, its use in ritual settings encouraged the retention of archaic forms lost in the Prakrits.

Concerns for the purity and correctness of Sanskrit gave rise to an elaborate science of grammar and phonetics and an alphabetical system seen by some scholars as superior to the Roman system. By the fourth

century B.C., these trends had culminated in the work of Panini, whose Sanskrit grammar, the Ashtadhyayi (Eight Chapters), set the basic form of Sanskrit for subsequent generations. Panini's work is often compared to Euclid's as an intellectual feat of systematization.*

The Prakrits continued to evolve through everyday use. One of these dialects was Pali, which was spoken in the western portion of peninsular India. Pali became the language of Theravada Buddhism; eventually it came to be identified exclusively with religious contexts. By around A.D. 500, the Prakrits had changed further into Apabhramshas, or the "decayed" speech; it is from these dialects that the contemporary Indo-Aryan languages of South Asia developed. The rudiments of modern Indo-Aryan vernaculars were in place by about A.D.

1000 to 1300.*

It would be misleading, however, to call Sanskrit a dead language because for many centuries huge numbers of works in all genres and on all subjects continued to be written in Sanskrit. Original works are still written in it, although in much smaller numbers than formerly. Many students still learn Sanskrit as a second or third language, classical music concerts regularly feature Sanskrit vocal compositions, and there are even television programs conducted entirely in Sanskrit.*

Dr. Jukka O. Miettinen of the Theatre Academy of Helsinki wrote: ““The classical language of Indian civilisation is Sanskrit. The four Vedas were written in Sanskrit, and later an enormous corpus of literary works of various kinds, including the so-called Sanskrit Dramas, which will be discussed later, were written in Sanskrit. Panini, the great grammarian of Sanskrit, mentions a short text on acting in the 5th century B.C. Sanskrit remained the language of the educated elite until the Indian Medieval Period. The way people informally spoke Sanskrit, however, changed through the centuries. Thus Sanskrit ceased to be a natural, spoken language, a process similar to the fate of Latin in Medieval Europe. [Source: Dr.

Jukka O. Miettinen, Asian Traditional Theater and Dance website, Theatre Academy Helsinki

“The opposite of standard Sanskrit is Prakrit, varieties of dialects, which evolved from Sanskrit. For example, one revolutionary aspect of the Buddha’s career as a teacher was that he preached in Prakrit, which was understood by ordinary people too. Prakrit became an important element in classical Sanskrit Drama, since the clown and many minor characters spoke vernacular Prakrit. India now has dozens of languages, including English, which, alongside Hindi, is a kind of universal language throughout the country. Sanskrit, however, remains an important key to understanding India’s religions and philosophy, as well as classical literature and theatre.”

Buddhist Literature and Theatre

The Jatakas is a group of stories that tell of Buddha's rebirths in the form of Bodhisattvas and animals, with each story embodying lesson from Buddha's teachings.

Dr. Jukka O. Miettinen of the Theatre Academy of Helsinki wrote: “Buddhist literature indicates that early Buddhism also created a rich theatrical tradition. For example, the Pali Suttas (5th–2nd centuries B.C.) mention theatre groups and various kinds of performers. It was by no means forbidden to portray the Buddha himself on stage, as has been sometimes the case later. [Source: Dr. Jukka O. Miettinen, Asian Traditional Theater and Dance website, Theatre Academy Helsinki

“The Buddhist theatrical tradition spread later via the caravan route network, or the “Northern Silk Road”, to East Asia, and influenced the development of early theatre in Central Asia, China, Korea and even Japan. Another wave of influence spread to the regions of the Himalayas, where a rich tradition of monastery dramas evolved.

“The Indian cultural sphere was the source of important Buddhist literature, which has been employed by numerous theatrical traditions both in ancient India and present-day Southeast Asia. The Buddhist Jataka or Birth Stories are morally instructive stories that came about at different times, in which the main character is an animal, a human being or a superhuman being seeking to do good. They were gathered into a collection of 547 (or 550) stories in the Pali language, the sacred language of Buddhism. The main characters were described as early

incarnations of the Buddha. The Jatakas give much valuable information about various theatrical practices from the period they were written, i.e. c. 600–200 B.C.”

Panchatantra and Other Old Indian Stories

The Panchatantra is one of the best-known collections of old stories. "Panchatantra" is a Sanskrit word that means "five books." Each book has a framework story, sort of like Arabian Nights, into which shorter stories are interwoven. The fable-like stories are full of humor and sagely advice. Many scholars say that The Panchatantra was originally composed in Kashmir about 200 B.C. According to legend, it was written for three princes to teach them the principals of "right living." Many of the stories are attributed to a writer named Bidpai, a wise man from India

The Gupta period (A.D. 320 to 647) literature consists of fables and folktales written in Sanskrit. These stories spread west to Persia, Egypt, and Greece, and became the basis for many Islamic literary works such as, Ali Baba and the Forty Thieves and Aladdin and his Magic Lamp. The Panchatantra and Kamasutra were written during this period. [Source: Glorious India.

Storytelling has been a popular form of entertainment in India for centuries. Many regions and ethnic groups have their traditions of folk stories. The Hitopadesa ("Book of Good Counsel" in Sanskrit) is another book of fables written after The Panchatantra. The stories from Arabian Nights are very popular in India, Many of the stories originated in India.

Ancient philosophers were articulated by Shakyamuni.

Balladeers today begin learning the art of storytelling, dancing singing and playing the 19- stringed ravanhatta at the age of ten or eleven. By the age of about 15 they become full- fledged bhopas, balladeers and to tell and act out a 14th century story about a Rajput chief named Pabuji. The story is traditional performed at night in front of a huge illustrated scroll and it can take up to a week to relate. [Source: Veenu Sandal, Smithsonian]

Books: 1) O’Flaherty, Wendy Doniger, Hindu Myths. Harmondsworth: Penguin Classics, 1975; 2) Zimmer, Heinrich., Myths and Symbols in

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Indian Art and Civilization, Princeton: Princeton University Press, 1992; Ions, Veronica; 3) Indian Mythology. New York: Peter Bedrick, 1984; 4) Jaffrey, Madhur, Seasons of Splendour: Tales, Myths, and Legends of India, New York: Athenaeum, 1985.

Little Black Sambo

The Little Black Sambo story is set in India. It was originally a children's book written and illustrated by Helen Bannerman, and first published by Grant Richards in October 1899. The story was a children's favorite for half a century until the word sambo was deemed a racial slur in some countries and the illustrations considered reminiscent of "darky iconography". Both text and illustrations have undergone considerable revision since. [Source: Wikipedia +]

Sambo is a South Indian boy who lives with his father and mother, named Black Jumbo and Black Mumbo, respectively. Sambo encounters four hungry tigers, and surrenders his colourful new clothes, shoes, and umbrella so they will not eat him. The tigers are vain and each thinks he is better dressed than the others. They chase each other around a tree until they are reduced to a pool of melted butter. Sambo then recovers his clothes and his mother, Black Mumbo, makes pancakes out of the butter.

+

The book has a controversial history. The original illustrations by Bannerman showed a caricatured Southern Indian or Tamil child. The story may have contributed to the use of the word "sambo" as a racial slur. The book's success led to many pirated, inexpensive, widely available versions that incorporated popular stereotypes of "black" peoples. For example, in 1908 John R. Neill, best known for his illustration of the Oz books by L. Frank Baum, illustrated an edition of Bannerman's story. +

In 1932 Langston Hughes criticised Little Black Sambo as a typical "pickaninny" storybook which was hurtful to black children, and gradually the book disappeared from lists of recommended stories for children. In 1942, Saalfield Publishing Company released a version of Little Black Sambo illustrated by Ethel Hays. During the mid-20th century, however, some American editions of the story, including a 1950

audio version on Peter Pan Records, changed the title to the racially neutral Little Brave Sambo. +

Nineteenth and Twentieth Century Indian Writers

Novelist Bankim Chandrra Chatterji (1836-94) wrote European-influenced literature. The great Tamil poet and journalist Subramania Bharari (1881-1921) was from Madras. He was exiled by the Raj to the French enclave of Pondicherry.

Trinidad-born, Indian writer V.S. Naipaul is often named as a possible recipient of the Nobel Prize for Literature. He won the Booker Prize for his book *India: A Million Mutinies*.

Kannada-language novelist, critic and poet U.R. Ananthamuthy (1932-2014) was born in Thirthahalli Taluk and is considered as one of the pioneers of the Navya movement. He was to be honored with the Jnanpith Award for the Kannada language, the highest literary honour conferred in India. In 1998, he received the Padma Bhushan award from the Government of India.[4] He was the vice-chancellor of Mahatma Gandhi University in Kerala during the late 1980s. He was one of the finalists of Man Booker International Prize for the year 2013.

Nirad Chaudhuri was 90 when his 979-page analysis of Indian intellectual life, *Thy Hand, Great Anarch! India: 1921-1952*, was published. Sometimes called the enfant terrible of Indian letters, he made a name for himself in 1951 with his first book, *The Autobiography of an Unknown Indian*, described by Winston Churchill as "one of the best books he ever read." Educated in an East Bengal village and in Calcutta, Chauduri wrote a biography on the founder of the British Raj, Robert Clive, but turned down a requests by Jacqueline Kennedy Onassis to write a biography on her second husband Aristotle Onassis. He was 100 when his book *Three Horsemen of the Apocalypse* was published.

Check your progress 1:

1. what does Indian culture represents?

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2. What were the main language used to write?

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3.What was the language of the common man?

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4. Draft about Panchatantra Tales.

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5.What is the story about the Little Boy Sambo?

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14.3 INDIAN WRITERS WHO MADE A MARK IN LITERATURE

14.3.1 RABINDRANATH TAGORE

Rabindranath Tagore, who composed the National Anthem of India and won the Nobel Prize for Literature, was a multitalented personality in every sense. He was a Bengali poet, Brahma Samaj philosopher, visual artist, playwright, novelist, painter and a composer. He was also a cultural reformer who modified Bengali art by rebuffing the strictures that confined it within the sphere of classical Indian forms. Though he was a polymath, his literary works alone are enough to place him in the elite list of all-time greats. Even today, Rabindranath Tagore is often remembered for his poetic songs, which are both spiritual and mercurial. He was one of those great minds, ahead of his time, and that is exactly why his meeting with Albert Einstein is considered as a clash between science and spirituality. Tagore was keen in spreading his ideologies to the rest of the world and hence embarked on a world tour, lecturing in

countries like Japan and the United States. Soon, his works were admired by people of various countries and he eventually became the first non-European to win a Nobel Prize. Apart from Jana Gana Mana (the National Anthem of India), his composition 'Amar Shonar Bangla' was adopted as the National Anthem of Bangladesh and the National Anthem of Sri Lanka was inspired by one of his works.

Childhood and Early Life

Rabindranath Tagore was born on 7th May 1861 to Debendranath Tagore and Sarada Devi in the Jorasanko mansion (the ancestral home of the Tagore family) in Calcutta. He was the youngest son among thirteen children. Though the Tagore family had many members, he was mostly raised by servants and maids as he lost his mother while he was still very young and with his father being an extensive traveler. At a very young age, Rabindranath Tagore was part of the Bengal renaissance, which his family took active participation in. He was also a child prodigy as he started penning down poems at the age of 8. He also started composing art works at a tender age and by the age of sixteen he had started publishing poems under the pseudonym Bhanusimha. He also wrote the short story, 'Bhikharini' in 1877 and the poem collection, 'Sandhya Sangit' in 1882.

He drew inspiration by reading the classical poetry of Kalidasa and started coming up with classical poems of his own. Some of his other influences and inspirations came from his brothers and sisters. While Dwijendranath, his elder brother, was a poet and philosopher, Satyendranath, another brother of his, was in a highly respectable position. His sister Swarnakumari was a well-known novelist. Tagore was largely home-schooled and was trained by his siblings in the field of gymnastics, martial arts, art, anatomy, literature, history and mathematics among various other subjects. In 1873, he accompanied his father and toured the country for many months. During this journey, he accumulated knowledge on several subjects. His stay at Amritsar paved the way for him to learn about Sikhism, an experience which he would

later on use to pen down as many as six poems and many articles on the religion.

Education

Rabindranath Tagore's traditional education began in Brighton, East Sussex, England, at a public school. He was sent to England in the year 1878 as his father wanted him to become a barrister. He was later joined by some of his relatives like his nephew, niece and sister-in-law in order to support him during his stay in England. Rabindranath had always despised formal education and thus showed no interest in learning from his school. He was later on enrolled at the University College in London, where he was asked to learn law. But he once again dropped out and learned several works of Shakespeare on his own.

After learning the essence of English, Irish and Scottish literature and music, he returned to India and married Mrinalini Devi when she was just 10 years old.

Establishment of Santiniketan

Rabindranath's father had bought a huge stretch of land in Santiniketan. With an idea of establishing an experimental school in his father's property, he shifted base to Santiniketan in 1901 and founded an ashram there. It was a prayer hall with marble flooring and was named 'The Mandir.' The classes there were held under trees and followed the traditional Guru-Shishya method of teaching. Rabindranath Tagore hoped that the revival of this ancient method of teaching would prove beneficial when compared to the modernized method. Unfortunately, his wife and two of his children died during their stay in Santiniketan and this left Rabindranath distraught. In the meantime, his works started growing more and more popular amongst the Bengali as well as the foreign readers. This eventually gained him recognition all over the world and in 1913 Rabindranath Tagore was awarded the prestigious Nobel Prize in Literature, becoming Asia's first Nobel laureate.

The World Tour

Since Rabindranath Tagore believed in the concept of one world, he set out on a world tour, in an attempt to spread his ideologies. He also took along with him, his translated works, which caught the attention of many legendary poets. He also lectured in countries like the United States and Japan. Soon after, Tagore found himself visiting places like Mexico, Singapore and Rome, where he met national leaders and important personalities including the likes of Einstein and Mussolini. In 1927, he embarked on a Southeast Asian tour and inspired many with his wisdom and literary works. Tagore also used this opportunity to discuss with many world leaders, the issues between Indians and the English. Though his initial aim was to put an end to nationalism, Rabindranath over a period of time realized that nationalism was mightier than his ideology, and hence developed further hatred towards it. By the end of it all, he had visited as many as thirty countries spread over five continents.

Literary Works

During his lifetime, Rabindranath Tagore wrote several poems, novels and short stories. Though he started writing at a very young age, his desire to produce more number of literary works only enhanced post the death of his wife and children. Some of his literary works are mentioned below:

- Short stories – Tagore began to write short stories when he was only a teen. He started his writing career with ‘Bhikharini’. During the initial stage of his career, his stories reflected the surroundings in which he grew. He also made sure to incorporate social issues and problems of the poor man in his stories. He also wrote about the downside of Hindu marriages and several other customs that were part of the country’s tradition back then. Some of his famous short stories include ‘Kabuliwala’, ‘Kshudita Pashan’, ‘Atottju’, ‘Haimanti’ and ‘Musalmanir Golpo’ among many other stories.
- Novels – It is said that among his works, his novels are mostly under-appreciated. One of the reasons for this could be his unique style of narrating a story, which is still difficult to comprehend by contemporary readers, let alone the readers of his time. His works

spoke about the impending dangers of nationalism among other relevant social evils. His novel 'Shesher Kobita' narrated its story through poems and rhythmic passages of the main protagonist. He also gave a satirical element to it by making his characters take jibes at an outdated poet named Rabindranath Tagore! Other famous novels of his include 'Noukadubi', 'Gora', 'Chaturanga', 'Ghare Baire' and 'Jogajog'.

- Poems – Rabindranath drew inspiration from ancient poets like Kabir and Ramprasad Sen and thus his poetry is often compared to the 15th and 16th Century works of classical poets. By infusing his own style of writing, he made people to take note of not only his works but also the works of ancient Indian poets. Interestingly, he penned down a poem in 1893 and addressed a future poet through his work. He urged the yet to be born poet to remember Tagore and his works while reading the poem. Some of his best works include 'Balaka', 'Purobi', 'Sonar Tori' and 'Gitanjali'.

Tagore's Stint as an Actor

Tagore wrote many dramas, based on Indian mythology and contemporary social issues. He began his drama works along with his brother when he was only a teen. When he was 20 years old, he not only did pen the drama 'Valmiki Pratibha', but also played the titular character. The drama was based on the legendary dacoit Valmiki, who later reforms and pens down one of the two Indian epics – Ramayana.

Tagore the Artist

Rabindranath Tagore took up drawing and painting when he was around sixty years old. His paintings were displayed at exhibitions organized throughout Europe. The style of Tagore had certain peculiarities in aesthetics and coloring schemes, which distinguished it from those of other artists. He was also influenced by the craftwork of the Malanggan people, belonging to the northern New Ireland. He was also influenced

by Haida carvings from the west coast of Canada and woodcuts by Max Pechstein. The National Gallery of Modern Art in New Delhi houses as many as 102 art works of Tagore.

Political Views

Though Tagore denounced nationalism, he also vouched for the Indian independence through some of his politically charged songs. He also supported Indian nationalists and publicly criticized European imperialism. He also criticized the education system that was forced upon India by the English. In 1915, he received knighthood from the British Crown, which he later renounced citing the massacre held at Jallianwala Bagh. He said that the knighthood meant nothing to him when the British failed to even consider his fellow Indians as humans.

Adaptations of Tagore's Works

Many of his novels and short stories were made into films by the renowned filmmaker Satyajit Ray. Other filmmakers too, over the years, have drawn inspiration from his works and have incorporated his stories into their movies. As many as 39 stories of his were made into films by various directors and a few other stories were made into TV series. Some of the recent movie adaptations include 'Detective', 'Postmaster', 'Jogajog', 'Shesher Kabita' and 'Tasher Desh.'

Last Days & Death

Rabindranath Tagore spent the last four years of his life in constant pain and was bogged down by two long bouts of illness. In 1937, he went into a comatose condition, which relapsed after a period of three years. After an extended period of suffering, Tagore died on August 7, 1941 in the same Jorasanko mansion in which he was brought up.

Legacy

Since Rabindranath Tagore changed the way Bengali literature was viewed, he left an everlasting impression on many. Apart from many of his busts and statues that have been erected in many countries, many yearly events pay tribute to the legendary writer. Many of his works were made international, thanks to a host of translations by many famous international writers. There are five museums dedicated to Tagore. While three of them are situated in India, the remaining two are in Bangladesh.

The museums house his famous works, and are visited by millions every year.

Check your progress 2:

6. Write about the belief of Rabindranath Tagore in terms of nation.

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14.3.2 R.K.NARAYAN

K. Narayan is considered as one of leading figures of early Indian literature in English. He is the one who made India accessible to the people in foreign countries—he gave unfamiliar people a window to peep into Indian culture and sensibilities. His simple and modest writing style is often compared to that of the great American author William Faulkner. Narayan came from a humble south Indian background where he was consistently encouraged to involve himself into literature. Which is why, after finishing his graduation, he decided to stay at home and write. His work involves novels like: ‘The Guide’, ‘The Financial Man’, ‘Mr. Sampath’, ‘The Dark Room’, ‘The English Teacher’, ‘A Tiger for Malgudi’, etc. Although Narayan’s contribution to the Indian literature is beyond description and the way he grabbed foreign audience’s attention for Indian literature is commendable too but he will always be remembered for the invention of Malgudi, a semi-urban fictional town in southern India where most of his stories were set. Narayan won numerous accolades for his literary work: Sahitya Akademi Award, Padma Bhushan, AC Benson Medal by the Royal Society of Literature, honorary membership of the American Academy of Arts and Literature, Padma Vibhushan, etc.

Career as a Writer

- Narayan’s decision of staying at home and writing was supported in every way by his family and in 1930, he wrote his first novel called ‘Swami and Friends’ which was rejected by a lot of publishers. But

this book was important in the sense that it was with this that he created the fictional town of Malgudi.

- After getting married in 1933, Narayan became a reporter for a newspaper called 'The Justice' and in the meantime, he sent the manuscript of 'Swami and Friends' to his friend at Oxford who in turn showed it to Graham Greene. Greene got the book published.
- His second novel, 'The Bachelors of Arts', was published in 1937,. It was based on his experiences at college. This book was again published by Graham Greene who by now started counseling Narayan on how to write and what to write about to target the English speaking audience.
- In 1938, Narayan wrote his third novel called 'The Dark Room' dealt with the subject of emotional abuse within a marriage and it was warmly received, both by readers and critics. The same year his father expired and he had to accept regular commission by the government.
- In 1939, his wife's unfortunate demise left Narayan depressed and disgruntled. But he continued to write and came out with his fourth book called 'The English Teacher' which was more autobiographical than any of his prior novels.
- After this, Narayan authored books like, 'Mr. Sampath' (1949), 'The Financial Expert' (1951) and 'Waiting for the Mahatma (1955)', etc.
- He wrote 'The Guide' in 1956 while he was touring United States. It earned him the Sahitya Akademi Award.
- In 1961, he wrote his next novel called 'The Man-Eater of Malgudi'. After finishing this book, he travelled to the United States and Australia. He also gave lectures on Indian literature in Sydney and Melbourne. With his growing success, he also started writing columns for The Hindu and The Atlantic.
- His first mythological work 'Gods, Demons and Others', a collection of short stories was published in 1964. His book was illustrated by his younger brother R. K. Laxman, who was a famous cartoonist.
- In 1967, he came up with his next novel titled 'The Vendor of Sweets'. Later, that year Narayan travelled to England, where he

received the first of his honorary doctorates from the University of Leeds.

- Within next few years he started translating Kamba Ramayanam to English—a promise he made to his dying uncle once.
- Narayan was asked by the government of Karnataka to write a book to promote tourism which he republished in 1980 with the title of ‘The Emerald Route’. In the same year he was named as the honorary member of the American Academy of Arts and Letters.
- In 1980, Narayan was chosen as the member of Rajya Sabha, the upper house of the Indian Parliament and throughout his 6 years term he focused on the education system and how little children suffer in it.
- During the 1980s Narayan wrote prolifically. His works during this period include: 'Malgudi Days' (1982), 'Under the Banyan Tree and Other Stories', 'A Tiger for Malgudi' (1983), 'Talkative Man' (1986) and 'A Writer's Nightmare' (1987).
- In 1990s, his published works include: 'The World of Nagaraj (1990)', 'Grandmother's Tale (1992)', 'The Grandmother's Tale and Other Stories (1994)', etc.

Major Works

R.K. Narayan made India accessible to the outside world through his literature. He will be remembered for the invention of Malgudi, a semi-urban fictional town in southern India where most of his stories were set.

Awards & Achievements

Narayan won numerous accolades for his literary works. These include: Sahitya Akademi Award (1958), Padma Bhushan (1964), AC Benson Medal by the British Royal Society of Literature (1980), and Padma Vibhushan (2001).

Personal Life & Legacy

In 1933, Narayan met his future wife Rajam, a 15 year old girl, and fell deeply in love with her. They managed to get married despite many astrological and financial hurdles.

Rajam died of typhoid in 1939 and left a three year old daughter for Narayan to take care of. Her death caused a great shock in his life and he was left depressed and uprooted for a long period of time. He never remarried in his life.

Narayan died in 2001 at the age of 94. He was planning on writing his next novel, a story on a grandfather, just before he expired.

14.3.3 RUSKIN BOND

Ruskin Bond is an award winning Indian author of British descent, much renowned for his role in promoting children's literature in India. A prolific writer, he has written over 500 short stories, essays and novels. His popular novel 'The Blue Umbrella' was made into a Hindi film of the same name which was awarded the National Film Award for Best Children's Film, in 2007. He is also the author of more than 50 books for children and two volumes of autobiography. Born as the son of a British couple when India was under colonial rule, he spent his early childhood in Jamnagar and Shimla. His childhood was marred by his parents' separation and his father's death. He sought solace in reading and writing, and wrote one of his first short stories at the age of 16. He then moved to the U.K. in search of better prospects, but returned to India after some years. He earned his living by freelancing as a young man, writing short stories and poems for newspapers and magazines. A few years hence he was approached by Penguin Books who published several collections of his work, helping establish him as a popular author in India. He was awarded the Padma Shri in 1999 and Padma Bhushan in 2014.

Career

- Ruskin Bond worked for a while in a photo studio while trying to find a publisher for his works. Once he started earning money from his writing, he moved back to India and settled in Dehradun.

- He spent the next few years earning his living as a freelance writer, penning short stories and poems for newspapers and magazines. In 1963, he went to live in Mussoorie where he furthered his writing career.
- By this time he was a popular writer and his essays and articles were published in numerous magazines and newspapers, such as 'The Pioneer', 'The Leader', 'The Tribune', and 'The Telegraph'. He also edited a magazine for four years.
- In 1980, one of his most popular novels, 'The Blue Umbrella' was published. His increasing fame as a writer caught the attention of Penguin Books. The publishers approached Bond in the 1980s and asked him to write a few books. Two of his previous novels, 'The Room on the Roof' and its sequel 'Vagrants in the Valley' were published in one volume by Penguin India in 1993.
- Over the ensuing years several of his works including a collection of his non-fiction writings, 'The Best Of Ruskin Bond' and collections of short stories 'The Night Train at Deoli', 'Time Stops At Shamli', and 'Our Trees Still Grow In Dehra' were published. Some of his popular titles in the supernatural genre are 'Ghost Stories from the Raj', 'A Season of Ghosts', and 'A Face in the Dark and other Hauntings'.
- Ruskin Bond's writing career spans over five decades over the course of which he experimented with different genres including fiction, essays, autobiographical, non-fiction, romance, and books for children. He has authored over 500 short stories, essays and novels, more than 50 books for children, and two volumes of autobiography, 'Scenes from a Writer's Life' and 'The Lamp is Lit'.
- Some of his works have been adapted for the television and films. Bollywood director Vishal Bhardwaj made a film based on his novel for children, 'The Blue Umbrella' in 2007. The movie won the National Award for Best Children's film. The Hindi film '7 Khoon Maaf', is based on Bond's short story 'Susanna's Seven Husbands'.

Major Works

The novel 'The Blue Umbrella' is one of his best known works. The story is about a little girl who trades her old leopard claw necklace for a pretty, frilly blue umbrella. Set in a small village in Himachal Pradesh, it is a simple yet heartwarming story which was later adapted into a Hindi film by Vishal Bhardwaj and a comic by Amar Chitra Katha publications.

Awards & Achievements

Ruskin Bond received the Sahitya Academy Award in 1992 for 'Our Trees Still Grow in Dehra'.

He was awarded the Padma Shri in 1999 and Padma Bhushan in 2014.

Personal Life & Legacy

Ruskin Bond never married. He lives with his adopted family in Mussoorie.

14.3.4 Khushwant Singh

He was an Indian novelist, journalist, and a lawyer. He was a man of many talents and served the Indian legal system, Indian journalism and literature all with equal passion and hard work. He was a well learned man and studied from various institutes like Modern School, New Delhi, Government College of Lahore, St. Stephen's College, Delhi and King's College London. He set his foot in his professional life by starting out as a lawyer but soon he turned to Indian Foreign Service. Served that for a few years and later he found his place in mass communication and journalism. He was the editor of many reputed newspapers and magazines like, The Illustrated Weekly of India, The National Herald and the Hindustan Times. Singh was more known for his writing and Indian literature is lucky to have received works like 'Train to Pakistan' (1956), 'Delhi: A Novel' (1990), 'The Company of Women' (1999), 'Truth, Love and a Little Malice' (2002), 'The Good, the Bad and the Ridiculous' (2013), etc. from his side. For his brilliant service to the Indian society and culture, he was awarded with a Padma Bhushan, but

due to his deep contempt for Operation Blue Star, he returned it back to the government.

Career

- Singh first started his career as that of a professional lawyer in 1938. His heart was set on working with the legal system in India and contributing towards it. He dedicatedly worked and gave his best at the Lahore Court for good 8 years.
- After India became independent in 1947, he joined the Indian Foreign Services (IFS). He began his stint in IFS by first serving as the Information Officer of the Government of India in Toronto, Canada. After that, Singh went on to become the Press Attache and Public Officer for the Indian High Commission in London and Ottawa.
- In 1951, he left the IFS and joined the All India Radio as a journalist.
- During the time period 1954-1956, he worked in the Department of Mass Communications of UNESCO in Paris. In 1956, he got into editorial services and started editing a newspaper called Yojana, which was an Indian government journal.
- During his nine-year tenure (1969–1978) as editor of the weekly magazine, 'The Illustrated Weekly', the circulation of the weekly rose from 65,000 to 400000.
- From 1980 to 1983, he was the editor of the newspaper 'Hindustan Times'. After his stint as editor was over, he continued to write a widely syndicated column, called "With Malice Towards One and All" for the newspaper. The column was quite famous for its dry wit and humor.
- From 1980 to 1986, Singh was a member of Rajya Sabha, the upper house of the Indian parliament. It was during this time that he returned the award as a protest against Operation Blue Star in 1984.
- As an author Singh wrote many important and famous books like, Train to Pakistan (1956), Delhi: A Novel (1990), The Company of

Women (1999), Truth, Love and a Little Malice (2002), The Good, the Bad and the Ridiculous (2013), etc.

Major Works

Even though Singh was a part of many things, from Indian legal system to Indian Foreign Services to Indian journalism to editorial to writing novels, it is his novels that made him renowned all over the world. His book ‘A History of the Sikhs’ is regarded as the most authoritative work on the Sikh history.

Awards & Achievements

Khushwant Singh was awarded with a lot of accolades in his lifetime. These include: Padma Bhushan in 1974 (he returned it in 1984 in protest against the Operation Blue Star), Punjab Rattan Award (2006), Padma Vibhushan (2007), Sahitya academy fellowship award, (2010), Tata Literature Live! Award (2013), Fellowship of King’s College, London (2014).

Personal Life & Legacy

Singh got married to Kawal Malik and had two children with her—Rahul Singh and Mala Singh.

He died on March 20, 2014 in Delhi. He is survived by his children and his death was mourned by President, Vice President and Prime Minister of India.

Check your progress 3:

7. What is contribution of R.K. Narayan?

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8. What is the contribution of Ruskin Bond in Indian Literature?

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9. Describe the contribution of Khushwant Singh.
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14.4 LETS SUM UP

Indian Writers have given great contribution in World literature. Rabindranath Tagore has contributed in the literature of the world by winning the Nobel Prize for literature. His writings of 'Gitanjali' were translated by W.B. Yeats in English making it famous through out the world. The contribution of R.K. Narayan also stands outstanding with the themes of simple life of village which makes life has made a trademark in literature. Ruskin Bond is famous for his writings related to the children.

14.5 KEYWORDS

- Emphasized – give importance
- Determine – to have a strong believe that one should do something.
- Reincarnation – the rebirth of soul in another body
- Mythologies – Books related to epics
- Peninsular – denoting or relating to an area of land mostly surrounded by water.
- contemporary – belonging to the same time as somebody
- vernaculars – related to local language
- Enclave – a portion of territory surrounded by larger territory.
- Ideologies – Ideas or thoughts
- Denounced – publicly declare to be wrong or evil.

14.6 QUESTIONS FOR REVIEW

Write about the modern Indian writers who have made a mark in their writings.

Write about the Indian writers who made a mark in world literature.

Explain the characteristics of Indian writings.

Shantiniketan has a great importance from his time of establishment till date. Explain the story of this great institution.

14.7 READING REFERENCES

1. PALACE OF ILLUSIONS By Chitra Banerjee Divakaruni. ...
2. THE WHITE TIGER By Aravind Adiga. ...
3. PASHMINA By Nidhi Chanani. ...
4. THE WINDFALL By Diksha Basu. ...
5. NO ONE CAN PRONOUNCE MY NAME By Rakesh Satyal. ...
6. THE GUEST By Mitali Meelan. ...
7. A HIMALAYAN LOVE STORY By Namita Gokhale. ...
- 8 THE IBIS TRILOGY By Amitav Ghosh.

14.8 ANSWERS TO CHECK YOUR PROGRESS

1. Dr. Jukka O. Miettinen of the Theatre Academy of Helsinki wrote: "Theatre and dance, which are inseparable art forms in Indian culture, are present even in the earliest works of Indian literature. The Veda literature, or the four Vedas, which forms the basis of early Brahmanism and later Hinduism, mentions dance and open-air theatrical performance. Otherwise, the Vedas mainly include invocations and hymns to the gods, ritual formulas, and short stories.
2. Sanskrit is the ancient language of India and the sacred language of Hinduism. The Asian cousin of Latin and Greek, it is ideal for chanting as it is full of sounds that resonate in a special way.

3. The Prakrits continued to evolve through everyday use. One of these dialects was Pali, which was spoken in the western portion of peninsular India. Pali became the language of Theravada Buddhism; eventually it came to be identified exclusively with religious contexts. By around A.D. 500, the Prakrits had changed further into Apabhramshas, or the "decayed" speech; it is from these dialects that the contemporary Indo-Aryan languages of South Asia developed. The rudiments of modern Indo-Aryan vernaculars were in place by about A.D. 1000 to 1300.

4. The Panchatantra is one of the best-known collections of old stories. "Panchatantra" is a Sanskrit word that means "five books." Each book has a framework story, sort of like Arabian Nights, into which shorter stories are interwoven. The fable-like stories are full of humor and sagely advice. Many scholars say that The Panchatantra was originally composed in Kashmir about 200 B.C. According to legend, it was written for three princes to teach them the principals of "right living."

5. The Little Black Sambo story is set in India. It was originally a children's book written and illustrated by Helen Bannerman, and first published by Grant Richards in October 1899. The story was a children's favorite for half a century until the word sambo was deemed a racial slur in some countries and the illustrations considered reminiscent of "darky iconography". Both text and illustrations have undergone considerable revision since.

6. Rabindranath Tagore believed in the concept of one world, he set out on a world tour, in an attempt to spread his ideologies. He also took along with him, his translated works, which caught the attention of many legendary poets. He also lectured in countries like the United States and Japan. Soon after, Tagore found himself visiting places like Mexico, Singapore and Rome, where he met national leaders and important personalities including the likes of Einstein and Mussolini. In 1927, he embarked on a Southeast Asian tour and inspired many with his wisdom and literary works. Tagore also used this opportunity to discuss with many world leaders, the issues between Indians and the English. Though his initial aim was to put an end to nationalism, Rabindranath over a period of time realized that nationalism was mightier than his ideology.

7. R.K.Narayana's work involves novels like: 'The Guide', 'The Financial Man', 'Mr. Sampath', 'The Dark Room', 'The English Teacher', 'A Tiger for Malgudi', etc. Although Narayan's contribution to the Indian literature is beyond description and the way he grabbed foreign audience's attention for Indian literature is commendable too but he will always be remembered for the invention of Malgudi, a semi-urban fictional town in southern India where most of his stories were set.
8. Ruskin Bond is an award winning Indian author of British descent, much renowned for his role in promoting children's literature in India. A prolific writer, he has written over 500 short stories, essays and novels. His popular novel 'The Blue Umbrella' was made into a Hindi film of the same name which was awarded the National Film Award for Best Children's Film, in 2007. He is also the author of more than 50 books for children and two volumes of autobiography.
9. Khushwant Singh first started his career as that of a professional lawyer in 1938. His heart was set on working with the legal system in India and contributing towards it. He dedicatedly worked and gave his best at the Lahore Court for good 8 years. After India became independent in 1947, he joined the Indian Foreign Services (IFS). He began his stint in IFS by first serving as the Information Officer of the Government of India in Toronto, Canada. After that, Singh went on to become the Press Attache and Public Officer for the Indian High Commission in London and Ottawa. In 1951, he left the IFS and joined the All India Radio as a journalist.