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Unit-1

Rise and Development of British Novel

Laurence Sterne – *The Life and Opinions of Tristram Shandy, Gentleman*

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1.0 Objectives

After studying this unit, you will be able to:

- Understand the contribution of Laurence Sterne to the English novel
- Understand rise and development of the novel
- Assess the plot and its development
- Comprehend the features of novel in the light of Laurence Sterne
- Understand the themes in the novel Laurence Sterne

1.1 Introduction:

The rise and development of the British novel can be traced back to the 18th century with works like Daniel Defoe's "Robinson Crusoe" and Samuel Richardson's "Pamela." These early novels laid the foundation for the novel as a distinct literary form. The 19th century saw the emergence of prominent authors like Jane Austen, Charles Dickens, and the Brontë sisters, who further popularized and diversified the genre. The British novel continued to evolve through the 20th century with authors like Virginia Woolf, James Joyce, and Salman Rushdie, exploring new narrative techniques and themes. This ongoing development has led to a rich and diverse tradition of British novels, encompassing various styles, genres, and perspectives.

1.2 Rise and Development of the Novel

One of the most popular literary forms is the novel. A genre that developed to such prominence in 18th-century Britain that it was declared by Johnson to have converted English society into "the nation of readers." Although the apex of the novel's rise occurred in the English society of the 18th century, it is important to remember that this kind of literature did not emerge overnight. It took a long time for the novel to evolve and emerge as a new and perfect literary genre.

What is a novel?

A novel is a long fictional prose storey with a plot that is revealed via the actions, words, and feelings of the characters. A novel is a type of fiction, and fiction, in its most basic sense, is something made up and untrue. However, it might be characterised in modern terms as the skill or craft of constructing words to express human life. The word "novel" comes from the Italian word "novella," which means "a new small thing."

History of the Novel

The novel originated in the early 18th century after the Italian word "novella," which was used for stories in the medieval period. Its identity has evolved and it is now considered to mean a work of prose fiction over 50,000 words. Novels focus on character development more than plot. In any genre, it is the study of the human psyche.

The Beginning

The ancestors of the novel were Elizabethan prose fiction and French heroic romances, which were long narratives about contemporary characters who behaved nobly. The novel came into popular awareness towards the end of the 1700s, due to a growing middle class with more leisure time to read and money to buy books. Public interest in the human character led to the popularity of autobiographies, biographies, journals, diaries and memoirs.

English Novels

The early English novels concerned themselves with complex, middle-class characters struggling with their morality and circumstances. *Pamela*, a series of fictional letters written in 1741 by Samuel Richardson, is considered the first real English novel. Other early novelists include Daniel Defoe, who wrote *Robinson Crusoe* (1719) and *Moll Flanders* (1722), although his characters were not fully realized enough to be considered full-fledged novels. Jane Austen is the author of *Pride and Prejudice* (1812), and *Emma* (1816), considered the best early English novels of manners.

The development of the Novel in 18th Century

It is interesting to note that many literary developments reached their climax in the first half of the 18th century and it was then that the novel acquired its modern form. Samuel Richardson is usually regarded as having originated it with his *Pamela* (1740), which is a lengthy story told in the form of letters. It was new and remarkable in its exposition of human feelings and motives and is still regarded as a masterpiece. The eighteenth-century novel was further developed by Henry Fielding, Smollett, and Sterne. Fielding's four novels came as a study of social evils and Smollett's five novels are chiefly picaresque, dealing with the adventures of a wondering hero. But Sterne's *Tristram Shandy* has practically no plot and it opened up the possibilities of the novel as a direct expression of the author's own whims, humours, and opinions. In Oliver Goldsmith's novel 'The Vicar of Wakefield', we get a brilliant study in character and the easy and intimate style – a model for domestic fiction.

It would be apt here to note the main factors responsible for the rise of the English Novel in the eighteenth century.

1. The Spread of Education and the New Reading Public

In this century, the prosperous middle class occupied a dominant position in English social life. Education reached to them and newspapers, magazines and periodical essays became available to them. The general public got plenty of leisure and they turned to reading for pleasure and relaxation. They wanted to read about their own thoughts, motives and struggles. They wanted such a form of literature which reflected or mirrored their own life and they found it in the novel. The novels matured the tastes and requirements of this new class of readers. The spread of education and the emergence of the large, powerful and prosperous middle class made the novels popular. It was the time when England was settling down after a long period of military excitement, with the consequent growth of commerce and industry. Now the prestige of the old feudal nobility commerce and industry. Now the prestige of the old feudal nobility was on the wane, and the middle classes were increasing steadily in social and political power. Further, the popularity of the novel very largely depended upon the growth of a miscellaneous reading public, and of a in which women were becoming increasingly numerous and influential. Thus, the English novel, essentially, is a product of middle-class ideals and sensibilities. And it was, therefore, that Richardson's *Pamela* became the landmark of a great social and literary transition, when all England went mad with enthusiasm over the trials, the virtues, the triumphs, of a rustic lady's maid.

2. The Periodical Essay paved the way for the Emergence of the Novel

A novel deal with ordinary life, ordinary people, ordinary events and with all sorts of miscellaneous matters. It is about an individual's life and is mainly written for the entertainment and improvement of the reading public. It has delicate humour and is full of character-sketches. In order to achieve all these aims, the novelist is required to write in plain, lucid and direct style and not in a highly poetic, eloquent and far-fetched style. Addison, Steele and Goldsmith evolved a plain style capable of expressing the realities of life, which the novel expresses. The periodical essays like 'The Coverly Papers' by Addison and Steele helped to develop a new prose style to be used in the novel form. Further, the periodical essays created a taste for light literature in the reading public and helped to create well-cultivated reading habits. All this helped for rise and development of the novel form.

3. Democratic Movement and Democratic Ideals

The middle class in the 18th century flourished in trade, commerce and industry. It came in social and political power. They needed a new form of literature which had democratic quality in its treatment of the people in the society. They wanted a form which could fulfil all their democratic aspiration, ideals and expectations. Hence, the rise of the novel was one result of the democratic movement, had been almost consistently aristocratic in the range of its interests and characters; and even Defoe, held aloof from the ordinary social world, merely substituting adventures and criminals for princes and Arcadian Shepherds. The comprehensiveness of the novel. Its free treatment of the characteristic and doings of all sorts and conditions of men and especially its sympathetic handling of middle class and low life, are unmistakable evidences of its democratic quality.

4. Comprehensiveness of the Novel form

In comparison to other forms of literature, the novel, the novel gives ample scope for the treatment of motives, feelings, thoughts and all the phenomena of the inner life. Because of this wider scope, the novel tended from the first to take a peculiar place as the typical art-form of the introspective and analytical modern world. And this caused the novel to rise as a popular form of literature.

5. Decline of the Drama

The novel grew and developed as the drama declined in the 18th century. The drama in the Restoration and the Augustan periods failed to satisfy the needs of the reading public and the spectators. Naturally, its place was rightly taken by the novel as a form of entertainment.

6. The Novel offered a fresh field

As practically a new form of literary art, the novel was a sign that literature was beginning to outgrow the cramping limitations of classicism and to abandon the doctrine that modern genius was bound to go in the leading-strings of tradition. In the epic and the drama, it was impossible as yet that men should reject altogether the authority of antiquity. In the novel that authority could be ignored. In general, the novel offered a fresh field, in which modern writers were able to work independently.

The development of the novel in 19th Century

During the 19th century, the process of refinement in the novel form was carried a step further. First of all, we have Jane Austen. She affected the character of the novel by discarding a sensationalism which had come in during the late half of the 18th century with Gothic writers. She satirized their supernatural terrors and her novels paved the way for detailed studies of respectable English country society. Her novels reflected all the foibles and absurdities as well as the graces of a miniature world strictly dominated by convention. Then we have Charlotte Bronte and her sister Emily. They through their novels revealed that the elements of the novel of terror could be used to heighten a human story of passion without any trace of absurdity. Sir Walter Scott started the historical novel. His primary aim was to tell his story with all the picturesque detail and romantic feeling proper to the bygone age in which it was laid. He gave skilful and loving treatment to many of his humbler men and women in his stories. With Charles Dickens, the novel enters a new phase in its history. He is known for developing a complex plot he depicted the life of London in the early 19th century. He coloured his novels with humour and pathos and a deep sympathy for human nature. He could make us laugh or weep at will. He used fiction a platform for social reforms, but he always gave an absorbing story. Dickens was followed by Thackeray who excelled in the novel of ideas. He made the plot subordinate to the philosophy of life which it is intended to convey. He brought a new depth, feeling and realism to the historical novel. His chief weapon was irony, and he tried to drive home a lesson through his novels. George Eliot widened the scope of the novel by including philosophical discussions on current topics like religion, politics, and the social conventions. Then we have Thomas Hardy and George Meredith. Meredith is frankly a satirist with a reformer's purpose. He teaches that the spiritual growth of man comes with the help of courage and self-restraint. He introduced psycho-analytical methods in his searching of the heart and mind to lay bare the real stuff of which his characters are made. His style is indirect, epigrammatic, but it also has a special warmth and colour.

Hardy's outlook and method are different. He found small cause for rejoicing in the scheme of things. His comments on human life and destiny are somber and disillusioned. He takes his characters from the farmers and peasantry of his native Wessex; but he evolves from the simplest causes a general drama of pain. He had the art of revealing the innermost soul of his characters without disturbing his narrative

and portrays the simple rustic in his stories with an exquisite humour and affection. He started the regional variety of the novel. The novel took many few directions during the century. Trollope introduced description of clerical life in novels. Collins is described as the father of the modern detective story. Haggard and Stevenson popularized the novel of adventure and exploration. Morris and Butler wrote fantasies upon ideal or future systems of government which were to become a powerful social influence before the century reached its close. Henry James is known for the emphasis upon the manners and conventions of a narrow section of society. He dealt with the sensitive adjustment between individuals and classes as well as with moral and mental influences and issues and thus with him starts the modern psychological novel.

The Rise of Novel during the present time

The two world wars caused rapid changes in social conditions and they accelerated the development of the novel. At first, we have Wells, Galsworthy, Bennett, and Conrad – they used traditional methods, but they exercise a world-wide influence on social and political developments. But when we come to Huxley, Lawrence, Virginia Woolf and James Joyce, we enter a time of deliberate and conscious innovations. They have done much to change both the style and the content of the Novel. The first group was interested in portraying the external world as revolutionized by the new discoveries of science and the social changes so rapidly in progress. But the second group was more interested in exploring the unconscious recesses of the human mind with a view to determining their influence upon conduct and character. Their plots are often merely an excuse for psychological research. The writer sometimes allows a stream of thoughts and images to flow with little or no regard to the conscious ordering of a narrative. They showed that a symmetrical arrangement of events is not suitable for the analytical purpose. Their novels show the influence of the psychological theories of Freud. Lawrence and Joyce gave emphasis upon full freedom of expression on all human experiences and relationships – particular as to what were fit subjects for the novel.

Thus, the scope of the Novel has widened now to include every subject under the Sun. it has become a world influence through films and translations. It has become the most popular medium through which an author can reach an increasingly literate public. It is sometimes said today that there are fewer great novelists today, but there has been a number of good writers – Forster, Maugham, Priestley, Walpole,

Morgan, Graham Greene, Elizabethan Bowen. They have all explored moral and psychological problems in their own manner refuting the statement that ‘the English novel remains as it was in the beginning – a drawing-room entertainment addressed chiefly to ladies’.

1.3 The novel *Tristram Shandy, Gentleman at a Glance*

A Note on the Text *Tristram Shandy*

Type of work : Novel

Author : Laurence Sterne (1713-1768)

Type of Plot : Humorous Sensibility

Time of Plot : 1718-1766

Place : Shandy Hall in England

First Publication : 1760-1767 (Published in nine books)

Tristram Shandy was written in five instalments and published in these segments:

Book 1 and Book 2: December 1759

Book 3 and Book 4: January 1761

Book 5 and Book 6: December 1761

Book 7 and Book 8: January 1765

Book 9: January 1767

Principal Characters:

Tristram Shandy, who tells the story/Mr. Walter Shandy, his father. Mr. Toby Shandy, his uncle, and old soldier /Corporal Trim, uncle Toby’s servant Mr. Yorick, a person. /Dr. Slop, a medical quack. /Wido Wadman, a romantic widow.

1.3.1 Check Your Progress:

A) Answer in one word/phrase/sentence:

1. What is the usual medium of the novel?
2. Which form of fiction is shorter and less complex than the novel?
3. Who wrote the ‘Pamela’? -

4. When *Pamela*, a series of fictional letters was written by Samuel Richardson, is considered the first real English novel.
5. Who wrote "Robinson Crusoe" and "Moll Flanders"

B) Choose the correct alternative:

1. The novel grew and developed as the drama declined in the ----- century.
 a) 17th b) 18th c) 20th d) 16th
2. The Post-Industrial Revolution ushered in a new society, one in which ----- class flourished.
 a) the middle b) the poor class
 c) the upper class d) none of the above
3. The periodical essays like 'The Coverly Papers' by Addison and Steele helped to develop a new prose style to be used in -----form.
 a) the drama b) the epic c) the novel d) the letters
4. The word "novel" comes from the ----- word "novella," which means "a new small thing."
 a) British b) Greek c) Sanskrit d) Italian
5. The ----- paved the way for the Emergence of the Novel
 a) letters b) book volume
 c) Periodical Essay d) poetry collection

1.4.Laurence Sterne: Life and Works

About the Author

Laurence Sterne was born in 1713, the younger son of a landowning Yorkshire family. He studied at Jesus College, Cambridge and was ordained in 1738. Sterne's dramas were mostly personal, including bitter quarrels with his wife and uncle, and some high profile affairs. The publication of the first volumes of *The Life and Opinions of Tristram Shandy* in 1759 made him famous throughout Europe overnight. He went on to complete the remaining volumes over the next seven years.

Sterne died in 1768 of tuberculosis, the condition that had dogged him for many years.

Works of Laurence Sterne

Sterne's *Tristram Shandy* was published in nine slim volumes (released in five installments) from 1759 to 1767. In it the narrator, Tristram, sets out to do the impossible—to tell the story of his life. He begins with the story of his conception—an innocent remark of his mother upsetting his father's concentration and causing poor Tristram to be conceived a weakling. To understand that, Tristram must then explain John Locke's principle of the association of ideas. This, in turn, embroils him in a discussion of his parents' marriage contract, his Uncle Toby, Parson Yorick, the midwife, and Dr. Slop. He has so much to tell that he does not get himself born until the third volume. Finally reality dawns upon Tristram: it takes more time to tell the story of his life than it does to live it; he can never catch himself.

At one level *Tristram Shandy* is a satire upon intellectual pride. Walter Shandy thinks he can beget and rear the perfect child, yet Tristram is misconceived, misbaptized, miseducated, and circumcised by a falling window sash. He grows to manhood an impotent weakling whose only hope of transcending death is to tell the story of himself and his family. Finally, Tristram turns to the sweet, funny story of his Uncle Toby's amours with the Widow Wadman, concluding the novel at a point in time years before Tristram was born. A hilarious, often ribald novel, *Tristram Shandy* nevertheless makes a serious comment on the isolation of people from each other caused by the inadequacies of language and describes the breaking-through of isolation by impulsive gestures of sympathy and love. A second great theme of the novel is that of time—the discrepancy between clock time and time as sensed, the impinging of the past upon the present, the awareness that a joyous life inexorably leads to death. Modern commentators regard *Tristram Shandy* as the ancestor of psychological and stream-of-consciousness fiction.

Sterne's second and last novel, *A Sentimental Journey*, is the story of Yorick's travels through France; Sterne did not live to complete the part on Italy. He called it a "sentimental" journey because the point of travel was not to see sights or visit art collections, but to make meaningful contact with people. Yorick succeeds, but in every adventure, his ego or inappropriate desires and impulses get in the way of "sentimental commerce." The result is a light-hearted comedy of moral sentiments. *A*

Sentimental Journey was translated into many languages, but the translations tended to lose the comedy and emphasize the sentiments. Abroad Sterne became the “high priest of sentimentalism,” and as such had a profound impact upon continental letters in the second half of the 18th century.

About book

Laurence Sterne's work *The Life and Opinions of Tristram Shandy, Gentleman*, is commonly known as simply *Tristram Shandy*. It was published in nine volumes, with the first two appearing in 1759 and the last seven following seven years later. It is supposedly a biography of the eponymous figure. Digression, double entendre, and visual techniques are all used in its style.

1.5 Short Summary of the Novel *Tristram Shandy, Gentleman*

Tristram Shandy, in telling the story of his earliest years, always believed that most of the problems of his life were brought about by the fact that the moment of his conception was interrupted when his mother asked his father if he had remembered to wind the clock. Tristram knew the exact date of his conception, the night between the first Sunday and the first Monday of March, 1718. He was certain of this date because, according to his father's notebook, Mr. Shandy set out immediately after this date to travel from Shandy Hall up to London. Before this date Mr. Shandy had been seriously inconvenienced by an attack of Sciatica.

Book 1-6 speaks about the basics of Tristram coming into this world: his birth, conception and his naming. During his conception, there was an involvement of a smashed nose, which is superstitiously believed to bring bad luck to people. His name Tristram is supposed to be the worst name that a child can have. Many of the events that had taken place during his birth pointed to the baby bringing ill luck to the family and how everything is at the wrong place for Tristram from the beginning. The entirety of Book 1 to Book 6 goes on talking about the events of showing how much high hopes the family, especially Tristram's father Walter Shandy, had for his child. The books are especially elaborating on the family's image and Tristram's coming into the world. But these were very important events that were necessary to be set for the character development of Tristram to be as grave and deep as possible. Tristram's naming was a complete misunderstanding that ended up becoming the identity of the child. Through Walter Shandy's narrative, all the incidents that have happened to Tristram were magnified as ten times worse than it actually was. Maybe

it was due to the prior attention to superstitions that had affected his father's perspective, which is why even a normal incident seemed like a sign of a peril for him. He continually expressed his frustration towards Tristram about how he never gets his point. This was a smart way of showing a contrast between the family's ideologies and the saturated ones of Tristram. Walter Shandy kept on referring to his family history and to everything that their thoughts revolved around just so that the readers would understand how much protruded Tristram's views were considered to be. Walter talked about the theory of "radical heat and radical moisture" stating "if a child, as he grows up, can but be taught to avoid running into fire or water, as either of 'em threaten his destruction, — 'twill be all that is needful to be done upon that head." This analogy is seen to differ highly from the view point of Tristram and Toby. Toby defended his own theory by stating "by reinforcing the fever . . . with hot wine and spices . . . so that the radical heat stood its ground from the beginning to the end, and was a fair match for the moisture, terrible as it was." This infuriated Walter but Yorick stopped him from creating a scene and instead, he asks Corporal Trim to give his input into the matter.

Book 7 of the novel then jumps to the part of the timeline where Tristram was supposedly sent to France for treatment. He then experienced the French culture and witnessed the communication between himself as a "foreigner" and the French as "natives". Tristram found it rather interesting how two people from different cultures were not able to understand each other's perspectives and how hard it really is to communicate in real life. Tristram's little anecdotes on the "remark upon Avignon" was his way of stating how the guidebooks are never truly helpful or that they eventually cease to particularly "guide" anyone. Other than this incident, he is seen to be living his life to the fullest. He remained unbothered about the whole ordeal and went on flirting around and wandering the streets of France. It is very interesting to observe is how he kept his cool and remained calm about his current medical conditions that were hinted to suggest that he might be nearing his death. Even though he was aware of his imminence to death, it never succeeded in taking away the light from him. Tristram is not portrayed as a direct hopeless romantic, but he does wish to have a pretty picture perfect life where everything happens the way he wants. It was not clear whether he wanted to be idyllic or he felt it necessary because of his given conditions. Uncle Toby always sparked his interest in romance as he always told him stories from his past about his own love tales.

Book 8 and 9 is a narration from Uncle Toby who talks about his affair with Widow Wadman. Here, Tristram is the one who narrates the affairs of Uncle Toby in details. It can be seen from his way of writing the narration that he too, was very interested in the affairs and this may have ignited the curiosity of romance within him. Tristram is very specific about the details of the story. There are also a few political and geographical additions that cause him to get derailed very fast from the actual context of the story. It also speaks of a few injuries that Uncle Toby had incurred during his time in the war. Even though he had become entirely incapable of rejoining the army, he still could not get over his thrill of being in a battlefield and also could not stop talking about his experiences with his nephew. The story definitely derails from Tristram's background and focuses more on the family side.

The entirety of the second part of the novel is comprised of Uncle Toby's affair. In these chapters of conclusion, it is also shown how Mr and Mrs. Shandy had not approved of the fact that Tristram was always with Toby and was very much under his influence. The author is very attentive to the details of Tristram's surroundings - how his parents moved their eyes, strolled about and etc. The story continues with how Toby became obsessed with recreating all those events all by himself. The Peace of Utrecht made him calm down a little bit but that was also the path that led him to falling for Widow Wadman completely. The novel then takes farewell on the note of an incomplete love-affair tragedy.

Even though the novel had started with a very definite motive of developing the character of Tristram and what seemed to be the reason behind his bad luck and the following series of ill events, it eventually became very family centric. The author and even Tristram himself in his own narrative spend pages constantly speaking of derailing from the original subject as can be proven by the jump from Book 1 to Book 6 that showed a huge difference in the narration. Nowhere was it ultimately properly mentioned about what had been wrong with Tristram for which he had travelled to France. Through Tristram, the author showed his experiences on life, which he took not just from his own family but also from other surroundings. He was developed into a character with great observation skills. He was also very experimental. He would do certain things, mostly unconventional, just to see how the outcome would result to. This trait had developed from a very early age as can be seen from how when his father had proposed an analogy regarding Tristram's condition, Tristram had denied it and provided his own logic behind his rebuttal as

well. This is probably the reason why the background of his family was so important to be the story and why the author took his sweet time of six books to develop just the backdrop of Tristram's family background. In France, he was also shown to be carefree even though it was hinted that he was nearing his death. This was the ill luck, which everyone had been associating him with but a fact that had not fazed him at all. Maybe he had been theorizing the concept of being cursed since a young age and hence it did not affect him in any emotional way. If anything, he was seen living in France as he had always wished to. He had a playful nature, had a charming personality that was more than enough to swoon his targets. He was seen to be doing exactly that. He continued to live life even with the thought of death residing in his surroundings. Uncle Toby's romantic tales were also a motivating factor, a foreshadowing in his own character that developed his romantic interests. But it could also have been a digression as it had been since the beginning of the series.

Detailed Summary of the Novel *Tristram Shandy*

BOOK - I Tristram Shandy begins his autobiographical tale with the story of his conception, in which his mother interrupts the sexual moment by asking an irrelevant question about the winding of the clock. The author speculates that the circumstances in which a child is conceived profoundly influence its eventual mind, body, and character. He laments his parents' careless demeanour at this decisive juncture: "had they duly considered how much depended on what they were then doing...I am verily persuaded I should have made a quite different figure in the world." As it stands, he blames his own "thousand weaknesses both of body and mind" on their negligence. Tristram reveals that the whole circumstance of his coming into the world occurred as a series of such accidents and misfortunes. Stating succinctly that he was born on November 5, 1718, he promises to give the full details of his birth eventually, but only after a detour through his "opinions." He admits from the beginning that his narration will be unconventional, and he begs the reader to be patient and to "let me go on, and tell the story in my own way."

Meandering through the history of the town midwife, Tristram takes the opportunity to satirize the obscure legal language of her license document. He also introduces the character of Parson Yorick, whom he relates to the jester Yorick in Hamlet and to Cervantes's Don Quixote. At the suggestion of his wife, Parson Yorick sponsors the training of the midwife as a service to the town. The parson actually stands to benefit personally from this benevolent gesture, since the townspeople were

frequently borrowing his fine horses to ride the seven miles to the nearest doctor. In order to secure himself against charges of ulterior motives, he has vowed always to ride the decrepit old horse on which we now see him. Yorick's constant joking and acid wit make him many enemies; his unpopularity eventually drives him to a miserable early death. The transition from the satire of legal language to the story of Yorick and his horses takes place by means of a brief, essayistic account of "hobby-horses": the narrow and often esoteric pursuits (hobbies, essentially) that interest people--often, to the point of obsession. The stories of Yorick and the midwife are also interrupted by the Dedication in Chapter 8, and by a passage in which Tristram forecasts his own literary fame. Tristram again defends his digressive style, promising "to go on leisurely, writing and publishing two volumes of my life every year" until he dies.

The marriage settlement between Tristram's parents stipulates that Mrs. Shandy could choose to bear her children in London, where she would find superior medical care. It also states, however, that if she made the trip to London on any false alarms, the husband could require her to stay in the country on the next occasion. This is the clause Walter Shandy invokes at the time of Tristram's birth. While Tristram thinks the legal arrangement, on the whole, a fair one, he thinks it "hard that the whole weight of the article should have fallen entirely, as it did, upon myself." He chalks this up as another one of his misfortunes, since it led him to be born with a flattened nose (the explanation about how this came to pass is deferred). Mrs. Shandy, since she cannot have "the famous Dr. Maningham" of London, insists on employing the midwife to deliver the baby--out of peevishness, Tristram suggests. Walter feels strongly that she should have Dr. Slop instead, and they finally agree to pay him to wait downstairs, in case of emergency.

Tristram introduces his father's theory that "there was a strange kind of magic bias, which good or bad names, as he called them, irresistibly impressed upon our characters and conduct." The most disadvantageous name of all, and the one Walter most detests, is Tristram. The narrator declares that he cannot yet tell the story of how he came to be called Tristram, appealing to the necessity that "I should be born before I [am] christened." He follows this statement with a more academic version of the same argument (about the proper order of the rituals surrounding birth), quoting a long and abstruse document dealing with the question of whether fetuses can be baptized in the womb. Walter and Uncle Toby sit downstairs while Mrs. Shandy is

going into labor. Before any dialogue gets properly underway, Tristram interrupts to give an account of Toby's character, promising to return to their conversation subsequently. Toby, we learn (after a few asides about the English climate and the scandalous marriage of Aunt Dinah) is notable for his overweening modesty, the fuller explanation of which Tristram, as usual, reserves for later, telling us only that it stems from a wound to the groin that Toby received during the siege of Namur.

Tristram then enters into a digression on digressions, explaining that his work is both digressive and progressive. Though the story may sometimes seem to be sidetracked or standing still, he claims that it is actually moving forward all the while. He then returns to Toby's character, which he says will be best illustrated by means of his uncle's strange hobby-horse. He relates how Toby, after being wounded, spent four years confined to his bed, where he was frequently called upon by sympathetic visitors. They usually wanted to hear the story of his injury, a fact that caused Toby some consternation--for reasons that Tristram declines to supply until the next volume.

BOOK - II Tristram picks up where the last chapter left off, undertaking now "to explain the nature of the perplexities in which my uncle Toby was involved" in his attempts to tell the story of his war wound. Toby's trouble was that the military maneuvers in question were so intricate and technical that nobody could understand him; indeed, he sometimes even confused himself as well. It occurs to him now to get a large map of the environs of Namur, which relieves him of his difficulty and also sets him off on his hobby-horse.

Tristram informs the reader that his book is to be a "history-book" in the same way that Locke's *Essay Concerning Human Understanding* is a history-book--that is, as a history "of what passes in a man's own mind." He goes on to attribute the obscurity in Toby's battle descriptions not to any kind of mental confusion, but to a confusion in language itself: the "unsteady uses of words" that predominates especially in the technical jargons of specialized fields.

Captain Toby's obsession with his map grows, and he launches into a detailed study of fortification and military science that becomes his ruling passion. He soon grows restless for his recovery. Tristram, after reminding us that he still means to resume the interrupted conversation from Volume 1, Chapter 21 (when he cut Toby off at "I think -- "), proceeds with the story of his uncle's sudden desire to leave the

sickbed: Corporal Trim, Toby's servant, had planted the suggestion in his master's mind that they should move to the country in order to construct a replica, built to scale, of the battle site and fortifications. This idea pleases Toby so intensely that he can hardly wait to begin.

Tristram resumes the scene by the fireside on the day of his own birth, and Toby finishes his long-delayed sentence by suggesting that they ring the bell to inquire about all the noise upstairs. The labor has begun in earnest; Susannah runs for the midwife, and Walter sends Obadiah to fetch Dr. Slop. Speculating about Mrs. Shandy's preference for the midwife, Toby suggests that it might be a question of modesty. Walter challenges him on this point, and Toby defers, admitting that he knows nothing about women. He alludes to the unfortunate outcome of his affair with Widow Wadman as evidence of the fact. Walter begins to hold forth about the right and the wrong end of a woman, but is interrupted by a knock at the door.

Obadiah and Dr. Slop have arrived. Tristram reflects on the complications of calculating time in a narrative where events are happening simultaneously, or in comparing narrative time with lived time. He first claims that it has been an hour and a half since Obadiah left on his errand--plenty of time to return with the doctor. He then argues, from the other side, that no more than two minutes, thirteen and three-fifths seconds could possibly have passed. Finally, he offers the conjecture that years have passed, since all the stories of Uncle Toby's military career and invalidism have intervened since the birthday was first mentioned. His imaginary critic remains unpersuaded, so Tristram closes the matter by revealing that Obadiah actually ran into Dr. Slop just outside the house, in a collision that sent them both into the mud.

Obadiah is sent back out to fetch the doctor's tools, which the doctor has left at home. Toby has been put in mind of Stevinus, an engineer and writer on fortifications; he explains the connection, which seems illogical to everyone else. Walter insults him for his doggedness and stupidity. Tristram relates that Toby's feelings were hurt, but that he "was a man patient of injuries." He goes on to tell a sentimental anecdote about how Toby "scarce had heart to retaliate upon a fly," and attributes whatever goodwill he himself has learned to the early impression of his uncle's gentleness and humanity. Walter, seeing Toby's serene countenance, quickly apologizes, and the brothers are reconciled. Corporal Trim delivers a sermon on conscience (actually one of Sterne's own) that has fallen out of the volume of Stevinus. Tristram gives a minutely detailed visual description of the stance Trim

assumes for this oration. The sermon proves to have been left in the book by Parson Yorick, who subsequently retrieves it.

Obadiah returns with the bag of surgical instruments, and attention turns once again to Mrs. Shandy's labor. Dr. Slop is told that he is not to interfere unless called for, so he contents himself with educating the company about recent advances in the science of obstetrics. We learn about another one of Walter's pet theories: that the medulla oblongata is the most important part of the brain, and that it stands in great danger during the process of childbirth. With strength in numbers, the medical hobby-horses of Walter and Dr. Slop outpace Uncle Toby's militaristic reflections, and the latter is unable to regain the floor. The volume closes with a reminder of certain narrative loose ends still to be picked up, most importantly: how Toby got his modesty from his groin-wound, how Tristram's nose was lost in the marriage contract, and how he came to be named Tristram. In calling his work a history of "what passes in a man's mind," Tristram draws attention to the fact that, in writing his own "life and opinions," he will be portraying mostly a mental life. This reassurance is important in light of the fact that we have moved through two volumes without yet arriving at the point of the protagonist's birth.

BOOK - III Still in the parlor, Uncle Toby continues his attempt to redirect the conversation toward the armies at Flanders. Walter takes the bait, but then lapses into a state of physical confusion when he removes his hat with his right hand and then has to reach across with his left to remove the handkerchief from his right coat pocket. Tristram criticizes his father for not pausing to switch hands, but Walter has never been one to retract a decision once he has advanced it. Uncle Toby, in contrast to Tristram, waits through Walter's contortions with patience and goodwill. He "whistles Lillabullero," however, at his brother's argument that babies were more frequently damaged during birth before the advent of modern medical technology.

The next physical struggle comes with Dr. Slop's attempt to untie the knot in his medical bag. Obadiah knotted it up to prevent it from clattering during transport so that he could hear himself whistle. Tristram suggests that this knot, too, contributed to the flattening of his nose. Dr. Slop cuts his thumb with a penknife. He falls to cursing Obadiah, and Walter offers him the use of one of his ready-made curses. The curse he produces is actually a Catholic excommunication document, written by Ernulphus the Bishop. Dr. Slop hesitates at its vehemence, but then is persuaded to continue with the excommunication, inserting Obadiah's name wherever relevant.

Tristram offers the opinion that we are all original when we swear, an argument contradictory to his father's hypothesis that every curse is originally derived from this one by Ernulphus.

Susannah appears, announcing that she has cut her arm, the midwife has fallen and bruised her hip, and the baby is still not delivered. She relays the midwife's request that Dr. Slop be called upstairs to assist. Dr. Slop, however, is sensitive about the fact that he has been subordinated to the midwife, and bristles at being summoned like a servant. He begins to speak disparagingly of the traditional methods of midwifery and its rude instruments of "fingers and thumbs." He concludes his statement, in what Tristram calls "a singular stroke of eloquence," with a flourish of the newly invented forceps, which he has finally liberated from the knotted bag. Unfortunately, he also accidentally produces the squirt, which is tangled with the forceps. This prompts Toby to ask, innocent of his own sexual innuendo, "are children brought into the world by a squirt?" Dr. Slop demonstrates the forceps on Toby, skinning his hands and knuckles in the process. In the delivery room, Dr. Slop and the midwife debate about whether it is the child's hip or head that is foremost. Slop remarks that the question is of no small consequence, suggesting that if the child is male, his genitalia may be in danger from the forceps. "It is two hours and ten minutes...since Dr. Slop and Obadiah arrived," declares Walter, "but to my imagination it seems almost an age." He prepares to deliver a philosophical lecture on "Duration," only to be interrupted by Toby, who steals the gist of the argument out from under him: "'Tis owning, entirely, quoth my uncle Toby, to the succession of our ideas." After a moment of consternation, Walter launches into the lecture anyway. He and Toby bicker, and the speech is again cut short. Tristram, sarcastically, regrets what the world has lost in the unfinished lecture.

Walter and Toby fall asleep, the others are busy upstairs, and the author takes advantage of this quiet moment to write the Preface, which deals with Locke's remarks on wit and judgment. Tristram opposes Locke's ranking of judgment above wit, arguing instead that they go hand in hand, like the two knobs on the back of the chair. The brothers are then awakened by the squeaking of the hinge as Corporal Trim peeks into the room.

Trim informs the group that Dr. Slop is in the kitchen making a bridge, for which Toby expresses his heartfelt gratitude. Toby believes Slop is repairing the drawbridge, and Tristram digresses to tell the story of how Trim and Bridget broke

the bridge during a romantic rendezvous at the fortifications. The confusion is cleared up when Trim announces that the bridge under construction is for the baby's nose, which has been crushed by the forceps. Tristram describes at great length his father's elaborate and melodramatic posture of grief as he sprawls across the bed. Walter's distress is compounded, we learn, by a history of small noses in the family, a phenomenon that has had significant financial consequences. As a consequence, Walter has read deeply in the literature of noses, adopting it as another one of his obsessions. Tristram ends by promising a tale from Slawkenbergius, one of the most eminent authorities on noses.

BOOK - IV Tristram begins, as promised, with the Slawkenbergius tale, a story about a traveler with an exceptionally long nose. He then returns to his father, who is still lying across the bed, but begins to rouse himself and expostulate about his afflictions. Walter decides that the misfortune of the crushed nose must be counteracted with all the force of an exceedingly propitious name: he settles on "Trismegistus." Walter calls the day's events "a chapter of chances," and so prompts Tristram to review the list of chapters he has promised the reader: on knots, whiskers, the right and wrong end of a woman, wishes, noses, and modesty. He adds to the list a chapter on chapters, which he delivers immediately as his father and Uncle Toby walk downstairs. It takes several more chapters to get them all the way down the stairs, during which time they contemplate the greatness of the name "Trismegistus" and speculate on the difficulties of marriage and childbirth.

Tristram discusses with the reader the fact that he is in the fourth volume of his life story and has only gotten to the first day of his life. Some quick calculations reveal that at the current rate of one volume a year, the length of his life is growing faster than he is telling it. Rather than progressing, he is actually losing ground: "the more I write, the more I shall have to write," he marvels, pointing out that the same holds true for the reader.

Susannah rushes in with the news that the child has gone black in the face. She needs to know the name he is to be given so that he will not die without being baptized. Walter hesitates for a moment, debating whether to risk such a great name on a child who might not live to reap its benefits. But since there is no time to be wasted, he sends Susannah with the name while he dresses himself. But she proves, as Walter had feared, to be a "leaky vessel"; she can only remember the first syllable to tell the curate. He christens the baby "Tristram," impatient of Susannah's

objections. When Walter learns of the mistake, he walks calmly out to the fish-pond, surprising everyone with his composure. Remaining behind, Toby and Trim find a hole in Walter's theory about the importance of Christian names, reflecting on the fact that names actually make very little difference in battle. When Walter returns to the house, he delivers a speech on the systematic manner in which he has been persecuted in the matter of this child. They send for Parson Yorick, in order to inquire whether a re-christening is possible. He declares himself no "canonist" and suggests that they consult Didius, the church lawyer. Tristram then omits a chapter (skipping from 23 to 25) and staunchly defends his privilege of doing so. He tells at great length what would have been in the chapter before returning us to the dinner of scholars. The issue of the un-naming is put off by a comic incident in which a roasted chestnut has fallen into Phutatorius's pants and burned him. He blames Yorick for the incident, demonstrating the parson's tendency to make enemies unwittingly. After treating the burn by wrapping it in a page just off the printing press, the learned men resume the question of the naming accident. After lengthy debates they conclude, irrelevantly, that parents are unrelated to their children.

Walter Shandy actually enjoys these circular academic discussions greatly, and only when he returns home does he recall his miserable afflictions. He is immediately distracted from them again by the arrival of a letter naming him as the recipient of a legacy of a thousand pounds, left to him by Aunt Dinah. He muses for some time about how to spend the money, feeling torn between sending Tristram's brother Bobby on a Grand Tour of Europe, or making some capital improvements to the Shandy estate. His indecision is relieved, however, when the news arrives that Bobby had died. Tristram seems to exult in that fact as the volume closes, stating that he dates the proper beginning of his "life and opinions" from the moment he became the family heir. He teases the reader, once again, with the promise of Uncle Toby's love affair, calling it "the choicest morsel of the whole story."

The sexually suggestive story from Slawkenbergius reopens the question of whether a sexual innuendo is implied in Tristram's damaged nose. Tristram plays with his audience here: he wants the reader to feel the ridiculousness of the conventional assumption that everything in a story must have a hidden meaning.

BOOK - V Tristram opens this volume with epigraphs from Horace and Erasmus and then immediately inveighs against plagiarism and literary borrowing. He complains, "Shall we for ever make new books, as apothecaries make new mixtures,

by pouring out of one vessel into another? Are we forever to be twisting and untwisting the same rope?"

He then returns to the scene in which his father is digesting the news of Bobby's death. Walter's grief takes the oblique and impersonal form of a catalogue of literary and historical cases of parents who have lost children. Mrs. Shandy, overhearing the word "wife," listens at the door. Meanwhile, in the kitchen, Corporal Trim makes a speech on the subject of death that parallels Walter's oration in the parlor. Tristram compares the rhetorical styles of these two men of such different education and upbringing. Obadiah and Susannah respond still differently: he thinks of all the work that will have to be done on the ox-moor, and she thinks of a green satin gown and the preparing of the mourning clothes. Tristram then digresses in order to recall that he still owes chapters on chambermaids and buttonholes, hoping that the previous chapter might adequately discharge his debt. Trim's speech-making continues while Tristram returns to Mrs. Shandy, whom he has left listening at the parlor door, in time to hear Walter's closing speculations on Socrates and his children.

Walter determines to devote himself, now that his oldest son is dead, to preserving what is left of his unfortunate remaining child. He sets out to write a "Tristra-paedia," a book outlining the system under which Tristram is to be educated. After three years of work, Walter is almost halfway through with the project; unfortunately, the child's education is being neglected all the while.

At the age of five Tristram suffers his next major catastrophe, in which he is accidentally circumcised by a falling window sash in the nursery. "'Twas nothing," he says, "I did not lose two drops of blood by it." But the house is thrown into an uproar. Susannah, who was supervising the child, flees the scene for fear of reprisal. Trim, hearing of the incident, takes the blame onto himself; he dismantled all the sashes to collect lead for Toby's fortifications. Trim's valiant defense of Susannah reminds Toby of the Battle of Steenkirk. Toby, Yorick, Trim, and Susannah march in formation to Shandy Hall to tell Walter about the accident. Walter's eccentricity makes him unpredictable, and nobody is sure how he will react. Tristram, arguing for his right to backtrack, returns to the moment of the accident. The child screams most impressively, and his mother comes running to see what is the matter just as Susannah slips out the back. Walter also proceeds to the nursery, learning what has transpired from the servants, who have already heard the story from Susannah. He surveys the scene without a word and walks back downstairs. He soon returns again,

equipped to facilitate matters with a Latin volume on Hebrew circumcision practices. Walter and Yorick confer and pronounce that no harm has been done to the child.

Walter then begins to read from the *Tristra-paedia*. Toby and Trim take up among themselves the question of "radical heat and radical moisture." They generate and then present an alternative theory to Walter's. This free-for-all is interrupted by the entrance of Dr. Slop, who has been tending to little Tristram. Slop offers his diagnosis, and then the others return to their debate. Walter promises to refrain from reading the *Tristrapaedia* for twelve months--as soon as he finishes airing his theory about the importance of auxiliary verbs. He demonstrates their utility by means of the extended example of a white bear.

BOOK - VI The author pauses to look back over his work, remarking on the number of jackasses the world contains. Walter too surveys his work, congratulating himself on the usefulness of his *Tristra-paedia*. Dr. Slop and Susannah bicker as they dress young Tristram's wound. Walter begins to think of hiring a governor (a private tutor) for his son, in order to improve Tristram's supervision and begin his education. He reflects on the qualities of the ideal governor, which inspires Toby to recommend Le Fever's son, Billy. Tristram embarks on the sentimental story about Le Fever and his boy, regretting that he missed the opportunity, with all the scene-shifting in the last volume, to give the story in Corporal Trim's own words.

Toby and Trim had taken a particular interest in Lieutenant Le Fever when he fell ill while passing through their village. Despite their kind and generous attentions, Le Fever died, leaving Uncle Toby to be the executor of his estate and the guardian of his orphaned son. Young Billy Le Fever had been in the army until poor health and financial trouble recently recalled him home. His arrival is expected at any moment when Toby proposes him for Tristram's governor.

Dr. Slop exaggerates the extent of Tristram's injury, creating a public embarrassment for the Shandy family. Walter considers putting the boy in breeches as a corrective to public opinion and decides to submit the matter to one of his "beds of justice." Tristram explains that his father's preferred method for making big decisions is a modified version of a Gothic tradition, in which important matters are debated twice: once in a state of sobriety and once while drunk. The discussions Walter conducts while in bed with Mrs. Shandy are more sober than he might wish, however, since she is a markedly uninspired conversationalist. She acquiesces to

putting the boy in breeches, and submits to each of Walter's changing opinions about what sort of breeches they should be. Walter then consults his library for ancient wisdom on breeches.

Tristram declares a turning point in the book, leaving all these considerations behind "to enter upon a new scene of events," which will concern his Uncle Toby. He describes the details of Toby's fortifications, the history of their construction, and the pleasure Toby and Trim took in re-enacting the events of the war. He eventually leaves off the account of their fortification project to discuss the other side of his Uncle Toby's personality, referring again to Toby's unusual modesty and preparing the stage for the story of Toby's love affair. Toby grieves when the war ends, but Tristram insists that it is not out of any love of violence or disregard for human life. Toby delivers an Apologetical Oration in which he argues that war is a necessary evil. Nevertheless, the Treaty of Utrecht forces a hiatus in Toby's obsessive activities. It is during this "fateful interval," Tristram hints, that his uncle falls victim to Widow Wadman's amorous designs. After a series of ruminations about the nature of love, Tristram finally comes around to stating bluntly, "My uncle Toby fell in love." But Toby, oddly, is among the last to learn of his own plans to marry Mrs. Wadman. The decisive event in this volume comes when Tristram announces a shift in the emphasis of the book. Up to this point, the major sequence of events has involved the conception, birth, baptism, and circumcision of the infant Tristram. Here the author transfers his focus to the adventures of his Uncle Toby.

BOOK - VII Tristram reminds the reader of his vow to write two volumes a year as long as he should have health and spirits. His spirits have not yet failed him, but he begins to worry that his deteriorating health may prevent him from continuing his project. Tristram resolves, therefore, to run from death, "for I have forty volumes to write, and forty thousand things to say and do, which no body in the world will say and do for me, except myself." This is the motivation with which he turns his footsteps to Dover to begin his European tour.

After a fairly rough passage, Tristram arrives in Calais. He debates with himself about whether he should give a written account of the town, as many a travel-writer has done before him. He thinks it a shame "that a man cannot go quietly through a town, and let it alone." Yet he tries his hand at describing the place anyway, recording impressions of its church, square, town-hall, and seaside quarter, and

adding a few remarks about its strategic location and history. He refrains at the last minute from reproducing Rapin's fifty-page account of the siege of 1346.

After passing quickly through Boulogne, Tristram complains about the state of French transportation: something is always breaking down. Once in Montreuil, he devotes most of his attention to Janatone, the inn-keeper's daughter. She is more worth describing than any architectural wonder, he says, because "thou carriest the principles of change within thy frame." Feeling Death still pursuing him, Tristram travels on to Abbeville. He expresses his disdain for the accommodations there, observing that he would rather die in an inn than at home, provided it was not this one.

Still eager to get to Paris, Tristram expresses frustration at the near-impossibility of sleeping in a stagecoach. The horses change so often that he must rouse himself every six miles to pay. Once in Paris, Tristram makes a quick and mathematical survey of the city's streets and bemoans the difficulty of finding hotel rooms there. Apologizing that he cannot stay to provide a proper travelogue view of the Parisian scene, Tristram is quickly back on the road. This time he complains about the slow pace of French travel and informs us that there are two sure-fire words for getting a French horse to move. To elaborate, Tristram offers an anecdote about an abbess, which reveals that the French words sound like English obscenities.

Tristram makes short work of summarizing Fontainebleau, Sens, Joigny, and Auxerre. Then he is reminded of a previous trip to Europe during his youth, when he visited many of these same places with the rest of the Shandy family (except for his mother). His father's eccentricities gave that trip its defining character, and it retains a peculiar cast in Tristram's memory. After describing some of those earlier adventures, Tristram lingers with some awe over the way his narrative has overlapped itself; he observes, "I have got entirely out of Auxerre in this journey which I am writing now, and I am got half way out of Auxerre in that which I shall write hereafter."

Tristram is forced to sell his coach as he enters Lyons, it having become too dilapidated to be of any further use. Once in town, he meets with "Vexation upon Vexation." He makes friends with an ass, dubbing it "Honesty" and feeding it a macaroon. Someone else enters and drives the ass away, and Tristram's pants are slashed in the process. He then learns that he is expected to pay "some six livres odd

sous" at the post office for his carriage to Avignon. Protesting that he has decided to book passage on a boat instead, Tristram finds that he is still considered liable for the money. When he realizes the case is hopeless, he tries to get a few good jokes out of the situation to make it worth the expense, and winds up feeling satisfied. Then Tristram finds that he has left his notes in the chaise and rushes back for them, only to discover that they have been converted into curling papers. He recovers them with fairly good humour, remarking that "when they are published...they will be worse twisted still."

In the south of France, Tristram feels he has left Death behind. Traveling across the plains of Languedoc on a mule, he comments, "There is nothing more pleasing for a traveler--or more terrible to travel-writers, than a large rich plain; especially if it is without great rivers or bridges; and presents nothing to the eye, but one unvaried picture of plenty." He gives a sample of his own "Plain Stories" and promises more of them some day, but now alleges that he must return to the story of Uncle Toby's romance. He ends by wishing wistfully that he could live out the remainder of his life in such contentment as he enjoys while dancing with Nanette, a "nut brown" village maid.

BOOK - VIII Tristram elaborates again upon the necessity of moving backward and forward in time to tell his story. While he still intends to press on toward the story of Toby's love affair, he prepares us for the possibility that he may yet make some digressions along the way. He returns to his earlier suggestion that Toby was the last to know that he was in love, observing that if Susannah had not informed him of the matter, he might never have pursued the affair at all. Tristram launches into the story once, gets bogged down in rambling speculations, and decides to abandon the chapter and begin again.

When Uncle Toby and Corporal Trim first come down to the country to begin work on the fortifications, they find that the house is unfurnished. They are obliged to stay with Widow Wadman for three days, and by the third day she has fallen in love with Toby. Toby is so occupied with his battlements that it takes until the end of the war--eleven years, in fact--before he has leisure to attend to the situation with his smitten neighbor. Tristram describes the Widow's advances toward Toby as a military maneuver. Separated from the site of Toby's battle replica only by a hedgerow, Mrs. Wadman is in a most strategic position to launch her attack. By

feigning interest in his maps and plans she works her way into his sentry-box, engineering seductive bumps and caresses whenever possible.

When the end of the war forces a lull in their activities, Trim offers to provide some amusement for Toby by telling the story of the King of Bohemia and his seven castles. This tale never really gets off the ground, and Trim digresses instead into the story of how he fell in love during the war. After receiving a wound to the knee, Trim finds himself under the care of a Beguine nun. After a great deal of knee massaging, he suddenly realizes he is in love with her. Toby hijacks the end of the story, which is clearly approaching a sexual climax, by saying, "and then thou...madest a speech."

Widow Wadman, who has been eavesdropping, seizes the passionate pitch of the moment to make a move. She enters the sentry-box and announces that she has a speck of something in her eye, asking Uncle Toby to take a look. Toby at first finds nothing, but as he continues to inspect her beautiful eye, his heart begins to warm to the Widow Wadman. This is the decisive turning point in her campaign. When Toby informs Trim that he has fallen in love, the two set to work mapping out a strategy. They ready their uniforms and weapons, and Trim decides to attempt a peripheral conquest of Bridget, Mrs. Wadman's servant. The night before the campaign is to take place, Walter writes a letter to Toby full of his brotherly advice about women. The "action" is to begin at eleven o'clock the next morning, and Walter and Mrs. Shandy walk out to watch the drama unfold.

BOOK - IX Tristram's mother reveals a voyeuristic curiosity in her desire to watch through the keyhole as Uncle Toby makes his march for Widow Wadman's heart. Corporal Trim has had some difficulty in getting Toby's ragged clothing and old wig tidied up; fortunately, Tristram tells us, Toby's goodness of heart shines forth in his countenance to such a degree that he looks good in anything. The advance begins, but then Toby and Trim detain themselves outside Mrs. Wadman's door while Trim tells of his brother Tom, who married a widowed Jewish sausage-maker in Lisbon and was taken into custody by the Inquisition. Walter and Mrs. Shandy watch impatiently during this lengthy delay.

The author pauses to review what he has written, deciding that "upon this page and the five following, a good deal of heterogeneous matter [must] be inserted, to keep up that just balance betwixt wisdom and folly, without which a book would not

hold together a single year." He then expostulates for several chapters on the nature of his writing, defending himself in particular against charges of indecency. As evidence for the cleanness of his writing he submits his extensive laundry bills. Tristram plans a digression, and then realizes that in talking about it he has actually committed it. Marveling at this fact, he returns to Uncle Toby.

Mrs. Wadman and Bridget wait inside, poised for the knock at the door. Toby has a moment of nervous hesitation, but before he can tell Trim to wait, "Trim let fall the rapper." They enter the house, and two blank pages appear in the place of the next two chapters. We rejoin the action in the midst of a suggestive conversation in which Toby offers to let Widow Wadman see and touch the place where his groin was wounded.

Tristram cites Slawkenbergius on how a woman chooses her husband and discusses Mrs. Wadman's reservations about Uncle Toby's "fitness for the marriage state"--which, he assures us, was perfectly fine in spite of the wounded groin. Bridget has engaged herself to find out the details of the injury on her mistress's behalf, resolving to be as friendly with Trim as necessary in order to secure that vital information. Tristram balks just at the moment of arriving at "the choicest morsel of what I had to offer to the world," suddenly falling into doubt about his literary powers. He invokes the spirit of Cervantes to aid him, and is reminded then of his travels through France and Italy. Anguished to realize that nobody else will appreciate the necessity of leaving chapters 18 and 19 blank until chapter 25 is completed, he voices again his favorite plea to the world "to let people tell their stories their own way." He then explains the details of what transpires in those omitted pages. Toby declares his love, and Widow Wadman, after an awkward pause, turns the conversation to the subject of children. Toby, who does not understand the motive behind her questioning, covers his bafflement by proposing marriage. Back in chapter 26, Widow Wadman interrogates Toby about his wound, and he admires the "humanity" of her solicitude. When she asks where, exactly, he received the blow, he sends for the map of Namur and sets her finger on the very place. Trim then retrieves the map and makes the same geographical explanation to Bridget. She cuts to the chase, telling him bluntly the rumour she has heard about Toby's impotence; Trim denies the allegation. He successfully romances Bridget, and for a while the two separate phases of the campaign continue regularly every afternoon. Trim finally reveals to his master the true reason behind Widow

Wadman's concern for his injured parts, and Toby is woefully disillusioned. The whole neighbourhood, meanwhile, has learned of their misunderstanding, and Walter is highly indignant on his brother's behalf. The novel ends with the story of a cock and a bull.

1.6 Major and Minor Characters

Tristram Shandy No. 1 : The "hero," who is born in Book 3, Chapter 23. Victim of small misfortunes that seem great ones to his father. We see him rarely; all there is to him is the series of accidents, the question of whether his parents should put him into trousers, and the mention of a trip he took to France with his father and his Uncle Toby.

Walter Shandy - Father of Tristram. A man who loves hypotheses, theories, and erudition, and hates interruptions. He is an easily disappointed man. Walter Shandy's love for abstruse and convoluted intellectual argumentation and his readiness to embrace any tantalizing hypothesis lead him to propound a great number of absurd pseudo-scientific theories.

Elizabeth Shandy (Mrs. Shandy) - Tristram's mother. Mrs. Shandy insists on having the midwife attend her labor rather than Dr. Slop, out of resentment at not being allowed to bear the child in London. On all other points, Mrs. Shandy is singularly passive and uncontentious, which makes her a dull conversational partner for her argumentative husband. **Captain Toby Shandy (Uncle Toby)** - Tristram's uncle, and brother to Walter Shandy. After sustaining a groin-wound in battle, he retires to a life of obsessive attention to the history and science of military fortifications. His temperament is gentle and sentimental: Tristram tells us he wouldn't harm a fly.

Captain Toby Shandy (retired) Uncle of Tristram and brother of Walter. His main interest in life is fortifications and military history, and his character is one of gentleness and amiability.

Corporal Trim - Manservant and sidekick to Uncle Toby. His real name is James Butler; he received the nickname "Trim" while in the military. Trim colludes with Captain Toby in his military shenanigans, but his own favorite hobby is advising people, especially if it allows him to make eloquent speeches.

Dr. Slop - The local male midwife, who, at Walter's insistence, acts as a back-up at Tristram's birth. A "scientific operator," Dr. Slop has written a book expressing his disdain for the practice of midwifery. He is interested in surgical instrument and medical advances, and prides himself on having invented a new pair of delivery forceps.

Parson Yorick - The village parson, and a close friend of the Shandy family. Yorick is lighthearted and straight-talking; he detests gravity and pretension. As a witty and misunderstood clergyman, he has often been taken as a representation of the writer, Sterne, himself.

Susannah – The Shandy maidservant. A young woman who bustles about, she is the unwitting tool of various small disasters that strike the Shandy household. She is present at Tristram's birth, complicit in his mis-christening, and partly to blame for his accidental circumcision by the fallen window shade. The Shandy maidservant. A young woman who bustles about, she is the unwitting tool of various small disasters that strike the Shandy household.

Obadiah - Servant to Walter Shandy.

Bobby Shandy - Tristram's older brother, who dies in London while away at school.

Widow Wadman - A neighbour who has marital designs on Captain Toby Shandy, and with whom he has a brief and abortive courtship.

Bridget - Maidservant to Widow Wadman. Corporal Trim courts Bridget at the same time that Toby courts Widow Wadman, and Trim and Bridget's relationship continues for five years thereafter.

The Midwife - The local delivery-nurse who is commissioned to assist at Mrs. Shandy's labor.

Eugenius - Friend and advisor to Parson Yorick. His name means "well-born," and he is often the voice of discretion.

Didius - A pedantic church lawyer, and the author of the midwife's license.

Kysarcus, Phutatorius, Triptolemus, And Gastripheres - Along with Didius, they form the colloquy of learned men whom Walter, Toby, and Parson Yorick consult about the possibility of changing Tristram's name.

The Curate - The local church official, also named Tristram, who misnames the baby when Susannah fails to pronounce the chosen name "Trismegistus."

Aunt Dinah - Tristram's great aunt and, in Tristram's estimation, the only woman in the Shandy family with any character at all. She created a family scandal by marrying the coachman and having a child late in her life.

Lieutenant Le Fever - A favorite sentimental charity case of Uncle Toby's and Corporal Trim's. Le Fever died under their care, leaving an orphan son.

Billy Le Fever - The son of Lieutenant Le Fever. Uncle Toby becomes Billy's guardian, supervises his education, and eventually recommends him to be Tristram's governor.

Jenny A casually mentioned young lady friend of the author Tristram Shandy.

The Scullion A fat, simple kitchen servant.

Kysarcius, Phutatorius, Didius, and Gastripheres Learned men and acquaintances of Parson Yorick.

1.7 Themes in the Novel

Tristram Shandy by Laurence Sterne explores various themes, including:

Narrative and Structure: The novel challenges traditional narrative forms and linear storytelling, raising questions about the nature of storytelling itself.

Time and Chronology: The novel plays with the concept of time, deliberately disrupting chronological order and highlighting the subjective nature of time's passage.

Identity and Self-Definition: Tristram's struggle to tell his own story becomes a reflection on the construction of identity and the difficulties of defining oneself.

Language and Communication: Sterne explores the limitations of language to accurately convey thoughts and experiences, often using wordplay and digressions to highlight the complexities of communication.

Satire and Social Critique: The novel satirizes various aspects of 18th-century society, including education, religion, medicine, and customs, using humor and irony to critique societal norms.

Parent-Child Relationships: Tristram's relationship with his father and his observations on child-rearing provide insights into the dynamics of family life and inheritance.

Sexuality and Desire: The novel addresses topics related to sexual desire and its various expressions, challenging societal norms and expectations.

Fate and Chance: The characters' lives are often influenced by random events and circumstances, highlighting the role of fate and chance in human existence.

Metafiction and Authorial Intrusion: Sterne frequently interrupts the narrative to directly address the reader, blurring the line between the author and the narrator.

Philosophical Reflections: The novel includes philosophical musings on topics such as human nature, consciousness, and the nature of reality.

These themes contribute to the novel's complex and innovative narrative, making "Tristram Shandy" a unique and thought-provoking work in literary history.

1.7.1 Check Your Progress

A) Answer in one word/phrase/sentence:

1. What is the full name of the novel Tristram Sandy?
2. Who is the narrator of the story of Tristram Shandy?
3. How many books are there of Tristram Shandy?
4. What is the exact date of Tristram's conception?
5. Who attended the delivery of Tristram's mother?
6. Where was Toby wounded?
7. Who conducted the baptism ceremony of Tristram?
8. Who fell in love with the widow ?
9. How did Yorick describe the book?
10. What was the pen-name used by Sterne in his private letters?

B) Choose the correct alternative:

1. The sexual moment of Tristram's conception is interrupted by his mother asking a question about ____.

- a) winding a clock b) curing pork
- c) setting a table d) ringing a bell
- 2. Where does Mrs. Shandy want to give birth?
 - a) achurchyard b) paris c) a ship at sea d) London
- 3. Tristram explains that he is writing a history book, in that it describes the history "of what passes in ____."
 - a) taste and fancy b) and out of money
 - c) metaphorical space and time d) a man's own mind
- 4. What is damaged by the forceps during Tristram's birth?
 - a) his nose b) his groin c) his hand d) his ankle
- 5. What name does Walter choose for the boy who will be misnamed Tristram?
 - a) Tristemion b) Tristin c) Trismegistus d) Tristmas
- 6. Who does Toby recommend as Tristram's private tutor?
 - a) Billy Le Fever b) Dr. Slop
 - c) Parson Yorick d) Corporal Trim
- 7. Toby's position is that war is _____.
 - a) Good fun b) A necessary evil
 - c) Hell beyond measure d) Tolerable for the wealth
- 8. Who was the last to know that Toby was in love with Widow Wadman?
 - a) Susannah b) Walter
 - c) Toby d) Widow Wadman
- 9. Widow Wadman finally stirs Toby's interest by asking him to find something in her _____.
 - a) Bedroom b) Handbag c) Eye d) Bodice
- 10. The novel ends with a story about a ____
 - a) Ball and chain b) Dog and pony

c) Bait and switch

d) Cock and bull

1.8 Answers to Check Your Progress

1.3.1

A) 1. Prose 2. Short Story 3. Samuel Richardson 4. In 1741 5. Daniel Defoe

B) 1. b) 18th 2. a) the middle 3. c) the novel 4. d) Italian
5. c) Periodical Essay

1.7.1 A) Answers:

1. The Life and Opinions of Tristram Shandy, Gentleman.
2. Tristram himself
3. Nine
4. The night between the first Sunday and the first Monday of March 1718.
5. The midwife and Dr. Slop.
6. During the battle of Namur in 1695.
7. Parson Yorick.
8. Uncle Toby.
9. The cock and bull variety story.
10. Yorick.

B) Answers:

1. a) winding a clock
2. d) London
3. d) a man's own mind
4. a) his nose
5. c) Trismegistus
6. a) Billy Le Fever
7. b) A necessary evil
8. c) Toby

9. c) Eye

10. d) Cock and bull

1.9 Exercises

1. Consider *Tristram Shandy* as different from other eighteenth-century novels.
2. Do you agree with the view that *Tristram Shandy* is a persona of Sterne himself? Discuss and illustrate.
3. Do you agree with the view that *Tristram Shandy* looks forward to the modern novel? – Discuss.
4. Write a note on the beginning of *Tristram Shandy*.



Unit-2

Romanticism in Fiction

The Hunchback of Notre Dame by Victor Hugo

Contents:

- 2.0 Objectives
- 2.1 Introduction
- 2.2 Romanticism in Fiction : Historical Background
- 2.3 Victor Hugo : Life and works
- 2.4 Plot summary of the novel
- 2.5 Major and minor characters in the novel
- 2.6 Themes in the novel
- 2.7 Glossary and notes
- 2.8 Check your progress
- 2.9 Answer to check your progress
- 2.10 Exercises

2.0 Objectives:

After completing the study of this unit, you will

- know about the life and work of Victor Hugo
- know about the plot summary of *The Hunchback of Notre Dame*
- learn the major and minor characters in *The Hunchback of Notre Dame*
- learn the themes and other aspects in *The Hunchback of Notre Dame*
- be able to answer the questions on the novel *The Hunchback of Notre Dame*

1.1 Introduction:

The present unit focuses on the romanticism in fiction with special reference of Victor Hugo's *The Hunchback of Notre Dame*. Novel, the genre, since its rise in English literature, has undergone constant changes in its structure, thematic concerns and technique of writing. It became a most powerful tool to represent contemporary social, political, religious and cultural ethos. Romanticism, a specific thought and style of writing, has a historical background and it has a shade of rebel against established contemporary literary culture and tradition. It is basically started immediately after the French Revolution which took place in 1789 against the tyranny of Louis XIVth, the King. Common people took the charge of rebel and demolished the empire of the King. The impact of Rousseau's *Social Contract*, the book which gave three things to the world i.e. freedom, equality and brotherhood, on social mind was tremendous. William Wordsworth, a great English poet, visited the France to know the impact of the revolution on social mind. Various authors in Europe were impressed by this revolution and appreciated the same through their literary works. Common people, their feelings, their social conditions, and their sufferings became the centre of the literature which was free from bondages like norms, rules and regulations that were in the literature of classicism.

1.2 Romanticism in Fiction: Historical background

Romanticism is an artistic and intellectual revival or movement originated in Europe and started in the beginning of nineteenth century and ends at the end of the same century. Its emphasis was on emotions and individualism as well as glorification of past and nature. It is considered as the reaction against industrialization, prevailing ideology of Age of Enlightenment and scientific rationalization of nature. Conservatism, liberalism, radicalism and nationalism all these isms are influenced by romantic thinking. Romantic Movement was directly influenced by the events and ideologies of French Revolution. The ideals and achievements of the French Revolutionaries were sympathised by many early romantics throughout the Europe. The artist's unique and individual imagination above the strictures of classical form was also prioritized by the romanticism. Though it started to decline after the rise of Realism in later half of the nineteenth century, romanticism created many social thinker and artists with their most enduring

work and it has everlasting impact on western civilization by creating many romantic, neo-romantic and post-romantic artists and thinkers.

Romanticism is considered, most importantly, by the artists and writers which give them utmost freedom authentically express their sentiments and ideas. William Wordsworth similarly thinks about his poetry i.e. spontaneous overflow of powerful feelings and finds a suitable unique form to express such feelings. It is believed by S.T. Coleridge and others that there were natural laws of imagination of born artists followed instinctively when these individuals were, so to speak, "left alone" during the creative process. A strong belief in the importance and inspirational qualities of nature is also shared by the romantic artists. Well-known critic M. H. Abrams observed that the romantic literature was frequently written in distinctive personal "Voice". French Revolution and later on, Napoleonic wars till 1815 all over the Europe served as an appropriate background for romanticism. Key generation of French Romantics were born between 1795 and 1805.

Romanticism found various new and recurrent themes in the criticism of the past in literature. It is also considered the revolt against classicism. Edger Allan Poe, Charles Maturin and Nathaniel Hawthorne, the romantics, wrote with the themes of supernatural and human psychology. Horace Walpole's Gothic novel, *The Castle of Otranto* is one of the important precursors of one strain to romanticism. It was relatively developed late in French Literature. The French Revolution itself was a source of inspiration more for the writers belong to other countries than those experiencing it at first-hand. The first important personality was Francois-Rene de Chateaubriand, who was an aristocrat and had returned to France from exile in England and America during the reign of Napoleon. He wrote some fiction such as novella of exile *Rene* (1802), *Genie du christianisme* (1802) and finally in the 1830s and 1840s *Memoires d'Outre-Tombe* (Memoires from beyond the Grave), his enormous autobiography. Before turning to novels, Alexandre Dumas began as a dramatist, with *Henri III et son temps* (1829). His novels were mostly historical adventures, most famously *The Three Musketeers* and *The Count of Monte Cristo* both came in 1844. Before achieving a success on the stage Victor Hugo published poems in the 1820s. His historical drama is *Hernani* in a quasi-Shakespearean style which was first run in 1830. Hugo was already writing *The Hunchback of Notre Dame* (1831), one of his best known works which became a paradigm of French Romantic Movement. He is best known for his novels like Dumas. He gives an

important manifesto of French Romanticism in his preface of unperformed play *Cromwell*, stating that “there are no rules or models”. Alfred de Vigny, with his play on the life of the English poet *Chatterton* (1835), perhaps his best work, remains best known as a dramatist. George Sand, famous, both, for her novels and criticism and her affairs with Chopin and several others, was a central figure of the Parisian literary scene and was inspired by the theatre and wrote for stage performance at her private estate.

French Romanticism developed in a lively world of Parisian theatre after the Bourbon Restoration, adaptation of Scott and Byron alongside French authors with productions of Shakespeare and Schiller. Several authors of them began to write after 1820s.

Alfred de Musset, Gerard de Nerval, Theophile Gautier and Alphonse de Lamartine were the French Romantic Poets during 1830s to 1850s. Theophile Gautier’s prolific output in various literary forms continued until his death in 1872. Stendhal is most highly regarded French novelist of Romantic period. He stood in a complex relation with Romanticism and is notable for his pin-pointed psychological insight into his characters and he didn’t show realism in his romantic fiction. Fantasies of heroism and adventure had little appeal for him. *La Chartreuse de Parme* (The Charterhouse of Parma, 1839) and *Le Rouge et le Noir* (The Red and the Black, 1830) are his most important works.

1.2.1 Background of the Novel:

The Hunchback of Notre Dame is written during July 1830 Revolution. The novel is totally affected by political and historical trends of early nineteenth century. Hugo was born in 1802 when Napoleonic Empire had just started. Before becoming the most intense supporter of French Republic, he started to write under Restoration Monarchy. French Revolution took place in 1789. After the revolution, the society divided into two parts. One, who supported the republic and the other who opposed it. There was great influence of Rousseau’s *Social Contract* on social mind as well as on literary authors. The themes like social and political equality, which was the legacy of French Revolution, were identified by Hugo. Moreover, his father was in the army of Napoleon Bonaparte. As a result of that, he became a strong supporter of republic. He opposed the Monarchy which started in 1815 in France after the defeat of Napoleon at Waterloo.

A new revolution took place in Paris in July 1830. Orleans, more liberal family in France, supported a constitutional monarchy, disposed the Bourbon family. Though the revolution did not go far enough, Hugo celebrated the return and growth of the ideas of democracy, political liberty and universal right to vote that dated back to 1789. Inspired by artistic and cultural representation of these political up and downs, Hugo incorporated this political legacy of these two revolutions in *The Hunchback of Notre Dame*. For example, political cartoons of Honore Daumier and the painting of Eugene Delacroix both made republicanism an aesthetic subject and focused on the city of Paris as a centre of revolutionary esprit. In Delacroix's famous depiction of the 1830 Revolution, *Liberty Guiding the People*, the two towers of Notre Dame can be seen in the background, evoking the mythic presence of Paris as a symbol of revolutionary fervour. Hugo admired this painting, striving to represent Notre Dame as the cultural and political centre of Paris.

Notre Dame is a central place in Paris. Hugo reaffirming the particular place through this novel because Paris plays an important role in the novel as it can be seen from the towers of Notre Dame. This cathedral represented as Gothic Heart of the Paris which reminds the readers the great past. Hugo represented the city by comparing it to living creature, talking, singing, breathing and growing every day. He claims that Paris is changing rapidly which will cause to erase its Gothic past forever. He represented the Cite, the Ville and the Universite divisions, the version of ancient Paris which will soon disappear. After twenty years of the publication of *The Hunchback of Notre Dame*, Napoleon III and Baron von Haussmann started reconstruction programme almost all over the city deconstructing old quarters and widening streets. By seeing all this, the artists, who were in favour of preservation of old monuments in the city, were horrified and Hugo disliked the demolition and went to self-imposed exile.

Victor Hugo was a pioneer of Romantic Movement and his novel *The Hunchback of Notre Dame* is necessary to be analysed in literary context. Romanticism is basically reaction against the classicism. The subjects of it can be found in Greek and Roman antiquity. For example, Roman and Greek stories were used for the plays written by French playwrights Racine and Corneille. The themes related to the past were kept away by the romantics. This trend was broken by Hugo boldly and suggested that romantic themes can be brought from the recent past of the

France. To represent romantic ideals and themes derived from rich past of the France was Hugo's one of the major goals in *The Hunchback of Notre Dame*.

1.2.2 Historical Context: Revolutionary France:

Theme of revolution and social satire is primary concern of the novel. French Revolution was in motion in 1789. Class differences were considered primarily in this novel by Hugo. Discord between Clergy, Nobility, and the Third Estate, (a middle class of artisans, craftsmen and intellectuals) overcome the Monarchy and established republican government which was not recognized as aristocracy and the Church. Hugo was more conscious of class divisions than ever while writing during the July 1830 Revolution. For example, as the vagabonds were ready to march, Clopin declares: "Trade is incompatible with nobility". Vagabonds attack on Notre Dame represents an example of historical foreshadowing that would remind Hugo's contemporary readers of the 1789 storming of the Bastille. Presence of Louis XI in the Bastille when vagabonds attacked is also having a historical reference. The deterioration of the feudal system is also evoked when every character represented as orphan. The civil wars that would divide the nation in two beginning in 1789 also indicate French society as one giant happy family under the Bourbon Kings and the breakdown of this family unit in the novel.

1.3 Victor Hugo (1802-1885): Life and works:

Victor Hugo was born in Besancon, France in 1802. His father served as a general in Napoleon's army. Due to his father's stay in Napoleon's campaign in Italy and Spain, Victor had spent much of his childhood there amid the backdrop of the camps. When he came to Paris to live with his mother at the age of eleven, he became infatuated with books and literature. He started to write poems at his early teen age and submitted his poem to the contest at the age of fifteen which was sponsored by prestigious French Academy.

Hugo wrote in almost all the genres of literature, but his plays became successful more critically and commercially. 1830's July Revolution in France opened the gates for Hugo's creativity and he started to write continuously among them *The Hunchback of Notre-Dame* (1831) is most notable. He started to take interest in politics and later on was elected to National Assembly of France after 1848 revolution. As his political career became mature, he became increasingly leftist and opposed to monarch Louis Napoleon and was forced to flee in 1851.

During his exile since 1851 to 1870, he wrote his famous novel *Les Misérables* in 1861. Later he came to his mother land with prestigious position as national hero. Till his death i.e., in 1885, Hugo continuously contributed in the development of French literature. He was buried with every possible honour in one of the greatest funerals in the history of France. His first book of poem came in 1822 entitled *Odes et poésies diverses*, in the same year when he married with his childhood friend Adèle Foucher immediately after the death of her mother in 1821. He published his first novel *Han d'Islande* in 1823 later the same is translated into English. In 1824 he published his new verse collection i.e., *Nouvelles Odes* and followed by after two years with an exotic romance *Bug-Jargal* (Eng. trans. *The Slave King*). In 1826, he published *Odes et ballades* an enlarged version of previously printed verse. Another collection he published in 1829 entitled *Les Orientales*. He became true romantic after the publication of his verse drama *Cromwell* in 1827, he also published *Marion de Lorme* in 1829. He received a great fame after the publication of his historical novel *Notre-Dame de Paris* (Eng. trans. *The Hunchback of Notre-Dame*). He also published a novel entitled *Le Dernier Jour d'un condamné* (1829; *The Last Days of a Condemned*), but didn't receive the reputation like *Notre Dame*. He composed a poem *Dicté après juillet* in 1830 in honour of the event of Louis Philippe a constitutional king had been brought into power. He published four books of poems i. e. *Les Feuilles d'automne* (1831; "Autumn Leaves"), *Les Chants du crépuscule* (1835; *Songs of Twilight*), *Les Voix intérieures* (1837; "Inner Voices"), *Les Rayons et les ombres* (1840; "Sunlight and Shadows"). He also published verse drama in 1832 *Le Roi s'amuse* (1832; Eng. trans. *The King's Fool*) set in Renaissance France. Three prose plays followed: *Lucrece Borgia* and *Marie Tudor* in 1833 and *Angelo, tyran de Padoue* ("Angelo, Tyrant of Padua") in 1835. *Ruy Blas*, a play in verse, appeared in 1838 and was followed by *Les Burgraves* in 1843. He published his new novel entitled *Les Misérables*, in 1862 until the publication of this novel he almost stopped his literary contribution due to his personal loss i.e., the drowning of his just married daughter along with her husband in 1843. He was elected as a deputy for Paris in Constituent Assembly and later in Legislative Assemble after the Revolution of 1848. Hugo devoted his writing in his exile to satire and recent history i.e., *Napoléon le Petit* (1852), an indictment of Napoleon III, and *Histoire d'un crime*, a day-by-day account of Louis Bonaparte's coup. He shows his anger for new emperor through his poems, *Les Châtiments* (1853; "The Punishments"). He later turned towards his unpublished work of verses during 1840-

50 i.e., *Les Contemplations* (1856). A tormented mind that struggles between doubt and faith are reflected in his poems like “*Pleurs dans la nuit*” and “*La Bouche d’ombre*”. His unpublished epic poems are *La Fin de Satan* (“The End of Satan”) and *Dieu* (“God”), written between 1854 to 1860. The first instalment of his gigantic epic poem *La Légende des siècles* (*The Legend of the Centuries*) comes out in 1859 and second and third instalments appeared in 1877 and 1883, respectively. In his exile, he wrote an essay i.e., *William Shakespeare* (1864) and two novels: *Les Travailleurs de la mer* (1866; *The Toilers of the Sea*), dedicated to the island of Guernsey and its sailors; and *L’Homme qui rit* (1869; *The Man Who Laughs*), a curious baroque novel about the English people’s fight against feudalism in the 17th century. His last novel entitled *Quatre-vingt-treize* (*Ninety-three*) came out in 1874 cantered on the tumultuous year 1793 in France.

French literature cannot be completed without the name of Victor Hugo. He was the most popular and respected figure in French Literature. His writings became cultural fixture of France throughout 19th century and he emerged as one of the leading figures in Romantic Movement in Literature. He developed his own style of writing that includes imaginative realism that combines realistic elements with exaggerated symbolism in which significant social issue of the time was represented by every character. Much of Hugo’s writing influenced by political concerns and he used his work for noble causes like free education and universal suffrage. It was his belief that the fortunate members of the society should be defended by the modern writers. Though his passion for documenting injustice and his politics drew him towards criticism, but these things gave him widespread praise for both his social and literary achievements.

1.4 Plot summary of the text:

Brief Summary of the Novel:

Quasimodo, a hunchback of Notre Dame, is elected to Pope of Fools being as an ugliest person in Paris in the Festival of Fools during 1482. He was put on the thrown and paraded around the Paris by the mocking mob of the people. There is another person namely Pierre Gringoire who is struggling poet and philosopher, tries to draw attention of the crowd to see his play instead of a parade. But he fails to do so. Meanwhile Archdeacon Claude Frollo, a priest of Notre Dame, comes there and stops the parade and orders Quasimodo to come with him to the cathedral. La

Esmeralda, an extremely beautiful street dancer is also there. Gringoire, searching something to eat, sees La Esmeralda and fascinated by her beauty, decided to follow her to home. Around the corner, she is attacked by Frollo and Quasimodo. Gringoire tries to help her but is knocked out by Quasimodo as Frollo runs away. Leader of the King's archers, Phoebus de Chateaupers arrives there just in time and captures the Quasimodo. The group of beggars and thieves are about to hang Gringoire later that night but La Esmeralda comes forward and offers to save his life by 'marrying' him for four years only.

Next day, Quasimodo is brought to trail and punished for two hours of torture in the Place de Greve. He is being stretched and pulled apart and being publicly humiliated by the people gathered in crowd as they hate him for his ugliness. He suffered a lot in pain and torture. He becomes thirsty and wants water to drink but nobody from the crowd helps him. La Esmeralda comes forward and brings and gives him something to drink. Sister Gudule, who lives alone, sees La Esmeralda and screams loudly by calling her gypsy child thief and blames her that she has kidnapped her daughter before fifteen years ago.

After few months, when La Esmeralda is dancing on the street before the Notre Dame, Phoebus come there and calls over to him. She becomes happy as she has already fallen in love with Phoebus and calls her to meet him that night. Their conversation is being watched by Frollo from the top of the Notre Dame and he becomes jealous on Phoebus as he also wants to have the beautiful La Esmeralda. His obsessive lust for La Esmeralda made him to study alchemy and black magic. He doesn't want anything more than La Esmeralda. He plans, in his secret cell at Notre Dame, to catch La Esmeralda like a spider wants to catch a fly through its web. He took a chance and decided to follow her that night where she meets Phoebus at the place already decided. Frollo secretly goes there and stabs Phoebus brutally and repeatedly. He escapes himself and runs away from the clutches of King's guards. La Esmeralda is caught by them as a murderer.

La Esmeralda is brought before the court and tortured mercilessly. Under the pressure of torture, she confesses falsely that being a witch she killed Phoebus. Being accused, she is punished to hang in the Place de Greve. She is kept in the prison where Frollo meets her and expresses his love for her. He begs her for love but she refuses him intensely as he killed Phoebus and calls him a murderer and "Goblin-Monk". She also refused to do anything with him. La Esmeralda is publicly

humiliated before the Notre Dame before her execution of punishment. Looking from the square, she noticed Phoebus and calls him out of his name. But he unnoticed her as he wants that nobody knows about his suffering from injury of stabbing. He turns away from her and enters in the house of his bride to-be. Quasimodo, who is watching the scene from the terrace of Notre Dame and falls in love with La Esmerelda when she helps him and gave him water and planning to escape her, swings down on a rope and takes La Esmeralda back to Notre Dame and cries out “Sanctuary”! It indirectly means that the then contemporary social and political situation and rules and regulations that no order of any ruler can be implemented in the premises of cathedral. If the accused person is in the cathedral, army or the soldiers of the king cannot arrest the person.

Now, La Esmeralda is safe from accusation as she is inside the cathedral. Due to ugliness of the Quasimodo, she hardly sees towards him, but later both of them become friend though it is uneasy for both of them. He enjoys her company while her singing. After hearing that Parliament has ordered that La Esmeralda should be removed from the Notre Dame, the group of vagabonds decide to save La Esmeralda. Quasimodo misunderstands the vagabonds that they have attacked the cathedral to kill La Esmeralda. He tried to block them by various tricks and kills many of them. Frollo has used the attack as a diversion to sneak La Esmeralda out of the cathedral. Frollo offers her two choices either she accepts his love or be ready to be hanged. She once again refused his love and tells him that she will accept to be accused. Frollo leaves her with Sister Gudule. Both Sister Gudule and La Esmeralda come to know that they are mother and daughter. Though Gudule come to know the reality recently, she tries to protect La Esmeralda by giving her own life, but it’s too late. Quasimodo, from the top of the Notre Dame, tries to find her. From the distance, he finds La Esmeralda in a white dress hanging from the scaffold. After seeing the situation, he faints and bellows out in despair and grabs Frollo by the neck. He holds Frollo up in the air and with grief and sigh he throws Frollo down to his death. In this way Quasimodo lost both near and dear person i.e., Frollo and La Esmeralda and cries out: “There is everything I ever loved!” Nobody noticed Quasimodo again. After many years, grave digger stumbles where La Esmerelda’s remaining stuff, he finds a hunchbacked skeleton curled around her.

1.4.1 Book and Chapter wise Summary in Detail:

Book I Chapter I-VII

The setting of the novel is medieval Paris on 6th January, 1482, during the festival of fools. The other important incident is coincided in the festival i.e., the marriage of Louis XI's son to a Flemish princess. The city is full of Flemish dignitaries and revellers. Various things are organized in the city like firework will display in the Place de Greve, May Tree will be planted at the Chapel of Braque, and Mystery play will be performed at the Place of Justice. Huge crowd is gathering together around the stage to see the play and subsequently election of the Pope of Fools. Crowd becomes furious if the play doesn't start soon. Pierre Gringoire, a playwright and philosopher, becomes uneasy and doesn't understand to wait for the Cardinal and to start the play or not or how to face the mob. His pride on his work and immediate concern about pacifying the angry citizens, he orders his actors to begin the play, entitled *The Good Judgment of Madame the Virgin Mary*.

As per the directions of Gringoire, the actors appeared on the stage representing different classes of French society. But the crowd finds the play completely uninteresting and turned towards a beggar, Clopin Trouillefou, who climbed on the stage and cries out, "Charity, if you please!" Gringoire once again tries to draw the crowds' attention to the play but even the actors have lost their interest. Suddenly, the Cardinal entered the Palace, who is so powerful, graceful and popular. He, with his Flemish dignitaries, becomes the centre of attention. Jacques Coppenole, Flemish guest, impresses crowd with his humour and draw crowds' attention towards the election of Pope of Fools. Gringoire is disappointed and tries to continue the play but the crowd roars, "Down with the Mystery!" Gringoire completely fails and follows the crowd outside.

Coppenole convinces crowd to elect their "Pope" as usual. Every candidate must stick his face into the hole and most ugly face will win. Finally, Quasimodo, the bell ringer of the Notre Dame is elected Pope of Fools. To make the crowd laughter, the other candidates have to make their faces contort, but Quasimodo doesn't have to do anything as he is so ugly. His big head is covered with "Red Bristles" and between his shoulders, an enormous hump rises up above his neck and some part is coming out of his chest. He has only one eye and the other is completely covered by an oversized wart and legs and arms are strangely put together. Though he has such a

monstrous figure, he also has courage and strength. He is called “Cyclops” by the crowd and hoists him onto a mock throne and begins parading throughout the city of Paris.

Gringoire, meanwhile, returns to the stage and tries to start the play once again. He makes mistake to identify few wandering people as real spectators and once again disappointed by seeing them busy in gossiping about taxes and all. Someone announced that La Esmeralda is dancing outside the Palace of Justice. As soon as the people hear the news, they run away before the stage of Gringoire to see the better view of her dance. Feeling totally defeated and disappointed Gringoire winds up his play.

Analysis:

The structure of the novel closely follows that of a play as this is a novel after a series of successful plays of Victor Hugo. He tries to expose important characters and major themes before the reader. He places Gringoire in awkward situation. He wants that the character should introduce itself. So Gringoire simply declares, “My name is Pierre Gringoire”. Festival of Fools allows him to introduce Quasimodo and his ugly physical condition. So that reader can get the definite impression of the character and future character development. Jehan Frollo, the brother of major antagonist of the novel, Dom Claude Frollo, was a member of crowd. Even a beggar, Clopin Trouillefou, disrupts the play, reappears to threaten Gringoire’s life and attack Cathedral. Hugo observes historical accuracy while writing the novel. He mentions various monuments in the novel, uses Latin and Greek quotations, and out of date expressions to make the atmosphere medieval. He uses the word like Gothic Architecture to describe the Palace of Justice and introduce the predominant artistic theme. He sets emotional nostalgic tone towards Gothic Art by describing beautiful structure of windows and caved ceilings of the Palace throughout the novel.

Hugo, as a pioneer of Romantic revival, attempted to break with the classicists and their culture of Greece and Rome for literary inspiration. He branched out his action in medieval France, paradoxically confronting hot topics such as church and monarchy in 1830s, the issues raised political storm in the July 1830 Revolution. Allegorical characters in Gringoire’s play are references to the class differences that inspired recent revolution in France. Hugo traces a current social and political problem back to its medieval roots. His praising Gothic Architecture in the novel,

Hugo convinced the people of all over Europe of the artistic merits of buildings and its ruins.

Book II, Chapter: I-VII

Gringoire is forced to wander on the streets of Paris at night without money looking for quite place to spend night. He attempts to reconcile his wounds by explaining away his failure of that afternoon. He is hoping that a good sleep will help him to forget his miserable life in Paris. Gringoire is searching something to eat and follows the procession Pope of Fools but he doesn't find anything to eat. Narrator points a picture of the Place de Greve, an official place of public torture and execution.

Gringoire is thinking that there will be only torturing instruments in the place but the place is surrounded by the spectators and they are watching La Esmeralda, a gypsy with an elegant figure and large black 'eyes of flame', she balances two swords on her forehead and casting spell on the crowd. Suddenly, bonfire throws red trembling light on the wide circle of faces and a simple bald man of thirty-five years old, cries out, "There is sorcery at the bottom of this". La Esmeralda shudders and runs towards her pet goat namely Djali, who she has already taught to tell time and do impressions of politicians. Crowd excites by seeing this new mysterious stranger.

Pope of Fools procession enters the square. Quasimodo is leading the way. He is experiencing the vanity of his life, enjoying the festivities and he knows that they will hate him again in the morning. Accidently a stranger grabs Quasimodo and orders him on his knees. Quasimodo obeys and through the series of signs and gestures to follow him out of the place. Gringoire instantly recognizes him by his habits as Dom Claude Frollo, The Archdeacon of Notre Dame. Gringoire is amazed by the spectacle but gives more importance to find food but fails to find it and he decides to follow La Esmeralda. She realizes that Gringoire is following her. Suddenly she is attacked by Quasimodo. Gringoire thinks that Archdeacon Frollo should be nearby but before he can rescue her Quasimodo knocks him out. From somewhere, King's archers comes there and arrests Quasimodo. The captain, Phoebus de Chateaupers, introduces himself to La Esmeralda before she disappears. Gringoire has no idea what happened and tries to find the place to spend the night. He gets lost and finds himself in the company of criminals, beggars and gypsies who tries to mug him for money. Finding nothing with him, they bring him before their

‘King’, who is same beggar disrupted his play earlier, Clopin Trouillefou. They want to execute him but La Esmeralda comes there and agrees to take Gringoire as her husband for four years. Stunned, Gringoire follows her to know the cause of saving his life from beggars. But she only asks the meaning of Phoebus to him. He tells her that it is a Latin word for Sun, then she disappears into her room and Gringoire spends the night on the floor.

Analysis:

It is clear from the title of the novel that Hugo had interest in history of Paris. For example, the author constantly laments on the destruction of old Gothic edifices and rapidly swallowing up all the ancient structure of Paris. He indirectly motivates the readers to protect this ancient heritage. Hugo started to write this novel in 1830 Revolution. The “Place de Greve” the fatal spot remained the site of public executions up until Hugo’s day, but was most strongly remembered for housing the guillotine of the Reign of Terror. By mentioning “miserable, furtive, timid, shamefaced guillotine” he gives the readers the historical context to understand what the Place de Greve represented in the Middle Ages. He insists that guillotine should not be reappeared in new Monarchy of Louis Philippe. This section shows more development of the characters of La Esmeralda and Gringoire. Both are orphan. He is scavenging for food and friend while she, despite rumours about her ‘loose’ ways, is in fact chaste and wants to find her long lost parents for that she wears magic trinket and fake emerald. She has very romantic view of love and falls immediately in love with Phoebus when he saves her life. Readers come to know about the evil Claude Frollo who introduces the theme of witchcraft and sorcery. Gringoire identifying him at the bonfire shows, the contemporary Paris, everyone knows each other. Most of the Parisians are orphan that shows Hugo’s concern for orphans in the present. Hugo’s work explicitly deals with the problems of poverty; Paris’s criminal underworld is not completely removed from regular society. Gringoire’s trial is more human than the trials of Quasimodo and La Esmeralda. Gringoire is allowed to defend himself and is ultimately set free. This is not happening with La Esmeralda and Quasimodo. This scene paradoxically evokes the humanity of the beggars and their families. Need for social unity and possibility of lifting Parisians up out of poverty are the morals offered in the novel by Hugo.

Book: III, Chapter: I & II:

In this chapter the narrator gives thorough history and impression of Notre Dame Cathedral. Started to build in 1163 by Charlemagne and finished by Philip Augustus after a century later. Through the slow process of development, the foundation of cathedral, once visible, swallowed up to the ground level. Man-made façade of the cathedral has various traces of destruction. Large part of the Cathedral terribly damaged including destruction of statues and flight of eleven steps leading to the front entrance. For that, the narrator remarks: “Time is blind, man stupid”. But, still, there are beautiful specimens of architecture remain especially porches with their pointed arches. Modern ‘fashions, more and more silly and grotesque’, have represented the decline of architecture. Hugo is continuously accusing the improvement and revolutionary attacks that cause murdering the building without logic or style in the name of good taste and modification. As a result of that Notre Dame doesn’t belong to particular architectural class. It’s neither Roman and nor Gothic. Each age tried to imprint its sense of beauty and not it has lost a definite period of time of its own. It becomes “Transition edifice”. The narrator insists that Paris has lost much more in beauty that it has gained in the fifteenth century. Narrator situates the Cathedral against the backdrop of Medieval Paris. He divides the city in three parts, The Cite, The Ville and The Universite. The Cite is densely populated island in the Seine and has the most churches. The place includes Notre Dame Cathedral. The Ville has the most places including Louvre and City Hall and the Universite has all the colleges including the Sorbonne. These district “town” have streets and monuments that made up Paris in 1482. Gothic Paris had a short lifespan. The cyclical renewal after every fifty years has left Paris without a signature style of Gothic Paris. He laments on the current situation of Paris and wants to send the readers back to the singing, breathing and trembling city of 1482.

Analysis:

In these two chapters, Hugo strongly gives message of historical preservation and importance of the past. Notre Dame was falling apart and has little respect when Hugo was writing this novel. No concrete efforts were made to repair to Cathedral. Romantic movement seized upon the Cathedral as a symbol of France’s glorious past. Two towers of Notre Dame can be seen in the background of Eugene Delacroix’s depiction of 1830 Revolution, ‘Liberty Guiding the People’. Hugo greatly admired these paintings and represents Notre Dame as the cultural and

political centre of Paris. In the novel, he describes Cathedral as ‘Chimera’ represents all of France. Notre Dame is the symbol of National Unity. Romantics urged Parisians to come to see Notre Dame as a national monument and symbol of France. By 1845, a massive restoration programme of it began. Every part of the city can be seen from the towers of the Cathedral that is reaffirming its place as the centre of Paris. It is a ‘Gothic heart’ that reminds its glorious past though most of this past has swept away. He argues that Paris is on the verge of major change that will erase its Gothic past. He brings the versions of the city to the notice of readers that can be recognized still but rapidly disappearing. After twenty years of publication of this novel, Napoleon III and Baron Von Haussmann started a massive rebuilding programme by demolishing old structures throughout the city tearing down old quarters and widening streets into boulevards. Those who started the movement against this deconstruction were horrified and Hugo moved himself into self-imposed exile.

In the early nineteenth century, Hugo criticizes the improvements to Paris saying cake-made of stone for Sainte-Genieve Church and ridiculed the architect by comparing the church to Notre Dame. It is ironical that later the church became pantheon where Hugo buried. Asking for a ‘quiet’ burial upon his death in 1885, a national holiday was declared by the French Government and paraded his body throughout before burying him.

Book: IV, Chapter: I-VI

Sixteen years ago, before the event, Quasimodo, an ugly child was laid after the mass in Notre Dame in a special bed for abandoned children. Nobody was ready to adopt him. When he saw the ugly child was neglected by the crowd, his heart melted with pity. Claude Frollo, a priest, adopts him and carries him away. People think that Claude is a sorcerer. But all his life he decided to serve for church. He was a good student in philosophy and medicine. His parent died in Plague in 1466 so he can understand better the orphaned child. He already adopted Jehan as his younger brother and devoted himself completely for him.

Quasimodo is the name that indicates both the day on which he found him and expresses the incomplete state of the poor boy’s figure. Forgetting the world, Quasimodo sees Notre Dame as his home, country and universe. He likes ringing bells too much. After becoming the bell ringer at fourteen, the bells soon make him

deaf but strong and he descends in to silence to avoid himself being mocked. Frollo tries to make him educated. He became mischievous because he was savage and savage because he was ugly.

Quasimodo names the bells as Mary. He loves the bells like a child. Even though, the bells had deafened him, he cares them like a mother. He feels pity for the bells for their violent tolling. He becomes violent and behaves wild animal while tolling the bells. His eyes flash with fire and mouth foams in fury with excitement because the intense reverberation was the only thing that could penetrate the silence of his deafness.

Quasimodo becomes a submissive slave of Claude Frollo because he taught him almost everything that he knows now. Frollo introduced him with bells. So, Quasimodo has respect in his mind for Frollo as his imperious father. Frollo becomes sad because of Jehan's behaviour and his debauchery embarrasses Frollo who later turns towards alchemy and astrology to soothe his pain. He tries to hide himself at the tower's secret cell where he practices black magic. People suspect him as a sorcerer, but shocked by his utter heartedness for women. Even he refused to see King's daughter also.

Analysis:

The meaning of the word Quasimodo is half-made that demonstrates the Romantic Movement's interest in physiognomy that related the behaviour of the person with his physical appearance. Normally uglier person behaves worse. This character is only a part of this rule. His name mimics his ugly figure and explains his beast-like behaviour. He is humiliated by the crowd due to his ugliness. Hugo breaks the concept of physiognomy by making Quasimodo a mirror of the evil world surrounds him and ugliness that people see in them. This is the irony that his linkage with the Cathedral is his fundamental purity but the people detest him for his ugliness and enjoy the singing of the bells tolled by Quasimodo.

Hugo also breaks the Romantic Movement's tradition of painting antagonist. Archdeacon Claude Frollo is not a stereotypical evil character bent on causing pain and suffering. But he is a bright and compassionate. He extends love for Jehan as well as Quasimodo and also tries to make their future better. Unfortunately, he fails in his task due to Jehan's bad habits and Quasimodo's deafness. So, the hunchback becomes a symbol of failure for Frollo. His secret cell used for black magic and the

rumours about him as a sorcerer are the representation of contemporary social thoughts and conditions included in the novel to satisfy the reader. Quasimodo's sense of obedience is blended with Jehan's popularity would have changed the course of Frollo's life and kept him from going insane. Quasimodo's ugliness and Jehan's moral debauchery symbolizes Frollo's failure as a parent and as a person. Both of the sons represent different mistakes. Frollo's self-destruction is caused by Quasimodo's eventual murder of Jehan while defending La Esmeralda.

Book: V, Chapter I & II:

Author gives the reader some historical context on the legal system of Middle Ages. Courts were run by some head of the university or college teachers appointed by the King. Each provost is equivalent to prosecutor. Due to lack of police force, some courts were run by the church. Quasimodo brings before the court for his attack on La Esmeralda to the court of the Grand Chatelet under jurisdiction of Master Florain Barbedienne, who is deaf and that causes laughter among the people when he asks questions to Quasimodo. Neither of them knows what the other is saying. He assumes that Quasimodo is acting contemptuously. He becomes incensed and orders him to be tortured. Someone tells him about Quasimodo's deafness, he pretends that Quasimodo has done something else to mock him. So, he orders him for extra whipping.

The place where Quasimodo is about to torture is half-Gothic and half-Roman called Tour Roland. Narrator now turns to a group of women heading to the Tour Roland to bring a cake to Sister Gudule, who spent her last eighteen years praying in the place. She is famous for hating gypsies especially La Esmeralda. One woman recalls the story of Paquette la Chantefleurie, who adopted a girl child who made her happier. One day travelling gypsies came to her to read fortunes of the child. They tell her that child will become queen one day. Some gypsies steal her child and replace another ugly one-eyed child. She is convinced that gypsies have eaten her child. She is horrified. Paquette loses her mind and disappears one day. When the woman from Rheims sees Claude, she immediately recognizes Claude. The woman is quite sure that she is looking at Paquette la Chantefleurie. Claude did not admit her true identity but tortures when she hears the sound of children playing and urges the woman to hide their children from La Esmeralda.

Quasimodo is attached to pillory, a medieval torture device that stretches the body out on a rack. Before one day ago he was elected as Pope of Fools and now he is whipped on the same place. He is silently accepting his punishment. Two attendants are washing blood from his back and apply ointment to his wounds. Then crowd starts throwing stones on him, shower abuse to him. But he smiles when he sees that Archdeacon Claude Frollo is coming. But Frollo neglected him and leave him to his suffering. He begs for water but he receives only jeers from the crowd. La Ezmerelda comes there and pours water on to his lips. He is impressed by her kindness and tears and almost forgets to drink the water. He then released from the torture and mob also disappears.

Analysis:

Hugo pointed out the reality of the then judiciary system. Prosecutors and judges are the same people who have no idea about their doing. Courts are willing to please the crowd and sends defendants to pillory. Deaf judge is appointed to handle the trial of Quasimodo indicates the mockery of judiciary system and the punishment is given not for his crime but for his ugliness. It seems that the provision of not escaping to Quasimodo from the punishment is already done. No one helps him in his trial even Frollo or his step brother Jehan. The scene also reflects Quasimodo's constant humiliation by the public. Total medieval society is torturing him for being different. Hugo tries to show that medieval judiciary system is both blind and deaf.

The scene of torture is more horrific when we see that the whole crowd is not only seeing the picture but also enjoying the spectacle. Wiping of blood from his back demonstrates his profound humanity and victimization. Apart from that, the crowd torture him more by throwing rocks on him. The crime, he did already regarding the trial, i.e. attacking on La Ezmerelda, is done only because of the orders of Frollo and he was just obeying the orders. He respects Frollo as his father. But Frollo also leave him in his position of being tortured and go away. Here La Ezmerelda shows sympathy towards him and gave him water to drink which indicates her kindness towards mankind. The only act of her changes Quasimodo entirely. Hugo chastises the hypocrisy of the crowd, especially Frollo. The reader admires the act of non-Christian gypsy girl who shows brave compassion and her forgiveness towards her own attacker. The scene also creates sympathy in the minds of readers.

Hugo's plot construction is unsurprising and typical we usually see in the novels of nineteenth century. Reader should accept the improbability in the sequence of the scenes like women sees Sister Gudule, telling a story of Paquette, discovering that two women are the same. It is also very clear that ugly baby, left by the gypsies and then brought to Notre Dame is Quasimodo who is at the same age of Esmerelda hints that Gudule is most likely Paquette. All orphans are searching their parents. The plot also contrivances and establishes an unofficial relationship between Quasimodo and La Esmerelda.

Book VI: Chapter I-V:

Phoebus is visiting a group of fashionable young women in the March in Place du Parvis, across the Notre Dame at the house of Fleur-de-Lys de Gondelaurier, a wealthy aristocrat who wants to marry with him. One of the women sees La Esmerelda dancing in the square and brings her notice to Fleur-de-Lys, who becomes jealous of La Esmerelda's beauty and neglects her. Fleur-de-Lys tries to get Phoebus's attention to La Esmerelda and asks him whether she is the same girl to whom he saved from the robbers before a month ago. He immediately recognizes her by her goat. Archdeacon Claude Frollo, who is watching from the top of Notre Dame, is also noticed by them all.

Women feels curious about La Esmerelda and calls her over there. She comes there and sees Phoebus. Her cheeks become red but her beauty disrupts the equilibrium among the ladies and each of them feels wounded and jealous of her beauty. They started to make fun on her clothes, skirt, arms etc. Though, she is insulted, she looks towards Phoebus who tries to make her feel better but Fleur-de-Lys opens her leather bag unnoticed by La Esmerelda who already rejected to show the same to her, and Lys finds a group of letters inscribed on wood. Djali then arranged them to spell 'Phoebus'. Fleur-de-Lys becomes outraged and feels that she is 'rival' for the captain's affection. She calls her witch, listening the same La Esmerelda runs off and Phoebus follows her.

Frollo from his secret cell notices the sound of La Esmerelda's tambourine; he rushes to the top of north tower and focuses on her. Quasimodo is also watching her. Frollo rushes down to the square to find her but she has gone already. He only finds Gringoire balancing a chair and a cat on his head to delight the crowd. Gringoire sees Frollo and follows him to the Cathedral. Frollo wants to know why he is always

around the gypsy dancer. He relates the whole story of his 'marriage' to La Esmeralda. Further he explains that she will remain chaste until she finds her parents. Frollo doesn't care about his living with vagabonds but interested in only about La Esmeralda. Gringoire tells him that she comes from Egypt via Hungary and her goat can arrange a group of letters to spell "Phoebus". Nobody understands it. Gringoire asks him why he wants to know so much about her but he departs.

Analysis:

Narrator's brief reference about the whole Paris being visible from the top of the tower indicates that Frollo could see anything making the cathedral a symbol of morality and a warning to Parisian that they are observed. Hugo compares the large rose window in front of the Cathedral to a giant "Cyclopes" eye which has a subtle reference of Quasimodo (who is often called Cyclopes) whose disfigurement mirrors the architectural 'amalgamation' of Notre Dame and which also indicates that the Cathedral has only few senses left. His only one good eye is his only way to relate himself to the outer world.

The readers can notice that Phoebus made a habit of frequenting prostitutes and had such a foul mouth that he hardly says anything to avoid scandalizing the wealthy woman. People of the time were interested in person's physical appearance and not inner beauty of the personality. Antagonism between La Esmeralda and other women represents class differences in French society. Women are trying to impose their social superiority on La Esmeralda all the time. When they recognize the power of the beauty, then they tried to humiliate her. The same is happened in case of Frollo, who is trying to fulfil his lust in disguise of priest. Hugo tries to point out moral decay of Frollo and his lust for La Esmeralda and Quasimodo's silent passion for her who is constantly watching her from the Cathedral towers. The change occurs in the behaviour of Quasimodo is only because of La Esmeralda's kindness and forgiveness she showed during his torture.

Book VII: Chapter: I-III:

Jehan is in trouble of money. So, he comes to Archdeacon Claude Frollo, his brother to get money from him. He knows that he has to listen lecture of his brother on not behaving well, but he needs money desperately. A priest tells him that Claude is in his secret cell. Jehan finds a chance to see his secret cell and jumps towards it. Claude doesn't notice that his brother comes there. Jehan spys on him and notices

that there are skulls, globes, strange parchments and magical inscriptions on the wall. Archdeacon is mumbling himself in Greek, Latin and Hebrew discussing different aspects of magic and trying to avoid thinking about La Esmeralda.

Jehan pretends that he has just come by closing the door of the cell. He demands money but Claude refuses to give him any causing that Jehan's fighting and drinking habit instead of studying. Jehan is trying to tell him that he is studying but Claude's assistant comes there and Jehan has to hide under a furnace. Master Jacques Charmolue enters the cell and begins discussing the law of alchemy and their inability to turn light into gold. He notices that Claude is not paying attention but watching a fly stuck in spider's web. Suddenly the spider rushes and kills the fly. Before they both leave the room, Claude Frollo warns Jacques not to 'meddle with fatality'.

Leaving the Cathedral, Jehan decides to meet Phoebus who is his old friend decides to go for drinking in local tavern. Archdeacon is following them. Frollo recognizes that this is the same Phoebus that Gringoire tells him about. Soon Phoebus reveals the planning to Jehan to meet La Esmeralda that night. After seven strokes, Jehan passes out in mud and Phoebus goes to meet La Esmeralda. Frollo follows him and his shadow is creeping him along a wall. Worries about the rumours of goblin monk, Phoebus decides to face the follower. Frollo does not reveal his identity and asks him about his meeting with La Esmeralda and accuses him lying. He offers money if he proves his truth of his meeting with her.

Phoebus agrees and both of them go to La Esmeralda's house. When she comes, he hides Frollo in nearby room with spy hole. La Esmeralda thinks that they are alone and declares her love for Phoebus, but he hardly remembers her name, pretends to love her and takes all the opportunities to kiss her. But she disappoints when he declares that he doesn't want to get marry with her. She urges him for love and vows to do anything he says for the rest of her life. Suddenly a green monstrous face appears and stabs Phoebus repeatedly. By seeing all this, La Esmeralda becomes faint. When she awakens, she hears that some officers are discussing among each other that 'Sorceress' stabbed their captain.

Analysis:

Readers come to know the Claude only remains priest by title and clothes he wears. He starts to believe in fatality instead of God which dominates this section as

theme especially when Frollo watches the fly caught in the spider's web. Characters in the novel do not believe in free will. Gringoire accepts any direction, instead of his free will, that La Esmeralda chooses. Frollo believes that all actions are predetermined and La Esmeralda is bound to fall into one of his traps like the fly in the spider's web. Nobody can change the predetermined outcome and he also warns his assistant that one should never "meddle with fatality".

Surrounded by various mysterious things like skull and other tools of sorcery, a stereotypical image of priest of Frollo gone bad. Hugo tries to present the theme of black magic and supernatural through this scene. Frollo's attempt to turn air into gold shows his abandonment of Christianity for the hypocrisy of alchemy. His mumbling in different languages and writing spells on the wall represents a renunciation of God and proves that he is no longer human. His role as 'goblin monk' fits him well. While killing Phoebus his green demonic face shocks both the lovers and his disappearance through the window and looks out on the Seine makes him more ghostly.

Impression of supernatural's on the mind of Parisians is deeply rooted. Readers come to know that Frollo is not really a goblin and his sorcery doesn't work. We come to know that Goblin Monk's shadow on foggy and deserted Parisian streets is also just a rumour, when Captain faces the follower. It is also explored that Frollo's cell and his magical incantations have practical effect, but it creates fundamental Domenic effect on the background of Notre Dame. Frollo's character makes the stabbing Phoebus scene much easier to accept by the Parisians due to his ghostly and supernatural quality. Hugo is successful in convincing the reader regarding the medieval social ethos and contemporary social belief system.

Book: VII, Chapter: IV-VIII:

Since a month, there is no trace of La Esmeralda so Pierre Gringoire and other vagabonds' worries about her. It is a rumour that she is seen with an officer. One day, passing by Place of Justice, Gringoire hears that trail is going on against woman for murdering an officer of King's archers. He feels that the stupidity of judges. But he is shocked when he discovers that the woman on trial is La Ezmerelda, who is suspected for sorcery. He further listens that the owner of the house where the Phoebus is murdered will be the witness in the court. She is unable to explain what happened. She just says that Phoebus and ghost in the habit of priest come first

followed by the girl and her goat. The woman further says that when she hears a scream, a priest figure jump into the Seine and swim towards the Cite.

Claude Frollo's associate Jacques Charmolue argues in the court that to remember that the dagger is found with La Esmeralda and she also used her magical power and took help of demon to murder Phoebus. Listening the name of Captain, she cries wildly and asks where is he? She is replied that Phoebus is dying and will not survive till tomorrow. Her goat is also accused, of being Satan, as a second prisoner. Djali is also questioned and asked to spell Phoebus. There are tricks taught by La Esmeralda but considered as witchcraft. La Esmeralda refuses to confess that she murdered Phoebus. Charmolue mocks her reference of a "Goblin Monk" and asks permission to the court for her torture.

La Esmeralda is taken to a torture room filled with various instruments. Charmolue asks her to confess her crime but she refuses. Charmolue orders the "doctor" to stretch her body into four different directions. Still, she is not ready to accept the crime which she did not commit. But later on, pains become intolerable, she screams loudly for mercy and ready to confess everything the prosecutor asks her. In the courtroom, Djali imitates the judge and provides further proof of witchcraft. Judge sentences both of them public torture before Notre Dame and to be hanged in the Place de Greve.

La Esmeralda is kept in a dark cell where she doesn't know about the time and Phoebus also. She hopes to see him again. She is still unable to understand her situation. A constant falling drop of water makes her crazy. Suddenly, Frollo comes there. She is disgusted by his ghastly face and appearance and his robbing of her true love. He becomes furious and claims that he has always loved her and set up her for murder so he could meet her in jail. He says that he rejected all the women and only felt the hand of Fate direct his sick love towards her. He begs her for love and says that he will save her life. He further says that he never loved her more when her life in danger. But she rejects even to go near him screaming that they cannot go even to hell together. She cries for Phoebus. Frollo leaves her by saying that Phoebus is dead.

Analysis:

The readers can see that the judge and prosecutor both are so sure to give an interesting show to the spectator instead of proving La Esmeralda's alleged crime. The strange behaviour of her goat in the court and the witness of a woman who says

that the coin which is given to Phoebus is turned into leaf later are the only proofs against her. Court believes that torture can lead the truth but fails to understand that such torture leads a person to accept the crime which he or she did not commit. Hugo uses the scene to refer Spanish Inquisition that happening in late fifteenth century. Hugo condemns the Middle Ages for its religious hypocrisy by projecting a character like La Esmeralda who does not even believe in God. But she is trapped like a fly in the spider's web and being tortured till her bones crack and beg for mercy. When Frollo meets her in the dark room of the Cathedral, he says that only because of fate, he loves her. He felt the hand of Fate upon him. Hugo does acknowledge that Fate plays an important role in the novel. Hugo further suggests that Frollo's utter faith on Fate and rejecting his free will makes him such a horrible person. He gives a message that to maintain our sense of morality and human decency, we must all exercise our free will. The name of Phoebus also relates to the light for La Esmeralda in her life. He is more a symbol of hope than an actual person to her. She comes to associate the light with her love. When she is sentenced to death, she is kept underground into darkness. The hope of light i.e., Phoebus diminishes and she feels that he is no more. Her careless infatuation with Phoebus and excess dreaming are partially responsible for her execution and imprisonment.

Book: VIII Chapter: I-IV:

Sister Gudule is also undergoing a torture of her own at the same time of La Esmeralda's torture. A little embroidered shoe is an instrument of torture for Gudule. It is the shoe of her lost baby before many years ago. She cries out and begs before God for baby's return. Narrator tells us that grief of such woman increases day by day. Soon she hears the rejoicing in the streets and learns that La Esmeralda is going to be hanged. She goes towards the Place de Greve to see the scene.

Meanwhile Phoebus recovered from his wounds. He feels sorry for being superstitious about the circumstances surrounding the attack. There was no any news of his attack in the newspapers. No one who knows Phoebus suspects that he was the murder victim in La Esmeralda's trail. He returns to the Paris after a long absence for marrying Fleur-de-Lys. He expresses his love to Fleur-de-Lys and says that she is most beautiful woman in the world. During their discussion, the crowd gathered around Notre Dame. On asking what is going on, Fleur-de-Lys replies to Phoebus that a witch is about to be executed. No one remembers her crime. Suddenly Phoebus recognizes La Esmeralda, who still looks beautiful to him. Having jealous Lys

demands him to watch her public humiliation. Despite the jeers of crowd many of them tear for her exceptional beauty. La Esmeralda starts whispering the name of Phoebus and she realized that she is actually looking Phoebus standing exactly before her straight. She cries out to him wildly but he goes back inside Lys's house.

La Esmeralda has been wrongly condemned to death. She becomes unconscious but still the executors draw her to the Place de Greve. Quasimodo, watching the scene from the tower of Notre Dame, ties a rope to a statue of its façade. Swinging down from out of nowhere, he knocks down the soldiers, took La Esmeralda on his shoulders and runs like a bolt of lightning towards the Cathedral. As soon as he reaches to the entrance of the Cathedral, he shouts Sanctuary! Sanctuary! The crowd cheers him responding the same. Notre Dame was the place of refuge from the Medieval Law. She could not be harassed by the executors till her stay in the Cathedral.

Analysis:

The loop-hole like 'Sanctuary' was common practice in Middle Ages. Churches were regarded separate from the law in French Medieval Society till the French Revolution in 1798. Priest's property was controlled by the priest only and under his complete jurisdiction. People sentenced by the King's court can take shelter in the churches and they were saved from any execution till they are in the walls of church out of which many were died behind the walls of church.

La Esmeralda is publicly humiliated with rope. Author's comparison of the rope to a snake is ironic as well as it recalls Frolo's attraction to an image of snake biting its own tail. It is especially ironic that La Esmeralda's humiliation took place at the same spot where she used to dance. She is treated as an object to look but not a human being by the crowd. She has many names given by the people like 'La Esmeralda', 'The Bohemian', 'The Egyptian', and 'The Gypsy'. Her real name, Agnes, is also given her by Sister Gudule. In these many names, she loses her original identity and create romantic mystery of her character. The leading female character in the novel remains the attention of masculine society only rather than actual person who is socially obsessed.

Quasimodo's goodness in his nature brings out by La Esmeralda's beautiful behaviour with the person who attacked her earlier. For the first time in life, Quasimodo is truly brave her who tries to save the life of a woman. The crowd, not

only approves him by repeating the 'Sanctuary' as his action but also as a person with heroic qualities. Crowd can see his inner beauty and brevity in the scene and on the other hand supposedly brave and beautiful Phoebus shows negligence towards La Esmerelda. The actions taken by Quasimodo have romantic and theatrical quality and he takes an advantage of his ugliness which people use to stare at.

Book: VIII Chapter: V-VI:

Claude Frollo, unable to see La Esmerelda die, runs off towards surrounding hills. He doesn't know that she is still alive. He looks the shadow of the soul of himself. He feels horrified by thinking that he is responsible to the death of a person he loves most and the person, Phoebus, to whom he wants to kill, is still alive. But he still feels no guilt and breaks into satanic laugh. He becomes demon and runs from nature, God, science and everything he once believed in. He became mad. He sees that his brother is with prostitute. Looking this, he runs back to Notre Dame to his cell. He looks La Esmerelda's ghost at the landing in an adjoining tower not realizing that she is alive.

La Esmerelda horrifies when she sees Quasimodo's face very near to her. But soon she realizes that he saved him. He brings her food and clothing. His presence frightens her firstly, and then she became familiar of his presence and says him to stay nearby. He stays and both of them contemplate each other in silence. He sees only her beauty and she sees his ugliness. Soon both of them become habitual of each other. He is nearby when she sings sad songs. He promises her to protect by calling her 'dew drop' and 'sunbeam'. She feels pity on him and they form uneasy friendship.

La Esmerelda is still in deep love with Phoebus. She doesn't blame him for her survival but she blames herself by confessing the murder of Phoebus before the prosecutor. One day she sees him and yells out but Phoebus doesn't hear her. Quasimodo is sent to fetch him. Quasimodo stayed the entire the day in front of Fleur-de-Lys's house. He doesn't realize that both of them, Phoebus and Lys, are about to marriage. When Phoebus leaves, Qusimodo requests him to come to see La Esmerelda. But, thinking that she is no more, he tells Quasimodo to go away. Quasimodo tells La Esmerelda that he didn't find Phoebus. She tells him to pay more attention next time.

Frollo doesn't know what to do when he comes to know that La Esmerelda is still alive. He also sees the closeness between her and Quasimodo and feels jealous by thinking that both of them are in love. He finds the keys of her room and he enters her room. When she wakes up from sleep, she saw a demonic face lying on her and cries out. Frollo begs her for love but she refuses once again. He grabs her and climbs on top of her. She blows the whistle loudly, given to her, and the hunchback arrives there immediately and due to darkness, he grabs Frollo by the neck and starts to choke. When moon comes out from the clouds, Quasimodo realizes his master and let him go. Frollo kicks him and storms out of cell muttering "Nobody shall have her!"

Analysis:

Universite district is now known as left Bank, which was sparsely populated in the Middle Ages. Hugo describes different districts that made up Paris in 1482. Hugo used this setting for historic purpose. He also points out rapid urbanization of Paris since 1750s. Grassy meadows and farms in Paris deliberately described to focus on recent industrial revolution that brought a change Paris into booming manufacturing town. The pastoral setting also evokes Frollo's complete break with the natural world. He tries to distance himself from everything that is human. In the district of Universite, Notre Dame is the symbol of geographical and moral centre and Frollo cannot escape this symbol of faith and compassion, which reminds him that he has lost almost everything i.e. respect and humanity.

Friendship between Quasimodo and La Esmerelda is actually indicates the meditation on the meaning of beauty. The scene reveals the fact that the beauty exists within the personality when we see that the most beautiful woman of Paris must look at the most ugly person sitting in one cell. She recalls his ugliness when she sees him every time. Her confinement in the Cathedral cuts her off from the outer world and its prejudices of the people being judged by their physical appearance. Her old conceptions of beauty return when she looks beyond the wall of the Cathedral. For example, when she sees Phoebus, she cries out to him and expresses her love for him despite of his cowardice and stupidity. Her love also depends on his physical appearance and not on his intellect.

Readers can notice that the downfall of Quasimodo occurs not because of his ugliness but his inability to listen. He cannot hear the sound of wedding party going

on inside the house of Fleur-de-Lys and fails to understand the urgency of the situation. When he meets Phoebus, he just cannot understand what Phoebus is saying and assumes that he doesn't want to meet La Esmerelda. Phoebus thinks that she is dead and Quasimodo is trying to trick him. When La Esmerelda is attacked by Frollo, Quasimodo can't hear his begging for mercy. Only moonlight saves Frollo's life. His deafness lead him to defend La Esmerelda at first but there is a question in the minds of readers that if he can hear the Frollo in the darkness what would have happened?

Book IX:

Frollo tells Gringoire that the Parliament declared that La Esmerelda should be forcibly removed from the Cathedral and to be hanged within three days. Gringoire simply replies the he will miss her goat and doesn't seem to care much. Frollo reminds him that she saved her life and she is technically married him and it is his duty to save her. But Gringoire still reluctant to risk his life and declares that the last thing he wants to be hanged. Frollo philosophically makes some arguments to convince him and gets him to agree to die to save one's life. Gringoire forced himself to think that he was predestined to die saving La Esmerelda and runs off to help of vagabonds. Frollo goes to his brother, Jehan, who confesses all his faults despite of his brother's advice and warnings in earlier life. He once again demands money and refusing the same from Frollo, he runs off and decides to join vagabonds.

Jehan doesn't have much trouble to convince the vagabonds to let him join. Vagabonds decide to rescue La Esmerelda. Jehan tells them that he knows all the ways to and around the Cathedral. So, they eagerly accept him. Under the leadership of Clopin Trouillefou, Vagabonds declare that La Esmerelda is their sister and they will not let her die. Gringoire informs them that Louis XI is in Paris and it is exciting to rescue La Esmerelda before the King of Paris. Midnight bells ring and the group of vagabonds including men, women and children march towards Notre Dame. Quasimodo from the tower of the Cathedral observes the street of Paris and notices that strange black shape is moving along the riverbank. He makes out the procession of armed vagabonds is marching towards Notre Dame directly and thinks that they want to kill La Esmerelda and makes a plan to defend the Cathedral.

Clopin cries out and announces that they come there to rescue La Esmerelda. Unfortunately, Quasimodo doesn't hear them and assumes that they have come there

to kill her. Vagabonds try to open the front door of the Cathedral by hammering it desperately. Quasimodo decides that he has to save the Notre Dame by himself lonely. He takes a large wooded beam and throws it down from the tower which kills large number of vagabonds. This sudden attack frightened half of troops and Quasimodo thinks that he has successfully defended the Cathedral. Remaining vagabonds pick up the beam and use against the front door to open. It gradually starts to break despite its iron casing. Then Quasimodo finds rolls of lead, melts them, and then pours into rain gutters that spew out hot molten lead on the vagabonds. Many of them burn alive. Jehan tries to climb up a ladder leading to a side entrance. Quasimodo pushes ladder back and grabs Jehan by the legs, swings him up against a wall, crushing his skull and throws him down to death. Quasimodo is overwhelmed when he sees that the vagabonds become furious and they start to climb up the Cathedral's from its front part.

The King of France, who is old and bitter monarch and has bad reputation among the people, has been monitoring the situation. Gringoire is brought before the King as a prisoner. He reminds the King that clemency is a noble virtue. King forgives him and allows him to go on condition that he helps them in hanging the 'sorceress'. When Phoebus and King's archers arrive and save the day, Quasimodo is about to surrender. They clear out the vagabonds and march to the Cathedral to arrest La Esmerelda. Quasimodo thinks that they have come to save her so he runs to her cell to tell her the news, but he doesn't find her anywhere.

Analysis:

There is a thrilling battle scene, comic interlude and class conflict described at the same time. The vagabonds don't know actually what they are doing in excitement. Professing a devotion to save La Esmerelda, they are really just motivated by the idea of stealing all the silver and gold of Notre Dame. The strong statement of Clopin, the leader of vagabonds, "Trade is incompatible with nobility" is sufficient to prove their intention behind the attack on Notre Dame and gives extra historical dimension. Hugo points out the class differences going on during the 1789 French Revolution. Differences between Clergy, Nobility and the Third Estate toppled the monarchy and established a republican government which doesn't care of special privileges of the aristocracy and the Church. Vagabond's attack on Notre Dame reminds him the storming of the Bastille in 1789. Presence of Louis XI in the Bastille at the time of attack has a historical reference.

Due to the lack of police force in Middle Ages, attacks of vagabonds were the common things at that time. There was no central regulating power in Paris and it operates feudal system. Paris was an assemblage of a thousand seigneuries (landlords) that divided and subdivided the city into a thousand different “compartments”, resulting in the thousand contradictory security forces, each with different agendas and allegiances. In a Church lands, Bishops and Priests would regulate a set number of streets that were in different jurisdictions than land controlled by the King and his vassals.

Quasimodo loves his home i.e., Notre Dame. He knows very well how to defend his own house. He is the only defender of the Cathedral. He also knows exactly what to do to protect the house. The beam and gargoyle spouts, the parts of Notre Dame’s architecture itself represent the hunchback’s parts of his own body and he knows how to use it. Unfortunately, he doesn’t know that he is killing the people who come there to save the life of La Esmerelda. The scene reaches towards its climax when Jehan dies. His death becomes the cause of Frollo’s demise. Frollo’s only reason to live is his step-brother Jehan. It is a great shock for Frollo that Jehan is killed by another adopted son Quasimodo whose love for La Esmerelda drives him to such violent ends mirroring that Frollo’s own violent acts to win her love.

Book: X:

During the attack of vagabonds on Notre Dame, La Esmerelda wakes up by the screams of death and destruction and convinced that people has come to carry her off to the place where she is to be hanged off. Being superstitious, she hears the scream of vagabonds burning to death from the chilling gothic architecture and frightening gargoyles of the cathedral. She decides to run away. She runs into Gringoire and a stranger. They offer to save her. Three of them get into a boat and starts floating down the Seine. While passing the Notre Dame she hears that archers are chanting “Death to the sorceress!” She thinks that many people want her dead. The boat is docked near the Place de Greve where she is to be executed. She came to know that Gringoire has gone and the stranger is Claude Frollo. He once again begs for her love, but refused. He puts a choice before her either she should leave with him or she is handover to the authorities. She is ready to be executed.

Frollo leaves La Esmerelda to Sister Gudule because he thinks that Sister Gudule hates her more than anyone else and confident that Sister Gudule will hand

over La Esmerelda to the executors. Gudule asks her why her baby was eaten by the gypsies like her before many years ago. But La Esmerelda replies that she has never done anything wrong like that and says sorry to Gudule for her baby. Gudule calls her murderer and shoes her with the little satin shoe she had made of r her baby before she was kidnapped. La Esmerelda sees the shoe and shocked. She brings the same second piece of the shoe from her bag. Both of them realized that they are mother and daughter. They become emotional and cry and have no belief the finally they have found each other.

King's soldiers come there to draw La Esmerelda. Sister Gudule horrifies when she comes to know about having searched for La Esmerelda after fifteen years just before her execution. She hides her at back the cell when she hears the soldiers. She tells them that La Esmerelda runs off but they are suspicious and want to know where she has gone. One soldier reminds his captain that Sister Gudule is known for her hating gypsies so she never protects her. When they are leaving, Phoebus passes by and some soldiers call him by his name. Hearing the name of Phoebus, she jumps out and cries the name of Phoebus to help her. But he doesn't hear her. Soldiers grab her and start dragging her towards the scaffold. Gudule starts screaming and begging for the life of La Esmerelda but the soldiers feel sorry and has to obey the orders of Louis XI who wants her death and they have to hand over her to executioner. Scratching and clawing the soldiers like a wild animal, Gudule tries final effort to save her daughter. Jacques Charmolue, the same man that tortured her, comes forward, Gudule comes forward and bites her hand but it is of no use.

Quasimodo, at Notre Dame, is desperately searching for La Esmerelda. He comes to the tower to see the Paris view, so that she can be seen. He is shocked to see Frollo there on the tower, looking towards the Place de Greve where the figure of La Esmerelda in a white dress hanging from the scaffold. Being outraged and despair, Quasimodo grabs Frollo by his neck, holds him up in the air and throws him down to death. Looking at La Esmerelda hanging off and Frollo's corpse down below, Quasimodo cries out: "There is everything I ever loved!" He was never seen again. When gravedigger, after some years, stumbles across La Esmerelda's remaining stuff, he finds the skeleton of a hunchback curled around her.

Analysis:

Hugo points out that family and their bond of love is stronger than hate when he describes the incident of reunion of La Esmerelda and Sister Gudule. He gives the message of family unity. Though almost all the characters of the novel are orphan, he convinces that they are all related through the bond of their shared humanity. All the characters are interrelated to each other though they hate each other. This interrelatedness makes them sympathetic like Frollo who adopts Jehan and Quasimodo and devotes his entire life for their betterment. Destruction of the family is the tragedy of the novel that represents the breakdown of the monarchy as well as feudal system.

As Frollo says, "Fate is an irresistible power", his comparison of the fly getting caught in the spider's web and La Esmerelda's ultimate fate turns out to be true. A blind belief on fate prevents Frollo from feeling any guilt for what he has done. He forgets that he is responsible for his downfall. Hugo points out that Frollo's utter faith on fate and his denial to use his free will make him such a horrible person. He further suggests that to retain our sense of morality and responsibility, we must all exercise our free will.

The ultimate victim of the novel is Quasimodo. Everything he loves is destroyed. He tries to defend at his utmost, but fails. Frollo's unchangeable passion for La Esmerelda ruins him totally. Jehan is killed by Quasimodo, though he is trying to save Esmerelda. The death of La Esmerelda left no choice to Quasimodo but to kill Frollo. Quasimodo comes to know that Frollo will remain unpunished if he doesn't do anything. He also feels sad that he is not able to be with La Esmerelda in her death. Even the gravedigger is confused to see irregular shaped skeleton along with La Esmerelda's remains which creates sympathy towards both of them.

1.5 Major and Minor Characters in the Novel:**1.5.1 Quasimodo:**

He is the Hunchback of Notre Dame. He is the abandoned child left at Notre Dame. Archdeacon Claude Frollo adopted him. He has a giant humpback and a protrusion coming out of his chest, and a giant wart that covers one of his eyes. He is deaf also. His heart is pure and the purity of his heart is linked with the cathedral itself. He liked Notre Dame Bells too much and the beautiful sound of the ringing

bells represents his only form of communication. When the bell rings, the whole of Paris enjoys the beautiful singing of Quasimodo at the same time hate him for his ugliness. His name literally means “Half-made”.

1.5.2 Archdeacon Claude Frollo:

Archdeacon Claude Frollo is an antagonist. He is also the priest at Notre Dame. He is very bright and compassionate and not a typical evil character responsible for pain and suffering. He does almost everything for his brother Jehan to make him happy after the death of his parent. He loves his brother very much. He has same feelings for Quasimodo. He tried to make him scholar by teaching him to read and to write. Hugo portrays his character beautifully. His downfall due to his black magic and his madness through his failure badly affected to Jehan and Quasimodo. He fails to make Jehan and Quasimodo a scholarly person because Jehan drinks and gambles neglecting his studies and spends money mercilessly and Quasimodo is deaf and unable to hear anything to learn. The hunchback became both symbol of failure and powerful tool of revenge to reveal his frustration out on the world. La Esmerelda was executed due to his excessive lust for her and humiliation of Quasimodo also. His love for La Esmerelda caused her pain.

1.5.3 La Esmeralda:

La Esmeralda is extraordinarily beautiful gypsy street dancer. She has passionate love for Phoebus but he doesn't help her in her execution. She has a goat also namely Djali. She tries to charm everyone to whom she meets with her stunning looks and magic tricks. She wears amulet and other trinkets around her neck so that she can find her lost parents. Frollo is in love with La Esmeralda but she hates him. She is the lost daughter of Gudule.

1.5.4 Pierre Gringoire:

Pierre Gringoire is a philosopher and struggling playwright. He initially tried to draw attention of the people towards his play but fails due to the parade of Festival of Fools in Paris in 1482. When vagabonds attacked on Notre Dame, La Esmeralda saved him from being hanged by the group. He loves La Esmerelda and proposes her. La Esmeralda agrees to “marry” him for four years. Later he joins the vagabonds, tried to help Frollo and hand over La Esmeralda to the authorities of Louis XI's army.

1.5.5 Phoebus de Chateaupers:

Phoebus de Chateaupers is the captain of the King's army of Archers. Though he doesn't love La Esmeralda, he saves her from Quasimodo. He tries to seduce La Esmeralda and many other women as well. During the course of time Frollo stabs him and leave him to death. Fortunately, he recovers from the injury but lost his ability to speak. He could not speak up when he heard the La Esmeralda is sentenced to death for killing him. He marries Fleur-de-Lys de Gondelaurier. His first name represents the Greek God 'Sun'.

1.5.6 Sister Gudule:

Sister Gudule is a lost mother of La Esmeralda. She is living lonely in the Tour Roland. She did not like playing children and their sound also. She believed that her adoptive daughter Agnes i.e., La Esmeralda was eaten by the gypsies before fifteen years ago. Sister Gudule misunderstood La Esmeralda that she is child thief so she hates La Esmeralda too much. Later on, she came to know that La Esmeralda is her lost daughter. After knowing the reality, she gave her life to save her adoptive daughter.

1.5.7 Jehan Frollo:

Jehan Frollo is the brother of Archdeacon Claude Frollo. Claude Frollo loves him so much and wanted him to be a scholar and tried to teach him reading and writing. But Jehan is a very bad student and indulged in drinking and gambling and spent all his money away. He decides to save La Esmeralda from Notre Dame so he joined the group of vagabonds by telling the members that he knows all the ways to Notre Dame. Unfortunately, he was killed by his step brother Quasimodo when the group of vagabonds attacked Notre Dame.

1.5.7 Clopin Trouillefou:

Clopin Trouillefou disrupts Gringoire's play and later he turned out to be not just a beggar but became a leader or the 'King' of the group of vagabonds. When he comes to know that La Esmeralda is accused to be hanged, he tries to save her from being hanged out. But unfortunately, Quasimodo thinks that Clopin wants to kill La Esmeralda.

1.5.8 Louis XI:

Louis XI is the Ruler or king of France in 1482. He lives in the Bastille and not in the Louvre. He is heartless monarch. He gave orders to his army to execute La Esmeralda. He forgives Gringoire for attacking Notre Dame.

1.5.9 Djali:

Djali is the trained goat of La Esmeralda. It is used by her in street performances. The goat is trained with various magic tricks through which the goat can spell the name of Phoebus out of a group of letters. When La Esmeralda is confined as a devil, the goat is also accused being possessed by the devil La Esmeralda.

1.5.10 Fleur-de-Lys de Gondelaurier:

Fleur-de-Lys de Gondelaurier is one the admirers of Phoebus. Later on she became his wife. By mocking her cloths, La Esmeralda is humiliated by Fleur.

1.5.11 Master Florian Barbedienne:

Master Florian Barbedienne is a judge who is deaf. He condemns Quasimodo to torture.

1.5.12 Master Jacques Charmolue:

Master Jacques Charmolue is one of the Archdeacon Claude Frollo's associates. La Esmeralda is tortured by him for confessing that she stabbed Phoebus. Later Jacques executed her harshly.

1.6 Themes in the Novel:

1.6.1 Intolerance:

From the birth till the death, Quasimodo is surrounded by intolerance which is the most obvious thing in his life. People of Paris hate him terribly due to his physical appearance along with his hunchback and ugliness of his complexion. They even avoid looking at him and letting him around without mocking him. The judges in the court also cannot bear him and unable to accept his deafness. His behaviour in the court is mistakenly believed that he is not giving respect to them. The judges are even unable to understand the limitations of his communication skills.

Readers can also see the King's intolerance when he hears that there is uprising among the people of Paris. As soon as he is reported about the revolt, he thinks that the revolt is against the King. Instead of finding out the root cause of the revolt of the people, he likes the Queen of Hearts in Alice in Wonderland and shouts out, 'Off with their heads'. Gypsies, who are considered responsible for almost every crime like theft to sorcery etc., are the victims of intolerance which is general in France.

1.6.2 Obsession:

Obsession for La Esmerelda among many men of Paris is seen in the novel. Each person has his particular reason to be close with her. Among all the men, Quasimodo and Archdeacon Claude Frollo are most desirous persons and these desires are due to opposite attraction. Quasimodo is deeply, honestly and sincerely in love with La Esmerelda. He is always ready to help her and satisfy her needs and he doesn't want anything in return from her. He always wants to see her and stay with her but also tries to hide his face from her so that she cannot see his ugly face. He knows very well that she doesn't love him. Still he protects and serves her and leaves her alone. His love for her is ideal and from the bottom of heart.

On the contrary, Archdeacon Claude Frollo is also obsessed with the thought of La Esmerelda. He doesn't have true love for her. He is fascinated with her laugh, her moves and her female form. He just wants her to fulfil his lust so he wants to own her. He is not ready to give her to anybody else. His obsession for her drags him from his rational thoughts and his spirituality. He tries utmost to possess her and for that he breaks his God's commandments. His ideals are corrupted by his utmost desire for La Esmerelda. This obsession controls his mind and actions which leads him towards evil deeds forgetting his spiritual being. He is really the devil in the form or dress of priest. On the contrary, Quasimodo, yet to be considered as devil by his physical appearance, is more saintly creature than Frollo.

1.6.3 Betrayal:

Quasimodo, who is most loyal and sincere character, is therefore most sympathetic character who faces betrayal in his life. Naturally, he has deep sense of loyalty and affection towards the person i. e. Frollo who adopts him as his son. He obeys almost all the orders of his father. Frollo orders him to kidnap La Esmerelda and he does the same without knowing the motive and consequence of the action. He even doesn't want to know the cause behind it. But when he is accused for the crime

he committed, he realizes that he doesn't deserve the punishment. He is not the criminal who did that crime but he just obeyed the orders of Frollo. When Quasimodo is accused and tortured, Frollo doesn't even try to help or defence him. Showing negligence towards Quasimodo he goes away from the place. This is also a kind of betrayal of Quasimodo by Frollo.

Frollo, moreover, shows another form of betrayal in other circumstances and this time with La Esmerelda. He stabs Phoebus before La Esmerelda and allows her to pay her life for this crime. Frollo actually stabs Phoebus but King's Archers accused La Esmerelda for this crime. She is betrayed by the Phoebus also who just want her to fulfil his physical lust though she loves him deeply. Phoebus, who already knows, simply watches that La Esmerelda is to be hanged for the crime which she did not commit. She tried to beg him to save her but he did not do anything. Her blind love for Phoebus betrays her when she comes out from hiding when she listens his voice and is caught by the soldiers for accusation. Her blind love forcibly surrenders herself to the soldiers for death.

1.6.4 Physical Appearance:

The theme of physical appearance is represented by Hugo through the major characters like Quasimodo and La Esmerelda. Quasimodo being ugly and hunchbacked continuously become the centre of abuse, humiliation, hatred, scorn, abandon, ridiculed and beaten only because of his twisted physical appearance. On the contrary, La Esmerelda, being a most beautiful woman, she becomes the centre of attraction, love, lust, praise and celebrated figure. Whenever she presents herself in a public place, she suffers from jealousy of other women. Quasimodo has to live isolated due to his ugliness and La Esmerelda, despite her beauty, is isolated and executed forcibly by the soldiers. Reader cannot see any better outcome of La Esmerelda's beauty and Quasimodo's ugliness.

Hugo used the disguise of one's physical appearance throughout the story. Frollo always tries to disguise himself either in the clothing of his priesthood or in a common cloak. His wearing gives him an advantage to go closer to La Esmerelda. Frollo's physical appearance as a Priest of Notre Dame with his spiritual ideologies and religious outfits are also disguised his extreme lust for La Esmerelda which makes him devil. Phoebus, being a handsome physical appearance gives him a status

in the society and praised by the women. But being a captain of the King's Archers, he seems very self-centred and selfish person.

1.6.5 Abandonment:

In the novel, the theme abandonment plays out in different ways. Quasimodo's mother abandoned him and steals the more beautiful child La Esmerelda and exchanged her ugly son. Later on, he has to confine himself in the hall of Notre Dame which was just the beginning of his abandonment. He is publicly abandoned in many ways by mocking and jeering whenever he comes out from his cloistered shelter. Some physical senses also abandoned him making him deaf and unable to speak and pushing him in isolation.

Archdeacon Claude Frollo and his brother Jehan both are also abandoned by the death of their parent. Gringoire has the same case and he is orphan. Poor people of the Paris, on another level, are also having been abandoned by the rich people and monarch, who are far more away from the touch of common people and the humanity also. The theme of abandonment makes loyalty of Quasimodo and La Esmerelda by contrast and with all the more intense.

1.7 Glossary and Notes:

- **Hunchback:** A person with a back that has a round lump on it.
- **Romanticism:** A movement in the arts and literature that originated in the late 18th century.
- **Tyranny:** The cruel and unfair use of power by a person or small group to control a country or state
- **Revival:** The act of becoming or making something strong or popular again.
- **Individualism:** The quality of being different from other people and doing things in your own way.
- **Age of Enlightenment:** Period of rigorous scientific, political and philosophical discourse that characterised European society during eighteenth century.
- **Scientific rationalisation:** Scientific principles in order to increase efficiency.
- **Conservatism:** disapproval of new ideas and change.

- **Liberalism:** Political and moral philosophy based on the rights of the individual, liberty, consent of the governed, political equality, right to private property and equal before law.
- **Radicalism:** The beliefs or actions of people who advocate through or complete political or social reform.
- **Strictures:** A restriction on a person or activity.
- **Realism:** Behaviour that shows that you accept the facts of a situation and are not influenced by your feelings.
- **Precursors:** A person or thing that comes before another of the same kind; a forerunner.
- **Fantasies:** The faculty or activity of imagining impossible or improbable things.
- **Monarchy:** A form of government with a monarch at the head.
- **Aesthetic:** Concerned with beauty or art.
- **Physiognomy:** Person's facial features or expression, especially when regarded as indicative of character or ethnic origin.
- **Fervour:** Intense and passionate feelings.
- **Antiquity:** The ancient past, especially the times of and Ancient Greeks and Romans.
- **Vagabonds:** A person who wanders from place to place without a home or job.
- **Deterioration:** The action or process of becoming impaired or inferior in quality, functioning, or condition.
- **Feudal system:** In which people were given land and protection by people of higher rank, and worked and fought for them in return.
- **Infatuated:** Having a very strong feeling of love/attraction for somebody/something that usually doesn't last long and makes you unable to think anything else.
- **Flee:** To run away or escape from something.
- **Indictment:** Formal charge or accusation of a serious crime.
- **Tumultuous:** Very noisy due to the excitement of people.

- **Place de Greve:** A flat area covered with gravel or sand situated on the banks of body of water.
- **Goblin Monk:** A Grotesque sprite or elf that is mischievous or malicious toward people, an ugly evil.
- **Revellers:** Person who is enjoying in a lively and noisy way.
- **Cyclops:** A member of a race of savage one-eyed giants.
- **Gothic:** Relating to the Goths or their extinct language, this belongs to the East Germanic branch of Indo-European language family.
- **Contort:** To move or make something move into a strange or unusual shape.
- **Sinister:** Seeming evil or dangerous, making you feel that something bad will happen.
- **Sorcery:** The art of use of magic in which the power of evil, supernatural forces or black magic is used.
- **Ecclesiastical:** Connected with or belonging to the Christian church.
- **Ransack:** To search a place making it untidy and causing damage.
- **Cathedral:** Principal church of a diocese with which the bishop is officially associated.
- **Notre Dame:** Our Lady (The Virgin Mary), mother of Jesus, Name of Cathedral in Paris.
- **Rheims:** The city of north-eastern France to the east of Paris. Scene of the coronation of most of the French Kings.

1.8 Check your progress:

1. In what year does the novel begin?
a. 1382 b. 1482 c. 1582 d. 1682
2. What is the holiday being celebrated at the beginning of the novel?
a. The festival of Fools b. The night of song
c. The King's coronation d. The feast of St. Julian
3. What is Gringoire's only friend?
a. Alcohol b. playwriting c. memory d. philosophy

4. The Place de Greve is the official site in the city for what?
a. Festivals b. coronations c. public execution d. dumping refuse
5. When did the construction of Notre Dame Cathedral begin?
a. 1063 b. 1163 c. 1263 d. 1363
6. In describing the changes to Notre Dame over the centuries, the narrator remarks that -----.
a. Time is blind, man stupid b. Progress marches on
c. Even God's beauty falters d. Every man is a critic
7. How did Frollo's parent die?
a. During a war b. at sea c. during a plague d. in building fire
8. What part of the Cathedral is Quasimodo drawn to?
a. The bells b. the crypt c. the altar d. the fire place
9. Where has Gudule spent the last eighteen years of her life praying?
a. The Bastille b. Notre Dame
c. The Tour Roland d. The Place de Greve
10. What is Sister Gudule famous for hating?
a. Deformity b. Gypsies c. The Church d. Children
11. Why did Fleur-de-Lys jealous of La Esmerelda?
a. Her dancing b. her beauty c. her freedom d. her jewellery
12. The letters inscribed on the pieces of wood that La Esmerelda carries spell ----.
a. Phoebus b. faith c. Frollo d. Mother
13. After meeting with Frollo, who does Jehan go out drinking with?
a. Phoebus b. Gringoire c. Jacques d. Trouillefou
14. When Phoebus realizes he is being followed, he worries it is the ----- monk rumoured to be stalking Paris.
a. Ghost b. Vampire c. Skeletal d. Goblin
15. What word does La Esmerelda whisper under her breath when she is being brought out for execution?
a. Patience b. Quasimodo c. Mercy d. Phoebus

16. When La Esmerelda cries out to Phoebus after seeing him alive in the public square, how does he respond?
 - a. He walks away
 - b. He embraces her
 - c. He frees her
 - d. He starts to pray
17. As Frollo plunges into madness, what does he become convinced are following him?
 - a. Gargoyles
 - b. Gypsies
 - c. Skeletons
 - d. Children
18. What does Quasimodo call La Esmerelda when he is taking care of her?
 - a. Dewdrop
 - b. Mother
 - c. Gemstone
 - d. Daughter
19. When Gringoire learns that La Esmerelda is going to be removed from Notre Dame and hanged, he remarks that he will miss her -----.
 - a. Goat
 - b. Dancing
 - c. Friendship
 - d. Beauty.
20. Who is King of vagabonds?
 - a. Pierre Gringoire
 - b. Jehan Frollo
 - c. Jacques Charmolue
 - d. Clopin Trouillefou
21. As La Esmerelda is about to escape the cathedral by herself, who does she run into?
 - a. Jehan
 - b. Gringoire
 - c. Quasimodo
 - d. Sister Gudule
22. What does La Esmerelda show to Sister Gudule when they encounter each other face-to-face?
 - a. A Child's shoe
 - b. A silver bell
 - c. A rag doll
 - d. A birth mark
23. When Quasimodo first attacks the vagabonds, he kills a number of them by throwing a large ----- from the belfry.
 - a. Wooden beam
 - b. Gargoyle
 - c. Bell
 - d. Granite Block
24. King Louis XI of France agrees to let Gringoire go free but only if Gringoire is able to help hang -----.
 - a. Monster
 - b. The sorceress
 - c. The Priest
 - d. The Goblin
25. What is La Esmerelda wearing when she is hanged on the scaffold?
 - a. Colourful skirts
 - b. nothing
 - c. a burlap sack
 - d. a white dress

1.9 Answer to check your progress:

1. B 2. A 3. D 4. C 5. D 6. A 7. C 8. A 9. C 10. B 11. B 12. A 13. A 14. D 15. D
16. A 17. C 18. A 19. A 20. D 21. B 22. A 23. A 24. B 25. D

1.10 Exercises:

A. Answer the following questions in about 200 to 250 words.

1. What is the theme of The Hunchback of Notre Dame?
2. What is the significance of the structure of Notre Dame Cathedral in the setting of the story The Hunchback of Notre Dame?
3. How do you think history, culture, environment and other factor influence the author to express the major themes of The Hunchback of Notre Dame?
4. Discuss the use of various symbols in The Hunchback of Notre Dame.
5. Discuss the historical, political and religious importance and impact on the characters in the novel The Hunchback of Notre Dame.

B. Write short notes in about 100 to 150 words.

1. Character-sketch of Archdeacon Claude Frollo
2. Character-sketch of La Esmerelda
3. Notre Dame, a historical Cathedral in Paris
4. Judiciary system in France during Medieval Age
5. Impact of French Revolution on the novel



Unit-3

Psychological Fictions Leo Tolstoy– *Anna Karenina*

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3.0 Objectives:

After studying the Unite you will be able to:

- (1) understand Leo Tolstoy's masterpiece *Anna Karenina* from the psychological point of view.
- (2) explain the thematic concerns of the novel
- (3) find relationship between psychological trauma and social restrictions

3.1 Introduction:

Russian novelist Leo Tolstoy's masterpiece *Anna Karenina* was originally printed as a book in 1878 which is often recognized as one of the best pieces of literature ever produced. From 1875 to 1877, it was first published serially. *Anna Karenina* is not only an adulterous love story of noble woman Anna Karenina and dashing cavalry officer Count Alexei Kirillovich Vronsky, but it is a social epic that throws light on the epoch from social, cultural, political, economic and more importantly psychological perspective. The aristocratic, faith driven, patriarchal Russian society is facing the challenge of free, rational and modern thoughts. Anna and Vronsky represent the modern individuals who reject the social norms of Russian society for their raw passion.

Besides the main plot which depicts the life of Anna Karenina, the narration also contains two more plots one is the life Levin and his philosophical quest to understand the real meaning of his existence and second is Dolly's life who tries to survive with the financial hardships and husband's infidelity. The novel portrays the perfect picture of the aristocratic society and how they lead a hypocritical life. Though the novel deals with the personal lives of these characters, its narrator frequently shifts to the highly philosophical discussions on social and religious systems. The novel therefore can be seen as Tolstoy's philosophy of life in which he tries to balance faith and reason.

The novel tries to raise the questions which are common to everyone across the time and also tries to seek the most probable answer for it. As a reader it is difficult to judge Anna's adultery and subsequent trauma with merely the social norms of right and wrong. Though the novel grossly deals with the themes of betrayal and

family disintegration and marital discord as its result, it also addresses the theological questions of faith and reason. The story portrays the clash between the individual's passion for pleasure and the restrictions of social values and notions of morality to achieve it. The novel also constantly compares the rural vs. urban life.

The novel becomes a masterpiece due to its exploration of Anna's moral trauma, Vronsky's disturbed psyche, Levin's philosophical quest and Stiva's happy-go-lucky life style.

Life and works of Leo Tolstoy:

The full name of Leo Tolstoy is Lev Nikolayevich, Graf (count) Tolstoy (9th September, 1828 – 20th November, 1910) was born in an aristocratic Russian family won Nobel Peace Prize in 1901, 1902, and 1909 and nominated every year during 1902 to 1906. One of the most influential authors of all times, we built his reputation with two classical novels - *War and Peace* (1869) and *Anna Karenina* (1878). Both these novels are known for its realism and social criticism. His journey as a realistic author begins with a semi-autobiographical trilogy, *Childhood*, *Boyhood*, and *Youth* (1852–1856), and *Sevastopol Sketches* (1855). These early literary endeavours depict his realistic experiences of Crimean War. As a prolific writer he has penned several short stories, novellas and novels that mirror the contemporary Russian Society. Besides the social realism, his works are also known for its open philosophical contemplation on the morality and religion.

In 1863 he published a novella entitled as *The Cossacks* which a love story of a Russian aristocrat and a Cossack girl. But he becomes famous with his 1869's epic novel *War and Peace* which is still considered as one of the best novels every written. It is a massive narration containing the lives of 600 characters. It also sets his narrative style as historical, realistic and philosophical in nature. But very surprisingly Tolstoy himself considers it a pros epic and could not count it as his first novel. But he thinks that *Anna Karenina* was his true first novel published in 1877. The novel maintains the realistic narrative style, though author considers it a work of fantasy and imagination. *Anna Karenina* narrates the story of an aristocratic woman protagonist Anna and male protagonist of sub-plot Levin against the backdrop of liberal reforms introduced by Emperor Alexander II in the 1860s. However, after the publication of *Anna Karenina*, his interest in moral and religious understanding of the world was ignited. As a result he goes on publishing the novels in this regard – *A*

Confession (1879), *Church and State* (1882), *What I Believe* (1884), *What Is to Be Done?* (1886), *The Death of Ivan Ilyich* (1886), *On Life* (1887), *The Love of God and of One's Neighbour* (1889) and *The Kreutzer Sonata* (1889).

Similar to the novels he also wrote the Political and Moral essays during 1890-1910. His famous essays include - *The Kingdom of God Is Within You* (1893), *Christianity and Patriotism* (1894), *The Deception of the Church* (1896), *Resurrection* (1899), *What Is Religion and What is its Essence?* (1902), and *The Law of Love and the Law of Violence* (1908). His prolific writing achieves a significant place in the minds of the people. His works have left great impact on 20th century pivotal figures like Mahatma Gandhi, Martin Luther Jr., and Ludwig Wittgenstein. Tolstoy was always considered as world novelist and never been confined to his nationality.

3.2 Psychological Fiction:

Psychological fiction is a distinct genre of literature that deals with the psychology of the characters. In these novels psychological motivations held important for the social behavior and in few cases it also explores the psychological state triggered by the outer components like society and culture. Few of the critics also call it as a psychological realism. The genre came into prominence in late 19th century to early 20th century when most of the people were facing the psychological trauma of surviving from the life threatening experiences of war and later on the rat's race in the increased urbanization. Britannica encyclopedia defines "psychological novel: as a "work of fiction in which the thoughts, feelings, and motivations of the characters are of equal or greater interest than is the external action of the narrative. In a psychological novel the emotional reactions and internal states of the characters are influenced by and in turn trigger external events in a meaningful symbiosis". The definition of the genre covers all the aspects of the psychological fiction which makes it distinct from the rest of the literature.

Psychological fiction mostly focuses on the characters' inner lives, including their motivations, feelings, and thoughts. In order to explore the inner space of the characters, the authors popularly use the narrative techniques like omnipresent narrator who has access to thoughts of the characters. Monologue is also used frequently to throw lights on the character's thoughts which otherwise cannot be understood. Besides these two traditional techniques the modern authors popularized

the stream of consciousness technique though it was coined by Daniel Oliver in 1840.

Another most important characteristic of such fiction is that it tends to show less external action and mostly relies on the mental or emotional exploration. These novels elaborately deal with what the character thinks and feels. The authors of such fictions are more interested in the depiction of inner motivations behind the outer actions. The plot of psychological fiction typically investigates the complicated personalities and their motivations. Psychological fiction frequently features characters, who stand in for particular beliefs, ideals, or ideologies. Psychological fiction can be used by authors to investigate many sides of a societal problem or public discussion. The primary conflict in psychological fiction typically arises from the inner anguish of the main character or characters rather than from external pressure.

Thus, as the complexity of modern life increased the struggle of survival, most of the authors started to turn towards the psychological novel. They strongly believe that the socio-cultural reality has another dimension of the psychology which is more important rather than other aspects present in the outer world. The psychological disorders also emerged as major themes of such novels. Samuel Richardson, Agatha Christie, Virginia Woolf, James Joyce, Franz Kafka, Henry James, William Faulkner, Leo Tolstoy, A. J. Finn, Alex Michaelides, Anthony Burgess, Fyodor Dostoyevsky, Gillian Flynn, Henry James, Liane Moriarty, Margaret Atwood, Murasaki Shikibu, Patricia Highsmith, Paula Hawkins and Stephen King are the well known authors of the psychological fiction.

3.3. Part wise summary

3.3.1 Part-I

The first part of the novel begins with “Happy families are all alike; every unhappy family is unhappy in its own way” that sets the temper of the novel. It also clearly suggests that the major theme of the novel is a family discord. The story begins with the marital discord between Prince Stepan (Stiva) Arkadyevich Oblonsky and his wife Princess Darya (Dolly) Alexandrovna Oblonsky, living in Moscow. The distress and dispute begins as Dolly caught her husband’s adulterous affair with the former French-governor of her children. However, without considering the grave gravity of the situation, Stiva considers his wife’s reactions

“unnecessarily harsh”. Dolly was so angry that she denied to leave her room; and packing her language to leave for her mother’s house. On the third day, when the barber shaves his face, Stiva reads a telegram informing him that his sister Anna Arkadyevna Karenina will be paying him a visit the next day. It is hoped that Anna might reconcile husband and wife. In the course of all these events narrator also very carefully reveals that Stiva reads a liberal news paper that advocates liberal majority. It is also revealed that he is happy with his own truthful temper.

Finally, before going to office, Stiva visited to his wife’s room. He tried to convince her by reminding her nine years of marriage, but Dolly was so inconsolable that she rejected his plea and called him disgusting and total stranger. The household scene of tension and dispute is shifted to Stiva’s professional life, in which the readers come to know that though he was mischievous and poor in schooling, he has a very powerful position as a president of government board due to his aristocratic family background.

In office Stiva got a surprise visit from his old friend Konstantin Levin. Many of critics recognized him as Tolstoy himself as he is highly philosophical in his thoughts. Levin represent a common man from the rural Russia who instead of attracted towards the urban centers, deeply interested in farming, raising livestock and managing ancestral estate. Though Stiva is a man of urban centre who finds Levin’s work trivial and dispassionate, they were best friends. Levin is in Moscow with a love proposal for Dolly’s youngest Sister Kitty Shtcherbatsky. He finds himself unworthy besides her and feels that she deserved better than him, but still he wants to make her an offer.

In Moscow, Levin prefer to stay with his half brother, Sergey Ivanitch Koznyshev who is famous thinker and writer who deals with the intellectual problems and remain busy in contemplating on recent trends in Russian Politics. Levin also asks his personal problems and tells him that how he separated himself from Zemstvo organization after feeling enchanted by its way of functioning. Then they talk about provincial self-government that mirrors the social reality of the contemporary time.

During their conversation, Koznyshev tells Levin that their third brother Nicolai has returned to Moscow with a girlfriend. He has dissipated all his fortune and leading strangled life in lowest company. He has sent a hostile note to Koznyshev

suggesting that he should be left in peace. Levin wants to go to meet his brother Nicolai, but Koznyshev discouraged him by telling about the note.

So after their conversation, Levin instead of going to meet his brother, drive to the Zoological Garden's Skating Rink, as he thinks that Kitty might be there. Expected, he meets Kitty at the Rink and enjoyed Skating together. But when Levin tells her that she is not good in Skating and leans on him for support her mood darkened. Afterwards, he also meets to Kitty's mother Princess Scherbatskaya who responded very coolly as she has higher expectations for Kitty. However, Kitty bids a friendly farewell by throwing a beautiful smile at him.

Later in the evening, he once again meets to his friend Stiva for dinner at a very luxurious hotel. Levin finds the hotel extravagantly lavish and luxurious. Levin feels sullied in the luxurious atmosphere, and thinks that city people have lost the functional aspect of life and only seeks pleasure, but Stiva explains that people in the country order their lives around work, while city people seek pleasure. The conversation highlights devoid between the urban and rural life which also appears as one of the major themes of the novel. During the conversation, when Levin declares his purpose behind his visit to Moscow. Stiva responded that he is happy to have him as a brother-in-law, but at the same time also cracked one bit frustrating news that one more suitor is suppose to approach to Kitty. He revealed to him that Count Alexei Kirillovich Vronsky is handsome, dashing well-connected young military officer who is also in love with Kitty. He also consider him as "one of the finest specimens of the gilded youth of Petersburg." The news was frustrating for Levin. Further in the conversation Stiva tells his domestic problem, but when Levin condemn his act of adultery, he explains how it is a part of life. After dinner the friends depart, one is looking forward in hope for the better and another is looking towards the fate which is yet to be decided.

Further narrator describes Kitty, an eighteen years old girl, who is enjoying her life in Moscow with friends-family and suitors around. She has two potential suitors Levin and Count Vronsky and it is her choice and freedom to select one. However, her parents who have the tormenting experience of marring two elder daughters are now arguing for their third daughter's marriage. Her mother thinks that in old age it was very nice when girls have no freedom to choose their spouse. She thinks that it might be challenging for parents today to know when to use their power to save their daughters from making a hasty or poor decision. Through their discussion, it is

revealed that elder Princess Shtcherbatsky is in favor of Vronsky for his dashing and clever attitude, however, his husband votes for Levin for his simplicity and honesty. Later, when Kitty meets Levin in the drawing-room alone, he proposes his marriage offer to her. But unfortunately, she rejected his proposal. When elder Princess Shtcherbatsky enters on the scene, she immediately guesses the matter and felt relieved.

The point of narration again shifts from Kitty's household and the discussion of her parents on suitors to the Vronsky. He has been living a lavish and luxurious life in Petersburg and similarly finds pleasure in spending time in the presence of Kitty, though he is not serious in proposing her and he also does not find anything wrong in it. Next day when he went to receive his mother who is arriving from Petersburg, he accidentally meets Stiva who is on the station to receive his sister Anna. They discuss about Kitty's rejection of Levin's proposal. Vronsky takes it as personal victory and feels elated like a hero. On the station, when train stops Vronsky's mother introduces him with beautiful Anna who is bit concerned about her eight years old son to whom she had left alone for the first time. Vronsky was fascinated by her beauty and smiling face. Suddenly, they witness an accident in which a guard who did not notice a train moves back and crushed under it. Anna gets upset to know about the dead that he was the only bread winner of the house and feels that it is omen. Vronsky generously offered 200 rubles for the benefit of the widow. In car they speak about the deistic dispute of Stiva.

At home Anna's kindness and warmth, won the heart of Kitty who shows her readiness to rethink about her decision to leave Stiva. The following day Kitty came to meet to Anna and immediately fell in love with her affectionate and amiable behavior. After the dinner very unexpectedly Vronsky passes by but did not stop for the dinner. Though, Kitty assumes that he might be there for her, but all other members feel it odd especially, Anna. The following night the great ball was organized in which Kitty thinks that Vronsky might propose her, but she received bewilderment which further intensifies when she saw Anna and Vronsky dancing opposite to her.

The narrative point once again moves back to second protagonist of the novel Levin who goes to meet his brother Nicolai and his wife Marya Nicolaevna (Masha), whom he had rescued from brothel. He felt frustrated and depressed when he saw his brother in the demoralized state due to illness and drunkenness. He left early and

asked a promise from Masha to write to him for any help. His thoughts were revealed as he constantly contemplates on the life. Eventually he returned to his estate and felt happy in his world.

Next day Anna hurriedly prepares to leave for her home as she felt ashamed of Vronsky's behavior with her as it caused misery to Kitty at the ball. But Dolly soothingly assures her that what happened at ball is really for the betterment of her sister as she is saved from fickle natured man in the early phase of relations. At the railway station amid the snow storm Vronsky unexpectedly comes to meet her. She without listening his romantic thoughts, she asked forgiveness. But when she reaches at Petersburg, her attitude towards the family was totally altered. For the first time she felt the hypocrisy in her relations with husband and even think that her son is not very happy after seeing her as she was expecting.

The last chapter of the first part shows that Vronsky returns to Petersburg and joined his duty and make arrangement to enter into the social circle where he can meet Anna. The chapter ends as all the characters return to their previous life – Dolly reconciled with her husband, Levin returned to his ancestral estate and Vronsky return to his life.

3.3.1.1 Check Your Progress:

1. What is the setting of the First Part?
a. St. Petersburg b. Country Side c. Moscow d. Kazan
2. Where does Levin propose to Kitty?
a. Drawing-room b. Kitchen c. Hall d. Garden
3. What is the name of Nicolai's wife?
a. Masha b. Kitty c. Dolly d. Anna
4. Who is considered as "one of the finest specimens of the gilded youth of Petersburg."?
a. Levin b. Vronsky c. Stiva d. Nicolai
5. How much rubles were offered by Vronsky for the benefit of the widow?
a. 200 b. 300 c. 500 d. 250

3.3.2 Part-II

The second part of the novel begins with Kitty's illness which is a result of her frustrating and depressing experience at Ball, where her most desirable suitor openly flirts with Anna. Her parents had a hot discussion about the incidence, her sister asked her to accept Levin's proposal and detest Vronsky that rages Kitty and she feels that she is like a market commodity. But soon the narrator shifts its focus from Kitty, Dolly and their lives to what Anna is doing in Petersburg. The narrator revealed that the Petersburg's top society is divided into three social strata – one is the officials of the government working in Anna's husband Count Alexei Alexandrovich Karenin's government; second is elderly people centered around Countess Lydia Ivanovna which is called as "conscience of Petersburg"; and third strata contain the world of balls and lat night dinner parties. Initially Anna was a part of Second strata but after returning from Moscow, she started feeling that these elderly people are hypocrites, so she started preferring to be the part of the third strata. Soon through her link to this group Princess Besty Tverskoy, she started frequently meeting with Vronsky. During these meetings they also confess their love for each other. Count Alexei also comes to know about all these developments and it becomes obvious when on one occasion he visited her group and observes Anna's too much animated conversation with Vronsky. He personally does not find it improper but noticed the disapproval in other's eyes. Later in the evening when he communicated with Anna, he realizes the changes in her attitude.

But soon all the matters regarding her relations with both the men became very serious. Especially in chapter eleven of part two when for the first time they sleep together. She was confused with her passionate affair with Vronsky which she considers as real love, but at the same time her mind was full of shame and sense of degradation. She knows very well that her relationship Vronsky means ending of everything that she had as a wife of Count Alexei.

Later in the second part, the narrative point shifts from the luxurious and lush urban centre of Petersburg to the Lavin's estate in the rural part of the nation. After returning from the Moscow, Levin was depressed due to the rejection of his proposal by Kitty, but soon he becomes engrossed in his development plans on estate. This part gives an insight into Lavin's philosophy of life who gives more importance to the values rather than the monetary gain. Amidst his works for the spring, he has also

started writing a book on farming. His busy schedule was disturbed by Stiva who unexpectedly visited his estate with the intention of selling the forest on his wife's property nearby. He had excellent day of stand-shooting and returned with a good catch of snipe. He was approached with one of the perspective purchasers, Ryabinin with whom he bargains for the price but soon settled the matter with price which Levin thinks is much lower than the property is worth. Later on they speak about Shtcherbatskys family through which Levin comes to know about Kitty's illness and the rejection of Vronsky. He compares Ryabinin and Vronsky who both prefers the physical pleasure instead of human values. This part of the novel gives a deep insight about the Tolstoy's humanistic philosophy who believes in love and values rather than the luxury and worldly pleasures.

Further the narrative point shifted to the Petersburg where the people were still mutely observing the adulterous advances of Vronsky and Anna. It is clearly noted that though Vronsky's external life is exploded due to his affair, he continued his life of passion for horses and racing. He has bought a horse of English Thoroughbred and planning to participate in officer's steeplechase. It is revealed that Vronsky is leading a carefree life without any social and familial restrictions. He is living with equally irresponsible friend Petrisky who is rash officer from his regiment. Sue to his social interests, he is also ignoring his family members. Before race, he is planning to visit Anna but without mentioning it to his friends who already know the pretext. In stable he received two notes from his mother and brother. He for the first time in the novel feels that he should drop all the lies and be alone together with Anna. In chapter twenty-two of part two, Vronsky meets an at her country residence. Before entering into the house through garden, he thought about Anna's son Sergei Alexeich Karenin (Seryozha). It reveals that they have strained, and awkward relationship. But at the time of visit Anna was all alone in the Garden. They prefer to communicate in French rather than Russian as Vronsky feels the later one is cold language. Minuet depiction of the body language divulges that Anna is nervous. Soon its reason becomes obvious when she declares her pregnancy. Vronsky thinks that the only solution to their problem is a divorce. Though Anna could not say anything to him, she thought that divorce means losing Srioza to whom she loves a lot. Their secrete meeting was ended by the call of Srioza for his mother. At the race, despite of his inner turmoil, he and his horse which he named as Frou-Frou performed very well, but unfortunately Vronsky to win the race with great margin committed terrible

mistake that broke the back of the horse and eventually had to be shot dead. The tragedy becomes more grave when Vronsky kicked the injured mare out of frustration without regretting about own mistake or sympathizing for dying animal. Many critics consider the Frou-Frou as an analogy with Anna both eventually doomed due to the excessive passion of Vronsky.

At the pavilion Count Alexei Karenin also appears to see the race, but as he realizes that his wife is pretending that she is unaware of his presence, he prefers to seat with Princess Betsy. Throughout the race he has an eye on Anna, who only cares for Vronsky's safety. When Vronsky stumbles, Anna is horribly alarmed and experiences a sense of being trapped. She starts to cry. When an officer confirms that Vronsky is unharmed, Anna continued to sob but with relief. Returning home when Count Alexei asks Anna about her inappropriate behavior at the race, she admitted her love for Vronsky. Count Alexei, even if his genuine marriage is disintegrating, wants to protect his social standing at any means.

Later in the part, the narrator describes the transformation of a carefree and immature girl Kitty into thoughtful pious individual. This transformation happened during her stay at German Spa, where she meets Madame Stahl and Varenka. She was influenced by Varenka's personality and Madame Stahl's extreme spiritualism. But when her father came to meet her at Spa, he revealed that Madame Stahl is a hypocrite. During her stay Kitty also meets to Petrov a friend of Varenka, but when she tries to befriend with him similarly, he fell in love with her. In end when she returned to Moscow, she was a different person.

3.3.2.1. Check Your Progress:

1. Where does Vronsky flirts with Anna?
a. at Ball b. at garden c. at drawing-room d. at school
2. St. Petersburg's top society was divided into _____ social strata.
a. four b. two c. five d. three
3. When did Anna begin to believe that the elderly were hypocrites?
a. After returning from Moscow b. After Marriage
c. After attending Ball d. After dinner party
4. What is the relationship between Anna and Srioza?

- a. Mother and Son
 - b. Husband and wife
 - c. master and servant
 - d. sister and brother
5. Where does Kitty first encounter Madame Stahl?
- a. at German Spa
 - b. at French Spa
 - c. at English Spa
 - d. at Russian Spa

3.3.3 Part-III

The third part of the novel once again moves to the estate of Levin where is enjoying the natural life among the agrarian society. He is engrossed into the seasonal works carried out in the fields. His half-brother, Koznyshev comes to visit him with the intention of taking rest from his intellectual life at Moscow. Levin likes his brother, but felt uncomfortable because their views on the rural life are different. He thinks that his brother can intellectually connect with the rural part of the nation by participating in developing policies about peasant's education or deliberating on the development of agrarian society but he could not emotionally relate himself with the rural life. This part of the novel reveals the Tolstoy's philosophy regarding the rural life. Both the brothers think differently about the essence of life. Their arguments can be seen as a dual in the mind of Levin. However, Koznyshev thinks that his decision of withdrawing from the local district affairs is wrong and he should care for the common cause. He finds pleasure in mowing the fields, whereas his brother finds it in solving the chess problems. Levin receives a letter of Stiva that informs him that Dolly has moved to the rural estate. He asks him to help her.

Later in the part, it is revealed that as Stiva goes to visit Petersburg, Dolly has moved to the country estate at Yergushovo which was part of her dowry. Levin visits their estate to see the family. Through their communication it is divulged that she has moved to estate to avoid paying bills due to the lack of funds and also finds that her children get cured from the winter illnesses at the rural estate. After Dinner, Dolly tells him about her planning to spend summer at the estate with Kitty. Dolly speaks about Kitty and makes Levin optimistic about his offer. Dolly believes that Kitty's initial rejection of Levin's proposal does not indicate a permanent rejection of Levin. Levin, on the other hand, becomes irate and believes Dolly is giving him false hope.

Later in the novel, Levin visits his sister's estate to inspect the share of the hay as he suspects that peasants were cheating him. On the fields he sees a newly married

couple working happily in their fields, he goes on to contemplate his own ideal life. On his way back to home when he caught a glimpse of Kitty's lovely face through the carriage's glass as she was travelling to her sister's estate. Eventually, all of these things trigger a fresh wave of thought in his head, and he professes his love for Kitty, which he is unable to simply reject for the sake of ideal rural life.

The chapter thirteen of part three once again moves back in the life of Anna and her husband. After the argument with Vronsky while returning back to the home, Anna cries. Alexei Karenin thinks on the prevalence of female adultery in the society. He rejects the idea of fighting with Vronsky over the matter of infidelity and also denies the legal separation due to the ensuing social scandal. He determines to forbid Anna from seeing Vronsky and to keep the marriage intact. He thinks that since Anna and Vronsky are at fault, their happiness should not be permitted. When Alexei Karenin returns to Petersburg, he writes a letter to Anna requesting her to return to Petersburg.

The strain of maintaining lies is released for Anna once she confessed her affair to Alexei Karenin, but she is also overcome with guilt because she didn't tell Vronsky about it. Keeping aside all these things, she decides to visit Moscow with her son Seryozha. She sends a note to Alexei Karenin informing him of her visit plans to Moscow. While preparing to leave for Moscow, she receives a letter from Alexei Karenin who demanded her to return to home and lead a life as husband and wife. It horrified her and makes her cry. She could not give her reply to the footman. She drops the plan to go to Moscow and instead prefers to visit to Princess Betsy's croquet party where she could meet Vronsky. But Vronsky sends a note that he could not attend the party. Anna sends a note with Vronsky's footman and demanded to visit her and also arranges the place. In the chapter nineteen, the narrator tells about Vronsky's financial condition which indicates that he is in debt. Additionally, his mother has been denying him money because she disapproves of his relationship with Anna. He decides to sell his racehorses and borrow money from a moneylender instead of asking his mother for money. Besides his financial condition he is also facing the trauma due to Anna's pregnancy. Vronsky is also aware that his relationship with Anna has kept him from pursuing his professional goals. Serpukhovskoy, a friend from their youth who had previously held the same rank as Vronsky, had recently gained promotions and awards. Serpukhovskoy also suggests him that woman is the main obstacle in man's career. But during the argument he

receives a note from Betsy and he leaves. When Vronsky meets Anna, she tells him that she has confessed her affair to her husband. He becomes serious as he thinks that now he has to face duel with Alexei Karenin. He suggests Anna that to rid of this situation she has to divorce Karenin, but Anna thinks it impossible because of her son. For the first time in the novel both feel wretched and at fault for the whole affair.

Karenin, who is entirely unsuccessful on the family front due to his wife's infidelity, gains success in his career. When he was enjoying his victory at commission meeting and getting the parse by entire office, Anna comes to his study to tell him that they could not continue as husband and wife. Karenin explains to her that she is not required to carry out her wifely obligations but expresses his desire never to see Vronsky inside the home in order to prevent accusations from society or the household staff.

Narrative point further again shifts to Levin's life. He wants to bring innovation to decrease the labors of the peasant, but they were not ready to accept the changes as they find it practically impossible. He is also longing to meet Kitty but his feeling pride and embarrassment are more powerful than her desires. In order to avoid the thoughts of the Kitty he planned to visit his friend Sviyazhsky where he speaks about the innovation in agriculture of Russia. He could not understand the reasons behind the resistance of peasants to his innovations. He also announces the share of profit to the peasants on the land they were working. But the peasants were full of mistrust regarding the landlords and so not ready to execute Levin's innovations. Throughout the summer, he worked very hard on his innovation and finds success during the September. He wants to spread his innovations all over the Russia and decided to write a book on it. However, his thoughts were distracted by the thoughts of Kitty. Later in the part, his estate was visited by his brother Nikolai who pretends that his health is improving but in reality he is dying. It disturbed Levin but could not do anything for it. This visit of Nikolai also underscores that though superficially they seems departed from each other, they were emotionally connected. Three days later Nikolai leaves his estate and Levin also goes to aboard. For him work is only driving force.

3.3.3.1 Check Your Progress:

1. Where does the estate of Levin situated?
a. Moscow b. countryside c. St. Petersburg d. Mountains
2. Who is Koznyshev?
a. Levin's Half Brother b. Levin's Brother
c. Levin's City Partner d. Levin's rival
3. Which estate of Oblonsky family is part of Dolly's dowry?
a. Amur Region b. Yergushovo
c. Chelyabinsk d. Bryansk
4. Why does Levin visits his sister's estate?
a. to inspect the share b. to meet his friends
c. to forget Kitty d. to meet his sister
5. Who gets promoted over Vronsky?
a. Oblonsky b. Karenin c. Koznyshev d. Serpukhovskoy

3.3.4 Part-IV

The fourth chapter reveals that Anna continues to live with Karenin though they are completely estranged, but it also marked that Vronsky has changed his attitude and seems stressed for the first time in the novel. It becomes obvious when he was appointed to entertain a foreign prince for a week around Petersburg, but he could not find pleasures in the things which he once held very interesting. Anna asks him to meet her at home when Karenin was out but unfortunately he encountered with Karenin. In their meeting Anna shows her disappointment as a particular actress was at a party Vronsky had attended. She tells him that she will soon deliver a baby, but also shows her fear that she might die in child birth. She tells her about the dream in which she saw "peasant with a dirty beard who speaks in French". It is also surprising that Vronsky had the same dream prior to his meeting with Anna. She is scared, but all of a sudden, her expression transforms from fear to joy, when the baby stirs inside her. Afterwards, when Karenin returns home from an Opera, which he has visited for the sake of Public appearance, he was very furious with Anna as she

disobeyed him and brought Vronsky at home. In feet of rage, he snatched the letters of Vronsky from her and declares that he is living for Moscow with Seryozha. The idea horrified her and she pleaded to leave Seryozha which he denied. Next day Karenin consults a renowned Petersburg attorney to file a divorce where he confessing Anna's adultery. Lawyer also brings to his notice that addition to the love letters of Anna, witnesses are also required. In the end Karenin tells him that he will let him know his choice.

Besides the turmoil at family front, Karenin also faces the problems at office. A commission report supports his political stances, but one of his rivals puts forth an extreme interpretation of those stances, which alienates the public from Karenin. So he decided to investigate the matter by going to far-off provinces. On his way to his destination, he stops at Moscow, where Stiva and Dolly run into him on the street and invites him over dinner. Next day he communicates his lawyer regarding his decision of divorce along with the Love letters of Anna and Vronsky. When Stiva appears to invite him for dinner, he ignored it by telling that he is initiating the process of divorce. But Stiva convinces him by asking him to tell the matter to Dolly.

At the dinner party, all the members feels awkward as Karenin thinks about his strained relations with wife and Levin is meeting for the first time with Kitty after her rejection. But when Stiva comes to home, he mingled with each other make them feel comfortable. Levin concentrates on Kitty and both feel emotional. At party other guests including Karenin and Koznyshev continued their discussion on politics especially on classical education versus a scientific education and education for women. After the dinner the discussion of party turns towards the infidelity of woman which makes the Karenin uncomfortable. Karenin and Dolly have a private session on the matter of divorce. Dolly try to distract him from divorce but he insists on it and finally without any solution bid good night to her. At drawing room Levin and Kitty communicated their love without any words. It makes Levin extremely happy and turns him into a talkative man. Kitty's parents Prince Shcherbatsky and Princess Shcherbatsky are also overjoyed to hear the news. He wants to marry immediately, but Kitty's father wants a grand ceremony. Before moving ahead, Levin very truthfully admitted to Kitty that he is not a virgin and a believer. That makes Kitty unhappy, but eventually she accepted him.

Karenin contemplates on Dolly's advice but soon he received two telegrams – one informs him that his rival at work has received the promotion that he deserved;

and second is Anna's plea for forgiveness that further tells him that she is dying. Though he thinks that Anna might be doing this to legitimize her child but return home hurriedly. There he saw Anna has delivered a baby girl, but her health is deteriorating. In the moment of crises, he realizes that he still loves Anna. Anna also calls Vronsky who was embarrassed. Anna requested forgiveness for both of them. Karenin also shows great heart and readily forgives them both. When Vronsky returns home, he feels embarrassed and depressed due to the situation which is against his rules of life. In the feet of frustration, he tries a suicide attempt by shooting himself. He wounds himself but failed to die.

After three days of nursing Anna survived. Karenin hadn't thought about the possibility that Anna would live, but he is still filled with the spiritual delight that comes from forgiving her. But once again he started feeling disturbed as Princess Betsy pays visit to Anna. He thinks society women have shown too much interest in Anna since her illness. Anna's new born baby was also named after her mother. The child fell ill due to dry wet nurse. Anna tells to Princess Betsy that she has restricted the visit of Vronsky. Their conversation is heard by Karenin. In the chapter, it is also revealed that Anna could not establish a strong bond with the new born baby. When Karenin meets Anna, he shows the admiration to his decision of not see Vronsky. Stiva first visits Anna and finds her in tears and then go to visit Karenin. He feels awkward to speak with him about Anna, but somehow he brings up the topic, but very unexpectedly, Karenin hands over a letter to Stiva stating that he is ready to do whatever makes her happy. Stiva insists him for divorce, but initially reluctant he aggresses for it.

Meanwhile Vronsky after surviving from his suicide attempt decided to accept the position far away from Petersburg, but Princess Betsy brings him news that Karenin is ready to divorce Anna. He rushed to Anna and embraces her in joy, but afterwards Anna feels that Karenin is very generous and she cannot accept her offer of divorce. But in the end of chapter twenty three of part four, she eloped to Italy with Vronsky leaving Seryozha in the house alone with Karenin.

3.3.4.1 Check Your Progress:

1. Peasant with a dirty beard who speaks in _____.
 - a. English
 - b. French
 - c. Russian
 - d. German

2. Why does Karenin consulted an attorney?
 - a. To file a divorce
 - b. To file complaint against Vronsky
 - c. To file case of Property
 - d. None of the above
3. What makes Karenin disturbed?
 - a. Betsy's visit
 - b. Stiva's visit
 - c. Levin's visit
 - d. None of the above
4. Who gave the news to Vronsky that Karenin is ready for divorce?
 - a. Betsy
 - b. Dolly
 - c. Kitty
 - d. Anna
5. Where did Vronsky and Anna eloped at the end of the part four?
 - a. Italy
 - b. France
 - c. Rome
 - d. Europe

3.3.5 Part-V

Part five of the novel begins with the marriage ceremony of Levin and Kitty. As per the wish of Kitty's parents, the grand marriage ceremony is arranged with all the Christian rituals. Before marriage as per the custom, Levin also goes to the priest to confess. He confesses that he does not believe fully into Christianity. Levin also enjoys a bachelor party with his brother Sergei and his university friend, Katavasov. During all these ceremonies, once he also felt that Kitty is marrying him only for wedding sake without any love. So he goes to asks her about it, but Kitty admits her sincere love for him. At the wedding evening, everything happened as per decided by the parents, except groom takes extra period to prepare with groom's costume. But finally they get married and left for the country estate.

The narrative point once gain changed to the Italy where, Anna and Vronsky, after wondering for three months, rent a palazzo. In their stay at Italy, Vronsky meets his childhood friend Golenishchev. They spoke about the book Golenishchev is writing. In Italy Anna feels very happy and satisfied because she is away from everyday disgrace. Vronsky decided to paint a portrait of Anna, but when they hear about a Russian painter Mikhailov living in the same city, they decided to meet him. He shows them different paintings he had painted so far. Vronsky commissioned Mikhailov draw the painting of Anna. But soon he started feeling dissatisfied with their Italian life.

Later in the novel, Levin's married life is revealed. Except occasional quarrels, they are happy in their married life. He receives a letter from his brother Nikolai who is on the verge of dying. He decided to visit him alone but Kitty insists him to let her come with him. After few arguments he also decided to accompany Kitty to Nikolai which initially he was denying as he does not want Kitty to meet Nikolai's wife who was a prostitute in her previous life. But when they reached at Nikolai, Kitty proved more instrumental to the dying man than Levin. But finally when the times come for Nikolai, he asked Kitty, whom he called her with her Russian name Katia, to leave the room. After waiting for several days Nikolai dies. Meanwhile Kitty falls ill as she vomits and feels faint. Doctor diagnosed that she is pregnant.

The narrator further shifts to Karenin's life and shows that he is living a miserable life due to Anna. His career and personal life is tormented. Narrator gives us an account of his life. So far he had led his childhood as orphan; and though he had grown up with many awards and distinctions, his life was without any intimacy. Countess Lydia Ivanovna, one of his friends, try to shift him from erotic passion to the religious feelings when he is vulnerable. She also tries to cut off Seryozha from Anna by telling him that his mother is dead. Further she also rejected to acknowledge Anna's letter to Karenin that pleads him to see Seryozha on his birthday. Lydia also informs Karenin that Anna has arrived at St. Petersburg.

After returning from Italy, Anna and Vronsky live in a hotel. Her plea to meet to Seryozha is rejected by Karenin. She tries to start her social life but everyone becomes hostile. Even Betsy Tverskaya also shows her inability to socialize with as she fears of social shame. On the birthday of Seryozha, she determines to go to meet him. She goes to meet him, hiding her face till she enters into house. Servants lead her towards her son. On meeting with Seryozha, she cried with joy and regret. But when she heard from servants that Karenin is supposed to enter into the Seryozha's room she hurriedly leaves, forgetting to give presents to her son. But while leaving the room, she encountered with the Karenin. When she comes back to the hotel, she was frustrated with her situation; she also feels that she is not strongly bonded with her daughter.

Later in the chapter when Vronsky returns to the hotel, he finds that Anna is speaking with Princess Oblonskaya. Oblonskaya is an old, unmarried aunt of Anna's with a bad reputation. She has decided to attend an Opera with her in the evening. Vronsky tries to provoke her as he felt that she might face the humiliation and social

shame at the Opera. But Anna goes to the Opera and as expected she has to face the public humiliation. Anna very angrily returns to hotel where Vronsky reassures her of his love. They decided to go to the country side.

3.3.5.1 Check Your Progress:

1. Who is Katavasov?
 - a. Levin's University Friend
 - b. Levin's Brother
 - c. Levin's servant
 - d. Levin's Neighbour
2. Anna and Vronsky rent a palazzo in _____.
 - a. Moscow
 - b. Italy
 - c. St. Petersburg
 - d. Germany
3. Why does Betsy Tverskaya shows her inability to socialize with Anna?
 - a. She heats her secretly
 - b. She fears the public shame
 - c. She loves Vronsky
 - d. She becomes spiritual
4. Who tells Seryozha that his mother is dead?
 - a. Lydia
 - b. Princess Oblonskaya
 - c. Servants
 - d. Dolly
5. Who is Princess Oblonskaya?
 - a. Anna's unmarried Aunt
 - b. Anna's new friend
 - c. Anna's mother
 - d. Anna's mother-in-law

3.3.6 Part-VI

In the Part six of the novel, Dolly moved to Levin and Kitty's estate as she could not arrange money to run her own estate. On the estate she finds that Kitty's friend Varenka and Levin's half-brother, Sergei were also living with them. She felt delighted for the company. Both Kitty and Dolly also feel that Varenka and Sergei should engage each other, but Levin rejected the idea as he thinks that Sergei is used to a spiritual life whereas Varenka is more earthy. But in fact they come very near to each other, as on one occasion Sergei was also on the verge of proposing Varenka but remembering his deceased beloved of the young age he rejected the idea.

One day, Stiva visited Levin's estate with his handsome friend Veslovsky. Levin felt uncomfortable with Veslovsky as he flirts with Kitty. He also quarreled with Kitty on Veslovsky's flirting, but soon they reconcile and Levin asks forgiveness to Kitty. He also welcomed Veslovsky, on the next day for the shooting trip, but gets frustrated by his foolish behavior. Eventually, when once again he witnesses the Veslovsky's flirtation with Kitty; he kicks him out of the house.

Dolly decided to visit Anna and despite of Kitty's attempts of discouragements, she sticks to her plans and decided to hire horse instead of asking help to Levin. Dolly muses about love and marriage while traveling, recalling a peasant girl's remark that parenting is a form of servitude. She recognizes Anna's desire to live her life independently. On the route to Anna's residence, Dolly surprised to see Anna on the horse back because in those days riding horse is improper for a noble woman. In their communication she reveals that she is overcoming her previous worries and tribulations and she wants to live. She tells about how Vronsky manages his estate and the hospital he is constructing for the nearby peasants.

Dolly stays in a room that Anna disapproves by calling it inferior. Dolly is quite self-conscious about her shabby attire. When Anna shows her daughter to Dolly, she shows her concern about the child's unfavorable governess and Anna's lack of knowledge about nursery problems. Dolly understood her negligence in child's development. Vronsky privately begs Dolly to convince Anna to divorce Karenin as he and Anna can petition the emperor for a formal adoption of their daughter.

Later, the group has a costly dinner and discussed about American efficiency in building, government abuses, and the *zemstvo* system. In their discussion when someone mentions that Levin has withdrawn for his duties from *zemstvo*, Vronsky asserts that it is crucial for a nobleman to carry out his obligations for his responsibilities towards social justice and peace. Dolly feels annoyed by his statement and affirms that Levin is a responsible person.

After dinner the group enjoys the game of croquet. Dolly afterwards asks Anna for the divorce which will be required for their future child. But Anna announces that due to her illness, she could not get pregnant henceforth. She also mentions that writing to Karenin for divorce is a humiliation for her. She reflects on her happy family life, and revealed that she is on pills for sound sleep. Though Dolly had decided to stay for a few days with Anna but decided that she will leave next day.

Afterwards Vronsky announces that he has to leave to Kashin region municipal elections, Anna reacted with calmness. Levin, who now resides in Moscow as Kitty is pregnant, attends the elections as well. Sergei explains the significance of the elections, in which the old-guard marshal of nobility will be replaced by a younger guy who is more in favor of the *zemstvo* system, to him. He is upset by the bureaucratic procedures. The younger party prevails when the votes are counted. While visiting Sviyazhsky's home, Levin ran into the landowner he had met and struck up a discussion with him. In the election Levin gets frustrated when Vronsky's old-guard marshal of nobility own over a promising young man with the vision of social welfare. Vronsky throws a party for the victory in the election, but he has to leave immediately as he receives a letter from Anna, informing him about the illness of infant. He returns back to Anna where he finds her irritable due to her lack of freedom to travel as per Vronsky. She also affirms Vronsky for writing to Karenin for divorce.

3.3.6.1 Check Your Progress:

1. Why does Dolly moves to Levin's Estate?
 - a. out of Money
 - b. to attend the ceremony
 - c. for company
 - d. to attend the party
2. Who is Sergei?
 - a. Levin's neighbor
 - b. Levin's half-brother
 - c. Levin's philosophical teacher
 - d. Levin's political friend
3. Who is more earthly than Sergei according to Levin?
 - a. Varenka
 - b. Dolly
 - c. Kitty
 - d. Anna
4. Why does Levin feel uncomfortable in the company of Veslovsky?
 - a. He flirts with Kitty
 - b. He is very intellectual
 - c. He is a fool
 - d. He is talkative
5. Who is constructing a hospital for peasant society?
 - a. Levin
 - b. Sergei
 - c. Katavasov
 - d. Vronsky

3.3.7 Part-VII

The part seven begins with the life of Kitty and Levin in Moscow where they await the birth of their child. In Moscow Levin is more anxious and wary in compare to the countryside. He tries to socialize in city, but disliked the men's club. Due to pregnancy, Kitty could not leave the residence, but one occasion when she goes out she encountered with Vronsky. She reacted very calmly and felt happy that she has overcome her former romantic feelings for him.

Levin also compares the expense of city life and the countryside by stating that the cost of his city servant's uniform could pay for two summer workers on his estate. During his stay he also meets the scholars Katavasov and Metrov. He discusses his book with them. Metrov shows his agreement to the innovations proposed by Levin, but his thoughts are limited to the capital and wages. Levin thinks that he has grossly ignored the cultural factors and values of the society. But eventually he made a confirmed opinion that the intellectual advancement can come only from each scholar following his own ideas to the end. Later in the part he goes to visit Lvov, husband of Kitty's sister Natalie. Then he goes to a concert where he heard orchestral piece based on Shakespeare's *King Lear*. But instead of feeling entertained, he felt perplexed. Then he goes to the club enjoys drinking and gambling with Stiva. They spoke so loudly that others starting turn to look at them. Stiva describes the club as "temple of idleness" and tells him that how people spend their days here. Stiva proposes a surprise visit to Anna who is living a lonely life in Moscow by passing time by writing children's book and assisting a girl in her education. Levin agrees to it and goes to see Anna. Anna impresses him by sincerity in emotions and intellectual zeal in thoughts. Anna tells Levin that she does not expect forgiveness from Kitty for what she has done to her in past.

Levin returns home and informs that he has visited Anna. Kitty feels jealous and furiously fights with him. But Levin is aware of his fascination and attraction towards Anna. Anna also thinks that Vronsky is coldest to her than Levin. She told him the disastrous state of mind she has. Vronsky finds her tone hostile and surprised to hear about her state of mind. In the end of chapter sixteen, Kitty gives birth to a baby boy.

Later in the novel it is revealed that when economic condition of Oblonsky family worsens, they become unable to pay the bills of their expense. Dolly

demanded her portion of estate. Stiva tries to resolve the matter by getting appointment on a railroad commission. He decided to go to St. Petersburg to talk to Karenin about his job and Anna's divorce. In their meeting Karenine clearly suggests that Anna's life no more matters him. He also assures Stiva that next day he will tell him about divorce. He also meets to Seryozha who claims that he does not remember his mother. During his visit to St. Petersburg Stiva then visits to Betsy Tverskaya and speaks to her with the freethinking Princess Miagky.

Miagky calls Karenin a stupid guy who has become a follower of a famous French psychic named Landau. Afterwards Stiva visits Lydia Ivanovna and meets Karenin and Landau. He tries to talk about Anna, but their discussion only remains on the religion. This part of the novel is a long discussion on theology. Stiva and Landau nod off as Lydia reads aloud from a religious tract. When Landau, who is apparently talking in his sleep, tells an unnamed woman to leave the room, Stiva wakes up. The next day, Karenin tells Stiva that he has made the decision to deny Anna's divorce request in light of Landau's dream speech.

The narration then once gain shifts to Moscow and in the Life of Anna and Vronsky who were leading strained relations. Jealous and paranoid Anna continuously thinks that their love is faded. She also suspects that Vronsky might be engaged with someone else. Vronsky initially hides the telegram from Karenin that rejected her plea for divorce, he delivers it to Anna. She immediately demanded to go to countryside, but Vronsky has to complete certain work with his mother. But Anna who is now emotionally collapsed asks him not to go to his mother. They for the first time fight for the whole day. Anna also disrespects his mother. But when Vronsky leaves for his mother's home without considering Anna's thoughts, she send a note of forgiveness and asks him come back immediately. Meanwhile she also visited Dolly where she also visited Kitty.

Anna returns home while thinking of hypocrisy in the human society and also reflects on the fact that humans hate each other. On her return she receives a letter from Vronsky that informs her that he will not return 10'oclock. That makes her furious. She decides to meet him on the station and while travelling she reflects on the city landscape and the hypocrisy in it. On the station Anna becomes more confused; she could not understand what she is doing and where she wants to go. She boards a train in utter confusion and steppes out on Obiralovka station. She walked along the train in tormented emotions and throws herself under the approaching train.

3.3.7.1 Check Your Progress:

1. Where does Kitty delivered her baby?
 - a. Moscow
 - b. St. Petersburg
 - c. Country Estate
 - d. Dolly's nursery
2. How does Kitty reacted when he encounters with Vronsky?
 - a. angrily
 - b. ignorantly
 - c. hesitantly
 - d. calmly
3. Who only thinks in terms of capital and wages while discussing with Levin about his book?
 - a. Levin
 - b. Sergei
 - c. Katavasov
 - d. Metrov
4. Levin hears orchestral piece based on Shakespeare's _____.
 - a. King Lear
 - b. Macbeth
 - c. Hamlet
 - d. Julius Caesar
5. On which railway station Anna committed suicide?
 - a. Obiralovka
 - b. Moscow
 - c. St. Petersburg
 - d. Yergushovo

3.3.8 Part-VIII

Part eight opens after two months of Anna's death. It shows the altered life of the people especially due to the Slavic war in Russia. Koznyshev has published his books on which he worked for six years. He expected that his book will bring upheaval in the intellectual world of the Russia, but unfortunately nobody takes the conscience of his book. He thought the people were more busy with the popular even of Slavic war. He decided to visit to Levin's estate with his university friend Katavasov. On the railways station he encountered with Stiva and Vronsky. A train of volunteers is boarding on station and a huge crowd is erupted to motivate them. Someone delivered a speech to say good bye to the volunteers. Stiva requested him to deliver a speech but Koznyshev rejected the idea and informs him that he is going to visit to Levin at countryside. Stiva requested him to say hello to Dolly and inform her that he has get appointed on the post he desires for. On the railway station when Stiva sees Vronsky, he forgets his image of sobbing on the dead body of Anna and only sees him as a war hero. Vronsky seems depressed and decided to go on the way of death by participating in war. On their train Katavasov tries to get acquainted with the volunteers, but he finds that they are spoiled boys who take part in the war only

for the sake of adventure. Koznyshev also go to the compartment of Vronsky where he meets his mother who blamed Anna for everything. She also informed that Vronsky is depressed due to Anna's Death. Koznyshev also tries to communicate with Vronsky, but his state of mind is disastrous.

At Levin's estate the guests were welcomed by Kitty as, Levin was not at home. Kitty's bond with the son is also revealed by the narrator in this part of the novel. Levin is facing a spiritual and philosophical problem of belief in God. To solve this problem he is also reading the philosophical books throughout the year, but his quest for the real answer could not be fulfilled. But Kitty knows very well that whether her husband is believer or not, he is good at heart. It was revealed to her when he persuaded Dolly from taking divorce from Stiva in the face of financial crises and instead makes her sale few of the estate. Levin's questions become more existential as he witnessed the death of his brother Nikolai. Narrator also notes a significant change in his behavior – as he becomes more concern about his own philosophical questions, he leaves all the worries about common good. He thinks that maintaining ancestral estate with natural instincts is good rather than thinking from broader perspective. On the day of the guests arrival Levin was very busy with the farm work. When he saw the peasants were working very hard for the harvesting, he perplexed with the question that why all these people were working if the eventual death is universal truth. He asks to peasant about it and they tell him a fable that ends with the moral that one should leave for own soul and for God. This simple moral brings him clarity and he understood that his problem is with reason and its possible solution is faith.

After returning from farm, he comes to know that the guests and Kitty have gone to the forest as it is very hot at home. He disliked the idea but go to the forest to meet them. There they discuss about the political question of Slavic war. Kitty's father and Levin try to see it from different perspective but gathering rejected their thoughts and supports the war. They returned from the forest as its started raining, but at home he comes to know that Kittya and their son are still in the woods. He runs into the woods and finds that Oka tree where generally Kitty stops has stroked by lightening. He afraid of the facts and runs to see them safe, he also prays to God for several times. He finds them safe and realizes how much he loves them. She also realizes for the first time his fatherly love for his son. The incident transformed him

from non-believer to the believer of God. Further novel ends with the storm and Levin's thinking of relation of God with the nature.

3.3.8.1 Check Your Progress:

1. Which event in Russian history is depicted in part eight?
 - a. Slavic war
 - b. Russo-Crimean Wars
 - c. Russo-Kazan Wars
 - d. Russo-Swedish War
2. After how many years of efforts Koznyshev published his book?
 - a. seven
 - b. eight
 - c. nine
 - d. six
3. Who insisted Koznyshev to deliver a speech to the Slavic war volunteers?
 - a. Stiva
 - b. Levin
 - c. Vronsky
 - d. Katavasov
4. Who is one of the volunteer boarded on the train?
 - a. Stiva
 - b. Koznyshev
 - c. Vronsky
 - d. Katavasov
5. Where does Levin gets the answer of his philosophical question?
 - a. Peasant's Fable
 - b. Philosophical Books
 - c. Koznyshev's speech
 - d. Katavasov's discussion

3.4 Major Characters of the novel:

- **Anna Arkadyevna Karenina:**

Anna is a stunning, aristocratic, brilliant, and incredibly magnetic woman. Nearly everyone is drawn to her, whether they are male or female, young or old, and at the start of the book, she is the intelligent hub of society. But because of her obsessive search for love and her adulterous relationship with Vronsky, she is driven into social exile and eventually committed suicide.

- **Count Alexei Kirillovich Vronsky:**

Vronsky is a young dashing military officer who falls in love with Anna and scandalized the upper social strata of St. Petersburg with their adulterous affair. He is a representative of a modern Russian youth who goes with his desires and bodily demands rather than the social norms and moral notions. Readers have very little access to his thoughts as his body is more important than his soul.

- **Count Alexei Alexandrovich Karenin:**

Karenin is Anna's husband and a wealthy, high-ranking government officer. His main concern throughout the book is maintaining his social status. He is ready to live with crumbled marriage rather than getting divorce from the wife due to her adultery. He loves Anna as a wife, but could not destroy his social reputation for her. Anna's eventual suicide is not only the result of her obsession for Vronsky's attention, but it is also caused by Karenin's constant rejection of divorce.

- **Prince Stepan (Stiva) Arkadyevich Oblonsky:**

Dolly's husband and Anna's brother is happy-go-lucky aristocrat who loves life and believes that they should live for pleasure. He has fond of throwing parties and extravagant deeds of pleasure without thinking the economic conditions. He remains happy in any social situation and also makes other happy through his kindness and generosity.

- **Princess Darya (Dolly) Alexandrovna Oblonsky:**

Dolly is a Stiva's wife and Kitty's sister who is portrayed as realistic picture of marriage and motherhood. Although Dolly is emotional, she ultimately adopts a practical outlook on life. She must deal with Oblonsky's adultery right at the start of the book; though she is incensed and on the verge of hysteria, she rallies and gathers herself for the sake of her kids. Oblonsky's extravagant habits strain their meager resources; therefore Dolly is continually struggling with money problems. She is responsible for figuring out how to make ends meet. Dolly is one of the few characters who sticks by Anna the entire time and shows sympathy for her.

- **Konstantin (Kostya) Dmitrich Levin:**

Levin's character can be seen as a second protagonist of the novel. He is a progressive farmer who believes in instinctive work rather than the complex thinking at drawing room. He is obsessed with the philosophical questions like the meaning of existence. The novel is a transformation Levin from a non-believer to believer. Kitty though, initially rejected him, later in the novel becomes his true wife. The novel ends with Levin's realization of the real meaning of life.

- **Princess Katerina (Kitty) Alexandrovna Shcherbatsky:**

Similar to Levin's transformation, novel also deals with the transformation of Kitty from a young, immature, aristocratic girl into the loving wife and caring mother. Initially she falls in love with Vronsky, but when he rejected her for Anna, she goes into depression, but soon revived in the German spa with the life experiences that makes her more mature and true to herself.

- **Nikolai Dmitrich Levin:**

Nikolai is a minor character but played a very crucial role in the novel. Early in his life he had fallen prey to gambling and alcohol addictions. He wasted all his property in it and lives a very low life. He becomes very sick due to these fateful circumstances. His death push Levin towards the quest for meaning of life.

- **Sergei Ivanovich Koznyshev:**

Levin and Nikolai's half-brother Koznyshev is an academic who is fervently involved in all current political activities. He adopts all intellectual fads and trends without ever forming his own opinions. Despite his political zeal and excitement, he is unable to commit to a long-term relationship or a family since he cannot propose to Varenka.

- **Sergei Alexeich (Seryozha) Karenin:**

Seryozha is Anna's son from Karenin, to whom she loves a lot. She fears that if asks for legal separation from Karenin, he has to give up custody of Seryozha. But afterwards she abandoned him with his father and eloped to Italy with Vronsky. Her brief visits reminded him how much he loves her. But later on he focuses on his relations with father rather than mother who rejected him.

- **Princess Betsy Tverskoy:**

In Petersburg, Princess Betsy serves as the focal point of Anna's eminent, upper-class social circle. She is charming, well-liked by everyone, and shrewd since she is familiar with every detail of her intricate network. Even though Betsy herself has a reputation for moral laxity and is not precisely devoted to her own husband, she hypocritically avoids Anna when Anna and Vronsky's affair is made public. Betsy's social circle is aristocratic but ethically lax.

- **Countess Lydia Ivanovna:**

Lydia is a self-righteous, pious, and upright woman who claims to be a devout Christian but simply applies Christianity to meet her own selfish desires. Lydia takes advantage of Karenin by siding with him when he is weak and persuading him to follow her lead regarding her spirituality and his separation from Anna. Seryozha is further isolated from Anna by Lydia, who falsely informs him that his mother has passed away.

3.5 Minor Characters:

- Agafya Mikhailovna: Agafya is Levin's former nurse and serves him as a trusted housekeeper.
- Countess Vronsky: Vronsky's mother who blamed Anna for the tragedy of Vronsky.
- Prince Alexander Dmitrievich Shcherbatsky: Kitty, Dolly, and Natalie's father.
- Princess Shcherbatskaya: Kitty, Dolly, and Natalie's mother.
- Elizaveta Fyodorovna Tverskaya (Betsy): A wealthy friend of Anna's and Vronsky's cousin. Betsy is known for her moral laxity and wild lifestyle.
- Marya Nikolaevna: Marya Nikolaevna is a Wife of Nikolai Levin to whom he has saved from a brothel.
- Madame Stahl: Kitty encounters this supposedly pious ill woman at a German spa. Despite Madame Stahl's outward righteousness and piety, Prince Shcherbatsky exposes her hypocrisy.
- Varvara Andreevna (Varenka): Kitty encounters and becomes friend of Varenka at German Spa.
- Fyodor Vassilyevich Katavasov: Levin's intellectual friend from his university days.
- Landau: A French psychic who instructs Karenin to reject Anna's plea for a divorce.

3.6 Major themes of the novel:

Marriage and Family Life:

Marriage and family life emerges as one of the most significant themes of the novel. The story moves around Anna's fidelity and her strained relations with Karenin; Levin's realization of importance of family; Kitty's beginning of family; and Dolly's efforts to save her marriage. The novel reveals that though the world is adopting modern outlook for their relations and restricting it only to its physical form, the spiritual love and self-less compassion is important to live a happy life. All the three families – Anna, Dolly and Kitty – face the crises in sustaining the family life. Levin, initially feels detached from Kitty and son and engrossed deeply into the philosophical questions on existence and death, but eventually comes to know that he can live an intact family life by following the faith in God. This realization in the end makes him a strong believer and a family life. Anna's family however meets its tragic end as she commits suicide. Karenin remained stick to his social status whereas dies with obsessive passion. Dolly who can be recognized as a traditional Russian woman who tries to stick his family together though faces hardships.

Adultery and Jealousy:

Besides the family and marriage, another important theme of the novel is adultery and jealousy. The novel moves around Anna's infidelity with Karenin and adulterous affair with Vronsky. The story opens with adultery of Oblonsky with the family's governess. The novel's central theme of adultery is established in this initial scene. The story explores the primary reasons and ramifications of acts of unfaithfulness in terms of societal difficulties, despite the fact that adultery undoubtedly has moral and theological repercussions. Characters make decisions based on how they believe their decisions will be received by society, and feelings of social suffocation drive Anna to have an affair.

Society and Class:

While Tolstoy was writing Anna Karenina in the 1870s, Russia was going through a lot of political and sociological turmoil. Emperor Alexander II's liberal reforms from the 1860s provide the setting for Anna Karenina. These reforms included the construction of railroads, the rapid expansion of industry, the creation of local government in the shape of the zemstvo, changes to the military, and a freer

press. Growing conflict exists between the old, patriarchal aristocracy and the emergence of a modern, free-thinking middle class throughout the entire book. In the countryside, there is a lot of conflict between modernism and tradition. Participating in the zemstvo allows us to witness numerous arguments between cutting-edge innovation and time-tested practices.

Agriculture and Rural Life:

Agriculture and rural life or more precisely rural life vs. city life is also a major theme of the novel. Despite of the family drama, the novel also throws light on the differences between the lives of city people and the life in the country side. Despite growing up in an aristocratic environment, Tolstoy lost faith in this world because of its artificiality and petty attitudes. Tolstoy was formulating his own anarchist and nonviolent views as he wrote *Anna Karenina*. He held that people should look out for one another rather than government agencies. At the background of the changing socio-cultural landscape in 19th century Russia, Tolstoy talks of farming and peasant life that make up a substantial portion of *Anna Karenina*.

Compassion and Forgiveness:

The *Anna Karenina* epigraph is “Vengeance is mine; I will repay.” Despite the retribution mentality that permeates the whole book, characters frequently choose forgiveness over vengeance depending on the circumstances. Characters in *Anna Karenina* are neither totally nice nor entirely bad. Everyone possesses a mix of great traits and repugnant flaws; therefore, rather than judging and dismissing people, it is important to understand them and treat them according to their unique circumstances. Although the work has a strong Christian background, people are largely motivated to forgive by their empathy for others on a personal, human level rather than by their desire to uphold an abstract, higher Christian commandment. During the birth of her daughter, Annie, Anna is gravely unwell. She begs Karenin for mercy while sobbing vehemently, saying that she knows she does not deserve his mercy. Karenin pardons her out of Christian moral obligation and personal conviction brought on by seeing Anna’s pain in person. When Anna does recover, she still decides to go with Vronsky rather than stay in her oppressive marriage. Even though Anna seems to be on her deathbed, Karenin chooses to forgive her even if he is not sympathetic to her request for a divorce. In the end, Karenin welcomes Anna’s daughter when Anna

kills herself, thereby permanently forgiving them rather than continuing their bitter animosity.

Death and Meaning of Life:

Besides the adultery and marital discord, philosophical inquiry in to the questions regarding mortality and true meaning of life also emerge as the major themes of the novels. Levin's quest for real meaning of life becomes more gray with the death of his brother Nikolai. The incidence of his brother's death left a deep impact on his mind. As a sensitive man, he could not bear the sight of a dying man. It becomes very hard for him, to keep a company to the dying man. However, his wife Kitty serves the dying man well. She cleaned his room and also fulfilled all the necessities he may require at the time death. In this scene which is carried out in part five chapter sixteen to twenty, Tolstoy also uses a highly implemented trick to insert his own understanding of death and birth. In these chapters it is revealed that, Nikolai takes days to die, but eventually his demise occur on the same day when Kitty started morning sickness as a sign of her pregnancy. This occurrence is a skilful symbol arranged by the narrator to indicate that birth and death are reciprocal in relations and they follow each other. However, this philosophical understanding is absent in Levin. This incidence triggered a quest in Levin to search the real meaning of his existence. He started thinking that if mankind is mortal then why he should go on working hard for different enterprises. But he gets the answer of this question from a peasant who tells him a fable that suggests him that he should lead a life for his own soul and for God. This is eureka moment for him as he finally gets his answer to live a life.

But Nikolai's death is not just only instance that gives the reader deep insight in the philosophy of death. In the first part of the novel when, the protagonist of the novel Anna appeared for the first time, he witnessed a death under the railway. It disturbed her as she takes it as an omen for her. Obviously, it also proved omen for her life as from that very moment her life changed ups and down. Death depicted in the first part also sets the mood of the narration that shows the romantic advances of the Anna with an overshadowing pretext of death.

Most significantly the novel also gets its climax with the death of the protagonist Anna. Her suicide suggested many things. It strongly asserts that immoral raw passion will end in utter misery and tragedy. It suggests that honesty and loyalty should be prevailed over adultery. It suggests that the faith in tradition and culture

should be followed instead of stark rationality. It is obvious that the death is a major meaning promoter in the novel. The anticlimax of the novel is also a suggestion death of Vronsky. In the chapter eight, the reader for the last time witness the condition of Vronsky after the death of Anna. His behaviour clearly suggests that he is spiritually died with Anna and physically arranged death by accepting to work as a war-volunteer. Thus, death and real meaning of the life emerge as one of the significant themes of the novel.

3.7 Plot and Setting of the Novel:

The plot of the novel is divided into eight parts and frequently shifts its setting from St. Petersburg, Moscow and the country side. As initially the novel was written in a serial form, it contains chapters that lead the story in parts, but at the end emerges as organic whole. Alongside the main plot, the novel carries two sub plots. The main plot of the novel contains the adulterous love story of Anna and Vronsky that starts at Moscow railway station and continued in St. Petersburg, Italy and the country side. Another important plot of the novel is Levin's life and his discovery of the real meaning of the life. The novel begins with Levin's visit to Moscow to propose Kitty and when rejected returns to his ancestral estate. The Levine spends rest of his life on his estate only for the birth of his son he resides in Moscow. The third plot of the novel is life and economic hardship of Dolly and Stiva. The story of Dolly uses Moscow as its main setting and further moves to the countryside. All the three plots of the novel are well connected with each other and organize a uniform story that happens in 19th century progressive Russia.

At the backdrop of the story Tolstoy uses the socio-cultural landscape of Russia that is witnessing the phenomenal changes due to rapid industrialization, emergence of middle class and the increased urbanization. Setting of the novel also plays a significant role in the meaning making of the text. Without understanding the context of 19th century Russia, feudal-patriarchal social structure, custom driven culture and the moral notions understanding the text may be difficult.

3.8 Anna Karenina as a Psychological Novel:

Leo Tolstoy's novel *Anna Karenina* is a classic example of psychological fiction as the novelist has given more emphasis on the emotions, feelings and thoughts of the characters rather than the physical reality. He has shown the physiological triggers for the socio-cultural behaviours of the characters. Anna's carnal desires for

Vronsky are influence of modern rationality that has influenced the Russian mind in Tolstoy's period. It cannot help them to reject their traditional bonding with spiritual and moral norms, but make them confuse in choosing the right and wrong. Especially in Anna's context, the notion of right and wrong is still in its formation, it has not disaffiliated itself from the traditions and still in the process of affiliation with the modern rationality. This duel in her mind between the carnal desire and the socio-cultural norms make her more confused. Her honest self cannot reject her love for Vronsky and therefore cannot make her hypocritically live in relation with the husband Alexei Karenin. This psychological trauma continued in the novel since Anna's first visit to Vronsky to her suicide. The novel is not centred on Anna and Vronsky's adultery, but it focuses the psychological motivations behind it. It is revealed throughout the novels that how carnal desires create the psychological trauma. Therefore, the narrator depicts Anna's strong carnal desires and her guilty consciousness after the first physical relations are depicted with equal interest and emphasis. The omnipotent narrator has an easy access to Anna's thoughts. On the railway station of Moscow, when Anna witnessed a death of a worker, she was shocked and tormented by the incidence. Her depressed psyche and tormented emotions is depicted by the narrator that indicates her sensitive mind. Further, when Vronsky visited Dolly's house without any intention, Anna's mind filled up with doubts. At Ball when Vronsky flirts openly with Anna and rejected Kitty, she immersed in the guilty feeling. On the very next day she decided to leave Moscow and returns to the St. Petersburg.

The narrator has also very successfully depicted the changes occurred in the approaches and attitudes of Anna after her visit to Moscow. After returning from Moscow, she becomes a part of the third strata of St. Petersburg's upper society that believes in enjoying life by participating in Balls and late night dinner parties. Her altered perspective is the indication of her attraction towards the lives of the youngsters like Vronsky rather than the lives of the mature adults like Karenin.

The psychological fiction gets one more significant example when Vronsky admitted his love for Anna at the Ball. It is depicted that how she felt elated by the circumstances. On the same occasion, when returning from the party, Karenin asks her about her behaviour with Vronsky, she cried but afterwards changed her attitude entirely. Her guilt consciousness and confusion in the relationships further increased and turned into the psychological torment when she gets pregnant with the child of

Vronsky. Her trouble increased when Karenin rejected her plea for the divorce. He wants to continue their marriage for the sake of his social status. Besides, she also thinks that if she divorced Karenin, she will lose the custody of his son Seryozha. This moral botheration as mother cannot makes her accept the solution of divorce easily.

At the time of delivery, her mind was occupied with the fear of death as she thinks that she will die during the child birth. In the wake of death, she admitted all her faults to Karenin and also asks for the forgiveness about what she did to him. She also asks to come to visit Vronsky and requested Karenin to forgive him. The psychological state of Anna suggests that she will die soon, but unfortunately she survives for further torment and humiliation. After her delivery, she eloped to Italy with Vronsky. She rebelled against everything – the social norms, husband's restrictions, social reputation and moral norms – in order to live her own life as per her own dreams. She enjoyed her stay at Italy but soon gets bored with the life in a foreign land.

She returns to St. Petersburg and secretly meets to Seryozha but could not give the gifts to him as Karenin arrives in his room. This incidence also disturbed her. Afterwards her paranoid and passive behaviour towards Vronsky can be seen. She suffocates after cutting off from the society also contribute into her disturbed psyche which eventually leads her towards the suicidal death. The narrator has also very superbly described the psyche of a woman who ends her life out of guilt, frustration, depression, helplessness and trapped.

Besides Anna, the narrator has also revealed the frustrated psyche of Kitty when Vronsky rejected her for Anna. She falls ill due to the humiliated experience she had at the Ball. She requires to go to German spa to revive from the illness. Her visit to German spa transformed her from an immature girl into a mature individual with the understanding of the world. The narrator has minutely captured Kitty's transformation. She accepted the proposal of Levin with maturity and thought. Her maturity further can be grasped when she aid to Nikolai in his final moments. However, Levin fears to witness the death and could not help his brother.

Levin's transformation from non-believer to believer is also a psychological process. The narrator minutely depicts how Levin's quest for understanding the real meaning of life is triggered by the death of Nikolai. Entire process of his

enlightenment which he realized after hearing a fable that suggests one should live life for own soul and for God and its actual practice in the occurrence of lightning in the forest is depicted with dual edged reality that is from outer world and inner self. A person who is on the verge of leaving everything behind by embracing the pessimistic out-view of mortality of mankind, returned back to the family life and faith in God. This process of maturity and real pursuit of life is depicted by exploring the streams of consciousness of the character.

Besides, Levin, Anna and Kitty, the novel also comprises the psychological torment of Karenin, who tries to save his dignity by hiding Anna's affair. He is ready to live a life with crumbled relations with Anna rather than divorcing her publically. He faces the confusion and powerlessness in this connection. A man, who possesses an authority and power, could not do anything about his wife's adultery. He tries to prevent his wife from meeting Vronsky and also tries to make a deal with Anna to maintain a public reputation. On many occasions, the narrator also throws light on the emotional state of Karenin. During Anna's delivery, when she becomes sick and thinks that she will die, Karenin forgives Anna and Vronsky on her request. At the critical moment, he also realizes his love for Anna. He also shows his willingness to give divorce to Anna to make her free to remarry Vronsky. All these instances suggested his maturity and understanding of the world. It is the psychological exploration of the narrator that allows the reader to judge Karenin as a mature adult and Anna as a weak minded woman who could not decide anything –neither for her nor for Vronsky and Karenin.

In most of the psychological fiction, the characters stand for idea instead of individual person. In *Anna Karenina*, the characters represent the ideas. The character of Dolly stands for submissive, mature woman who bear the infidelity of husband and financial crises. Kitty also transformed into the same kind after her experience at German Spa. Vronsky stand for a man of passion and adventures. Karenin stands for the social status and dignity; however Anna stands for her raw passion and rebel. Levin stands for a sensitive and philosophical mind and his half brother Koznyshev stands for cold intellectualism. As a result the communication between two characters implies the principles of their respective perspectives. Similarly their thoughts and feelings are also governed by these principles. For instance, during the officers' steeplechase Vronsky's horse gets a fatal injury, instead of showing the emotional and humanitarian behaviour, he kicks it brutally. This

behaviour shows that how Vronsky is a self-centred character, who lives only for the physical pleasure. The humanitarian values and emotional bond are absent in Vronsky.

Thus, the novel can be seen as one of the best example of psychological fiction that comprises emotions, thoughts, prejudices, approaches, attitudes, passion, possession, trauma, psychological crises of the characters rather than the action.

3.9 Key to Check your Progress:

Key to 3.3.1.1

- | | | |
|----------------|---------------------|--------------|
| 1. c. Moscow, | 2. a. Drawing-room, | 3. a. Masha, |
| 4. b. Vronsky, | 5. a. 200 | |

Key to 3.3.2.1.

- | | | |
|-----------------------|---------------------|------------------------------------|
| 1. a. at Ball, | 2. d. three, | 3. a. After returning from Moscow, |
| 4. a. Mother and Son, | 5. a. at German Spa | |

Key to 3.3.3.1.

- | | | |
|-----------------------------|------------------------------|-------------------|
| 1.b. countryside, | 2. a. Levin's Half Brother , | 3. b. Yergushovo, |
| 4. a. to inspect the share, | 5. d. Serpukhovskoy | |

Key to 3.3.4.1.

- | | | |
|---------------|--------------------------|----------------------|
| 1. b. French, | 2. a. To file a divorce, | 3. a. Betsy's visit, |
| 4. a. Betsy, | 5. a. Italy | |

Key to 3.3.5.1.

- | | |
|-----------------------------------|--------------|
| 1. a. Levin's University Friend, | 2. b. Italy, |
| 3. b. She fears the public shame, | 4. a. Lydia, |
| 5. a. Anna's unmarried Aunt | |

Key to 3.3.6.1.

- | | | |
|-----------------------------|-----------------------------|---------------|
| 1. a. out of Money, | 2. b. Levin's half-brother, | 3.a. Varenka, |
| 4. a. He flirts with Kitty, | 5. d. Vronsky | |

Key to 3.3.7.1.

1. a. Moscow,
2. d. calmly,
3. d. Metrov,
4. a. King Lear,
5. a. Obiralovka

Key to 3.3.8.1.

1. a. Slavic war,
2. d. six,
3. a. Stiva,
4. c. Vronsky,
5. a. Peasant's Fable

3.10 Books for further Reading:

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Unit-4

Realism in American Fiction

Mark Twain: *The Adventures of Huckleberry Finn* (1885)

Contents:

- 4.0 Objectives
- 4.1 Introduction
- 4.2 Realism in American Fiction
- 4.3 Mark Twain: Life and Works
- 4.4 Plot Summary of *The Adventures of Huckleberry Finn*
- 4.5 Major and Minor Characters in *Adventures of Huckleberry Finn*
- 4.6 Themes in the Novel
- 4.7 Symbols
- 4.8 Glossary and notes
- 4.9 Check Your Progress
- 4.10 Answers to Check Your Progress
- 4.11 Exercise
- 4.12 Further Reading

4.0 Objectives

After studying this unit, you will be able to:

1. Understand the contribution of Mark Twain to the American Fiction
2. Understand Realism in American Fiction
3. Appreciate *Adventures of Huckleberry Finn* as a novel
4. Assess the plot and its development

5. Comprehend the features of novel in the light of *Adventures of Huckleberry Finn*
6. Understand the themes in the novel *Adventures of Huckleberry Finn*
7. Understand the Slavery system in the USA.

4.1 Introduction

Mark Twain started writing a second boy's adventure story along the Mississippi in 1876, the same year *The Adventures of Tom Sawyer* was published. Twain rejected Tom as the book's narrator and instead chose Huckleberry Finn, a notorious character. The American public was already familiar with Huck and craving for more of Twain's style of comedy, and Twain planned to build on his recent literary accomplishments. Despite the Civil War's end in 1865, America was going through a turbulent period. With the Emancipation Proclamation's abolition of slavery, Southern Reconstruction had collapsed, and a new racism of segregation and tolerated inequality had taken its place.

In an interview with William Dean Howells, Twain said that his original plan was to "take a boy of twelve and run him on through life (in the first person)." However, as the book started to confront the topic of freedom and slavery in the wake of the war and the failure of Reconstruction, the writing quickly became bogged down; Twain was not keen to go down that particular route. Twain's enthusiasm for the story dimmed after the first few pages, and he put the book on hold to focus on other things like *A Tramp Abroad* (1880) and *The Prince and the Pauper* (1881).

Twain picked up the manuscript once more in 1882 and started to build the tale of the young, white child named Huck and the black man in slavery named Jim. He worked intermittently over the following two years, completing the draft in July 1883. Huck Finn reintroduced himself to American readers two years later, in February 1885, saying, "You don't know about me without you have read a book by the name of *The Adventures of Tom Sawyer*; but that ain't no matter."

Before Twain, no author had been able to mix the American situation in such an intriguing and compelling way. The fact that Huck Finn has been published in nearly 1,000 distinct editions 115 years after the first *Adventures of Huckleberry Finn* (Tom Sawyer's Comrade) publication is hardly surprising. More than 100 translations have

been made, and academic publications and essays continue to dominate the study of American literature. The range of critical readings includes broad social commentary on the South after Reconstruction, linguistic interpretations of the African-American voice, and investigations of sardonic humour and the mythical trickster figure.

The Adventures of Huckleberry Finn has gained notoriety during the course of the 20th century as both one of Twain's most notable works and a contentious literary work. The book was outlawed in some Southern jurisdictions because it was so harshly critical of slavery's hypocrisy. Others have claimed that the book is racist owing to the numerous instances of the word "nigger." Unfortunately, the implications of this word often obscure the book's more complex antislavery themes and make it difficult for readers to grasp Twain's genuine viewpoint. This word was often used in Twain's Day and did not have the Samuele strong connotations of racism as it does today. Twain was merely portraying Southern society realistically when he used the term. *The Adventures of Huckleberry Finn* is unquestionably noteworthy because it examines racism and morality in great detail. It also generates controversy and debate even now, demonstrating its ongoing significance. Some important facts of *The Adventures of Huckleberry Finn* are as follows:

- One of the first books to be written fully in dialect was *The Adventures of Huckleberry Finn*. The vocabulary and sentence structure used by Huck to describe his story indicate his status as an illiterate young man from a certain area of the nation. The novel is regarded by many as the most important piece of fiction in American literature because of its straightforward voice.
- Huckleberry Finn lives in a harsh world. Huck is surrounded by violent death everywhere he goes, from his own father's shanty to the ostensibly aristocratic Grangerfords' home to the Phelps farm where Jim is sold into slavery and Tom is shot. Only when he's on the river with Jim does he find peace.
- *The Adventures of Huckleberry Finn* was written by Mark Twain as a follow-up to his best-selling children's book, *The Adventures of Tom Sawyer*. The vocabulary and topics of *The Adventures of Huckleberry Finn*, however, are too complex for young readers to understand. Twain meant it for older readers.

The novel, *Don Quixote* by Miguel de Cervantes is a fantastic prequel to *The Adventures of Huckleberry Finn*. They are both picaresque novels. In other words, both have an episodic structure and satirically portray social critiques. Additionally,

both books are grounded in the realism tradition; just as *Don Quixote* imitates the heroes of chivalric romances, so does Tom Sawyer imitate the heroes of the romances he reads, even as the books these characters are a part of as a whole contradict the romance tradition. Huckleberry Finn presents a challenge to romantic epics like Herman Melville's *Moby-Dick*, which Huck would dismiss as impracticable, with its reality and regional flavour. Compare this to *Uncle Tom's Cabin* by Harriet Beecher Stowe, a book that similarly discusses the unfairness and misery of American slavery but which, in contrast to Huckleberry Finn, might be seen as more of a propagandistic success.

4.2 Realism in American Fiction

The term, Realism is vague and a little ambiguous, like many expressions referring to literary movements. With its focus on emotion, imagination, and the individual, Romanticism was first opposed by American Realism. The movement started in the 1830s, but it gained popularity and power around the end of the Civil War and continued until the end of the nineteenth century. The novel, in particular, served as the focal point of the movement. It made an effort to depict reality, or "actuality," as accurately as possible. Realists are concerned with the present moment, focusing their work on their own time, dealing with banal, everyday occurrences and individuals, as well as the socio-political environment of their period.

A turning point in American history was the American Civil War (1861–1865) between the industrial North and the agrarian, slave-owning South. After the war, the new democratic nation's naïve optimism gave way to a period of fatigue. The American idealist spirit persisted but was redirected. Idealists fought for the elimination of slavery and other human rights before the war; after the war, Americans increasingly idealised progress and the self-made man. It was the age of the billionaire manufacturer and speculator, when Darwinian evolution and the principle of "survival of the fittest" appeared to support the occasionally unethical practises of the wealthy business magnate.

After the war, business grew rapidly. Industry in the North had grown as a result of the war, gaining reputation and political clout. Additionally, it provided industrial executives with crucial management experience for both people and machines. The vast natural riches of American land—iron, coal, oil, gold, and silver—benefited

commerce. Industry now had access to supplies, markets, and communications thanks to the new intercontinental rail system that was established in 1869 and the transcontinental telegraph that first went online in 1861. The ongoing influx of immigrants also brought with it a seemingly limitless supply of cheap labour. Between 1860 and 1910, more than 23 million immigrants from other countries entered the United States, primarily from Central and Southern Europe but also from Germany, Scandinavia, and Ireland in the early years. On the West Coast, railroad firms, other American corporate interests, and Hawaiian plantation owners imported contract workers from China, Japan, and the Philippines.

Most Americans in 1860 resided on farms or in small towns, but by 1919, only roughly 12 cities housed half of the country's population. Poor and overcrowded housing, unhygienic environments, low pay (sometimes known as "wage slavery"), challenging working conditions, and insufficient company regulations all became issues as cities and industries grew. Strikes raised public awareness of the condition of working people, and labour organisations expanded. The "money interests" of the East, the so-called robber barons like J.P. Morgan and John D. Rockefeller, were seen by farmers as adversaries as well. While railway corporations charged exorbitant charges to deliver agricultural supplies to the cities, their eastern banks closely regulated mortgages and credit, which were essential to western expansion and agriculture. Over time, the farmer came to be ridiculed as a simple-minded "hick" or "rube." Following the Civil War, the millionaire was the ideal American. Less than 100 millionaires existed in 1860; more than 1,000 did in 1875.

The United States underwent a massive transformation from a little, immature, agricultural ex-colony to a vast, modern, industrial nation between 1860 and 1914. Being a bankrupt country in 1860, it had more than doubled in population from 31 million in 1860 to 76 million in 1900, becoming the richest state in the world by 1914. The United States had emerged as a significant global power by World War I.

Alienation increased along with industrialization. The effects of economic forces and alienation on the weak or vulnerable person are depicted in defining American novels of the century, such as Stephen Crane's *Maggie: A Girl of the Streets*, Jack London's *Martin Eden*, and subsequently Theodore Dreiser's *An American Tragedy*. Huck Finn from Twain, Humphrey Vanderveyden from London's *The Sea-Wolf*, and Sister Carrie from Dreiser's novel *Sister Carrie* are just a few

examples of survivors who persevere by an inner strength involving generosity, adaptability, and, most importantly, originality.

The origins of literary realism can be found in France, where realist authors published their works as novels and as newspaper serials. Honoré de Balzac, who imbued his work with complex characters and in-depth social observations, and Gustave Flaubert, who founded realist narrative as we know it today, are two of the early realist authors.

A literary movement in the latter half of the nineteenth century known as American Realism got its start as a response against romanticism and the emotional legacy predominantly associated with female writers. William Dean Howells, Henry James, Walt Whitman, Mark Twain, Kate Chopin, and Stephen Crane were prominent writers in this genre. Both European and American literature were affected by the realist aesthetic, but the American tradition developed later in the century and followed slightly different rules than its continental equivalent.

Although authors occasionally used its themes and literary approaches in poetry and theatre, American Realism was most frequently found in narrative fiction. Additionally, a significant number of essays—often written by the same authors who were penning realistic novels and short stories—were published in the era's literary magazines as a result of the critical dispute over the correct definition and literary validity of realism.

Emile Zola, a French author whose writings focused on sensuality, immorality, and the life of the lower classes, was considered the father of realism by many writers and critics of the late nineteenth century. Still under the influence of Puritanism, America rejected such issues as unfit for literature and clung to the idealistic optimism of the Romantic Movement.

Although some academics claim that the realist movement actually started soon after the Civil War, others contend that the pessimism that followed European industrialism and the population shift from rural to urban areas came in America more slowly, possibly as late as the 1880s. According to Warner Berthoff (1965), "[the] great collective event in American letters during the 1880s and 1890s was the securing of 'realism' as the dominant standard of value." Realism, according to Jane Benardete (1972), "flourished in the last three decades of the [nineteenth] century," and most literary historians tend to concur. She has chosen a little earlier time frame.

The concept of what Berthoff refers to as a "dominant standard" differs, and the works that fall under its cover are diverse in both form and content, as Berthoff's quotation marks around the word "realism" show. Realism, according to Berthoff, is dedicated to "capturing the special immediate air of American reality in the familiar American dialect." He does, however, raise the doubt if realism was "anything more than a name, a borrowed label that happened to come into fashion... so strongly that no one could avoid deferring to it." Benardete defines realism as "the record of life, the real, the true," despite the fact that she has acknowledged that her definition "only opens new difficulties."

A widely used definition of realism based on the verisimilitude, representativeness, and objectivity criteria has been modified by Donald Pizer (1984) to encompass a much wider range of human experience than is typically considered typical or representative, as well as the humanistic undertones of "ethical idealism" or "pragmatic realism."

Some people find it simpler to describe realism in terms of what it is not, primarily romanticism. American writers and academics began to criticise the absurdity and vanity of modern writing after the Civil War. Some people, according to Benardete, even attributed the norms of romanticism—idealism, chivalry, valour, and unwavering moral convictions—for encouraging a national vision that inexorably gave rise to war, leading Americans "to fight when they might have negotiated, to seek empty glory though it cost them their lives."

4.3 Mark Twain: Life and Works

Samuel Langhorne Clemens, better known by his pen name Mark Twain, was an American humourist, journalist, lecturer, and novelist who was born on November 30, 1835, in Florida, Missouri. Samuel and his family relocated to the little frontier settlement of Hannibal, Missouri, on the banks of the Mississippi River when he was four years old. As part of the nation's western boundary at the time, Missouri, a relatively young state that had achieved statehood in 1821, was located. It was a state that supported slavery as well. One slave was owned by Samuel's father, and several slaves were owned by his uncle. In fact, Samuel spent a lot of his boyhood summers on his uncle's farm playing in the slaves' quarters while listening to spirituals and tall tales that he would later love. When Samuel was 11 years old, his father passed away. Soon after, he quit school to work as an apprentice printer for a nearby

newspaper. Samuel could read the news of the world while he worked because it was his responsibility to set the type for each of the newspaper's pieces.

At the age of 18, Samuel moved east to Philadelphia and New York City, where he worked for many publications and had some success as an article writer. By 1857, he had returned home and was beginning a new career as a Mississippi River riverboat pilot. But when the Civil War broke out in 1861, all river trade ceased, along with Samuel's job as a pilot. Samuel enlisted in the Marion Rangers, a voluntary Confederate militia inspired by the time, but left after only two weeks.

Mark Twain was a gifted speaker, writer, and humourist, and his personality came through his writing. He rose to fame as a writer and an iconic American, whose works are considered some of the best in the Realism subgenre. It became popular to mock "the ugly American" as the nascent nation expanded in size but not in a way that pleased the European elite. Twain is renowned for his international travels and his wit and humour, producing statements like this one: "In Paris they simply stared when I spoke to them in French; I never did succeed in making those idiots understand their language."

Samuel left for the West in July 1861 in quest of a new profession at the invitation of his brother Orion, who had just been named secretary of the Nevada Territory. Samuel took a stagecoach across the wide-open frontier from Missouri to Nevada, seduced by the contagious dream of becoming wealthy during the Nevadan silver rush. Samuel first encountered Native American tribes along the route, along with a wide range of interesting individuals, misfortunes, and disappointments. His short stories and books, especially *Roughing It*, would make reference to these incidents. Samuel started writing for the Territorial Enterprise, a Nevada newspaper in Virginia City, where he first assumed his pen name, Mark Twain, after failing as a silver prospector. In search of a change, Samuel moved to San Francisco in 1864, where he continued to write for regional publications.

Samuel's "big break" came in 1865 when his short story "Jim Smiley and His Jumping Frog" was printed in newspapers all throughout the nation. Samuel was asked to travel there and report on the Sandwich Islands (now Hawaii) by the Sacramento Union a year later. Because of how well-liked his works were, he returned home and immediately set out on his first lecture tour, which made him a well-known stage performer.

Samuel came in New York City in 1867 after being hired by the *Alta California* to continue his journey writing from the east. As soon as possible, he registered for a steamship trip of Europe and the "Holy Land." His travel diaries, which were filled with vivid descriptions and ironic insights, were so well received by readers that they were eventually turned into his first book, *The Innocents Abroad*, which was released in 1869. Clemens also met Charles Langdon, his future brother-in-law, during this trip. Samuel apparently fell in love at first sight when Langdon showed him a photo of his sister Olivia.

Samuel Clemens and Olivia (Livy) Langdon were married in 1870 after two years of courtship. They made their home in Buffalo, New York, where Samuel had worked as a partner, editor, and writer for the *Buffalo Express*, a daily newspaper. They had Langdon Clemens as their first child while they were residing in Buffalo.

Samuel moved his family to Hartford, Connecticut, in 1871 because he had fallen in love with the city while visiting his publisher there and had established friends there. Livy also has ties to the city through her family. The Clemens's initially rented a property in Nook Farm, a neighbourhood that was home to various authors, publishers, and other notable individuals. Samuel's memoir *Roughing It*, which was released in 1872, contained his memories and wild yarns from his frontier exploits. Susy, the Clemens's' first child, was born the same year that Langdon, their son, passed away from diphtheria at the age of two.

Samuel's attention shifted to social critique in 1873. He co-authored *The Gilded Age*, a book that took aim at big business, governmental corruption, and the nation's apparent infatuation with wealth, with Hartford Courant publisher Charles Dudley Warner. Ironically, the Clemens's' opulent 25-room house on Farmington Avenue, which had cost the then-massive sum of \$40,001–\$45,001, was finished a year after its publication.

He gained international acclaim for his travel accounts, particularly *The Innocents Abroad* (1869), *Roughing It* (1872), and *Life on the Mississippi* (1883), as well as his tales of boyhood adventure, particularly *He overcame the seeming restrictions of his upbringing to become a well-liked public figure and one of America's best and most adored writers. He was a skilled raconteur, distinctive humourist, and irascible moralist.*

Samuel, Livy, and their three children (Jean was born in 1880 and Clara in 1874) resided at the Hartford house for the following 17 years (1874–1891). Samuel wrote some of his most well-known writings during that time, frequently retreating to his sister-in-law's farm near Elmira, New York, during the summer for uninterrupted labour. Both his memories of Missouri and representations of the American setting were immortalised in books like *The Adventures of Tom Sawyer* (1876) and *Life on the Mississippi* (1883). But he kept making social commentary. *The Prince and the Pauper* (1881) and *A Connecticut Yankee in King Arthur's Court* (1889), which went a step farther and criticised oppression in general while studying the boom of new technology at the time, both addressed class relations. In addition, Clemens railed against the failings of Reconstruction and the ongoing mistreatment of African Americans in his own day in *Adventures of Huckleberry Finn* (1884), possibly his most well-known book.

The Charles L. Webster Company, Samuel's own publishing house, also released *Huckleberry Finn* as their debut book. Samuel founded the business in 1884 in an effort to take control of publishing and to generate significant profits. The two-volume compilation of Grant's memoirs, which he agreed to publish after a year, brought in large royalties for Grant's widow and was profitable for the publisher as well.

Samuel's writings become more sinister in these final years. They started to concentrate on human cruelty and avarice and raised concerns about the humanity of the human race. His public statements followed similar, and in 1900 he introduced Winston Churchill in a brutally critical manner. Samuel's lecture tour had helped him to pay off his debt, but his anti-government writings and speeches had once again put his livelihood in danger. Several of Samuel's writings were never published during his lifetime because they were rejected by publications or because he personally feared that they would damage his marketable name. Samuel was considered a traitor by some.

Livy became ill in 1903, three years after moving to New York City, and Samuel and his wife returned to Italy, where she passed away a year later. Samuel continued to reside in New York after she passed away until 1908, when he moved into his final residence, "Stormfield," in Redding, Connecticut. His middle daughter Clara married in 1909. Jean, the youngest daughter, passed away following an

epileptic seizure the Samuele year. Samuel Clemens passed away at the age of 74 on April 21st, 1910, four months later.

4.4 Plot Summary of *The Adventures of Huckleberry Finn*

At the beginning of the novel, there is explanatory note. In the Explanatory, Twain informs readers that characters will sound as if they live in the region in which the story takes place. Twain welcomes readers with a "NOTICE" before stepping aside and allowing Huck Finn to narrate the story. Twain warns that the narrative that follows should not be analysed for "motive" or "moral" or "plot" or punishment will follow.

Huck Finn introduces himself and makes a reference to *The Adventures of Tom Sawyer* at the start of the book. Without having read *The Adventures of Tom Sawyer*, Huck says, "you wouldn't know about me, but that ain't no matter." He informs readers that, overall, Twain was telling the truth in Tom Sawyer, but that everyone occasionally makes a false statement, even Aunt Polly and the Widow Douglas.

Huck briefly explains how he and Tom acquired \$6,000 each at the conclusion of Tom Sawyer. Huck now resides with the Widow Douglas and her sister, Miss Watson, after Judge Thatcher took Huck's money and invested it with daily interest payments of \$1. Huck complains that the sisters are attempting to "civilize" him, and his annoyance with maintaining a tidy home and using proper behaviour increases. Huck believes it will be alright as long as Miss Watson is not present when he is sent to "the bad place" after Miss Watson threatens him with it if he misbehaves.

At the evening, Huck worried that bad luck would come his way after accidentally killing a spider that was on his shoulder. Huck hears a disturbance outside his window at the stroke of midnight and goes out to find Tom Sawyer waiting for him.

In the next chapter, Huck trips as he and Tom flee away from the Widow Douglas' home, and the noise wakes up Jim, Miss Watson's slave. Jim searches for the source of the disturbance and nearly finds the lads, but eventually he nods off. Tom grabs Jim's hat and hangs it on a tree branch when Jim is sound asleep. Jim then claims that witches cast a spell on him and transported him throughout the state. Every time Jim tells his tale, it gets longer and longer, and eventually slaves from all over the world gather to listen. He is now regarded as an expert on witches as a result of this experience.

Huck and Tom meet up with the other young men from the town, and they all journey two miles downstream to a secret cave. Tom says in the cave that the gang will be known as "Tom Sawyer's Gang" and that "Everybody that wants to join has got to take an oath, and write his name in blood." The guys all pledge that they will slit the throat of any gang member who divulges any of the group's trade secrets before killing that boy's family. The pledge, according to one of the boys, is unfair because Huck Finn has no family, unless you count a father who is never discovered. A resolution is found when Huck declares that Miss Watson's family is his family and says, 'they could kill Miss Watson.'

Tom refers to the future activities of the group as robbery and murder using pirate novels as a source of inspiration. The other boys ask Tom why everything has to be so difficult and include ransoms and guards, and Tom responds that he has "seen it in books; so of course, that's what we've got to do."

The following day, Miss Watson criticizes Huck for wearing filthy clothes, but the Widow Douglas says nothing about it. Huck is told by Miss Watson that he may obtain anything he desires by praying. She forces Huck to pray over the following few days, and Huck becomes confused as to why the fishhooks he asks for in his prayers, which never appear.

Huck learns that Pap Finn, his father, has been discovered dead in the river at this point. The superstitious Huck does not think it is Pap and fears that the violent Pap may reappear because the body was floating on his back. The only adventure the Tom Sawyer Gang has is trying to rob a Sunday school picnic, so they split off.

A mysterious footprint is discovered in the snow outside the widow's home after three or four months have passed. The print resembles Pap Finn's boot precisely because of a cross carved into the heel, which causes Huck to fear that Pap has returned. Huck visits Judge Thatcher and tries to convince him to claim the reward money as his own in order to keep Pap away from the money.

Huck asks Jim, who is said to be skilled in magic, if he can foretell what Pap would do and where he will stay. Jim throws a hairball on the ground and listens for Huck's fortune when Huck asks about Pap's plans. Jim claims that Pap is being watched over by two angels, one black and one white, and he is unsure of how Pap will choose to live his life. Jim also claims that Huck has two angels watching over

him, just like Pap Finn, in an effort to guide him toward the proper way. That evening, Huck finds Pap waiting for him in his room.

Huck finds Pap in his chamber that night. After the first shock wears off, Huck determines that Pap is not a threat. Pap's face is incredibly pale, his hair is "long and tangled and greasy," and his clothing is made of rags. Huck's superior cleanliness is instantly noted by Pap, who then launches into a tirade about Huck going to school and attempting to be a better man than his father.

In the days that follow, Pap makes an effort to take custody of Huck and obtain Judge Thatcher's money. Only when he directly takes a dollar or two from Huck can Pap obtain any cash. Pap persuades a new judge that he has changed and will begin a life free from alcohol and immorality, despite the widow's desire to raise Huck. The new judge concludes that "he'd druther not take a child away from its father" and awards Pap custody. But when Pap goes off and breaks his arm after getting "drunk as a fiddler," the new judge finally sees that he has been played for a fool.

Huck goes to school only to spite Pap rather than staying home. After being told by the widow to leave her property alone, Pap kidnaps Huck and takes him upriver to the Illinois shore. When the widow learns where Huck is, she sends a man to rescue him, but Pap shoots the guy and forces him to flee.

After a few months, Huck chooses to flee because Pap's beatings have been too severe and regular. The same evening as Huck's choice, Pap gets very inebriated and starts criticizing the government for its rules and the way it treats African-Americans. Eventually, Huck and Pap both nod out, and when Huck awakens, he hears Pap yelling about snakes and referring to Huck as the "Angel of Death."

The following day, Huck discovers a canoe drifting down the swelling river. Huck makes his getaway through a hole he sawed in the cabin wall as Pap departs for the evening to go drinking. He loads up the boat with all of the cabin's supplies before shooting a wild hog and using its blood to make it appear as though the cabin's occupant had been killed. Huck believes that by managing his own murder, he may flee without fear of being pursued. He launches the canoe at dusk and ultimately arrives to Jackson's Island downriver.

On Jackson's Island, Huck awakens to the sound of a ferryboat firing a cannon. He understands that they must be looking for him since he knows that doing this will cause a drowned body to surface. Huck also recalls that using a loaf of bread laced

with quicksilver is another method of discovering a body. He searches the sand for a large loaf and considers whether praying is indeed effective. After all, someone had prayed for the bread to locate his body, and the wish had been answered.

Huck explores the island, sure that he is now secure, until he comes across recent campfire ashes. Huck seeks refuge under a tree, but his curiosity draws him back, where he finds Jim, Miss Watson's slave. After convincing Jim that he is not a ghost, Huck discovers that Jim fled because Miss Watson intended to send him to New Orleans for a low price. Jim dazzles Huck with his expertise in superstition throughout the evening.

Jim and Huck locate a grotto to conceal themselves in after touring Jackson's Island. Then, they transport their traps and supplies up to the cavern while concealing the canoe. Jim contends that it will help protect them from other people and the rain, but Huck claims that the area is too difficult to get to. A significant storm arrives just as Jim foresaw in Chapter 8.

Jim and Huck had the chance to explore and collect important debris as a result of the river rising for 10 or 12 days. One evening, they come across a two-story frame house drifting along. When Jim discovers a dead guy inside the house, he warns Huck not to gaze at the corpse's face because "it's too gashly." They investigate the house, avoiding the dead, and among the clothes, bottles, and other domestic objects they discover an "old speckled straw hat."

Back at the cavern, Huck tries to get Jim to talk about the deceased guy, but Jim refuses, claiming that doing so would be unlucky and that the man might "ha'nt us." Eight dollars are found in an overcoat when they investigate the miscellaneous items they collected from the floating house.

Huck claims that they are having good luck in spite of what Jim has informed him because of the cash and supplies. Later, in an attempt to trick Jim, Huck places a dead rattlesnake at the foot of the blanket. The snake's mate is nearby and bites Jim as he is about to fall asleep. Jim takes Pap's whisky to ease the pain from the snakebite throughout his several days of illness. He eventually regains his vigour, and Huck comes to see the peril of disobeying tradition and Jim's knowledge.

After a few days, Jim and Huck decide to take themselves into town to see if there's any news. Huck poses as a girl and visits a woman he doesn't know in her shack.

Huck enters the woman's home while still wearing a mask and identifies herself as "Sarah Williams from Hookerville." The woman, who recognizes Huck as a girl, speaks openly about the happenings in the town before eventually getting to Huck and Tom, the prize money, and Huck's "murder." She claims that Pap Finn was initially the target of suspicion, but after Jim escaped, the community came to the conclusion that Jim had killed Huck. The community has issued a reward of \$300 for Jim and \$200 for Pap because both Pap and Jim are still wanted.

The woman claims to have spotted smoke over at Jackson's Island and informs Huck that she believes she knows where Jim might be hiding. When Huck discovers that the woman's husband and another man are traveling to Jackson's Island to look for Jim, he becomes anxious. The woman realizes that Huck is not a girl before he can depart, and Huck makes up yet another ridiculous story to explain.

There isn't a minute to waste, so Huck hastily returns to Jackson's Island and tells Jim to get up. They are pursuing us. The two fugitives pack their camp and board the raft to begin their silent journey downstream.

While hiding the raft during the day and running for many hours at night, Jim and Huck continue down the river between the Missouri mountains and the "heavy timber" of Illinois. They encounter a steamboat that is stranded on a rock on the fifth night after passing St. Louis. Jim opposes getting on the wreck and thinks they should ignore it, but Huck persuades him that they must explore.

They hear conversations on board and saw two guys tying up a third and debating what will become of him. The two men resolve to abandon the chained man to a drowning death since they are sure that the wreck would come loose and sink. Jim learns the raft has gone away when he attempts to free the men from their skiff and imprison them on the ruins. Huck and Jim steal the boat and depart the wreckage while the men are still in the cabin. The skiff and the supplies for the soldiers are eventually found, and they are then brought up on the deck.

Huck locates a ferryboat watchman in the village they eventually arrive at and starts up another intricate tale. He informs him that his family is on board the steamer wreck, known to readers as the *Walter Scott*. With fantasies of a reward in front of him, the man rushes off to sound the alarm.

That evening, as it wanders downstream, the wreck is silently sinking while Huck observes it. It has broken free from the rocks. The following day, Jim and

Huck sort over the loot they took from the Walter Scott gang. Jim's concern that they might have been captured or drowned dampens Huck's delight over their new find. Jim is right as always; Huck realizes after hearing him out.

Huck discovers a few books about romantic historical individuals like kings, dukes, and earls among the blankets, clothing, and cigars. He then reads these books to Jim. When the topic of royalty and King Solomon comes up, Huck and Jim argue over his reasoning and are unable to come to a consensus.

Jim and Huck think that three more nights will take them to Cairo, Illinois, from whence they may board a steamboat and travel to the free states along the Ohio River. However, a thick fog descends on the second night, and the powerful current separates Huck and Jim. Huck chooses to take "one little cat-nap" after unsuccessfully trying to reach Jim. He awakens many hours later to a clear sky.

Jim, who has recently seen Huck again, is in tears when he finally finds him. Huck decides to pretend that Jim has been dreaming and that he has spent the entire night on the raft rather than celebrating their reunion. Jim is initially concerned, then becomes perplexed before realizing Huck is lying. He reprimands Huck for the joke and calls him "trash" for treating his pal in such a way. After a short while, Huck is so embarrassed that he apologizes to Jim.

Huck must go ashore to assess their progress, Jim and Huck decide. Huck battles his guilt at aiding a slave's escape while Jim is clearly excited. When Jim threatens to kidnap his kids to free them from slavery, Huck determines he must land and report Jim to the police. However, when Jim runs into locals, Huck steps in to cover for him instead of rushing ashore at morning to clear his conscience.

Soon after, Huck and Jim discover they have passed Cairo in the fog when they spot the Ohio River's crystal-clear water. When a ship wrecks the raft, they decide to buy another canoe and move upriver, but this separates them once again.

When Huck finally manages to the mainland, he arrives to the Grangerford family's beautiful log home. The Grangerfords take Huck in, provide him with food, and warm clothes after they come to the conclusion that he is not a member of the Shepherdson family. Huck introduces himself as George Jackson and explains that he fell off a passing steamer.

Over the following few days, Huck and Buck, a son of the Grangerfords who is near in age to Huck, develop a strong friendship. Huck is impressed by the grand home's big fireplaces, lavish decor, and elegant door locks. He is especially fascinated by the macabre artwork and poetry of Emmeline, the Grangerfords' late daughter.

Huck finds out quickly that the Shepherdson family and another noble family, the Grangerfords, share a riverboat landing. When Huck and Buck go hunting, Buck shoots at Harney Shepherdson, a small boy, but misses. Huck notices that Harney has a chance to shoot Buck but chooses to ride away instead as the guys flee. After pondering Harney, Huck concludes that he was pursuing his hat. Huck asks Buck why the Grangerfords and Shepherdsons are fighting, and Buck replies that it has been going on so long that no one knows why it started.

Huck is led to the marsh by one of the family's numerous slaves after he delivers a message for Sophia Grangerford. Jim tells Huck he has located the raft while hiding among the trees. The following day, Miss Sophia marries Harney Shepherdson in a secret wedding. Several males on both sides of the family are killed as the weird feud worsens, including Buck. Huck regrets ever setting foot on land and is unable to tell us "all that happened" since doing so would make him feel horrible. He rejoins Jim, and the two determine that a raft is the ideal place to live.

After spending two or three pleasant days on the raft, Huck is looking for berries in a creek when he encounters two men in need. The men are obviously being pursued, but when Huck instructs them on how to lose the dogs, they are able to flee. The two guys, one around 70 and the other about 30, board the raft with Huck and Jim.

As soon as both men realize they are con artists, they agree to collaborate. Shortly after they reach an understanding, the youngest sobs and demands to be respected as the Duke of Bridgewater. The oldest then employs the same strategy and asserts that he is the Dauphin, the legitimate heir to the French monarchy. Although Huck thinks the men are straightforward con artists, he chooses not to confront them in order to maintain the peace.

The duke and the king start plotting, and with fresh ideas, they land the raft beneath the one-horse town of Pokeville, which is largely empty due to a nearby camp meeting. The monarch decides to go to the conference while the duke leaves to

look for a printing business. The locals attend the meeting, sing hymns, and ask for pardon from the pulpit. The monarch attends the festivities and claims to be an old pirate who has changed his ways after realizing the mistakes of his former ways. He sobbed and distributed his hat, taking home \$87 and a jug of whiskey in the process.

When Huck and Jim get back to the raft, they discover that the duke had printed a handbill identifying Jim as a runaway slave from New Orleans. The handbill, according to the duke, will enable them to operate the raft during the day without interference. Jim claims he can tolerate one or two monarchs but no more the following morning.

The duke and king rehearse the balcony scene from *Romeo and Juliet* and the sword fight from *Richard III* in preparation for their next con. The duke also instructs the monarch in a botched rendition of Hamlet's soliloquy as an encore. They plan to demonstrate their Shakespearean expertise after they get ashore in Arkansas a few days later. The town is a filthy place with muddy streets and tobacco-spitting loafers. While Huck is exploring, Boggs, a drunken guy, rushes into town and makes a murderous threat against Colonel Sherburn. The locals make fun of Boggs and claim that his actions are normal and that he is harmless. After a short while, Sherburn exits his office and orders Boggs to cease criticizing him.

The village determines right away that Sherburn must be lynched, and an enraged mob rushes to his house. When they arrive, Sherburn stands up to the rabble and welcomes them from the porch roof. Sherburn accuses them of being cowards and says they lack the "grit enough" to face a genuine guy, prompting the mob to scatter immediately.

The duke and king promote a show that is not open to women or children after the Shakespearean Revival fails to make any major revenue. When they arrive for the first performance, numerous guys are powerless to resist when they see the monarch on stage nude and painted in vibrant stripes. The men quickly discover they have been duped, but instead of admitting their stupidity to the rest of the community, they persuade the locals to go to the play. After two frauds in a row, the townspeople turn up to the third performance with the intention of tarring and feathering the duke and king.

The duke paints Jim's face a solid shade of blue, the following day, so they can cross the river in the daylight. The duke decorates the raft with a sign that reads, "Sick Arab — but harmless when not out of his head," to complete the masquerade.

While the king and Huck are making their way to the steamer, the two con men decide to scout the nearby towns. They pick up a small child in their canoe. The talkative child is closely questioned by the king about the area, and he learns that a local man named Peter Wilks recently passed away and bequeathed his whole fortune to his English brothers.

The monarch orders Huck to go get the duke after learning more about the Wilks family and its associates. The con artists pretend to be Peter Wilks' English brothers, Harvey and William. When they arrive in the town and learn of the passing of their "brothers," they start to sob and groan. Even Huck is surprised by the scam's ruthless methods, and he observes that "it was enough to make a body ashamed of the human race."

The family and the majority of the community are persuaded by the king and duke's dramatic performance that they are in fact Wilks' brothers. They sob over the casket and greet Peter Wilks' daughters as their nieces. Huck describes the king's speech as "all full of tears and flapdoodle."

In his testament, Peter Wilks left everything to his brothers and divided \$6,000 in gold amongst his daughters, Harvey, and William. The monarch extends an open invitation to Peter's funeral "orgies" and the duke offers his and the king's share of the gold to the daughters in an effort to win over the community. The abuse of "obsequies" supports the neighbourhood doctor's suspicions, and he laughs as he realizes the two are cons. The daughters return the money to show their trust in their "uncles" when the doctor tries to persuade them to reject the duke and the monarch.

Joanna grills Huck the following morning about England, the monarch, and the church. Huck finds it difficult to maintain his lies, much like when he pretended to be "Sarah Mary Williams," and it is only after the daughters' generosity and faith that he realizes he must take action. Huck finds out where the duke and the king hid the gold later that evening. He accepts the \$6,000. He then awaits the chance to return it to its rightful owners.

Huck sneaks downstairs later that night to try to conceal the gold bag. To hide the gold, Huck had to put it in Peter Wilks' coffin because the front door was

closed, and he could hear Mary Jane was approaching. Huck does not get the chance to get the money, because there are so many people inside the house.

During the funeral, Huck becomes aware that he is unsure of whether the gold is still in the coffin, or if it has been found by someone else. The king makes a two-day estate sale announcement following the funeral. When the king divides a slave family and sells each member to a different trader, the daughters first seem to approve the sale.

Mary Jane finds it unbearable to imagine the family being split up and the mother and kids maybe never seeing one other again. Huck blurts out that the slave family will see one another within the next two weeks in an effort to soothe her. Huck explains the complete tale of the king and the duke's deception to Mary Jane when she offers to leave the house in exchange for his sharing his method of discovery.

Despite Mary Jane's desire to punish the con artists right away, Huck reminds her of her commitment and says, "I'd be all right; but there'd be another person that you don't know about who'd be in big trouble. "She keeps her word, and Huck provides her a note outlining the location of the lost gold. The uncertainty among the other daughters over Mary Jane's absence increases as two additional males enter the scene completely identifying themselves as Harvey and William.

Even Huck acknowledges that, in contrast to the duke and the monarch, the new heirs to Peter Wilks' fortune seem to be English. The older man introduces himself as Harvey and informs them that they can present identification when they pick up their luggage. The crowd chuckles as the monarch responds by saying it is understandable that the new "brothers" cannot back up their claim right away. The public still believes the duke and the king are the real brothers at this point, but the doctor persuades them all to look into it more. Levi Bell, the town attorney, remarks to Huck after asking him about his English ancestry that it is clear he is not used to lying.

The elder man claims that he can establish his identity by pointing to the tattoo on Peter Wilks' chest. While the king claims it is a little blue arrow, the older man claims it is a faint "P" and "B." The attorney concludes that uncovering Peter Wilks and examining his chest is the only way to be certain.

They find the gold bag on the corpse's chest when they open the casket. Huck and Jim are able to escape on the raft because the audience gets so enthused that they are able to slink away. However, before they can proceed too far, they notice that the king and duke have also fled. Jim and Huck understand that they still have to deal with the con artists. The duke and the king accuse one another of taking the gold bag, but after drinking, they reunite and begin hatching plans to take over additional settlements.

Huck notices that they are far from home as the temperature rises and Spanish moss covers the ground. The duke and the king's latest scams barely cover the cost of alcohol, so they start to plan and discuss their next con. The covert actions of the con artists worry Huck and Jim, and when Huck finally sees a way out, he learns that the duke and the king had created a false handbill and reported Jim in for a \$40 reward.

Huck is enraged at the con artists because "after all we'd done for them scoundrels... they could have the heart to serve Jim and make him a slave again all his life." Huck's guilt starts to bother him once more as he considers his options. Despite the fact that his instincts keep pushing him into helping Jim, he cannot help but feel guilty. Huck attempts to pray for a solution and then writes Miss Watson a letter describing Jim's whereabouts, signing it "Huck Finn." He feels a brief sense of relief after finishing the letter, and he is sure that assisting the slave has prevented him from going to hell. Huck, though, doesn't seem happy with his choice and starts to relive their journey down the river. His memories of the two of them "a-floating along, talking and singing and laughing" prevent him from viewing Jim in a negative light. Huck shudders as he picks up Miss Watson's letter once more and understands that the conflict must end since he must choose between heaven and hell for all time. After pausing for a moment, he says, "All right, then, I'll go to hell" and rips the letter to pieces. Huck begins to plan to free Jim from slavery as soon as he decides to abandon society for Jim.

When Huck finds out where Jim is, he makes his way to the Phelps farm. Before he can open the door to the Phelps' "little one-horse cotton plantation," he is encircled by a variety of barking dogs. After a slave lady chases them away, another woman emerges from the house and greets Huck with, "It's you, at last! — ain't it?" Before Huck is aware of what he is doing, he responds positively, and the woman snatches him up and holds him as if they had known each other their entire lives.

The woman, whose name Huck later discovers to be "Aunt Sally," first inquiries about his travels before moving on to his relatives. Huck understands his predicament, but just as he is about to confess, the husband shows up, and Aunt Sally identifies Huck as none other than Tom Sawyer. After a brief moment of shock, Huck understands that he has somehow managed to come across Tom's family. Huck returns to the river in an effort to locate the actual Tom, who must be on his way, after providing information about the Sawyer family to a number of inquiries.

Huck encounters Tom Sawyer while he is halfway to the town. Tom initially believes Huck to be a ghost. Tom promises to "help you steal him" out of slavery after Huck describes the circumstances to Jim.

When they get to the Phelps farm, Tom invents a complicated lie and presents himself as Sid Sawyer, his brother. The king and the duke come in town to perform, and Jim has informed the locals that the upcoming performance is a scam, Huck and Tom find out. To attempt and reach the duke and the monarch, Huck and Tom sneak out, but they soon run across the irate crowd that has already tarred and feathered the con artists.

Tom learns that Jim is imprisoned in a little farm cabin, and the two lads talk about strategies to set Jim free. The sensible course of action for Huck is to take the keys from Uncle Silas, swiftly unlock Jim, and leave on the raft. Tom claims the strategy is too straightforward and "mild as goose milk." Huck advises they tear down one board so Jim can escape after they inspect the hut where Jim is being confined. Tom claims the plan is not complicated enough once more before deciding that they should dig Jim out because it will take a few weeks to accomplish so. The boys go along and whisper to Jim that they are about to set him free as a slave gives him food.

Tom and Huck start formulating a complex escape plot, and each stage takes longer and requires more planning. Tom claims that Jim will require a rope ladder, as well as other supplies like case-knives and a logbook, because the escape must be carried out exactly as described in the prison novels he has read.

The following evening, Tom and Huck attempt to build a tunnel beneath the cabin with case-knives, but after a few hours, they decide they need stronger equipment. Tom makes the decision that they will pretend to be case knives while using pickaxes and shovels. The following night, Jim is easily awakened by Tom and

Huck breaking into his cabin. Even though Jim believes Tom's intentions are illogical, he listens to them and decides to follow them. If something goes wrong, Tom tells Jim, they will promptly alter the plans.

As the boys started the escape mission for the slave Jim, Aunt Sally noticed that there are few things which are missing from the house. To make things even more confusing for Aunt Sally, Tom and Huck keep taking and replacing spoons and linens until she loses track of how many there were to begin with. A sheet is finally torn up and smuggled into Jim's cabin along with some tin plates. Jim writes on the tin plates using Tom's directions for how to scribble cryptic messages before tossing them out the window.

The next day, Tom keeps coming up with various diversionary strategies for Jim's escape. Tom makes some notes for Jim to chisel into the walls before realizing the walls are made of wood. Tom claims that they need stone for it to be completed properly and in accordance with the books. Although they attempt, the lads are not strong enough to roll a massive grindstone into the cabin. Jim exits the cabin and assists them in moving the stone one more step. Tom decides that the cabin needs additional inhabitants, such as spiders and snakes, in order to function as a genuine dungeon and to make Jim a proper prisoner, despite Jim's objections.

To place in Jim's cabin, Tom and Huck capture a number of rats, but one of the Phelps boys discovers the box and sets all of the rats loose inside. After several animals unintentionally escape from the Phelps' home, Tom and Huck eventually manage to catch enough rats, spiders, and snakes to place them in Jim's cabin. Jim laments that there isn't enough room for him and declares that if he ever wins his freedom, he "wouldn't ever be a prisoner again, not for a salary."

Three weeks later, everything is finally prepared for the great escape. To complete the plot, Tom sends a letter to the Phelps in which he claims that a "desperate gang of cutthroats" will try to take Jim from the cabin.

When Huck goes back to the home to get some butter, he discovers that the Phelps have recruited 15 men to take on the group of thugs. Huck goes out the window and alerts Tom that the men are present and that they all need to leave right once because he is alarmed. Jim and the lads sneak out of the hole and run towards the river as the men approach the cabin amid yells and gunshots. When they finally

arrive at the raft, they see that Tom has been shot in the calf. Tom orders them to go, but Jim won't go until a medical professional has examined Tom.

In a hurry, Huck finds a physician and informs him that his brother "had a dream, and it shot him." Because the boat is too small, the doctor refuses to let Huck accompany him as he heads for the raft. Huck, who is worn out, nods out till the morning. When he awakens, he encounters Uncle Silas, and the two of them return to the Phelps property, where a large number of neighbourhood men are chatting about the peculiar cabin and its contents. The farmers come to the conclusion that Jim must have received assistance from multiple slaves and that the writing is in a "secret African" language.

Tom and Jim arrive at the Phelps' the following day along with the doctor and numerous farmers. Jim's wrists are tied, and Tom is lying on a mattress. As the guy's debate whether or not to hang Jim, the doctor describes how Jim helped with Tom rather than fleeing.

Tom starts telling Aunt Sally about how he and "Tom" (Huck) planned the entire escape as soon as he wakes up the following morning. Tom enjoys narrating the story until he learns that Jim is still being held captive. Tom gets out of bed and orders them to release Jim because he has known the entire time that Miss Watson had passed away and had freed Jim in her will. When Aunt Polly shows up, Tom and Huck are compelled to confess who they really are.

When Huck inquires as to what they would have done if the escape had been successful, Tom responds that they would have carried on having adventures all the way to the Mississippi River's mouth. Once they were done, they could return home in splendour on a steamer and everyone would feel like a hero.

Huck ends by informing the audience that Tom is now fine and wears his bullet like a watch-guard around his neck. He claims that he would not have attempted to write a book if he had understood how difficult it would be. Now that he is done, he must "light out for the Territory ahead of the rest" in order to live in true independence and keep one step ahead of civilization. Aunt Sally now wishes to "civilize" Huck by adopting him formally, but Huck claims he "can't stand it." I've been there previously.

4.5 Major and Minor Characters in *The Adventures of Huckleberry Finn*

"Huck" Finn, Huckleberry

The novel's main character and narrator. Huck is the thirteen-year-old son of the neighbourhood alcoholic in the Mississippi River town of St. Petersburg, Missouri. Huck is conscientious, bright (though academically uneducated), and prepared to reach his own conclusions about critical issues, even if these findings go against society's conventions. He is frequently forced to survive on his own wits and is always a bit of an outcast. Huck is still a boy, though, and is influenced by others, especially by Tom, his imaginative friend.

At the beginning of the novel, we have told that Huck is from lower white family and has a drunkard father who is indifferent to him. His father, Pap Finn, is such reckless, drunkard and a ruffian who disappears for months without thinking of poor Huck. Huck himself is dirty and frequently homeless. Widow Douglas, his caretaker, attempts to "reform" him, but he resists her attempts and maintains his independent ways. Huck has not yet been learned social values, etiquette and manners in the same way a middle-class boy like Tom Sawyer has been. The Widow tries to give Huck some of the schooling and religious training that he had missed. However, Huck's distance from mainstream society makes him sceptical of the world around him, and therefore, he flees away from Widow Douglas house.

Huck is a child; thus, everything is new to him. Every situation he comes across provides food for contemplation. But because of his upbringing, he doesn't merely follow the norms he's been taught; instead, he makes up his own rules. Huck, though, is not some sort of moral genius acting on his own. He must still deal with some of the stereotypes about black people that society has instilled in him, and by the book's end, he exhibits a tendency to follow Tom Sawyer's example. He has been referred to as heroic, a picaresque saint, and an imagist poet, among other positive descriptors. He is also compared to Prometheus, Thoreau of the frontier, Moses of the Mississippi, and Tocquevillean heroes. Therefore, it's critical that we recognize Huck for who he really is.

Jim

Jim is a man of extraordinary wisdom and compassion who travels with Huck down the river. Jim appears to be irrationally superstitious at first look, but a close examination of the time that Huck and Jim spend on Jackson's Island, reveals that Jim's superstitions cover up a profound understanding of the natural world, and constitute an alternative kind of "truth" or intelligence. Jim also has one of the few happy, functional households in the novel. Although he has been apart from his wife and kids, he misses them deeply, and the idea of remaining apart from them permanently is the only thing that drives him to commit the crime of fleeing from Miss Watson. On the river, Jim adopts the role of surrogate father and friend for Huck, taking care of him without being overbearing or invasive. He prepares meals for the Huck and protects him from some of the worst tragedies they meet, such as seeing Pap's corpse and, briefly, hearing the news of his father's demise.

Some readers have criticized Jim for being too passive, but it's crucial to keep in mind that he's still at the mercy of everyone else in this book, including the helpless thirteen-year-old Huck, as the letter that Huck almost sends to Miss Watson reveals. Like Huck, Jim is practical about his predicament and needs to create strategies for achieving his objectives without enraged individuals who might turn him in. He rarely has the confidence or ability to speak his thoughts in this situation. Jim, however continuously behaves as a decent human being and a devoted friend, despite these limitations and pervasive anxiety. Jim might perhaps be considered the only true adult in the book and the only one who sets a good, honourable example for Huck to follow.

Tom Sawyer

Huck, his best friend, and Tom are of the same age. Tom has been raised in comparatively comfortable circumstances compared to Huck, whose birth and upbringing have left him in poverty and on the outside of society. Because of this, his beliefs are a mishmash of what he has acquired from the adults around him and the fantastical ideas he has picked up from reading romance and adventure books. Tom adheres to a tight set of "rules," the majority of which are more concerned with fashion than with morals or the well-being of other people. Tom is therefore the ideal counterpart for Huck because of the contrast between their tight adherence to rules and precepts. and Huck's proclivity to challenge authority and think for himself.

Although Tom's adventures are frequently amusing, they also demonstrate how shockingly and unthinkingly cruel society can be. Tom has known all along that Miss Watson has died and Jim is now free, but he is ready to keep Jim as a prisoner while he entertains himself with fanciful escape plots. Tom's plotting torments not just Jim, but also Aunt Sally and Uncle Silas. In the end, Tom epitomizes what a young, well-to-do white man is raised to become in the culture of his time: self-centred with perceived control over everything, despite the fact that he is just a youngster like Huck and is charming in his enthusiasm for adventure and unconscious wittiness.

Widow Douglas and Miss Watson

Huck's guardians, the Widow Douglas and Miss Watson, set out on a quest to civilize him, that is, to teach him to behave morally in the society in which they reside. As a result, both ladies show how, despite seeming to care passionately about morality, they can be extremely hypocritical. Miss Watson's hypocrisy is obvious. Her mortality is rather superficial, as indicated by her almost humorous representations of heaven as a place where angels play harps and prayer as God giving you whatever you ask for. She is more concerned with detecting weaknesses in others than with her own behaviour, as when she asserts that Tom Sawyer, a teenage boy with his entire life to develop, will most likely go to Hell. The worst aspect of Miss Watson's duplicity is her use of slaves, especially her intention to sell Jim into the river despite her prior assurances that she wouldn't. Miss Watson is willing to further distance Jim from his family and place him in harsher circumstances for the sake of money. She makes a big deal out of trivial things like Huck being dirty, but she willingly treats people like property.

The Widow Douglas's kindness and good intentions may make her more difficult to identify as a symbol of society's deceit. The Widow follows her rules with a loving heart, which makes parts of them appealing to Huck. Her emphasis on spiritual qualities and charity, for instance, makes Huck "mouth water" when she describes Providence. Huck discovers that many of her regulations feel oppressive after leaving her in her care. The Widow is genuinely nice, yet her morality is uneven, just like the society she lives in. Her stance on slavery is where this hypocrisy manifests itself in its most heinous form once more. She emphasizes the account of Moses, who set the Israelites free from slavery in Egypt, when she tries to teach Huck about the Bible. The Widow Douglas makes sure Huck understands how significant the Exodus story is, but she has no qualms about becoming a slave owner

herself. The Widow Douglas may be fair and compassionate, but her moral code has a flaw in that it is only superficially respectable, allowing slavery while forbidding trivial violations like smoking.

Pap Finn

Pap is a violent drinker who uses violence against his son to express his rage at the outside world. In the book, his primary driving forces are drinking, money, and envy. He wants access to Huck's fortune because he is incredibly envious of it and needs the cash to support his drinking habit. When Huck declines, Pap resorts to violence to enforce his will. Pap is only a minor character throughout the novel; thus, he doesn't change all that much. Only the severity of his aggression seems to vary, and the escalation in severity ultimately results in his demise. Pap initially appears in the novel as an unpleasant memory. Huck hasn't seen Pap for more than a year at the start of the novel, and he says that his absence "was comfortable" because it meant that his abuse of him had stopped: "He used to always whale me when he was sober and could get his hands on me."

Huck's father plays a vital role despite just briefly appearing in the book. Pap, for instance, aids in kicking off the story's action. Pap creates the conditions for Huck to flee from St. Petersburg and embark on his adventure by imprisoning his son in the cabin. But more crucially, Pap represents a lot of the things Huck dislikes about society in the book. If Widow Douglas's strict religious upbringing is the nicest (though most oppressive) aspect of "sivilization," then his violent and traumatic encounter with Pap is the worst. Contrarily, Huck and his father share a lot in common when it comes to Huck's dislike of society. His own ingrained discontent with social life has been reinforced by Pap's long-standing poverty.

Adolphus: Huck's name when the King pretends to be the British brother of Peter Wilks.

Levi Bell: The lawyer who tries to ascertain the true heirs to the Wilks's fortune.

Rev. Elexander Blodgett: The false name the King uses when addressing Tim Collins, the young man bound for Orleans who tells the King everything about the Wilks family.

Boggs: A drunk man who insults Colonel Sherburn and is later killed by him.

Tim Collins: A young man who reveals the entire story about the Wilks's fortune to the King.

The Duke: The younger of the two con men and the man who invents the Royal Nonesuch.

Bob Grangerford: A son of Col. Grangerford.

Buck Grangerford: The youngest son of Col. Grangerford who becomes good friends with Huck but is later killed in the feud.

Miss Charlotte Grangerford: A daughter of Col. Grangerford.

Col. Grangerford: The father of the Grangerford house and the man who invites Huck to live with the family.

Emmeline Grangerford: A daughter of the Grangerfords.

Miss Sophia Grangerford: The daughter of Col. Grangerford who runs off with Harney Shepherdson and rekindles the feud.

Tom Grangerford: The eldest son of the Grangerford family.

Buck Harkness: The man who starts rallying a mob to kill Colonel Sherburn after Sherburn shoots and kills Boggs.

Joe Harper: A member of Tom's robber band.

George Jackson: The false name Huck uses when he lives with the Grangerfords.

The King: The elder of the two con men with whom Huck is forced to travel. He plays the naked man in the Royal Nonesuch and is the man who sells Jim as a runaway slave.

Mrs. Judith Loftus: The woman whom Huck visits to gather news while pretending to be a girl. She tells him that she suspects Jim is hiding on Jackson's Island.

Sally Phelps: Tom Sawyer's aunt. She is married to Silas Phelps and initially mistakes Huck for Tom Sawyer.

Silas Phelps: Tom Sawyer's uncle, and the farmer who purchases Jim from the King for forty dollars.

Aunt Polly: Tom's aunt who shows up at the end to find out what tricks Tom has been playing on her kinfolk. When she tells her sister who Tom and Huck really are, she foils their plan to free Jim from slavery by pointing out that he is already free.

Doctor Robinson: The only individual who understands through the King and Duke's forgeries when they claim to be British that they are not British.

Ben Rogers: A member of Tom's robber band.

Sid Sawyer: Tom Sawyer's younger brother. Tom pretends to be Sid while he and Huck Finn are living with Sally Phelps.

Harney Shepherdson: The young man who runs away with Miss Sophia Grangerford.

Judge Thatcher: An eminent citizen in the town who is respected and well-liked. He fights to protect Huck's money when Pap returns to claim Huck and steal his money.

Jim Turner: One of the robbers on the shipwrecked steamboat.

Harvey Wilks: The British brother of Peter Wilks whom the King mimics until the real Harvey Wilks arrives.

Joanna Wilks: The youngest daughter of the dead George Wilks.

Mary Jane Wilks: The eldest daughter of the departed George Wilks, a red-headed girl whom Huck starts to fall in love with.

Peter Wilks: The dead man whose brother the King imitates.

Susan Wilks: The second eldest daughter of the dead George Wilks.

William Wilks: The British brother of Peter Wilks whom the Duke imitates until the real William Wilks arrives.

4.6 Themes in the Novel

Racism and Slavery

Despite the fact that Mark Twain wrote *The Adventures of Huckleberry Finn* after slavery was abolished in the United States, the book is actually set before the American Civil War, when slavery was still permitted and the basis for the American South's economy. Many of the white characters in Twain's book, such as Miss

Watson, the Grangerford family, and the Phelps family, are actively involved in the slave trade. Other characters, such as the duke and the king, profit from slavery indirectly by adopting Miss Watson's runaway slave Jim and giving her a cash reward.

The slaves themselves are mistreated, exploited, and subjected to physical and emotional violence while slaveholders' profit from slavery. Jim's wife and kids are cruelly snatched away from him. But white slaveowners absurdly reassure themselves of a racist stereotype—that black people are psychologically inferior to white people, more animal than human—in order to justify the tyranny, exploitation, and mistreatment of black slaves. Even though Huck's father, Pap, is a cruel and violent guy, it is Jim, a much better man, who is suspected of killing Huck. Jim is only suspected of killing Huck because he is black and fled slavery in an effort to be with his family.

Slaveowners and racist whites hurt black people, but they also morally degrade themselves by grossly misrepresenting what it is to be a human, all for financial gain. In the novel, initially, Huck accepts racial stereotypes and even criticizes himself for not reporting Jim for fleeing, despite the fact that he is required to do so by society and the law. When Huck gets understand that he and Jim are both human beings who may love and hurt, as well as be intelligent or silly, he become friends with Jim. Compared to most of the other people Huck encounters while traveling, Jim shows himself to be a better man.

Hypocrisy

Many "good" characters can be found in the story. These people have good manners and behave civilly. Yet even these apparently decent individuals act immorally when dealing with the slaves.

Aunt Sally is delighted to meet Huck in Chapter 32, partly because she had been anticipating Tom, and Huck has allowed her to believe that is who he is. Huck mentions that there was a problem on the boat when she asks what happened to him. Concerned, Aunt Sally says, "Good gracious! anybody hurt?" "No'm. Killed a nigger." "Well, it's lucky; because sometimes people do get hurt." Aunt Sally, the same woman Huck describes as kind and compassionate, shows no emotion whatsoever when a black person passes away. They do not, in her opinion, qualify as "people." This kind of illustration appears frequently throughout the book.

At the opening of the book, a judge absurdly gives Pap, Huck's abusive and intoxicated father, custody of Huck. The judge asserts that Pap has a legal right to custody of Huck, but despite this, Pap demonstrates that he is an unsuitable guardian by denying Huck the chance to further his education, abusing Huck, and locking him up in a remote cabin. Fulfilling Pap's legal obligation in this situation blatantly jeopardizes Huck's welfare. In addition, Pap's mistreatment of Huck and his confinement are indirectly contrasted with a more pervasive and deeply ingrained social issue, especially the systematic enslavement of Black people. As Huck grows to understand it, slavery is an oppressively inhuman system that cannot be the foundation of a really "civilized" society. Perhaps the biggest hypocrites Huck encounters on his travels are those like Sally Phelps, who appear kind but are racist slaveowners.

Even among the so-called cultured, there remains underlying racism. It is challenging to ignore this perspective and consider these people to be decent, as Huck does. By the conclusion, Huck is perplexed and refuses to become "civilized." It is also startling how violent things are now. Colonel Grangerford, an elegant and aristocratic man, participates in a dispute for no apparent cause. Three of his children and his own life would ultimately be lost in the feud. The protagonist feels bewildered by how such behaviour can be engaged in by sophisticated people, and Twain portrays it as nonsensical.

Freedom

Freedom in the novel is multidimensional. Huck Finn wants to be free from his brutal father and the restrictions of society. Jim, the slave who is running away from his master Miss Watson, wants to be freed from slavery. Huck wants to be free of social norms and improper behaviour. Huck wants to be free so that he can act on his instincts and think for himself perhaps more than anything else. The same is true for Jim, who desires to break free of his bondage so that he can exercise his basic right to return to his wife and kids.

The natural world is the destination of Huck and Jim's search for freedom. While nature imposes additional restrictions and hazards on the two, such as what Huck refers to as "lonesomeness," a sensation of being unprotected from the meaninglessness of death, nature also offers refuges from society and even its own dangers, such as the cave where Huck and Jim seek shelter from a storm. Huck and

Jim may be themselves in such safe havens, and they can also observe the beauty that is ingrained in the terror of freedom from a safe distance.

In spite of this, *The Adventures of Huckleberry Finn* suggests that humans might be so liberated that they end up imprisoned within themselves. For instance, the duke and the king, who serve as an antithesis to Huck and Jim, are so unconstrained that they may pretend to be practically anyone. However, this is only because they are entrapped in their own greed and lack a moral compass. Freedom is beneficial, but only to the extent that the free person ties himself to his moral instincts. The book examines the idea of freedom and casts doubt on prevailing social beliefs and legal restrictions on personal freedom.

Religion and Superstition

The Adventures of Huckleberry Finn depicts both formal religion (namely, Christianity) and superstition as two different belief systems. While the Widow Douglas and Miss Watson are educated and "civilized," Huck and Jim are illiterate and destitute, and they practice superstitions. Despite (or perhaps because of) the Widow Douglas and Miss Watson's guidance, Huck develops an antipathy toward Christianity right away due to the fact that it places too much emphasis on the dead and not enough on the living, because Christian Heaven is filled with uninspiring, boring people like Miss Watson while Hell seems more exciting, and because Huck has come to realize the futility of Christianity. After all, in Huck's universe, prayers are never granted.

Nevertheless, despite how ridiculous they are, Huck and Jim's superstitions aren't any more absurd than Christianity. When a spider burns in a candle or Huck touches a snakeskin, for example, Huck and Jim interpret these occurrences as "bad signs" that something horrible is going to happen. Jim even has a magical hairball that was extracted from an ox's stomach and is said to be able to predict the future when given money. Every time something awful occurs to them, Huck and Jim can always find a bad indication in the natural world to put it down to. Even though it is absurd, superstition is a more realistic way to interpret the world than formal religion is, according to one of the subtle jokes in *The Adventures of Huckleberry Finn*.

Although it is absurd for Huck and Jim to see bad omens in everything, it is not absurd for them to expect bad things to happen soon because they live in a world where people act irrationally, erratically, and frequently violently and where nature is

dangerous, even fatally malevolent. Formal religion, in contrast, submerges its adherents in ignorance and, worse, brutality. Huck is sent to Hell for doing the right thing by rescuing Jim from slavery, according to Christian principles that were established in the American South. The novel's new moral framework is established by Huck saving Jim despite understanding that the Christian good is not the best course of action. This new framework cannot be subverted by society to support immoral institutions like slavery.

Maturation/ Growing Up

The novel *The Adventures of Huckleberry Finn* is a Bildungsroman, which is a coming-of-age tale in which the main character, Huck, matures as he broadens his horizons through new experiences. Huck is introduced in the book as an immature youngster who likes to joke around and perform practical jokes on other people with his childhood friend Tom Sawyer. Although he has a kind heart, the society in which he was raised has corrupted his conscience, causing him to constantly condemn himself for not reporting Jim for fleeing, as if doing so would have prevented him from remaining apart from his family.

Along with his physical voyage down the Mississippi, Huck is also experiencing his coming-of-age. He is no longer the same person as before his experiences on the raft and in the towns. Having witnessed both positive and negative behaviour, he has a newfound understanding of people.

Jim is largely to blame for the positive conduct he observes. As Huck notes of Jim in Chapter 14, "Well, he was right; he was most always right; he had an uncommon level head for a nigger." The things Jim does and says are what most encourage Huck to develop and grow. Nevertheless, as the story progresses, Huck's ideas about right and wrong also change. He discovers that strict moral standards, such as those found in Christianity or the family rivalry between the Granger and Shepherdson, don't always produce the best outcomes. Additionally, he understands that total selfishness, such as that displayed by Tom Sawyer to a certain extent and by Tom's much worse prankster-counterparts, the duke and the king, is both childish and degrading. Huck discovers that he must follow his moral instincts, which necessitates that he be adaptable in his approach to moral conundrums. Indeed, Huck takes the proper choice to aid Jim in escaping his bondage by listening to his heart.

The immature manner in which Tom carries out his moral decision at the Phelps farm contrasts with this mature moral choice. Instead of simply assisting Jim, Tom formulates an absurdly complex plan to let him free, which leads to Tom being wounded in the leg and Jim being captured. In contrast to Tom, who still has a lot of growing up to do, Huck is ethically responsible and realistic by the book's finale.

Huck demonstrates a degree of maturity that is significantly higher than earlier in the book when he declares he is ready to "go to hell" in order to secure Jim's freedom. Huck is prepared to follow his moral convictions and do what is right in his eyes. He disregards the civilized populace and disregards the lessons he was taught as a child. Huck's readiness to defy convention suggests his eventual decision to go out on his own. He has the wherewithal and tenacity to act independently and to believe in his own sense of good and wrong at the book's conclusion.

Friendship and Loyalty

Jim and Huck Finn become closer as the narrative progresses. Despite the stark differences in their social status, race, and upbringing, they develop a close friendship based on loyalty, trust, and support for one another. The strength of human connection and the potential for empathy and understanding are demonstrated by their friendship, which challenges society rules and preconceptions.

Cruelty

The characters in the book are shown to frequently be harsh to one another. Family, friends, and complete strangers are all susceptible to this abuse. The novel shatters the stereotype of the friendly and inviting Southerner.

The definition of cruelty is Pap. He berates Huck savagely, demands that he end his studies, then kidnaps and imprisons him. Huck believes he needs to flee as a result of Pap's treatment. But eventually, "...pap got too handy with his hick'ry, and I couldn't stand it. I was all over welts.", Huck says in Chapter 6. I had welts all over. Pap was an irresponsible father before discovering that Huck is wealthy. His concern for Huck is only as great as the reward money.

The monarch and duke have no issues robbing helpless individuals of their money. They deceive orphans, take advantage of a religious gathering, and ultimately sell Jim. One of their tricks works because neighbours are rude to one another and encourage one another to commit fraud. In addition, there are regular furious crowds

in modern culture who are ready to use violence. Feuds persist for no apparent cause. The civilization portrayed is overwhelmingly cruel and unpleasant. They are unkind to both their neighbours and strangers.

4.7 Symbols

The Mississippi River

The Mississippi River, on and around which much of Huckleberry Finn's action occurs, is a powerful, beautiful, and perilous body of water that also serves as a metaphor for complete freedom. Actually, it's where Huck feels most relaxed and at peace, and it's also how he and Jim plan to get to the free states. The river is fluid, adaptable, and progressive in its physical structure, just like Huck and Jim are in their creatively unrestrained displays of empathy for other characters and in their pragmatist adaptability to any situations that may arise. However, the river is completely unrestricted, making it unpredictable and hazardous. This is best illustrated by the storms that repeatedly endanger Huck and Jim's lives.

The Raft

If the river represents unrestricted freedom, then the raft, which serves as the primary home for Huck and Jim as well as the duke and king, represents the restriction on freedom that is necessary to impose in order to avoid being overpowered: peaceful cohabitation. The laws of the raft are straightforward: appreciate diversity and be supportive of one another, unlike the occasionally absurd and nasty norms of civilization. The raft is a form of model society where people can experience independence in contrast to society on land while also managing to avoid drowning in their freedom. Huck claims that the days he spends with Jim on the raft are his happiest. It is crucial that Huck's internal conflict over whether or not to turn Jim in comes right after the literal destruction of the raft. Huck and Jim's friendship might be destroyed by such a thought, or even a betrayal, just as the raft is. Significantly, Jim only reappears in Huck's life to mend the raft of their harmonious coexistence after Huck discovers the insane destructiveness of human conflict from the Grangerford-Shepherdson conflict. It goes without saying that all of this is symbolic of how trust and good faith in individuals can be established, destroyed, and restored despite their differences. It also illustrates the idea that it is never too late to try to repair damaged relationships.

4.8 Glossary and notes

chattel slavery: a chattel is a moveable possession, any possession or piece of property other than real estate. So, chattel slavery is a system wherein the slave belongs to his/her owner.

burlesque: mock-serious; comic imitation especially in parody of a dramatic or literary work.

black slouch: a felt hat with a broad, floppy rim.

put in her shovel: offered an opinion.

pungle: to pay.

bullyragged: scolded, chastised.

forty-rod: cheap whisky.

tow: a rope made from strands of broken or coarse flax or hemp.

Mulatter: mulatto, a person who has one black parent and one white parent.

habob: aristocratic member of the community.

Capet: Hugh Capet, king of France (987-996); here, the duke's reference to the king.

4.9 Check Your Progress

A. Choose the correct alternative.

1. *The Adventures of Huckleberry Finn* can best be described as:
 - i) An Epic
 - ii) A Humorous Novel
 - iii) A Social Commentary
 - iv) An Abolitionist Novel
2. Huck Finn and Tom Sawyer each received _____ dollars when they found money that the robbers had hidden in the cave:
 - i) No Money
 - ii) 12,000 DOLLARS
 - iii) 3,000 DOLLARS
 - iv) 6,000 DOLLARS
3. What book does Huck Finn tell the reader he was also in?
 - i) *The Adventures of Tom Sawyer*
 - ii) *Huck Finn: Adventurer Extraordinaire*
 - iii) *Pudd'nhead Wilson*
 - iv) *Great Expectations*
4. Why is Huck upset after burning the spider?
 - i) It was his pet spider
 - ii) He burned his hand as well.

- iii) He's afraid it will bring him bad luck.
- iv) He feels guilty for hurting a living thing.
- 5. The river best serves as a symbol of which of the following?
 - i) Slavery ii) Equality iii) Freedom iv) Commerce
- 6. From which family do the Duke and the Dauphin try to steal the inheritance?
 - i) The Shepherdsons ii) The Wilks
 - iii) The Phelps iv) The Grangerfords
- 7. With whom does Huck start to fall in love in the novel?
 - i) Miss Watson ii) Mary Jane Wilks
 - iii) Huck Does Not Fall in Love iv) Sarah Williams
- 8. Which town are Huck and Jim trying to reach?
 - i) Paris ii) St. Louis iii) New Orleans iv) Cairo
- 9. What happens at the duke and dauphin's performance?
 - i) Few people show up and they laugh at the show.
 - ii) A drunk man is shot.
 - iii) The duke and dauphin get into a fight onstage.
 - iv) The crowd gets angry
- 10. Who questions Huck about England?
 - i) A judge ii) One of the Wilks brothers
 - iii) The youngest Wilks daughter iv) Jim

B. Answer the following questions in a word/sentence/phrase.

- 1. Who is the narrator of the novel, *The Adventures of Huckleberry Finn*?
- 2. Why does the rest of Tom's gang object to Huck joining?
- 3. Why does Jim run away?
- 4. What do Jim and Huck find in the floating house?
- 5. How does Buck die?
- 6. What stops the crowd from lynching Sherburn?
- 7. Why does Jim regret beating his daughter for not listening to him?
- 8. Who interrupts the duke and dauphin's auction?

9. How does Jim finally escape from his cell?
10. How does Jim finally gain his freedom?
11. Who arrives to clear up the confusion caused by Tom and Huck?
12. Why does Huck want to head out West?
13. Who does Huck pretend to be when he gets to the Phelps farm?
14. What happens to Jim while Huck is ashore with the duke and dauphin?
15. How does the duke disguise Jim so that he can walk around in public?

4.10 Answers to Check Your Progress

1.9. A. Answer

1. ii), 2. iv), 3. i), 4. iii), 5. iii), 6. ii), 7. ii), 8. iv), 9. ii), 10. iii)

1.9. B. Answer

1. Huck
2. He has no family, aside from a drunken father.
3. He doesn't want to be sold away from his family.
4. A dead man
5. He is shot by a Shepherdson.
6. Sherburn shames them for their cowardice.
7. His daughter is deaf.
8. A mob accompanied by the real Wilks brothers
9. He sneaks out through a hole in the wall.
10. Tom reveals that Miss Watson has freed him in her will.
11. Aunt Polly
12. To escape Aunt Sally's efforts to civilize him.
13. The Phelps's nephew
14. He is picked up as a runaway slave.
15. He dresses him to look like a sick Arab.

4.11 Exercises

1. Compare and contrast the characters of Huckleberry Finn and Tom Sawyer.
2. Discuss the characteristics of Jim and how or if he qualifies as a heroic figure.

3. Discuss Huck's struggle with his conscience and how or if he qualifies as a heroic figure.
4. Compare and contrast the environment on shore and the environment on the raft.
5. Discuss Huck's statement, "All right, then, I'll go to hell."
6. Discuss the use of satire in the novel and how Twain uses different types of humour for social commentary.
7. Discuss the theme of romanticism versus realism.
8. Discuss Twain's use of Huck Finn as the narrator and how Huck's literal voice impacts the novel.
9. Discuss Huck's view of religion, especially his idea of two types of Providence and the characters that represent each type.
10. Discuss the novel as a realistic portrayal of American racism before and after the Civil War.
11. Discuss the twin theme of freedom-and-slavery in Huckleberry Finn.
12. Describe in some detail how Huck wrestled with his conscience on learning that Jim had been sold to Phelps' plantation and bring out its distinctive character.
13. Discuss the Civilized, Primitive, and Natural Man in Huck Finn.
14. Discuss the theme of individual conscience versus society and how it relates to the theme of freedom in the novel.
15. Discuss how Twain criticises the values of Southern society by showing the difference between Huck's acquired values and his own innate sense of goodness.
16. How does Twain use satire to expose and criticize human failings?
17. "Picaresque" is a word used to describe a character who comes from a low class of society, is poor, lives by his/her wits, travels, and has episodic adventures. Using specific examples and quotes from the novel, explain how Huck is a picaresque figure.
18. How would you defend Huckleberry Finn against charges of being a racist novel?
19. Discuss the role of superstition in the novel. Explain how Twain criticizes superstitious beliefs and give specific examples.

20. This novel is also a satire on human weaknesses. What human traits does he satirize? Give examples for each.

4.12 Further Reading

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