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**LEARNING RESOURCES
ENGLISH FICTION**

NOVEL AS A FORM, CONCEPTS AND THEORIES ABOUT THE NOVEL

Novel as a Form:

A novel is a narrative, fictional piece of literature that is usually written in prose. A novel gives stories that are presented in a serial or sequential manner and has been part of human culture since the medieval and the early romance periods when the novella tradition was in vogue. The novel is the most prominent form of literature worldwide and has been treasured as the best example of what a man can write.

There are some characteristics that make up a novel. To start with, a novel may be written in a narrative form but it is not narrated, it exists in written form. It is not an oral account. Secondly, very few novels contain factual accounts and almost all of them are fictional in nature, which differentiates them from myths which are near factual accounts. Novels focus on the totality of life, history in an artistic way through the construction of a plot in a way that a work of fiction appears as reality. The artistic merits in a novel are shown by the creative use of language and style to deliver the meaning.

The earliest novels in the world are of Greek origin that include the Iliad and the Aeneid that were written by Homer thousands of years ago. The popularity of the novel rose with the advent of the printing press because, before then, only a few copies of each novel could be distributed. The earliest novels did not have landmark literary stylistics and the only piece of writing that stands out from the mediaeval period is the Canterbury tales that was written by Chaucer, which is still taught in most literary classes to date. The novel did not gain permanent positions as an acceptable literary form very easily. Its development has been marked by the waxing and waning in popularity and most of the landmark novels that took the genre into the next level were written in the 19th and 20th century.

Since the 19th century, the novel has become the most acceptable, popular and common mode of literature blazing the trail ahead of published plays, non-fiction works and poetry, that used to enjoy popularity when the novel was still struggling to make an impact. Novels are especially popular for the way they create a fantastic, spectacular world using characters that the audience either empathizes with or likes to emulate. The arguments and the sequences that are created in a novel are well thought out and present a realm of exploration, innovation and creativity that does not have borders. They have within them, various subgenres that sprout out tackling every type of subject that can be thought of in the world.

There is a wide range of imaginary elements that can be put in a novel in a manner that is cost effective as opposed to movies which present the same information as the novel but in a way that really stretches the financial muscle of the creator. No form of literature in the contemporary world can rival the novel. It uses language and style to create an art that portrays the totality of human life and history in a very creative manner that makes things that are outright fictions to appear so real that the audience almost suffers from the affective fallacy because of the way the novel brings them closer to the real world.

Concepts and Theories about Novel:

Some of the most popular fictions are novel and short story, the most written and read in literary works. Novel is derived from the Italian 'novella', Spanish 'novela', French nouvelle

for “new”, “news”, or “short story of something new” today is a long narrative in literary prose.

- Abrams (1981: 119) says that in literary terms, novella means “a small brand new thing” and then the word is interpreted as “a short story in prose form”. A novel is defined as a story consisting of more than one event, containing a plot with characters, setting, a theme, a point of view, and also worldview of the character.
- Sumardjo (1998: 29) says that: “Novel is a story with the prose form in long shape, this long shape means the story including the complex plot, many character, the complex theme, various feelings and various setting.”
- Taylor (1981) explains that: “Novel is normally a prose work of quite some length and complexity which attempts to reflect and express something of the equality or value of human experience or conduct.”
- (Wellek & Warren, 1948: 212) say that: “Novel is a literary work which formed in a narrative story. The story is supposed to entertain the reader. However the experiences and life problems are usually the important points in the story, fictions must remain as an interesting story, remains as a coherent structure building, and still has an aesthetic purpose. “
- Nurgiantoro (1995: 23) divided elements of novel into two, those are the intrinsic elements and the extrinsic elements.

POETICS OF THE NOVEL – DEFINITION, TYPES, NARRATIVE MODES: OMNISCIENT NARRATION

Definition of Novel:

The novel is a genre of fiction writing distinguished from the short story, the novella, and drama. The novel has much in common with these other forms of fiction writing, but is distinguished by certain formal traits and, especially, length. The central defining trait of the novel as a form is the use of prose. Prose is the most typical form of language, applying ordinary grammatical structure and natural flow of speech rather than rhythmic structure (as in traditional poetry). The use of prose and dialogue used to tell a story involving one or more characters (usually more than one) distinguishes the novel from drama and poetry. Often the novel is defined simply as an extended narrative, longer than a short story and longer than a novella. A novel is a book of long narrative in literary prose. Traditional novels offer a strong plot that poses a problem or set of problems to the characters in the narrative, some of which are resolved in the action of the novel. Some novels break with tradition and eschew conventional plot structure, either by telling multiple stories that are interwoven involving characters that are not directly related (Ex: A Visit from the Goon Squad; USA), by utilizing a highly imaginative formula of story within story (Ex: Naked Lunch), or by including multiple prose forms within the novel and using these to supplement the narrative (Ex: Moby Dick).

Elements of a novel:

The main elements of a novel are the same as all prose fiction. They include characters and point of view, setting, plot, and theme. Novels also usually have chapters, and are

significantly longer than short stories. This allows a novel to have more depth and complexity, more fully-developed characters and settings, and multiple themes.

- Characters are the people who populate the novel. A novel will typically have one or more main characters, as well as secondary characters.
- Point of view refers to how the story is narrated. This can include first person (I, me, my, we), third person limited (one perspective, he, she, them, names) and third person omniscient (same as limited, but with an all-knowing narrator).
- Setting is where the story takes place. This consists of the time and place, but also includes local customs and traditions and time periods.
- Plot refers to what happens in the novel. We describe plot as exposition (introduces the story), rising action (the problem develops), climax (the turning point), falling action (wrapping up), and resolution (ending).
- Theme is the message of the story, or the moral. This is essentially the reason for telling the story, to explore human nature and deeper meanings.

Types of Novel:

Realistic Novel: Realistic novel is a fictional attempt to give the effect of realism. This sort of novel is sometimes called a novel of manner. A realistic novel can be characterized by its complex characters with mixed motives that are rooted in social class and operate according to highly developed social structure. The characters in realistic novel interact with other characters and undergo plausible and everyday experiences.

Example: *Thirteen Reasons Why* by Jay Asher, *Looking for Alaska* by John Green.

Picaresque Novel: A picaresque novel relates the adventures of an eccentric or disreputable hero in episodic form. The genre gets its name from the Spanish word *picaro*, or “rogue.”

Example: Rudyard Kipling’s *Kim* (1901), Henry Fielding’s *The History of Tom Jones, a Foundling* (1749),

Historical Novel: A Historical novel is a novel set in a period earlier than that of the writing.

Example: Thackeray’s *Vanity Fair*, Charles Dickens’s *A Tale of Two Cities*, George Eliot’s *Romola* and Charles Kingsley’s *Westward Ho!*

Epistolary Novel: Epistolary fiction is a popular genre where the narrative is told via a series of documents. The word epistolary comes from Latin where ‘epistola’ means a letter. Letters are the most common basis for epistolary novels but diary entries are also popular

Examples: Samuel Richardson’s *Pamela* and *Clarissa*, Bram Stoker’s *Dracula*, Alice Walker’s *The Color Purple* and Bridget Jones’ *Diary*.

Bildungsroman: It is a German term that indicates a growth. This fictional autobiography concerned with the development of the protagonist’s mind, spirit, and characters from childhood to adulthood.

Examples: *Jane Eyre* by Charlotte Bronte, *David Copperfield* by Charles Dickens, *The Magic Mountain* by Thomas Mann etc.

Gothic Novel: Gothic novel includes terror, mystery, horror, thriller, supernatural, doom, death, decay, old haunted buildings with ghosts and so on.

Examples: Mary Shelley’s *Frankenstein*, John William Polidori’s *The Vampyre*, Bram Stoker’s *Dracula*, *The Castle of Otranto* by Horace Walpole,

Autobiographical Novel: An autobiographical novel is a novel based on the life of the author.

Examples: Charles Dickens' *David Copperfield*, *Great Expectations*, D. H. Lawrence's *Sons and Lovers*, Sylvia Plath's *The Bell Jar*, Ralph Ellison's *Invisible Man*, Maya Angelou's *I Know Why the Caged Bird Sings*, Virginia Wolfe's *The Light House* etc.

Satirical Novel: Satire is loosely defined as art that ridicules a specific topic in order to provoke readers into changing their opinion of it. By attacking what they see as human folly, satirists usually imply their own opinions on how the thing being attacked can be improved.

Examples: George Orwell's *Animal Farm*, Jonathan Swift's *Gulliver's Travel*, Joseph Heller's *Catch 22*, Mark Twain's *The Adventure of Huckleberry Finn*,

Allegorical Novel: An allegory is a story with two levels of meaning- surface meaning and symbolic meaning. The symbolic meaning of an allegory can be political or religious, historical or philosophical.

Examples: John Bunyan's *Pilgrim's Progress*, William Golding's *The Lord of the Flies*, Edmund Spenser's *The Faerie Queene* etc.

Regional Novel: A regional novel is a novel that is set against the background of a particular area.

Examples: *Novels of Charles Dickens George Eliot* etc.

Novella: A novella is a short, narrative, prose fiction. As a literary genre, the novella's origin lay in the early Renaissance literary work of the Italians and the French. As the etymology suggests, novellas originally were news of town and country life worth repeating for amusement and edification.

Examples: *Joseph Conrad's Heart of Darkness*,

Detective Fiction: Detective fiction is a subgenre of crime fiction and mystery fiction in which an investigator or a detective—either professional or amateur—investigates a crime, often murder.

Examples: Sir Arthur Conan Doyle's *A Study in Scarlet* (Sherlock Holmes), Satyajit Roy's *Sonar Kella* (Feluda), G. K. Chesterton's *The Blue Cross* (Father Brown), Dr. Nihar Ranjan Gupta's *Kalo Bhramar* (Kiriti)

The Intellectual Novel: This sort of novelists attempted to explore the intellectual responses of the intelligentsia to the world. Characteristically, their novel displays the clash of ideas and intellectual verification of knowledge., value and response, a diminishing faith on the cosmic significance of existence, argument and counter argument in discussion, separation of concept of love and sex, conversation without communication, and a dehumanizing effect of disillusionment in the 20th century.

Examples: Graham Greene's *The Power and the Glory*, *The Heart of the Matter*, Elizabeth Bowen's *The Hotel*, *The House in Paris*.

Stream of Consciousness Novel or Psychological Novel: Psychological novels are works of fiction that treat the internal life of the protagonist (or several or all characters) as much as (if not more than) the external forces that make up the plot. The phrase "Stream of Consciousness" was coined by William James in his *Principles of Psychology* (1890), to describe the flow of thought of the waking mind.

Examples: Virginia Wolfe's *To the Lighthouse*, Mrs. Dalloway, James

Joyce's *Ulysses*, D. H. Lawrence's *Sons and Lovers*, *The Rainbow*.

Roman á these/ Social Fiction/ Political Novel: The genre focussed on possible development of societies, very often dominated by totalitarian governments. This type of novels must have social and political message. The term generally refers to fiction in Europe and the Soviet Union reacting to Communist rule.

Examples: George Orwell's *Nineteen Eighty-Four* (1984), Huxley's *Brave New World* etc.

Prose Romance: This is a novel that is often set in the historical past with a plot that emphasizes adventure and an atmosphere removed from reality. The characters in a prose romance are either sharply drawn as villains or heroes, masters or victims; while the protagonist is isolated from the society.

Examples: *The Story of the Pillow* by Shen Jiji, and *The Governor of the Southern Tributary State* by LiGongzuo.

Novel of Incident: In a novel of incident the narrative focuses on what the protagonist will do next and how the story will turn out.

Examples: *The Wizard of Oz*, *Star Wars* etc.

Novel of Character: A novel of character focuses on the protagonist's motives for what he/she does and how he/she turns out.

Examples: *Jane Austen's Emma*.

Roman á clef: French term for a novel with a key, imaginary events with real people disguised as fictional characters.

Examples: *The Bell Jar* by Sylvia Plath, *Animal Farm* by George Orwell, *On the Road* by Jack Kerouac etc.

Dime Novel: Dime novels were short works of fiction, usually focused on the dramatic exploits of a single heroic character. As evidenced by their name, dime novels were sold for a dime (sometimes a nickel), and featured colourful cover illustrations. They were bound in paper, making them light, portable, and somewhat ephemeral.

Example: Dime novels are, at least in spirit, the antecedent of today's mass market paperbacks, comic books, and even television shows and movies based on the dime novel genres. *Buffalo Ball*.

Hypertext Novel: Hypertext fiction is a genre of electronic literature, characterized by the use of hypertext links which provide a new context for non-linearity in literature and reader interaction. The reader typically chooses links to move from one node of text to the next, and in this fashion arranges a story from a deeper pool of potential stories. Its spirit can also be seen in interactive fiction.

Examples: James Joyce's *Ulysses* (1922), Mark Z. Danielewski's *House of Leaves* (2000), Enrique Jardiel Poncela's *La Tournée de Dios* (1932), Jorge Luis Borges' *The Garden of Forking Paths* (1941), Vladimir Nabokov's *Pale Fire* (1962) and Julio Cortázar's *Rayuela* (1963; translated as *Hopscotch*) etc.

Sentimental Novel: The sentimental novel or the novel of sensibility is an 18th-century literary genre which celebrates the emotional and intellectual concepts of sentiment, sentimentalism, and sensibility.

Examples: Samuel Richardson's *Pamela, or Virtue Rewarded* (1740), Oliver Goldsmith's *Vicar of Wakefield* (1766), Laurence Sterne's *Tristram*

Shandy (1759–67), *Sentimental Journey* (1768), Henry Brooke's *The Fool of Quality* (1765–70), Henry Mackenzie's *The Man of Feeling* (1771).

Continental example is Jean-Jacques Rousseau's novel *Julie*.

Utopian Novel: A utopia is a community or society possessing highly desirable or perfect qualities. It is a common literary theme, especially in speculative fiction and science fiction.

Examples: *Utopia* by Thomas Moore, *Laws* (360 BC) by Plato, *New Atlantis* (1627) by Sir Francis Bacon, *Robinson Crusoe* (1719) by Daniel Defoe, *Gulliver's Travels* (1726) by Jonathan Swift.

Graphic Novel: Graphic novels are, simply defined, book-length comics. Sometimes they tell a single, continuous narrative from first page to last; sometimes they are collections of shorter stories or individual comic strips. Comics are sequential visual art, usually with text, that are often told in a series of rectangular panels. Despite the name, not all comics are funny. Many comics and graphic novels emphasize drama, adventure, character development, striking visuals, politics, or romance over laugh-out-loud comedy.

Examples: Frank Miller's *Batman: The Dark Knight Returns*, *The Fantastic Four* and *X-Men* etc.

Science Fiction (Sci-Fi): Science fiction is a genre of speculative fiction dealing with imaginative concepts such as futuristic settings, futuristic science and technology, space travel, time travel, faster than light travel, parallel universes and extraterrestrial life. Science fiction often explores the potential consequences of scientific and other innovations.

Examples: *The War of the Worlds* by H.G. Wells, *The Time Machine*.

Cult or Coterie Novel: Cult novels often come from the fringes, they often represent counter-cultural perspectives, they often experiment with form.

Examples: *Speedboat* by Renata Adler, *Siddhartha* by Herman Hesse,

Pulp Fiction: Term originated from the magazines of the first half of the 20th century which were printed on cheap "pulp" paper and published fantastic, escapist fiction for the general entertainment of the mass audiences. The pulp fiction era provided a breeding ground for creative talent which would influence all forms of entertainment for decades to come. The hardboiled detective and science fiction genres were created by the freedom that the pulp fiction magazines provided.

Examples: *The Spider*, *Doc Savage*, *Blood N Thunder* etc.

Erotic Novel: Erotic romance novels have romance as the main focus of the plot line, and they are characterized by strong, often explicit, sexual content. The books can contain elements of any of the other romance subgenres, such as paranormal elements, chick lit, hen lit, historical fiction, etc. Erotic romance is classed as pornography .

Examples: *His To Possess* by Opal Carew, *On Dublin Street* by Samantha Young.

Roman fleuve: A novel sequence is a set or series of novels which share common themes, characters, or settings, but where each novel has its own title and free-standing storyline, and can thus be read independently or out of sequence.

Examples: Honoré de Balzac's *Comédie humaine* and Émile Zola's *Rougon-Macquart*,

Anti-Novel: An antinovel is any experimental work of fiction that avoids the familiar conventions of the novel, and instead establishes its own conventions.

Examples: Laurence Sterne's *Tristram Shandy*.

Interactive Novel: The interactive novel is a form of interactive web fiction. In an interactive novel, the reader chooses where to go next in the novel by clicking on a piece of hyperlinked text, such as a page number, a character, or a direction.

Examples: J. K. Rowling's *Harry Potter Series*.

Fantasy Novel: Stories involving paranormal magic and terrible monsters have existed in spoken forms before the advent of printed literature.

Examples: J. R. R. Tolkien's *The Hobbit*, C. S. Lewis' *The Chronicles of Narnia*.

Adventure Novel: Adventure fiction is a genre of fiction in which an adventure, an exciting undertaking involving risk and physical danger, forms the main storyline.

Examples: Daniel Defoe's *Robinson Crusoe*.

Children's Novel: Children's novels are narrative fiction books written for children, distinct from collections of stories and picture books.

Examples: *The Christmas Mystery*, *Charlotte's Web* by E.B. White, *James and the Giant Peach* by Roald Dahl.

Dystopian Novel: A dystopia is an unpleasant (typically repressive) society, often propagandized as being utopian.

Examples: *Fahrenheit 451* by Ray Bradbury, *The Giver* by Lois Lowry etc.

Mystery Novel: The mystery genre is a type of fiction in which a detective, or other professional, solves a crime or series of crimes. It can take the form of a novel or short story. This genre may also be called detective or crime novels.

Examples: Dan Brown's *The Da Vinci Code*.

Narrative Modes of Novel:

The narrative mode is a key element of fiction that refers to the method and style of description used by the author to convey the story to the reader. In this article, we will explore the definition of narrative mode, provide examples of this mode of description in literature, and analyse the elements that make it such a vital part of storytelling.

Modes of fiction refer to the various ways in which a story can be told. Narrative mode is the way in which a story is presented to the reader, and it can be classified into several types, including first-person, second-person, and third-person. The narrative mode of a story affects how the reader perceives the events in the story and the characters involved. Understanding the different narrative modes and their elements can help readers better appreciate and analyse works of fiction.

Narrative mode is an umbrella term for all the methods that writers utilise to tell a story. These are the processes by which the author must go through to develop their narration. Narrative mode encompasses the ways in which a story is told. Writers must craft a structure that best suits their story and in the process, and they must prudently consider each element.

Elements of narrative mode

There are five major elements of narrative modes in fiction:

1. Description
2. Action
3. Thought
4. Dialogue

5. Exposition

Within these processes, writers can make different choices to help tell their story, enhancing or emboldening various storytelling elements.

Narrative modes of description

A description is key. It sets the scene for the narrative to unfold, exploring the details of how a thing, person or place appears, behaves or functions. The function of description is to engage the readers' senses to immerse them into the fictional world of the characters. Writers must make appropriate descriptive choices that best serve the story. This might include deciding what kind of language to use. For example, flowery, heavily metaphorical descriptions might suit some narratives, whereas subtle, succinct and realistic descriptions might suit others better. Even within the same narrative, writers must decide which scenes require more descriptive detail and which don't.

Narrative modes of action

The action of a story propels the plot forwards, fully capturing the attention of the reader. Action is the depiction of the events as they happen in the story. Usually, this reveals aspects of the characters and drives the narrative. Scenes with action might also include dialogue, description and other narrative modes. At the discretion of the author, various activities can be incorporated as they suit the story or elevate the action.

Narrative modes of dialogue

Dialogue is conversation between characters that usually happens within speech marks. It is spoken action that can help move the plot forward, develop characters, or explore the world of the story. Writers might choose to include dialogue to draw the reader's focus to a specific detail or interaction, adding further meaning when combined with other narrative modes, including action or description. Dialogue can help create a sense of pace in a narrative. It often slows the plot down, giving the characters, and the readers, a chance to digest action that might have taken place.

Narrative modes of thought

When a character is by itself, a writer might choose to illuminate their thoughts. This might also be called a monologue. This works similar to dialogue, serves even further to deepen the reader's understanding of the character. This can be used in many ways for various narrative effects. For example, a writer might choose to contrast characters' thoughts with each other, exploring differences in personality and hinting at how that might affect the story. Another way thought can be used is alongside dialogue. A writer might include the thoughts of the main character alongside simultaneous dialogue with another character. This helps to reveal details about a character's true feelings and intentions.

Narrative modes of exposition

Exposition is the telling of details and information. Usually, exposition is used at the beginning of the narrative to provide context for the reader, telling rather than showing important details about the story or the characters. It is also frequently used during transitions between scenes to explain changes in the story, including the passage of time, relocation, or the adoption of a different character's point of view. Exposition allows writers to bypass the complete details of events that might be insignificant to the plot. Showing the full scene may be irrelevant and cumbersome, so writers might instead choose to summarise the important parts.

Narrative mode: Examples

The best and most memorable stories include creative uses of narrative modes.

- One example of a unique narrative mode is a stream of consciousness, which presents the thoughts and feelings of characters in a continuous flow without a clear distinction between internal and external events.
- Another example is epistolary fiction, where the story is told through a series of letters or documents exchanged between the characters, often providing multiple perspectives and insights into the plot.

All stories contain elements of the narrative mode; however, it is the balance between these that makes them unique. Writers can decide what ratio suits their narrative style, determining how to incorporate the different modes together in the best way.

***Wuthering Heights* (1847) by Emily Brontë:**

Emily Brontë's 1847 novel *Wuthering Heights* incorporates all narrative modes in such complex, inventive ways that they all come together to tell the dramatic love story of Heathcliff and Cathy. Emily Brontë deftly weaves together stories from different timelines, creating a multi-layered narrative that remains continuous throughout, despite the large temporal shifts. Rather than exploring different viewpoints in the same timeline, Brontë toys with the narrative, building stories within other stories, each branching out further to explore the story and characters with more depth and complexity.

Omniscient Narration:

Omniscient is a literary tool where the author writes a narrative in third person, and the story's narrator has complete awareness, understanding, and insight into the thoughts, feelings, and motivations of some or all of the characters in the story.

Types of Omniscient Narrator

There are two basic types of omniscient narrators: omniscient and limited omniscient.

Omniscient Point of View

This occurs when the narrator has full knowledge about every character in the narrative. This is an all-knowing point of view; the narrator understands everything about every character and conveys those insights to the reader. An omniscient narrator is sometimes referred to as the God narrator or as having the "God's Eye view." This plays on the belief in some religious traditions that there is an all-knowing deity who watches over everyone's actions.

This narrative mode has traditionally been the most commonly used in fiction and can be seen in numerous classic novels such as those by Leo Tolstoy and Charles Dickens.

Limited Omniscient Point of View

In this type of story, the narrator explores the inner dialogue of a single character, or a small selection of characters, rather than all the characters. When used, limited omniscient generally focuses on a primary character rather than secondary characters. This type of narrative is sometimes called the third person subjective or third-person limited because readers are limited to experiencing only one or some characters' thoughts. It is frequently referred to as the over-the-shoulder perspective.

Limited omniscient is also quite common in literature and can be seen in James Joyce's classic short story "The Dead," as well as Nathaniel Hawthorne's "Young Goodman Brown."

Alternating Limited Omniscient Point of View

This narration takes place when the limited omniscient point of view utilizes more than one character and shifts back and forth between them. This counts as limited omniscient, rather than fully omniscient, because it still only conveys the internal experiences of a few characters. It is also categorized as third person subjective mode.

This literary technique is sometimes called head hopping, as the reader finds themselves bouncing between different characters' heads. This style can be found in George R. R. Martin's *A Song of Ice and Fire* series.

Why Writers Use Omniscient Narrators

An omniscient narrator allows readers to truly know each character's internal world. This strengthens characterization and keeps readers engaged. Omniscient narratives also help authors' worlds come alive by allowing different characters' voices to interpret events. This gives readers a fuller picture of the story as it unfolds.

Omniscient narratives allow authors to open a window into a character's mind without writing in the first person. This gives them the freedom to enhance characterization without limits.

Examples of Omniscient Narrators in Literature

1. Nathaniel Hawthorne, *The Scarlet Letter*
2. Douglas Adams, *The Hitchhiker's Guide to the Galaxy*
3. J.K. Rowling, *Harry Potter and the Sorcerer's Stone*
4. Celeste Ng, *Everything I Never Told You*

JOHN BUNYAN – THE PILGRIM'S PROGRESS

View John Bunyan's *The Pilgrim's Progress* as an allegorical novel:

John Bunyan was an author and preacher who lived from 1628 to 1688. He served the British military before marrying a woman named Elizabeth. He also converted to Christianity and became a nonconformist preacher. He was arrested and imprisoned in the Bedford Gaol for 12 years because of the Conventicle Act, which stated that attending a religious service held outside the church with more than five people who weren't one's family members was illegal. While he was in the Bedford Gaol, Bunyan wrote *The Pilgrim's Progress*. He was freed in 1672, and he became ill and died in 1688 after a visit to London.

The Pilgrim's Progress is presented as a retelling of a dream that the author had. A man named Christian has extreme anxiety because he is repulsed by his own sin. A man called Evangelist tells him to go knock at Wicket Gate if he wants to be saved, and two men called Obstinate and Pliable follow him. After they fail to convince him to return to the City of Destruction, Christian gets stuck in the Slough of Despair. A man called Mr. Worldly Wiseman tries to get Christian to cease his spiritual journey and simply settle for living morally. The rest of Christian's journey involves many traps and characters who are meant to

lead him astray. Through the help of other characters, Christian stays on his path and eventually reaches the Celestial City.

The Pilgrim's Progress helps create a world, ruled by the beliefs, fears, and hopes that are the established keystones, of the life of any god-fearing Christian. He has described in great detail, his arduous journey through a lot of trials and tribulations. It is only his undying hope and belief in the promise of a place in the hereafter, to him a place of undying bliss, which conveys him from one world to the next. Right from the time he begins his journey from his native town, the main character in the book demonstrates a tenacity of will that is nothing short of remarkable.

Allegory as the principal theme

John Bunyan's book, *The Pilgrim's Progress*, is a leading example of allegory right from the beginning to the end. Whether one is talking about the names of the characters in his book or the places that are described, there is a repeated return to what is supposed to be literary allusions to the Bible and Christian dogmas. While talking about the various places that the principal character of the book moves through, there is an allusion to the vagaries or in other words, the ups and downs of life; there is a pattern that has been followed that looks at allegorical allusions right through the book.

There are a few passages in the book, however, where the pattern of allegory is reduced to virtual non-existence. This is obvious in the description of the Bond Woman and Mount Sinai. It is true that in all novels that purport to be totally allegorical, there are passages that do not fit into the description of the same. On the other hand, there are passages where there is a clear depiction of what the author is trying to depict, rather than allude to some biblical or Christian reference. Therefore, it would be relevant to state that *The Pilgrim's Progress* is by and large a study in allegory and a rich one at that.

The beginning of the tortuous trail

While referring to the spiritual journey that is undertaken by the principal character of the book, Christian, one cannot but help to wonder whether this is a 'trail' or a 'trial'. He leaves his hometown, which is the "City of Destruction" on his own with a lot of burdens on his back. This is probably one of the first references to the 'burden' of 'original sin' that is part of the cross that every righteous Christian has to bear. By setting off on his own, he proves that it is the salvation of his soul that is at stake and hence does not have much time or empathy for the misery of his wife and children.

Allusions to the highs and the lows

There is a clear indication in the book that the journey to heaven is fraught with all sorts of obstacles. Going through the "Slough of Despond" is indicative of being caught up in the quagmire of depression and self-pity. Fleeing from the fires of his native town implies that he is moving out of the fires of hate and despair towards a place where peace and spirituality reign.

The name "Valley of Humiliation" might sound negative, but it is not depicted as such in the book. It refers to the humiliation suffered by Jesus Christ when he had to bear his cross right up to the spot where he was crucified. On the other hand, the "Valley of the Shadow of Death" is a difficult stretch to cross as it symbolizes a journey between two very perilous places. Another indication that the celestial journey is an uphill one, is the mention

of another place, the “Hill Difficulty”, which is actually bordered by two very hazardous paths called “Danger” and “Destruction”.

There are quite a few references to places of rest that Christian makes during his journey. For instance, the “House Beautiful” is a resting place for all pilgrims who can view a range of mountains, which is actually imagery of the vast Christian congregation that is also on a spiritual journey. The other places that are covered include “Vanity and Vanity Fair” and also “By-Path Meadow” and “Hill Lucre”, places that showcase various ‘temptations of the flesh.

There are brief periods of respite such as “Plain Ease” where the pilgrim sits down to admire the work of God and is spurred on to reach his celestial goal as quickly as possible. The allegorical allusions reach their zenith in the description of “The Land of Beulah” and the “The Celestial City”. The former refers to verdant stretches that are symbolic of the gardens of Eden prior to the fall of man. The latter refers to the final goal of spiritual progress, the pilgrim’s progress that has to reach its logical end. Here again, there is a pointed reference to the location of this celestial abode, which in the book is situated atop a hill. One of the most important references that Bunyan makes to the exclusive pathway to heaven is the “Wicket Gate”. It is an inconspicuous feature of most farmlands and Bunyan has used it to depict that this is the narrow way that best describes the surest path to the gates of heaven. It is a point of entry and only those who are prepared to pass through it can be assured of a place in heaven.

Story:

The Beginning of the Journey in *The Pilgrim's Progress*

The Pilgrim's Progress begins with a man who lives in the City of Destruction, which is presented as a city where people live evil, sinful lives. The man is feeling intense guilt and fear about his sin after reading an unnamed book that is meant to represent the Bible. The book tells him that he is sinful and his city will soon be destroyed. He also has an enormous pack strapped to his back that is meant to represent his sin. He meets a man named Evangelist who tells him to go to the Celestial City in order to find salvation. Evangelist points him towards a Wicket Gate to start his journey.

The man leaves his family behind in the City of Destruction, and as he goes toward the Wicket Gate, two men called Obstinate and Pliable follow him. Obstinate returns to the city after realizing that the man is not going to turn back and go with him. The man's name is revealed to be Christian, and he and Pliable accidentally get stuck in the Slough of Despond. Pliable escapes and goes back to the City of Destruction, but the large pack on Christian's back causes him to sink. A man called Help pulls Christian out of the slough, and Christian continues on his journey.

Christian's Adventures in *The Pilgrim's Progress*

Christian meets a man called Mr. Worldly Wiseman. He advises Christian to skip out on his spiritual journey, lay down the heavy pack that is weighing him down, and move to a place called Morality. Christian begins to follow this advice, but he soon realizes he is on the wrong path. Evangelist has to help Christian get back on the right path and return to his

spiritual journey. Christian is able to reach the Wicket Gate, and a man called Goodwill lets him in and brings him to the House of the Interpreter.

The Interpreter helps Christian with many key insights that will help him on his journey. For example, the Interpreter teaches Christian about the concept of Christian grace, explaining that humankind cannot be good or moral on their own, and that the grace of the Gospel is the only way people can ever be cleansed of their sins. The Interpreter also teaches Christian that those who only think of their life on Earth are foolish, whereas those who think of life after death and act accordingly are wise.

After a few more warnings to stay on the right path, the Interpreter sends Christian on his way. As Christian is traveling, he comes to the Wall of Salvation. He now understands that Christ died so that his sins would be forgiven, and the heavy pack on his back finally falls off and rolls away.

The Mission of the Scroll

After Christian loses his burden, some angels appear and tell him he is free from his past sins. They give him some new, clean clothes and a scroll, instructing him to study it and deliver it to the Celestial Gate at the entrance of the Celestial City. The clothing and the scroll are meant to symbolize Christian's newfound hope after being relieved of his burden. Christian continues on his journey, meeting several characters that try to lead him astray. For example, he encounters two men called Hypocrisy and Formalist who state that they've been taking shortcuts on their spiritual journey and try to recruit Christian. Christian tries to warn them that God will not be pleased with them, but they don't care.

After almost losing the scroll he is supposed to be delivering and a treacherous encounter with some lions, Christian reaches the Palace Beautiful. Some women named Discretion, Prudence, Piety, and Charity allow Christian to stay with them, and they educate him about other travelers they have met who were trying to reach the Celestial City. They tell him about one named Faithful who has just passed through their land.

Christian continues on, enduring harassment and threats from demons and monsters as he travels through the Valley of the Shadow of Death. He catches up with Faithful, and Faithful recounts the story of his journey so far. The two decide to travel as a pair, but once they reach a town called Vanity Fair, they are arrested and imprisoned for disturbing the town's occupants. They are sentenced to death, and Faithful is killed, but Christian escapes and continues his journey. Soon after this, Christian meets a man named Hopeful. They travel together towards the Celestial City, and after being imprisoned by a giant, traveling through vast fields, and warding off several characters who try to lead them astray, they finally reach the Celestial City.

Part – II / Pilgrimage of Christiana and Her Children

John Bunyan frames Part II as a second dream vision, experienced under similar circumstances to Part 1, but years later. Awaking in the dream world, Bunyan meets Mr. Sagacity, who tells him that Christian is now highly thought of in the City of Destruction, though few wish to follow his example. Sagacity also reports that Christiana, Christian's wife,

left on a pilgrimage of her own with her four sons. At this point Sagacity essentially drops out of the story, leaving Bunyan to narrate the remainder of the dream.

Christiana's pilgrimage begins much like her husband's, with a conviction that she is living a sinful life and a desire to change. She is greeted one day by a man named Secret, who bears a summons from the king of the Celestial City. Once she explains this to her sons, they are eager to go along, but the family is interrupted by a visit from neighbours Mrs. Timorous and Mercy. Mrs. Timorous tries to get Christiana to give up her travel plans, but Mercy, a compassionate young woman, insists on going with Christiana at least part of the way. As the pilgrims, now six in number, set out, Mrs. Timorous goes home to gossip about them with her worldly friends.

The Journey through Hardships:

Christiana, her sons, and Mercy set out from the City of Destruction. Mercy says she would gladly go along for the entire trip if she thought she would be admitted at the Celestial City. Christiana encourages her to trust in the merciful nature of the city's king. Mercy remains doubtful but agrees to go as far as the Wicket-Gate, where Christiana will speak to the gatekeeper on Mercy's behalf.

The pilgrims arrive at the Slough of Despond and find it even worse than when Christian passed through, but they step carefully and manage to get over without falling in. They make their way to the Wicket-Gate, and Christiana knocks for admittance. Hearing the menacing bark of a dog, they are briefly paralyzed with fear, but they knock even more energetically in the hope of escaping through the gate.

The gatekeeper admits Christiana and her children, though Mercy lingers outside, fearful of being rejected. Eventually, Mercy works up the courage to knock, but by the time the gate is opened again she has fainted. Reviving, she is overjoyed and relieved to be brought safely inside. The gatekeeper explains that the dog they heard is kept by the devil for the purpose of scaring off pilgrims.

Meeting the Interpreter:

The pilgrims now continue beyond the Wicket-Gate. Christiana's sons pluck fruit from a tree whose branches overhang the wall, unaware that the tree is planted in the garden of "the enemy" (the devil). Two ugly "ill-favored" men come down the road and attempt to assault Christiana and Mercy, but the women's shouts attract a Reliever, who drives the men off. This man asks why the women did not ask the gatekeeper for a guide to protect them. Christiana explains that they were so happy with the "blessing" of being let in the gate that they forgot about the "dangers" that might await them inside. Christiana tells of having dreamed of the ill-favored ones' assault and chides herself for failing to prevent it. Soon, the group reaches the Interpreter's house, where all are overjoyed that Christiana has "turned Pilgrim." The Interpreter shows Christiana and company the various allegorical scenes he showed to Christian in Part 1. He then takes them into a room with a man who, busily raking straw and dust, cannot see the crown that dangles above his head. This, Christiana surmises, is a "man of the world," too bent on earthly things to contemplate heavenly ones. The next room is empty except for a spider clinging to the wall, emblematic of the way in which sinners must "take hold" of faith. Out in the yard various plant and animal images are presented: a hen's different calls, for instance, represent the different ways in which God calls his people.

At supper the pilgrims are entertained with music, and the Interpreter asks Christiana about her travels so far. Mercy tells of her last-minute invitation to join Christiana, and the Interpreter commends her courage. In the morning the pilgrims bathe and are given new white garments, and a seal is placed on their foreheads as a final adornment.

As the pilgrims prepare to resume their journey, the Interpreter appoints his servant Great-Heart to be their guide to their next way station, Palace Beautiful. As the group pass by the cross where Christian's burden fell off in Part 1, Great-Heart leads a discussion on the nature of justification and righteousness. Affected by the thought of Christ's sacrifice on the cross, Christiana wishes that her neighbours back in the City of Destruction would undergo their own change of heart.

Stay in the Palace Beautiful:

Continuing down the road, they see three hanged men. These are Simple, Sloth, and Presumption from Part 1, Chapter 3, now duly punished for dissuading pilgrims from their quest. Next comes Hill Difficulty, at the foot of which are the two deadly paths once taken by Formalist and Hypocrisy. After some remarks on the danger of taking "by-ways" to salvation, the group climb the hill, albeit slowly and laboriously. They make a brief stop for rest at the arbor midway up the hill where Christian fell asleep and lost his scroll.

Great-Heart politely urges the pilgrims onward, so they continue uphill toward Palace Beautiful. The two lions from Part 1 are now accompanied by a giant called Grim or Bloody-man. Great-Heart fights and slays Grim, and the pilgrims pass by the two chained lions without further trouble. With night coming on, they reach the palace door, and Great-Heart takes his leave for now. The porter, Watchful, comes out to greet them, as do the damsels who live in the palace.

That night Christiana and Mercy converse about their journey and resolve to stay at Palace Beautiful a while if invited. In the morning Prudence—one of the damsels—catechizes Christiana's four sons; that is, she quizzes them on their religious knowledge. The boys answer questions about God and humankind, sin and redemption, heaven and hell. Days pass, and Mercy is briefly visited by a suitor named Mr. Brisk, who gives up when he learns that she makes handicrafts to help the poor rather than for profit.

Matthew, Christiana's eldest son, now grows sick because of the forbidden fruit he ate just after coming through the Wicket-Gate. The physician Mr. Skill is summoned and gives Matthew a purgative made "*ex carne et sanguine Christi*" (from the flesh and blood of Christ). Taking this medication according to the doctor's orders, Matthew soon recovers. The boys question Prudence about the spiritual meaning of various natural phenomena. Christiana, like her husband before her in Part 1, Chapter 3, is shown various biblical wonders, including the apples from the Garden of Eden.

Arrival of Great Heart:

Great-Heart arrives, to the surprise of the pilgrims, and announces that he will guide them the rest of the way to the Celestial City. Amid sunshine and birdsong, the pilgrims set out once more. They carefully make their way down into the Valley of Humiliation, which they find much more pleasant than Christian did. A shepherd boy alongside the path breaks into song, extolling the virtues of the simple life. Great-Heart explains that Jesus was also very fond of the Valley of Humiliation and once kept a "country-house" here. The pilgrims

pass by the place where Christian fought with the demon Apollyon and behold the marks left by the battle on the landscape.

Next comes the Valley of the Shadow of Death. Here, earthquakes and strange sounds frighten the travelers, especially James, the youngest. Darkness falls, and the group prays for deliverance. Soon the darkness is lifted, but snares and pits make for rough going right up to the end of the valley. Just as they are about to emerge, they are accosted by a giant named Maul, who calls Great-Heart a kidnapper and challenges him to a fight. The ensuing battle is drawn-out and dramatic, but Great-Heart prevails and beheads the giant. The women and children celebrate as Maul's head is fastened on to a pillar as a warning.

Emerging from the Valley of the Shadow of Death, Christiana and company pause to rest. They spy an old pilgrim sleeping under a tree nearby and decide to wake him up. The old man, whose name is Honest, is initially annoyed but soon agrees to join the party, which now resumes its journey. He and Great-Heart talk awhile about other pilgrims they have known, including Mr. Fearing, whose journey was constantly hampered by his doubts about his own salvation. Mercy, Christiana, and the boys are edified to hear of Fearing's safe arrival at the Celestial City in spite of his fears. Another pilgrim, called Self-will, is discussed as a counterpoint to Fearing. Self-will, Great-Heart says, was excessively self-assured and embraced his sins when he should have rejected them.

Stay at Gaius's house:

Christiana, growing tired, wishes for an inn, and Honest directs her to a nearby one. They are greeted heartily by their host, Gaius, who tells them of the noble line of martyrs from whom Christian is descended. Gaius urges Christiana to find wives for her sons to perpetuate that line. In all, the pilgrims spend a month at Gaius's house, during which time Matthew and Mercy are married. During their stay, Great-Heart leads an expedition to kill the giant Slay-good and rescue his prisoner, a pilgrim named Feeble-mind. Because he is weak and sickly, Feeble-mind worries he will be a burden to the pilgrims, but just as they are about to resume their journey, they meet a man named Ready-to-halt, who walks with the aid of crutches. Able to keep pace with each other, these two men become friends.

The next stop is the town of Vanity, where Christian was imprisoned and Faithful was killed in Part 1. Here, the pilgrims stay with Mnason, one of the few truly good people in the otherwise amoral town. Mnason summons several friends to visit the pilgrims, who are given a chance to recount the story thus far. Great-Heart leads the townsmen on the hunt for a creature that has been capturing local pilgrims. They succeed in wounding and driving off the unnamed monster.

The pilgrims pass through and beyond the town of Vanity, past the silver mine of Demas, and through a green pasture where sheep graze. When they reach the By-path Meadow, Great-Heart and Honest, together with Christiana's sons, decide to destroy Doubting Castle and kill its master, Giant Despair. They succeed, freeing the captive pilgrims Despondency and Much-Afraid in the process. These "honest people" thank their liberators and accompany them back to the womenfolk, who have been left in the road. Music and dancing ensue.

The party's next stop is the Delectable Mountains, where they are greeted by the same shepherds who welcomed Christian in Part 1, Chapter 8. After a meal and a rest, the shepherds show the pilgrims some suitably allegorical wonders, including Godly-man, whose

clothes remain clean no matter how much dirt is thrown at him by Prejudice and Ill-will. The pilgrims also glimpse the horrifying By-way to Hell, with its smoke and shouts of torment. Mercy is given a magical mirror ("the word of God," Bunyan clarifies in a note) that, held at a particular angle, allows her to see Jesus. The shepherds bestow a further gift of jewelry on the women, and the pilgrims go singing on their way.

Leaving the Delectable Mountains, the pilgrims meet a man with his sword drawn and his face bloodied. This is Valiant-for-truth, who was assaulted by a trio of robbers but managed to hold them off until they were forced to flee. The party tend to Valiant's wounds and invite him to join them. He accepts, and, as they continue walking, he tells them of his upbringing in Dark-land and of his eventual calling to go on pilgrimage. No tale of woe or threat of danger, he says, could dissuade him from setting out for the Celestial City.

Next, the pilgrims reach the Enchanted Ground, "where the air naturally [tends] to make one drowsy." Despite the arduousness of the path, none of them give in to the temptation to lie down, knowing they may not wake up if they do. They pass by two sleeping men, one of whom is Too-bold, who were less careful and who now appear doomed to sleep forever. As they are about to leave the ground and enter the Land of Beulah, they encounter another pilgrim praying upon his knees. This is Standfast, who moments before was delivered from the allurements of a dangerous temptress called Madam Bubble. He is on his knees because he was offering thanks to God.

Reaching the Celestial City:

Now free of the Enchanted Ground, the pilgrims arrive in the Land of Beulah, where they are welcomed as Christian was before them. Waiting for their appointed time, they one by one receive summons to cross over the River of Life to the Celestial City. Christiana goes first, after bequeathing her earthly possessions to her fellow pilgrims and saying goodbye to her children. Ready-to-halt is summoned next, then Feeble-mind, then Despondency and Much-Afraid at the same time. Honest follows, then Valiant-for-truth, and finally Standfast, leaving Christiana's sons to follow someday.

JONATHAN SWIFT – GULLIVER’S TRAVELS

View Jonathan Swift’s Gulliver’s Travels as an allegorical novel and satire:

"Gulliver's Travels" is characteristically allegorical. Quite simply, not all things in it can go literally except by children. The mature readers will realize that Swift includes a serious moral purpose on paper these accounts of voyages of Gulliver to various lands. Swift is here now mocking in the way people behave. There's almost no institution within the civilized existence from the European nations that escapes the scrutiny and also the scathing critique of Swift. Like a commentator highlights, to amuse wasn't Swift's sole object. His other object ended up being to instruct the race of humanity with a witty exposure of human follies, absurdities and errors with the aid of allegorical products.

Inside a Voyage to Lilliput, we discover allegory most abundantly. The debate present in Lilliput on with the idea to break a boiled egg from the large finish in order to break from

the little finish is definitely an allegory for that religious debate of Catholics and Protestants in England and meaninglessness of the debate is fully uncovered by Quick. Similarly, people owned by Low Heels and High Heel Shoes in Lilliput would be the allegorical representation of England's political parties i.e. Conservatives and Whigs. Not just occasions are allegorically presented but additionally figures in Egists. Flimnap in Lilliput may be the representation of Mister Robert Walpole the then pm of England.

Those activities including rope dancing and jumping over, or sneaking within stick in Lilliput, is clearly a satire on Mister Robert Walpole's skill in parliamentary tactics and political intrigues. Looking of Gulliver through the Lilliputians might have some mention of the a committee, this was created through the Whigs to research the conduct from the previous government and particularly of Oxford and Bolingbroke who have been suspected of treasonable associations with France and also the Old Pretender. Similarly, Skyresh Bolgolam continues to be recognized because the Earl of Nottingham whom Quick assaulted while he had withdrawn his support in the Harley Government.

Extinguishing of fireside from the Lilliputian's Structure by Gulliver's piss and Queen's bitterness regarding this clearly provides the hint of Full Anne's bitterness for Quick on writing An Account of Tub. Not just occasions and persons have allegorical traces within the first voyage of Gulliver but places also provide the allegorical traces. As there's a continuing conflict between Lilliput and Blefuscu just like England and France have. There's a ocean funnel between Lilliput and Blefuscu just like, there's an British funnel between England and France. There's a lot more allegorical within the voyage to Lilliput.

Within the voyage to Brobdingnag, you will find couple of particular references to political occasions from the British existence. Your comments ought to from the king of Brobdingnag express the political sights of Swift's party on the mercenary military, denunciations of standing armies, around the British economic climate as well as on the nation's debt. Furthermore, the Brobdingnagian King really (and allegorically) expresses Swift's condemnation of gambling, his issue for the neglected education from the upper classes and the deeply rooted bitterness to lawyers. There's strong evidence the beggars pointed out within the land of Brobdingnag are inspired through the beggars of Dublin (Ireland) about whom Quick had stated much in the literature and sermons.

Voyage III again develops in allegory. The scientific projects referred to simply III show Swift's acquaintance with quite a number of current projects and experiments using the work from the people from the Royal Society. The flying island owes something to Gilbert's ideas of magnetism and simultaneously, the suggestive of the oppressive influence of England over Ireland. The useless scientific and political projects from the Academy of Projectors in Voyage III allegorically represent the impracticable projects from the Royal Society though Quick has pointed out them in Voyage III with humorous vein.

In Voyage towards the country of Houyhnhnms, allegorical implication doesn't only fit in with the ecu nations but humanity also. Gulliver has become inside a country in which the horses are possessed of reason and therefore are the regulating class, as the Yahoos, though getting the form of people, are brutal monsters, without reason and without conscience. Gulliver, taking up a situation backward and forward, part animal, part reason, is Swift's allegorical picture from the dual character of guy. Due to the neglect of or misuse of

human reason, guy has sunk closer to the Yahoo pole of his character. Quick offers this type of dark picture of human instinct because he is known as a misanthrope. Gulliver's Travels is basically an allegory. It is not just definitely the then social and political situation of England and Europe but additionally universal human qualities in collective and individual light.

Story:

Gulliver's Travels is the story of Lemuel Gulliver, a surgeon who takes to the seas. He completes many voyages without incident, but his final four journeys take him to some of the strangest lands on the planet, where he discovers the virtues and flaws in his own culture by comparing it with others.

A storm destroys the ship, leaving Gulliver as the sole survivor of the wreck. He washes up on the shores of Lilliput, an island populated by people only six inches tall. Understandably terrified of the giant in their midst, the Lilliputians keep Gulliver restrained with ropes and chains until he proves he can be trusted. The emperor of this land calls on Gulliver to help him defeat his enemy country, Blefuscu, and Gulliver obliges by taking Blefuscu's entire navy. Although Gulliver is hailed as a hero in Lilliput, things turn sour when he becomes too friendly with the ambassadors who negotiate peace with Blefuscu, and when he puts out a fire in the emperor's palace by urinating on it. Charged with treason, Gulliver flees to Blefuscu and leaves behind both islands in a boat he finds by chance. He encounters an English ship and returns home to his family in England.

Gulliver does not stay at home for long and sets out on another journey that leaves him stranded in a land known as Brobdingnag, populated by giants. A farmer's family takes in Gulliver, but soon the farmer works Gulliver nearly to death by putting him on display and making him perform for audiences all over the country. When the queen sees Gulliver, she offers to buy Gulliver from the farmer, who accepts her offer. She also takes the farmer's daughter, Gulliver's caretaker Glumdalclitch, into her service. Gulliver lives for two harrowing years in the Brobdingnagian court, his tiny size putting him at the mercy of larger creatures at every turn. On an outing to the beach, a bird picks up Gulliver's carrying-box and drops it into the sea. Another English vessel finds the box afloat in the water, and the crew returns Gulliver home again.

Within weeks of his homecoming, however, Gulliver accepts a voyage to the East Indies. When pirates take Gulliver's ship, he is set adrift and ends up on a deserted island. He is spotted by inhabitants of the floating island of Laputa and taken to the Laputans' city in the sky. There he finds a race of men wholly concerned with theoretical matters and constantly absorbed in abstract thought. Although he is treated well, Gulliver grows bored and ventures to the land below Laputa, Balnibarbi. On Balnibarbi Gulliver learns how a little knowledge can be a dangerous thing, as he sees projectors, men who have been briefly educated in Laputa, attempt to improve life in their country through a series of absurd scientific theories and experiments. Gulliver grows frustrated and travels to the nearby island of Glubbdubdrib, where the governor uses his magical powers to allow Gulliver to converse with dead figures from history. Gulliver moves on to Luggnagg, where he learns that the potential cost of

immortality is a lifetime of unending old age, and then returns to England by way of Japan and Holland.

A few months after Gulliver returns home, he is offered the chance to captain a voyage, so he sets off again. Gulliver's crew mutinies and leaves him on an island populated by intelligent horses called Houyhnhnms and primitive humans called Yahoos. Gulliver fears the Yahoos and finds camaraderie with the Houyhnhnms, although the Houyhnhnms never fully accept Gulliver because they believe he, too, is a Yahoo. Gulliver lives comfortably with his Houyhnhnm master and his family for three years, learning the Houyhnhnm language and embracing the Houyhnhnm philosophy of living by principles of pure reason. He comes to hate his own Yahoo heritage and vows never to return to England, but the Houyhnhnm leaders decide a Yahoo cannot live with a Houyhnhnm family, and they cast him out of their society. Gulliver builds a boat with the intent of settling on a deserted island and avoiding the Yahoo world of Europe, but he is rescued by a Portuguese ship and returns again to his family in England. He spends years readjusting to life among the Yahoos and finds he prefers his horses' company to his wife's.

DANIEL DEFOE – ROBINSON CRUSOE

View Daniel Defoe's Robinson Crusoe as the new world novel:

“Robinson Crusoe” is a novel by Daniel Defoe, first published on 25th April 1719. Robinson Crusoe is an Englishman from the town of York in the seventeenth century. He is the youngest son of a merchant of German origin. His father encouraged him to study law. Crusoe expresses his wish to go to sea instead. His family is against Crusoe going out to sea, and his father explains that it is better to seek a modest, secure life for oneself. Initially, Robinson is committed to obeying his father, but he eventually succumbs to temptation and embarks on a ship bound for London with a friend. When a storm causes the near deaths of Crusoe and his friend, the friend is dissuaded from sea travel. Crusoe still goes on to set himself up as merchant on a ship leaving London.

This trip is financially successful. Crusoe plans another trip, leaving his early profits in the care of a friendly widow. The second voyage does not prove as fortunate. The ship is seized by Moorish pirates, and Crusoe is enslaved to an emperor in the North African town of Sallee. While on a fishing expedition, he and a slave boy break free and sail down the African coast. A kindly Portuguese captain picks them up, buys the slave boy from Crusoe, and takes Crusoe to Brazil. In Brazil, Crusoe establishes himself as a plantation owner and soon becomes successful. Eager for slave labour and its economic advantages, he embarks on a slave-gathering expedition to West Africa but ends up shipwrecked off of the coast of Trinidad.

Crusoe soon learns that he is the sole survivor of the expedition and seeks shelter and food for himself. He returns to the wreck's remains twelve times to salvage guns, powder, food, and other items. Onshore, he finds goats he can graze for meat and builds himself a shelter. He erects a cross that he inscribes with the date of his arrival, September 1, 1659, and makes a notch every day in order never to lose track of time. He also keeps a journal of his

household activities, noting his attempts to make candles, his lucky discovery of sprouting grain, and his construction of a cellar, among other events. In June 1660, he falls ill and hallucinates that an angel visits, warning him to repent. Drinking tobacco-steeped rum, Crusoe experiences a religious illumination and realizes that God has delivered him from his earlier sins.

After recovering, Crusoe makes a survey of the area and discovers he is on an island. He finds a pleasant valley abounding in grapes, where he builds a shady retreat. Crusoe begins to feel more optimistic about being on the island, describing himself as its “king.” He trains a pet parrot, takes a goat as a pet, and develops skills in basket weaving, bread making, and pottery. He cuts down an enormous cedar tree and builds a huge canoe from its trunk, but he discovers that he cannot move it to the sea. After building a smaller boat, he rows around the island but nearly perishes when swept away by a powerful current. Reaching shore, he hears his parrot calling his name and is thankful for being saved once again. He spends several years in peace.

One day Crusoe is shocked to discover a man’s footprint on the beach. He first assumes the footprint is the devil’s, then decides it must belong to one of the cannibals said to live in the region. Terrified, he arms himself and remains on the lookout for cannibals. He also builds an underground cellar in which to herd his goats at night and devises a way to cook underground.

One evening he hears gunshots, and the next day he is able to see a ship wrecked on his coast. It is empty when he arrives on the scene to investigate. Crusoe once again thanks Providence for having been saved. Soon afterward, Crusoe discovers that the shore has been strewn with human carnage, apparently the remains of a cannibal feast. He is alarmed and continues to be vigilant. Later Crusoe catches sight of thirty cannibals heading for shore with their victims. One of the victims is killed. Another one, waiting to be slaughtered, suddenly breaks free and runs toward Crusoe’s dwelling. Crusoe protects him, killing one of the pursuers and injuring the other, whom the victim finally kills. Crusoe defeats most of the cannibals onshore. The victim vows total submission to Crusoe in gratitude for his liberation. Crusoe names him Friday, to celebrate the day on which his life was saved, and takes him as his servant.

Finding Friday cheerful and intelligent, Crusoe teaches him some English words and some elementary Christian concepts. Friday, in turn, explains that the cannibals are divided into distinct nations and that they only eat their enemies. Friday also informs Crusoe that the cannibals saved the men from the shipwreck Crusoe witnessed earlier, and that those men, Spaniards, are living nearby. Friday expresses a longing to return to his people, and Crusoe is upset at the prospect of losing Friday.

Crusoe then entertains the idea of making contact with the Spaniards, and Friday admits that he would rather die than lose Crusoe. The two build a boat to visit the cannibals’ land together. Before they have a chance to leave, they are surprised by the arrival of twenty-one cannibals in canoes. The cannibals are holding three victims, one of whom is in European dress. Friday and Crusoe kill most of the cannibals and release the European, a Spaniard. Friday is overjoyed to discover that another of the rescued victims is his father. The four men return to Crusoe’s dwelling for food and rest. Crusoe prepares to welcome them into his

community permanently. He sends Friday's father and the Spaniard out in a canoe to explore the nearby land.

Eight days later, the sight of an approaching English ship alarms Friday. Crusoe is suspicious. Friday and Crusoe watch as eleven men take three captives onshore in a boat. Nine of the men explore the land, leaving two to guard the captives. Friday and Crusoe overpower these men and release the captives, one of whom is the captain of the ship. Friday and Crusoe confuse and tire the men by making them run from place to place. Eventually they confront the mutineers, telling them that all may escape with their lives except the ringleader. The men surrender. Crusoe and the captain pretend that the island is an imperial territory and that the governor has spared their lives in order to send them all to England to face justice. Keeping five men as hostages, Crusoe sends the other men out to seize the ship. When the ship is brought in, Crusoe nearly faints.

On December 19, 1686, Crusoe boards the ship to return to England. There, he finds his family is deceased except for two sisters. His widow friend has kept Crusoe's money safe, and after traveling to Lisbon, Crusoe learns from the Portuguese captain that his plantations in Brazil have been highly profitable. He arranges to sell his Brazilian lands. Wary of sea travel, Crusoe attempts to return to England by land but is threatened by bad weather and wild animals in northern Spain.

Finally arriving back in England, Crusoe receives word that the sale of his plantations has been completed and that he has made a considerable fortune. After donating a portion to the widow and his sisters, Crusoe is restless and considers returning to Brazil, but he is dissuaded by the thought that he would have to become Catholic. He marries, and his wife dies. Crusoe finally departs for the East Indies as a trader in 1694. He revisits his island, finding that the Spaniards are governing it well and that it has become a prosperous colony.

1. Crusoe's early life:

Robinson Crusoe is a young and impulsive wanderer. He opposed his parents and went to sea. His father wanted him to be a good, middle-class man. But Crusoe wanted only to travel around in a ship. He struggled against the authority of both his father and God. Finally he decided to thumb his nose at both by going adventure on the sea. After sailing around for a while, he made a bit of money in trade. But he was captured and made into a slave off the coast of Africa. There, he befriended a young man named Xury, with whom he escaped. He was picked up by a Portuguese sailing captain. With his help he entered Brazil. There he bought a sugar plantation. He did fairly well financially. But he involved himself in a venture to procure slaves from Africa. During the voyage he was caught in the ship wreck and left as the only survivor on a deserted island.

2. Crusoe's life in the island:

Robinson Crusoe entered the new island after a ship wreck. He was confused at first. Later he planned to manage the time and space by himself. He built his initial shelter. He spent his time in planting corn, barley and rice. He learnt to make bread. He built furniture, wood products, baskets and made pots. He started rearing goats and his little animal family including cats, dogs and a parrot. Crusoe became stronger in his religious faith. He submitted himself completely to the authority of God. He devoted himself to religious reflection and

prayer. To maintain his brilliance and entertain himself, he began a journal. In the journal, he recorded each day since he had been separated from the manhood.

One day, Crusoe saw a footprint on the shore and learnt that he was actually not alone on the island. There were also cannibals. Eventually, he met Friday, a native man. He rescued Friday from five cannibals. Crusoe taught English to Friday and converted him to Christianity. They became like father and son. They rescued a Spaniard and Friday's father from a different group of cannibals.

3. Crusoe's interest in writing:

Crusoe had a keen interest in practical details. Crusoe naturally turned to passion for writing upon beginning journal. He thought that journal writing is better than a personal diary. It is more objective and factual. Sometimes, it is tedious; but it is emotional and self-reflective. Crusoe starts writing his story from the perspective of one remembering past mistakes and judging past behaviour. The journal consisted of various autobiographical narratives of Crusoe, looking back upon earlier stages of life and evaluating them. When he has an encounter with cannibals and saves Friday, he gives a detailed description. His insistence on dating events from the first day makes sense how he had struggled alone in the island.

4. Crusoe's Escape from the Island:

Crusoe and Friday made plans to leave the island. They built another boat. Crusoe also undertook Friday's religious education. He converted the savage into a Protestant. Their voyage was postponed due to the return of the savages. This time it was necessary to attack the cannibals in order to save two prisoners. One of the prisoners was a white man. The other was Friday's father. Later, four of them planned a voyage to the mainland to rescue sixteenth Spaniard. They built up their food supply to assure enough food for the extra people. Crusoe and Friday agreed to wait on the island. The Spaniard and Friday's father brought back the other men.

A week later, they spied a ship but they quickly learned that there had been mutiny on board. By devious means, Crusoe and Friday rescued the captain and two other men. After much scheming, they regained the control of the ship. The grateful captain gave Crusoe many gifts and took them back to England. Some of the rebel crewmen were left isolated on the island.

5. Character Sketch of Robinson Crusoe:

Robinson Crusoe is an Englishman from the town of York in the seventeenth century. He is the youngest son of a merchant of German origin. His father encouraged him to study law. But he showed his interest in going an expedition on sea. His family is against Crusoe going out to sea. His father explained him that he would seek a secure life for Crusoe. He is committed to obey his father, but later his mind is tempted by a friend who goes to London.

After shipwreck, Crusoe becomes a commendable figure. His activities make him praiseworthy. His will power in living alone in the island and in practicing making pottery is all appreciable. He attempts to build his own home, diary, country house and goat stable. Crusoe's business instincts are just considered as survival instincts. He manages to make a fortune in Brazil. But he does not boast of his greatness or heroic deed anywhere.

Crusoe seems incapable of deep feelings. He broods over leaving his family and about the religious consequences of disobeying his father. But he never displays his emotions. He is

very generous towards people. He is married and his wife has died. When he confesses this, he seems to be almost cruel. As an individual personality, Crusoe is rather dull. He calls himself as the King of the island. He is not at all interested in possessions, power and prestige.

Crusoe's virtue tends to be private and his solitary courage make him an model individual. His vices are social and he has a complex character. Through the character of Crusoe, the novelist gives glimpse into success, failures and contradictions of modern man.

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LAWRENCE STERNE – TRISTRAM SHANDY

Common Themes in Lawrence Sterne's Tristram Shandy:

Live and Let Live

One of the most remarkable things about Tristram Shandy is his generous, forgiving attitude toward others. Despite having suffered much and having been wronged in many ways, Tristram retains a nonjudgmental outlook, and his mockery of the world and its follies is almost always gentle. In part, this comes from Tristram's belief in the pervasiveness of fate and human nature—two qualities that it is foolish to resist and that together control much of human life. It would be madness, in Tristram's view, to try and make Uncle Toby give up his model forts and take up a more useful or "respectable" pastime, just as it would be absurd to expect Tristram's father to set aside his pet theories about noses, names, and medicine. This point is made early on through the story of Parson Yorick (Vol. 1, Chapters 7–12), whose friend Eugenius urges him to rein in his jokes and pranks before he offends the wrong person. The advice, well-intentioned though it may be, is given in vain, since being a jester runs deep in Yorick's nature.

For Tristram, the constancy of human nature is a basic truth of life. Thus, it makes little sense to criticize people for their habits of mind, which they cannot help. Instead, Tristram takes pleasure in describing the good aspects of his characters, even though, strictly speaking, they are no more responsible for their virtues than for their vices. Walter Shandy furnishes a good example: to judge simply from his words and actions, he is irritable and a bit pompous but also hard-working and deeply invested in his son's well-being. Tristram, in his description of his father, constantly downplays his grouchiness—"his anger at the worst was never more than a spark" (Vol. 3, Chapter 22)—and makes light of Walter's know-it-all tendencies. What is more important, in Tristram's view, is his father's impressive learning and his zeal in attempting to do right by Tristram, despite constant disappointments. Nor does Tristram make such allowances only for family members and other loved ones. Even the humorless tax collector in Vol. 7, Chapters 33–36 is ultimately absolved by Tristram, who jokingly describes their conversation as a peace treaty between France and England.

Because Tristram is such a forgiving fellow, he sometimes finds himself irked or offended by the judgmental attitudes of others. "Only keep your temper," he cautions the reader in Vol. 1, Chapter 6, and both author and audience will be sure to have a pleasant time. By Vol. 3, however, some readers—i.e., professional reviewers—have evidently failed to keep their tempers, and Tristram chides them for this shortcoming. In his view, critics who

have nothing nice to say about *Tristram Shandy* are wasting his time as well as their own: the novel was written to be enjoyed as an experience, not looked over for flaws like a horse at a livestock auction. To the extent that anything really bothers Tristram, apart from his bad health, it is the critics' tendency to fixate on small defects. "Their heads," Tristram sneers in Vol. 3, Chapter 12 "are stuck so full of rules and compasses ... that a work of genius had better go to the devil at once, than stand to be prick'd and tortured to death by 'em."

Time and Mortality

For the most part *Tristram Shandy* is irrepressibly cheerful in tone. Underneath its brisk and bubbling surface, however, is a chilly undercurrent of death. The novel's emphasis on time and mortality is in part autobiographical, since Sterne's tuberculosis continued to worsen as the volumes of *Tristram Shandy* were published, nearly killing him in 1762 and ultimately claiming his life in 1768. Tristram, who is suffering from the same illness, does his best to be cheerful in spite of his chronic (and likely terminal) condition. Early volumes repeatedly include a promise to keep writing "if": if "life and good spirits" hold out (Vol. 1, Chapter 22); if "this vile cough" does not "kill me in the meantime" (Vol. 4, Chapter 32). In Vols. 5 and 6 health and sickness become a more pressing preoccupation: Tristram's dedication to the two volumes apologetically describes them as "the best my talents, with such bad health as I have, could produce." Walter Shandy's pursuit of the "secret of health" in Vol. 5, Chapters 33–36 might be seen as an instance of dramatic irony, given how elusive any such secret will later prove to Tristram. Nonetheless, when Tristram tells the tale of Lieutenant Le Fever in Vol. 6, the dying man is more an object of pity than of empathy. By Vol. 7 Tristram is clearly writing against the clock. The early chapters proceed at an almost frantic pace: Tristram hurries from one French town to another, leaving himself no time to appreciate the sights. Movement, he says, is life and joy; to stop, or even to slow down, could be fatal. It is with a kind of serene self-abandonment that, late in the volume, he finally does slow down and resume living life to the fullest. The hectic, clattering carriage is traded for a plodding mule. Ever the jester, Tristram claims he can now relax because he has outrun Death. It would be more accurate, if also more sobering, to say he has made his peace with death and is now ready to enjoy the rest of his life, however short it may be. In the final two volumes Tristram keeps up at least the appearance of good cheer, but he cannot help dropping a few hints as to his deteriorating condition. In a side remark in Vol. 8, Chapter 6 he casually mentions that he has, just a few months ago, "[broken] a vessel in [his] lungs" during a fit of laughter, losing a half gallon of blood in the process. Then, in Vol. 9, Chapter 8 the notions of time and mortality are sounded directly in a short but wistful monologue: "Time wastes too fast: every letter I trace tells me with what rapidity Life follows my pen; the days and hours of it ... are flying over our heads like light clouds of a windy day, never to return more—every thing presses on." Finally, as if from sheer exhaustion, Tristram proposes leaving his narrative incomplete, trusting to future writers to take up the pen and continue the story. His weakness, he confesses, is the result of further acute blood loss and a "most uncritical fever" (Vol. 9, Chapter 24)—symptoms of worsening and possibly end-stage tuberculosis. In the last 10 or so chapters, the narrator practically staggers toward the finish line, telling his story with unusual directness and concision. In most narrators these qualities would be laudable, but in Tristram—who never met a digression he didn't like—they are more than a little worrisome.

One of Tristram's main rhetorical defenses against the encroachment of death is his unusual view of time. Like the English philosopher John Locke, Tristram adopts the notion of time as "duration," i.e., the "train and succession of our ideas" (Vol. 2, Chapter 8) as opposed to the linear "clock time" of the external world. He seems to come by this perspective honestly, since Walter, his father, is of a very similar persuasion. In fact, the novel's longest single exposition of the Lockean view of chronology takes place in Vol. 3, Chapter 18 where Walter sets out to educate Toby about the nature of time. The "train" of ideas in a person's head is, he implies, a more authentic and useful way of reckoning the passage of time than the customary "minutes, hours, weeks, and months."

For Tristram, at any rate, rushing back and forth between the past and the present affords a kind of freedom from the steadily ticking clock of mortality. At moments, however—some of them already listed above—Tristram cannot avoid the awareness of time's inexorable passage in the real world. This painful realization underlies, for example, his lament in Vol. 4, Chapter 13 where he complains of being "one whole year older than I was this time twelve-month." Tristram may achieve a sense of timelessness in telling his life story out of order, but ultimately he is still living—and thus dying—faster than he can write it all down.

Wisdom and Foolishness

Tristram loves to play the part of the "wise fool," and he frequently summons up the trappings of a traditional court jester to symbolize this role. In Vol. 1, Chapter 6 he warns of his tendency to "sometimes put on a fool's cap with a bell to it, for a moment or two as we pass along." In fact, such moments of foolery are not transitory and intermittent but grow to take up much of the novel: after asking to be credited with "a little more wisdom than appears upon my outside," Tristram seems bound and determined to maximize the outward display of foolishness in his novel. As if to reinforce this impression, he will wager his fool's cap in Vol. 2, Chapter 2 and invoke the "cap-and-bell" a third time in Vol. 3, Chapter 18. Motley, the multicolored fabric of a jester's outfit, is also symbolically included in Vol. 3 in the form of two marbled pages without any printed text. (These appear between Chapters 36 and 37, with Tristram describing them as the "motly emblem of my work.") In Vol. 9, Chapter 12 Tristram will even worry that his work is growing too wise and, therefore, insufficiently foolish. He promises to insert "a good quantity of heterogeneous matter"—i.e., a few chapters of miscellaneous nonsense—right away, simply in order "to keep up [the] just balance betwixt wisdom and folly." Yet for all this focus on foolishness, Tristram manages to deliver some striking insights about human nature and to advance a view of life remarkably free from bitterness, envy, or fault-finding. For these reasons he might be considered a deeply wise character.

The natural counterpart to the "wise fool" is the "foolish sage," a person who pretends to great wisdom by virtue of an extensive (or at least lengthy) education but who fails to recognize the shortcomings of mere book-learning. Walter Shandy, whom Tristram gently mocks for his insistence on consulting his library for solutions to all life's problems, is a mild version of the foolish-sage archetype. More outwardly learned and, at the same time, more inwardly foolish are the religious scholars whom Walter consults about his son's baptism in Vol. 4, Chapters 26–29. These men, who pride themselves on their familiarity with Christian doctrine and canon law, cannot even answer a simple question without launching into a

dissertation on the most trivial aspects of baptism. By vaunting their wisdom, they unwittingly underscore their own folly.

Foolishness, in Tristram's view, is an unavoidable feature of human nature. Everyone, no matter how kind (Uncle Toby) or intelligent (Walter) or practical-minded (Mrs. Shandy), has their share. The appropriate response, he argues by example, is not to ignore one's own foolishness or try to hide it from others but to embrace it and hope to accumulate a little wisdom as a by-product.

Story:

Conception of Tristram Shandy:

Tristram Shandy proposes to tell his life story from the moment of his conception onward. He blames his parents for allowing themselves to be interrupted while they were conceiving him, thus leading to a life beset with many small misfortunes. He introduces his father, Walter Shandy, as an old country gentleman with hard opinions on a variety of seemingly trivial subjects. Walter's brother, Uncle Toby, is described as a war veteran with a heart of gold. Filling out the cast is Parson Yorick, a country priest whose wisecracking tendencies have made him many friends and a few powerful enemies.

After a brief struggle to tell his story without getting bogged down by digressions, Tristram throws in the towel and warns the reader to expect constant interruptions and side stories. In his autobiography Tristram barely makes it as far as the day of his birth: Mrs. Shandy, Tristram's long-suffering mother, intends to travel to London to bear her second child, but her husband overrules her and she ends up "lying in" at Shandy Hall. This basic narrative, however, is frequently submerged in a welter of background details related to Tristram's family members. Walter, he reveals, is obsessed with the significance of names and would never have wanted his son to be named Tristram.

The Struggle over the Delivery:

Tristram offers a more detailed backstory for Uncle Toby, who has launched into an all-consuming study of military fortifications while recovering from a battlefield wound to his groin. His own biography continues at a glacial pace, with the "man-midwife" Dr. Slop being sent for when the birth seems like it will be a complicated one. Slop, who is described as a "little, squat, uncourtly" fellow, is among the new characters introduced. Also joining the cast is Corporal Trim, a former soldier who serves as Uncle Toby's loyal valet. Slop is about to go upstairs and tend to Mrs. Shandy when he realizes he has forgotten his tools. They are retrieved just in time.

Before Dr. Slop can go upstairs and deliver the baby, however, he must open his doctor's bag, which has been bound up in hopelessly complicated knots. Attempting to sever the knots with a knife, he cuts his thumb and starts swearing in surprise and anger. Susannah, the maidservant, runs downstairs to report that things are not going well upstairs. Dr. Slop agrees to come up and assist, once he has tested out his forceps and his delivery technique on Uncle Toby's hands. The mock procedure leaves Toby cut and bruised, throwing Dr. Slop's abilities into question. Nonetheless, the doctor goes up to the bedchamber, and the Shandy brothers soon doze off in their armchairs.

They are woken up by Corporal Trim, who has just finished turning a pair of old boots into mortars for Toby's model fort. Dr. Slop, he announces, is making a "bridge" in the kitchen—not a model drawbridge, as Toby thinks and hopes, but a device to prop up the baby's nose, which has been crushed during childbirth. To Walter this is disastrous news: he marches upstairs and flings himself into bed, not saying a word. This apparent overreaction, Tristram says, comes from Walter's deep belief in the importance of having a long and shapely nose. Although the Shandy men in general have placed a great importance on noses, Walter has taken it to a new extreme, amassing tracts and treatises on noses in various languages.

The Misnamed Child in Baptism:

Walter is gradually recovering from the news of his son's squashed nose. Given his belief in the power of names, Walter proposes to make up for the baby's nasal deficiencies by giving him the name *Trismegistus*. As Walter and Toby attempt to make their way downstairs, Tristram continually interrupts with his talk on various topics. Eventually, he simply fast-forwards to the evening after his birth. Susannah wakes Walter to let him know that the baby may not survive and should be baptized without delay. He tells her to convey his wish that the child be named Trismegistus, but the name gets misheard as "Tristram." The baby's health improves, but Walter is deeply aggrieved when he learns his son has been misnamed. He eventually decides to seek Yorick's advice, in case the baptism—and thus the name—can be declared void. Yorick invites him to a gathering of religious scholars where the matter will be debated, but after a long and largely irrelevant discussion, these men declare the baptism valid.

Death of Bobby:

Disappointed, Walter throws himself into the new project of deciding how to spend an unexpected bequest from his aunt. He has enough money to send his older son Bobby to Europe or to improve a parcel of land on the Shandy estate. Bobby dies suddenly, making the decision an easy one. Tristram, for all his flaws in Walter's eyes, is now the family's sole heir. Walter copes with Bobby's death by making a long funereal speech, leaving Mrs. Shandy to infer what has happened. Trim, meanwhile, gives a similar sermon to the household staff.

Walter's Decision to educate Tristram:

Hoping to salvage what is left of his legacy, Walter begins writing a work called the *Tristrapedia*, intended to cover all the topics necessary for Tristram's education. Much like *Tristram Shandy* itself, the book becomes an all-consuming undertaking, but Walter finds he cannot write fast enough to keep up with his son's growth and development.

Fast-forwarding to age five, Tristram describes a mishap in which he is circumcised by a falling sash window (window made of movable panels). After consulting his library, Walter takes the news in stride, though he wonders what might be causing all these misfortunes to befall his son. He returns to his work on the *Tristrapedia*, sharing excerpts of the early chapters with Uncle Toby, Parson Yorick, and Dr. Slop. As might be expected given his opinions on noses, names, and childbirth, Walter has some peculiar thoughts about parenting and education as well.

When Walter seeks a tutor for the young Tristram, Toby mentions young Billy Le Fever as a candidate. This leads Tristram to tell the sad tale of Lieutenant Le Fever, a dying soldier to whom Toby ministered in his last days of life. The lieutenant's son, Billy, has been Toby's ward ever since, though he has recently gone off to serve as a soldier overseas and is just now

expected to return to England. Meanwhile, Dr. Slop scandalizes the Shandy family by spreading rumors about Tristram's injury, greatly exaggerating the extent of the damage done. Walter decides it is time to dress Tristram in breeches—the short trousers worn by older boys and men. As is his habit, he agonizes over the style of breeches to order for his son and does much reading on the subject.

Tristram describes the last, most glorious phase of Uncle Toby's model fort-building. As the War of the Spanish Succession rages on overseas, Toby and Trim busily recreate one besieged city after another on their small plot of land. Trim even devises a way of simulating siege artillery by blowing the smoke from a hookah through a series of tiny cannons. Toby and Trim continue dismantling their fort, since the Peace of Utrecht leaves them with no new battles to simulate. The war, however, ends with the treaty of Utrecht, leaving Toby without a hobby.

Tristram's travel to France:

Tristram, now in his 40s, is preparing to travel to France. The stated purpose of this voyage is to escape Death, who has tracked Tristram to his residence in England and is planning to pay him a visit any day. Hurried onward by an awareness of his own mortality, Tristram rushes from one French city to another, barely stopping to record a few landmarks for the reader. He finds Paris impressively large but otherwise dreary, and none of the sights he wishes to see in Lyons are open to the public. Tristram enjoys himself much more in the rural south of France, where he slows his pace enough to take part in fairs, festivals, and country dances.

Love affair between Uncle Toby and the Widow Wadman:

Little by little Uncle Toby starts courting his attractive neighbor, the Widow Wadman. Mrs. Wadman makes a bolder advance upon Toby by pretending to have something in her eye and asking him to take a look. Struck by her beauty, he realizes he is in love. As Toby prepares to pay Mrs. Wadman a visit, Walter offers his brother some characteristically longwinded advice, first in a speech and then via a "Letter of Instruction" on conducting a love affair. The letter never gets read, and the volume closes with Toby making his way to Mrs. Wadman's front door.

The other members of the Shandy family suspect the two will marry shortly. Tristram finally begins the story of Uncle Toby and the Widow Wadman. The two first met, he says, just after Toby moved up from London, when he stayed in her guest room until his own house could be furnished. Eleven years passed, during which time the Widow Wadman vacillated about whether to pursue a relationship with Toby. He, meanwhile, was too busy with his siege works to give love a second thought. Spying on Toby from the hedges between their yards, Mrs. Wadman occasionally visited Toby to flirt under the pretext of asking about his fort-building and past military exploits.

Toby, dressed in his poorly fitting Sunday best, marches up to Mrs. Wadman's, with Corporal Trim along for moral support. Daunted by the task before him, he makes an about-face and marches back to the street, then summons his courage and walks to her front door again. When Trim finally knocks, Mrs. Wadman and her maid Bridget eagerly admit their guests. Toby awkwardly confesses his love and proposes marriage within the space of a few minutes. Mrs. Wadman, however, is mainly concerned about Toby's war wound, which she fears has left him impotent. Toby happily answers her questions but fails to see the point of

her inquiry. Bridget, meanwhile, plies Trim for the same information with less delicateness and more success.

Days later, Toby is reflecting on his ongoing courtship with Mrs. Wadman, who has been so concerned and attentive about his old injuries. Trim, embarrassed, finally connects the dots for his employer, who is surprised and (perhaps) a little dismayed to learn the thrust of Mrs. Wadman's many questions. The two visit Shandy Hall, where Walter and Mrs. Shandy are chatting with Yorick and Dr. Slop. In true Shandean fashion the novel closes with an absurd, tangential story about a bull and a baby.

MIDDLE CLASS NOVEL OF COMEDY OF MANNERS: JANE AUSTEN – EMMA

View Jane Austen's Emma as a novel of Comedy of Manners:

Jane Austen is recognized as a great artist of comedy. She has written six lovely comedies, *Northanger Abbey*, *Sense and Sensibility*, *Pride and Prejudice*, *Mansfield Park*, *Emma* and *Persuasion*. *Emma* is an exhilarating comedy of manners. The comedy starts from the beginning of the novel. The middle section of the novel is the perfect example of the comic reversal. The happy end, with the wedding bells ringing, is no loss comic.

The comic story begins with the deluded trid, Emma, Harriet and Elton. Harriet has her eyes on Elton, Elton on Emma, Emma, on both. Emma thinks that Elton is falling in love with Harriet, while he is already in love with Emma, with his eyes on her wealth. Emma contrives to arouse Mr. Elton's interest in Harriet by drawing a picture of the girl. Mr. Elton praises the sketch extravagantly and offers to take it to London to be framed. Emma thinks that Elton is praising Harriet, but Elton is really praising Emma. Harriet seems anxious that Emma advise her to accept the proposal of Robert Martin. Emma, while refusing to help in writing the reply to the latter, actually almost dictates the whole latter. When John Knightley tells Emma that Elton seems to have a great deal of good-will towards her, she thinks of "the blunders which often arise from a partial knowledge of circumstances, of the mistakes which people of high pretensions to judgment are forever falling into."

The thinking of Emma is ironically comic because she suffers from the very shortcomings she attributes to others. The reaction of John's remark on Emma is just the reverse of John's wishes. Emma becomes increasingly certain that Mr. Elton is yielding to her plan. Emma and Harriet, while returning home, meet Mr. Elton on the way. Emma hopes that Mr. Elton will declare his love to Harriet. She therefore provides Elton opportunity for declaring his love. She pretends that she has difficulty with the lace of her shoe, and lags behind. As she bends down to her shoe, she sees the lady and lover in deep conversation. This is a scene of hilarious comedy. But Emma feels disappointed when she joins them only to learn that Mr. Elton has been giving his fair companion an account of the party he attended at Mrs. Cole's previous day.

But nothing can damp the spirits of Emma. We have yet to see greater hilarity. Emma breaks the lace of her shoe, and throws it into a ditch. She begs Mr. Elton to permit him to stay at his house and ask his house-keeper for some string. She does so to provide Mr. Elton another opportunity to propose to Harriet. She sees the lovers standing at one of the windows.

For half a minute she feels that her plan is about to succeed. But she is disappointed to learn that nothing serious was talked. Yet she is still hopeful. She thinks that Mr. Elton has not proposed only because he wants to observe caution.

There is then another trio of Emma, Jane Fairfax and Frank Churchill which provides ironic comedy. Emma has begun to like, and even love, Frank because of his kind attention's to the Westons and herself, and especially because of his apparent dislike for the reserve, and want of complexion of Jane. This becomes highly ironic, greatly comic.

There is the third trio consisting of Emma, Harriet and Mr. George Knightley which provides stuff for irony and comedy. Emma has agreed not to mention the name of Harriet's second lover. While Emma thinks that Harriet has fallen in love with Frank, Harriet has fallen in love with George Knightley. When Harriet speaks of the "service" an inexpressible obligation", she refers to Knightley's gallantry at the ball. But Emma thinks that Harriet is alluding to Frank and the gypsy episode. Thus the stage is set for another disappointment for Emma and Harriet later in the story. But the delusion of Emma is highly comic. "It is particularly ironic", says A. H. Wright, "that Emma should be the creator of this illusion on the grounds of non-interference."

It is a comedy of a double sentimental education. While Mr. Knightley is grooming Emma for the marriage ordeal, Emma is instructing Harriet how to make good matches. But the great thing about Emma is that she is a dynamic character. She learns from her experience, though gradually. At the end of the novel she is not the same Emma, deluded and self-conceited. She changes, emerging into a new Emma, wise and purified. "Emma's 'simple' comic self-discovery", says Robert Garis in "Learning Experience and Change", "is paradoxically one of the most complex, most convincingly inevitable, most vividly rendered things in art"

This comedy is perennial, not contemporary. The relevance of the comedy lies in the fact that it moves us to laughter even today. The weaknesses of the characters like Mrs. Elton, Frank Churchill and Emma are as true today as they were in the times of Jane Austen. We still, like Mr. Elton, keep our eyes on the Wealth of others. We still like Mrs. Elton, are fond of displaying our wealth. We still, like Frank, flirt with women. And, like Emma, we still have too much our own way, and have a disposition to think a little too well of ourselves. And the learning experience, which Emma has, sublimates all of us today. We come out wiser from the experience.

Rightly does Arnold Kettle writes in his essay "Emma" :

"Emma is not a period piece. It is not what is sometimes called a 'comedy of manners'".

Story:

Emma's Unique Situation:

Like all of Jane Austen's novels, Emma is a novel of courtship and social manners. The majority of the book focuses on the question of marriage: who will marry whom and for what reasons will they marry: love, practicality, or necessity? At the center of the narration is the title character, Emma Woodhouse, a heiress who lives with her widowed father at their estate, Hartfield. Noted for her beauty and cleverness, Emma is somewhat wasted in the small village of Highbury but takes a great deal of pride in her matchmaking skills. Unique among

other women her age, she has no particular need to marry: she is in the unique situation of not needing a husband to supply her fortune.

Emma Misguiding Harriet:

Emma's governess, Miss Taylor, has just married Mr. Weston, a wealthy man who owns Randalls, a nearby estate. Without Miss Taylor as a companion, Emma feels suddenly lonely and decides to adopt the orphan Harriet Smith as a protégè. Harriet lives at a nearby boarding school and knows nothing of her parents. Emma concludes that Harriet's father must have been a gentleman and advises the innocent Harriet in virtually all things, including her choice of society. She suggests that Harriet does not spend any more time with the Martins, a local family of farmers whose son, Robert, has paid Harriet much attention. Instead, Emma plans to play matchmaker for Harriet and Mr. Elton, the vicar of the church in Highbury. The friendship between Emma and Harriet does little good for either of them, a fact which Mr. Knightley, a neighbor and old friend, immediately notices. Harriet indulges Emma's worst qualities, giving her opportunity to meddle and serving only to flatter her. Emma in turn fills Harriet Smith with grand pretensions that do not suit her low situation in society. When Robert Martin proposes to Harriet, she rejects him based on Emma's advice, thinking that he is too common. Mr. Knightley criticizes Emma's matchmaking because he views Robert Martin to be superior to Harriet; while he is respectable, she is from uncertain origins. Emma's sister, Isabella, and her husband, Mr. John Knightley, visit Highbury, and Emma uses their visit as an opportunity to reconcile with Mr. Knightley after their argument over Harriet. Yet, she still believes that Mr. Elton is a far more suitable prospect than Robert Martin.

At first Emma seems to have some success in her attempts to bring Harriet and Mr. Elton together. The three spend a good deal of leisure time together, and he seems receptive to all of Emma's suggestions. When Harriet is unable to attend the Westons' party on Christmas Eve, however, Mr. Elton focuses all of his attention solely on Emma. When they travel home by carriage from the party, Mr. Elton professes his adoration for Emma and dismisses the idea that he would ever marry Harriet Smith. Mr. Elton intends to move up in society and is interested in Emma primarily for her social status and wealth. Emma promptly rejects Mr. Elton, who is highly offended and promptly leaves Highbury for a stay in Bath.

Emma is shocked by her poor judgment of the situation and belief that Mr. Elton would be a good match for Harriet. She realizes that Mr. Knightley may have been correct in some of his advice to her, but she is still not convinced that Harriet should demean herself by associating with Robert Martin. After Mr. Elton's departure, Emma is forced to break the news to a broken-hearted Harriet.

Arrival of Frank Churchill:

The village of Highbury is impatiently anticipating the visit of Frank Churchill, Mr. Weston's son from his first marriage. After the death of his wife, Mr. Weston sent the child to be raised by his wife's family, acknowledging that he did not have enough wealth to provide for the boy. Frank is thought to be an ideal match for Emma and, without having met him, Emma agrees that his age and breeding make him a good suitor for her.

Another character who occupies Emma's thoughts is Jane Fairfax, the granddaughter of Mrs. Bates, the impoverished widow of the former vicar, and the niece of Miss Bates, a chattering spinster who lives with her mother. Jane is equal to Emma in every respect (beauty, education, talents) except for status and provokes some jealousy in Emma. Jane will soon visit Highbury because the wealthy family who raised her after her parents' death has gone on vacation.

In the meantime, Mr. Elton returns from Bath with news that he is engaged to a Miss Augusta Hawkins. This news, along with an awkward meeting with the Martins, greatly embarrasses poor Harriet.

Frank Churchill finally visits the Westons, and Emma is pleased to discover that he lives up to her expectations. Emma and Frank begin to spend time together, but she notices that he seems to be somewhat insubstantial and immature. He makes a day trip to London for the sole reason of getting his hair cut, an act that even Emma acknowledges is superficial. As Frank and Emma continue to spend more time in each other's company, Mr. Knightley becomes somewhat jealous. He disapproves of Frank, convinced that his is not to be trusted, especially with Emma's heart. Emma in turn becomes jealous as she suspects that Mr. Knightley might be in love with Jane Fairfax.

Emma's friendship with Frank Churchill is bolstered by his seemingly shared disdain for Jane Fairfax. Frank confirms Emma's suspicions that Jane might be involved with Mr. Dixon, a married man, even though this is only idle gossip. Soon afterward, Jane Fairfax receives a pianoforte from London, and Emma and Frank conclude that it was sent to her by Mr. Dixon.

Frank Churchill must abruptly leave Highbury when he learns that his aunt is unwell. She is an insufferable woman, proud and vain, and she exercises great authority over her nephew. Thinking that Frank is ready to profess his love for her, Emma convinces herself that she is in love with him but is uncertain how to tell if her feelings are sincere. Finally, she realizes that she must not be in love with him because she is as happy with him absent as she was with him present.

Mr. Elton brings his new wife back to Highbury. She is a vapid name-dropper, who compares everything to the supposedly grand lifestyle of her relatives and addresses her new peers in Highbury with a startling lack of formality. Emma takes an instant dislike to her, and upon realizing this, Mrs. Elton takes a dislike to Emma.

When Frank Churchill returns, he and Emma sponsor a ball at the Crown Inn. It is generally assumed that Frank and Emma have formed an attachment, but Emma has already ceased to imagine Frank as her own suitor and perceived him as a potential lover for Harriet. During the ball, Mr. Elton takes the opportunity to humiliate Harriet, openly snubbing her in front of the other guests. Mr. Knightley undercuts this social slight by graciously dancing with Harriet in Mr. Elton's stead.

The next day, while walking home, Harriet is attacked by a group of gypsy beggars, but Frank Churchill saves her. His gallant rescue becomes the talk of Highbury and leads Emma to confirm her belief that he would be a suitable match for Harriet. While discussing the event, Harriet admits that she has feelings for the man who saved her, though she does not explicitly name Frank Churchill. Thanks to this new infatuation, Harriet is finally past her heartbreak for Mr. Elton.

Mr. Knightley begins to suspect that Frank Churchill has a secret relationship with Jane Fairfax, but Emma laughs at him and continues to flirt with Frank Churchill. At an outing at Box Hill, Frank Churchill's bad influence over Emma comes to a head, and Emma insults Miss Bates to her face. Afterwards, Mr. Knightley severely scolds Emma for her behavior. When Emma visits Miss Bates to apologize, she discovers how much her insult has damaged her relationship with the family.

After the death of his aunt, Frank is suddenly free to reveal that he has been secretly engaged to Jane Fairfax. The engagement had to remain a secret because of his aunt's disapproval and threat to disown him if he made a bad match. Frank Churchill's flirtatious behavior toward Emma is revealed to be nothing more than a ruse meant to divert attention from his feelings for Jane. When Emma attempts to break the bad news of Frank Churchill's engagement to Harriet, Emma learns that Harriet is actually in love with Mr. Knightley, who "rescued" her at the Crown Inn ball. With Harriet's revelation, Emma realizes that she is in love with Mr. Knightley herself. Emma concludes that, not only has she put her friend in the position of yet another heartbreak, but she has done Harriet a great disservice by making her think that she could aspire to such heights of society.

Mr. Knightley soon professes his love for Emma, and they plan to marry. Yet there are two obstacles: first, if Emma were to marry, she would have to leave her father, who would not be able to bear the separation; second, she must break the news to Harriet. Mr. Knightley decides to move in to Hartfield after their marriage to allay Mr. Woodhouse's fears of being left alone. Harriet takes the news about Mr. Knightley well and soon after reunites with Robert Martin. The novel concludes with three marriages: Robert Martin and Harriet, Frank Churchill and Jane Fairfax, and finally, Mr. Knightley and Emma.

WOMEN'S ISSUES: CHARLOTTE BRONTE – JANE EYRE

View Charlotte Bronte's *Jane Eyre* as a novel dealing with women issues:

Jane Eyre was written by Charlotte Bronte and published in 1847. Bronte was raised with three other siblings — two sisters and a brother — by her widower father after her mother and two older sisters died. Bronte defied typical feminine stereotypes (wife and mother) of the time by remaining unmarried and childless for the majority of her life. She, along with her sisters Emily and Anne, had a desire to publish her writings, but her first two attempts were unsuccessful. When *Jane Eyre* was published, however, it was immediately

successful. *Jane Eyre* was initially published under the pen name Currer Bell because Bronte felt like it would be more successful coming from a male author than a female one.

Jane Eyre tells the story of the woman after whom the novel is named. Jane is an orphan who was raised by her hateful aunt. She overcomes many obstacles as she comes of age until she eventually becomes a governess. She works as a governess at Thornfield Hall where she meets Mr. Rochester and falls in love. Mr. Rochester reciprocates this love, and the two plan to be married until Jane discovers on their wedding day that he is already married to a woman who has gone mentally insane and kept separated from society. Jane refuses to become Rochester's mistress, so the two are prevented from entering into a legal marriage until Rochester's wife, Bertha, burns down the house in a fit of madness. She dies after jumping from the burning house, which also blinds Rochester. Once this final obstacle has been cleared, Jane and Rochester are free to marry.

The novel takes place during the **Victorian Era** in England, which featured tension between individualism and traditionalism. The reader can see this very conflict in Jane's internal battle over whether to become Rochester's mistress or lose him due to his legal marriage. She struggles to choose between the traditional values of preserving a legal marriage versus her desire to be with Rochester no matter what. This novel also encapsulates feminism, which is a belief that females belong on an equal footing with males and should not simply be relegated to the stereotypical roles of wife and mother.

Is *Jane Eyre* a Feminist Novel?

Though all women were expected to do the usual wife-and-mother roles during this time, and some women were content with filling those traditional roles, not every woman desired that same life. All of the Bronte sisters, Charlotte, Anne, and Emily, are examples of this. Unmarried at the time, and writers to boot, these three women defied the societal norms that were placed upon women in the 1800s. Charlotte, especially, defied those norms by more than just remaining a spinster writer for most of her life; she also incorporated her defiance of the normal roles of women into her novel *Jane Eyre*. Jane is viewed as a feminist heroine due to her independence, her willingness to love and be loved, and her integrity.

Jane exemplifies a feminist heroine by leading an independent life. She attends Lowood Institution as first a student, then a teacher, before ultimately becoming a governess to young Adele at Rochester's Thornfield Hall. As an adult, Jane is unmarried, childless, and works to support herself. Even after Rochester's legal wife is revealed and Jane is asked by Rochester to become his mistress, Jane decides she would rather stay independent than become a mistress.

She also exemplifies the characteristics of a feminist heroine by allowing herself to love and be loved by Mr. Rochester. Jane has not experienced much love in her life — her aunt Mrs. Reed was horrific to her; she was mistreated by both students and teachers at Lowood Institution. As a result, Jane does not have any good examples of marriage and how to love someone else. Nevertheless, she is able to experience love for Mr. Rochester, and even though they go through obstacles to get to their marriage, Jane does not let a tragic disability—Mr. Rochester's blindness—stop her from loving him and allowing herself to be loved by him.

Another way Jane is a perfect example of a feminist heroine is in refusing to compromise her principles. She is initially tempted by Rochester's proposal to run away with

him to France and become his mistress since he cannot legally marry another, but Jane ultimately decides her integrity is more important to her than her love for Rochester. Heartbroken, she leaves Thornfield Hall. When St. John proposes marriage, she refuses him too because of her love for Rochester. It is not until Bertha dies that Jane is willing to reconsider marrying Rochester.

Society and Gender Roles in *Jane Eyre*

During the Victorian period, and thus in *Jane Eyre*, social class determined gender roles. Bronte discovered this in her own life growing up, so she included this aspect into her novel. Jane embodies working-class women while Blanche Ingram embodies upper-class women. The distinction lies in the fact that lower class women were forced to work to support themselves; they did not have money, family name, or reputation to allow them to live the work-free life that upper class women enjoyed. The "work" that was expected out of upper class women consists of training to be a hostess and a wife.

Blanche Ingram, from society's perspective, seemed the perfect match for Mr. Rochester. She was beautiful, from the upper-class, and had experience training to be a hostess and wife, which for an upper-class woman is the ultimate goal. In contrast, Jane is positioned as a working-class woman, and so the expectations for her are much different. She does not enjoy a life of leisure; instead, she must work in order to survive. Society's perception of her as a working-class woman differs greatly since she has no idea how to host parties, how to participate in upper-class society, or how to be a wife according to upper-class standards. Ultimately, Blanche's characterization as an ideal match for Mr. Rochester, and Jane's distinction as a working-class woman, does not matter to Mr. Rochester, as it is Jane whom he loves and eventually marries.

Story:

Orphaned as an infant, Jane Eyre lives with at Gateshead with her aunt, Sarah Reed, as the novel opens. Jane is ten years old, an outsider in the Reed family. Her female cousins, Georgiana and Eliza, tolerate, but don't love her. Their brother, John, is more blatantly hostile to Jane, reminding her that she is a poor dependent of his mother who shouldn't even be associating with the children of a gentleman. One day he is angered to find Jane reading one of his books, so he takes the book away and throws it at her. Finding this treatment intolerable, Jane fights back. She is blamed for the conflagration and sent to the red-room, the place where her kind Uncle Reed died. In this frightening room, Jane thinks she sees her uncle's ghost and begs to be set free. Her Aunt Reed refuses, insisting Jane remain in her prison until she learns complete submissiveness. When the door to the red-room is locked once again, Jane passes out. She wakes back in her own room, with the kind physician, Mr. Lloyd, standing over her bed. He advises Aunt Reed to send Jane away to school, because she is obviously unhappy at Gateshead.

Jane is sent to Lowood School, a charity institution for orphan girls, run by Mr. Brocklehurst. A stingy and mean-hearted minister, Brocklehurst provides the girls with starvation levels of food, freezing rooms, and poorly made clothing and shoes. He justifies his poor treatment of them by saying that they need to learn humility and by comparing them

to the Christian martyrs, who also endured great hardships. Despite the difficult conditions at Lowood, Jane prefers school to life with the Reeds. Here she makes two new friends: Miss Temple and Helen Burns. From Miss Temple, Jane learns proper ladylike behavior and compassion; from Helen she gains a more spiritual focus. The school's damp conditions, combined with the girls' near-starvation diet, produces a typhus epidemic, in which nearly half the students die, including Helen Burns, who dies in Jane's arms. Following this tragedy, Brocklehurst is deposed from his position as manager of Lowood, and conditions become more acceptable. Jane quickly becomes a star student, and after six years of hard work, an effective teacher. Following two years of teaching at Lowood, Jane is ready for new challenges. Miss Temple marries, and Lowood seems different without her. Jane places an advertisement for a governess position in the local newspaper. She receives only one reply, from a Mrs. Fairfax of Thornfield, near Millcote, who seeks a governess for a ten-year old girl. Jane accepts the job.

At Thornfield, a comfortable three-story country estate, Jane is warmly welcomed. She likes both her new pupil, Adèle Varens, and Mrs. Fairfax, the housekeeper at Thornfield, but is soon restless. One January afternoon, while walking to Millcote to mail a letter, Jane helps a horseman whose horse has slipped on a patch of ice and fallen. Returning to Thornfield, Jane discovers that this man is Edward Fairfax Rochester, the owner of Thornfield and her employer. He is a dark-haired, moody man in his late thirties. Although he is often taciturn, Jane grows fond of his mysterious, passionate nature. He tells Jane about Adèle's mother, Céline, a Parisian opera-singer who was once his mistress. Adèle, he claims, is not his daughter, but he rescued the poor girl after her mother abandoned her.

Jane also discovers that Thornfield harbors a secret. From time to time, she hears strange, maniacal laughter coming from the third story. Mrs. Fairfax claims this is just Grace Poole, an eccentric servant with a drinking problem. But Jane wonders if this is true. One night, Jane smells smoke in the hallway, and realizes it is coming from Rochester's room. Jane races down to his room, discovering his curtains and bed are on fire. Unable to wake Rochester, she douses both him and his bedding with cold water. He asks her not to tell anyone about this incident and blames the arson on Grace Poole. Why doesn't he press charges on Grace, or at least evict her from the house, Jane wonders.

Following this incident, Rochester leaves suddenly for a house party at a local estate. Jane is miserable during his absence and realizes she is falling in love with him. After a weeklong absence, he returns with a party of guests, including the beautiful Blanche Ingram. Jane jealously believes Rochester is pursuing this accomplished, majestic, dark-haired beauty. An old friend of Rochester's, Richard Mason, joins the party one day. From him, Jane learns that Rochester once lived in Spanish Town, Jamaica. One night, Mason is mysteriously attacked, supposedly by the crazy Grace Poole.

Jane leaves Thornfield for a month to attend her aunt, who is on her deathbed following her son John's excessive debauchery and apparent suicide. Jane tries to create a reconciliation with her aunt, but the woman refuses all Jane's attempts at appeasement. Before dying, she gives Jane a letter from her uncle, John Eyre, who had hoped to adopt Jane and make her his heir. The letter was sent three years ago, but Aunt Reed had vindictively kept it from Jane. Sarah Reed dies, unloved by her daughters.

When Jane returns to Thornfield, the houseguests have left. Rochester tells Jane he will soon marry Blanche, so she and Adèle will need to leave Thornfield. In the middle of this charade, Jane reveals her love for him, and the two end up engaged. Jane is happy to be marrying the man she loves, but during the month before the wedding she is plagued by strange dreams of a destroyed Thornfield and a wailing infant. Two nights before the wedding, a frightening, dark-haired woman enters her room and rips her wedding veil in two. Although Jane is certain this woman didn't look like Grace Poole, Rochester assures her it must have been the bizarre servant. The morning of the wedding finally arrives. Jane and Rochester stand at the altar, taking their vows, when suddenly a strange man announces there's an impediment to the marriage: Rochester is already married to a woman named Bertha Antoinetta Mason. Rochester rushes the wedding party back to Thornfield, where they find his insane and repulsive wife locked in a room on the third story. Grace Poole is the woman's keeper, but Bertha was responsible for the strange laughter and violence at Thornfield. Rochester tries to convince Jane to become his mistress and move with him to a pleasure villa in the south of France.

Instead, Jane sneaks away in the middle of the night, with little money and no extra clothing. With twenty shillings, the only money she has, she catches a coach that takes her to faraway Whitcross. There, she spends three days roaming the woods, looking for work and, finally, begging for food. On the third night, she follows a light that leads her across the moors to Marsh End (also called Moor House), owned by the Rivers family. Hannah, the housekeeper, wants to send her away, but St. John Rivers, the clergyman who owns the house, offers her shelter. Jane soon becomes close friends with St. John's sisters, Diana and Mary, and he offers Jane a humble job as the schoolmistress for the poor girls in his parish at Morton. Because their father lost most of his money before he died, Diana and Mary have been forced to earn a living by working as governesses.

One day, St. John learns that, unbeknownst to her, Jane has inherited 20,000 pounds from her uncle, John Eyre. Furthermore, she discovers that St. John's real name is St. John Eyre Rivers, so he, his sisters, and Jane are cousins. The Rivers were cut out of John Eyre's will because of an argument between John and their father. Thrilled to discover that she has a family, Jane insists on splitting the inheritance four ways, and then remodels Moor House for her cousins, who will no longer need to work as governesses. Not content with his life as a smalltime clergyman, St. John plans to become a missionary in India. He tries to convince Jane to accompany him, as his wife. Realizing that St. John doesn't love her but just wants to use her to accomplish his goals, Jane refuses his request, but suggests a compromise by agreeing to follow him to India as a comrade, but not as a wife. St. John tries to coerce her into the marriage, and has almost succeeded, when, one night Jane suddenly hears Rochester's disembodied voice calling out to her.

Jane immediately leaves Moor House to search for her true love, Rochester. Arriving at Millcote, she discovers Thornfield a burned wreck, just as predicted in her dreams. From a local innkeeper, she learns that Bertha Mason burned the house down one night and that Rochester lost an eye and a hand while trying to save her and the servants. He now lives in seclusion at Ferndean.

Jane immediately drives to Ferndean. There she discovers a powerless, unhappy Rochester. Jane carries a tray to him and reveals her identity. The two lovers are joyfully reunited and

soon marry. Ten years later, Jane writes this narrative. Her married life is still blissful; Adèle has grown to be a helpful companion for Jane; Diana and Mary Rivers are happily married; St. John still works as a missionary, but is nearing death; and Rochester has regained partial vision, enough to see their first-born son.

LIBERAL HUMANISM: D.H. LAWRENCE – THE RAINBOW QUEST

Introduction:

In September 1915, one month after Methuen first published *The Rainbow*, Scotland Yard confiscated more than one thousand copies of it from the publisher and printer. Later that year the novel was successfully prosecuted for obscenity. Not until 1924 was D. H. Lawrence able to find an American publisher for *The Rainbow*. Eventually, the work came to be considered one of Lawrence's finest, due especially to its intricate study of the tensions that often exist between men and women. Covering the pre-World War I period from about 1840 to 1905, the novel explores the relationships between three generations in the Brangwen family, describing in the process the emergence of English society from the Victorian period and its entrance into the modern period. Lawrence shows how characters are determined in part by the time and place in which they live, and he also dramatizes how they struggle to reconcile conflicting feelings and impulses. Lawrence shows how feelings cannot be conveyed adequately by conventional language, and his poetic prose style also illustrates the importance of imagery in conveying meaning to the text.

Tom Brangwen Married a Polish Lady

The Rainbow opens with a general description of the Marsh Farm in the English Midlands and of the generations of the Brangwens who have lived there. The men were well satisfied on the land, with which they had an intimate connection, but the women "looked out from the heated blind intercourse of farm-life, to the spoken world beyond." The women craved a better life, if not for themselves, then for their children.

The narrative shifts to 1840, when a canal is constructed across the Marsh Farm and soon after, a colliery and the Midland Railway appear. During this period, Alfred Brangwen and his family live on the farm and prosper from the development of the nearby town. Alfred's youngest son Tom becomes the focus of the narrative as he is sent off to school with his mother's hopes of his becoming a gentleman. Without an aptitude for book learning, however, Tom fails miserably at academics.

When his father dies, seventeen-year-old Tom takes over the running of the farm. After he has sex with a prostitute, he becomes confused about his feelings. The experience increases his desire to be with a woman, but the "nice" girls terrify him and the "loose" ones offend him. He begins to drink heavily to escape his constant dreams of women. One day Tom meets a gentleman who inspires in him a curiosity about the outside world. When Tom is twenty-eight, he meets Lydia Lensky, a Polish widow who has become a housekeeper for the local vicar, and her four-year-old daughter, Anna. He feels "a curious certainty about her, as if she were destined to him." He is attracted to her "fineness," and she, to his directness and confidence. They soon agree to marry.

Lydia's anxiety :

Tom and Lydia are nervous about marriage. Each is attracted to the other, but they also feel their foreignness to each other. After they marry, Tom is afraid to give himself to Lydia completely, somehow fearing her power. During their first months together, he vacillates between a fierce desire for her that allows him to give himself up to her and a fear that she might leave him, which fills him with anxiety. He often feels that she intentionally keeps separate from him, which enrages him and prompts his desire to destroy her. Yet eventually they come together, losing themselves in each other.

When Lydia gets pregnant, she withdraws from him again, and Tom spends evenings in the local pub. He also turns to Anna, Lydia's child, with whom he eventually forms a deep bond. Initially, however, Anna resents Tom's intrusion into their lives and rejects him. Gradually, as her mother withdraws further into herself, Anna turns to Tom for comfort and companionship. Lydia becomes depressed during her pregnancy, filled with memories of her first husband's death and the loss of her first two children to diphtheria. Tom comforts the frightened Anna during her mother's labor. Lydia and Tom forge a stronger bond after the birth of their son.

Childhood of Anna Lensky

Though Tom and Lydia have a son, Anna remains his favorite. Tom and Lydia's relationship follows the same pattern of coming together and separating. When he cannot reach her, he drinks more heavily and transfers his attentions to Anna, whom he takes weekly to the cattle market. One evening, however, Lydia confronts Tom, complaining of his distance, and after the two discuss what they need from the other, they are able to unite and find entry "into another circle of existence," a "complete confirmation" into a more satisfying life.

Girlhood of Anna Brangwen

Prompted by a desire to make her a lady, Tom sends nine-year-old Anna away to school in a nearby town. Anna has a difficult time at school due to her sense of superiority and her need to keep her distance from others. She does, however, form an attachment to her mother's friend, Baron Skrebensky, a Polish exile who is now vicar of a country church in Yorkshire, who represents to her a romantic world of lords and kings.

When she is sent to a young ladies school in Nottingham, Anna determines to adapt to the habits and style of the girls whom she meets there, but she still finds it difficult to establish any friendships and becomes unsure of her sense of herself. She prefers her life at home, where she and her family are "a law to themselves, separate from the world."

Incompatibility in the Married Life of Anna and Will:

When Anna is eighteen, she meets her twenty-year-old cousin Will Brangwen, who has taken a job at a nearby town. After an awkward beginning, they are soon drawn to each other and begin a passionate relationship. Tom, who has become jealous of Anna's attentions to Will, tries to talk them out of marriage, but Anna angrily insists that Tom is not her father and so has no right to deny her, which cuts him deeply. Later, after Tom finally agrees, Anna tries to reestablish a bond with him, but he now feels separate from her. Yet after they marry, Tom enjoys helping the couple set up house.

The Brangwen men enjoy their drink at the wedding, especially Tom, who makes a heartfelt toast after the ceremony, extolling the virtues of married life. After Anna and Will retire to their cottage, several of the men, including Tom, sing carols outside their window.

After the wedding, they spend days together, lounging in bed. Anna returns to the world first, which Will resents along with his growing dependence on her. She becomes impatient with his continual need to be with her and so tells him to find something to do. He becomes filled with a dark anger in response and pulls away from her, sometimes treating her cruelly. Other times they come together in a perfect union.

Anna becomes jealous of his love for and attention to the church. When she ridicules his beliefs, trying to force him to find explanations for the rituals, he fails, and so his passion for his religion fades. He hates her for forcing him into this state, and the two engage in frequent, vicious battles of will. He tries to control her actions; she rebels against his authority. Yet after their fights, she fears she will lose him and so comes back to him. They continually move back and forth between union and conflict, yet his dark side is always present. He tries to assume the role of master of the house, but she will not acknowledge him as such, jeering at his attempts, which fills him with black rage.

When Anna becomes pregnant, Tom intervenes and brings the two back together. Their battle of wills, however, continues, and Anna banishes him to another bedroom for a few nights each week so that she can sleep in peace. When they have a girl, Ursula, Will claims the child, but Anna becomes victorious in the sense of her motherhood. She soon is pregnant again, which fills her with an ultimate sense of satisfaction.

Will's Attention Drawn towards Church:

Anna and Will visit Baron Skrebensky and his new wife and then visit Lincoln Cathedral, a church that meant a great deal to Will when he was a boy. During the visit, Will is caught up in religious ecstasy, renewing his old spiritual passions, while Anna feels only a sense of being closed in, cut off from the world. When she calls attention to the carved gargoyles and what she considers to be their separate, defiant wills, she begins to destroy his "vital illusions," and he becomes disillusioned with the power of the church. He still loves the church as a symbol but is unable to reach the same heights of spiritual ecstasy again.

As Anna becomes lost in the bliss of mothering her child, Will finds a measure of peace in the nearby church, teaching Sunday school and playing the organ. Their relationship continues to be tumultuous.

Bond between Father and Daughter:

Ursula and Will form a strong bond, especially when a year later, Anna gives birth to a second child, Gudrun. Anna falls into "a kind of rapture of motherhood" and soon has two more children. Ignored by Anna, Will spends evenings in town. One night, he tries to seduce a young woman, but after some passionate moments, she resists him. When he returns, Anna responds to his new air of confidence, and her passion for him returns. Now with his intimate life fulfilled, Will turns to public life and starts teaching carpentry.

When Ursula is eight, Tom drowns when the canal breaks and floods the farm. He has been out drinking, and when he returns home, he can scarcely walk. When he tries to put the horse up for the night in the shed, he is caught in the rising water and falls, losing

consciousness when something strikes his head. After his death, Ursula and Lydia become close as she tells her granddaughter stories of her homeland and of her husband.

Ursula's Younger Days:

Ursula feels the burden of watching over her younger siblings. When she is sent to school, she becomes obsessed with becoming a lady. She also develops a passion for the church that is similar to the one her father had. At sixteen, Ursula becomes confused about her feelings toward religion, which pit the material world against the spiritual. In the midst of this confusion, she begins a relationship with Anton Skrebensky, a young soldier in the army and son of Baron Skrebensky, which redirects her passions from the spiritual to the physical. She is attracted by his relaxed self-assurance, and they soon become lovers.

During her uncle's wedding, Ursula and Anton have an argument about nationalism, Ursula insisting on the primacy of the individual over the country. Later, when they dance, she feels as if he is weighing her down and runs off to dance under the moon. When they reunite, their passion becomes a battle of wills until Anton reluctantly gives himself up to her. Soon the Boer War breaks out in Africa, and Anton leaves to join the fight.

While at school, Ursula forms an attachment with one of the teachers, twenty-eight-year-old Winifred Inger. She is attracted to her beauty as well as her sense of independence. During a swim class, the two caress underwater, and soon after Winifred invites Ursula to tea. After she arrives, she persuades Ursula to go for a swim, and the two naked women share an intimate embrace. They soon become inseparable, and Winifred introduces Ursula to new ideas and philosophies, including those concerning the emerging women's movement.

Ursula's Uncle Tom invites her and Winifred to his home in Yorkshire for a visit. Ursula, whose feelings for her friend are waning, hopes she will marry him. While there, she recognizes the affinity between her uncle and Winifred, determining that they both devote themselves to abstractions—Tom to the industrial machine of the colliery, and Winifred to the cause of womanhood—which repulses her. Winifred and Tom soon marry.

At home, Ursula is disgusted by her mother's complacent breeding and determines to follow a non-traditional path. After her father refuses to allow her to take a teaching position on the other side of London, he finds her one in an elementary school in the nearby town. She looks forward to giving "all her great stores of wealth to her children," which "would make them *so* happy." Yet she finds her hopes dashed on her first day when she meets her "bossy" co-workers and feels shut up in her stuffy classroom jammed full of fifty-five children.

Ursula quickly feels out of place and overwhelmed, not knowing how to teach the students.

While Ursula enjoys a sense of independence from her parents when she is paid after her first week, her visions of teaching appreciative students are quickly dashed when she is unable to control the class. Mr. Harby, the superintendent, bullies the children and her, constantly berating her for her poor performance in the classroom. She recognizes that to survive, she must turn the children "into one disciplined, mechanical set, reducing the whole set to an automatic state of obedience and attention." After Mr. Harby's continual humiliation of her in the classroom, Ursula turns on one unruly, smug child and beats him, which in turn, breaks something in her. Yet as a result, she is able to gain control of the children.

Ursula and Maggie, one of the teachers at the school, become friends, which helps Ursula endure the tedium she experiences there. Maggie, who is an active member of the

suffragette movement, inspires Ursula's desire for independence. She thinks about Anton but determines that "he had not been strong enough to acknowledge her."

When Ursula spends a weekend at Maggie's home, Maggie's brother falls in love with Ursula and proposes marriage. Ursula rejects him. Her father soon takes a position as instructor for the County of Nottingham, and the family becomes involved in the bustle of moving. When she is given a going-away present by her colleagues at her elementary school, she softens toward them, including Mr. Harby.

Ursula returns to college and passes her first exams at the end of the year. During her second year at college, the glamour begins to wear off, and she is filled with a sense of disillusionment. Though she has not seen Anton for two years, her thoughts return to him, and she convinces herself that she loves him. When he returns home on leave for six months, they resume their relationship and soon consummate it. They declare their love for each other, and Ursula is caught up in the realization of her sensual nature.

But when he asks her to marry him, she refuses. He later presses her, however, and she finally agrees. During the next few weeks, she begins to drift away from him and the two argue about his nationalistic feelings. She admits that he no longer satisfies her, which enrages him to the point of madness.

Ursula gets the news that she failed her exams and so will not receive her bachelor's degree. She cannot decide whether she should become Anton's wife or a "spinster, school-mistress." She tells a friend that she loves Anton but that she does not care about love and admits that she is confused about what she does care about. Fearing her uncertainty, she determines that she will go through with the marriage, but at the last minute, she backs out. Anton immediately proposes to his colonel's daughter, and the two are married two weeks later before they sail to India.

The Rainbow in the Sky:

During the next few weeks, Ursula is filled with apathy. When she discovers that she is pregnant, she writes Anton, asking his forgiveness and agreeing to marry him. She decides that childbearing is the appropriate role for her. One day while walking, a group of horses chase her menacingly as she runs from them. When she returns home, she falls into a feverish state for two weeks and miscarries. She recognizes that she cannot be bound to Anton and soon gets a letter from him informing her that he is married. As she is recovering, she looks out her window and sees a faint vast rainbow in the sky, which fills her with a sense of hope for the future.

CHARACTERS

Anna Brangwen

As a child, Anna Brangwen exhibits the same kind of foreignness, separateness, and sense of superiority as does her mother, except on the farm. She has an indomitable spirit that she carries over to her adulthood. Her strong sense of independence and desire for freedom emerge when she refuses to allow Will to dominate her. She can also be quite selfish, however, regarding her own needs when she tries to destroy her husband's passionate connection to the church. Anna wants to be the only interest in Will's life, but she then gets irritated when he hovers over her. She devotes herself passionately to childrearing but seems to lose interest in her offspring when they become adolescents.

Gudrun Brangwen

Gudrun Brangwen's character is not well developed, except as a confidant for her sister Ursula. She shows remarkable artistic talent but is shy and withdrawn.

Lydia Brangwen

Will is attracted to Lydia Brangwen's "fineness" and her self-possession before he marries her. After the marriage, her separateness frustrates him when she will not give herself up to him. The deaths of her first husband and especially of her first two children cause a part of her to withdraw into herself. Yet she is generous and needy enough to eventually open up to Tom. Her sense of superiority also causes her to keep herself separate from others. She regarded people she met in Poland as cattle, and the English are too foreign, and so she keeps to herself. Her capacity for love is shown in her attention to her children and in her reaction to Tom's death, which devastates her.

Tom Brangwen

Tom Brangwen, who becomes stepfather to Anna, has a generous and kind nature with a zest for life. Although he sometimes yearns for a life outside the intimate world of the Marsh Farm, he recognizes that he is well suited to his world. Like all the Brangwen men, he tries to exercise his will over his wife, but he is not as insistent as the others. His gentleness and patience eventually win Lydia over, and the two find satisfaction in their marriage.

Tom also shows his generous nature when he accepts Anna as his own child. One of the most moving scenes in the novel occurs when he comforts her when she is terrified by her mother's labor. Later, he puts aside his sorrow over losing her to Will and helps furnish the couple's new home. He shows his loyalty and good sense when he stands by her when she fights with Will but also tries to get her to reconcile with him.

Ursula Brangwen

Ursula Brangwen exhibits the strongest sense of individuality and desire for freedom of all the Brangwens. Ursula shows great tenderness for her sister and love for her father, until she feels that he betrays her trust when he strikes her for misbehavior. She is open to new experiences and initially idealistic about her success with them. In the face of failure, she shows her resilience when she does not become bitter. That same openness saves her from despair after her miscarriage and enables her to focus, with hope, on the future.

Will Brangwen

Will Brangwen has a passionate nature that is revealed in his love for the church and his desire for Anna. Yet when Anna rejects him, the darkness within him surfaces and he becomes filled with rage, which causes him to lash out at her. He also has a strong will, which, coupled with his conventional ideas about sex roles, prompts him to feel that he has the right to demand that Anna obey him. He is initially indifferent to the outside world, but when he is offered a position in Nottingham, he emerges from his interior life and becomes active in the community.

Mr. Harby

Mr. Harby is Ursula's narrow-minded superintendent at the grammar school. His main goal is to have complete control over his staff and over the children. His pettiness is triggered when he is crossed in any way; he retaliates by trying to humiliate the offender. He also exhibits a cruel streak and evil spirit in his dealings with the children.

Winifred Inger

Winifred Inger attracts Ursula with her independent spirit and combination of masculine and feminine qualities. She proves herself to be morally vacant, however, and so makes a good match with Uncle Tom.

Maggie

Maggie, a young school teacher, befriends Ursula when they both teach at the grammar school. Maggie, who is never developed as a character, is devoted to women's suffrage. She and Ursula drift apart after Ursula rejects her brother's proposal of marriage.

Anton Skrebensky

Anton Skrebensky, the baron's son and a young soldier in the British army, is Ursula's first lover. She is attracted to his confidence but pulls away when he tries to dominate her. He has strong nationalistic feelings, especially about Britain's colonialism, which eventually cause Ursula to reject him as a mate.

**INDIVIDUAL ENVIRONMENT AND CLASS ISSUES: JAMES JOYCE –
PORTRAIT OF THE ARTIST AS A YOUNG MAN**

A Portrait of the Artist as a Young Man (1916) is a novel by the Irish modernist writer James Joyce. It follows the intellectual, moral and spiritual development of a young Catholic Irishman, Stephen Dedalus, and his struggle against the restrictions his culture imposes. *Portrait* can be placed in the tradition of the *bildungsroman* – novels that trace the personal development of the protagonist, usually from childhood through to adulthood. Joyce contrasts the rebellion and the experimentation of adolescence with the sombre influence of Stephen's Catholic education. For example, his startled enjoyment of a sexual experience in Chapter II is followed by the famous 'Hellfire sermon' in Chapter III which leaves him fearing for his soul. The name Dedalus links to Ovid's mythological story of Daedalus – the 'old artificer' – and his son Icarus, who flies too close to the sun. We are reminded of this image when Stephen tells his friend Davin: 'When the soul of a man is born in this country there are nets flung at it to hold it back from flight. You talk to me of nationality, language, religion. I shall try to fly by those nets'.

The novel is told from Stephen's perspective. When readers first meet Stephen, he is a baby, forming thoughts and noticing details as a baby might. The family has a conversation, and Stephen hides under the table. The opening passage is a hodgepodge of different impressions and images: seeing a cow, wetting the bed, hearing the sound of a hornpipe and an Irish dance. Stephen's mother says, "Stephen will apologize," indicating the relationship between Stephen and his parents is somewhat punitive and Stephen is held accountable for his actions by his mother. The novel then moves forward in time.

At School: Clongowes

Stephen is at Clongowes, a Catholic boys' school, and is suffering the accompanying torments. Readers watch him half-heartedly playing rugby with his classmates, then weathering some teasing about kissing his mother before bedtime, then drifting through his

classwork—struggling to figure out, amidst the daily noise about him, who he is—and then placing himself as a member of the cosmos by giving "The Universe" as part of his home address. Later in the section he has a feverish dream, and it turns out that he is sick—seemingly a result of getting pushed into a drainage ditch by a classmate. At the end of the section he has a dreamlike memory of the death of Irish political leader Parnell. The memory is partly a mockery of the self-dramatization of his sickness, partly an indicator of his family's interest in politics.

Christmas Dinner

Christmas dinner is taken up with an argument about the scandal over Parnell's affair, and how the Catholic Church used the affair to derail Parnell's power in Irish politics, specifically Ireland's separation from British rule. The two opposing sides are those who support Parnell, an early fighter for Irish independence, and those who support dominance by the English government; beyond this opposition lies the opposition of those who disapprove of the Catholic priests using the pulpit as a way to direct political decisions, and those who believe that Catholicism is intrinsically linked with Irish politics.

As Stephen listens, readers learn he has political interests and opinions even at his young age. He expresses sympathy for Parnell and puzzlement at Dante, who is a profoundly religious individual and has changed her view on Parnell dramatically upon learning of his adultery. As the argument grows more and more heated, finally culminating with Dante's storming out of the room and Stephen's father's bursting into quiet tears over Parnell's death, Stephen's nature is evident as he observes and records other characters' gestures and facial expressions: one person leans across the table, another puts his taut fingers together in an arch, one scrapes the air "as if he were tearing aside a cobweb." The passion of the argument influences him profoundly, as he learns that individuals close to him are in conflict over something complex, political yet personal, and difficult to grasp.

Punishment at School

Stephen listens in on the playing field as other boys discuss an incident where older boys were caught engaging in sexual behavior and were going to be expelled or flogged. He reflects on his associations with the "square," or area where the school latrines are, and on his mystification of what "smuggling" involves. (The term *smuggling* refers to homosexual encounters or sexual explorations that young men sometimes engage in, such as mutual masturbation.) He extends his thinking to examine group punishment for individuals' wrong actions. The boys marvel at how their classmates did it and then ruminate on the punishment they receive. Stephen imagines the physical experience of the punishment: the feeling of cold air on bare skin during flogging, the sound of the pandybat hitting flesh, and the sting of the flogging. When Joyce has Stephen imagine such things, with such completeness and detail, he is indicating that Stephen's nature is one of an artistic temperament, which will serve him well in the future.

Later in the chapter Stephen will grapple with punishment himself, as one of the school's supervisors, or prefects, beats his hands unfairly. When the prefect of studies visits the class and sees Stephen is not working, he assumes Stephen is merely trying to shirk his responsibilities, and flogs his hands aggressively. In fact Stephen has been excused from his

work, because after breaking his glasses he cannot see well enough to complete it. After the beating, Stephen seeks justice for what he views as a slight to his honesty by gathering the courage to see the rector of the school. He receives support for his decision from his peers, who encourage him to report the injustice. When he explains what has happened, the rector says he will talk to the prefect about it, presumably to reproach him. When Stephen returns from getting satisfaction from the rector, his classmates greet him with cries of delight, lifting him above their heads like a returning hero.

Home for the Summer

Stephen is home from boarding school for the summer, spending his days with his amiable Uncle Charles as he makes the rounds of their village. Stephen's keen attention to language as it is spoken in a variety of scenarios is one of the indicators of his development as an artist. He also spends time with a group of friends, having mock-battles at various locations. Stephen carries himself somewhat apart from his companions, due in part to a heightened sense of his own heroism, inspired by reading *The Count of Monte Cristo*, a work significant here for its portrait of a central figure long in exile, which echoes the future that Stephen himself will follow.

Stephen will not be going back to boarding school. The unspoken reason is his father cannot afford it. This circumstance serves to move Stephen's maturation along slightly more quickly, as he begins to ask himself how he will find his place in the world, both economically and spiritually. As he rides with the local milk deliverer, he ponders what it might be like to have a job, and then, while he is musing on employment, he begins to wonder how his own family will find stability now that his father is "in trouble." During this time of economic instability, Stephen enters fully into the heroics of *The Count of Monte Cristo* and fantasizes about the Count's love interest, Mercedes. This novel provides Stephen with an imaginative outlet: he can create his own noble, stable world where he ventures forth righting wrongs. Stephen's imaginary pursuit of Mercedes heightens his own emerging adolescent urges for romance and physical contact. By choosing a hero to emulate, Stephen again distances himself from others and takes bold measures to create the world of an artist.

Moving On

The upheaval continues as the Dedalus family leaves the house at Blackrock to move to a semi-furnished, bleak rented house in Dublin. The move is caused by Simon Dedalus's financial woes. It is a shock to Stephen, unsettles him, and forces him to reconsider events from the recent past, such as groups of servants whispering in the Blackrock house's hallways.

Stephen goes with his mother to visit family members, and even joins a birthday party for a younger child. Again he is compelled to observe and take note rather than join in, adding to his trove of moments and scenes. When he leaves the party with a young girl who was also there, he briefly considers the opportunity for flirtation and physical contact but retains his distance from her. The experience fuels his desire to write, and he picks up a new pen and new paper to dedicate a poem to her in the style of Byron. Once again he develops and nurses romantic obsessions, but because he is slightly older, these obsessions are considerably more elaborate and romantic.

Simon relates a conversation he has had with the rector at Stephen's former school. He reveals the staff took Stephen's accusations lightly, rather than with the seriousness Stephen would have expected.

New School: Belvedere

Stephen has a part as a "farcical pedagogue" in the Whitsuntide play at his new Jesuit school, Belvedere, and every aspect of the description communicates how mechanical and artificial Stephen finds the daily life of the school to be. Joyce accentuates the woodenness of the sets, the props, and the student actors' deliveries to convey Stephen's distance from these events and their temptation for engagement on his part. The play is significant in that it reveals the moment when the young artist begins to make the switch from life imitating art, to art being life itself, as the play had "suddenly assumed a life of its own." Indeed, when Stephen meets some of his classmates outside the building before the play is held, they make fun of him in a somewhat aggressive way, teasing him about a girl whom his father brought there to see him. Stephen, however, reflects that he "knew that the adventure in his mind stood in no danger from these words"—that is, the school chums can say nothing to either dissuade or intensify his attractions or, in a larger sense, his growing inner life. He chooses to remain at a distance from even his closest friend, and no longer feels any pull from father or church to be a gentleman or a good Christian.

As with the other women in the book thus far, readers learn only the bare minimum about the girl who has come to see Stephen perform: Stephen is attracted to her, she is very polite to his father, and Stephen longs to be alone with her. Stephen is not yet grown up, so his relationships with women focus heavily on objectification rather than on interaction. As always he fixates on being alone with the girl but gives little thought to what might happen when they are alone, most likely because he has no idea.

A Trip to Cork and Back

Stephen takes a poignant but provocative trip with his father to Cork to complete the sale of some family property. It is clear from the outset that Stephen and Simon are having two wholly different experiences. Simon is primarily interested in drinking heavily, reminiscing about his past at the University of Cork, and shoving the experience of having to sell family property out of his mind. He takes Stephen on a tour of the college campus, and every name he brings up to a porter is out of date; the individuals Simon remembers have been succeeded by one or two generations. After the sale of the property is complete, Simon and Stephen go out on a "bar crawl," during which various bartenders reminisce about Simon's charisma as a student and Stephen becomes increasingly embarrassed. Stephen feels betrayed by this trip to Cork with his father. Not only is he unable to fully understand or empathize with his father's nostalgia, he is uncomfortable with Simon's drunkenness and flirting with barmaids, and he's plagued by his own imagination. His feverish dreams on the train of a sleeping populace, and his overwhelming visions of the word "fetus" carved into a desk come to a head as he is concerned that he might progress along his father's life path, amounting to nothing. He calms himself by repeating his name, much as he did when writing out his address all the way to "the Universe" as a child.

His fear seems justified when, after winning a substantial academic prize back in Dublin, Stephen squanders it in grand fashion. Despite the fact that Stephen is attempting, in part, to provide for his family in so spending his earnings, they're still lost. The fear of following in his father's footsteps seems even more justified when, unable to restrain himself any further, Stephen finally travels to a red-light district in Dublin and sleeps with a prostitute.

Obsession with Prostitutes

Stephen now must go through a time of great self-reckoning. What had previously been mere temptation toward indulgence with prostitutes has come to fruition, and Stephen has begun a fairly regular program of visits to Dublin's red-light district. Once again readers see his self-consciousness at work. While he cannot resist the temptation to sleep with prostitutes, he also knows that, as a Catholic, he is condemning himself each time he does it. And yet this predicament doesn't necessarily bother him; he feels a "cold lucid indifference" toward his own satisfaction of his desires. His betrayal of the faith does not even trouble him when he is teaching scriptures to younger students.

A Reckoning

The rector begins to give a lecture pertaining both to an upcoming retreat and to the life of St. Xavier. The prospect of listening to the speech causes Stephen to shrink with fear, either because he dreads facing his own sin or because he dreads leaving Dublin and its pleasures for too long, or both.

Stephen endures two lengthy descriptions of the torments and misery that await sinners in hell, delivered by Father Arnall, the priest from Clongowes who was kind enough to let him off from working when his glasses were broken. At the conclusion of these vivid sermons, meant to terrify the young men who are listening, Stephen can barely walk. As soon as he regains his composure, but not before he has a nightmarish vision of what hell might be like—a vast, barren plain populated by half-goat, half-human figures—he confesses. He seeks out a church more anonymous than his school to make this confession and then completes his penance. The next morning the world seems reborn and clean and pure.

The Priesthood—or Not?

Stephen is in the midst of training for the priesthood, having fully adopted it as his life's calling. He finds some solace in the restricted life he's living by imagining the vast relief he is generating for those in Purgatory. He has banished all thoughts of physical desire from his mind, setting aside the degree to which his past desires make repentance necessary on his part.

The most difficult task for Stephen is joining in with common life. He has become so perceptive that he feels guilty about his inability to overcome the barriers between himself and others. As the chapter progresses, Stephen deals more directly with his past temptations, trying to scourge each sense, and finally viewing temptations as signs that "the citadel of the soul had not fallen and that the devil raged to make it fall." If he is aware he is being tempted, that means he is aware of the need to control his temptation, and he will do so.

Regardless of whatever Stephen's confidence in his faith might be, he is still wavering here as he asks, "I have amended my life, have I not?" The "have I not" is highly significant; while

Stephen is striving to eliminate temptation from his life, he doubts himself and his actions. Clearly Stephen has come to an important decision about his efficacy.

Rejecting the Priesthood

This section marks a crucial revelation for Stephen: he will never join the priesthood. The revelation comes as a result of a conversation with one of his teachers, in which the teacher admires the work that he's doing and indicates that he would have a fine future in the clergy. Upon actually pondering that future, Stephen realizes he has no real desire for it. He returns home to visit his family, who once again are facing eviction, only to rush out in the afternoon. He paces while he waits for his father to return from discussing Stephen's acceptance into university.

Each thought, each encounter serves to launch Stephen into fully embracing his artistic nature. Impatient, he heads for the beach, passing a group of Christian brothers, who elicit from Stephen a somewhat painful reminder of all the reasons why he chose not to join the clergy. He shifts from pangs of guilt to his personal fulfillment through his artistry with words. He encounters classmates horsing around in the sea, and notes his differences from them, and is somewhat flattered by their nicknames. A chance meeting of a young girl wading in a stream lifts his soul into rapture at all the world still holds for him. He walks far out to the edge of the tide, enfolding into his being all that the earth provides and completing his departure from the cold spirituality of the priesthood. At sunset he falls asleep.

University Life

Stephen leads the listless and somewhat unstructured life of a student, and the lifestyle seems to suit him better than the rigors of clergy training. He breakfasts at home, amid pawn tickets and squalor, where his mother chides him for not bathing and his father curses him. Arriving late to the university, he finds he has missed two classes and falls into a conversation about aesthetics with the dean of studies. The dean proposes an aesthetic of usefulness, functionality, as if to imply that Stephen could do well to study it. The dean supports this by encouraging Stephen to complete his degree before he turns completely to art. Again Stephen is reminded of the shortcomings of the clergy. He has escaped from the snare of family, and now escapes from the snare of religion. He proves his distance from world concerns and nationality when he both refuses to sign a pledge for world peace and spurns Davin's entreaties to try to be more Irish, like everyone else.

Then Joyce provides a glimpse of Stephen's new life at the university, and exposes his thinking of what it means for wildly differing groups to agree on beauty. He dodges Cranly's surly negativism about life and entreaties to comply with his Easter duty, even if it is hypocritical, and rebuffs Davin's argument that he should claim himself as a true Irishman and join in the movement against the British. Instead he wanders with Lynch, discussing his theories about what might be agreed upon to be the constant in beauty.

Emma

Stephen awakes after a euphoric dream where he understands life from the perspective of the seraphim, or the highest order of angels. This transporting vision connects heavenly love with the love he has for Emma. He hurriedly writes down bits of a villanelle dedicated to her, capturing what seems to have come to him in his dream, and then he has a furious inner

dialogue about whether he was right to act coldly toward her when he did. He has been in love with her, to varying degrees, for 10 years, and reflects that her flirtation with Father Moran is shallow compared to what he has to offer as "a priest of eternal imagination."

Cranly and Beyond

Later he meets with Cranly and reveals, to Cranly's chagrin, that he will not do as his mother asks and fulfill his Easter duty (making his confession and communion); he will not pursue the priesthood, and he plans to leave Ireland. Cranly feels these decisions negate all the time and effort Stephen has spent up to this point, and he speaks fairly gravely and seriously to Stephen about what the consequences of his choice will be— isolation and exile. Stephen welcomes these things.

Stephen records a series of diary entries describing his last days in Dublin before both his physical departure from the city and his departure from family, nation, and religion. He continues thinking about his discussion with Cranly, now comparing Cranly's parents to the biblical Zechariah, who fathered John the Baptist at an advanced age. Stephen pieces together his responses to friendship, his country, his dreams, and his longest love. He meets Emma on Grafton Street and announces his change of goals, which brings completion to that part of his youth. Finally, as his mother is helping him pack, she expresses hope that he will find answers to his quest for artistic completion, "what the heart is and what it feels." After this exchange, readers receive Stephen's grand statement of purpose, and his call to Daedalus to bring him strength.
