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**CENTRE FOR DISTANCE EDUCATION**

Special English  
Discipline Specific Elective  
Semester V (Paper X) (DSE - E12)  
Semester VI (Paper XV) (DSE - E139)

**English Novel**

(Academic Year 2021-22 onwards)

For

**B. A. Part III**

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## INTRODUCTION

Dear Students,

This textbook is prepared keeping in mind that you are distant learners. This course book is organized in such a way to help you study it on your own.

We hope that this book containing the Self-Instructional Material on Semester V and VI is basically learner-centered and will surely meet the needs of our dear students offering English as their special subject at B. A. Part-III. The material is designed and presented in such a way that it will encourage the students to read and enjoy the units independently. The Module writers have tried their best to present the relevant material in a simple manner, expressed in lucid, clear and easy but dignified language. You will find this book innovative in its approach, method and technique.

The course book offers the students opportunities for remediation, consolidation and extension of the language already learnt.

Each module is divided into sub-sections and at the end of each section, there are small tasks. You are expected to write answers on your own. Though at the end of every module, answers are given, do not look at them until you have written your own answers.

You are expected to read each sub-sections, answer the questions given in the tasks, check your answers and then go ahead. If you do this sincerely and honestly, it is hoped you will enjoy bright success.

We wish you great success.

– **Editors**

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# CONTENTS

## English Novel

### Semester V

Module I	Rise and Development of the Novel	1
Module II	Aspects of the Nove	9
Module III	The Old Man and The Sea - Earnest Hemingway	23
Module IV	Graham Greene's <i>The Power and the Glory</i>	43

### Semester VI

Module V	Historical Novel	69
Module VI	Satirical Novel and Epistolary Novel	80
Module VII	Animal Farm : A Fairy Tale - George Orwell	95
Module VIII	The Guide - R. K. Narayan	127

Each Unit begins with the section Objectives -

Objectives are directive and indicative of :

1. What has been presented in the Unit and
2. What is expected from you
3. What you are expected to know pertaining to the specific Unit once you have completed working on the Unit.

The self-check exercises with possible answers will help you to understand the Unit in the right perspective. Go through the possible answers only after you write your answers. These exercises are not to be submitted to us for evaluation. They have been provided to you as Study Tools to help keep you in the right track as you study the Unit.

# Module I

## Rise and Development of the Novel

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### **Content:**

- 1.0 Objectives
- 1.1 Introduction
- 1.2 Origin of the Novel
- 1.3 Factors responsible for the rise and Development of the Novel
- 1.4 Prominent novelist
- 1.5 Glossary and Notes
- 1.6 Check your progress
- 1.7 Exercises
- 1.8 Answer to check your progress
- 1.9 References for further reading

### **1.0 Objectives:**

- To study of the emergence and development of the novel
- To know the background about the popularity of the novel
- To know the factors responsible for rise and development of the novel
- To acquaint with prominent novelist in 18<sup>th</sup> century

### **1.1 Introduction:**

Until the seventeenth century the word ‘Novel’ meant a short story of the kind written and collected Boccaccio (1313-1375) in his “Decameron”. By about 1700, it had got a context which the Oxford Dictionary describes as a fictitious prose narrative of considerable length in which characters and actions are representative of real life and are portrayed in plot of more or less complexity. In other words, a novel

as we understand it today is a longer story, more realistic and more complicated than the Italian 'novella' as written by Boccaccio and other writers of his time.

The novel is now most widely read of all kinds of literature, and one is surprised to find that it is fairly new. Indeed, it was not until the eighteenth century that people began to read and write the sort of books that we now call "Novels". By about 1770, the reading of novels had become a fashion- almost 'mania'.

It was, in large measures, the product of middle class ideas and sensibilities a patterning of imagined events set against a clearly realized social background and taking its view of what was significant in human behavior from agreed public attitudes. Many currents came together to produce the English Novel. Elizabethan prose tales, picaresque stories, and accounts of urban world represented one. The prominent writers of the seventeenth century developed a technique of psychological portraiture which was available to Addison and Steele in their creation of Sir Roger de Coverly, Sir Andrew Freeport, Will Honeycomb and the rest of portrait gallery in "The Spectator." Certain Spectator's papers the writings of Defoe and Swift's Gulliver's Travels' provided the most immediate and obvious background for the emergence of the English Novel.

### **1.2 Definition and Origin of the Novel:**

According to the Shorter Oxford Dictionary, novel is " a fictitious prose narrative of considerable length in which characters and actions representative of real life are portrayed in a plot of more or less complexity." Another definition by an anonymous author states that a novel is "a piece of prose fiction of a reasonable length." Both the definitions highlight the word "prose" meaning the common or ordinary spoken form of language without the presence of poetic rhythmic structure. However, there are a few novels written in verse as well , such as Vikram Seth's The Golden Gate and Alexander Pushkin's Eugene Onegi. The other aspect of definition is related to the length. The first definition points out 'considerable length' to distinguish the novel's unique features as a genre. The lengths of short stories and hence a term such as 'novella' is often used for shorter novels.

The word novel is considered to have been derived from the Latin word Novellus Italian word novella (which meant a little new thing) and French word novella. It was Boccaccio who first used the term novella storia (short tale in prose) Boccaccio popularized the vogue of collections novella with his collection of ten

short stories, titled 'Decameron' in fourteenth century. However, the meaning of the word novel meant the kind of short stories written and collected by Boccaccio until the 17<sup>th</sup> century. With the rise in the development of novel underwent change from short tale in prose to 'prose to 'prose narrative of considerable length' as stated by The Shorter Oxford Dictionary.

### **Rise and Development of the Novel in 18<sup>th</sup> century:**

Majority of the literary critics attribute 18<sup>th</sup> century as the time period in which novel took its birth, subsequent growth and development with adequate literary predecessors, such as Bunyan, Behn Chaucer, Malory Cervantes, and Boccaccio and numerous other writers availed opportunities to further experiment and produce novel as a literary genre. Further the increase in literary rate, industrial revolution, rise in the middle class and coming up of libraries created favorable situations for the rise of the novel. In the new form of literature namely the 'novel' the construct of the story departed from romance and attempted at verisimilitude depicting the pragmatism and morality of the middle class people. Thus 18<sup>th</sup> century novels explored human characters in their novels unlike giants, dragons and super human characters in the romances.

### **1.3 Factors responsible for Rise and Development of the Novel:**

#### **1. Industrial Revolution:**

One of major factors that contributed to the rise of the novel is the development in industries. With the machinery work could be done faster and people could get more time for rest and leisure time during which people resorted to reading novels. Printing presses were available for production of multiple copies at cheaper rate. Even low income people could afford to buy and read books unlike in the past when only aristocrats were the reading public. The newspapers and magazines were made available due to printing press. The habit of reading untimely led people to start reading novels. The people had desires to read about "their everyday experiences" which prompted authors such as Daniel Defoe, Samuel Richardson and Henry Fielding to write prose fictions depicting the real life experiences.

#### **2. Declines of Romance and Drama:**

The romances were mainly suitable to be read by, aristocratic and noble families; it could not sustain the readership. The common people got bored with

romances for they had no relevance of any sort of them. In addition the stories belong to old centuries; naturally the people had no interest for reading such kind of books. The settings of the stories were unrealistic. Therefore, romances as a literary genre started to decline. People started to take interest in the contemporary issues. Unlike romances, the novels were written in first person with ordinary characters that the readers could relate with.

Decline of drama was also one of the factors that prompted the rise of the novel. In the 17<sup>th</sup> century, during the rule of Cromwell, theatres were banned. Moreover, novel could reach vast audience when theatre could reach only to a limited audience.

### **3. Rise of the Middle Class:**

One outcome of industrial revolution was the rise of the middle class. The growth in industries increased the rate of trade and commerce. The people were increasingly becoming wealthy with even people of lower rank being able to raise their status. Therefore, the additional newly attained middle class status, this group of people started behaving like the traditional landed gentry demanding book to read. With the improvement of standard of living the rate of literacy also increased. Women readers increased with greater leisure time with the rise of middle class and it was fashion for high status women to remain engaged in reading literature. Further the new group of middle class people did not like the traditional stories of knights. The rising middle class people demanded a new type of literature which was suitable to their temper and taste. Thus the novelist wrote about common people presenting “the psyche of the middle class” in their novels. Defoe’s *Robinson Crusoe*, Richardson’s *Pamela* and Fielding’s *Tom Jones* were appealing to the readers.

### **4. Mobile Libraries:**

Due to the facility of mobile library the number of readers increased. Reading was prompted by providing easy access to books. With books being brought to the homes it people joined the mobile library as members. Women readers benefited a lot since they used to stay at home and exchange books after they finish reading one from the mobile library.

### **5. Rise of the Periodical Essays:**

The seeds of novel of the characters were laid in the periodical essays of Addison and Steele during this age. The foundation of the novel of characters was

laid in the pages of Spectator. In Spectator, we also found the origin of the social and domestic novels. Because these papers were widely read, it cultivated the taste of public for the future rise of the novel.

## **6. Ready Materials:**

We have to bear in mind that the growth of the novel was not sudden but it had already been done by numerous writers. Realism and Romance, Morality and Adventure had been introduced earlier by Defoe and Bunyan, Mrs. Aphra Behn and Swift. Before Fielding and Richardson started, the seeds of the novel had already been sown. These pioneers had only to take the last step in the process of its growth.

### **1.4 Prominent Novelist:**

#### **1. Daniel Defoe (1660- 1731):**

Daniel Defoe was born in London. He was a merchant, a manufacturer, a public official and an editor before becoming a writer at the age of fifty eight. Robinson Crusoe, his first book was published in 1719 followed by Moll Flanders in 1722. Defoe is considered to be “the first true master of English Novel “. It was he who introduced the journalistic first person narrative creating fiction to be a fact to the readers. He was the first writer to have introduced the technique of realism. Though the novel had no real plot but just an account of chronological sequences of events, Baker a literary critic considered Robinson Crusoe to be the first modern novel. Defoe is also called as the founder of modern novel. Still, later novelists who wrote autobiographical novels were influenced by Defoe’s style.

#### **2. Samuel Richardson: (1689-1761)**

Samuel Richardson was born in 1689 in Derbyshire in London. He worked as a printer of the Journals of the House of Commons and Law printer to the king. During his youthful stage he had experiences of writing love letters for three girls through he understood the ways of femininity and utilized the same knowledge in his epistolary novel Pamela or Virtue Rewarded published in 1740. Richardson believed that the novelist had dual purpose of writing novels; to inform the readers and impart morality. The whole of the novel of Pamela or Virtue Rewarded is the exchange of personal letters between the girl Pamela and her parents. The narrator Pamela, a servant girl employed in a rich land owner informs her parents through a series of letters how she maintains her virtue amidst her employer’s inappropriate advances

until he proposes marriage. Richardson had been credited to have created novel of character by exploring the psychological development in Pamela. In contrast Defoe explored the physical development of character in Robinson Crusoe. He influenced and popularized the feature of sentimentality in English novels.

### **3. Henry Fielding: (1707-1754)**

Henry Fielding was born at Sharpham Park near Glastonbury in 1707. He studied Law. Fielding is considered as the father of English Novel. He was influenced by picaresque tradition of writing. He is known for novels such as Shamela, Joseph Andrews (1749) and Tom Jones (1742). He popularized the aspect of “realism, characterization, craftsmanship” of novel. Through his novels he presented “a true and realistic picture of human nature. Fielding’s first novel was Shamela written as a parody to Richardson’s Pamela for he considered it to be hypocritical morality. In doing so he popularized comic novel. He continued to mock at Richardson’s Pamela by presenting a contrasting situation with a young man Joseph being pursued by a rich lady in Joseph Andrews. Fielding thus laid foundation for comic novels.

### **4. Laurence Sterne: (1713-1768)**

Laurence Sterne was born in 1713 at a place called Clonmel in Ireland. He graduated from Cambridge and became a priest. Stern’s approach to writing novels was far different and unique compared to writing novels in a different style rather than the conventional method with beginning, middle, and end. In his novel Life and opinions of Tristram Shandy, Gentleman Sterne employed autobiographical but non linear narrative techniques by frequently skipping and jumping ahead of time and shifting back in time creating fragmented narration. The main character or the narrator Tristram Shandy is born only in volume IV. Unlike his contemporaries, Stern’s novels had no definite plot. Instead it begins in the middle, get intercepted with devices such as digressions, humorous reflections and deliberate blank pages kept in the middle of the story for the readers to fill in and respond.

### **5. Other Important Novelists:**

Tobias Smollett (1721-1771) was also an influential novelist of the time. He was known for writing satire and describing the “familiar scenes, follies, foibles of the ordinary life.” He also used picaresque style in his novels, The Adventures of Roderick Random and Gilbas.

Jonathan Swift (1667-1745) was known for satire and allegory. A Tale of Tub (1704) and Gulliver's travels (1726) were both allegorical novels. Swift introduced the use of the story of fantasy as a satire to reveal weakness in the society through his novels.

### 1.5 Glossary and Notes:

- Picaresque – type of prose fiction, depicts the adventures of roughish but appealing hero.
- Novella – a short novel or long short story.
- Predecessors – a person who has previously occupied a position.
- Verisimilitude - the appearance of being true or real.
- Pragmatism – an approach that evaluates theories or beliefs in terms of the success of their practical application.

### 1.6 Check your progress:

Fill in the blanks:

- a) Swift's .....provided the most immediate and obvious background for the immergence of the English Novel.
- b) The word novel is derived from the Latin word .....
- c) It was ..... who first used the term novella storia
- d) The people had desires to read about.....”
- e) Samuel Richardson wrote the .....novel ‘Pamela’.

### 1.7 Exercises:

1. Discuss in detail about the factors responsible for Rise and Development of the novel.
2. Write a note on Rise and development of the novel.
3. Write in detail about the prominent writers contributed for rise of the novel.

### 1.8 Answers to check your progress:

- a) Gulliver's Travels

- b) Novellus
- c) Boccaccio
- d) Their everyday experiences
- f) Epistolary

**1.9 References for further readings:**

1. Abrams, M.H. *A Glossary of Literary Terms* (8<sup>th</sup> edition) New Delhi, Akash press- 2007
2. Bradbury, Malcolm *the Novel Today*, Glasgow F.C. paperbacks, 1982
3. Brooks and Warren *Understanding Fiction* Prentice Hall, 1959.
4. Forster. E. M. *Aspects of Novel*. London, 1949



## **Module II**

### **Aspects of the Novel**

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#### **Contents:**

- 2.0 Objectives
- 2.1 Introduction
- 2.2 Plot
- 2.3 Character
- 2.4 Setting
- 2.5 Point of View
- 2.6 Theme
- 2.7 Terms to Remember
- 2.8 Check Your Progress
- 2.9 Exercises
- 2.10 Keys to Check Your Progress
- 2.11 References to further Reading

#### **2.0 Objectives:**

- To introduce students to the major aspects of the novel form.
- To enable students to know types and features of plot, character, setting and point of view.
- To understand the views of E. M Forster and others regarding aspects of the novel.
- To make students to understand the concept of Point of View and its categories.

## 2.1 Introduction:

Novel as a literary form enjoyed the highest level of glory in the 18th century. As a literary genre, a novel is not just about the storyline but rather it is developing a perspective which a novelist tries to make in his/her work. A novel is an invented prose narrative that is usually long and complex and deals with human experiences through a usually connected sequences of events. (<https://www.merriam-webster.com>). A novel is a long narrative work of fiction with some realism. It is often in prose form and is published as a single book. The word 'novel' has been derived from the Italian word 'novella' which means 'new'. A novel has some characteristics as a representation of characters, dialogues, setting, plot, climax, conflict and resolution. Oxford English Dictionary defines a novel as '*a fictitious prose narrative or tale of considerable length in which characters and actions representative of the real life of past or present times are portrayed in a plot of more or less complexity*'.

For Andrew Michael Roberts, '*the novel is a genre of written prose fictional narrative which emerged in early eighteenth century and is characterized by a strong interest in plot, by a degree of psychological and/or social realism, frequently by the presence of elements of moral, political or social comment*'. E. M. Forster defines a novel in his book entitled *Aspects of Novel*, as 'fiction in prose of a certain extent. He adds that the extent should be not less than 50000 words'. Sir Ifor Evans defines the novel as '*a narrative in prose based on a story in which the author may portray character and the life of an age and analyze sentiments and passions and reactions of men and women to their environments*'. The novelist may use the setting of his time or of the past or of the future.

All the given definitions reflect some aspects of novel as the novel has characters, actions and a plot. It involves people. It is fictitious. It is a kind of fiction. It may deals with references of the real places, people and events etc. Though characters used in the novel seem to be imaginative, they are in some sense of 'representative of real life'. This unit deals with aspects of the novel that are crucial for better reading and understanding of it. It is written to help you perfect your skills and to equip you better for an intelligent reading of the novel and to understand aspects of novel as students of Literature.

## 2.2 Plot:

Plot is a literary term which is used to describe the events that make up a story or the main part of a story. These events relate to each other in a pattern or a sequence. The structure of the novel depends on the organization of events in the plot of the story. The chief elements that comprise a novel, according to Henry Hudson, are 'plot, characters, dialogue, time and place of action, style and a stated or implied philosophy of life'. The Greek philosopher, Aristotle, in his famous work *Poetics* in the 4th century BC, used the term 'plot' as one of the important constituents of a great tragedy as he was essentially talking about the dramatic form- tragedy. But his definition is equally applicable to the novel as a genre as well. He defines a plot as 'a combination of the incidents, events, situations and actions in a story'. E. M. Forster defines a plot in his work *Aspects of the Novel* as "plot is also a narrative of events, the emphasis falling on causality. The king died and the queen died of grief is not plot, the time sequence is preserved, but the sense of causality overshadows it". Plot must be effective and it includes a sequence of incidents that bear a significant causal relationship to each other. Causality is an important feature of realistic fictional plot because something happens because of a result something else.

The term 'plot' refers to the artistic arrangement of the actions in the novel. The actions in the novel are rendered and ordered artistically in order to achieve particular emotional and artistic effects. The actions deal with both verbal discourse as well as physical actions. They are performed by particular characters in a narrative work. They are the means by which they (characters) exhibit their moral and dispositional qualities. Plot is essentially the story or the course of events that make up the theme. It is created by the conflict either internal or external. There is a great variety of plot forms. Some plots are designed to achieve tragic effects. There are others which achieve the effects of comedy, romance, satire etc. Hudson makes a distinction between a simple plot and a complex plot as one in which only a story is told and the other as one in which multiple stories work hand-in-hand to bring about a single unified whole. Hudson also makes distinction between Loose plot and Organic plot. In the case of loosely constructed plot, the story is composed of a number of detached incidents with very little necessary or logical connection among themselves; and the unity of the narrative depending not on the machinery of the action but on the person or hero, who is the only binding factor. For him, when separate incidents are neatly dovetailed and not treated episodically and form the

integral components of a definite plot - pattern then it is an example of an Organic plot. In this case, the entire plan of the novel has to be in place - the story, the characters, the events and even the manner in which the novelist would like to combine or converge to bring about the catastrophe. Aristotle also made distinction between simple plot and complex plot. For him, a simple plot is largely episodic in nature while a complex plot involves both a reversal of fortune and recognition. Nathaniel Hawthorne, a 19th century American novelist, defines four types of plots as tragic, comic, satiric or romantic depending upon the subject matter or content of the novel.

Many plots deal with different kinds of conflicts as: the conflict between individual and individual; the conflict between individual and society; the conflict between against fate, or against the circumstances; and the conflict opposing desires or values in the individual's own temperament. As a plot develops, it arouses expectations in the reader about the future course of events and actions and how characters will respond to them. On the part of a concerned reader, a lack of certainty about what is going to happen to characters is known as suspense. If what in fact happens violates any expectations we have formed, it is known as surprise. Many realistic novels have this type of interplay of suspense and surprise.

A plot is said to be 'an artistic whole' if it is a complete and ordered structure of actions, directed toward the intended effect. Means, a plot is an ordered, organized sequence of events and actions. It should have beginning, middle and end. A distinction between a story and a plot is done by us. A story is a narrative of events arranged in their time sequence. The plot is also a narrative of events, the emphasis falling of causality. In a plot, the sense of causality is very important and it pushes the time sequence in the background. For the distinction between story and plot, E. M. Forster opines as a plot is one of the higher aspects of the novel. It is artistically better than a story. But he also says that we cannot avoid story elements and not depend only on a plot without story. The plot of the novel 'The Old Man the Sea' is very simple. There are only two characters and for most of the novel only one. The plot hardly involves the interaction between characters, Santiago, an old Cuban fisherman, has gone eighty-four days without catching a fish.

There are five elements to the plot. They are: Exposition or Introduction, Rising Action, Climax, Falling Action and Resolution. Exposition is the beginning of the story, where characters and setting are established. The exposition hooks the reader,

providing enough interest and information to the intended audience to encourage the reader to continue reading. Rising action which occurs when a series of events build up to the conflict. The main characters are established by the time the rising action of a plot occurs, and at the same time, events begin to get complicated. It is during this part of a story that excitement, tension, or crisis encountered. The rising action introduces the conflict or problem in the story. This element of the plot tells us what it is that the main character or protagonist is facing. During the rising action, the main character struggles with the conflict or problem. The conflict may be: character vs. character, character vs. society, character vs. self and character vs. nature. In the climax, there is the turning point of the story. This is meant to be the moment of highest interest and emotion, leaving the reader wondering what is going to happen next. It is the high point of the story where the conflict or problem changes or is resolved. Falling action occurs when events and complications begin to resolve. The result of the actions of the main characters are put forward. The falling action is the series of events which takes place after the climax; it is where the protagonist react to the changes that occur during the climax of the story. The events and complications begin to resolve them. The readers knows what has happened next and if the conflict was resolved or not (events between climax and denouement). Resolution is the end of the story, which may occur with either a happy or a tragic ending.

### **2.3 Character:**

In any literary piece of work, character means a figure human - as well as non-human entities. The author either tells us about the characters or can show the character interacting with other character of the literary piece like short story, a novel or play. Character is one of the important aspects of the novel. A character is any person, identity or entity whose existence originates from a fictional work or performance. Characters can be aliens, gods or inanimate objects. There may be one or many characters. Characters have moral, dispositional and emotional qualities. Such qualities expressed in what they (characters) say (dialogue) and by what they do (the action). The dialogue and action of the character depend upon their motivation. A character may remain stable/static from beginning to the end of work (Micaber in Charles Dickens' *David Copperfield* ) or may undergo a radical change through a gradual process of motivation and development (the title character in Jane Austen's *Emma*). The reader expects that the character should not suddenly.

There are two kinds of characters as major and minor characters according to the importance of their work in the 'work of art'. The main character is called the protagonist and the character which is presented as the chief foe/enemy of the protagonist is called antagonist. Traditionally, it is considered that the protagonist is also hero or heroine having morality or that is morally good and the antagonist is a negative/immorally bad characters. The characters are described or analysed on different four levels as physical, social, psychological and moral.

There are several ways of classifying characters but E. M. Forster's classification of 'Flat' and 'Round' characters are easily distinguishable and identifiable. Flat characters are usually built around a single idea or quality. They are often presented in a single phrase or sentence and do not go beyond a mere outline. They are not always part of the main story; but they help more certain parts of the story along. They have very common characteristics that make them easily noticeable. They are unchanging and static; their response is predictable; the readers can anticipate exactly how the characters will react.

They are two dimensional and so do not undergo much change. Flat characters derive from a sense of collective identity from the type or group to which he/she belongs. So words, deeds and attitudes are dismissed as mannerisms of the class. Round characters are a combination of several ideas or qualities. They are quite the opposite to flat characters. They are sketched in detail rather carefully and with great effort and may require an extensive treatment. Round characters are three dimensional and have power to surprise us through an unexpected act of transformation. They do not derive from any group. They have a distinct sense of personal identity and often responsible for their words, deeds and attitudes. Round characters have various traits and characteristics. They can change or grow during the storyline. They suffer during the story and learn the lesson. Readers see more than one side of a round characters. Writers create round characters to be complete: both mentally and physically. The terms like 'Static' and 'Dynamic' can be used as somewhat synonymous terms for 'flat' and 'round' characters. Dynamic characters exhibit a capacity to change; static characters do not.

The characters are revealed through four levels which are useful for us to see the very basic descriptions of characters. They are Physical, Social, Psychological and Moral. The physical level supplies such basic facts as sex, age and size. It is the simplest level of characterization because it reveals external traits only. The social

level of characterization includes economic status, profession, religion, family and social relationship, these factors place a character in his environment. The psychological level reveals habitual responses, attitudes, desires, motivation, likes and dislikes -- the inner working of the mind, both emotional and intellectual which lead to action. Since feelings, thought, behaviour, define a character more fully than physical and social traits and since a literary work usually arises from desires in conflict, the psychological level is the most essential parts of characterized. The moral level (decisions) differentiates characters than any other level of characterization. The choices made by a character when he is faced with a moral crisis show whether he is selfish, a hypocrite, or he is the one who always acts according to his belief. A moral decision usually causes a character to examine his own motives and values, and in the process his true nature is revealed both to himself and to the readers. Usually, the characters are shaped by the setting which is created by the author for development of the story. They change or put new dimensions as per the problem and its resolution. They are portrayed by the novelist with the intended purpose, to achieve the artistic effect as well as per reader's interest and perception.

## **2.4 Setting:**

The action of the novel which takes place in some actual or imaginary place that is called setting. A setting is the time and geographic location within a narrative, either non-fiction or fiction. It is a literary element. The setting initiates the main backdrop and mood for a story. The setting can be referred to as story world or milieu to include a context (especially society) beyond the immediate surroundings of the story. Social conditions, culture, historical period, geography and timing are all different aspects of setting. Along with the plot, character, theme and style. Setting is considered one of the fundamental components of fiction. It is an environment or surrounding in which an event or story takes place.

There are two main types of setting. They are Backdrop setting and Integral setting. Backdrop setting emerges when it is not important for a story, and it could happen in any setting. Integral setting is when the place and time influence the theme, character and action of a story. This type of setting controls the characters. By confusing a certain character to a particular setting, the writer defines the character. The setting may be divided into two types: the concrete and the abstract

setting. The concrete setting refers to the actual locale, whereas the abstract setting, to the ethos of community. The novelist may choose either of these two or both simultaneously. A good historical novel requires a good 'match' between characters and setting: in terms of time and place. In picaresque narrative, the setting changes frequently as the main character travels from one place to another, whereas in the stream of consciousness novel, the setting may not change at all. There are novels in the which there is less importance given to sociological or naturalistic background, but nevertheless its existence is felt. On the contrary, the setting has a major role to play in the social or domestic novel.

The function of setting in a fictional work of great importance. Setting in novel can perform a number of functions. It can serve the function of providing background for the action in the novel. It has immense effect on plots and characters. It can also present symbolic person, objects, place, action or situations. Setting can establish the mood or atmosphere of a scene or story, and develop the plot into a more realistic form resulting in more convincing characters. It can function as antagonistic. It helps to establish conflict and to determine the outcome of events. It can be used as a means of creating appropriate atmosphere. It can be used to reveal characters. It can be a way to emphasize the theme. By establishing mood, setting also helps the audience or reader to visualize the action of the novel; relate themselves to the characters in a story. It adds credibility and authenticity to the story. It helps to create and sustain the illusion of life. It may play the role of a character or may represent a social attitude or may perform an agency for destruction. Whatever its role, the setting of the novel does contribute to the plot of the novel - to the development of the story and characters in it. Setting controls the character. Character performs and behaves in the manner as per setting provided by the author. Setting performs the role of antagonist or as other role of character. It focuses inner reality of the character's temperament. It shows symbolic persons, places, objects, actions or situation. It creates the atmosphere for action and pushes plot to the realistic boundaries.

## **2.5 Point of View:**

Every work of art accomplishes with the creator and audience or reader. The interaction between author and reader takes place with mode which is bounded by the reader. Sometimes author places his duty to the narrator. Point of view is the

perspective from which a story is told. It is very closely linked with the concept of a narrator. The characters, actions, settings and incidents constitute the narrative in the novel. The narrator may be real or implied, unnamed or named. Point of view is the method of narration that determines the position, or angle of vision, from which the story of the novel is told. Point of view signifies the way a story gets told. It is through point of view, the readers are presented with the characters, dialogue, actions, setting and events which make narrative in novel. Point of view is the mode of narration that author employs to let the readers 'hear' or 'see' what takes place in a story.

It was Henry James, critic and novelist, who gave some attention to point of view in novels. The concept of point of view is divided into three categories:

1. First person point of view
2. Second person point of view
3. Third person point of view

#### **2.5.1 First person point of view:**

The first person point of view in the novel gives us a personal view of the story. It refers to himself or herself as 'I' or 'We' in the story and addresses the reader as 'you' either explicitly or by implication. First person point of view is characterized by bias and subjectivity. It gives personal view to the story. The only thoughts and feelings that first person narrator experience directly are their own and the writers sometimes explore and exploit their subjectivity - prejudices and bias. However, the sense of immediacy, credibility and psychological realism are the advantages of using first person narration. The first person point of view allows us a more intense of view of the story. Daniel Defoe's *Moll Flanders* and R. K. Narayan's *Guide* make use of the first person point of view.

#### **2.5.2 Second person point of view:**

The second person point of view is rarely used by the authors. The pronoun 'you' is used to narrate the incidents and actions. This form of narration occurred in occasional passages of traditional fiction. James McInnemy's novel *Bright Lights, Big City* makes very interesting use of the second person point of view.

### **2.5.3 Third person point of view:**

The third person point of view is one of the oldest and most common forms of storytelling. Unlike first and second person, the reader is immersed in the story while remaining totally independent of any one character's thoughts, feelings and experiences. They're free to roam around, privy to any information the author chooses to disclose. Third person point of view uses pronouns such as 'he', 'she' and 'they' to relate the action as it affects all characters. It's such a broad means of storytelling that over the years it's been separated into two distinct forms: Third person limited point of view, and third person omniscient point of view.

In the third person limited point of view, the narrator tells the story in the third person but stays inside the confines of what is perceived, thought, remembered and felt by a single character. Henry James says that the story is filtered through the eyes of one character or his centre of consciousness. In third person limited point of view, the reader's insight is confined to the thoughts, feelings and knowledge of one character as they follow them closely throughout the narrative. With the omniscient point of view, an 'all knowing' narrator firmly imposes his or her presence between the reader and the story and retains complete control over the narrative. In third person omniscient, the reader has access to the thoughts and feelings of all the characters in the story. Third person omniscient is usually the widest perspective, since the narrator doesn't exist as a character in itself and has a 'God's-eye' view of events. The narrator generally has no partiality in the events taking place, and has unlimited access to characters' private thoughts and feelings.

In nutshell, Point of view is an integral tool of description in the author's hands to portray personal emotions or characters' feelings about an experiences or situation. Writers use a point of view to express effectively what they want to convey to their readers. The choice of the point of view from which to narrate a story greatly affects both the readers' experience of the story and the type of information the author is able to impart. First person creates a greater intimacy between the reader and the story, while third person allows the author to add much more complexity to the plot and development of different characters that one character would not able to perceive on his or her own. Therefore, point of view has a great amount of significance in every piece of literature. The relative popularities of different types of point of view have changed over the centuries of novel writing. E.g. epistolary novels were once quite

common but have largely fallen out of favour. First person point of view, meanwhile, is quite common now whereas it was hardly used at all before the 20th century.

## 2.6 Theme:

Theme is the element which assembles all the elements of novel. It is defined as a main idea or underlying meaning of a literary work, which may be stated directly or indirectly. Theme is an element of a story that binds together various essential elements of a narrative. It is often a truth that exhibits universality, and stands true for people of all cultures. Theme gives readers better understanding of the main character's conflict, experiences, discoveries and emotions as they are derived from them. Through themes, a writer tries to give his readers an insight into how the world works, or how he or she views human life.

Theme is an element of the novel which centralized whole design because it determines writer's intention behind writing such literary work. The writer presents themes in a literary work through several means. A writer may express a theme through the feelings of his main character about the subject which he has chosen to write about. The experience of the main character in the course of a literary work give us an idea about its theme.

Traditionally, a concept of theme is the moral for the reader, but today modern novels have themes beside the moral. Themes are dealt with ethics, philosophy, humanity etc. It can be achieved through events, images or symbols. There are two kinds of themes: major and minor. A major theme is an idea that a writer repeats in his literary work making it the most significant idea in the work. A minor, on the other hand, refers to an idea that appears in work briefly, giving way to another minor theme. E.g. Jane Austen's *Pride and Prejudice* deals with the theme of matrimony, love, friendship and affection. The whole narrative revolves around the major theme of Matrimony. Its minor themes are love, friendship, affection etc. Besides, the novels are also dealt with love, sex, robbery, murder, death, war and so on.

## 2.7 Terms to Remember:

- **fictitious:** not real or true, being imaginary or having been fabricated.
- **portray:** to depict (someone or something) in a work of art or literature.
- **narrative:** a spoken or written account of connected events; a story

- **transformation:** change, modification, dramatic change in form.
- **fundamental:** necessary, compulsory, essential etc.
- **components:** a part
- **static:** stable, constant, fixed, lacking in movement or action
- **dynamic:** moving, active
- **novella:** new
- **dispositional:** related to person's natural qualities of mind and character
- **bias:** a tendency to prefer one person or thing to another, and to favour that person or thing.

## 2.8 Check Your Progress:

### 2.8.1 Answer the following questions in one word/phrase/sentence.

1. What is novel?
2. Where the word 'novel' is derived from?
3. When did a literary form 'novel' enjoy the highest level of glory?
4. How does E. M. Forster define the Novel?
5. What does mean plot, according to Aristotle?
6. What are the four types of plot, according to Nathaniel Hawthorne?
7. Which terms can be used as synonymous terms for 'flat' and 'round'?
8. What is difference between 'Dynamic' and 'Static' characters?
9. What are the aspects of setting?
10. How is the 'theme' defined?
11. Which book did E. M. Forster write on the novel?
12. What is point of view?

### 2.8.2 Fill in the blanks:

1. For Aristotle, a simple plot is largely -----.
2. E. M. Forster made classification of the characters as -----.
3. Round characters are ----- dimensional.
4. The setting may be divided into two types as -----.

5. The concrete setting refers to -----.
6. First person point of view is characterized by -----.
7. The concept of point of view is divided into ----- categories.
8. The term 'plot' refers to' -----.
9. E. M. Forster defines a plot -----.
10. Hudson makes distinction between -----.
11. Setting means a -----.

## **2.9 Exercises:**

**Answer the following questions in about 250-300 words:**

1. Assess the importance of setting and character in the novel.
2. Write a detailed note on the different narrative techniques used in the novel.
3. Plot is one of the important aspects of the novel. Explain.

**Write short notes on the following:**

1. Plot
2. Character
3. Setting
4. Point of View

## **2.10 Keys to Check Your Progress:**

### **2.8.1**

1. A novel is long narrative work of art.
2. The Italian word 'novella'.
3. In the 18th century
4. As a fiction in prose of certain extent.
5. As a combination of incidents, events, situations and action in a story.
6. Tragic, comic, satiric and romantic.
7. Static and Dynamic
8. Dynamic characters exhibit a capacity to change, static characters do not.
9. Social condition, culture, historical period, geography and timing etc.

10. As main idea or underlying meaning of a literary work.
11. *Aspects of the Novel*
13. The mode by means of which aspects of the novel are presented to the readers.

### **2.8.2**

1. episodic in nature.
2. flat and round.
3. three
4. the concrete and the abstract.
5. the actual locale.
6. bias and subjectivity.
7. three
8. as the artistic arrangement of action in the novel.
9. as plot is a narrative of events, the emphasis falling on causality.
10. Loose and Organic plots.
11. background

### **2.11 Reference for further study:**

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## **Module III**

### **The Old Man and The Sea**

**Earnest Hemingway**

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#### **Contents:**

- 3.0 Objectives
- 3.1 Content
  - 3.2.1 Earnest Hemingway: Life & works
- 3.2 Summary of the Novel
- 3.3 Plot of the Novel
- 3.4 Themes in the Novel
- 3.5 Characters in the Novel
- 3.6 Setting of the Novel
- 3.7 Symbols in the novel:
- 3.8 Check your progress
- 3.9 Answers to check your progress
- 3.10 Glossary
- 3.11 Exercises

#### **3.0 Objectives**

After studying this module you will be able:

1. To study novel as genre of literature.
2. To understand the American literature.
3. To know various aspects of novel such as themes, characters, etc.
4. To understand the element of Novel.
5. To study Earnest Hemingway as a leading American writer.

### 3.2.1 Earnest Hemingway: Life & works

Ernest Miller Hemingway was born on 21<sup>st</sup> July 1899 in Oak Park, Illinois, America. His father Clarence Hemingway who encouraged him for athletic and outdoor skills and his mother fostered him artistic talents. In school, Hemingway was an active athlete. In the same days he used to write poems, short stories and articles for the school newspaper. After graduation being a reporter on the Kansas City Star, he learned preferred style of simple declarative sentences that required for newspaper which became his own style of writing.

He volunteered as an ambulance driver on the Italian front in World War I. This experience later served as the source material for his work *A Farewell to Arms*. However as he injured he was forced to back home where he was greeted as a celebrity. After his recovery, in 1920, Hemingway moved to Toronto where he functioned as companion to a disabled youth. Though, he was injured his passion for writing was not ended and for that he joined the Toronto Star. In 1921, Hemingway married Hadley Richardson, the first of four wives. In Paris, he worked as a foreign correspondent. He met and latter he was well associated with a group of other authors such as James Joyce, Ezra Pound, Gertrude Stein, and Ford Ma-dox Ford that group known collectively as the “Lost Generation”

After the birth of his son, John his family returned to Toronto, Canada in 1923. Again his family went back to Paris. There Hemingway spent a year and a half editing a literary magazine. He utilizes his writing experiences and published the short story collection *In Our Time* and the novels *The Sun Also Rises* and *A Farewell to Arms*, as well as others during the years of 1923 to 1929 which proved him as a prolific writer. In the 1930’s decade he had worst experience such as the divorce of his wife, Hadley Richardson and in 1927 and by the suicide of his father in 1928. In the same period, Pauline Pfeiffer, whom Hemingway married the same year as his divorce, nearly died while she was giving birth to their child. This experience later found its way into the death of the character Catherine Barkley in *A Farewell to Arms*.

Hemingway also had adventures activity like hunting in Africa and fishing in Gulf Stream near Cuba and reporting for Spanish Civil war for the North American Newspaper Alliance. Latter he used his personal life experiences as material for *The Sea*, one part of which eventually became *The Old Man and the Sea*. In 1940 he

published *For Whom the Bell Tolls*. Hemingway then went to China with his third wife Gellhorn. He and Gellhorn were separated after his meeting with Mary Welsh in London during World War II. The then time Hemingway was working with Allied troops as a journalist at the Normandy landings and the liberation of Paris.

Hemingway produced most of his works between the mid-1920s and the mid-1950s. *The Old Man and the Sea* won the Pulitzer Prize in 1952. In 1954 he was awarded the Nobel Prize for Literature. He published seven novels, six short-story collections, and two nonfiction works. Three of his novels, four short-story collections, and three nonfiction works were published posthumously. Many of his works are considered classics of American literature.

Ernest Hemingway was an American novelist, short-story writer, journalist, and sportsman. His adventurous lifestyle and his public image given him a name and fame. Hemingway committed suicide on 2<sup>nd</sup> July 1961.

### **3.2 Summary of the Novel**

*The Old Man and the Sea*, the novella tells the story of Santiago, an old Cuban fisherman and Marlin, the big Gulf Stream sea fish. Due to ageing it seems that he is unable to handle big fish but undefeated and experienced man has very sharp eyes and cheerful energy never allow him to defeat. He has an apprentice, named Manolin who used to fish first forty days with Santiago but often returns empty handed that temporarily proves unlucky and dim the fishing skills. But the boy never loses his confidence and always loves his master. Usually after empty fishing both often used to stop at 'The Terrace', a café house and while having beer discuss the fishing days where other fishermen find Santiago's every day emptiness as saying an unlucky worst in old days but he never minds such words, he always happy and believe in himself. Since, Manolin's parents unfortunately lack faith in Santiago they force young Manolin to switch new one boat to learn and earn through fishing. Though, the boy unwillingly joins another fisherman, often he meets, to help and to share his experience with Santiago.

As usual, while interacting with the boy, Santiago uncovers his belief in lucky number. For him eighty four is unlucky number and all the days are empty days because during the days he has returned home without a single fish. The next day is the eighty fifth day which is very lucky number to him and he decides to expedite into the deep Gulf Stream. The boy positively nods and to utilize the number he

desires to buy a lottery ticket. The story moves with the discussion of DiMaggio, the great baseball player.

Santiago has planned to go far away in the next day where no one fisherman ever reached the place and fished. As usual, the very next morning, having all essential fishing tools and instruments the boy assists to Santiago. Santiago having boy's good luck-wish departs to expedition through his skiff.

As he embarks into the new stream, he begins to prepare. He uses different hooks with two small fresh tuna's baits given by the boy. The fishing hooks are used at different levels of fathoms which smell sweet and they are enough to attract fish in the deep Gulf Stream. During his voyage he encounters with a number of birds, flying fish and Dolphin. All these creatures are chasing each other to survive. Santiago observes very minutely and plans how to have his next idea/step to attract the fish which he has already desired. In the next movement he got good clue from the birds which observe and watch their prey. Learning from the actions and reactions of these birds Santiago very skilfully remarks that the big fish must somewhere near to him. Few other fish are rising and falling into the water and one of them has been hooked with bait.

Santiago believes in numerology and his so far eighty four days are known as unlucky days. The day of eighty fifth is lucky day for him and with positive hopes, he utilizes his so far experience, skills and techniques to better luck and success. He already desires to catch a big fish. He observes one of his hooks very speedily dips and he judges that the big one fish might eating bait. He feels it is the only Marlin which is heavy in size and weight and that might be hooked. He concludes that the fish is now coming on the surface level of water and it is very calm in its nature.

There is a race between the Marlin and the old man to towing each other's directions. He remembers the boy and desires that he would have the support of the boy. The mighty fish several times threatened him by sudden jerk that made him likely to be fallen downside from his boat. He thanks the God not being fallen down. The whole night has gone with circling and to and fro within the limited range.

The Marlin has now been travelling at the surface level of water. There is a clash between the old man and the fish. Sometimes the fish suddenly jumps very high and as a result there is a great tide which wets him but makes him to handle easily because he observes the condition of the Marlin. A number of tired birds used

to come to rest on the surface of the boat. The old man tries to talk with them and he asks them to stay as long as they could on the boat. The old man again desires that he would have the boy with him for teaching the art of fishing. Moreover, he feels the boy could assist him so that he could easily handle and hunt the fish.

After struggling hard to control the fish, the old man now feels that he requires rest at least half an hour and it is enough to face once again with the Marlin. Again he remembers the boy to teach him how to handle the fish in critical situation. In his voyage, the old man learns that several new tired birds and fish join him to take rest and leave after feeling fresh. Now he realizes that the Marlin too has tired and rest on the line. After few hours, being fresh it begins to jump on the surface of water. Santiago talks with the Marlin as it is being heard him. In another movement, a strange bird comes and follows him, whom he speaks like the Marlin fish. However, he learns something new from such fish, birds and other his companions.

The old man looks across the sea and feels himself to be completely alone but in the next moment he realizes that no one is ever alone in the sea. The first view of the Marlin has been appeared on the surface of the water as it tries to jump. He wonders why the fish jumps. By noon that day the old man determines to kill the Marlin no matter how big it is. Now he feels he has to sleep and he is slept and dreamt off at the White Sea shore where lions coming towards him and he is very happy. As he wakes up he realizes that the Marlin is circling the boat and again and again jumping. He concludes that it might hungry and expressing it in unusual way. In the next movement the old man is being frightened because he realizes the odd activities of the Marlin which makes more attentive than ever and he is more tired than ever in life time.

The sudden change under the water is seen where a big shark is chasing the Marlin. And there is twist between shark and the old man to command over the Marlin. The shark several times tries to attack the Marlin but the old man feels very sorry for that ungenerous attack and he decides to kill the attacking shark at any how and he has done it sharply.

The smell of the blood of the injured Marlin and dead shark attracts other fish. There is a clash and twist among other sharks who for their prey struggle each other. But in the battle, the Marlin nearly half destroyed. Santiago once again has been unhappy because a number of wounds and pain that the Marlin now bears are very

worst. Santiago wanted to follow his norms of fishing that since, the Marlin is his prey it should be hunted with morality. While protesting the Marlin and attack from other sharks on him his knife has been broken.

There is recurring attack on the Marlin and now the old man is unable to protect as he knows there is no any strong tool or instruments left to fight against the chasing and attacking pack of the sharks. The battle between the old man and the sharks has been going on until he reached the sea shore. When the old man reached the light of the tiny hotel are out. It is very clear that everyone is in his bed and no one is there including the boy to help him to reach his shack along with mast. On the way to his home he sits five times which indicates that he is exhausted completely and as he reaches to his shack, he has deadly sleep.

Daily, the boy visits to Santiago's shack but his absence made him to inform the coastal police who have had search operation for two days but they failed. No one knows whereabouts of Santiago. But on the third morning from his departure to expedition, the boy as usual visits but now he finds Santiago in deadly sleeps. As he observes the condition of Santiago who needs energy, he directly dashed into the café and brought a cup of coffee. Meanwhile a number of fishermen gathered near the skiff of Santiago and few measured the Marlin skeleton which has been eighteen feet length from nose to tail. The old man is being appreciated by everyone because of great Marlin skeleton

The boy interacts with the old man. Santiago told that he has not been beaten in any case. The boy then told about the search which had been undertaken by the coastguard for him. The old man told him that he has greatly missed him. The boy assures that by this day he would fish only with the old man and he will not care about his parent's remarks. The next day the old man is still sleeping when the boy visits him and he has dreamt of Lions.

### **3.3 Plot of the Novel**

At the very outset of the story we are told that Santiago is a poor fisherman but rich in fishing experience with great skills. He has a lone disciple called Manolin who used to go with the old man for first forty days but always return empty from fishing. As a result the old man has to face negative comments from his village fishermen community especially on his aging and losing his sharpness in his profession. However the boy has never felt nervousness and shows his unhappiness

but the daily increasing negative output changed the mindset of manolin's parents from positive to negative about the old man's profession and they forced Manolin to join new boat. By the very day the old man decided to change the bad luck to good luck and he alone done his fishing expeditions for more forty four days but there is no positive and expected outcomes. Though, the boy now used to learn and earn from fishing he never miss a single day he remains dedicated to Santiago, visiting his shack each night, hauling his fishing gear, preparing food and talking about American baseball and Santiago's favourite player DiMaggio.

On the day of eighty fifth, having confident and luck, the old man alone through his small skiff reached in the Gulf Stream, north of Cuba. By noon, preparing his lines with all necessary tools and bait he has dropped it for more than hundred fathoms deep in the sea water. Later he felt very heavy weight as he tries to pull upside. He very expertly hooks the fish but unable to handle it since the weight of the fish is heavy. His idea in the fishing art is totally different than the other fishermen because he has not tied the marlin fish instead he has given freedom to it. He does it thinking that the fish could push/close the boat. He let the fish to be tired so that it can easily be pulled. Through the very day and night and the next day and night the fish pulls the boat. As per the guess by the old man, now the fish is tired and it needs to pull someone instead pulling the boat. Now he pulls the fish to close enough to kill it with harpoon. Assuming that he has killed the Marlin Santiago turns his boat towards home and excited the death of Marlin.

On the day second, as it grows dark, he catches a dolphin to eat. But after having few hours rest, the Marlin jumps sharply and begins to circle the skiff. He holds the line very tightly that cuts his hand and his body is sore. Now the old man feels very weak because he doesn't have enough sleep and rest. Finally Santiago utilizes all his strength and kills the Marlin.

On the third day, tying the fish on one side of the boat, he returns back towards the home. During his home way journey as the trail of blood from the dead Marlin attracts a number of sharks that attacks the boat. Santiago fights desperately and kills a great Marko shark and some other sharks with his harpoon. He kills three more sharks before the blade of the knife snaps and he clubs two more sharks into submission. Now he has lost his all tools and instruments. He tries to drive off from one direction to another way to escape from the attacks of sharks but eventually some

other sharks continuously attacks and eat all the flesh off the Marlin. He tells the sharks they have killed his dreams.

The next day before the dawn, Santiago reaches the shore when everyone is being slept. He struggles very hard to carry his mast back to his shack leaving the fish Skelton with his boat. Once home, he falls into a deep sleep. In the morning, the boy is very excited but as he observers the old man, he feels sad and realizes how the old msn is bearing pains. Next moment he directly dashes into the coffee house and brings coffee to him. A group of fishermen have gathered around the skeleton and one of the measures it at eighteen feet from nose to tail. They also express their feelings about Santiago before Manolin. A pair of tourist has mistaken the skeleton of Marlin as a Shark. When Santiago wakes he donates the head of Marlin to Pedrico. Manolin assures the old man that he will remain join with him for fishing and won't care about his parent's remarks for the same.

### **3.4 Themes in the Novel:**

#### **Struggle:**

The theme of struggle is dominant in both the lives of Santiago and Marlin. Moreover, to the some extent, it is also seen in the life of Manolin. Struggle is indivisible part and it is predominant factor in the life of Santiago. When he used to return from his fishing for eighty four days it has become worst. Believing in luck and keeping hopes positively that his struggle will end very soon; on the eighty fifth day he goes into the deep Gulf Stream where he has spent two days and two nights. To prove his ability in his profession, he has to take a big risk and he does it by keeping himself untouched the land.

His struggle to prove his ability in fishing is doubled when he hooked the eighteen feet Marlin. The battle between the Marlin fish and Santiago is equally important in both the lives as one is struggling hard to rescue his life and other one for profession. After killing the Marlin Santiago has battled with a number of Sharks. He killed a giant Marko shark and while fighting with other sharks he lost all his tools and helplessly returns with only skeleton. However it doesn't merely mean that he lost the battle but he won the victory. He equally fights with sharks and other sea creatures including birds to save the hunted fish. The marlin fish also strives hard to save its life. At the very outset when it is hooked it tries to jump on the surface of water to show how big it is. That is the strategy applied by the fish to frighten the old

man. Despite being injured and bearing pain the fish toes the boat for one day and night to unhook and free from the hunter. But it's all attempts and efforts are proved in vain and eventually it has surrendered to Santiago.

Santiago's struggle would have been lessened if he had the boy with him. The boy is also struggling with Santiago but unfortunately his parents forced him to join new boat to have luck settled in the same profession. For this purpose the boy served first forty days with Santiago but he never stopped to visit Santiago's sack and never stopped to help, care and provide food.

### **Perseverance**

Perseverance suggests going against very hardships to succeed in any profession. Perseverance is the major theme gradually developed in different ways and on different levels. Such quality is seen in the characters of Santiago, Marlin and Manolin who struggling hard achieved their target. To the some extent the Marlin fish also struggled hard to achieve his own life from the clutches of the old man. In the novel, at the very outset, the relation between Santiago and Marlin is developed as master and disciple. But as Santiago has failed in his profession, the boy is forced to join a new boat by his parents. After forty days though, Manolin has unwilling left, persistently Santiago used to go for fishing. He very calmly accepts the human nature and remarks that anybody could leave to explore his new ways to set up the profession. Accepting the condition he carries his routine matter of fishing but never give up. Although the old man has not caught a fish in eighty four days, he does not regret his fate or rage against his detractors and the boy or his parents. Instead, defying his streak of bad luck, the old man keeps going out to fish, trying even harder by fishing farther out in the open sea than anyone else. Like the old man, the Marlin does not surrender at first sight and go belly-up but uses its size and strength to pull the old man's skiff even farther out to sea, thus making it a formidable adversary. Seemingly dwarfed by the marlin's size and strength, Santiago defeats the mighty and giant fish after all because he is willing to endure exhaustion, hunger, thirst, and pain. The same willpower that enabled the old man's hero, Joe DiMaggio, to play a flawless game despite painful injuries enables the old man to wait out his opponent's strength. Finally, when the sharks attack and feed on the marlin until nothing is left, the old man kills or fends them off one by one, despite losing a weapon with each confrontation until he has nothing left but his bare fists.

Returning home with nothing but the skeleton to bear witness to the greatest catch of his life and his skiff badly damaged, Santiago is not defeated, nor is his spirit broken. In the words of Santiago “A man can be destroyed but cannot be defeated” Like Jesus bearing his cross, Santiago will carry his mast to and from his skiff day in and day out, doing what fishermen are meant to do: fishing.

Santiago is a very patient fisherman. After all, much of being a fisherman requires great patience, and in the novel, patience goes hand-in-hand with perseverance, steadfastness in doing or trying something in spite of any difficulty or setbacks in achieving success. In the story, we are shown how Santiago's patience and perseverance emerge. Despite not catching a fish for nearly three months, Santiago is dedicated to going out day after day until he is rewarded with a catch.

For example, Hemingway writes, ‘I could just drift, he thought, and sleep and put a bight of line around my toe to wake me. But today is eighty-four days and I should fish the day well...Just then, watching his lines, he saw one of the projecting green sticks dip sharply...’

We see that no matter how tiresome it is for Santiago to go out all day on the sea, he continues to go. Lucky for him, his perseverance pays off because it leads to catching a gargantuan marlin. Moreover, it is this perseverance that keeps the story going until the end.

### **Pain and Suffering**

The theme of pain and suffering is intricately connected to that of perseverance and appears in several ways. It is said that without pain nothing is gain. Pain-it is the price one has to give in different way and in this novel the old man must pay for a bountiful catch. The old man’s hands are marred with scars, speaking to a lifelong history of struggles with opponents out at sea. In the course of the story, it becomes clear that while these scars are indeed a sign of age, hardship, and suffering, they are also a sign of strength, willpower, and victory. No pain, no gain: in the context of this story, the phrase means any worthwhile catch comes with painful physical injuries—cuts to the hands, arms, face, and back of a fisherman as he tries to hold and reel in the fish. To be a fisherman means enduring pain.

However, the theme of pain and suffering goes deeper. The capacity to endure pain and suffering distinguishes humans from other creatures. Although a strong opponent, eventually the marlin gives up and allows itself to be reeled in while the

old man keeps going despite physical exhaustion, three painful wounds, a cramping hand, and alternating hunger pangs and disgust after eating raw fish. Furthermore, his capacity for pain and suffering distinguishes Santiago from other fishermen. Just as Joe DiMaggio overcome painful injuries to pull off an unparalleled hitting streak, Santiago defies odds that younger, stronger, and perhaps more successful fishermen do not try. None of them has ever fished as far out or encountered a fish as large, strong, and magnificent as Santiago has. The old man's ability to endure pain and suffering establishes him as a hero who rises above others.

There is both physical and emotional suffering that takes place in the story. Much of the physical suffering we see is related to Santiago's age and struggle while capturing the Marlin. The emotional suffering appears more private and is not based upon age.

There is a great amount of physical suffering that takes place during Santiago's days out at sea. As a result of his struggles, Santiago undergoes immense physical suffering that could have potentially taken his life. He develops severe cramping while catching the Marlin: "He did not truly feel good because the pain from the cord across his back had almost passed pain and gone into a dullness that he mistrusted."

### **Circle of Life**

Life and death are prominent themes in *The Old Man and the Sea*. The old man muses that the sea, a symbol for nature itself, is simultaneously beautiful and cruel because it gives life and takes it away. Sea turtles swallow jellyfish, hawks hunt warblers, sharks devour marlins, and men catch fish. Each creature has its place in the food chain that keeps the circle of life going. The death of one creature provides life for another. The seemingly opposing forces of life and death are in fact in perfect balance.

However, there is another aspect to this theme. Although Santiago appreciates the circle of life and recognizes his own place within it, he fights hard to rise above it and survive. He risks his life sailing out farther and staying longer than anyone to catch a fish large enough to provide meat for him to eat and sell. He defends his catch against sharks, brute creatures out to satisfy the very bloodlust that kills them. Fishing is Santiago's livelihood; it's how he sustains the one life he has. While nature as a whole holds opposing forces in perfect balance, life and death are the poles that mark an individual life. Hemingway shows that what distinguishes humans from

other creatures is the desire to persevere as individuals. The old man, who lives alone in his shack, illustrates the human condition: a struggle against death that each man must fight on his own.

### **Endurance**

If perseverance refers to continuing in spite of difficulty and lack of success in one's profession, endurance suggests mere tolerance of hardships in life. Endurance is the capacity of someone to make it through something difficult. This can be either physical or mental, and it is a common theme in literature for the protagonist, or main character, to have to endure something.

Ernest Hemingway's novel *The Old Man and the Sea* is a good example of endurance which is a dominate theme in this novel. It is seen in the second half of the novel devoted to the main character's drawn-out physical struggle with a large fish. In Santiago, the main character, we see remarkable mental and physical endurance. This lesson will look at how he endures in *The Old Man and The Sea*.

In addition to this steady source of pain and discomfort, he has to endure many small injuries in the process. We see that ' . . .once the fish made a surge that pulled him down on his face and made a cut below his eye.' Another time, the fish lunges and the line cuts his right palm, and his left hand is completely cramped for the entirety of one of the nights.

### **3.5 Characters in the Novel:**

**Santiago:** Santiago is the old man titled after his age, personality and his routine contact with sea. Being a fisherman he has to meet daily to the sea and its creatures who becomes friend to the old man. The word 'Santiago' literary means Saint James who was originally a fisherman and who lived near sea and for fishing he does everything and left nothing to strive his successful career in it. He learned all the required skills and art and never compromise for hard work. Like, Saint James, Santiago, too fit to his profession. Though, he returns empty handed for 84 days, every day he has learnt a lot.

After eighty four days, as per the commitment he sailed out to the deep Sea where the giant fish dwell. No other fishermen never ever fished in such Gulf Stream but he does it. In fact he challenged to himself to prove his ability in his aging time.

However, for this purpose he has spent three days and nights which also show his determination to change his luck.

While chasing luck he suffered and struggled a lot. In other words, though, the luck or his determination ruined both the old man and the Marlin fish ultimately he got his victory. The evidence of Marlin skeleton proved his ability and provided the deeper respect to Santiago from his village fishermen community that he had lost once.

He is humble, yet exhibits a justified pride in his abilities. His knowledge of the sea and its creatures, and of his craft, is unparalleled and helps him preserve a sense of hope regardless of circumstance. Throughout his life, Santiago has been presented with contests to test his strength and endurance.

**Manolin:**

Manolin, the only disciple of Santiago, from the bottom of heart develops his relationship with the old man. Manolin often cares, provides food and other required things that comfort old man. It seems that there is Manolin's devotion and love to the old man which is essential as far as the master and disciple relation is concerned.

Unfortunately, Manolin's parents forced him to join new boat after fishing first forty days with the old Man. Unwilling Manolin joined a new boat but he never missed a single day. Manolin still helps Santiago pull in his boat in the evenings and provides the old man with food and bait when he needs it. As usual he continuously visits and learns something new from fishing profession and for this he communicates on different subjects. The subjects always strengthen the healthy relation with the old man. His love and fidelity once again proved at the end of the novel when Manolin has seen the condition of Santiago who extremely exhausted after hunting the Marlin. His desire to learn fishing art, led him to re-join the old man.

**Joe DiMaggio:**

Joe DiMaggio never appears practically but his name is referred several times and he stood as the central figure for the old man and the boy. He is a hero to a number of baseball lovers in the novel. Although DiMaggio never appears in the novel, he plays a significant role nonetheless. Santiago worships him as a model of strength and commitment, and his thoughts turn toward DiMaggio whenever he

needs to reassure himself of his own strength. Like Santiago DiMaggio was a champion in his profession. His image is a constant source to Santiago and to the boy who remembers him recurrently. Despite a painful bone spur that might have crippled another player, DiMaggio went on to secure a triumphant career. He was a center fielder for the New York Yankees from 1936 to 1951, and is often considered the best all-around player ever at that position. In the novel DiMaggio figure is used to show how he has overcome his serious injury and despite it he constantly in touch and practice to his game. Thus, he became a successful in his baseball career.

**Perico:**

Like Joe DiMaggio, Perico too practically disappears but his short role play a crucial role in the life of Santiago. The reader assumes that he owns the bodega in Santiago's village. He never appears in the novel, but he serves an important role in the fisherman's life. He provides him newspapers that report the baseball scores. This act establishes him as a kind man who helps the aging Santiago.

**Martin**

Like Perico, Martin, a café owner in Santiago's village, again he too does not appear in the story. The reader learns of him through Manolin, who often goes to Martin for Santiago's supper. As the old man says, Martin is a man of frequent kindness who deserves to be repaid.

**Fishermen:**

The other fishermen in the novel represent an array of emotional relations to Santiago's poverty and the eighty-four-day plight of unlucky fishing. They pity him in secret but try to remain optimistic or neutral to his face. Some treat him as though he is not suffering through this period of strife. Being a fisherman some of them very badly criticize the old man when he used to return empty from fishing. The same community member became wisher when he returns the giant Marlin.

**Rogelio:**

Rogelio is another villager who is a sober man treats Santiago with kindness. He sometimes helps the old man with fishing net and providing other required material.

### **The Sharks:**

A number of shark species, such as shovel-nosed sharks and mackerel, track Santiago's skiff by following the marlin's bloody trail. They attack the small vessel, tearing pieces from the fish. Santiago fights the sharks off and manages to kill a few of them. They eventually eat the entire marlin, leaving only its head, tail, skeleton, and sword.

### **3.6 Setting of the Novel**

The title itself indicates that Hemingway's protagonist Santiago, most of the time engaged in his profession and for the purpose he has to voyage from his native place to the Sea. There is a constant to and fro of Santiago from his small skiff. His native village and its surrounding are suitable place where the entire novella settled. Thus, the suitable setting is created and used in *The Old Man and The Sea*.

While fishing, day and night he has to battle not only with the Marlin and a pack of Sharks but also the elements of surrounding and atmosphere. The elements such as the Sun, hurts him whenever he faces it and night that creates too cold for comfort. But he regularly talks with these elements in order to wipe out his loneliness. Thus, to the some extent though they hurt him he never complaints against them instead he believes that they are the part of environment which are necessary to build and keep balanced status of the earth.

In the light of fishing profession Hemingway placed so much importance on the setting, or surroundings where events take place, in the form of series of events with the aged fisherman's struggle fort he giant Marlin. Though, the novel *The Old Man and the Sea* opens in the small fishing village, the whole story takes place in the form of struggle between the Marlin and Santiago on the sea in the skiff. Much of Hemingway's description of the old man is based on his interactions on, and with, the sea. It is paramount to the story, which is why it's included in the title.

### **Symbols in the novel:**

There are several symbols used in the novel to explore the meaning beyond words. Symbols always let the reader to interpret the work and to form the view of different emotions. The used symbols often heighten the literary value of the work of art. Following are the main symbols:

**Sea:**

Sea is the main symbol employed by Hemingway where Santiago with his small boat to and fro for fishing daily. Being a fisherman, Santiago's half of the life is being spent in the sea. It is the place where a fisherman seeks his life; find daily new experiences for example how to protect from bad weather and storm, heavy cyclone, struggling against sea creatures. Sea also provides good experiences like enjoyment. Both sea and universe have that much ability to provide and nourish various creatures. In both the world of Sea and universe, often tiny creatures are harder to tend to defeat and protect from the big creature. As a fisherman, the old man has to rely on the sea as it provides fish to him. In other words it gives life to the fisherman. However, it also takes the life from those who are unable to protect from the giant creatures. It seems that one life depends upon another and vice versa. The same thing happens in the universe too. However, while living in their specific place where they have had their own identity they are helpless from other and become alone because no one comes to help in the universe. Santiago to the some extent got help from Manolin and other villagers but he has faced the battle alone against a pack of sharks while fishing the Marlin. In other words a man always proves his worthy in isolation. Thus, Earnest Hemingway uses sea to symbolize 'universe' and Santiago's loneliness in the universe.

**The Marlin:**

The Marlin is a symbol of dignity and pride. It is a good opponent of Santiago, worthy of fight. The Marlin is a very brilliant and sharp that represents a perfect rival. The Marlin shows its good qualities of courage, talent, strength and love. It struggles very hard to protest in different forms against the battle of Santiago to avoid death. Death is ultimate reality of life and one must accept it.

**The lions:**

The lions in the story symbolize youth of Santiago. His dreams represented his lost youth and his poor strength. In his long fishing expedition, he requires energy and he gets it from his dream source. At the end of the story, he dreamed of places and of the lions on the African beach which represents the hope of eternal life, freedom and youth. Lions are a symbol for his might and pride in days of his youth. Just as Santiago hunts the Marlin, lions are also mighty creatures and hunters and he loved and liked them as he loved and liked the boy.

### **The Sharks:**

The sharks in the story symbolize the obstacles in life and because of such hurdles one could apart from one's success. The shark's battle with Santiago destroyed his efforts and hopes. Sharks are the opponent of the marlin. According to Santiago they are vile predators and they are not worthy of admiration. They are like negative energies that promote no other purpose in life.

### **Harpoon:**

Harpoon symbolizes the loss of power in the story. In fact harpoon is the only great weapon that each and every fisherman possesses in fishing. It is the power and strength of fishermen in the sea. Santiago fights with Sharks by using his harpoon. However when he lost his harpoon, it reveals him for the vulnerability. So this loss of harpoon symbolizes the loss of power and the strength of Santiago.

### **3.7 Importance of the Sea:**

The Sea is the most important element in the novel. It has its own important role like characters in any work of art and place. First of all the sea is the biggest 'thing' that we have on the earth. It takes up 71% of the earth's surface. So whoever out on the sea he may feels being lost or at least being much smaller than the mighty sea. Compare to the sea the land on the earth is very small. The land is the 'abode' of human being and the sea where creatures like fish and other sea creatures lived. The sea provides food not only to humans but also to those who dwells in it. However, the sea creatures are interdependent and for that they have to battle to seek food. Like the sea creatures, human beings, to the some extent are also dependant on the sea food. In the present story Santiago represents the human beings, who struggle to seek food in the form of the Marlin. His journey on the sea is not easy since, the sea has always been something frightening, unfathomable and mysterious. As a result, the sea is in fiction often used as a symbol of life and death. The journey on the sea is like a symbolic journey that the old man has been tossed between life and death with bearing utmost injury and pain. The sea is a great source not only to the fishermen but to everyone who dwell in *The Old Man and the Sea*. Hemingway's attention to the sea, as we have noted, is apparent from the very beginning, and we can't *understate* its importance to the novella. Why is the setting so significant in this text? There are some reasons:





Benevolent: characterized by a giving or generous spirit

Bodega: a Spanish term for grocery store

Phosphorescent: a luminous or radiant appearance

Fathom: a unit of measurement equaling six feet, used primarily in nautical measurements

Filament: a thread-like object

Carapace: A bony or shell covering on some animals

Grippe: a contagious disease or influenza

Mysticism: obscure thought or speculation

Rapier: a small sword with a narrow blade

Astern: Near the stern, or back, of a vessel

Harpoon: a spear-like missile with an attached

Scythe: a long, curved blade used for cutting or mowing

### **3.11 Exercises**

1. What is the major conflict of *The Old Man and the Sea*?
2. How is Santiago a hero in Ernest Hemingway's *The Old Man and the Sea*?
3. What is the significance of the title in Hemingway's *The Old Man and the Sea*?
4. "Every day is a new day," Santiago says in *The Old Man and the Sea*. Why?
5. Write a character sketch of Santiago from *The Old Man and the Sea*.



## Module IV

### Graham Greene's *The Power and the Glory*

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#### Contents:

- 4.0 Objectives
- 4.1 Introduction
- 4.2 Presentation of the Subject Matter
  - 4.2.1. Section 1
    - 4.2.1.1 Check Your Progress
  - 4.2.2. Section 2
    - 4.2.2.1 Check Your Progress
  - 4.2.3 Section 3
    - 4.2.3.1 Check Your Progress
- 4.3 Characters in the Novel
- 4.4 Summary
- 4.5 Terms to Remember
- 4.6 Answers to check you Progress
- 4.7 Exercises
- 4.8 Further Reading

#### 4.0 Objectives

After studying this module, you will be able to:

- Understand Graham Greene as a great writer in general and a novelist in particular.
- Evaluate Graham Greene's contribution to English Novel in the twentieth century.
- Explain the characteristic features of *The Power and the Glory*.
- Understand Greene's novelistic vision in his novel *The Power and the Glory*.

## 4.1 Introduction:

Graham Greene was born on the 2<sup>nd</sup> October 1904. He was one of the greatest novelists of the twentieth century. He was raised with a conventional middle class and Anglican upbringing. He received his early education at an English public school situated at Berkhamstead where his father C. H. Greene was the headmaster. Graham Greene was not a scholar by temperament. He found school life difficult, boring and depressing. At school, he met many characters who seemed to carry around them an aura of evil. He regarded his childhood as hell. His childhood was divided between hatred of school and the boredom of holidays. Thus, he became aware of evil and unhappiness since his early childhood days. He reacted against this by running away. However, he was caught by his elder sister and treated by a psychoanalyst. His imagination was greatly influenced by the memories of his unhappy childhood and school life. He was profoundly influenced by the novels such as Rider Haggard's *King Solomon's Mines* and Marjorie Bowen's *The Viper of Milan*.

Graham Greene, after completing his education at school, attended Balliol College, Oxford. He studied history there for three years. At Oxford, he seemed to have been aware of the uselessness and the evil of human life. His intense sense of despair and boredom thrust his love for his sister's governess into the background. This pushed him to seek adventure into unknown and unfamiliar regions, defying death. He often played a game of Russian roulette. He would put a single bullet in his brother's revolver. Then, he would rotate the cylinder and would like to place the muzzle of the revolver into his right ear and press the trigger. He also attempted suicide by other ways too from the age of eleven or twelve. He drank a quantity of hypo, a kind of chemical. He also drank a bottle of hay fever lotion. He once swallowed twenty or more aspirins in order to kill himself. Such attempts at suicide were Greene's ways of fighting against boredom. Thus, he suffered from a sense of boredom and discontent in life. He found the world uninteresting and life charmless.

An Anglican Graham Greene married a Catholic Viveien Dayrell-Browning. Greene was strongly influenced by his wife's religious beliefs. He was also influenced by Father Trollope, a Roman Catholic Priest. The result was that Greene was converted into Catholic faith in 1926.

Graham Greene was a versatile writer. He was an outstanding novelist. He was also a playwright, poet, critic, essayist and short-story writer. He started writing at an

early age. He published his first collection of poems entitled *Babbling April* during his years at Oxford. He started his career with an editorial job. Later, he got a job as a sub-editor in the letters department in *The Times*. He, then, became an independent writer. He also started writing as a film critic between 1935 to 1939. He became the editor of *The Spectator* in 1941. He worked with the British Foreign Office from 1941 to 1945. Thus, it is noteworthy that Graham Greene reached literary maturity at the young age of twenty-five.

Graham Greene himself divides his fiction into two separate categories: novels and entertainments. By ‘novel’ he means “a more serious fiction” and whereas by ‘entertainment’ he means “a light fiction or thriller.” His novels include *The Man Within* (1929), *The Name of Action* (1930), *Rumour at Nightfall* (1931), *It’s a Battlefield* (1934), *England Made Me* (1935), *Brighton Rock* (1938), *The Power and the Glory* (1940), *The Heart of the Matter* (1948), *The End of the Affair* (1951), *The Quiet American* (1955), *A Burnt-Out Case* (1961), *The Comedians* (1966), *Travels with My Aunt* (1969), *The Honorary Consul* (1973), *The Human Factor* (1978) and *Dr. Fischer of Geneva or The Bomb Party* (1980). His entertainments include *Stamboul Train* (1932), *A Gun for Sale* (1936), *The Confidential Agent* (1939), *The Ministry of Fear* (1943), *The Third Man* (1951), *Loser Takes All* (1955) and *Our Man in Havana* (1958).

Graham Greene has attempted other forms of writings as well. His travelogues are *Journey Without Maps* (1936) and *The Lawless Road* (1939). His short story collections are *Nineteen Stories* (1947), *A Sense of Reality* (1963) and *May we Borrow Your Husbands* (1967). His plays are *The Living Room* (1953), *The Potting Shed* (1957), *The Complaisant Lover* (1959), *Carving a Statue* (1969) and *The Return of A. J. Raffles* (1975). His children’s books are *The Little Fire Engine* (1950) and *The Little Horse Bus* (1952). His critical essays are published in his books entitled *British Dramatists* (1942), *The Lost Child and Other Essays*, *Collected Essays* (1969) and *Essais Catholiques* (1953 in French). His film criticism is published under the title *The Pleasure Dome* (1972). He wrote a biography entitled *Lord Rochester’s Monkey*. Green wrote his autobiography *A Sort of Life* (1971).

#### **4.2 Presentation of the Subject Matter:**

Graham Greene’s novel *The Power and the Glory* belongs to a trilogy of which other two novels are *Brighton Rock* and *The Heart of the Matter*. These three novels

give powerful expression to Greene's Catholic belief and his obsessive preoccupation with sin, evil, damnation and salvation. Greene's novel *The Power and the Glory* was published in 1940. It is based on his experiences in Mexico. It interweaves the story of pursuit with the spiritual story of a man's search for salvation, his unshakable faith in God and his willingness to incur damnation for the sake of others. It is the story of a Roman Catholic priest practicing his religion in a Mexican State ruled by a socialist government which has abolished religion in all its entirety.

The priest, the protagonist, is popularly known as the "whisky-priest" because of his addiction to whisky. He is the only priest practicing his religion in the State. The other priests have either run away or have been killed by the police. The only exception is Padre Jose who has renounced his faith and has got married. The novel is the story of pursuit. From the beginning of the novel, the whisky-priest is pursued by a police lieutenant who is determined to make the State free from all religious practices. The lieutenant regards the priests as spongers and exploiters of the natives. Hence, the lieutenant sets forth to rid of his country from all the priests. He threatens the villagers and goes to the extent of killing the hostages who refuse to reveal the where about of the whisky-priest.

Ironically, the whisky-priest was once arrested on the charge of drinking brandy. However, the lieutenant fails to recognize him and punishes the whisky-priest with the work of cleaning stinking lavatories in the prison. Thus, the whisky-priest escapes from the clutches of the lieutenant. Finally, the lieutenant succeeds in his task with the help of a mestizo, a native. The mestizo lures the whisky-priest into a police trap. He requests the whisky-priest to listen to the confession of dying American gangster, James. The lieutenant arrests and finds the priest guilty of treason. Finally, the priest is shot dead. The lieutenant is moved by the dedication of the whisky-priest towards his religion. He is compelled to request Padre Jose to listen to the confession of the dying whisky-priest. At the end of the novel, the pious woman is reading a pious text to her son Luis who dreams of the entry of the dead priest in their house. Thus, Graham Greene establishes the importance of religion in the life of human beings.

## 4.2.1. Section 1: PART ONE

### Chapter 1: The Port

The story begins in an unnamed Mexican State ruled by a revolutionary Government. At the beginning of the novel Mr. Tench, an American dentist, arrives at the port to find out if his ether cylinder has arrived. He sees that the boat named *General Obregon* is tied up to the bank. For the moment, he forgets the purpose of his arrival there. He meets a custom officer who enquires about his dentures for which he has paid in advance. Mr. Tench tells him that the dentures will be ready by the night, though he knows well that it is impossible. Mr. Tench sees a beautiful girl and mutters, "My god, a pretty one." The comment is heard by a stranger. The stranger thinks that Mr. Tench has addressed him and the two begin conversation. Mr. Tench invites the stranger to his house. He feels proud to be a dentist. He shows him the operating room. Mr. Tench and the stranger sit and drink together. Mr. Tench complains about the difficulties of carrying out his professional work in the absence of suitable instruments. Then, he tells him about his children and wife in England. He also tells him about his frustrated ambition of earning money and returning home to England. The conversation of Mr. Tench and the stranger is interrupted by a knock on the door. A small native child arrives and informs that he needs a doctor for his dying mother. Mr. Tench refuses to accompany the child by saying that he is a dentist. The stranger, however, feels compelled to go with the child. He realises that he would miss the boat to Vera Cruz and thus, lose his chance of escape. He knows well that the police are pursuing him relentlessly. Mr. Tench finds a book left by the stranger. He is unable to understand the book as it is in Latin. He thinks that it should be a religious book. He hides the book in the oven as the religious books and everything about religion is completely banned in the State by the revolutionary Government. He listens the siren of a boat and thinks that his ether cylinder might have arrived. He goes out but finds that the boat has moved off and there was no ether cylinder on board the ship. The stranger, riding on his mule, listens the sound of the boat and realises that his means of escape to Vera Cruz has been cut off.

### Chapter 2: The Capital

A squad of policemen is returning to the police station. Most of the policemen are in ragged clothes but the lieutenant at the head of the squad is in neat and clean

clothes. After reaching the police station, the squad disperses. The lieutenant settles down to his work. He punishes the peasants who had been arrested during his absence with petty fines. The Chief of Police enters and informs the lieutenant of the Governor's anger at the activities of a priest. The lieutenant's hatred is stirred at the sight of the youngish priest surrounded by women. He considers the priest as an exploiter of the poor. The Chief informs him that the priest has failed to catch the boat and escape to Vera Cruz. The lieutenant recalls his childhood days. He feels sad to recall the ways in which the priests exploited the poor. At present, he feels more favourably disposed towards the American gangster. He thinks that the crimes of the gangster are less serious compared to the exploitation of poor by the priests. He proposes a plan of taking hostages from the village harbouring or helping the priest. He tells the Chief confidently that he would be able to capture the priest very soon. The Chief of Police agrees with the lieutenant's plan. The lieutenant, while returning home, thinks about his unpleasant childhood. He thinks that once the State is free from all the priests, the new children would never be burdened with such painful memories as his own. He feels no sympathy for the people whose desire for survival has overcome their faith.

Graham Greene, then, depicts a story of a pious family. The woman is giving religious training to her children. Her daughters believe and listen with rapt attention; however, her son feels bored and disgusted to hear such stories of superhuman qualities. The woman expresses her worries about her son to her husband. The husband is a better educated person and shows rational and humane attitude. He understands that the only religion available to them is in the form of either Padre Jose or the whisky-priest. Next, Graham Greene depicts Padre Jose, the renegade priest. Padre Jose has renounced his faith and accepted the orders of the revolutionary government. He has married a shrewish woman of extreme cruelty. He is deeply aware of his sins. He is even ridiculed by the children for his masculinity.

### **Chapter 3: The River**

Captain Fellows, an employer of an American company, returns home after his work in the banana plantation. He loves his job. He walks home happily. His wife Mrs. Fellows often feigned illness in order to hide her fear. She is not at all happy in this alien land. She wishes to return to England. Their daughter Coral, a girl of thirteen, seems to be mature beyond her age. She is a serious and responsible girl. Captain Fellows thinks that Coral is a thoughtful, deliberate and rational girl. He is

informed that Coral is talking with a policeman. Coral calls her father aside and informs him that she wants the police officer to be get rid of their house. She, then, gives another shocking news that the priest is hidden in their storehouse. Captain Fellows meets the priest and requests him to leave their house as early as possible. Coral assures the priest that she is ready to help him anytime. She also tells him to tap at their window in Morse code. The whisky-priest leaves the house of the Fellows family and reaches a small village. An old man requests the priest to perform some religious duties for the villagers. The priest feels extremely tired. He tells the man angrily that he will say Mass in the morning and, then, he will hear their confessions. He puts his hand over his face and starts crying.

#### **Chapter 4: The Bystanders**

Mr. Tench starts writing a letter to his wife Sylvia in England. He realises that he has nothing to communicate. His routine seems to have remained unchanged for years in the Mexican State. A knock on the door interrupts his reflections of writing the letter. One afternoon, Padre Jose goes for a walk in the cemetery. He comes across a grave being dug for a child. He refuses to give burial services to the dead child. He fears that he would be charged with violating the law and, then, he would be executed. He realises that the unforgivable sin of despair has gripped his soul. He feels damned. Graham Greene further depicts the pious lady reading out pious texts to her children. The woman's daughters listen carefully but her son Luis does not believe on the story of Juan. Luis gets up and goes to his father who tries to convince him the meaning of the pious book. The father points out to Luis the importance of church in their life. Next, Greene depicts the Fellows family. Mrs. Fellows is teaching history to Coral. However, she stops teaching due to her headache. Coral, then, attends the exporting of banana shipment. She takes the responsibility and calls a native labour. She herself counts the bunches of bananas as they were carried out of the barn and completes the ledger work. Next, Greene depicts the lieutenant and the Chief of police. The Chief of police was playing Billiards with other soldiers in an hotel. The lieutenant is disgusted to find the Chief wasting time in such a trivial thing. The lieutenant and the Chief reach the police station. The lieutenant declares that he would take hostages from every village and shoot them if they did not betray the priest. He quite knows well that neither the Chief nor the Governor will support him if any difficulty arises in this matter.

#### 4.2.1.1. Check Your Progress

##### A) Complete the following sentences by choosing the correct alternative.

- 1) Mr. Tench is \_\_\_\_\_ an dentist.  
A) Australian    B) African    C) Indian    D) American
- 2) Mr. Tench tells the stranger about his children and wife in \_\_\_\_\_.  
A) Canada    B) India    C) England    D) Australia
- 3) The Chief of Police informs the lieutenant of the Governor's anger at the activities of a \_\_\_\_\_.  
A) the priest    B) American gangster  
C) Padre Jose    D) Captain Fellows
- 4) \_\_\_\_\_ has renounced his faith and accepted the orders of the revolutionary government.  
A) The whisky-priest    B) Padre Jose  
C) The pious woman    D) Mrs. Fellows
- 5) Captain Fellows works in the \_\_\_\_\_ plantation of an American company.  
A) tea    B) coconut    C) almond    D) banana

##### B) Answer the following questions in one word/phrase/sentence.

- 1) What is the ambition of Mr. Tench?
- 2) Who does consider the priest as an exploiter of the poor?
- 3) Where does Captain Fellows work?
- 4) Who does provide shelter to the priest in the storehouse?
- 5) What is the plan of the lieutenant to arrest the priest?

## 4.2.2 Section 2: PART TWO

### Chapter 1:

The priest travels for twelve hours and reaches Maria's village. He feels utterly exhausted and needs rest. He reflects on his life. He has suffered a lot of despair. He is aware of his sin of drunkenness. He becomes popular as the whisky-priest. Nobody seems to welcome him in the village. Maria comes forward and introduces him as the father of Brigitta. Then, all the people come forward and greet the priest with a kiss on his hand. The priest tells them his intention of staying for few days in the village. He is informed that the police are taking hostages from villages which are harbouring or helping the priest. He realises that he has become an unwelcome danger for every village. He, then, enters Maria's hut. He feels astonished that he has not recognised his own daughter. He tries to speak with Brigitta but the little girl laughs at him and runs out of the hut. The priest reflects on his past actions. He is faced with the profound dilemma of personal life and priestly duties. He thinks of his sin of fornication. His indulgence in sexual life with Maria years before has resulted in the birth of Brigitta.

Early in the morning, the priest preaches and conducts Mass for the villagers. He has to finish it early as there was a news that the police are likely to reach the village soon. The priest and Maria, after the Mass, remove the signs of religious service. The police arrive and search in every hut. However, they couldn't find anything. The lieutenant addresses the villagers and tells them about the hostages shot for not betraying the priest. He takes a boy named Miguel as a hostage from this village. Maria feels grieved on Miguel's arrest as a hostage. She tells the priest to leave the village. The priest, on his way to the river, meets Brigitta. He is humiliated by his own daughter. He is deeply pained to see that Brigitta is exposed to corruption at an early age. He is shocked by her exposure to sexual knowledge. He prays God that he would prefer to die instead of witnessing utter corruption.

The priest, then, travels south with the hope of escaping into the mountains. He crosses many villages without stopping. He falls asleep on his mule. His sleep was interrupted by the mestizo, a cunning native. Both, the priest and the mestizo, travel in the direction of Carmen. The mestizo tries to know more about the priest. He, after the travel for the whole day, suggests the priest to take rest for the night. The priest resists the mestizo's suggestion as he becomes conscious of his trap for him. He

remains awake and tries to escape by leaving the hut silently. The mestizo awakes suddenly and accuses the priest of leaving him there alone to die. They both move together towards Carmen. Finally, the priest admits his priesthood to the mestizo. He forces the mestizo to proceed in the direction of Carmen and he himself proceeds in the westerly direction. The mestizo becomes angry and shouts obscene words as he fails in his trap of catching the priest and, thus, loses the chance of earning the reward of seven hundred pesos which is declared by the police.

## **Chapter 2:**

The priest arrives in the capital city of the State. He watches the scene at the plaza. A beggar comes to the priest and asks for few pesos. The priest tells him that he has only fifteen pesos and that he wants to buy wine with this money. The beggar bargains with the priest to introduce him to someone capable of providing wine, if he were given some compensation. Then, they both began to walk down the hill to buy wine. On the way, the priest notices the mestizo down the street along with the policemen. The priest and the beggar enter in an hotel. The proprietor of the hotel, after playing billiards, meets the priest and the beggar. Initially, he refuses to give brandy as it is illegal. The priest offers to pay another fifty centavos for the wine. The proprietor pulls out a bottle of wine under the mattress. The priest enjoys the drink in the hotel. The drinkers are informed that the Chief of Police is coming upstairs. The Chief also joins them and drinks a full glass of wine. He, then, informs them that his policemen are in search of a priest.

As the priest comes out of the hotel, it starts raining heavily. He enters again inside for a shelter. In the canteen, three or four policemen were playing billiards. The priest, while moving hurriedly, clinks the bottle of wine against something. The policemen become suspicious and demand the bottle. The priest runs out of the hotel and the police chase him in order to catch. The priest realises that if he is arrested, he would be shot as an outlaw. He runs for his life and reaches the house of Padre Jose. However, Padre Jose refuses to give him shelter. In the meantime, the police arrive there and arrest the priest. At the police station, the police tell him to accept the guilt of drunkenness. The lieutenant arrives but he fails to recognise him as the priest. The priest is surprised to see his own photograph on the wall. The priest is fined with five pesos for his drunkenness. However, he has only twenty-five centavos and he is unable to pay the fine. Therefore, he was put into an overcrowded and foul-smelling

cell. Thus, the priest is arrested for drunkenness but he has not been identified by the police as a priest.

### **Chapter 3:**

The priest finds himself in the fully crowded prison cell. He remains still in the darkness of the night. He couldn't see the faces of the other prisoners inside. One prisoner demands cigarette from him and the other prisoner asks for water. He, then, listens a furtive cry of a woman. He realises that the two prisoners are engaged in intercourse in such an inhumanly place. He goes away from the grill door and finds a place to sit down. A very old man asks the priest about his daughter Catarina. Another prisoner tells the priest that he was put in the prison for killing a man who called his mother 'a whore.' The priest reveals his identity to the prisoners. One of the prisoners thinks that the priest should not have revealed his identity because any one of the criminals is likely to betray him. An old woman asks the priest if he is afraid of being shot in the morning. The priest confesses his fear at the thought of dying in a state of mortal sin as he considers himself to be a bad priest and a bad human being. Then, he also confesses that he is arrested for drunkenness. He also reveals that there is a reward of five or six hundred pesos for helping his arrest. The priest thinks that he could be saved if God intended his escape from prison. The love-making of the couple in the prison cell begins again. The pious woman thinks of the couple as brutes and animals. The priest, at first, dreams that he is being pursued and, at other time, he dreams that he is not being pursued. He wakes up from his dream with a cry.

In the morning, the priest could see the faces of the prisoners. He tries to say his confession and prepare for death. The sergeant orders Montez loudly to present himself before the lieutenant. The priest suddenly realises that he has given his name as Montez at the time of arrest. The sergeant scolds the priest for drunkenness and orders that his punishment is to bring out the pails of urine from the prison cell and empty them in the lavatories nearby. On the way out, the priest recognises the mestizo in the sixth cell. The mestizo tells the priest that he is there as a guest. He tells him that he could enjoy a solid roof over his head, good food, beer and company as long as he pretended to be searching for the priest. The priest, after the work of cleaning, was taken to the office. The lieutenant asks him some questions but he fails to recognise him as a priest. He thinks that the priest is too old to work and that he is

without money too. He gives five pesos to the priest out of sympathy and orders him to leave the place as early as possible.

#### **Chapter 4:**

The priest, after his unexpected escape from the police station, travels to the banana plantation. He enters a shed and searches around for anything to eat. He realizes that the inhabitants of the house had left the place already. He recalls his earlier hideout there with the help of Coral, Captain Fellows' daughter. In the kitchen, he finds a bitch eating a bone with the lump of meat covered with flies. The priest feels that he must try to obtain this bone to satisfy his intense hunger. Finally, he manages to obtain the bone from the bitch and begins to chew it greedily. He starts feeling that he is completely isolated and abandoned. Then, he heads towards the mountains. He arrives in a deserted village. It starts raining heavily with thunders. He takes refuge in a deserted hut. An old woman peers into the hut and, after looking at the priest, runs away towards her own hut. The priest follows her and enters into the hut of the old woman. He finds a child's body wet with blood. The old woman tells him that the American gangster, James, has injured the child. The priest asks for some water and tears his shirt to use as a bandage. However, the child dies all of a sudden. The old woman requests him to pray for her dead child. Hence, the priest kneels down and begins to pray for the child. He tells the woman that the child must be buried. The woman carries her dead son. The priest and the woman go in the direction of the church. They walk for thirty hours together. They reach a wide plateau where there were crosses. They bury the dead child at the base of the cross. Due to exposure to rough weather, rain and exhaustion, the priest feels continuous shivering. He finds that the old woman has already left the place. He, utterly tired, walks mechanically. He reaches the forest after several hours. He feels that as if he is on the verge of death. He meets a stranger who tells him that the people are honoured by his arrival in the village church. He is too much exhausted and falls asleep against the wall of the church.

#### **4.2.2.1. Check Your Progress**

**A) Complete the following sentences by choosing the correct alternative.**

- 1) The priest travels for \_\_\_\_\_ hours to reach Maria's village.  
A) five                      B) eight                      C) ten                      D) twelve

- 2) The lieutenant takes a boy named \_\_\_\_\_ as a hostage from Maria's village.  
A) Vicky      B) Sunny      C) Miguel      D) Juan
- 3) In the canteen, three or four policemen were playing\_\_\_\_\_.  
A) Billiards      B) Carrom      C) Table Tennis      D) Flutes
- 4) The priest was fined with \_\_\_\_\_ pesos for his drunkenness.  
A) ten      B) five      C) hundred      D) five hundred
- 5) The priest and the old woman walk for \_\_\_\_\_ hours in the direction of church to bury the dead child of the woman.  
A) twenty      B) thirty      C) forty      D) fifty

**B) Answer the following questions in one word/phrase/sentence.**

- 1) Who is the father of Brigitta?
- 2) Why the priest is arrested by the police?
- 3) What does the pious woman think about the couple indulged in sex in the overcrowded prison cell?
- 4) What name the priest has given to the sergeant at the time of arrest?
- 5) Who did fatally injure the child of the old woman?

### **4.2.3 Section 3: PART THREE**

#### **Chapter 1:**

The priest was brought to the house of Mr. Lehr and his sister Miss. Lehr in a state of collapse. He is allowed to live there till he recovers his health. He thinks Mr. Lehr, being a German-American, is by nature a disciplined man. He sees a Gideon Bible in the bedroom. He is surprised to see that there is a list of texts of psalms a person should read when disturbed by specific kinds of worries. The people in the village come to meet the priest. A woman requests the priest to hear their confession and baptize the children. The priest agrees to hold Mass in the barn of Mr. Lehr and baptize the children. He also tells them that he would charge two pesos for baptizing

each child. He points out that he needs money to reach Las Casas. Finally, he agrees to baptize the children at the charge of one-and-half-pesos each.

Next day, the priest walks down the village street. He meets a man who turns out to be the local wine dealer. He enjoys brandy with him. He, then, returns to the house of the Lehrs. He prepares for his departure to Las Casas. He thanks Mr. Lehr and his sister for their kindness during his stay in their house. Early in the morning, he conducts Mass for the people. Some of them have come from fifty miles to hear the Mass. After the Mass, the priest comes near his two mules to depart for Las Casas. He is surprised to find his old enemy, the mestizo, there. The mestizo points out that he has come to request him to hear the confession of the dying American gangster. The priest tells him that he is aware of his plan of leading him into the police trap. The mestizo convinces him that the American gangster, James, was shot while escaping the police arrest. The priest, at last, agrees to accompany the mestizo. On the way, he meets a school master and hands over him the money earned through baptism to be distributed among the poor people. He thinks that he would be caught in the police trap and, then, he would need no money.

### **Chapter 2:**

The priest and the mestizo reach the Indian village. The priest finds the American gangster in one of the huts. He tells him to confess his sins as early as possible. The gangster points out that he has no desire to confess. The priest insists that the gangster should confess his sins. However, the gangster is not ready to confess his sins. He gives his gun to the priest so that the priest can save himself from the police. The gangster dies and the priest utters a few words of prayer and requests God to forgive the gangster.

### **Chapter 3:**

After the death of the gangster, the police arrive at the spot all of a sudden. The lieutenant orders the priest not to attempt escape anyway. The priest tells him that he will not try to escape. He asks the lieutenant if he is going to be shot on the spot. The lieutenant says to the priest that he is not the barbarian to kill him. He tells him that he will be punished as per the law. He even tells him that they will perform the church service after his death. The lieutenant tells bitterly of his childhood memories of the priests cheating the poor people. He wants to know if the priest has done anything good for Mexico, for the country and for its people. He wants the money

earned by the priest through prayers and church service to be spent on the poor people.

Suddenly, it starts raining heavily. The priest and the lieutenant talk on the inevitability of death. The priest argues that he could make men aware of God despite his personal failings. He points out that he is the only priest left in the Mexican State. He becomes a drunkard and neglected his duties as nobody criticized him and corrected him. He was full with pride at the fact that he is the only priest brave enough to stay. As the storm ceases, the lieutenant orders his men to get the horses ready to return to the capital city. The priest, though aware of the mestizo's treachery, promises to pray for him. After the day's journey, all the convoy stop for the night's stay in ahut. Neither the priest nor the lieutenant could sleep. Hence, they converse with each other. The lieutenant expresses his bitter remorse at killing three hostages in his attempt to capture the priest. He expresses his anger on the reasoning of the priest that the poor people should remain poor to enter the heaven.

Early in the next morning, the convoy resume the journey to the capital city. As they come near the city, the lieutenant asks the priest if he is hoping for divine miracle to save him. The priest points out that he is of no use to anyone now and he does not wish for a miracle to save him. Finally, the lieutenant realises that the priest is not a bad fellow. He likes to know what he can do for the priest. Therefore, the priest requests him to get Padre Jose to hear his confession so that he can die peacefully. At last, the convey arrive in the prison of the capital city.

#### **Chapter 4:**

The lieutenant, after the dark, goes alone to call Padre Jose to come and listen the confession of the priest. Padre Jose is frightened to see the lieutenant at his door. The lieutenant tells him the purpose of his visit. Padre Jose thinks of going with the lieutenant but his wife prevents him. He is ridiculed for calling himself a priest by his wife. Therefore, Padre Jose refuses to go with the lieutenant but tells him that he will pray for the priest. The lieutenant returns alone to the prison. He understands that the priest is found guilty and he is to be executed the next day. The lieutenant feel pity for the priest. He takes the priest to common cell for the last night. He gives the priest a bottle of brandy. The priest is moved by the courage of the lieutenant. He asks the lieutenant if the pain of death lasts long. The lieutenant replies that it lasts only for a second. He feels that finally he has successfully arrested the priest and

there is nothing left in life to aim at. He falls asleep on his desk and dreams of unceasing laughter and of being caught in a passage to which he could not find exit.

The priest, in his cell, drinks some brandy first. He tries to confess that he has committed fornication. He feels concerned about his daughter and he prays God to save her. He starts crying with remorse. He feels that he is utterly useless. He feels sad at the other people's sacrifices for him. He begins to speak loudly to himself. After sometime, he falls asleep. He dreams of being seated at the feast. He feels elated for some reason. When he wakes up in the early dawn, he tries to say prayer of contrition. However, his thoughts are dominated by his own futility. He feels an immense disappointment because he has to go to God empty handed. He feels that he has done nothing worthy at all in his life.

#### **PART FOUR: Chapter 1:**

Mrs. Trixy Fellows, the wife of Captain Fellows, is suffering from severe headache. She has covered her forehead with a handkerchief soaked in eau-de-Cologne to relieve her headache. She expresses her anger on her husband Captain Fellows. Captain Fellows agrees with his wife to lead a separate life. He gives her the news that a priest has been arrested in the town. Mrs. Fellows does not pay attention to the news. She feels relieved for the only fact that she is finally returning to England. She expects that she will get treatment from a good doctor in England. Captain Fellows decides to stay there in the banana plantation. He is hurt by the thought of his dead daughter, Coral. Mrs. Fellows complains that she is not responsible for the death of Coral.

Mr. Tench was busy in extracting the Jefe's bad tooth. His hands shake while performing the task. He tells the Jefe that this is due to indigestion. He is also depressed by his wife's letter after twenty years' silence asking for divorce. He is further dejected to learn from the Jefe that a man is shot inside the prison for treason. Mr. Tench sees outside the window and finds that the dead man is brought out from the side door of the prison. He recognises the dead man as the priest with whom he had enjoyed brandy and had a nice conversation. He feels utterly sad and sick. He is lost in his own thoughts for the whole afternoon. He feels as if he is deserted.

The pious woman is reading out pious text to her rebellious son Luis. She tells him that the young hero Juan attains martyrdom in the end. Luis asks his mother that the priest who is shot a while ago also attained martyrdom. His mother answers

positively. Luis thinks of the time when the priest took shelter in their house. He feels glad that a real hero had been in their house. He feels hatred for the lieutenant. He finds that the lieutenant is just walking past his window. He spits on the lieutenant's holster through the window. When Luis sleeps at night, he dreams that the dead priest has returned to their house. A sound of knocking on the door wakes Luis. Luis opens the door and finds a stranger who informs him that he is a priest. Luis allows the priest to enter their house and bends down to kiss his hand.

#### 4.2.3.1 Check Your Progress:

##### A) Complete the following sentences by choosing the correct alternative.

- 1) The priest demands the charge of \_\_\_\_\_ pesos for baptizing each child.  
A) two                      B) five                      C) ten                      D) twenty-five
- 2) Mr. Lehr is \_\_\_\_\_ .  
A) an Anglo-Indian                      B) an Indo-Anglican  
C) a German-American                      D) a German-Australian
- 3) The priest and the mestizo reach the \_\_\_\_\_ village.  
A) African                      B) American                      C) Canadian                      D) Indian
- 4) The lieutenant expresses his bitter remorse at killing \_\_\_\_\_ hostages in his attempt to capture the priest.  
A) two                      B) three                      C) five                      D) ten
- 5) Mrs. Trixy Fellows has covered her forehead with a \_\_\_\_\_ soaked in eau-de-Cologne to relieve her headache.  
A) hand                      B) piece of cloth  
C) handkerchief                      D) towel
- 6) Mr. Tench gave treatment of extracting the bad tooth of \_\_\_\_\_ .  
A) the priest                      B) the lieutenant  
C) Captain Fellows                      D) the Jefe
- 7) The pious woman tells the story of \_\_\_\_\_ to her son Luis.



### **4.3 CHARACTERS IN THE NOVEL:**

#### **4.3.1 The priest:**

The Priest is the protagonist of the novel. He remains unnamed throughout the story. He is called the whisky-priest because of his addiction to whisky. However, he carries out his priestly duties in a State whose revolutionary government has outlawed religion, shot a few priests and caused the others to run away. He is devoted to provide religious and spiritual solace to the native people. He shows both courage and cowardice. He can be seen as a conscious sinner. He drinks brandy which is forbidden by the religion. He was also arrested for drunkenness. Earlier he also committed a sin of fornication with Maria under the influence of liquor. He begets a child named Brigetta due to the sin of fornication. However, he is of inquisitive and reflective nature. He is well aware of his many sins, both past and present. Finally, the whisky-priest was caught by a trap set by the lieutenant. He is shot dead in the end. He, for his devotion towards religion, becomes a martyr.

#### **4.3.2 The lieutenant:**

The lieutenant, like the priest remains unnamed, can be seen as the chief antagonist to the whisky-priest. He is something of an ascetic. However, he is a devoted police officer. He desires to get rid of his country of the corruption spread by religion. In this matter, he appears quite cold-blooded and callous at times. He treats the villagers and hostages cruelly. However, he also shows humane attitude. His love of children and his desire to free his county from religious corruption point out his humanity. He even once treats the whisky-priest sympathetically and helps him with five pesos so that the whisky-priest should not starve. At the end of the novel, he feels compelled to request Padre Jose to listen the confession of the dying whisky-priest. In fact, he is staunch atheist. His hatred of religion has its roots in his childhood. He thinks that the church is nothing but an institution which meant to exploit the superstitions of the poor people. Hence, he intensely loathes the Church.

#### **4.3.3 The mestizo:**

The mestizo or the half caste is a child of a Spanish individual and his American Indian mate. He remains unnamed like the priest and the lieutenant. He is a treacherous person. He leads the whisky-priest into the police trap in order to earn the reward. He tells the priest that the American gangster is shot by the police. He requests him to listen the death-bed confession of the gangster. He is of a malicious

nature. He knows well that he is responsible for the death of the whisky-priest but he feels no repentance at all.

#### **4.3.4 Padre Jose:**

Padre Jose is the renegade priest. He has renounced his Roman Catholic religion after having it practiced for forty years. He is a coward person who gives up his religion when threatened with death by the new revolutionary socialist government in the State. He has also got married in violation of his religious vow of celibacy. He is a weak and hen-pecked husband. He succumbs to the orders his wife who bullies him. He is laughed at his masculinity by his wife. He is also laughed at by the children. He is, thus, an object of mockery and ridicule.

#### **4.3.5 Mr. Tench:**

Mr. Tench is an Englishman. He has come to the Mexican state with the only purpose of earning a good fortune and, then, return England. He thinks himself to the best dentist in town. He lives a lonely and forlorn life devoid of meaning. He has formed no social relationships. He is not that much attached with England. He is a perpetually complaining and self-pitying individual.

#### **4.3.6 The Jefe (The Chief of Police):**

The Jefe is a minor character in the novel. He is the chief of police. He indulges himself in the pleasures of the flesh. He drinks a lot. He is a man of callous nature. He is also of indecisive nature. He is afraid of taking decision on his own.

#### **4.3.7 The Fellows Family:**

The Fellows family consists of Captain Fellows, his wife Mrs. Trixy Fellows and their daughter Coral. Captain Fellows is an Englishman. He represents the Central American Banana company. He looks after the plantation firm and manages the export of banana. He is a man of shallow optimism. He is a considerate husband and a doting father. His wife Mrs. Trixy Fellows can be seen as a hypochondriac woman. She surrounds herself with imaginary illness and incurable headaches. She finds herself in intolerable environment. She feels alienated and abandoned in this alien land. She wants to return to home in England. She loves her daughter Coral immensely. She wants to take care and to watch over her education. However, Coral has neither fear nor respect for her mother. Coral is thirteen years old girl. She is a remarkably precocious and mature far beyond her age. She takes many decisions on

her own. She is more practical than her father and mother. She carries out her responsibilities carefully.

#### **4.4 Summary:**

Graham Greene's novel *The Power and the Glory*, published in 1940, interweaves the story of pursuit with the spiritual story of a man's search for salvation, his unshakable faith in God and his willingness to incur damnation for the sake of others. It is the story of a Roman Catholic priest practicing his religion in a Mexican State ruled by a socialist government which has abolished religion in all its entirety. The priest, the protagonist, is popularly known as the 'whisky-priest' because of his addiction to whisky. He is the only priest practicing religion in the State. He is pursued relentlessly by the police. The lieutenant is determined to make the State free from all religious practices. The priest moves from place to place in order to escape the clutches of the police. He, at the beginning of the novel, tries to escape to Vera Cruz by a boat. However, he couldn't catch the boat as he is compelled to go with a native child to see the ailing mother of the child.

The priest, then, takes shelter in the storehouse of Captain Fellows. He is forced to leave the place as the police are expected to be there on any time. He, then, travels for twelve hours and reaches Maria's village. Previously, he had committed a sin of fornication with Maria which resulted in the birth of Brigitta, their daughter. The police, in pursuit of the priest, arrive and search the priest but they couldn't find him in any of the huts. The priest, after leaving Maria's village, travels south with the hope of escaping into the mountains. He crosses many villages on the way. He travels in the direction of Carmen. He is provided a company by the mestizo, a treacherous man. The priest becomes suspicious of mestizo's trap. Hence, he forces the mestizo to proceed in the direction of Carmen and he himself proceeds in the westerly direction.

The priest, then, arrives in the capital city. He is chased and arrested for drunkenness. However, he is not recognized as a priest by the police. The sergeant punishes him with the work of cleaning the pails of urine from the prison cell into the lavatories nearby. Even, the lieutenant fails to recognize him as a priest. The lieutenant, out of sympathy, gives five pesos to the priest and orders him to leave the police station. The priest, after his unexpected escape from the police station, travels to the banana plantation. Then, he heads towards the mountains and arrives in a

deserted village. He finds a woman in one of the huts with her injured child. The priest and woman, after the sudden death of the child, walk for thirty hours to reach the cemetery. The priest, after burial services to the dead child, reaches a village church. He, being too much exhausted, falls asleep against the wall of the church. He was brought to the house of Mr. Lehr and his sister Miss. Lehr in a state of collapse. After his recovery, he prepares for his departure to Las Casas. On the way, he is convinced by the mestizo to listen the confession of the dying American gangster, James. The priest and the mestizo reach the Indian village. As the priest was praying for the dead American gangster, the police arrive and arrest him. The priest was brought to the capital city and found guilty of treason. Next day, he was shot dead. Thus, finally the priest is pursued successfully by the police. The lieutenant succeeds in making the State free from religion. However, the novel ends with the entry of another priest in the house of a pious woman. Thus, Graham Greene establishes the importance of church in human life.

#### 4.5 Terms to Remember:

- **Anglican:** (n) a member of the Church of England or of a Church connected with it in another country
- **Catholic:** (adj.) connected with all Christians or the whole Christian Church
- **Russian roulette:** (n) a dangerous game in which a person shoots at their own head with a gun that contains a bullet in only one of its chambers, so that the person does not know if the gun will fire or not
- **Renounce:** (v) to state publicly that you no longer have a particular belief
- **Fornicate:** (v) (formal, disapproving) to have sex with somebody that you are not married to
- **Martyr:** (n) a person who suffers very much or is killed because of their religious or political beliefs
- **Ascetic:** (adj.) not allowing yourself physical pleasures, especially for religious reasons; related to a simple and strict way of living
- **Cold-blooded:** (adj.) showing no feelings or pity for other people
- **Callous:** (adj.) not caring about other people's feelings or suffering
- **Humane:** (adj.) showing kindness towards people and animals by making sure that they do not suffer more than is necessary

- **Atheist:** (n) a person who believes that God does not exist
- **Superstition:** (n) (often disapproving) the belief that particular events happen in a way that cannot be explained by reason or science
- **Renegade:** (n) (disapproving) a person who leaves one political, religious etc. group to join another that has very different views
- **Forlorn:** (adj.) appearing lonely and unhappy
- **Hypochondriac:** (n) a person who suffers from hypochondria (a state in which somebody worries all the time about their health and believes that they are ill when there is nothing wrong with them)
- **Ether:** (n) a colourless liquid used in medicine to make the people unconscious before the operation
- **Dentures:** (n) (plural) artificial teeth on a thin piece of plastic plate
- **Relentlessly:** (Adv) without stopping
- **Harbour:** (v) to hide and protect somebody who is hiding from the police
- **Shrewish:** (adj.) (of women) bad-tempered and always arguing
- **Feign:** (v) to pretend that you are ill, tired etc.
- **Morse code:** (n) a system of sending messages, using combinations of long and short sounds or flashes of light to represent letters of the alphabet and numbers
- **Mass:** (n) (especially in the Roman Catholic Church) a ceremony held in memory of the last meal that Christ had with his disciples
- **Billiards:** (n) a game for two people played with long sticks and three balls on a long table covered with green fabric. Players try to hit the balls against each other and into pockets at the edge of the table
- **Peso:** (n) the unit of money in many Latin American countries and the Philippines
- **Centavo:** (n) a monetary unit of Portugal, Mexico, Brazil, and certain other countries, equal to one hundredth of the basic unit
- **Furtive:** (adj.) (disapproving) behaving in a way that shows that you want to keep something secret and do not want to be noticed

- **Baptism:** (n) a Christian ceremony in which a few drops of water are poured on somebody or they are covered with water, to welcome them into the Christian Church and often to name them
- **Convoy:** (n) a group of soldiers or police travelling together
- **Contrite:** (adj.) very sorry for something bad that you have done
- **Holster:** (n) a leather case worn on a belt or on a strap under the arm, used for carrying a small gun

## 4.6 Answers to check you Progress

### 4.2.1.1. Check Your Progress

- A) 1) D) American  
 2) C) England  
 3) A) the priest  
 4) B) Padre Jose  
 5) D) banana
- B) 1) to earn money and return to England  
 2) The lieutenant  
 3) in the banana plantation of an American company  
 4) Coral, the daughter of Captain Fellows  
 5) to take hostages from every village and shoot them if they did not betray the priest

### 4.2.2.1. Check Your Progress

- A) 1) D) twelve  
 2) C) Miguel  
 3) A) Billiards  
 4) B) five  
 5) B) thirty
- B) 1) the priest  
 2) for drunkenness  
 3) as brutes and animals  
 4) Montez

- 5) the American gangster James

#### 4.2.3.1 Check Your Progress

- A) 1) A) two  
2) C) a German-American  
3) D) Indian  
4) B) three  
5) C) handkerchief  
6) D) the Jefe  
7) C) Juan  
8) A) the lieutenant  
9) B) England  
10) D) divorce
- B) 1) in the barn of Mr. Lehr  
2) James  
3) his gun  
4) the inevitability of death  
5) the lieutenant  
6) Padre Jose's wife  
7) Mrs. Trixy Fellows  
8) Twenty years  
9) Juan  
10) Luis

#### 4.7 Exercises:

**A) Answer the following questions in about 250-300 words.**

1. Evaluate Graham Greene's *The Power and the Glory* as a political religious novel.
2. Compare and contrast the characters of the 'whisky priest' and the lieutenant of Police.
3. Explain the conflict between the Church and the State in Graham Greene's *The Power and the Glory*.

4. Discuss Graham Greene's art of plot construction as evidence in *The Power and the Glory*.
5. Evaluate Graham Greene's *The Power and the Glory* as a psychological novel.

**B) Write short notes in about 100-150 words each.**

1. The whisky priest
2. The lieutenant
3. The theme of evil in *The Power and the Glory*
4. *The Power and the Glory* as a Catholic novel
5. Padre Jose as the renegade priest
6. The mestizo as a treacherous person
7. The Fellows Family

**4.8 Further Reading:**

Greene, Graham. (2019) *The Power and the Glory* London: Penguin Random House.

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## Module V

### 1. Historical Novel

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#### Contents

##### 5.1.0 Objectives

##### 5.1.1 Introduction

##### 5.1.2 Sir Walter Scott and his Historical Novel

5.1.3 The notable points of Scott's contribution to the creation of the historical novel are given below:

##### 5.1.4 Scott's legacy or other Historical Novelists

##### 5.1.5 Check your progress

##### 5.1.6 Exercises

##### 5.1.7 Answers to check your progress

#### **5.1.0 Objectives:**

- To understand the extremes of human behavior.
- To know the various ways of facing understanding and living with the horrific events in the past
- To understand the historical novel as a source in history.
- To create the awareness of the readers to look into the mindset of past society

#### **5.1.1 Introduction:**

As the term historical novel literally suggests it is a combination of two elements-history and novel. Facts are the underlying basis of history and a novel is a work of fiction. A historical novel deals with both fact and fiction. A historical novelist takes certain events and characters of history and weaves around them a fictitious enchantment. In making use of facts, the novelist does not follow the method of the historian but of the artist. He selects facts and arranges them according

to his choice. In short, he takes into account the spirit and atmosphere of history. He recreates imaginatively the life of the past. He does not allow historical facts to come in the way of his fiction nor does he permit his fiction to violate the significance of historical facts.

### **5.1.2 Sir Walter Scott and his Historical Novels :**

Sir Walter Scott is the father of the historical novel in England. He was born in Edinburgh in 1771. He comes of a long line of Border lairds and yeomen, many of whom play a notable part in Scottish history. Scott wants to become a soldier but he cannot, due to his ill-health. He spends his boyhood seeking adventure at second-hand among books and learning by heart many stirring Border ballads. The memory of battles long ago becomes part of his mental make-up. He reads every kind of literature. He gets knowledge of many languages like Italian, German, Spanish and French. He gets interested in history and every form of antiquarian love. He studies law, ballads, traditions of the Borders, legends and wanders a lot. Out of his experiences Scott creates the historical novel. His novels, known as the *Waverly Novels*, consist of twenty-seven novels and five tales. He blends fact and fiction in them. He makes use of the Romantic paraphernalia and realism. He combines realism and historical insight. In *Waverly* Scott's heart is in the Highlands. The reading public welcomes the *Waverly* with great enthusiasm. With his *Waverly* (1814) Scott gives birth to a new kind of fiction-the historical novel. Then he publishes novels in quick succession. The cream of Scott's work lies in the fiction-inspired by the life and history of his own country : *Guy Mannering* (1816), *The Heart of Midlothian* (1817), *Rob Roy* (1818), *The Antiquary*, *Old Mortality*, *St. Ronan's Well* and *The Bride of Lammermoor* (1819). Writing of events scenes and characters outside Scotland, he is cut off from nineteenth of his power. Of course *Quentin Durward* (1823) is still remarkable for its study of Louis XI and as a picture of the break-up of the feudal order in France.

*Old Morality* is more than a novel. It is a historical monument. It represents a past era. It depicts its women, its men, its manners, ideas, and events. *The Heart of Midlothian* takes its name from the old Edinburgh Tolbooth or prison known as the heart of Midlothian. It begins with the story of the Porteous riots of 1736. The story is about captain John Porteous, commander of the city Guard, who without sufficient justification causes the death of a number of citizens by ordering his forces to fire

and has himself fired on the crowd, on the occasion of the hanging of a convicted robber, Wilson. *The Bride of Lammermoor* is Scott's greatest experiment in sustained tragedy and the atmosphere with which the book is charged gives it much of its sombre power. *Ivanhoe* (1819) takes us to the middle ages and brings in the figure of Robin Hood and Richard, the Lion-hearted. *Kenilworth* (1821), *Redgauntlet* (1824), *Guy Mannering*, *The Talisman* (1825) are some of his well-known novels.

### **5.1.3 The notable points of Scott's contribution to the creation of the historical novel are given below :**

**1. Historical realism :** Sir Walter Scott is "the prophesier of things past." He creates interest in the past by writing about historical past. He adds a life giving force, a vitalizing energy, an insight and a genial dexterity to the historical knowledge of the past ages. He is concerned in historical romances with periods sufficiently remote. He gives romantic charm and imaginative treatment to past history. But his novels are not devoid of historical realism. Gothic novelists like Horace Walpole, Clara Reeve and Mrs. Radcliffe only give romantic treatment and imaginative treatment without writing realistically about past ages in their novels. What makes his novels unique is the combination of realism and historical insight. But Scotts combines romanticism and realism. He creates or induces in his readers "a willing suspension of disbelief." He combines the elements of real life with elements of wonder from old romance in this historical novel. Richardson, Fielding and Smollett hold a mirror up to the eighteenth century way of life. Scott does so for the remote centuries of which his contemporaries know nothing . His very first novel *Waverly* is a slight attempt at a sketch of ancient Scottish manners. *The Antiquary* is also important for its pleasant humours which makes it a true picture of the manners of Scotland. *Old Morality* takes us to the troubled times of Charles II and the rising of Covenanters in 1685. It is a historical monument of the finest pictures of the past, its men, its ideas, and manners. In *Ivanhoe* Scott reconstructs the life in the middle Ages in England. He combines the past and present in a homogeneous whole, Scott takes liberties with historical facts in his own way but he is marvelously successful in reproducing at least the externals of the past ages.

**2. Characterization:** The first thing which strikes us about Scott's art of characterization is his wide and varied range. First he recreates historical background and then he peoples it with a vast concourse of men and women. Some of the

characters are real historical personages and some the children of his fecund imagination. What a portrait gallery he has to offer-peasants, clansmen, heroes, kings, soldiers, lawyers, pirates, farmers, old fashioned serving men, lords and ladies, preachers, schoolmasters, bailiffs, low comedy figures, the wild people of hills, slum dwellers, traitors, saints etc.. All are living and breathing characters. They are described with authenticity that springs from knowledge. Through the great gallery of characters shaped by the historic living past, the past of a country comes alive.

Scott stresses the nationality rather than the individuality of a character. Character is determined by national and local history. In his novels nationality is a character. The characters of the Highlanders (the Scotts) and the Lowlanders (the English) are sharply distinguished. According to Walter Allen, "It is the feeling for the historic behind the individual that is the clue to Scott's genius." The social background of the time, the material reality of the period in which that character is placed helps in understanding that character. His characters are both types and individuals. He possessed the secret of making his characters vital and human. He is most at home in Scotland and with humble people. Scott's own interest in feudalism sometimes gives rise to characters who appear bookish and artificial. But when he describes characters like Jeanie in Deans, in *The Heart of Midlothian* and, the old clansman, Even in *Waverley* we know, the very soul of Scotch womanhood and manhood.

It is also said that Scott is particularly successful in drawing the characters from humble life, peasant life, odd and eccentric characters. They appear more real, vivid, and life-like than his intellectuals or characters from standard life. Though Scott has created attraction about some impressive figures of rebels, ruined noblemen and chieftains in his novels, it is the ordinary people such as peasants, shopkeepers, housewives, servants, who constitute his richest and most attractive gallery of portraits. They are painted with great artistic relief and intensity of touch. But his heroes and heroines appear wholly literary, not real people.

Scott cannot portray complex characters. He cannot depict the complex mental conditions or strong passions of his characters. Like Shakespeare, he is neither endowed with psychological insight nor with philosophic vision. He is content to portray his characters in broad bold outlines and with a big brush. Carlyle truly remarks: "Your Shakespeare fashions his characters from the heart outwards, your Scott fashions them from the skin inwards, never getting near the heart of them."

**3. Gothic Element :** Scott makes use of historical realism. But he is not free from the influence of the Gothic Romance. His historical novel has its origin in the Gothic Romance but he gives a new orientation to it. His novels like *Waverley*, *Guy Mannering*, *The Antiquity*, *Castle Dangerous* and others do not make use of ghost, hallucination, legend, omen, vision prophesying disaster, some mystic sign, wonder, dream or obscure allusion to future events.

**4. Wide Range of Action:** His novels are on a vast scale, cover a wide range of action. They are concerned with public rather than with private interests. He magnificently portrays the strife and passions of big parties. The heroic side of history for over six hundred years finds expression in Scott's novels. All the parties of the six centuries such as Crusaders, Covenanters, Cavaliers, Roundheads, Baptists, Jews, Gypsies, Rebels start into life again and fight or give reason for the faith that is in them.

**5. Scenic Beauty and Atmosphere:** In Scott's novels scene is an essential element in the action. He describes vividly some places of Scotland, where the actions take place. The action in the novel seems almost to be the result of natural environment. The finest examples of this harmony between scene and action are found in *Old Morality*, *The Talisman*, *Ivanhoe* and many others.

**6. Scott's Style:** Scott makes use of a language which comes near to the common speech or the living dialects. He makes use of poetic devices and archaisms. He does this to create historical realism or to create an illusion of the past.

**7. Scott's Knowledge of human nature:** The real power of Scott's novels is not merely their romance, their accumulation of historical facts, their Scotch dialect, and use of archaic or obsolete words-their local coloring. All these are accessories. They will be pleasing to one age and displeasing to another. Beneath all is human nature, which is practically the same in all times. Men love and men hate, they are faithful to their promises and they are treacherous, they are sometimes wise and sometimes foolish. They always have been and always will be thus. Scott has been able to represent this universal fact when he portrays his characters against the background of long stretches of Scottish and English history.

**Conclusion:** In short, Scott is the father of the historical novel. He makes use of Gothic tradition and realism. He makes use of history. His novels have been able to sustain readers interest even now because they deal with the fundamental human

nature which is practically the same in all times. He is also the best story-teller. Many writers after Scott come under his influence and dwell upon his historical novels as a source material and get inspired.

#### **5.1.4 Scott's legacy or other Historical Novelists:**

Sir Walter Scott is the greatest force that has yet appeared in English fiction. But after him, many successors appear in the field of historical novel. Some of them improve upon his weaknesses and even excel Scott in the historical novels. Among the successors to Scott first in the field is *Mrs. Anna Eliza Bray*. Her *The Protestant* deals with the subject of the persecution of the Protestants under Queen Mary Tudor, *Horace Smith* also practises the historical novel. His *Brambletye House* (1826) is a good example of the working of the time-spirit. Between 1825 and 1850, G.P.R. James produces a hundred novels and tales. James's contemporary William Harrison Ainsworth becomes popular with *Rookwood*. Then Hugo's *Notre-Dame de Paris* is a romance of an order very different from any of Scott's. It is charged with poetry, fantasy and passion. Bulwer-Lytton produces five historical romances. Charles Kingsley makes use of dramatic crises for the climax of his romances. His *Hypatia* is a historical fiction. It is about the death struggle between Greek and Christian civilisation in the fifth century. Thackeray reads Walter Scott and burlesques him and then writes *Henry Esmond* (1852) and *The Virginians* (1857-59). Thus, Scott proves to be fountain head from which flows a long stream of historical novels after him.

#### **5.1.5 Check Your Progress :**

##### **A) Answer the following questions in one word or sentence of phrase.**

1. Who is the father of the historical novel?
2. What is the definition of historical novel?
3. What type of the novel, *Old Morality* ?
4. Mention the names of the Gothic novelists.
5. What is attempted in Scott's novel, *Waverly*?

##### **B) Fill in the blanks.**

1. In *Ivanhoe* Scott reconstructs the life in the ----in England.
2. Scott stresses the ----- rather than the individuality of a character.

3. Scott's historical novel has its origin in-----.
4. Hugo's ----- is a romance of an order very different from any of Scott.
5. -----deals with the subject of the persecution of the Protestants under Queen Mary Tudor. =

### 5.1.6 Exercises:

#### A) Answer the following questions.

1. What is the historical novel?
2. What is the main purpose of historical novel?

#### B) Write a note on the following.

1. Characteristics of historical novel.
2. Scott's contribution to the historical novel.
3. Gothic element in historical novel.

### 5.1.7 A) Answer to check your progress:

1. Sir Walter Scott
2. It has setting of historical period that attempts to convey the spirit, manners and social condition of the past age with realistic details and fidelity of historical fact.
3. Historical monument.
4. Horace Walpole, Clara, Reeve, Mrs. Radcliffe etc.
5. A Slight attempt at a sketch of ancient Scottish manners.

- B) :**
1. middle ages
  2. nationality
  3. The Gothic romance
  4. *Notre-Dame de -Paris*
  5. *The Protestant*

## 2. Psychological Novel

### Contents

- 5.2.0 Objectives
- 5.2.1 Introduction
- 5.2.2 Psychological Novel
- 5.2.3 Feature of the Psychological Novel
- 5.2.4 Check Your Progress
- 5.2.5 Terms to Remember
- 5.2.6 Answers to Check Your Progress
- 5.2.7 Exercises

### 5.2.0 Objectives :

- To understand the Psychological Novel
- To know the mental and emotional lives of its characters and explores the various levels of mental activity
- To understand the motives, circumstances, and internal actions of the characters

### 5.2.1 Introduction:

A novel that focuses on the complex mental and emotional lives of its characters and explores the various levels of mental activity is called as the psychological novel. It lays emphasize on the motives, circumstances, and internal actions of the characters. It delves deeper into the mind of a character than novels of other genres. So the psychological novel is called as a novel of the "inner man". The major technique used in the psychological novel is stream-of-consciousness technique or interior monologue. So it is also called as the novel of the stream-of-consciousness.

### 5.2.2 Psychological Novel :

When we study the Psychological Novel, We get emphasis on the inner life in the eighteenth century traditional novel especially in Richardson's *Pamela* and Sterne's *Tristram Shandy*. However, their use of the stream-of-consciousness

technique was for the occasional effect. The psychological novel reached its full potential with the growth of psychological discoveries of Sigmund Freud in the 20th century. The detailed recording of external events' as practiced by Henry James, the associative memories of Proust, the stream-of-consciousness technique of James Joyce and William Faulkner, and the continuous flow of experience of Virginia Woolf made the psychological novel as a peculiar product of the modern age.

In the psychological novel, plot is subordinate to and dependent upon the probing delineation of character. Events may not be presented in chronological order but rather as they occur in the character's thought, memories, fantasies, reveries, contemplations, and dreams. For instance, Joyce's *Ulysses* takes place in Dublin in a 24-hour period, but the events of the day evoke associations that take the reader back and forth through the characters' past and present lives. In the complex and ambiguous works of Franz Kafka, the subjective world is externalized, and events that appear to be happening in reality are governed by the subjective logic of dreams.

The psychological novel is thus, a peculiar product of modern novel. It is mainly concerned with the flow of human consciousness. Strictly speaking the modern psychological novel began with the publication of *Remembrance of Things Past* in 1913 by Marcel Proust, James Joyce's *A Portrait of an Artist as a Young Man* in 1914 and Dorothy Richardson's *Pilgrimage* in 1915. These three novelists made a drastic change in the history of the novel by focusing the inner world of man's life. Sigmund Freud's theory of psycho-analysis also supported the psychological novel and made people to look at things from new perspective. The experiments were made in the light of Freud's psycho-analysis and the stream-of-consciousness became the major technique of the psychological novel. The major features of the psychological novel are as follows:

### **5.2.3 Features of the Psychological Novel:**

1. It is thoroughly different from the traditional novel. Well organized plot is the strength of the early novels while the absence of logical arrangements is the feature of the psychological novel.
2. The action of the psychological novel moves backward and forward in time
3. It argues that the character is a process and not a static state.

4. As the psychological novel is concerned with the stream-of-consciousness technique and chaotic structure of man and society, it doesn't have a specific form and pattern like the traditional novel.
5. It is neither a criticism of life nor a means of entertainment. It is a rendering of life in all its fluidity, complexity and subtlety.
6. Preoccupation with time, subjectivity, inwardness, absence of action, the delineation of the subconscious are the major traits of the psychological novel.
7. As there is no plot, no characterization, and no logical arrangements of events, the psychological novel is called as a reaction against the traditional novel.
8. The chief aim of the novelist is not to create memorable characters but to find out exactly what people are like, and to record his discoveries.
9. The traditional writers used the stream-of-consciousness technique merely as a device for occasional effects, but with the psychological novelists it has become an end in itself.
10. Interior monologue is the essence of the psychological novel.

**Conclusion :**

In short, the psychological novel opened up new horizons of art and brought the readers into close contact with interior picture of human mind. The major exponents of this new trend of technique are Dorothy Richardson, James Joyce, Virginia Woolf and Marcel Proust.

**5.2.4 Check Your Progress :**

**A) Complete the following sentences by choosing the correct alternative:**

- i) -----is subordinate in the psychological novel.
  - a) character      b) plot              c) setting
- ii) The psychological novel is mainly concerned with-----
  - a) the flaw of human consciousness
  - b) criticism of life
  - c) entertainment

**B) Fill in the blanks:**

- i) The major technique used in the psychological novel is-----
- ii) The psychological novel is called as a reaction against-----

**C) Answer in a word/phrase/sentence:**

- i) Who made the psychological novel as a peculiar product of the modern age?
- ii) What is the major objective of the psychological novel?

**5.2.5 Terms to Remember**

- delve - investigate, look at
- reverie - daydream, trance
- delineation - explanation, description
- psycho-analysis - The method of psychological therapy originated by Sigmund Freud
- perspective — viewpoint, outlook
- chaotic - disordered confused
- rendering - representation, description
- exponent - supporter, proponent

**5.2.6 Answer to check your progress:**

- A) i) plot
- ii) the flaw of human consciousness
- B) i) stream-of-consciousness technique.
- ii) the traditional novel
- C) i) Henry James, Proust, James Joyce, and William Faulkner, Virginia Woolf.
- ii) The psychological novel is concerned with the stream- of consciousness and chaotic structure of man and society.

**5.2.7 Exercises:**

**I. Write Short Notes on the following topics:**

- 1. novel



## **Module VI**

### **Satirical Novel and Epistolary Novel**

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#### **Contents:**

- 6.1 Objectives:
- 6.2 Satire :Introduction
  - 6.2.1 Origin of Satire
  - 6.2.2 Definition of Satire
  - 6.2.3 Characteristic Features of Satire
  - 6.2.4 Types of Satire
  - 6.2.5 Literary Devices used in Satire
  - 6.2.6 Animal Farm as a Satirical Novel
  - 6.2.7 Other Examples of Satirical Novel
  - 6.2.8 Check Your Progress I
- 6.3 Epistolary Novel: Introduction
  - 6.3.1 Epistolary Novel: Introduction
  - 6.3.2 Origin of Epistolary Novel
  - 6.3.3 Characteristic Features of Epistolary Novel
  - 6.3.4 Types of Epistolary Novel
  - 6.3.5 Examples of Epistolary Novels
  - 6.3.6 Popularity of Epistolary Novels
  - 6.3.7 Check Your Progress- II
- 6.4 Exercise
- 6.5 Answers to Check Your Progress
- 6.6 Additional Reading
- 6.7 References

## **6.1 Objectives:**

After completing the study of this unit, students will be able to

- i) understand the definition of Satire, its origin, its characteristic features and types.
- ii) learn literary devices used in satire and its examples.
- iii) know the definition of Epistolary Novel, its origin, its characteristic features and types.
- iv) explain the examples of Epistolary Novel and its popularity.

## **6.2 Satire: Introduction:**

In the previous module we have seen the definitions and characteristics of Historical and Psychological Novel. In this module, we are going to study Satirical Novel and Epistolary Novel in detail. Satirical Novel comprises all the characteristic features of a satire. Therefore we will have to study in detail about satire. Here we will try to understand the origin of satire, the definition of satire, some additional details of satire, types of satire, literary devices used in satire and some examples of satirical novel.

### **6.2.1 Origin of Satire:**

The term is from the Latin *satura*, meaning “full” or “sated” and was derived from *satis*, meaning “enough” or “sufficient.” Satire began with the early Greek poets when they were supposed to tax weaknesses and correct vice. As a distinct literary form, satire was the creation of the Romans and was subsequently present in many forms of medieval literature. In *The Canterbury Tales*, Chaucer used this technique for “The Miller’s Tale” and “The Nun’s Priest’s Tale.” During the Renaissance, satire was more often prose rather than poetry. The Golden Age of Satire in England was the early Eighteenth Century when Henry Fielding, Jonathan Swift, Alexander Pope, John Gay and others dominated British letters.

### **6.2.2 Definition of a Satire:**

Satire is a literary device for the artful ridicule of a folly or vice as a means of exposing or correcting it. The subject of satire is generally human frailty, as it manifests in people’s behavior or ideas as well as societal institutions or other

creations. Satire utilizes tones of amusement, contempt, scorn, or indignation towards a flawed subject with the hope of creating awareness and subsequent change.

Satire is the use of humor, irony, sarcasm, or ridicule to criticize something or someone. Public figures, such as politicians, are often the subject of satire, but satirists can take aim at other targets as well—from societal conventions to government policies. Satire is an entertaining form of social commentary, and it occurs in many forms: there are satirical novels, poems, and essays, as well as satirical films, shows, and cartoons. Alec Baldwin's impersonation of Donald Trump on Saturday Night Live is an example of satire.

### 6.2.3 Characteristic Features of Satire:

- Satire is a bit unusual as a literary term because it can be used to describe both a literary device *and* the specific genre of literature that makes use of the device. Just like a comedy is comedic because it uses comedy, a satire is satirical because it uses satire. For most of this entry, the word "satire" will be used refer to the device, not the genre.
- Satire often coincides with the use of other literary devices, such as **irony**, malapropism, overstatement, **understatement**, **juxtaposition**, or **parody**.
- Though most satires seek to draw laughter, there are many unfunny or even dark examples of satire, such as George Orwell's *Animal Farm* or Bret Easton Ellis's *American Psycho*, which criticize communist societies and capitalist societies, respectively.

### 6.2.4 Types of Satire:

Traditionally, scholars have divided satire into two main categories: *Horatian* and *Juvenalian* satire. These labels are derived from the names of the renowned Roman satirists Horace and Juvenal, who originated each type. A third, less common type of satire is *Menippean* satire, named after Menippus, the Greek cynic and satirist. These labels are more of a classical framework for literary critics rather than a strict set of guidelines that all modern satires must follow, but they are worth reviewing because they can help make clear the wide variety of forms that satire can take.

- **Horatian satire** is a gentler and typically comic form of satire in which the author or narrator takes aim at the common flaws in human beings, with the primary goal of entertaining readers and offering them useful insights into their own behavior. Horatian satire isn't generally written with the intention of bringing about social change.
  - Alexander Pope's poem *The Rape of the Lock* is an example of Horatian satire that gently mocks the English upper class for its vanity and dim-wittedness.
- **Juvenalian satire** is often described as dark or tragic rather than comic. It uses **irony** to highlight and combat the wrongdoings of public figures and institutions. It is distinguished from Horatian satire by the more hostile tone it takes towards its subjects. For this reason, it's often used in more serious political writing.
  - George Orwell's *Animal Farm* is a Juvenalian satire that isn't particularly funny. It ridicules communist governments for their total lack of equality.
  - Though Alec Baldwin's portrayal of President Trump on *Saturday Night Live* can have its lighter moments, the bulk of his satire pointedly criticizes Trump, perhaps with the intent of shaming the president into altering his course or of mobilizing citizens to work against Trump's goals and policies.
- **Menippean satire** is less common than Juvenalian or Horatian satire, though it's the oldest type of satire. Menippean satires target mindsets or worldviews instead of targeting specific people. There is considerable overlap between Horatian and Menippean satire, since both often target people's stupidity or vices rather than targeting specific people, though the tone of Menippean satire is often harsher, like Juvenalian satire.

### 6.2.5 Literary Devices Used in Satirical Novel:

Satire often depends on other literary devices to help it achieve its effect. Below is a list of some of the most common devices that satirists employ when mocking their subjects. Keep in mind that these devices are not specific *types* of satire—they're just devices that are commonly used *as a part* of satire (the device), or *in* satire (the genre).

- **Verbal irony** refers to the use of words to express something other than their literal meaning. This type of irony depends on a disconnect between what is said

and what is meant or what is true—so satirists often use irony to suggest that a speaker is too much of a fool to understand a situation or, worse, a liar. Imagine if a public official told a group of citizens, "There's nothing to worry about!" right after a dam had broken before their very eyes. This would make for an effective satire of a government's careless response to a natural disaster.

- **An anachronism** is a person or thing that belongs to a time period other than the one during which a piece of writing is set. Satirists might use anachronism to demonstrate how out of touch a subject is with his or her society. For example, if the same public official in the example above told a 21st-century crowd not to worry because steamboats would come to rescue them, readers would understand that the implication was that officials were either too incompetent or too clueless to resolve the problem.
- **Parody** is the imitation of a literary style for humorous effect. Satirical authors use parody to attack literary conventions and traditional forms of rhetoric, often by exaggerating the key characteristics of the genre until they seem ridiculous or nonsensical. For example, in the prologue to Miguel de Cervantes' classic novel, *Don Quixote*, Cervantes satirizes the pompous literary conventions in his contemporary Spain by creating his own over-the-top imitations of the elaborate poems that other authors commonly cited in the prologues to their works. Other writers of the time cited such poems to impress readers and project a sense of authority, but Cervantes' parodies make clear that those other writers are merely pretentious and ridiculous.
- **Understatement** is downplaying something's size, significance, or quality. This device is useful to satirists because, like irony, it can often be used to portray a speaker as deceptive or foolish. If a politician understates the severity of his or her actions (e.g., "I don't think starting a war we couldn't win was the best decision"), it underscores just how ineffective and uncritical someone in a position of power can be.
- **Overstatement** is the exaggeration of something's size, significance, or quality. This device can also be used to underscore a speaker's shaky grasp on the reality of any given situation. A politician might overstate the extent of his or her achievements ("This was the best bill ever passed"), so satirists use the device to

expose the disconnect between what someone says and the reality of the situation.

- **Juxtaposition** is a literary device in which an author places two things next to each other to highlight the contrast between them. In satirical writing, juxtaposition is especially effective when the combination is unexpected. For example, Seth Grahame-Smith's popular parody novel, *Pride and Prejudice and Zombies*, inserts zombies into the genteel world of Jane Austen's 19th-century England. Grahame-Smith could be said to be using juxtaposition to satirize either the propriety of Bennet's society, the ubiquity of zombies in American popular culture, or both.
- **Malapropism** is the humorous and usually unintentional use of a word in the place of a similar-sounding one. Because these speech errors have the potential to be embarrassing, satirists may portray people as fools by giving them malapropistic lines.

#### 6.2.6 Animal Farm as a Satirical Novel:

Â *Animal Farm* is a direct comparison to the Russian Revolution and its aftermath, as a result of Joseph Stalin's Communism. Orwell substitutes animals for humans, so the big concepts of communism are shown on the farm. Communism is meant to be a society where all people are equal, yet the revolution of the Russians results in certain people having more power over others, but those people are the same kind of tyrants. The pigs take over because they think that they are the smartest and in order to protect them, it's eventually decided to reserve the best food for them. George Orwell's *Animal Farm* uses satire to show the political ideology and the misuse of power in communistic society.

Orwell uses humorous satire by making the setting on a farm and the characters animals. Orwell, then, shows the perversion of political ideals and the corruption of power which occur in human societies. The power of the new society becomes corrupt and the people aren't all equal. Napoleon, stalin, slaughters the animals that disagree with him and who don't follow his orders. Napoleon slaughters the animals to strike fear into the other animals so that they don't rebel. When napoleon accuses snowball of destroying the windmill, even though it wasn't him. This shows that Napoleon even lies when it comes to making snowball look bad to the other animals.

The main characters are animals but their failings are all too recognizably human. They begin with an attempt to form a new society, separated from the tyranny of humans and established on the principle of equality and freedom for everyone, but it all goes wrong as the pigs take over. The animals, russian people, try to create a new society and government but the new system didn't work well as curtain groups took over. Protected by the brute power of the dogs, the pigs give themselves all manner of comforts and even luxuries for themselves, while treating the other animals in the same way as slavery and how they suffered under humans. Napoleon, stalin, uses the dogs, which is the kgb, to scare the people into obeying him and following his orders.

Orwell uses irony throughout that goes hand-in-hand with satire. Major's words in the beginning of the book reflect throughout the novel, "all men are enemies. . . we must not resemble them. . . no animal must ever tyrannize his own" according to Robert Girard's , because they become a blueprint for the very behaviors of Napoleon once he's established his dominance over his own. The commandments change as his control over the animals changes and erases the original purposes of the revolution. The farmhouse, a symbol of the evil of man, is co-opted by Napoleon as his own and helps transform him into the being indistinguishable from men. The windmill, a symbol of the Revolution, becomes the means to manage the animals. Rebuilding it certainly focuses their energies on one task and not on their health, but in making Snowball the enemy for its destruction, Napoleon convinces the animals into being more determined and faithful to their cause by telling them that they do not want to work under the tyranny of Jones or one of his agents. Yet, in the end, they are exchanging one tyrant for another.

Throughout the whole novel a strong phrase is said, "All animals are equal, but some animals are more equal than others.", this phrase shows what the animals originally tried to create in the beginning of the novel. When the new society started to build it became less and less equal, this is stated when Orwell states, "The creatures outside looked from pig to man, and from man to pig, and from pig to man again; but already it was impossible to say which was which.", this shows that the original society was starting to resurface but the pigs being man instead.

Orwell's point that the pigs are really just the same as the human tyrants they replaced is expressed in the ending of the novel, as the pigs mingle with humans to the extent that it becomes impossible to distinguish between them and the humans.

Although the specific animals and events that he uses clearly resemble particular parallels in the real world, their status as symbols allows them to signify beyond specific times and places.

### 6.2.7 Other Examples of Satirical Novel:

#### *Jonathan Swift's Gulliver's Travels*

In this example from Chapter Four of *Gulliver's Travels*, Swift satirizes the historically troubled relationship between Catholics and Protestants in England, recreating the conflict as a battle over the correct way to eat eggs:

*Adventures of Huckleberry Finn* (Pre-civil-war Southern society, in particular its racism)

*American Psycho* (Consumer capitalist American society of the 1980s)

*Arms and the Man* (Romantic ideals, particularly about love and war)

*Candide* (Every powerful institution, from the Church to the military, of 18th century Europe)

*Catch-22* (The U.S. military)

*Don Quixote* (Among many other things, fictional books about chivalrous heroes that were popular when Cervantes wrote *Don Quixote*)

*Gulliver's Travels* (English society, and humans in general)

*A Modest Proposal* (English society, particularly in its dealings with Ireland, which at the time was under English control)

### 6.2.8 Check Your Progress - I:

Fill in the blanks of the following.

- 1) A satire ----- a folly or vice of a person or society.  
a) Enlarges                      b) Undermine      **c) Ridicules**                      d) Amuses
- 2) A good satire should be ----- and not malicious.  
**a) Reformatory**                      b) Confirmatory      c) Perfunctory                      d) Contemporary
- 3) Animal Farm is a ----- type of satire.  
a) Horatian                      b) **Juvenalian**                      c) Menippean                      d) None of these

- 4) Alexander Pope's poem *The Rape of the Lock* is an example of ----- satire.  
a) **Horatian**                      b) Juvenalian      c) Menippean      d) None of these
- 5) Verbal irony is an important literary device used in-----.  
a) Comedy                      b) Tragedy              c) Poetry              d) **Satire**

### **6.3.1 Epistolary Novel: Introduction**

Epistolary Novel is a genre of fiction which first gained popularity in the seventeenth and eighteenth centuries. An epistolary novel is written as a series of documents. The usual form is letters. It adds greater realism to a story. It includes multiple narrators instead of an omniscient narrator. The story can be told and interpreted from numerous viewpoints. The subjective points of view make it the forerunner of the modern psychological novel. It is a form in which most or the entire plot is advanced by the letters or journal entries of one or more of its characters, and which marked the beginning of the novel as a literary form.

### **6.3.2 Origin of Epistolary Novel:**

Epistolary fiction dates back at least to ancient Roman times, but the epistolary novel as a distinct genre first gained prominence in Britain in the mid-eighteenth century. In the late seventeenth and early eighteenth centuries, Aphra Behn in Britain and Charles Louis de Montesquieu in France produced works of fiction told through the medium of letters, but many scholars still regard Samuel Richardson's *Pamela* (1740) to be the first example of the epistolary novel—and indeed the first mature novel to be written in English. Richardson's ground-breaking work is marked by a coherence of characterization, plot, and theme that had been missing in earlier fictional efforts, and his use of the epistolary form lends realism, complexity, and psychological subtlety to his story.

The epistolary novel enjoyed its greatest popularity in England and France from the mid-1700s to the end of the century, a time when literacy was on the increase and the public sought literary works with more depictions of ordinary experience and greater psychological realism than were found in the old heroic romances.

### **6.3.3 Characteristic Features of Epistolary Novel:**

With its reliance on subjective points of view, the epistolary novel by its very nature offers intimate insight into characters' thoughts and feelings without

interference from the author, and advances the plot with dramatic immediacy. Epistolary authors commonly wrote about questions of morality, and many epistolary novels are sentimental in nature. Because of the “private” nature of the form, with the depiction of domestic and personal concerns, much epistolary fiction was written by or about women, and the letter-novel was one of the earliest avenues for women writers to achieve public recognition for their art.

Female characters in the novels often wrestle with sexual temptation and moral propriety and find that the only way to express them honestly and thoroughly is by confiding in a trusted friend through letters. Many critics in Richardson's day regarded the letters he wrote in the voices of his female protagonists to be the finest expression of feminine concerns and sensibilities of the period. Genuine female voices are also to be found in some of the most popular and best-known epistolary novels of the eighteenth century. Many women writers of the period in their novels point out women's exclusion from public matters, and often their female characters seek to transcend social barriers by making their own autonomous decisions.

The advantages of the novel in letter form are that it presents an intimate view of the character's thoughts and feelings without interference from the author and that it conveys the shape of events to come with dramatic immediacy. Also, the presentation of events from several points of view lends the story dimension and verisimilitude. Though the method was most often a vehicle for sentimental novels, it was not limited to them.

#### **6.3.4 Types of Epistolary Novel:**

Epistolary novels can be categorized based on the number of people whose letters are included. This gives three types of epistolary novels.

**Monologic** Epistolary Novel: In this type of novel the letters of only one character are displayed. Ex. like *Letters of a Portuguese Nun* and *The Sorrows of Young Werther*.

**Dialogic** Epistolary Novel : Here the letters of two characters are presented by the writer. Ex. Mme Marie Jeanne Riccoboni's *Letters of Fanni Butler* (1757).

**Polylogic** Epistolary Novel : In it three or more letter-writing characters are exhibited. Ex. Bram Stoker's *Dracula*. A crucial element in polylogic epistolary novels like *Clarissa* and *Dangerous Liaisons* is the dramatic device of 'discrepant

awareness': the simultaneous but separate correspondences of the heroines and the villains creating dramatic tension.

### 6.3.5 Examples of Epistolary Novels:

The acknowledged great British epistolary novelists of the period included Richardson, Henry Fielding, and Tobias Smollet. Richardson had enjoyed a career as a successful printer, and was asked to compose a guide to letter writing. He worked around a central theme and the result was his moral novel *Pamela: or, Virtue Unrewarded*, the story of a servant girl's victorious struggle against her master's attempts to seduce her. The work was an unprecedented popular and critical success and spawned dozens of imitations and burlesques, the best-known of which was Fielding's *An Apology for the Life of Mrs. Shamela Andrews*. Fielding with his parody points out some of the inherent problems with the epistolary form, including the fact that simple, uneducated characters convey their sentiments through sophisticated literary means.

The fact that the important and well-respected novelist Tobias Smollet, who had already achieved fame with his narrative fiction, turned to the epistolary form with *The Expedition of Humphry Clinker* (1771) indicates the popularity of the genre in England in the last decades of the eighteenth century.

Mary Davys, one of the first women to support herself through her writing, produced several epistolary works, including *The Reform'd Coquet: or Memoirs of Amoranda* (1724), which tells of the "taming" of Amoranda, a good but flighty young woman, and *Familiar Letters Betwixt a Gentleman and a Lady* (1725), a satire about politics and women's place in society.

Fanny Burney's *Evelina: or the History of a Young Lady's Entrance into the World* (1778) is a novel of manners that explores a young, innocent woman's entrance into society.

Marie-Jeanne Riccobini's highly successful *Les Lettres de Mistriss Fanni Butlerd* (1757), an exchange of letters between a simple young Englishwoman and her aristocratic lover, makes clear the division between private and public spheres that were a feature of women's social reality in the eighteenth century.

### 6.3.6 Popularity of Epistolary Novels:

Fiction told through the medium of letters was also popular on the European continent, and by the mid-sixteenth century in Spain and Italy letters were often used to tell stories of the trials of illicit and prohibited love. Over the next 150 years, letter-writing became increasingly popular in travel books, news stories, and published personal correspondences. The rise of the epistolary novel as a form on the continent roughly parallels its development in England. Charles Louis de Montesquieu's 1721 *Lettrespersanes* and Claude Prosper Jolyot de Cr ebillon, *fil's*'s 1735 *Lettres de la Marquise de M\*\*\* au Comte de R\*\*\** lacked the realistic novelistic structure and complexity of Richardson's fiction, but those works certainly influenced Richardson as well as later French epistolary writers.

Some of the great French epistolary novels in the eighteenth century include Jean-Jacques Rousseau's *La Nouvelle H elo ise* (1761) and Choderlos de Laclos' 1782 *Les Liaisons dangereuses*. These novels, like their English counterparts, are redolent with sentimental romance and melodrama, and a great deal of attention is paid to questions of morality. Several popular but little-remembered epistolary novels appeared in the United States at the end of the century, just as the greatest vogue of the genre was passed in Europe and Britain. As the century drew to a close the novel letter as a form had fallen into disfavor, as readers and writers of popular fiction increasingly turned to Gothic romances, and serious novelists, too, adopted the more straightforward narrative form.

### 6.3.7 Check Your Progress- II

Fill in the blanks of the following.

1. ----- is the best definition of Epistolary Novel.
  - a) A letter.
  - b) A novel written through documents, often including letters.
  - c) A series of unconnected letters.
  - d) None of these
2. ----- is a correct statement.
  - a) A polylogic epistolary work contains letters, diary entries, etc. from more than two characters.

- b) A monologic epistolary novel explores a relationship through letters between two characters.
  - c) A dialogic epistolary piece of literature shows the viewpoint of a single character.
  - d) None of these
3. -----of the following would NOT be found in an epistolary novel.
- a) A diary entry
  - b) A hospital bill
  - c) An omniscient narrator
  - d) Letter
4. *Pamela; or, Virtue Rewarded* (1740) by English writer Samuel Richardson is an example of -----
- a) Historical Novel
  - b) Satirical Novel
  - c) Epistolary Novel
  - d) None of these
5. In monologic epistolary novel, letters of-----characters are displayed.
- a) One
  - b) Two
  - c) Three
  - d) More than three

#### 6.4 Exercise:

**Q. Answer the following questions in a word or a phrase or a sentence.**

1. What is the definition of the term satire?
2. What are the types of a satire?
3. Name any one novel which uses satire as a literary device.
4. What is an epistolary novel?
5. What are the types of an epistolary novel?
6. Give any one example of an epistolary novel.

**Q. Answer the following questions in three to four lines**

- 1) What is the function of a satire?
- 2) What do you understand by the term Horatian satire?
- 3) What is a Juvenalian satire?
- 4) What are the characteristic features of a satire?

- 5) How the epistolary novel did come into existence?
- 6) What are the types of an epistolary novel.
- 7) Give any two examples of an epistolary novel
- 8) Give any two examples of a satirical novel.

**Q. Write short notes on the following**

- 1) Satirical Novel and its types
- 2) Literary devices used in a satirical novel
- 3) Popularity of an epistolary novel
- 4) Characteristic features of an epistolary novel
- 5) Explain any one example of a satirical novel
- 6) Explain in detail the types of an epistolary novel

**6.5 Answers to Check Your Progress**

**Check Your Progress- I**

1. c) Ridicules
2. a) Reformatory
3. b) **Juvenalian**
4. a) Horatian
5. d) Satire

**Check Your Progress- II**

- 1) b) A novel written through documents, often including letters.
- 2) a) A polylogic epistolary work contains letters, diary entries, etc. from more than two characters.
- 3) b) A hospital bill.
- 4) c) Epistolary Novel
- 5) a) One

## 6.6 Additional Reading:

Connery, Brian; Combe, Kirk, eds. (1995). *Theorizing Satire: Essays in Literary Criticism*. New York: St. Martin's Press. p. 212. ISBN 0-312-12302-7.

Draitser, Emil (1994), *Techniques of Satire: The Case of Saltykov-Shchedrin*, Berlin-New York: Mouton de Gruyter, ISBN 3-11-012624-9.

Study in detail *Pamela; or, Virtue Rewarded* (1740) by English writer Samuel Richardson and *An Apology for the Life of Mrs. Shamela Andrews*, or simply *Shamela*, by English writer Henry Fielding

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**Module VII**  
**Animal Farm : A Fairy Tale**

- George Orwell

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**Contents:**

- 7.0 Objectives
- 7.1 Life & Works of George Orwell
- 7.2 Introduction to Animal Farm
- 7.3 Section I Presentation of Subject Matter
  - 7.3.1 Chapter-wise Summary of the Novel
  - 7.3.2 Check Your Progress- I
- 7.4 Section II Presentation of Subject Matter
  - 7.4.1 Plot of the Novel
  - 7.4.2 Major and Minor Characters in the Novel
  - 7.4.3 Check Your Progress- II
- 7.5 Section III Presentation of the Subject Matter
  - 7.5.1 Thematic Concerns of the Novel
  - 7.5.2 Other Aspects of the Novel
  - 7.5.3 Check Your Progress- III
- 7.6 Glossary and Notes
- 7.7 Answers to Check Your Progress
- 7.8 Exercises
- 7.9 References

**7.0 Objectives:**

After completing the study of this unit, students will be able to

- i) know the life and works of the novelist

- ii) understand the chapter-wise summary of the novel
- iii) learn about the development of the plot of the novel
- iv) understand the major and minor characters in the novel
- v) understand the thematic concerns, use of symbols and motifs in the novel
- vi) answer different types of questions based on the novel

### **7.1 Life and Works of George Orwell:**

George Orwell was the pseudonym of Eric Arthur Blair, born in Motihari, Bengal, India, in 1903, to a family which he described in *The Road to Wigan Pier* (1937) as ‘lower-upper middle class’: ‘upper-middle class without money’. According to his biographer Bernard Crick, Orwell used a pseudonym ‘partly to avoid embarrassing his parents, partly as a hedge against failure, and partly because he disliked the name Eric, which reminded him of a prig in a Victorian boys’ story’.

He worked hard and won a place at Eton but while there dedicated himself more to reading widely than passing exams. Rather than going on to University, he took the Indian Civil Service exams and became a policeman in Burma in 1921 – he was probably the first and only old Etonian to attend the Burmese police training academy. His experiences inspired his first novel, *Burmese Days*, which was published in New York in 1934 (British publishers feared libel cases). His first book, however, was the non-fictional *Down and Out in Paris and London* (1933), and was based on his experiences after he left the police. The critic Bernard Crick tells us that during this time, he took to making journeys among tramps, and spent time living amongst the poor and homeless in London and around the hop fields of Kent, writing that he wanted to see if the English poor were treated in their country in the same way as the Burmese were in theirs. Orwell then moved to Paris in 1928, where in his own words, he lived for about a year and a half in Paris, writing novels and short stories which no one would publish. After my money came to an end I had several years of fairly severe poverty during which I was, among other things, a dishwasher, a private tutor and a teacher in cheap private schools.

Four years later in his essay ‘Why I write’, he explained that ‘what I have most wanted to do is to make political writing into an art’. His political convictions, which have been described as democratic socialism, inform books such as *The Road to Wigan Pier*, a documentary account of poverty in Britain. Its second half, critical of

Socialist intellectuals who supported Stalin, was enormously controversial, as was his account of the Spanish Civil War, *Homage to Catalonia* (1938), which criticizes leftist infighting in the context of a broader struggle against Fascism.

His novel *Animal Farm* (1945) also expresses his hatred of totalitarianism, satirising the developments of the Russian revolution in the style of a fable based on the eponymous farm. *Nineteen Eighty-Four* (1949) deals with similar subject matter by describing a dystopian future overseen by the all-powerful Big Brother. Both books have been translated all around the world, and were read differently by conflicting parties during the Cold War. Having adopted a son, Orwell died of tuberculosis in 1950.

George Orwell (1903-50), born Eric Arthur Blair, is one of the most important writers of the first half of the twentieth century, and his essays and novels have continued to influence many journalists and writers since his death. The term ‘Orwellian’ has entered the dictionary, and many terms he coined or popularised – from ‘Cold War’ to ‘thought crime’ and ‘thought police’ – have become well-known.

## 7.2 Introduction:

*Animal Farm* is an allegorical novella by George Orwell, first published in England on 17 August 1945. The book tells the story of a group of farm animals who rebel against their human farmer, hoping to create a society where the animals can be equal, free, and happy. Ultimately, however, the rebellion is betrayed, and the farm ends up in a state as bad as it was before, under the dictatorship of a pig named Napoleon.

According to Orwell, the fable reflects events leading up to the Russian Revolution of 1917 and then on into the Stalinist era of the Soviet Union. Orwell, a democratic socialist, was a critic of Joseph Stalin and hostile to Moscow-directed Stalinism, an attitude that was critically shaped by his experiences during the Spanish Civil War. The Soviet Union had become a totalitarian autocracy built upon a cult of personality while engaging in the practice of mass incarcerations and secret summary trials and executions. In a letter to Yvonne Davet, Orwell described *Animal Farm* as a satirical tale against Stalin ("*un conte satirique contre Staline*"), and in his essay "Why I Write" (1946), wrote that *Animal Farm* was the first book in which he tried, with full consciousness of what he was doing, "to fuse political purpose and artistic purpose into one whole".

The original title was *Animal Farm: A Fairy Story*, but U.S. publishers dropped the subtitle when it was published in 1946, and only one of the translations during Orwell's lifetime kept it. Other titular variations include subtitles like "A Satire" and "A Contemporary Satire". Orwell suggested the title *Union des républiques socialistes animales* for the French translation, which abbreviates to URSA, the Latin word for "bear", a symbol of Russia. It also played on the French name of the Soviet Union, *Union des républiques socialistes soviétiques*.

Orwell wrote the book between November 1943 and February 1944, when the United Kingdom was in its wartime alliance with the Soviet Union against Nazi Germany, and the British intelligentsia held Stalin in high esteem, a phenomenon Orwell hated. The manuscript was initially rejected by a number of British and American publishers, including one of Orwell's own, Victor Gollancz, which delayed its publication. It became a great commercial success when it did appear partly because international relations were transformed as the wartime alliance gave way to the Cold War.

*Time* magazine chose the book as one of the 100 best English-language novels (1923 to 2005); it also featured at number 31 on the Modern Library List of Best 20th-Century Novels, and number 46 on the BBC's The Big Read poll. It won a Retrospective Hugo Award in 1996 and is included in the Great Books of the Western World selection.

### **7.3 Section I:**

In this section, we will try to understand Chapter-wise summary of the novel and we will also have some objective questions to check our progress.

#### **7.3.1 Chapter-wise Summary of the Novel:**

##### **Chapter- I**

After Mr. Jones, the owner of Manor Farm, falls asleep in a drunken stupor, all of his animals meet in the big barn at the request of old Major, a 12-year-old pig. Major delivers a rousing political speech about the evils inflicted upon them by their human keepers and their need to rebel against the tyranny of Man. After elaborating on the various ways that Man has exploited and harmed the animals, Major mentions a strange dream of his in which he saw a vision of the earth without humans. He then teaches the animals a song — "Beasts of England" — which they sing repeatedly

until they awaken Jones, who fires his gun from his bedroom window, thinking there is a fox in the yard. Frightened by the shot, the animals disperse and go to sleep.

## **Chapter II**

After the death of old Major, the animals spend their days secretly planning the rebellion, although they are unsure when it will occur. Because of their intelligence, the pigs are placed in charge of educating the animals about Animalism, the name they give to the philosophy expounded by Major in Chapter 1. Among the pigs, Snowball and Napoleon are the most important to the revolution. Despite Mollie's concern with ribbons and Moses' tales of a place called Sugarcandy Mountain, the pigs are successful in conveying the principles of Animalism to the others.

The rebellion occurs when Jones again falls into a drunken sleep and neglects to feed the animals, who break into the store-shed in search of a meal. When Jones and his men arrive, they begin whipping the animals but soon find themselves being attacked and chased off the farm. The triumphant animals then destroy all traces of Jones, eat heartily, and revel in their newfound freedom. After a tour of Jones' house, they decide to leave it untouched as a museum. Snowball changes the sign reading "Manor Farm" to "Animal Farm" and paints the Seven Commandments of Animalism on the wall of the barn. The cows then give five buckets of milk, which Napoleon steals.

## **Chapter III**

Despite the initial difficulties inherent in using farming tools designed for humans, the animals cooperate to finish the harvest — and do so in less time than it had taken Jones and his men to do the same. Boxer distinguishes himself as a strong, tireless worker, admired by all the animals. The pigs become the supervisors and directors of the animal workers. On Sundays, the animals meet in the big barn to listen to Snowball and Napoleon debate a number of topics on which they seem never to agree. Snowball forms a number of Animal Committees, all of which fail. However, he does prove successful at bringing a degree of literacy to the animals, who learn to read according to their varied intelligences. To help the animals understand the general precepts of Animalism, Snowball reduces the Seven Commandments to a single slogan: "Four legs good, two legs bad." Napoleon,

meanwhile, focuses his energy on educating the youth and takes the infant pups of Jessie and Bluebell away from their mothers, presumably for educational purposes.

The animals learn that the cows' milk and wind fallen apples are mixed every day into the pigs' mash. When the animals object, Squealer explains that the pigs need the milk and apples to sustain themselves as they work for the benefit of all the other animals.

#### **Chapter IV**

As summer ends and news of the rebellion spreads to other farms (by way of pigeons released by Snowball and Napoleon), Jones spends most of his time in a pub, complaining about his troubles to two neighboring farmers: Pilkington and Jones; Frederick.

In October, Jones and a group of men arrive at Animal Farm and attempt to seize control of it. Snowball turns out to be an extraordinary tactician and, with the help of the other animals, drives Jones and his men away. The animals then celebrate their victory in what they call "The Battle of the Cowshed."

#### **Chapter V**

Winter comes, and Mollie works less and less. Eventually, Clover discovers that Mollie is being bribed off Animal Farm by one of Pilkington's men, who eventually wins her loyalties. Mollie disappears, and the pigeons report seeing her standing outside a pub, sporting one of the ribbons that she always coveted.

The pigs increase their influence on the farm, deciding all questions of policy and then offering their decisions to the animals, who must ratify them by a majority vote. Snowball and Napoleon continue their fervent debates, the greatest of which occurs over the building of a windmill on a knoll. Snowball argues in favor of the windmill, which he is certain will eventually become a labor-saving device; Napoleon argues against it, saying that building the windmill will take time and effort away from the more important task of producing food. The two also disagree on whether they should (as Napoleon thinks) amass an armory of guns or (as Snowball thinks) send out more pigeons to neighboring farms to spread news of the rebellion. On the Sunday that the plan for the windmill is to be put to a vote, Napoleon calls out nine ferocious dogs, who chase Snowball off the farm. Napoleon

then announces that all debates will stop and institutes a number of other new rules for the farm.

Three weeks after Snowball's escape, Napoleon surprises everybody by announcing that the windmill will be built. He sends Squealer to the animals to explain that the windmill was really Napoleon's idea all along and that the plans for it were stolen from him by Snowball.

## **Chapter VI**

During the following year, the animals work harder than ever before. Building the windmill is a laborious business, and Boxer proves himself a model of physical strength and dedication. Napoleon announces that Animal Farm will begin trading with neighboring farms and hires Mr. Whymper, a solicitor, to act as his agent. Other humans meet in pubs and discuss their theories that the windmill will collapse and that Animal Farm will go bankrupt. Jones gives up his attempts at retaking his farm and moves to another part of the county. The pigs move into the farmhouse and begin sleeping in beds, which Squealer excuses on the grounds that the pigs need their rest after the daily strain of running the farm.

That November, a storm topples the half-finished windmill. Napoleon tells the animals that Snowball is responsible for its ruin and offers a reward to any animal who kills Snowball or brings him back alive. Napoleon then declares that they will begin rebuilding the windmill that very morning.

## **Chapter VII**

As the human world watches Animal Farm and waits for news of its failure, the animals struggle against starvation. Napoleon uses Mr. Whymper to spread news of Animal Farm's sufficiency to the human world. After learning that they must surrender their eggs, the hens stage a demonstration that only ends when they can no longer live without the rations that Napoleon had denied them. Nine hens die as a result of the protest.

The animals are led to believe that Snowball is visiting the farm at night and spitefully subverting their labor. He becomes a constant (and imagined) threat to the animals' security, and Squealer eventually tells the animals that Snowball has sold himself to Frederick and that he was in league with Jones from the very beginning.

One day in spring, Napoleon calls a meeting of all the animals, during which he forces confessions from all those who had questioned him (such as the four pigs in Chapters 5 and 6 and the three hens who lead the protest) and then has them murdered by the dogs. Numerous animals also confess to crimes that they claim were instigated by Snowball. Eventually, the singing of "Beasts of England" is outlawed and a new song by Minimus, Napoleon's pig-poet, is instituted, although the animals do not find the song as meaningful as their previous anthem.

### **Chapter VIII**

The following year brings more work on the windmill and less food for the workers, despite Squealer's lists of figures supposedly proving that food production has increased dramatically under Napoleon's rule. As Napoleon grows more powerful, he is seen in public less often. The general opinion of him is expressed in a poem by Minimus that lists his merits and virtues. More executions occur while Napoleon schemes to sell a pile of timber to Frederick — who is alternately rumored to be a sadistic torturer of animals and the victim of unfounded gossip.

After the completion of the new windmill in August, Napoleon sells the pile of timber to Frederick, who tries to pay with a check. Napoleon, however, demands cash, which he receives. Whymper then learns that Frederick's banknotes are forgeries, and Napoleon pronounces the death sentence on the traitorous human.

The next morning, Frederick and 14 men arrive at Animal Farm and attempt to take it by force. Although the humans are initially successful, after they blow up the windmill, the animals are completely enraged and drive the men from the farm. Squealer explains to the bleeding animals that, despite what they may think, they were actually victorious in what will hereafter be called "The Battle of the Windmill."

Some days later, the pigs discover a case of whisky in Jones' cellar. After drinking too much of it, Napoleon fears he is dying and decrees that the drinking of alcohol is punishable by death. Two days later, however, Napoleon feels better and orders the small paddock (which was to have been used as a retirement-home for old animals) to be ploughed and planted with barley. The chapter ends with Muriel rereading the Seven Commandments and noticing, for the first time, that the Fifth Commandment now reads, "No animal shall drink alcohol to excess."

## Chapter IX

After celebrating their so-called victory against Frederick, the animals begin building a new windmill. Their efforts are again led by Boxer who, despite his split hoof, insists on working harder and getting the windmill started before he retires.

Food supplies continue to diminish, but Squealer explains that they actually have more food and better lives than they have ever known. The four sows litter 31 piglets; Napoleon, the father of all of them, orders a schoolroom to be built for their education. Meanwhile, more and more of the animals' rations are reduced while the pigs continue to grow fatter. Animal Farm is eventually proclaimed a Republic, and Napoleon is elected President.

Once his hoof heals, Boxer works as hard as he can at building the windmill — until the day he collapses because of a lung ailment. After he is helped back to his stall, Squealer informs them that Napoleon has sent for the veterinarian at Willingdon to treat him. When the van arrives to take Boxer to the hospital, however, Benjamin reads its side and learns that Boxer is actually being taken to a knacker, or glue-boiler. Clover screams to Boxer to escape, but the old horse is too weak to kick his way out of the van, which drives away. Boxer is never seen again. To placate the animals, Squealer tells them that Boxer was not taken to a knacker but that the veterinarian had bought the knacker's truck and had not yet repainted the words on its side. The animals are relieved when they hear this. The chapter ends with a grocer's van delivering a crate of whisky to the pigs, who drink it all and do not arise until after noon the following day.

## Chapter X

Years pass, and Animal Farm undergoes its final changes. Muriel, Bluebell, Jessie, and Pincher are all dead, and Jones dies in an inebriates' home. Clover is now 14 years old (two years past the retiring age) but has not retired. (No animal ever has.) There are more animals on the farm, and the farm's boundaries have increased, thanks to the purchase of two of Pilkington's fields. The second windmill has been completed and is used for milling corn. All the animals continue their lives of hard work and little food — except, of course, for the pigs.

One evening, Clover sees a shocking sight: Squealer walking on his hind legs. Other pigs follow, walking the same way, and Napoleon also emerges from the farmhouse carrying a whip in his trotter. The sheep begin to bleat a new version of

their previous slogan: "Four legs good, two legs better!" Clover also notices that the wall on which the Seven Commandments were written has been repainted: Now, the wall simply reads, "ALL ANIMALS ARE EQUAL / BUT SOME ANIMALS ARE MORE EQUAL THAN OTHERS." Eventually, all the pigs begin carrying whips and wearing Jones' clothes.

In the novel's final scene, a deputation of neighboring farmers are given a tour of the farm, after which they meet in the dining-room of the farmhouse with Napoleon and the other pigs. Mr. Pilkington makes a toast to Animal Farm and its efficiency. Napoleon then offers a speech in which he outlines his new policies: The word "comrade" will be suppressed, there will be no more Sunday meetings, the skull of old Major has been buried, and the farm flag will be changed to a simple field of green. His greatest change in policy, however, is his announcement that Animal Farm will again be called Manor Farm. Soon after Napoleon's speech, the men and pigs begin playing cards, but a loud quarrel erupts when both Napoleon and Pilkington each try to play the ace of spades. As Clover and the other animals watch the arguments through the dining-room window, they are unable to discriminate between the humans and the pigs.

### 7.3.2 Check Your Progress- I

**Fill in the blanks of the following.**

1. In *Animal Farm*, Orwell criticizes primarily ----- world leader.
  - a) Adolf Hitler
  - b) Leon Trotsky
  - c) Joseph Stalin
  - d) Vladimir Lenin
2. Orwell completed *Animal Farm* during the international conflict, -----.
  - a) The Cold War
  - b) The Great War
  - c) The Russo-Japanese War
  - d) World War II
3. *Animal Farm* is best described as a cautionary tale against-----.
  - a) Communism
  - b) Marxism
  - c) National Socialism
  - d) Totalitarianism
4. *Animal Farm* fits all of the following genres except-----.
  - a) Fable
  - b) Satire
  - c) Farce
  - d) Allegory

5. In ----- armed conflict Orwell participated voluntarily.
  - a) The February Revolution
  - b) The Spanish Civil War
  - c) The French Congo Uprising
  - d) The Red Terror
6. Orwell played all of the following roles during World War II except-----
  - a) Member of The Home Guard
  - b) War Correspondent
  - c) Propagandist
  - d) Secret Police Agent
7. -----of the following is true of Orwell.
  - a) He Never Married
  - b) He Embraced Luxury
  - c) He Died Before the Age of 50
  - d) He Was A Poor Student
8. Before *Animal Farm*, Orwell was known primarily as a(n)-----
  - a) Member of The Bourgeoisie
  - b) Essayist
  - c) Teacher
  - d) Solider
9. Orwell's other extremely successful novel is called -----
  - a) Nineteen Eighty-Four
  - b) The Master And Margarita
  - c) Brave New World
  - d) Harrison Bergeron
10. In the year..... Russian Revolution occurred.
  - a) 1939
  - b) 1917
  - c) 1924
  - d) 1905

## 7.4 Section II:

In this section, we will try to learn the plot of the novel and major and minor characters in the novel. We will also check our progress with the help of some objective questions.

### 7.4.1 Plot of the Novel

Old Major, a prize-winning boar, gathers the animals of the Manor Farm for a meeting in the big barn. He tells them of a dream he has had in which all animals live together with no human beings to oppress or control them. He tells the animals that they must work toward such a paradise and teaches them a song called “Beasts of England,” in which his dream vision is lyrically described. The animals greet Major’s vision with great enthusiasm. When he dies only three nights after the meeting, three younger pigs—Snowball, Napoleon, and Squealer—formulate his main principles into a philosophy called Animalism. Late one night, the animals

manage to defeat the farmer Mr. Jones in a battle, running him off the land. They rename the property Animal Farm and dedicate themselves to achieving Major's dream. The cart-horse Boxer devotes himself to the cause with particular zeal, committing his great strength to the prosperity of the farm and adopting as a personal maxim the affirmation "I will work harder."

At first, Animal Farm prospers. Snowball works at teaching the animals to read, and Napoleon takes a group of young puppies to educate them in the principles of Animalism. When Mr. Jones reappears to take back his farm, the animals defeat him again, in what comes to be known as the Battle of the Cowshed, and take the farmer's abandoned gun as a token of their victory. As time passes, however, Napoleon and Snowball increasingly quibble over the future of the farm, and they begin to struggle with each other for power and influence among the other animals. Snowball concocts a scheme to build an electricity-generating windmill, but Napoleon solidly opposes the plan. At the meeting to vote on whether to take up the project, Snowball gives a passionate speech. Although Napoleon gives only a brief retort, he then makes a strange noise, and nine attack dogs—the puppies that Napoleon had confiscated in order to "educate"—burst into the barn and chase Snowball from the farm. Napoleon assumes leadership of Animal Farm and declares that there will be no more meetings. From that point on, he asserts, the pigs alone will make all of the decisions—for the good of every animal.

Napoleon now quickly changes his mind about the windmill, and the animals, especially Boxer, devote their efforts to completing it. One day, after a storm, the animals find the windmill toppled. The human farmers in the area declare smugly that the animals made the walls too thin, but Napoleon claims that Snowball returned to the farm to sabotage the windmill. He stages a great purge, during which various animals who have allegedly participated in Snowball's great conspiracy—meaning any animal who opposes Napoleon's uncontested leadership—meet instant death at the teeth of the attack dogs. With his leadership unquestioned (Boxer has taken up a second maxim, "Napoleon is always right"), Napoleon begins expanding his powers, rewriting history to make Snowball a villain. Napoleon also begins to act more and more like a human being—sleeping in a bed, drinking whisky, and engaging in trade with neighboring farmers. The original Animalist principles strictly forbade such activities, but Squealer, Napoleon's propagandist, justifies every action to the other animals, convincing them that Napoleon is a great leader and is making things better

for everyone—despite the fact that the common animals are cold, hungry, and overworked.

Mr. Frederick, a neighboring farmer, cheats Napoleon in the purchase of some timber and then attacks the farm and dynamites the windmill, which had been rebuilt at great expense. After the demolition of the windmill, a pitched battle ensues, during which Boxer receives major wounds. The animals rout the farmers, but Boxer's injuries weaken him. When he later falls while working on the windmill, he senses that his time has nearly come. One day, Boxer is nowhere to be found. According to Squealer, Boxer has died in peace after having been taken to the hospital, praising the Rebellion with his last breath. In actuality, Napoleon has sold his most loyal and long-suffering worker to a glue maker in order to get money for whisky.

Years pass on Animal Farm, and the pigs become more and more like human beings—walking upright, carrying whips, and wearing clothes. Eventually, the seven principles of Animalism, known as the Seven Commandments and inscribed on the side of the barn, become reduced to a single principle reading “all animals are equal, but some animals are more equal than others.” Napoleon entertains a human farmer named Mr. Pilkington at a dinner and declares his intent to ally himself with the human farmers against the laboring classes of both the human and animal communities. He also changes the name of Animal Farm back to the Manor Farm, claiming that this title is the “correct” one. Looking in at the party of elites through the farmhouse window, the common animals can no longer tell which are the pigs and which are the human beings.

### **Plot Analysis**

The central conflict of *Animal Farm* arises when the animals' desire for freedom and equality is corrupted by the consolidation of political power amongst the pigs. The animals' original goal is expressed in the first chapter, in Old Major's teachings and especially in “Beasts of England,” the song that becomes the anthem of Animal Farm. At the beginning of the novella, political power is embodied by the farmer, Mr. Jones, who indulges himself while the animals starve. The animals win easily when they rebel against Mr. Jones, and as a result they make the mistake of thinking they have overcome political power itself. In reality they have only overcome one of the forms that political power can take. By the end of Chapter 2, when Napoleon steals the cows' milk, the political power becomes embodied by the pigs.

Chapters 2–7 trace the development of the pigs’ power, and the other animals’ growing awareness that they have not achieved their goal after all. The pigs—and Napoleon in particular—come to embody political power in three ways. First, they claim more and more of the farms’ resources for themselves. They start by stealing milk and apples, then eventually sell animal products to buy human luxuries like whisky. Second, the pigs become more violent, introducing the dog police force and ordering executions. Third, the pigs claim the power to determine what truth is. Squealer changes the Commandments of Animalism and the story of the Battle of the Cowshed. Meanwhile, the animals slowly come to realize that their lives are no better than they were before the Rebellion.

The climax of the novella occurs in Chapter 7, when Napoleon decides to sell the hens’ eggs. The hens finally recognize that the pigs are their antagonists, and they rebel. Their rebellion is brutally crushed and the hens are executed. Now, Boxer is the only character still clinging to the hope that freedom can be achieved. He has worked tirelessly to achieve this goal set forth by Old Major, which for Boxer is represented by his hope of one day retiring to a special pasture. However, when the time comes for Boxer to retire, he is sold and killed. Boxer’s betrayal marks the moment in which political power—embodied in Napoleon and the pigs—completely defeats the animals. In *Animal Farm*’s final pages, the animals watch the pigs dining with human farmers, and find they are unable to tell the difference between humans and pigs. The pigs have become one with the human farmers because both groups are equally corrupted by the reality of political power.

### **Setting**

The Manor Farm—later called Animal Farm—is a small, independent farm somewhere in the English countryside. The name “Manor Farm” tells us that it was once owned by a local aristocrat, the lord of the manor. However, the farm has since come into the hands of Mr. Jones, an unsuccessful, lazy, drunken farmer. Within the novella’s allegory, the Manor Farm represents Russia and also the countries of Europe more generally: places once ruled by aristocrats, now ruled by capitalists, and ripe for a Communist revolution. However, the Englishness of the Manor Farm is also important. Small, independent farms are a treasured part of the British national self-image, emblems of the coziness and tranquility of English political life. By imagining such a farm undergoing a revolution, *Animal Farm* suggests that the

corruption and bloodshed of Stalinism is much closer to home than British readers may realize.

#### **7.4.2 Major and Minor Characters in the Novel:**

##### **Napoleon –**

The pig who emerges as the leader of Animal Farm after the Rebellion. Based on Joseph Stalin, Napoleon uses military force (his nine loyal attack dogs) to intimidate the other animals and consolidate his power. In his supreme craftiness, Napoleon proves more treacherous than his counterpart, Snowball.

From the very beginning of the novella, Napoleon emerges as an utterly corrupt opportunist. Though always present at the early meetings of the new state, Napoleon never makes a single contribution to the revolution—not to the formulation of its ideology, not to the bloody struggle that it necessitates, not to the new society's initial attempts to establish itself. He never shows interest in the strength of Animal Farm itself, only in the strength of his power over it. Thus, the only project he undertakes with enthusiasm is the training of a litter of puppies. He doesn't educate them for their own good or for the good of all, however, but rather for his own good: they become his own private army or secret police, a violent means by which he imposes his will on others.

Although he is most directly modeled on the Soviet dictator Joseph Stalin, Napoleon represents, in a more general sense, the political tyrants that have emerged throughout human history and with particular frequency during the twentieth century. His namesake is not any communist leader but the early-eighteenth-century French general Napoleon, who betrayed the democratic principles on which he rode to power, arguably becoming as great a despot as the aristocrats whom he supplanted. It is a testament to Orwell's acute political intelligence and to the universality of his fable that Napoleon can easily stand for any of the great dictators and political schemers in world history, even those who arose after *Animal Farm* was written. In the behavior of Napoleon and his henchmen, one can detect the lying and bullying tactics of totalitarian leaders such as Josip Tito, Mao Tse-tung, Pol Pot, Augusto Pinochet, and Slobodan Milosevic treated in sharply critical terms.

### **Snowball –**

The pig who challenges Napoleon for control of Animal Farm after the Rebellion. Based on Leon Trotsky, Snowball is intelligent, passionate, eloquent, and less subtle and devious than his counterpart, Napoleon. Snowball seems to win the loyalty of the other animals and cement his power.

Orwell's stint in a Trotskyist battalion in the Spanish Civil War—during which he first began plans for a critique of totalitarian communism—influenced his relatively positive portrayal of Snowball. As a parallel for Leon Trotsky, Snowball emerges as a fervent ideologue who throws himself heart and soul into the attempt to spread Animalism worldwide and to improve Animal Farm's infrastructure. His idealism, however, leads to his downfall. Relying only on the force of his own logic and rhetorical skill to gain his influence, he proves no match for Napoleon's show of brute force.

Although Orwell depicts Snowball in a relatively appealing light, he refrains from idealizing his character, making sure to endow him with certain moral flaws. For example, Snowball basically accepts the superiority of the pigs over the rest of the animals. Moreover, his fervent, single-minded enthusiasm for grand projects such as the windmill might have erupted into full-blown megalomaniac despotism had he not been chased from Animal Farm. Indeed, Orwell suggests that we cannot eliminate government corruption by electing principled individuals to roles of power; he reminds us throughout the novella that it is power itself that corrupts.

### **Boxer –**

The cart-horse whose incredible strength, dedication, and loyalty play a key role in the early prosperity of Animal Farm and the later completion of the windmill. Quick to help but rather slow-witted, Boxer shows much devotion to Animal Farm's ideals but little ability to think about them independently. He naïvely trusts the pigs to make all his decisions for him. His two mottoes are "I will work harder" and "Napoleon is always right."

The most sympathetically drawn character in the novel, Boxer epitomizes all of the best qualities of the exploited working classes: dedication, loyalty, and a huge capacity for labor. He also, however, suffers from what Orwell saw as the working class's major weaknesses: a naïve trust in the good intentions of the intelligentsia and an inability to recognize even the most blatant forms of political corruption.

Exploited by the pigs as much or more than he had been by Mr. Jones, Boxer represents all of the invisible labor that undergirds the political drama being carried out by the elites. Boxer's pitiful death at a glue factory dramatically illustrates the extent of the pigs' betrayal. It may also, however, speak to the specific significance of Boxer himself: before being carted off, he serves as the force that holds Animal Farm together.

### **Squealer –**

The pig who spreads Napoleon's propaganda among the other animals. Squealer justifies the pigs' monopolization of resources and spreads false statistics pointing to the farm's success. Orwell uses Squealer to explore the ways in which those in power often use rhetoric and language to twist the truth and gain and maintain social and political control.

Throughout his career, Orwell explored how politicians manipulate language in an age of mass media. In *Animal Farm*, the silver-tongued pig Squealer abuses language to justify Napoleon's actions and policies to the proletariat by whatever means seem necessary. By radically simplifying language—as when he teaches the sheep to bleat “Four legs good, two legs better!”—he limits the terms of debate. By complicating language unnecessarily, he confuses and intimidates the uneducated, as when he explains that pigs, who are the “brainworkers” of the farm, consume milk and apples not for pleasure, but for the good of their comrades. In this latter strategy, he also employs jargon (“tactics, tactics”) as well as a baffling vocabulary of false and impenetrable statistics, engendering in the other animals both self-doubt and a sense of hopelessness about ever accessing the truth without the pigs' mediation. Squealer's lack of conscience and unwavering loyalty to his leader, alongside his rhetorical skills, make him the perfect propagandist for any tyranny. Squealer's name also fits him well: squealing, of course, refers to a pig's typical form of vocalization, and Squealer's speech defines him. At the same time, to squeal also means to betray, aptly evoking Squealer's behavior with regard to his fellow animals.

### **Old Major –**

The prize-winning boar whose vision of a socialist utopia serves as the inspiration for the Rebellion. Three days after describing the vision and teaching the animals the song “Beasts of England,” Major dies, leaving Snowball and Napoleon to struggle for control of his legacy. Orwell based Major on both the German

political economist Karl Marx and the Russian revolutionary leader Vladimir Ilych Lenin.

As a democratic socialist, Orwell had a great deal of respect for Karl Marx, the German political economist, and even for Vladimir Ilych Lenin, the Russian revolutionary leader. His critique of *Animal Farm* has little to do with the Marxist ideology underlying the Rebellion but rather with the perversion of that ideology by later leaders. Major, who represents both Marx and Lenin, serves as the source of the ideals that the animals continue to uphold even after their pig leaders have betrayed them.

Though his portrayal of Old Major is largely positive, Orwell does include a few small ironies that allow the reader to question the venerable pig's motives. For instance, in the midst of his long litany of complaints about how the animals have been treated by human beings, Old Major is forced to concede that his own life has been long, full, and free from the terrors he has vividly sketched for his rapt audience. He seems to have claimed a false brotherhood with the other animals in order to garner their support for his vision.

**Clover** - A good-hearted female cart-horse and Boxer's close friend. Clover often suspects the pigs of violating one or another of the Seven Commandments, but she repeatedly blames herself for misremembering the commandments.

**Moses** - The tame raven who spreads stories of Sugarcandy Mountain, the paradise to which animals supposedly go when they die. Moses plays only a small role in *Animal Farm*, but Orwell uses him to explore how communism exploits religion as something with which to pacify the oppressed.

**Mollie** - The vain, flighty mare who pulls Mr. Jones's carriage. Mollie craves the attention of human beings and loves being groomed and pampered. She has a difficult time with her new life on *Animal Farm*, as she misses wearing ribbons in her mane and eating sugar cubes. She represents the petit bourgeoisie that fled from Russia a few years after the Russian Revolution.

**Benjamin** - The long-lived donkey who refuses to feel inspired by the Rebellion. Benjamin firmly believes that life will remain unpleasant no matter who is in charge. Of all of the animals on the farm, he alone comprehends the changes that take place, but he seems either unwilling or unable to oppose the pigs.

Benjamin is Animal Farm's donkey. He is intelligent and able to read, but he "never exercised his faculty. So far as he knew, he said, there was nothing worth reading" (Chapter 3). He is the only animal who never really believes in the rebellion, but he doesn't oppose it, and he doesn't oppose Napoleon's rise to power either. When the animals ask him to help them by reading the Commandments which have been changed on Napoleon's orders, Benjamin refuses "to meddle in such matters" (Chapter 8). Within the novella's allegory of Soviet history, Benjamin represents the intellectuals who failed to oppose Stalin. More broadly, Benjamin represents all intellectuals who choose to ignore politics. Benjamin pays a high price for his refusal to engage with the Farm's politics. When he finally tries to take action and save his best friend, Boxer, it is already too late.

**Muriel** - The white goat who reads the Seven Commandments to Clover whenever Clover suspects the pigs of violating their prohibitions.

**Mr. Jones** - The often drunk farmer who runs the Manor Farm before the animals stage their Rebellion and establish Animal Farm. Mr. Jones is an unkind master who indulges himself while his animals lack food; he thus represents Tsar Nicholas II, whom the Russian Revolution ousted.

**Mr. Frederick** - The tough, shrewd operator of Pinchfield, a neighboring farm. Based on Adolf Hitler, the ruler of Nazi Germany in the 1930s and 1940s, Mr. Frederick proves an untrustworthy neighbor.

**Mr. Pilkington** -

The easygoing gentleman farmer who runs Foxwood, a neighboring farm. Mr. Frederick's bitter enemy, Mr. Pilkington represents the capitalist governments of England and the United States.

Mr. Pilkington is the owner of Foxwood, a farm near Animal Farm. He is introduced as "an easy-going gentleman farmer who spent most of his time in fishing or hunting according to the season" (Chapter 4). In other words, he is more interested in doing what he enjoys than in running his farm. As a result, Foxwood is "neglected, old-fashioned" (Chapter 4). Within *Animal Farm's* allegory of Soviet Communism, Foxwood represents the United Kingdom, and Mr. Pilkington represents the British ruling class. *Animal Farm* therefore suggests that Britain is an old-fashioned country, badly run by self-serving aristocrats. This criticism of Britain's rulers deepens when Mr. Pilkington eats dinner with the pigs in the novella's final chapter. Mr. Pilkington

congratulates Napoleon on his cruel efficiency. He jokes: "If you have your lower animals to contend with [...] we have our lower classes!" (Chapter 10). This moment crystallizes the novella's argument that Soviet totalitarianism and British capitalism are essentially the same: cruel and exploitative.

**Mr. Whymper** - The human solicitor whom Napoleon hires to represent Animal Farm in human society. Mr. Whymper's entry into the Animal Farm community initiates contact between Animal Farm and human society, alarming the common animals.

**Jessie And Bluebell** - Two dogs, each of whom gives birth early in the novel. Napoleon takes the puppies in order to "educate" them.

**Minimus** - The poet pig who writes verse about Napoleon and pens the banal patriotic song "Animal Farm, Animal Farm" to replace the earlier idealistic hymn "Beasts of England," which Old Major passes on to the others.

### 7.4.3 Check Your Progress II

Fill in the blanks of the following.

1. ----- hides during the Battle of the Cowshed.  
a) Boxer                      b) Clover                      c) Jessie                      d) Mollie
2. Napoleon sells the farm's pile of timber to ----- .  
a) Mr. Pilkington      b) Mr. Frederick      c) Mr. Jones      d) Snowbell
3. Napoleon expresses his contempt for Snowball's windmill plans by ----- .  
a) By spitting on them                      b) By giving a scathing speech  
c) By urinating on them                      d) By writing Snowball a letter
4. ----- reduces the ideals of Animalism to the phrase "Four legs good, two legs bad".  
a) Snowball                      b) Napoleon                      c) Squealer                      d) Boxer
5. ----- teaches the sheep to chant "Four legs good, two legs better."  
a) Napoleon                      b) Moses                      c) Clover                      d) Squealer

6. Sugarcandy Mountain is .....
  - a) The name of the lullaby that Napoleon forces the pigeons to sing to his thirty-one piglets
  - b) The idea of animal heaven propagated by Moses the raven
  - c) The setting for the story that Mollie tells to the lambs
  - d) The mountain visible on Animal Farm's horizon
7. Boxer is able to learn-----letters.
  - a) Four—A through D
  - b) Zero
  - c) Six—the number of different letters in Napoleon's name
  - d) All twenty-six, plus certain letters in the Russian Cyrillic alphabet
8. -----,of the pigs, proves to be the best writer.
  - a) Napoleon
  - b) Squealer
  - c) Snowball
  - d) Curly
9. ----- is the pig who wrote the poem lauding Napoleon.
  - a) Squealer
  - b) Snowball
  - c) Minimus
  - d) Napoleon himself
10. Napoleon renames Animal Farm as -----in his toast at the end of the novel.
  - a) Napoleon Farm
  - b) Pig Farm
  - c) Freedonia
  - d) The Manor Farm

### 7.5 Section III

In this section we will be concerned with the thematic aspects of the novel. We will also study some other aspects of the novel like symbols, motifs, etc. We will check our progress with the help of some objective questions.

#### 7.5.1 Thematic Concerns of the Novel

##### Themes

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

## **The Corruption of Socialist Ideals in the Soviet Union**

*Animal Farm* is most famous in the West as a stinging critique of the history and rhetoric of the Russian Revolution. Retelling the story of the emergence and development of Soviet communism in the form of an animal fable, *Animal Farm* allegorizes the rise to power of the dictator Joseph Stalin. In the novella, the overthrow of the human oppressor Mr. Jones by a democratic coalition of animals quickly gives way to the consolidation of power among the pigs. Much like the Soviet intelligentsia, the pigs establish themselves as the ruling class in the new society.

The struggle for preeminence between Leon Trotsky and Stalin emerges in the rivalry between the pigs Snowball and Napoleon. In both the historical and fictional cases, the idealistic but politically less powerful figure (Trotsky and Snowball) is expelled from the revolutionary state by the malicious and violent usurper of power (Stalin and Napoleon). The purges and show trials with which Stalin eliminated his enemies and solidified his political base find expression in *Animal Farm* as the false confessions and executions of animals whom Napoleon distrusts following the collapse of the windmill. Stalin's tyrannical rule and eventual abandonment of the founding principles of the Russian Revolution are represented by the pigs' turn to violent government and the adoption of human traits and behaviors, the trappings of their original oppressors.

Although Orwell believed strongly in socialist ideals, he felt that the Soviet Union realized these ideals in a terribly perverse form. His novella creates its most powerful ironies in the moments in which Orwell depicts the corruption of Animalist ideals by those in power. For *Animal Farm* serves not so much to condemn tyranny or despotism as to indict the horrifying hypocrisy of tyrannies that base themselves on, and owe their initial power to, ideologies of liberation and equality. The gradual disintegration and perversion of the Seven Commandments illustrates this hypocrisy with vivid force, as do Squealer's elaborate philosophical justifications for the pigs' blatantly unprincipled actions. Thus, the novella critiques the violence of the Stalinist regime against the human beings it ruled, and also points to Soviet communism's violence against human logic, language, and ideals.

### **The Societal Tendency toward Class Stratification**

*Animal Farm* offers commentary on the development of class tyranny and the human tendency to maintain and reestablish class structures even in societies that allegedly stand for total equality. The novella illustrates how classes that are initially unified in the face of a common enemy, as the animals are against the humans, may become internally divided when that enemy is eliminated. The expulsion of Mr. Jones creates a power vacuum, and it is only so long before the next oppressor assumes totalitarian control. The natural division between intellectual and physical labor quickly comes to express itself as a new set of class divisions, with the “brainworkers” (as the pigs claim to be) using their superior intelligence to manipulate society to their own benefit. Orwell never clarifies in *Animal Farm* whether this negative state of affairs constitutes an inherent aspect of society or merely an outcome contingent on the integrity of a society’s intelligentsia. In either case, the novella points to the force of this tendency toward class stratification in many communities and the threat that it poses to democracy and freedom.

### **The Danger of a Naïve Working Class**

One of the novella’s most impressive accomplishments is its portrayal not just of the figures in power but also of the oppressed people themselves. *Animal Farm* is not told from the perspective of any particular character, though occasionally it does slip into Clover’s consciousness. Rather, the story is told from the perspective of the common animals as a whole. Gullible, loyal, and hardworking, these animals give Orwell a chance to sketch how situations of oppression arise not only from the motives and tactics of the oppressors but also from the naïveté of the oppressed, who are not necessarily in a position to be better educated or informed. When presented with a dilemma, Boxer prefers not to puzzle out the implications of various possible actions but instead to repeat to himself, “Napoleon is always right.” *Animal Farm* demonstrates how the inability or unwillingness to question authority condemns the working class to suffer the full extent of the ruling class’s oppression.

### **The Abuse of Language as Instrumental to the Abuse of Power**

One of Orwell’s central concerns, both in *Animal Farm* and in *1984*, is the way in which language can be manipulated as an instrument of control. In *Animal Farm*, the pigs gradually twist and distort a rhetoric of socialist revolution to justify their behavior and to keep the other animals in the dark. The animals heartily

embrace Major's visionary ideal of socialism, but after Major dies, the pigs gradually twist the meaning of his words. As a result, the other animals seem unable to oppose the pigs without also opposing the ideals of the Rebellion. By the end of the novella, after Squealer's repeated reconfigurations of the Seven Commandments in order to decriminalize the pigs' treacheries, the main principle of the farm can be openly stated as "all animals are equal, but some animals are more equal than others." This outrageous abuse of the word "equal" and of the ideal of equality in general typifies the pigs' method, which becomes increasingly audacious as the novel progresses. Orwell's sophisticated exposure of this abuse of language remains one of the most compelling and enduring features of *Animal Farm*, worthy of close study even after we have decoded its allegorical characters and events.

### **Corruption**

*Animal Farm* demonstrates the idea that power always corrupts. The novella's heavy use of foreshadowing, especially in the opening chapter, creates the sense that the events of the story are unavoidable. Not only is Napoleon's rise to power inevitable, the novella strongly suggests that any other possible ruler would have been just as bad as Napoleon. Although Napoleon is more power-hungry than Snowball, plenty of evidence exists to suggest that Snowball would have been just as corrupt a ruler. Before his expulsion, Snowball goes along with the pigs' theft of milk and apples, and the disastrous windmill is his idea. Even Old Major is not incorruptible. Despite his belief that "all animals are equal," (Chapter 1) he lectures the other animals from a raised platform, suggesting he may actually view himself as above the other animals on the farm. In the novel's final image the pigs become indistinguishable from human farmers, which hammers home the idea that power inevitably has the same effect on anyone who wields it.

### **The Failure of Intellect**

*Animal Farm* is deeply skeptical about the value of intellectual activity. The pigs are identified as the most intelligent animals, but their intelligence rarely produces anything of value. Instead, the pigs use their intelligence to manipulate and abuse the other animals. The novella identifies several other ways in which intelligence fails to be useful or good. Benjamin is literate, but he refuses to read, suggesting that intelligence is worthless without the moral sense to engage in politics and the courage to act. The dogs are nearly as literate as the pigs, but they are "not interested

in reading anything except the Seven Commandments” (Chapter 3). The dogs’ use of their intelligence suggests that intellect is useless—even harmful—when it is combined with a personality that prefers to obey orders rather than question them.

### **The Exploitation of Animals by Humans**

As well as being an allegory of the ways human exploit and oppress one another, *Animal Farm* also makes a more literal argument: humans exploit and oppress animals. While the animals’ rebellion is mostly comic in tone, it ends on a serious and touching note, when the animals “wipe out the last traces of Jones’s hated reign. The harness-room at the end of the stables was broken open; the bits, the nose-rings, the dog-chains, the cruel knives with which Mr. Jones had been used to castrate the pigs and lambs, were all flung down the well” (Chapter 2). The novella also suggests that there is a real connection, as well as an allegorical one, between the exploitation of animals and the exploitation of human workers. Mr. Pilkington jokes to Napoleon: “If you have your lower animals to contend with [...] we have our lower classes!” (Chapter 10). From the point of view of the ruling class, animals and workers are the same.

### **7.5.2 Other Aspects of the Novel**

#### **Symbols :**

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

#### **Animal Farm**

Animal Farm, known at the beginning and the end of the novel as the Manor Farm, symbolizes Russia and the Soviet Union under Communist Party rule. But more generally, Animal Farm stands for any human society, be it capitalist, socialist, fascist, or communist. It possesses the internal structure of a nation, with a government (the pigs), a police force or army (the dogs), a working class (the other animals), and state holidays and rituals. Its location amid a number of hostile neighboring farms supports its symbolism as a political entity with diplomatic concerns.

## **The Barn**

The barn at Animal Farm, on whose outside walls the pigs paint the Seven Commandments and, later, their revisions, represents the collective memory of a modern nation. The many scenes in which the ruling-class pigs alter the principles of Animalism and in which the working-class animals puzzle over but accept these changes represent the way an institution in power can revise a community's concept of history to bolster its control. If the working class believes history to lie on the side of their oppressors, they are less likely to question oppressive practices. Moreover, the oppressors, by revising their nation's conception of its origins and development, gain control of the nation's very identity, and the oppressed soon come to depend upon the authorities for their communal sense of self.

## **The Windmill**

The great windmill symbolizes the pigs' manipulation of the other animals for their own gain. Despite the immediacy of the need for food and warmth, the pigs exploit Boxer and the other common animals by making them undertake backbreaking labor to build the windmill, which will ultimately earn the pigs more money and thus increase their power. The pigs' declaration that Snowball is responsible for the windmill's first collapse constitutes psychological manipulation, as it prevents the common animals from doubting the pigs' abilities and unites them against a supposed enemy. The ultimate conversion of the windmill to commercial use is one more sign of the pigs' betrayal of their fellow animals. From an allegorical point of view, the windmill represents the enormous modernization projects undertaken in Soviet Russia after the Russian Revolution.

## **Motifs :**

*Motifs are recurring structures, contrasts, and literary devices that can help to develop and inform the text's major themes.*

## **Songs**

*Animal Farm* is filled with songs, poems, and slogans, including Major's stirring "Beasts of England," Minimus's ode to Napoleon, the sheep's chants, and Minimus's revised anthem, "Animal Farm, Animal Farm." All of these songs serve as propaganda, one of the major conduits of social control. By making the working-class animals speak the same words at the same time, the pigs evoke an atmosphere

of grandeur and nobility associated with the recited text's subject matter. The songs also erode the animals' sense of individuality and keep them focused on the tasks by which they will purportedly achieve freedom.

### **State Ritual**

As Animal Farm shifts gears from its early revolutionary fervor to a phase of consolidation of power in the hands of the few, national rituals become an ever more common part of the farm's social life. Military awards, large parades, and new songs all proliferate as the state attempts to reinforce the loyalty of the animals. The increasing frequency of the rituals bespeaks the extent to which the working class in the novella becomes ever more reliant on the ruling class to define their group identity and values.

### **7.5.3 Check Your Progress- III**

**Answer the following question in one word/ one phrase or a sentence.**

1. The initial Soviet campaign to quash internal dissidence was called
2. What event allowed Stalin to assume Soviet leadership?
3. What character in Animal Farm represents Karl Marx?
4. What character in Animal Farm represents Trotsky?
5. What character in Animal Farm represents Stalin?
6. The dogs in Animal Farm can be said to represent
7. What character adopts the personal maxim, "I will work harder"?
8. Which class of creatures stages its own small-scale rebellion against the pigs?
9. Squealer's job is to distribute what among the animals?
10. Which of the following is not a slogan in Animal Farm?

### **7.6 Notes and Glossary:**

**Binders(n.)** : machines that both reap and bind grain.

**Brussels carpet** : a patterned carpeting made of small loops of colored woolen yarn in a linen warp.

**carpet bag** : an old-fashioned type of traveling bag, made of carpeting.

**Chaff** (n.) :the husks of wheat or other grain separated in threshing or winnowing.

**Clamps** (n.) : piles of straw or peat under which potatoes are grown.

**Coccidiosis** (n.) : a parasitic infection that causes bloody diarrhea and sudden death in animals

**Communism** (n.) : a theory or system of social organization based on the holding of all property in common, actual ownership being ascribed to the community as a whole or to the state; in practice, communism is often a totalitarian system of government

**Comrade**(n.) : a fellow member of a political party; a member of the Communist party

**Clementine and La Cucaracha** :two popular folk songs.

**cutter** (n.) : a small, light sleigh, usually drawn by one horse.

**Disinter** (v.) : to exhume; to unearth that which is buried

**eighteen hands high** a "hand" is a four-inch unit of measurement used to describe the height of horses; eighteen hands therefore equals 72 inches.

**gill** (n.) : a unit of liquid measure, equal to 1/4 pint or 4 fluid ounces.

**harrows** (n.) :frames with spikes or sharp-edged disks, drawn by a horse or tractor and used for breaking up and leveling plowed ground, covering seeds, rooting up weeds, etc.

**John Bull, Tit-Bits and The Daily Mirror** : British periodicals.

**Knacker** (n.) :a person who buys and slaughters worn-out horses and sells their flesh as dog's meat.

**mangel-wurzels** (n.) : a variety of large beet, used as food for cattle.

**Midsummer's Eve** : the night before the summer solstice, about June 21.

**News of the World** :a popular periodical.

**Paddock** (n.) : a small field or enclosure near a stable, in which horses are exercised.

**Porkers** (n.) :hogs, especially young ones, fattened for use as food.

**Publican (n.)** : a saloonkeeper; innkeeper.

**Proletariat (n.)** : in Marxism, the class of workers, especially industrial wage earners, who do not possess capital or property and must sell their labor to survive

**Propaganda (n.)** : information, ideas, or rumors disseminated to help or harm a person, group, movement, institution, nation, or other entity

**Queen Victoria** : 1819-1901; queen of Great Britain & Ireland (1837-1901): empress of India (1876-1901): granddaughter of George III.

**Regime (n.)** : a mode or system of rule or government; such a system when in power

**Spinney (n.)** : a small wood; copse.

**Socialism(n.)** : a theory or system of social organization that advocates vesting the ownership and control of the means of production and distribution, of capital, land, and other assets in the community as a whole

**Totalitarianism(n.)** : absolute control by the state or a governing branch of a highly centralized institution

**Tushes (n.)** : small, short tusks such as those belonging to a boar

**Whelped (v.)** : gave birth to: said of some animals; here, meaning a litter of puppies was born.

**Windfalls (n.)** : apples blown down by the wind from trees.

**Windsor chair:** a style of wooden chair, esp. popular in eighteenth-century England and America, with spreading legs, a back of spindles, and usually a saddle seat.

**Wireless set (n.)** : a radio.

## **7.7 Answers to Check Your Progress:**

### **Section I : Check Your Progress- I:**

**Fill in the blanks of the following**

1. b) Joseph Stalin
2. d) World War I
3. d) Totalitarianism
4. c) Farce
5. b) The Spanish Civil War
6. d) Secret Police Agent
7. c) He died before the age of 50
8. b) Essayist
9. a) Nineteen Eighty Four
10. b) 1917

### **Section II : Check Your Progress- II:**

**Fill in the blanks of the following**

1. d) Mollie
2. b) Mr. Fredrick
3. c) By urinating on them
4. a) Snowball
5. d) Squealer
6. a) The idea of animal
7. a) Heaven propagated by Moses, the raven
8. c) Six- the number of different letters in Napoleon's name
9. c) Snowball
10. d) Napoleon himself

## **Section II : Check Your Progress- II:**

**Write the answers of the following questions in one word, one phrase or a sentence.**

1. The red terror
2. Lenin's death
3. Old Major
4. Snowball
5. Napoleon
6. Secret Police
7. Boxer
8. The Hens
9. Propaganda
10. 'All animals are equal, but some are more equal'

### **7.8 Exercises:**

**Write the answers of the following questions in one word, one phrase or a sentence.**

1. Why does Napoleon believe that he is dying the morning after he drinks the whisky?
2. With whom does Napoleon play cards at the end of the novel?
3. What is the name of the quasi-Marxist socialist philosophy advocated by Napoleon and Snowball?
4. What are Boxer's maxims?
5. Which animal voluntarily leaves the farm?
6. What is Boxer's ultimate fate?
7. What is Mr. Jones's main vice?
8. Which of the following pigs composes the song that replaces "Beasts of England"?

9. What title does Napoleon eventually assume for himself?
10. Which animal refuses to become excited about the windmill?

**Write Short Notes on the following.**

1. Why is *Animal Farm* an allegory?
2. What is Animalism?
3. How does Napoleon seize power?
4. What does Boxer represent?
5. How does Mr. Frederick trick Napoleon?
6. Why does Mollie leave *Animal Farm*?
7. Why does Snowball want to build a windmill?
8. What is Snowball's role at the Battle of the Cowshed?

**7.9 References for Further Reading:**

**Bloom, Harold, Ed. *George Orwell's Animal Farm*. New York: Chelsea House Publishers, 1999.** This collection of essays, edited by revered literary critic Harold Bloom, considers Orwell's novella from a range of critical perspectives.

**7.10 References:**

<https://www.cliffsnotes.com/literature/a/animal-farm/summary-and-analysis/chapter-1>

<https://www.sparknotes.com/lit/animalfarm/characters/>

<https://www.gradesaver.com/animal-farm/study-guide/glossary-of-terms>

<https://www.sparknotes.com/lit/animalfarm/quiz/>



## **Module VIII**

### **The Guide**

**- R. K. Narayan**

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#### **Contents:**

- 8.0 Objectives
- 8.1 Introduction
- 8.2 Section I:
  - 8.2.1 R.K.Narayan : Life and Works.
  - 8.2.2 Academic and Literary Career
  - 8.2.3 Introduction to the Text
- 8.3 Section II:
  - 8.3.1 Plot/ Summary of the Novel--- The Guide
  - 8.3.2 Chapter wise Summary of the novel.
  - 8.3.3 Check your Progress.
  - 8.3.4 Characters
- 8.4 Section III :
  - 8.4.1 Setting:
  - 8.4.2 The Narrative Technique of the novel.
- 8.5 Section IV
- 8.6 Answers to check your progress
- 8.7 Exercise:
- 8.8 Further Reading

## 8.0 Objectives

After completing the study of this novel, students will be able to :

- Know about the well known Indian English author R.K. Narayan.
- Understand literary contribution of R.K. Narayan in Indian English Literature.
- to comprehend the theme of the novel.
- comprehend the specific aspects of human nature.
- comprehend hypocrisy and untrustworthy nature of humans reflected in the novel.

## 8.1 Introduction

R.K.Narayan was one of the leading authors in early Indian Literature in English. He explores the everyday lives of characters within a social context and for his fictional town in India, Malgudi. Narayan worked as a teacher before devoting himself to writing. The novel *The Guide* was published in 1958. The novel is about a man, Raju, as he slowly becomes one of the most famous holy men in India. R.K.Narayan has used flashback technique, and we learn more about Raju, the central character, protagonist of the novel. He starts his career first as a shopkeeper, he runs at railway station. Then his life journey as a tour guide in his hometown of Malgudi. Then we see turning point in the life of Raju after he meets a mistreated married woman, Rosie, and both fall in love, Raju devotes for the betterment of Rosie. A kind of bond of love was established among them. They come more and more close. Raju helps Rosie to establish her career as a dancer, because dancing was her passion and in her blood. He builds up her career, he manages her dancing shows. He starts working as her manager. But he becomes more and more greedy and becomes more controlling of her in process. Finally, we see that he is imprisoned due to his greedy, selfish and crooked nature.

## 8.2 Section First

### 8.2.1 Life and works of R.K.Narayan:

Rasipuram Krishnaswami Iyer Narayanaswami, commonly known as R, K, Narayan, was a distinguished Indian author. R.K.Narayan (10<sup>th</sup> October, 1906 – 13<sup>th</sup> May, 2001) is one of the important and prolific novelist of India. He is

considered as one of the leading novelists along with Mulk Raj Anand and Raja Rao. He was a well-known writer of early Indian English literature. R.K. Narayan's novels show his keen observation about Indian social life. He was known for his work set in the fictional South Indian Town named Malgudi.

Narayan highlights the social context and everyday life of his characters. He has been compared to William Faulkner who created a similar fictional town. Narayan's stories have been compared with Guy de Maupassant.

**Awards and honors:** He is recipient of many prestigious National and International Awards.

- In 1960 he received the Sahitya Academy Award for his well known novel *The Guide*. of India's National Akademy of Letters.
- In 1980 he was awarded AC Benson Medal from the Royal Society of Literature.
- India's second and the third highest civilian awards, The Padma Bhushan and Padma Vibhushan.
- *The Guide* was adapted into the Hindi Film 'Guide' by Vijay Anand, he received the Filmfare Award for the best story.
- R.K.Narayan was also nominated to the Rajya Sabha, the upper house of the Indian Parliament.
- In 1982 he was elected an honorary member of the American Academy of Arts and Letters.
- He was nominated for the Nobel Prize in Literature multiple times.

### 8.2.2 Academic and Literary Career:

To his credit he wrote near about 15 novels, 6 Short Story Collections, Non fiction and Mythology.

Novels:

- *Swami and Friends*- 1935
- *The Bachelor of Arts*- 1937
- *The Dark Room*- 1938

- *The English Teacher*— 1945
- *Mr. Sampath* – 1948
- *The Financial Expert*- 1948
- *Waiting for the Mahatma*- 1955
- *The Guide*- 1958
- *The Man- Eater of Malgudi*— 1961
- *The Vendor of Sweets*- 1967
- *The Painter of Signs*- 1977
- *A Tiger for Malgudi*— 1983
- *Talkative Man*- 1986
- *The world of Nagaraj*- 1990
- *Grandmother's Tale*— 1992

### 8.2.3 Introduction to the Text :

R. K. Narayan's the Sahitya Academy Winner novel *The Guide*, is like most of his works based on Malgudi, the fictional town in South. Published in 1958, *The Guide* is the most acclaimed novel of Narayan that won him not only immense popularity but very prestigious the Sahitya Academy Award for 1960. In his novels, he presents a slice of life as he sees it, naturally and justly.

*The Guide* is a thought-provoking novel, which brings forth the complex human relationships in a very simple and lucid manner. It explores a face of India, customs, traditions, cultural, socio- economic conditions, illiteracy, superstitious minded people, religious faith etc. R.K. Narayan has shown different aspects of human nature, a conflict between traditional and modern values. One more aspect Narayan shows is that the institution of marriage and family bonds and also set rules imposed on women in a patriarchal society.

The theme of the novel revolves around Raju, the central character and his failure to fulfill the moral responsibilities of being a guide that is, to show the true path. The novel throws light on transformation of the Protagonist, Raju from a tour guide to a spiritual guide and then one of the greatest holy, pious men of India.

## 8.3 Section II:

### 8.3.1 Plot/ Summary of the novel:

*The Guide* is the most popular novel of R.K.Narayan. It recounts the adventures of a railway guide, popularly known as 'Railway Raju'. As a tourist guide he is widely popular. During his profession, he came in contact with Macro and his beautiful wife, Rosie.

Moving between present and past, and narrated in third person and first person, *The Guide* tells the life story of Raju. Born to a modest shopkeeper and his wife in the town of Malgudi, India. Raju grows up at a time of great changes : most notable among them the construction of the railway line that comes to the town in his childhood. The railway changes the family's fortunes and Raju's life forever. As a result of a second shop that Raju's father opens in the railway station, the family prospers, and, takes over the rail station shop continue his father's enterprise.

However, Raju doesn't remain a shopkeeper for long. Soon, he takes a job to show the many visitors who arrive at the railway station the sites of Malgudi. In re-inventing himself as a tourist guide, Raju often resorts to exaggerations and fabricated tales to impress his customers. His reputation as a guide grows to such a extent, that he comes to be known as "Railway Raju".

Raju meets his match in Macro Polo, a serious, studious academic of ancient civilizations who arrives in Malgudi to research the cave paintings and temples scattered around the town's surroundings. He engages Raju's services as a tourist guide to navigate these many sites. Raju began to dislike and hate Macro Polo. who is dominating by nature and haughty. After some days he meets his young, beautiful wife Rosie, who arrives in the town shortly after her husband. Raju is immediately attracted towards Rosie, who in spite of the foreign name, is an Indian woman trained in the art of Indian classical dance. When Raju takes Rosie to visit a snake charmer and watches as she imitates the snake's movements in a fleeting dance, he is astonished and comes to know and realizes that she is greatest dancer he has ever seen.

Raju tries to get closer to Rosie, devotes himself to her and her husband's care. Soon, both are attracted towards each other. It becomes clear that all is not well in the marriage. The couple is liable to bouts of quarrelling, which came to a head at

Mempi Hills, an area outside of Malgudi in which cave paintings are located that Macro, accompanied by his wife and guided by Raju, goes to Mempi Hills. Raju learns that Rosie is devastated with her husband because he has banned her from pursuing her passion, the art of classical dance that has been practiced by members of her family for generations. Taking advantages of Rosie's dissatisfaction, Raju flatters and complaints her praising and her dancing abilities, and soon, they strike up affair behind Macro's back.

With Raju's encouragement, Rosie again tries to talk to her husband about commencing a career in classical dance, but she is annoyed, strongly opposed. Rosie reveals that she is in love with and is attracted towards Raju ; who encourages and appreciates her dancing art , skill and talent. Not a single husband will accept this illegal relationship of his beloved wife. This leads to a crisis between wife and husband. This brings chaos and crisis between husband and wife. Raju goes up to visit Macro and Rosie at Peak House, however, neither Rosie nor Macro reveal exactly what is going on. Rosie asked Raju to leave them alone.

Raju is frustrated and in frustration he returns to Malgudi, but, not happy at all and is depressed by Rosie's remembrances. One day Raju was shocked to see Rosie with her luggage at the house that he was staying with his old mother. Raju's mother is typical, traditional Indian woman. She is surprised to see single, young and beautiful woman. She gave shelter to Rosie. Raju comes to know that Macro has left Rosie. Raju is extremely happy to see Rosie that permanently she has come to stay here. He fully supports and encourages Rosie to her passion of dancing. She started her dancing career in his house.

Raju's mother heard many rumors about Rosie that she is married and moreover, she came to know that she is a dancer and belongs to lower caste. Raju is in very critical condition; financial loss occurs to him. He had taken debt from a merchant for his business, but now unable to pay that debt. He is insisting upon him to pay back his debts. Raju's carelessness and negligence in his railway shop had put him a great loss of the business. Raju's maternal uncle also comes to know about his relationship with Rosie. He appears in the house, very furious towards Raju for his act. He insults Raju and Rosie abuses her to leave his sister's home. Raju has become blind in love with Rosie, and takes her side and opposes his maternal uncle. His mother decides to go away with her brother and left the home, departs with her brother.

Rosie and Raju are totally free now. She was unaware about Raju's financial condition and unknown about his worst condition. She had done a lot of practice of dancing and is now confident that she can perform her own show. She announces that she is ready to perform publically. A Lot of discussion was held with Raju, it was decided that she should be renamed and got attractive, traditional and captivating name "Nalini" appropriate moniker for her public debut.

Rosie made her debut successfully and receives a huge, grand success. Raju, no doubt is whole and sole for Nalini, and takes credit for orchestrating her astronomical rise to fame, reinvents himself once again as the "Manager". Raju starts playing role as a "Manager", and this brought fame, popularity and prosperity in his life. He manages Rosie's career and there is transformation in his life into a man of wealth and influence. Raju is leading very happy and luxurious life with Nalini and money, she is getting through her dancing career. Raju finds that his father's home is under mortgage to the Seth .Raju and Rosie move to a larger, more luxurious house, where Raju manages Rosie's appointments for dancing show. Raju takes to hosting important visitors politicians, bankers and rich merchants who seek access to Nalini through Raju.

Rosie has tight and busy schedule and Raju keeps her always engaged in dance performance. It's natural that Rosie come in contact with many artist and Raju starts growing jealous of the artist friends and her frequent engagement and attachment with them. Rosie also is happy in their company and seeks to limit her contact with them. He does this, in spite of sensing that a dangerous dissatisfaction is developing in Rosie. Still Rosie had not forgotten her relationship with Macro and bond of love between them. One day, Raju receives an unexpected parcel in the mail. It is the book that Macro, that he has published on his research on the cave paintings in Malgudi. Already Raju is jealous and envious to Rosie. He plans to hide the parcel from Rosie. Eventually, the news of the publication of Macro's research book reaches to Rosie. She is very happy and excited when she reads about Macro's book in a magazine. Rosie becomes very furious when she comes to know about dishonesty of Raju that he has hidden the book from her. Increasingly jealous of Rosie's attachment, preoccupation with her husband. One more incident happened during the period. Raju received a letter of Rosie from Macro's lawyer shortly after the arrival of the book. The letter concerns a box of valuable, precious jewelry that Macro wants to release to Rosie. He does not want to share the letter with Rosie.

Raju forges her signature on the form sent by the lawyers, hoping to acquire the box of jewelry without Rosie's knowledge.

Raju's plan can't be successful and his deceit is exposed: police superintendent shows up at one of Rosie's performance with a warrant for Raju's arrest for forgery. Raju ashamed of his act and is forced to disclose all to Rosie. She is devastated, particularly upon discovering that, in spite of her continuous dancing performances, Raju has been reckless with the immense wealth they have accumulated through her engagements. Again their economical condition has become worst and deteriorated. They are now so poor that even meeting the cost of Raju's legal expenses is a burden. Even though Raju had done blunder, she is kind and sympathetic towards him. She again started performing dance to pay expenses, including fees for an expensive lawyer that she hires to defend Raju in the court case. She tried on her level best but not successful to save Raju from this calamity. The lawyer, however, fails to save Raju. Raju is convicted of forgery and sentenced to two years in prison. In prison he comes across reports of Rosie's continuing rise to stardom in the newspaper he reads in the jail. After that he never meets Rosie again.

After two years of his release from the jail he is uncertain about his stay. He does not want to go to Malgudi again. Raju comes to the outskirts of the village near Malgudi. He sits on the bank of a river near a small village. While he was sitting there and thinking about his whereabouts, a stranger approaches him, and stares up at him reverently. Velan, a simple and innocent villager mistakes Raju as a holy, pious man. He thinks that Raju will guide him to solve his problems. He respects Raju and is reverential towards him. He tells him that his sister refuses to marry the man selected for her. Raju was in frustration and was lonely, he is happy that somebody has accompanied him. Although Raju is disconcerted by Velan's unwarranted respect for him, he decides to help him. One day Velan comes with his sister to visit Raju. He convinces his sister and immediately accepts the match arranged for her by her brother. Velan and his family credit this success to Raju.

The news spread in the village that Raju has made Velan's sister to accept the proposal. This, the villagers to believe in his powers as a holy man, or spiritual guide. They have full faith upon him. Raju realizes that he has nowhere to go and offerings of food brought to him by the villagers on a daily basis provide him with free nourishment, decides to play the role that the villagers have given him. People consider him as a 'Saint'. He grows his beard and takes up residence in the temple by

the river, and decides to play the role of “holy-man”. Everyday, congregation of villagers arrive to listen to him and his religious speeches on various topics. Although he often feels like an imposter, Raju continues with the charade.

In the village Raju was living with the help of villagers, is in danger. A severe drought afflicts the village. Whole village is worried due to this natural calamity.

Raju is suggested to go for two week fast on behalf of the villagers to bring about rain. Villagers have great expectations from Raju, as they consider him as a incarnation of God. Raju is actually afraid because the villagers and Velan are not aware about his real appearance. He, finally discloses his full life story to Velan, including his history of deceit and imprisonment. Raju thinks that villagers and Vean will never accept him knowing the reality. He also imagines that all of them will see that he is just an ordinary man after all, devoid of the powers which the villagers have invested him with. Raju is astonished to see no expressions on Velan’s face and remains same as he was in the past. However, after hearing Raju’s real life and story, Velan’s view of him remains unchanged. Raju has seen same respect and love in Velan’s eyes as it was. He speaks and looks at Raju with the same reverence and respect he had on that first day they met by the river bank.

Raju has no words for Velan and his love, sympathy, kindness and faith shown towards him. Velan continues his faith and respects him as the “ swami” knowing his shameful past. Raju decides to undertake the fast in earnest, as a way of repaying Velan’s and the villager’s faith in him. News of the swami’s fast spreads far and wide. Crowd of people begin to see him and his purity, godliness. Thousands of people rush to meet the heroic holy man. Raju receives publicity and fame in all strata of life. Even journalists and news channel people arrive to report this noble task undertaken by holy and pious Raju. During his fast and on the final day of the fast, Raju has become so weak and pale that he is unable to descend to the river on his own to hold vigil, as he has done everyday throughout the fast. With Velan’s help, however, he musters the energy to reach the depleted river. On the brink of unconsciousness, he looks to the horizon, and tells Velan that he feels rain coming over the hills.

### **8.3.2 Chapter wise Summary:**

#### **Chapter One**

In the first chapter Raju, who has been recently released from prison is sitting in an abandoned temple wondering what to do now. A man approaches Raju in the lonely temple ruins and he welcomes him. He met a stranger named Velan, who lives in Mangal, a village not far from Raju's home village of Malgudi. It is evening and the birds are rustling near the river. The narrative then shifts to the past as Raju remembers stopping at the barber shop located just outside the prison. The villagers look up reverentially at Raju as he sits on the higher step. He wishes to tell them that he is not holy man. He comes here is with intention that nobody will recognize him. Later on Raju decides to narrate his own story to Velan. Velan considers Raju as a holy man with great power. He tells Raju about his personal problem that his sister does not accept the plans for her marriage. She ran away and no gratitude for him and what he has given her. Raju asks Velan to bring the girl to him. Velan feels very happy, grateful and tries to touch Raju's feet. He is feeling more and more saintly.

#### **Chapter Two**

In second chapter of the novel we see Raju remembers his past, childhood days in Malgudi. There is a great deal of activity in front of Raju's childhood home, and the family soon learns that the trains are coming. The face of the village is transformed after the arrival of the railway. Raju's father decides to admit Raju in the school. Raju was reluctant upon the decision of his father. He don't want to go to school. He is extremely disappointed with his father. Raju was admitted to the local "pyol" school. The name of the school symbolizes that the children are taught while sitting on the teacher's pyol or front porch. Raju is terribly depressed to be taken from his kingdom. Raju has to walk long to reach to the school and is always late. He desires that he should be admitted to Albert Mission School, which one is near to his home. Raju's father is not ready to send him to the Albert Mission School because he thinks that they try to convert students to Christianity.

Back in present, Velan comes before Raju with joy and excitement. He said that miracle happened and his sister has decided to marry a man they have planned. Very soon she will get married and all are happy at home. Velan is enthusiastic and impressed with Raju's insight. Velan invites him to the wedding but he does not go. Velan brings his sister and her husband to see Raju. The news that Raju had done

miracle to change the opinion of Velan's sister spread all over the village. Raju's circle gradually widens. People are coming to see him and bow before him considering as a holy man. Everyday they bring food for him.

One day thought came in his mind, should he go back to Malgudi? He knows very well that he can not work out in the real world. He was also worried about daily food if he leave the village. He decides to stay here.

### **Chapter Three**

In the third chapter we see the transformation of Malgudi. Construction of rail road has been finished. The station building is finally ready. Finally, railway comes to Malgudi. Atmosphere of gay and enthusiasm is seen everywhere. The building is decorated and people gather to celebrate. Police guard the platform as people flock around. A large number of people are celebrating the arrival of railway to the Malgudi. A band played and many prestigious people delivered speeches lauding the arrival of progress. Raju's father's business continues to do well

Over time, the trains bring more prosperity to Raju's father. He is given an opportunity of running a shop at railway station. Raju is put in charge of the smaller shop. Raju is very much tired of the old people who usually hang around there whom his father used to converse. After some days his father returns to the old shop and Raju works at the new rail-shop. Raju left the school and continues his business.

### **Chapter Four:**

Chapter four returns to the perspective of the omniscient narrator as Raju speaks with large group villagers at the ancient temple. Raju comes to know that villagers are not sending their children to school. He advised them to admit their children in the schools and give them good education instead of sending them with cattle for grazing. Raju asks the villagers to send the schoolmaster to the temple. Next day the teacher comes to meet Raju, while Raju advises and convinces him to teach the children in the temple. Raju remembers his past. Years ago, Raju had always a lot during his shopping days. Sometimes schoolboys left books there. His father died suddenly during the rainy period of the year. Raju closed down the hut shop and worked full time at the station shop.

### **Chapter Five:**

Chapter five begins with Raju explaining how he came to be called “Railway Raju” During his time as a shopkeeper at the Malgudi station. Raju was very talkative and friendly and earns a reputation among the travelers. People who arrive at the railway station ask a variety of questions : how to get a particular hotel or where they can get a delicious food. Raju without any hesitation always ready to answer the questions of passengers. He never says “No” or “I don’t know”. Raju develops a professional friendship with Gaffur the taxi driver. If a customer needs transportation, Raju hustles him out to Gaffur and Gaffur takes the traveler to their destination. Raju becomes very popular among the people as well as travelers and known as “Railway Raju”.

### **Chapter Six:**

In the beginning of Chapter Six, the narrator observes that Raju has lost track how long he has been hiding out at the temple. It could be months or years, Raju does not know for certain. Velan and the other villagers consistently bring gifts of flowers and food to Raju, to reward him and in appreciation of all the new priest, the holy man has done for them. Raju respects villagers and love they were pouring upon him. He begins to distribute the gifts among the villagers, embarrassed by the outpouring of respect and adulation. ‘Railway Raju’ was now recognized as “Swami”. They began to call him with respect as ‘Raju’. During the times of heavy rains, the people gather and make crowd around him in the temple. However, after a while, Raju notices that it has failed to rain for quite a long time. People immediately rushed towards Raju, were frustrated and nervous they bring their concerns to Raju. Raju assured them and instructs not to worry.

### **Chapter Seven:**

The chapter throws light on Raju, Rosie relationship. Macro, Rosie’s husband is very scholar, intellectual person. All time he is busy in his study and research. Raju finds that Macro is rather impractical man who is so busy, engrossed in his research work that he has no time for the affairs of ordinary daily living. He is involved in his exploration of the cave research at Mempi. It’s natural that Rosie is attracted towards Raju and both of them begin to spend more time together, much to the displeasure of Gaffur, the taxi driver. Macro stays at his Mempi Peak bungalow, Rosie and Raju make Room 28 at the Adnan Bhavan their home away from home. Raju begins to

feel insecure about his affair with Rosie. Raju finds himself confused and muddled, riddled with fear that he is not good enough for Rosie. Raju spends so much time with Rosie that the young man who has been hired to run the railway sundry shop begins to worry.

### **Chapter Eight**

Raju's creditor, a man who was recognized as the Sait, comes to the house demanding payment. Raju was helpless to pay as he lost everything and no money. He told the Sait that he can't pay to him. He became very furious and threatens Raju that he will take him to court. Raju is unemployed and desperate for money. Raju is continuously thinking about money and how can he accumulate money by arranging Rosie's dancing programmes. Raju demanded Gaffur for 500 rupees loan. But he immediately refused to pay him. Raju realizes that his friendship with Gaffur has been ended.

Raju gives five rupees to a lawyer who has agreed to represent him in court. One day Raju's maternal uncle arrives and abused Raju and Rosie. He doesn't like the relationship that Raju has developed with Rosie.

### **Chapter Nine:**

Rosie alias Nalini's dancing career has been ended. Raju realizes that he is recognized because of his association with Nalini and not other way. Raju decides to take whole responsibility of Nalini's dancing career, in public and should keep remote in his own hand. He imagines that he is very important person for Nalini and tries to keep hold upon her. He cannot see Nalini being able to get alone without him. A kind of jealousy was developed in him.

### **Chapter Ten:**

Raju was imprisoned for his illegal acts. In order to get more and more money and wealth, he chooses wrong path. Nalini goes to visit Raju in the jail. Raju advises her to go to their banker to assess their financial state of affairs. Nalini was now sure and comes to know that Raju's extravagant nature and frivolous spending has made them financially worst.

### **Chapter Eleven**

It's concluding chapter of the novel. Here we see Raju's journey from naughty boy in a childhood to famous Tourist Guide known as a "Raikway Raju" and finally,

a spiritual man. At the opening of the chapter we see the sun is coming up and Velan sits silently before Raju. Raju tells him his past life history. Raju asked Velan his reaction to the story he narrated to him. There are no expressions on his face he is as he was in the past. Neither he becomes angry or aggressive. Velan is unanswered and has full faith upon Raju as a saint. He believes Raju's devotion as a "Swami". Velan promises Raju that he will not share with anybody what he has told him. This puzzles Raju. Velan descends the temple steps and goes back across the river to his village. The news of Raju's hunger strike spreads throughout India and members of the press begin to coverage on the where Raju stays. Thousands of people, crowds of people gather at the temple to pay homage to Raju, the accidental holy man. Velan accompanies Raju whole day and night that nobody will disturb. Raju desires for privacy. In the morning of the eleventh day of fasting, Raju goes to the riverside as part of his daily ritual He feels that the rain is falling in the hills in the distance and he sags down in water. The ending of the novel leaves it to the reader to guess whether Raju died, and whether it rained.

#### **8.3.4 Characters**

##### **1) Raju:**

Raju is the central character from *The Guide*. Originally a railway vendor, turned tourist guide. He is the protagonist of the novel. He was born in a fictional town named Malgudi, belongs to a lower-middle- class family, and lives with his mother after his father died when Raju was young. He is known as 'A Railway Raju'. He is the protagonist of the novel seems to have dual personality. There are different aspects of his character. He is very selfish and greedy person. As a tourist guide, he is not loyal or faithful, he tells lies and cheats the tourists for his personal relation. If he doesn't have knowledge about a tourist place, he makes ambiguous statements and never says 'no'. He is very talkative and impresses the tourists and creates his own impression.

Raju has developed relationship with Rosie, a wife of Marco, a tourist-. He is morally corrupt. Raju meets and comes close to Rosie, and seduces her away from her husband. He gives Rosie fame and publicity, what she could not get from her husband. Her husband always underestimates her. She acquires fame as a dancer, Raju as her supporter and backbone. Raju is skilled person having variety of human

tricks. By his talkative nature, eloquence and common sense, he becomes successful to impress the tourists.

He has developed illegal relationship with Rosie. He is morally corrupt, selfish, possessive and exploits her both emotionally and physically. Once she achieves fame as the dancer “Nalini”, he begins to exploit her success in his role as her manager to enrich himself. Not only that, but Raju repeatedly lies to and deceives Rosie, and attempts to control her contact with others, because of his jealousy.

His deceitful tendencies, ultimately land him in prison. And yet, as low as Raju may go, he seems always able to rise again. In his final reinvention as a holy man or spiritual guide on the riverbank near a small village after his release from prison, Raju comes to fulfill the destiny of “a guide” in the highest sense.

## **2) Rosie:**

Rosie is the daughter of a dancer and belongs to lower caste. Rosie is a woman of independent thought and ambition.

The young and beautiful wife of Macro, and love object of Raju, Rosie’s most striking quality is her immense genius for dance. Her dance art is manifested in the ‘serpent dance’. She did not marry Macro out of love but because of his social status.

Rosie, is very charming and beautiful, attractive lady, belongs to the family of Devadasis, temple dancers who she says, “are viewed as public women”. She is a post-graduate in Economics. She marries Macro and feels very happy and lucky also fortunate as her husband belongs to the upper strata of society. She is very sincere, loving and caring as Macro’s wife. But it does not remain for long time There marriage is not very pleasant and Rosie begins to have an affair with Raju. Macro has forbidden her to dance, and yet Rosie does have the training, and wants to use it. Only not in temple, but professionally, as an exponent of traditional culture.

Very soon she finds that their interests, likes and nature are totally different. She thinks that they can’t remain close for more, and are separated from each other, chooses different kind of life but remains close, emotionally attached to her husband, even after their detachment.

She has developed relationships with Raju, a tourist guide but morally corrupt person encourages her, entranced by the way “she swayed her whole body” in imitation of a snake charmer’s cobra. She speaks of hiring musicians, rehearsal

space, a “Sanskrit Pandit”,- even a car. Raju says yes to it all and when she leaves Macro for him, he abandons both responsibilities and her safety. After some days she feels guilty that she has betrayed her husband’s trust.

Even while staying with Raju, she constantly thinks of Marco, cuts his picture from a Weekly Magazine and pastes it on her mirror. When she leaves Malgudi, she sells all her possessions except the “most precious” thing, i.e. Marco’s book, which she carries with her.

Rosie’s passion for dance is so strong that she drifts towards Raju and is indifferent to the fact that Raju is exploiting her. Her own perseverance and Raju’s motivation makes her a very successful dancer and for this, she is grateful to Raju.

Although, she hates Raju for his act of forgery, yet she is determined to spend her entire fortune for his legal battle. She has given up dancing, but just to raise funds for Raju, she takes up dancing again. She breaks down when she goes to meet Raju in the prison. This shows that she is a good human being.

Even though Rosie has committed adultery, the reader seems to like her for her strong determination to achieve her goal, for her indifference to the materialistic values of life, and for her vitality, warmth, passionate and co-operative nature.

### **3) Macro**

Macro is an intellectual, scholar, researcher and well educated man. He is Rosie’s husband. What drives him as a scholar is his interest in the history, culture, and art of South India. Raju is his guide to caves in the malgudi area where he finds an opportunity for the book he is writing. He was very disappointed when he finds out Rosie and raju were having an affair. He refuses to have anything to do with Rosie and leaves Malgudi without her. At the end of the novel, he publishes his book to great acclaim but decides to trap Raju by sending a legal document that only Rosie can sign.

### **4) Velan:**

Eventhough a minor character Velan plays an important role in the novel. He represents rural India and its simpleminded, superstitious villagers. He is an innocent, honest, straightforward and illiterate villager. He is the first person whom Raju meets while sitting beside an ancient shrine. When he saw Raju, he feels godly existence in him. He also considers Raju an extraordinary, a godly man. He

frequently visits Raju and becomes his staunch believer, follower. On getting logical and philosophical answers to his problems, he becomes Raju's disciple. All villagers began to follow the path of Velan and also Raju's disciples. He blindly believes Raju even after knowing the reality and past life of Raju. Velan's blind faith in Raju does not change when he tells him the truth about his past life. He, along with other villagers is superstitious enough to believe that the fast of the pure hearted saint can bring rain. He observes a symbolic fast along with him.

**5) Velan's Brother:**

A rather dull-witted 21 year old who goes to inform Raju that his brother Velan has been injured in a fight, which has broken out as a result of drought that afflicts the villagers.

**6) Mani:**

Mani plays role as a Raju's secretary, as he begins to work as a Rosie's Dance Manager. At the beginning he was very trustworthy to Raju, but afterwards he begins to suspect Mani and was doubtful. In order to accumulate wealth Raju tries to hide many things from Rosie. Once Rosie finds that Raju has hidden Macro's Research Book from her : which Macro sends for her. Raju begins to suspect Mani that he is revealer of the secret. However, Mani's loyalty to Raju is reflected in the fact that he is the only visitor who comes to see Raju in the prison.

**7) The Sait:**

The Sait is a purely commercial minded businessman. He is Raju's creditor in Malgudi. He supplies for Raju's railway shop. Raju's negligence to his railway shop; when fallen in love with Rosie and unable to repay his debts. Sait is insisting upon Raju to repay his debt but he is helpless and unable. Through the court, finally, he manages to have the house that Raju's father had built mortgaged to him.

**8) The Villagers:**

The villagers of the village of Mangal are simple, innocent, illiterate and superstitious. They are living in a small village outskirts of Malgudi, in southern India located from a river bank. After released from the prison, Raju, very nervous and depressed, entered in the village. The villagers, come to know from Velan about holy and pious man, Raju. They immediately believe Raju as their spiritual guide.

There was a severe drought in the village and they draw Raju into a long fast believing that he will bring rain and will alleviate the drought.

#### 9) **Gaffur:**

Gaffur is very close to Raju and plays vital role in the novel. By profession he is a taxi driver, and is often hired by Raju to act as driver on the tours on which Raju takes the many tourists arriving in Malgudi. As a driver he is very sincere and honest. Gaffur is the first man who realized Raju's attachment to Rosie.

#### 10) **Raju's Mother**

Raju's mother eventhough plays a minor role reminds us fully devoted Indian mother and caretaker of the family. **She always** thinks of her family takes the responsibilities with utmost care even after death of her husband. She loves Raju and is very affectionate towards him. Like all Indian women she is also very religious, and traditional. Raju's arrival with Rosie at home does not make her happy. Initially she is very kind and generous with Rosie. However, later on, she does not approve of Raju- Rosie relationship. She began to hate Rosie.

#### 11) **Raju's Father :**

A modest shopkeeper in the town of Malgudi. He is a social man who likes chatting with the customers who stop at his shop. When he opens a second shop in the railway station that is built across from his house, he prospers. However, Raju's father dosen't survive long and taken ill during the rainy season one year, he dies before his son reaches full adulthood.

#### 12) **Raju's Maternal Uncle:**

Raju's maternal uncle is also an important character for the development of the plot. He is a dashing, physically strong, rich, a big landlord and kind of general advisor and director of Raju's important family matters. He is very disciplined man, also strict and stern. Raju's mother is disappointed after she come to know about relationship between Raju and Rosie. She asked her brother to get rid of Rosie. He strongly dislikes Raju, Rosie illegal relationship. He threatens Raju to drive away Rosie from their house. He uses very harsh, abusing language to Raju. But Raju is reluctant to drive away Rosie from his house, and decides to accompany her. After he came to know Raju's intention to keep Rosie with him in his house, he decides to take away his sister with him to his village. He promises to his sister that we will be

united up to his last breathe. Eventhough very dashing, angry he is very loving, affectionate, caring and devoted brother.

### 8.3.5 Questions

Question 1

**Choose the correct alternative from the following.**

- 1. Who gave Raju his nickname?**
  - A. Himself
  - B. His father.
  - C. The station master
  - D. The Travellers.
  
- 2. What did Raju promise his mother when he took on his new job.**
  - A. She could visit him at his new job
  - B. He would always provide for her.
  - C. He would still look after the railway shop.
  - D. She would never have to worry again.
  
- 3. What role did Raju's uncle play in the family?**
  - A. He was the black sheep of the family.
  - B. He bought homes for all of the children.
  - C. He cleaned up after the family.
  - D. He handled all of the family's affairs
  
- 4. Who offers Raju an update on the village violence**
  - A. Velan's nephew.
  - B. Velan's brother
  - C. Velan's uncle
  - D. Velan's sister.

- 5. What was Macro's view of Rosie's passion?**
- A. He forbid her.
  - B. He was bored by it.
  - C. He thought it was nice but unnecessary.
  - D. He encouraged it.
- 6. What sentence did Raju receive at his trial?**
- A. Two months prison.
  - B. Three months in prison,
  - C. Two years in prison.
  - D. Two years in prison with six months of community service.
- 7. Who arrives at the temple during Raju's hunger strike?**
- A. The Press
  - B. Nalini
  - C. His mother
  - D. Macro
- 8. What nickname did Raju have at the railway?**
- A. Rail-Raj
  - B. Raju of the rails.
  - C. Railway Raj.
  - D. Railway Raju.
- 9. To whom did Raju ask or a loan to pay the creditor.**
- A. Gaffur.
  - B. Rosie
  - C. His mother
  - D. His uncle.

**10. Which novel of R.K.Narayan receives The Sahitya Academy Award?**

- A. Waiting for the Mahatma.
- B. Under the banyan Tree.
- C. The Guide
- D. The Painer of Signs.

**Question 2**

**Q.2 Answer the following questions in one word/ phrase or a sentence.**

1. Who speaks first in chapter 1<sup>st</sup>?
2. What is the name of Raju's love interest?
3. What is name of Raju's hometown?
4. What is name of Rosie,s husband?
5. What town had Velan been visiting before meeting Raju?
6. When was *The Guide* first published?
7. What are the two locales in thethe novel?
8. Which school Raju was admitted?
9. What is Rosie's new name as a dancer?
10. How many day's fast could Raju observe?

**8.4 Section Five**

**8.4.1 Setting:**

The setting of the novel is fictional town Malgudi. Narayan wrote many more novels set in Malgudi, including *The English Teacher* (1945), *The Financial Expert* (1952), and *The Guide* (1958), which won him the Sahitya Academi (India's National Academy of letters) Award, his country's highest honor.

**8.4.2 The Narrative Technique of the novel.**

The narrative technique of the novel alternates between the past and the present. Its not straightforward, sometimes backward and sometimes forward. The novel has been divided into two parts. The first part is about Raju the central character and the

protagonist of the novel, his childhood, his identity as a “Railway Raju”, his attachment and love affairs with Rosie alias Nalini, and his imprisonment. The second chapter deals with journey of Raju from an ordinary man, that is tourist guide to a spiritual guide and his growth into a swami. At the end, Raju is no longer a narrator, the third person narrator concludes the story showing Raju is about to achieve transcendence. Flexible narrative mode of the novel is the greatest achievement and the plot of the novel is well wrapped in the story. It narrates a man who rises above himself and his unsatisfactory past.

### 8.5 Answers to check your progress

Q.1.

1. The Travelers
2. He would still look after the railway shop
3. He handled all of the family’s affairs
4. Velan’s brother
5. He forbid her.
6. Two years in prison.
7. The Press
8. Railway Raju.
9. Gaffur.
10. *The Guide*

Q.2

1. Raju
2. Rosie
3. Malgudi
4. Macro
5. Mangal
6. 1958
7. Mangal and Malgudi
8. Pyol School
9. Nalini
10. Twelve.

### 8.6 Exercise:

**Write short notes of the following questions.**

Q.1 Character sketch of Raju.

Q.2 Character Sketch of Rosie.

Q.3 The title of the novel.

Q.4 The setting of the novel.

**Answer the following questions in seven to eight sentences.**

Q.1 What literary techniques does R.K.Narayan use in the novel *The Guide*?

- Q.2 What contemporary society do you find in Narayan's *The Guide*?
- Q.3 How does Narayan depict religious belief in *The Guide*?
- Q.4 How does the novel deal with the theme of love, marriage and sex?
- Q.5 Discuss Raju's first meeting with Velan.

## 8.7 Further Reading

### Read R.K.Narayan's

*Swami and Friends*- 1935

*The Bachelor of Arts*-1937

*The English Teacher*—1945

*Talkative Man*- 1986

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