

Master of Arts (1ST YEAR)

ENG-204

ENGLISH



**Directorate of Distance Education
Guru Jambheshwar University of Science &
Technology**

HISAR-125001

Subject M.A English	
Course Code: 204	Author: Dr. Pallavi
The Death of Salesman by Arthur Miller	

1.0 Learning Objectives

1.1 Introduction about the Novel

1.2 Main Body of the Text

1.3 Further Main Body of the Text

1.4 Check your Progress

1.5 Answer to Check your Progress

1.6 Keywords

1.7 Summary

1.8 Self-Assessment Test

1.9 References/ Suggested Readings

1.0 Learning Objectives

- The Students will be able to know the loss of identity and a man's inability to accept change with himself and society.
- The Students will be able to know the complexities of life.
- To know the real definition of ambition, it is one of those things that can be either your best friend or your worst enemy.
- The play is a scathing critique of the American Dream and of the competitive, materialistic American society of the late 1940's.

1.1 Introduction

DEATH OF A SALESMAN

About the Author

A LIFE-SKETCH OF ARTHUR MILLER

Arthur Miller was born in a prosperous family on October 17, 1915, in the Harlem section of Manhattan, New York. The Millers were prosperous manufacturers. Miller's father was a prosperous manufacturer, and his mother, herself the daughter of a manufacture, had been a teacher in the public school that Miller attended in Harlem. After the economic ruin of his family, Miller grew up in poverty. Miller was not a brilliant student. He failed in many subjects. He was more interested in sports later remarked. "Until the age of seventeen I can safely say that I had never read a book much heavier than Tom Swift and Rover Boys, and only verged on literature with some of Dickens."

Miller graduated from high school in 1932, but was unable to go on to college as "nobody in the house was in the possession of the fare." The alternative was obvious, and he accordingly worked for two years in an automobile parts warehouse on Tenth Avenue in Manhattan. He wanted to the University of Michigan mostly because of the nationally known football team, whose fame he had followed all through high school. For two and a half year, Arthur Miller worked as a order and shipping clerk in an automobile warehouse at Tenth Avenue saving all he could towards his tuition. "In the process a profound change took place in the football starone that sharply altered his aim, his own life. He read everything he could force into his walking hours, discovering for himself the delight in the words that expressed the truth of life-partly in poetry, more in novels, but more in novels, but mainly in plays like most New Yorkers, he had always enjoyed the theatre, going to Broad-wait shows but now he felt an urgent desire to write play."

He rapidly gained a thorough knowledge of the theatre, from the writing though the producing of plays. Out of job, Miller turned to writing for radio as well as to working in the Brooklyn Navy yard and in a box factory. He went abroad for a while, a met Miss Ingeborg Morath, a photographer of Austrian birth whom he married in 1922.

Miller's Concept of Tragedy

If we judge modern tragic plays on the basis of what Aristotle has said about tragedy, none of the modern plays is a tragedy. The classicists believed that a tragedy was a highly serious play with a magnificent theme and a highly ranked hero and a lofty aim. "Serious drama is a serious representation by speech and action of some phase of human life. If there is an unhappy ending we may call it tragedy; but if the play is a serious attempt to represent life it makes on great difference whether or not good fortune intervenes in the last scene". The demand of realism and of democracy compelled the modern playwrights to think about the modern man and his predicament in a modern world, a world entirely different from that of Aristotle. The modern playwright sees man as the product of his surroundings. The primary concern is with the external factors that operate on the protagonist rather than with the inner crisis experienced by him when challenged by his conditions. This concern with the social problem, what social injustice and its effect on the lives of the characters, is bound in Miller's plays too. The economic basis of social mischief is as obvious in *All My Sons* as in Shaw's *Widower's Houses* or Ibsen's *An Enemy of the People*; in *Death of a Salesman* the common man is crushed by forces out-side himself and by illusions, false ideas spawned by these forces ; and in *The Crucible* the political motive is clear. Man is seen as constantly in the process of becoming shaped and not merely stimulated by his environment, his fate. Man's failure to achieve or to maintain this needed sense of personal dignity is, according to Miller, the fault of society. He also attaches importance to the personal factor, for the hero must not be flawless, nor ought the social factors be ignored, but his emphasis, without doubt, is on the social forces, not on the hero's inner weakness. Tragedy need not preach revolution, but since its theme is man's need to wholly realize himself, whatever confines and affects man and stunts his growth is ripe of attack and examination. The function of tragedy is to reveal the truth concerning one society, which frustrates and deprives man his right to personal dignity, and the enlightenment of tragedy is the discovery of the moral law that supports this right. Miller's own plays live up to this definition. In *Death of a Salesman*, there is the same emphasis on social forces as the source of tragedy, by this play Miller tries to justify the use of the common man as the tragic hero. In the conflict the hero gains "size that tragic stature that is spuriously attached to the high born in our minds. Miller's tragedies then tend to fluctuate. Miller, like most modern tragedians, has been seeking a new explanation of the human situation with its tragic aspects. He seeks it in naturalistic and humanistic terms, not transcendental ones. Our man made ethical system though incomplete and faulty can be

improved. Our environment, which restricts and defeats us, which prevents us from realizing ourselves can be changed if we will.

Miller had a definite social vision. He was of opinion that the main object of drama is to reveal human motives regardless of form. Miller showed sufficient concern for his dramatic technique, his methods underwent many modifications. His stylistic modes were the realistic, the expressionistic and the rhetorical. Miller's purpose as a dramatist was to arouse love or hatred for that social and economic system. In *Death of a Salesman* he employed the expressionistic technique with the purpose of faint characterization rather than for demonstration which the Germans used it. Miller returned to a more objective frame of reference. Miller recognizes that most of his symbolic images are drawn from simple life. His dialogue swings between extremes of brilliance and insipidity.

About the novel-

A critical introduction

Awareness of social realities

His play is a consummation of virtually everything attempted by that part of the theatre which has specialized in awareness and criticism of social realities. Miller's achievement lies in successfully bridging the Gulf between a social situation and human drama. The two elements in *Death of a Salesman* are indeed, so well fused that the one is the other.

The Middle Class Tragedy

It is the kind of play that usually decidedly short of tragedy and settles on the lower level of pathos, a drama ordinarily conducive to tear shedding or sympathetic clucking rather than to exaltation of mind and spirit through impressive suffering.

Story of a Breathing Man

In this play Miller has made the object of his analysis a breathing man and given him some stature. Its hero Willy Loman may commit errors and may flounder in illusions like the rest of his clan, worshipping material success and thinking that it is bound to be won by sales talk and Rotarian chumminess. Willy is not quite commonplace in his commonplaceness. He maintains his faith, inane though it is with a tenacity that is little short of heroic, and when it crumbles, the man crumbles with it hugely.

An American Tragedy

Death of a Salesman is subtitled "Certain Private Conversations in two Acts and a Requiem". It has all the qualities of theatre greatness, building a massive dramatic power in the strength of its particular details while spreading a general relevance around it. The tragedy of Willy Loman is self-powered into the tragedy of the American Way of Life.

The Causes of Death

It is about a man who based his life on false values and so was foredoomed tragedy? Is it about a man whose life is beyond his control? Set on a fateful course. Is it about the

American, economic system and its fraudulent goals of material success and popularity? It is about a way of life so heartless that it can make a man obsolete, just as it does machinery? As it is about Willy Loman a salesman.

A Classical Tragedy

Miller had classical tragedy in mind when he wrote the play. He has always been plagued with an intellectualized need to be artistic. Despite the foolhardiness in such self-consciousness, he almost succeeded. But we never believe that Willy was doomed to a fatal course of action by a set of circumstances beyond his control.

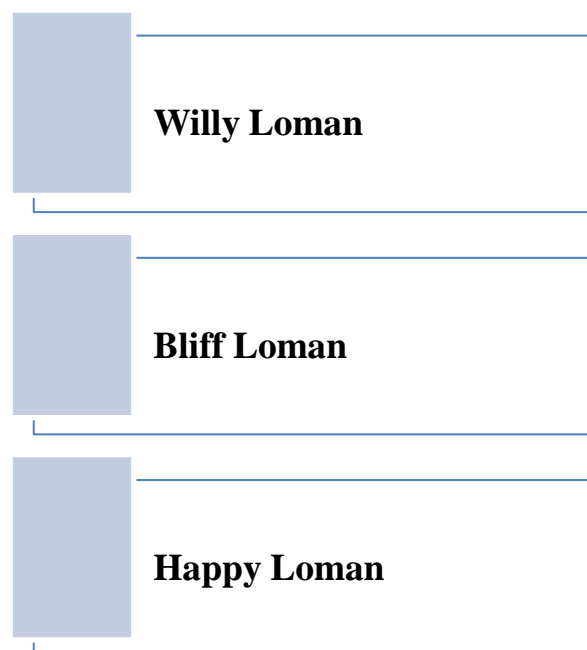
Arthur Miller: A Dramatic Artist

Death of a Salesman: A Critical Appreciation

Arthur Miller's *Death of a Salesman* is not only an analysis of success worship and self-delusion in a materialistic society, it is replete with many formal features of a demonstration – much debate, much retrospective, exposition and analysis, and a final, pointed, summation in the cemetery scene. His play is a consummation, or rather an epitome of whatever has been attempted in that part of the theatre, that is known for its awareness and criticism of social realities. Miller achieves the impossible- the successful bridging of the gap between a social situation and human drama. In *Death of a Salesman* it depicts the fate and the final ending of a commonplace man in a common place environment. It is a drama which evokes sympathy and tears instead of the exaltation of mind and spirit through effective impeccable suffering. In this play, Miller has tried to analyze Willy Loman, a flesh and blood human being. He rises to a stature higher than that of an average his life on illusion as any of us – as any of his clan. Willy believes that if one cannot sell, one puts it into his son's head. Willy also has an extramarital affair, a diversion that seems to be the 'in thing' with travelling salesman. He maintains his faith with a tenacity that is only a little short of heroic. Willy pursues a very common mirage. This pursuit is the pursuit of success. Willy himself is responsible for most of their vices and shortcomings. His love for Blanche was too intense and his hopes from her, was too high. The play and these characters gain weight from the magnitude of his flawed relations with his wife and sons the magnitude being within him. The play constantly oscillates between the past and present dimensions of time- yet the overall impression it leaves on the readers or the audience, is that of effortless and inevitable cohesion, and unity. The play is the summation of a man's life. His story ends with his committing suicide in

order to leave money for his family and to make up for his personal failure. The tragedy of Willy Loman is empowered, as it symbolizes the tragedy inherent in the American way of life. The essence and the majesty of Willy's grief lies in the presence of many questions, not is disparate collection but in a complex, and multiple identity. The language is disciplined, poetic without being unrealistic. Miller has fused the literary and the theatrical arts never does he seem to lose hold over his artifice. When Miller wrote the play, he had the classical tragedy in his mind. Despite his self-consciousness, Miller comes very near to achieving success in his aim. Willy's tragedy is legitimate even in the classical sense. Like the heroes, Willy is unable to cope up with his circumstances.

1.2 Main body of the text



Major Characters

- 1. Willy Loman:** Willy Loman is an American salesman who has followed in vain the fascinating mirage of success. His “small, fragile seeming home midst “suggests the smallness and fragility of his life structure. Willy, the tragic protagonist of the play, “is past sixty years of age”. He is tried and exhausted with the game of life. He is drained to the dregs. Willy is very fortunate in his wife, Linda, who is an extremely devoted consort. His employer deprives him of his salary and puts him on straight commission. He is fired and told by his employer to depend upon his sons. He has always desired to be a successful father. But find that his sons have no respect for him. His estrangement with

his sons causes him pain. Willy feels suffocation in his apartment house. He feels himself in a prison where is not a whiff of fresh air to breathe. The indiscriminate growth of massive buildings has blotted out all traces of natural beauty. Willy has always been a dreamer. At that time his son Happy had expressed his hope that he would have as big a business as Uncle Charley's having been fed on the American myth of success. Willy feels that his chances of success in whereas Charley is only "liked".

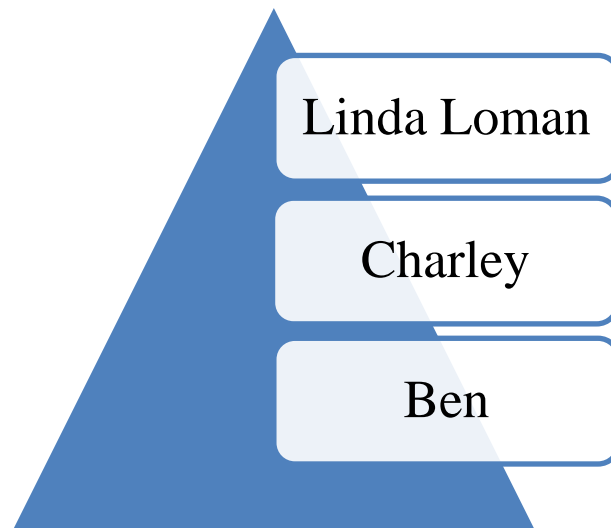
One reason of Willy's failure is his misplaced faith in the power of personal attractiveness. He believes that a man can get anything in life if he has got a handsome personality. Willy's moodiness has made him a bundle of contradiction. He holds contradictory views about his elder son Bliff. On the one hand he speaks proudly of the great football hero that Bliff has been in the college. On the other he regards him as a good for nothing fellow. Willy constantly repents for not following in the footsteps of his elder brother, Ben! He constantly holds up Ben as a model to his sons. Willy suffers so much from a sense of inadequacy that he constantly tries to show his superiority. He feels that the very structure of his life is built on a temporary edifice. Willy's predicament is revealed by Linda in her passionate appeal to her sons. He's not the finest character that ever lived.

Willy is not equipped with sufficient resources to withstand the onslaught of the forces of sterility and oppression. He is an irrepressible dreamer. He is annoyed with the machines requiring perpetual repair. Willy's tragedy is that though he chose the career of a salesman for its promise of contacts and friendships, the changed circumstances have taken away the human element for salesmanship. Willy's death invokes different responses from Bliff and Charley. Bliff thinks that Willy's wrong dreams were responsible for his tragedy. Another reason was that Willy "never knew who he was ". He had to pay a heavy price for his lack of self-knowledge. Willy was a salesman and for a salesman, there is no rack bottom to the life. He's a man way out there in the blue, riding on a smile and a shoe shines. A salesman is got to dream, body. It comes with the territory.

2. **Bliff Loman :** Bliff Loman is another major character in this play. The people of younger generation see in him a reflection of their own strivings and struggles. He presents before us the cause of a promising youth who displays great progress in the sports field, but is unable to imbibe those values which alone could confer meaning on his strivings. Bliff is

a well-built young man of thirty four, two years older than his brother happy. He “bears a worn air and seems less self-assured” than his brother. He has succeeded less, and his dreams are stronger made less acceptable than of Happy. The hard buffets of fortune have reduced him to a shadow of his former self. Bliff during his heart to heart talk with Happy, provides the Genesis of his disintegration. He tells Happy that his father’s mocking tone has shaken his confidence. Bliff, however maintains that there are other things, too, that are depressing him. Bliff is a victim of the maddening world of competition, of boredom of the daily routine, of the very ordinariness of life of men labour and scant rewards. One reason of Bliff’s failure is that he wasn’t “brought up to grub for money”. He doesn’t know how to do it. He strongly feels that there is no point in wasting one’s life to build an estate and then not to have the peace of and to live in it. Bliff’s heroic performance at Ebbets Field game had set Willy dreaming. The most crucial experience of Bliff’s life was his discovery of his father’s infidelity at Boston. Bliff holds him responsible for his failure. Bliff still thinks that his individual existence as a human being has no worth. For Bliff there is nothing but nothingness. I’m nothing! I’m nothing, Pop... I’m just what I am, that’s all”. Bliff is redeemed from his nothingness by the discovery of love for his father.

3. **Happy Loman:** Happy, the younger brother of Bliff, is a tall, powerful made your man. He like his brother, is lost, but in a different way, for he has never allowed himself to turn his face toward defeat and is this more confused and hard skinned. Happy has never allowed himself to take a defeatist attitude in life. Money is only means and not an end in itself. Happy, though financially well off, feels emotionally drained and is extremely perplexed by a haunting sense of loneliness. Happy suffers from a kind of existential Boredom. Happy is enthralled with the idea of “The Loman Brothers” and says that this has been his dream too. Happy confesses that money and sex have failed to provide him relief from Boredom. He indulges sex to overcome his sense of disgust. He likes to spoil those girls in particular who are engaged to be married to the executives. Happy doesn’t settle down to a married life because he’s cynical about women. Happy prefers to let his father dwell in the dream world, rather than open his eyes to the oppressive world of glaring reality. Happy advise him not to break Willy’s heart by telling him the truth. When Willy is dead, Bliff attributes his tragedy to his wrong dreams. But happy takes a different view of it. He says with confidence and determination:” Willy Loman did not die in vain. “It’s the only dream you can have to come out number one man.



Minor Characters

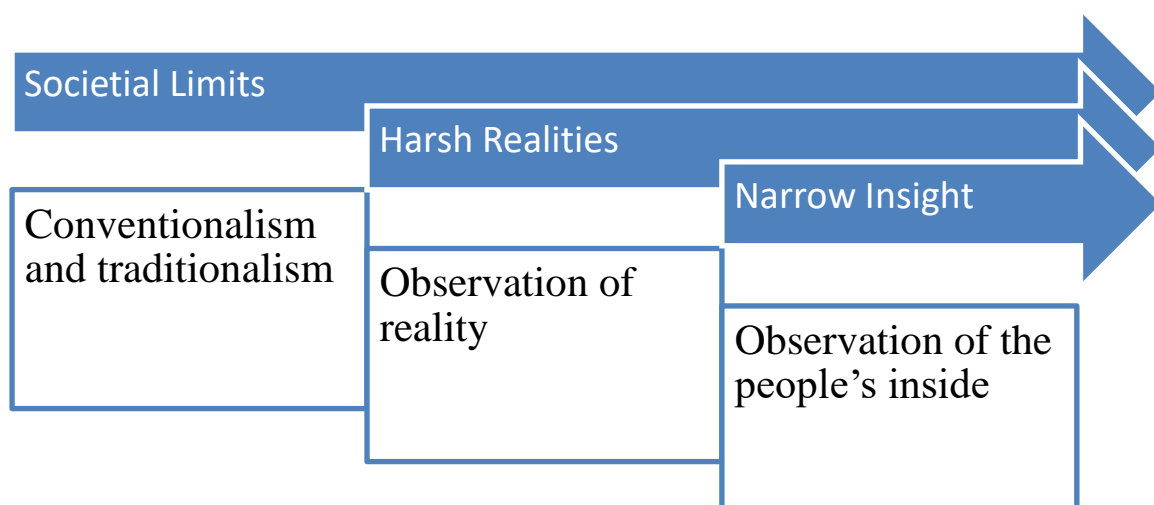
1. **Linda Loman:** Linda Loman is the eternal wife figure. Linda's strength is that she is constantly willing to believe. Linda's weakness is that she hasn't the imagination, to understand Willy's dreams of success. Linda, functioning as this eternal wife figure, would bolster his ego by disclaiming his realistic observations. Linda is the one who demands that "attention, attention must finally be paid to this man." She becomes Miller's spokesman in the play to illuminate certain faults in the American social structure. She represents the simple person who is caught in a struggle between illusion and reality and who has not the strength to support reject, or understand either one.
2. **Charley:** Charley represents a touch of realism in the play. His life stands as a contradiction to everything that Willy believes in. Charley has no dreams of success. Charley is a realist. He is the one who routes most strongly Willy's ideas of personal attractiveness. Charley says nothing until the act is accomplished. Charley never had any illusions about Willy. Charley is the capable voice of realism which gives us a rather accurate view of Willy and also functions to show the fallacy of Willy's ideas.
3. **Ben:** Ben is a shadowy figure who functions more as a symbol or illusions than he does as a character. He does not believe at all in the individual and he tells Bliff never to fight fair with a stranger. His success seems to have been built on brute force and driving energy. He is the ideal for Willy. For Willy, Ben represents the ideal success story. He entered the jungle when he was seventeen, when he came

out at twenty one he was rich. Ben is the far away illusory vision of complete success. He is diametrically opposed to Charley. Ben's success is the ideal and romanticized success story. Ben functions mainly, not as a character but as a symbol which illuminates an aspect of Death of Willy's frustrations.

1.3 Further body of the text The Novel

Act 1

The play opens in the house of Willy Loman who is the main protagonist of the play. Arthur Miller gives a lengthy description of the Loman house. This is a simple house, in a surplus of apartment complexes in Brooklyn, New York. The home is simple and realistic, with only a few items representing the respective rooms: kitchen, living room, bedroom, and boy's bedroom. As the curtain rises, Willy Loman enters from the right. He is a top salesman for the firm Brown and Morrison in New England. Willy is more than sixty years of age. Willy's wife Linda, has awakened in the middle of the night. She goes to him, taking off his shoes, and asks him what has happened and why he has come back. Willy says that nothing happened. He tells her that he does not smash his car. He was driving at sixty miles per hour and suddenly ran off the road. Willy is perturbed and Linda tries to calm him down. Willy tells her that they do not need him in New York. His services as a salesman are required in the New England.



Then their conversation turns to the subject of their two sons, Bliff and Harold. Willy wants to know if Bliff said anything after he had left the house in the morning. Willy is furious that Bliff is thirty four years old and working on a farm. Willy expresses his resentment at Bliff's failure in life. Bliff has done a lot of jobs. But he has not been able to get more than thirty five dollars a week. Willy says that the trouble is that Bliff is lazy. But after a few minutes, he agrees that Bliff is a hard worker with a lot of personal attractiveness. He remembers that Bliff was very popular in high school. Willy feels agitated at the congested surroundings of the house and wants a breath of fresh air. He remembers two beautiful elm trees between which he and Bliff had swung a swing. There was a time when all kinds of flowers used to grow in the neighbor-hood and to scatter their fragrance all around. The increase in the population is ruining the country. Then their talk again turns to the boys. Willy feels guilty. He expresses his sincere feelings. Willy says that he will not fight with Bliff anymore. If Bliff wants to back to Texas, he will not stop him from going there. Willy agrees with Linda and says that some men just don't get started till late in life.

The light appears on the boy's bedroom. Happy tells Bliff that Willy is also slightly embarrassed by his odd behaviour. Happy tells Bliff that Willy is constantly expressing concerns about him, wanting him to settle down, get a real job, and make something of himself. Happy explains that, while he has everything he thought he always wanted, such as his owner car, apartment in the City, many women, he is lonely, and moreover unhappy. They talk about the time they had spent in this house in their younger days, and their plans and dreams they used to discuss. He admits that Bliff had taught him everything what he knows about women. Bliff reminds him that he used to be very bashful with the girls. Happy reminds Bliff, all the time, how everyone always loves and looks up to him. Bliff tells Happy that his life has been a failure. He has spent the last six or seven years in working as a shipping clerk, a salesman and in various other capacities.

Bliff thinks of Bill Oliver, a powerful man who liked him in the past, and thinks of asking for money to start his own ranch. Happy thinks Bill will back him. Bliff remembers that he had to give up his job with Bill Oliver because of Oliver's suspicion that Bliff had stolen a carton of basket balls from Oliver's store.

Bliff then asks Happy if he is contented with the life he has been leading. Happy says, "No". Happy has his own apartment, a car but he still feels lonely. Bliff suggests that Happy should accompany him to the West. Happy says that before he leaves this city, he will have to prove

his worth to those arrogant and self-important executives of his firm. Happy changes the subject and starts speaking about the two girls. Happy comments that he can get girls of that kind in anytime he wants. Bliff says that he wants to find a steady girl, "Somebody with substance ". Happy says that this is the third time that he has ruined a girl about to be married to an executive of the store. Perhaps it is his overwhelmed sense of competition that forces him to do such things, though he hates himself for doing so.

Just then Willy's voice is heard from the kitchen below. Willy is alone in the kitchen, talking to himself and behaving as if he were talking to Bliff. He says that Bliff is too young to be talking seriously to the girls. Bliff should watch his schooling first. Willy then speaks as if both Happy and Bliff were with him, and were about cleaning the car properly. Then Willy declares that he has a surprise for them. Bliff eagerly asks what it is. Willy advises to the boys not to "leave a job till you're finished". He then tells them that in Albany he has seen a beautiful hammock which he will buy on his next trip. They will hang it right between the two elms. Happy and Bliff are acting on the front part of the stage. But in fact these are the memories of Willy who is on the wearing a sweater with block S, is carrying a football. It is punching bag with Gene Tunnels signature. Bliff then proudly shows his new football to Willy and obliquely reveals that he had stolen it from the locker room. Willy says that somebody he will have his own business. His business, says Willy will be bigger than Uncle Charley. Then he went to Waterbury a fine city famous for its Waterbury clock. After that he visited Boston and some other towns. Willy then promises to take them with him next summer and show them all beautiful towns. He says that he is well known in New England and has many friends. He can park his car anywhere and the police men will protect it as his own. Bernard, the younger son of Charley appears on the stage. Bernard reminds Bliff that he is supposed to study with him. Willy speaks to Bernard disparagingly and asks him why he is looking so anemic. He informs Bliff and Willy that he has heard that the teacher saying that if Bliff does not start studying Math, he will be flunked, and then he will be not able to graduate. Willy angrily asks why his son could not pass after he had won scholarships to three universities. Willy asks if Bernard is "well liked", Bliff replies that he is liked but not well liked. He says that Bernard can get best marks in the school but in the practical world of business, Bliff and Happy are going to be five times ahead of him. Willy continues to reminisce, this time about Linda. Linda is carrying a basket of wash. Willy greets her as his sweet heart. Willy chides the boys for not helping their mother to carry wash up the stairs. Linda is so thrilled to hear of his success. Willy worries he will not make enough money at

the rate he is going, Willy tells Linda that he is well liked. Unfortunately, he is not doing well because he is not well liked. Willy thinks he talks too much and is still fat, Linda tells him he is the most handsome man in the world. Willy pulls her over and kisses her. Willy remembers a woman. Willy is flirting with her. The woman tells him to look her up. They joke as Willy leaves, the woman begins to laugh. Willy is in the kitchen again. Linda sits inside it, mending a pair of her silk stockings. Willy snatches them for her and says that he will not approve her mending of stockings. But she tells him that she is mending the socks only because they are very expensive to buy. Bernard reminds Willy that unless Bliff studies, he will fail. Willy gets furious and threatens to whip Bliff. Willy does not want Bliff to be a worm as is Bernard. Linda worries that all of the mothers are scared of Bliff because he is too rough with the girls. Willy's focus returns to the present day. He feels sorry that he had not gone to Alaska, with his brother Ben. If he had gone with his brother, he too would have become very rich like Ben who started merely with clothes on his body and ended with his owing of diamond mines.

Charley now appears on the stage. He is another image of success. He then discusses house renovations, moving and fixing the roof of the house. Charley offers Willy a job, and Willy is quickly insulted. Willy accuses Charley of not being a real man because he does not know how to work with tools. In the midst of their argument, Uncle Ben enters the kitchen in Willy's illusion. Ben does years ago, but Willy still sees him standing in his kitchen. Charley, Ben and Willy inconsistently speak about their investments, their risks and their opportunities. They speak of their mother, who also passed away. Then Willy and Ben have a long conversation. Linda is so pleased to meet her brother in law Ben for the first time, because she only knows of him through legend. Ben informs them that he left for Alaska to find their father when Willy was young, but went in the South and wound up in Africa. There, as his story goes, he walked into the jungle at seventeen found diamond mines, and walked out at twenty one rich.

Charley again appears on the stage. Charley warns the boys that, if they try to steal anything from there, the watchman will get them arrested. Just then Bernard comes running and tells them that Bliff is being chased by the watchman. Willy laughs it out and says that Bliff has nerves of iron. Then Willy asks Ben if he was giving the proper education to his sons and how he should do it. Ben simply replies that, when he walked into the jungle. When he walked out of jungle, he was only twenty one and he found himself rich. At this point Willy's dreams and comes back to the present in the middle of night. She asks Willy if he has eaten

the cheese from the refrigerator. Willy gives no reply. But Willy, though in slippers, goes out for a walk, muttering to himself. Happy also says that he never heard Willy talking to himself so loudly. Bliff asks if Willy behaves like this all the time. Linda tells him that, when he receives Bliff's letter about his coming home, he becomes very happy. Linda, then asks Bliff why Willy and Bliff are hateful to each other. Bliff evades the question and says that he is not hateful. Linda reprimands Bliff for fighting with Willy and calling him crazy. They are both shocked to see their father deteriorating, nothing mentally and financially and as a result physically. She cannot allow anyone to insult Willy or make him feel unwanted. She says that either Bliff must respect Willy as his father or he should not come again in this house. He is not a great man. But he is a human being, and a terrible thing is happening to him. Bliff and Happy are disgusted at the company for treating their father so poorly. But Linda says that Happy and Bliff are worse than his employers. Linda defends her husband vehemently. Willy used to make six or seven visits a day in Boston. Now he takes the bags of sample out of his car and puts them out again because he feels tired very soon. What would happen to a man who drives seven hundred miles without earning a cent? Willy has always worked for the benefit of his sons. What medal has he received for his hardworking? Is this his reward- to turn around at the age of sixty three and find his sons whom he loved better than his life, one a "philandering bun" and the other utterly selfish. Happy and Bliff are shocked to hear these words of their mother. Yet, they still persist. Bliff adds that his father too does not love business now. That is why people make fun of him. Just then Willy walks in and hears his son making fun of him. Bliff plans to go to Bill Oliver the next day to ask for ten thousand dollars to start a new business with the two brothers. Willy is excited about this prospect and begins to advise Bliff on what to wear, how to act, and the way to speak. Bliff is again shocked. This news distresses him and he does not know how to solve such serious problems. The scene shifts to the bedroom of Willy and Linda. While Willy is preoccupied prepping Bliff, Happy announces that he is getting married. Nobody listens or acknowledges his announcement. Bliff reaches behind the heater to find a rubber tube covering the opening. He is terrified, because Linda just informed him that Willy has been trying to commit suicide.

Act Two

Willy Feels Refreshed: It is a Tuesday morning. Willy and Linda Loman sit at the kitchen table drinking coffee. Linda remarks that Willy seems more refreshed. Linda also tells him that Bliff and Happy have already left the house. Willy remarks that Bliff is one of those men who take a long time to get solidified. Willy says that soon he will land in the country where

he will grow vegetables and raise a couple of chickens. Linda reminds Willy that they have to pay the insurance bill, the installment of the refrigerator and the cost of repairs of Studebaker. Linda then tells Willy that Bliff and Happy have planned to take him to a nice, big meal in the city at Frank's Chop House. Willy feels happy. While going out, he sees Linda's stockings in his hand and is once again angry with her for still mending them. After Willy leaves the house, the phone rings. Linda instructs him on how to act and how to welcome Willy at the restaurant. Willy goes to the office of Howard Wagner. Willy says that he will not like to travel anymore but he wants to have a job that keeps him the town. Howard refuses to provide him any such job. Howard simply replies that there are enough salesmen in the city. So Willy will have to continue with his travelling job. Willy lowers his demand of sixty dollars to fifty dollars per week. Willy feels much agitated at Howard's callousness. He tells him the story of Dave Singleman who at the age of eighty four years, made his living without leaving his room. Willy now says that he is ready to accept forty dollars a week for a job in New York. He says that Willy should take rest. Then Howard asks Willy to return the sample bags. Saying this, Howard leaves. As soon as Howard leaves Willy's brother Ben appears in his dream. Ben says that he has bought timber land in Alaska and he needs a man to look after things for him. As Ben leaves, Bernard appears in Willy's dreams. Just when they are about to leave for the match, Charley enters. Charley shows no interests in Bliff's game and this ignorance on Charley's part infuriates. He says that after the match, Charley will "laugh out of the other side of his goddam face because people would call Bliff another Red Grange.

Willy walks into Charley's office. Charlie's son, Bernard, is relaxing in the office. He tells Willy that he is going to Washington in a few minutes. Bernard enquires about Bliff, and Willy replies that Bliff is doing great things in the West. Bernard asks Willy why Bliff decided not to go to summer school after he flunked math in high school. Bernard asks Willy what happened that summer when Bliff had failed in his mathematic exams. Willy gets angry and says that he does not understand the important of his question. Charley now enters, carrying a bottle of Bourbon in his hands. Bernard goes away. Charley knows that Willy is there to get the usual fifty dollars. Willy says that he has to pay his insurance and so he needs a hundred and ten dollars. Charley offers him a job but Willy declines to accept it. Willy repeats that he can't work for Charley. Willy is on the verge of tears and says Charley is his only friend. The scene now shifts to the restaurant where Willy and his sons are supposed to meet. Happy is assisted in his arrangement by a younger waiter named Stanley. Happy tells

the lady that his brother is a great football player. He waited six hours for Bill Oliver. When Oliver and his secretary left the room, Bliff found him-self all alone. He stole one of Oliver's fountain pens. Happy says that Bliff should not tell all these things to their father. Happy tells Bliff that they should pretend that business with Oliver is okay and let it slowly fade out. After all, Dad is never as happy as when he's looking forward to something. Willy arrives, Willy eagerly asks Bliff about the meeting with Oliver. Bliff wants to tell the truth, yet Happy continuously interrupts. Willy tells his sons that he was fired. Happy essentially ignores this information, still trying to let his father believe that everything is okay. Suddenly, Willy's mind goes to the past.

Bernard, Linda and Willy are all arguing about Bliff's math course and visit to Boston. These thoughts are mixing in with the present day. Bliff tells Willy the Story of the fountain pen and the meeting with Oliver. Suddenly, Bliff begins to lie to his father for help him feel better, and he explains how much he hates Oliver and could not go back to him, after stealing his balls years ago and now his fountain pen. Miss Forsythe and Letta, the two whores, reappear on the scene. They drink with Bliff and Happy Bliff asks her if she would like to have some drink. Willy quickly leaves and Bliff tells them how he is a great and unappreciated prince. Bliff yells at Happy for not caring and not helping Willy. Bigg is so angry that he leaves the table. Happy continue on with the date with the girls, claiming that Willy is not his fat. Willy's mind again goes into the past. A woman enters a hotel room in Boston. Willy follows her into the room. Suddenly, someone is knocking at the door. Willy asks Bliff what he is doing in Boston. Bliff tells Willy that he has got plucked in mathematics. Bliff explains why laughs at this and the woman join him in the laughter. Willy tries to put him off but the woman comes out of the bathroom. Bliff is shocked to see this strange woman in Willy's room. He sits motionless, with years flowing down his cheeks. Willy tries to console him but he is deeply grieved. He accuses Willy of playing false with his mother. When Willy tries to catch hold of him, he says "Don't touch me, you liar! You fake! You phoeny little fake! "

After sometime Willy wakes up and asks Stanley. He informs Willy that his sons have gone off with the two women. Willy has already arrived at the house. They found that Linda is furious. She curses her sons for deserting their father at the restaurant after having invited him to dinner. Linda shouts at Happy and Bliff: "Get out of her, both of you, and don't come back! I don't want you tormenting him anymore ". She tells the boys that Willy felt so humiliated at their callous behaviour. Willy is sowing seeds in the garden and is talking to himself. He says that Linda has suffered a lot in her life. Ben remarks that Willy should not

make a fool of himself by committing suicide as the insurance company can refuse payment. Besides, it would be a cowardly act on his part. Willy says that the insurance money would be helpful to Bliff in his business.

While Willy is planting seeds, Bliff comes to say goodbye to him. He tells Willy that he is leaving home for good. Willy also came in and he does not want Bliff to leave the house. He says that he is leaving just to spite him. Bliff says that no one speaks the truth in this house. Bliff says that he could never raise himself because Willy blew him so full of hot air that he could not stand taking orders from anybody. During all that time Linda is crying. Bliff breaks down sobbing. Bliff asks Willy to forget the phoeny dreams he has been having for a long time. Willy is greatly moved and astonished by Bliff's show of affection. Willy now feels choked with his love for Bliff and says: "That boy – that boy is going to be magnificent! ". Willy hears Ben's voice in his head telling him that the jungle is ark but full of diamonds. Because of these voices of dead people in his head, Willy is feeling confused. He quietly Linda calls out to Willy to come up to the bedroom. But she gets no reply. Just then the sound of a car starting and moving away at full speed is heard. They realize that Willy has driven away to smash the car and commit suicide. Then Charley and Bernard appear, dressed in mourning clothes. Happy, Bliff and Linda lay flowers on the grave of a salesman, Willy Loman. The scene shifts to a graveyard. A few days have passed Linda, Bliff, Happy, Charley and Bernard all have gathered at Willy's grave. Linda wonders why nobody came to attend Willy's funeral. Bliff points out that Willy had wrong dreams. Happy says that he will complete his father's dream for him. He says that he will show everybody that Willy Loman did not die in vain and that Willy had a good dream. Linda asks them to leave her alone. She calls upon the dead Willy to forgive her because she can't cry. She asks Willy why he that they are now free. Bliff comes and lifts her to her feet. They all then leave the grave yard.

Death of Salesman: A Question for Values and Identity

The play neither rises to the heights of a tragedy nor does it infuse the reader or the audience with any positive moral values. A work of art ceases to be artistic when everything is stated explicitly. Obscurity, open endings, and covert morals have a charm of their own. "A bad story has a moral while a good story is a moral". Miller is very clear and lucid in the expression of his views. Miller said : "Not only modern drama, but literature in general, and this goes back a long, long distance in history, posits the idea of value, of right and wrong, good and bad, high and low, not so much by setting forth these values as such, but by

showing, so to speak, the wages of sin". Speaking of *Death of a Salesman* in particular, Miller says: "...In *Death of a Salesman* we are shown a man who dies for the want of some positive, viable human value, the play implies, and it could not have been written without the author's consciousness that audience did believe something different. Miller is very conscious of having travelled a distance from the literary heritage, no matter how glorious or prestigious it might have been.

Willy is often denied the stature of a tragic character because he does not see to cherish any moral values or ideals. John Beaufort feels that Willy is a sad character, a vicious character who cannot figure in dramatic tragedy because "he never starts with any ideals to begin with". The truly valueless man, the man without ideals, is always perfectly at home anywhere because there cannot be conflict between nothing and something. Whatever negative qualities there are in the society or in the environment don't bother him because they are not in conflict with any positive sense that he may have. Miller concedes that Willy's plight, the forces working on him might be that of an average American as they can be of any but Willy's reactions are definitely not average and common. As a matter of fact, that standard of averageness is not valid. It is neither tells whether the character is a truthful character as a character, or a valid one. Willy Loman is a person who embodies in himself some of the most terrible conflicts running through the streets of America today. Some critics propagate the view that Miller wrote *Death of a Salesman* to give vent to his fury, ire and antagonism to the American system of life. They feel that Miller had thus said that despair and death was the natural outcome of the system. But Miller brushes aside the possibility of any such thesis. He says that he cannot write anything if he is unhappy. Thus looking beyond, looking on to new horizons, is at least one positive value that emerges, in a milieu where negativity, hopelessness and despair rules.

A Quick Revision

Miller's achievement lies in succession bridging the Gulf between a social situation and human drama. The two elements in *Death of a Salesman* are indeed, so well fused that the one is the other. It is the kind of play that usually decidedly short of tragedy and settles on the lower level of pathos, a drama ordinarily conducive to tear shedding or sympathetic clucking rather than to exaltation of mind and spirit through impressive suffering. Its hero Willy Loman, may commit errors and may flounder in illusions like the rest of his clan, worshipping material success and thinking that it is bound to be won by sales talk and

Rotarian chumminess. He maintains his faith, inane though it will be with a tenacity that is little short of heroic, and when it crumbles, the man crumbles with it hugely.

It has all the qualities of theatre greatness, building a massive dramatic power on the strength of its particular details while spreading a general relevance around it. The tragedy of Willy Loman is self-powered into the tragedy of the American Way of Life.

It is about a man based his life on false values and so was foredoomed tragedy? Is it about the American, economic system and its fraudulent goals of material success and popularity? It about a way of loge so heartless that it can make a man obsolete, just as it does machinery? Miller had classical tragedy I mind when he wrote the play. He has always been plagued with an intellectualized need to be artistic. Despite the foolhardiness in such self-consciousness, he almost succeeded. But we never believe that Willy was doomed to a fatal course of action by a set of circumstances beyond his control.

Que-To what extent can Death of a Salesman be said to have dealt with the question motif, a question of values and for identity?

A Play of Losses and Gains

The play is about aman's attempt to maintain concord and harmony through a sense of propriety. The fact that emerges as a dominant and running theme throughout is, that the ultimate ems of a normal man's endeavor are the assumption of his rightful place in the world that is bound by love, and a universal sense of responsibility. When a man stumbles and fails to recognize his place in society or when he gives it up in favour of false values, he is bound to end up in tragedy. Miller hints as his ideal, of a world, where the individual is a naturally political, naturally engaged emerged person. "To live a proper, healthy existence, it is necessary maintain a healthy guilt free conscience and the retention of the integrity of one's conscience is possible. The traditional pity and fear associated with the catharsis in a tragedy are best generated by witnessing a spectacle of lives of people who, by some chance have lost their conscience and isolated fall out of the " Grand Design ". Death of a Salesman is the story of man who is sandwiched between the values of the society and his persona norms. Willy Loman is a man who gives up his conscience to win for himself a place that can never be his; he is not the proper pert to be trying for it. We realize that Willy is a victim of

1. His own dreams that are beyond his reach
2. The society that has fed him with wrong values and as a result of these.

3. A conscience which he has tried to barter for his place in this society.

There are moments of realization when Willy knows that he is not being true to himself when he teaches false values to his sons. In his bewilderment, in his confusion and in his lonely estrangement from his self, he seems Ben's advice. To answer to Willy's frustrated pleadings, Ben can only present his own example to Willy, to emulate- "William, when I walked into the jungle, I was seventeen. When I walked out I was twenty one and by God, I was rich ". This is the spirit Willy wants to instill in his sons. Willy's cerebral development has taught him to regard material security as the foremost and topmost requirement. Willy forgets that no individual, not only Willy can live on food alone. It is emotional fulfillment that every sensitive **individual** craves for. Moreover, he thinks that the key to success lies in an attractive personality – one should not only be liked, but we'll be liked, he differentiates. The very nature of Willy's dreams takes for granted or as it's hypothesis, that there be no qualms of conscience in the pursuit of these dreams. But in the name of devotion and cheering him up, unwittingly she does Willy more harm than good. Linda does not take up the challenge. She did not consider it her duty. If she had wanted, she could have helped Willy preserve his innate human values. But Linda is a typical woman. Guiding Willy on negative lines, she encourages him to remain as he is. Thirdly, the seeds of this loss of conscience are there in environment itself. The very forces working on Willy have taken a turn which makes loss of conscience inevitable. Willy never finds himself and instead of working wonders with his hands, he opts to make salesmanship his goal. Willy Loman chooses to pursue success as his highest goods. This triggers off the tragedy and the catastrophe occurs when the realization explodes on the protagonist that he had magnified his ideal disproportionately. Miller asserts that though shot through and through with irony and other tragic elements, the play is not totally pessimistic. Besides, being the story of loss of conscience, it also encompasses an effort to restore his identity, on the part of the protagonist. Determination and courage and the will and the wish to discover his real self without any pretensions make him shoot off in new directions. It is just a starting- and starting are never pessimistic but they are always full of hope.

Que-To what extent can the problem of retaining the integrity of one's conscience be considered as central to Death of a Salesman?

Ans-The play was a thumping success at Broadway. The play got a variety of interpretations. Some have interpreted it in exclusively Freudian terms and have attributed to its author, rigid

psychological theories. Miller rejects the validity of any of these interpretations as his intention one after the other. The essential theme in *Death of a Salesman* appears to be the one that recurs in Miller's plays. It is the relationship between man's identity as an individual and the image that society demands of him. He depicts the torment of family tensions, the compensations that friendship provides, and the heart break that accompanied, hurt ego and lost confidence. The playwright displays his insight into and his dexterity at, the depiction of an anatomy of failure, the pathos of age and the tragedy of those years when life is on its descent from the hill, it has laboured to climb. According to Miller, "the play grew from simple images".

1. A little frame house in a street of little frame houses which had once been born loud with the noise of growing boys, and then was empty and silent, and finally occupied by strangers.
2. It grew from images of futility – the cavernous Sunday afternoons polishing the car. Where is that car now?
3. The images of aging
4. The image of the son's hard public eye upon you, no longer wept by the myth, no longer reusable from the separateness, no longer knowing you have lived for him and have wept for him.
5. The image of ferocity when love has turned go something else and yet is there, is somewhere in the room if own could only find it.
6. The images of a need greater than hunger or sex or thirst a need to leave a thumb print somewhere on the world. A need for immortality.
7. These images, applies particularly to the American Dream, to capitalism or salesmanship. These are concerned instead with human life and what time does to our youthful hopes and expectations from it.
8. The image of suicide so mixed is motive as to be unfathomable yet demanding statement. Revenge was in it and a power of love, a victory in that it would bequeath a fortune to the living, and a flight from emptiness.
9. The image of private man in a world full of strangers, a world that is not home not even an open battleground but only galaxies of high promise over a fear of falling.
10. Miller's technical dexterity makes the very reader realise that the themes and the images enhance each other.

Que How are themes and images mutually appropriate in *Death of a Salesman*?

Or

Que - Do you think Miller's use of expressionistic method in "Death of a Salesman" adds to the significance of its structure?

Ans- Miller believes that to know an individual as a dramatic entity one must comprehend his past as well as his present Yet Death of a Salesman lacks the coherent connections between events and moral consequences, but when the manifest and the hidden. In the opening scene itself Willy admits with a frankness born of desperation that he is at the end of his rope and his first confrontation with Bliff jarringly dramatizes the bitterness of their relationship. The structure of 'Death of a Salesman' is a union of naturalism and expressionism. The play is rooted in the realistic tradition yet it extends its borders beyond the border of realism. The present stretches its fingers unto the past. The form of the play fully captures the agonizing intensity of the Salesman's search of the meaning of his life.

Another feature of the structure of Death of a Salesman is the linking of Willy's final days with the years that have shaped them. Miller shows the showing his protagonist shortly before his destruction. Miller shows the audience Willy's life elaborately by joining past and present. Thus he is able to escape the snare of wordiness and the long, ponderous development which was necessary to the meaning but detrimental to the effectiveness of All My Sons. The play's power lies in its ability to elicit sympathy for its protagonist, the very intensely characteristic portrait of Willy Loman is a constant reminder that the meaning of his drama depends upon our clear awareness of the limitations of Willy's life and vision. The fictions are not arranged in a chronological order. They are arranged in manner to illuminate Willy's character and his psychological state. Each flashback sequence moves us deeper into Willy's consciousness and leads finally to the scene involving Bliff's discovery of his adultery. In this series of flashbacks, Ben appears to Willy's crumbling mind as a cold, righteous, self-assured deity, an Objectification by contrast of Willy's uncertainty and insecurity. Phillip is shown as the adoring, fearful, and supplicating child seeking guidance and assurance from the archetypal authoritarian father Guidance is also the keynote of the second set of flashbacks. The second group of fiction centers on Willy and his sons. This series shows Willy the father trying to substantiate his ecstatic belief in the success ideal by superimposing it upon his children. Miller wanted to reveal the inside of Willy's mind. Hence use of expressionism as a dramatic device seemed inevitable to him. Willy's guilt is present not as a single act but as the consciousness of a whole life. Expressionism is rooted in

experience. Miller himself says. "I had always been attracted and repelled by the brilliance of German expressionism after World War I and one aim in *Salesman* was to employ its quite marvellous shorthand for humane felt' characterization rather than for purpose of demonstration for which the Germans had used it. "Willy Loman becomes a figure who from selling things has passed to selling himself, and has become in effect, as a commodity which like other commodities will at a certain point be economically discarded. The persuasiveness of the play is one of false consciousness.

Que-Discuss *Death of a Salesman* as a social play?

Ans- Introduction: Miller has dealt with the social issues of his day. In his plays, we find a remarkable social consciousness.

Man has both a subjective and objective existence: According to Miller he believes that the true social play must recognize that man has both a subjective and objective existence. In the words of Miller, "A playwright's goal should be to merge 'surface of experience' with the emotional life of an individual as well as with the philosophically or socially meaningful themes.

The play examines the failure of a commercial little man to realize his modest ambition of social stability and popularity relating this personal tragedy very subtly to an acutely analysed milieu of remorseless commercialism. *Death of a Salesman* treats the little man as a victim and arouses pity but no terror. This play expresses a sympathetic and heroic view of realities that reveal a good deal of life and struggles of a certain class of American Society in our time. Willy Loman is a victim of society. His hubris is that he possesses these qualities made for success. He applies this view to himself as well as to his sons. This play does not attempt to startle the society with new ideas. This play is largely from the point of view of a man whose attitudes are not radical and innovative but 'puzzled', 'confused' and does not want to break with his country fellow men. Miller presents *Death of a Salesman* in a spirit of anguished analysis of a materialistic society.

He speaks of himself in proud epithets when he remarks that he is 'Vital' to the Wagner Company as its salesman in the New England territory. In other words Willy is a 'social problem' as a discarded employee and a "human problem" as a personality rather big in his feelings and necessary pretensions. Willy pleads for a transfer of job as now he cannot travel much due to his old age. But his employer, Howard, is not only unsympathetic to his plight

but refuses such a transfer. Loman is sacked for having persistently pleaded for a change. This signifies the depravity of the American cult of success and craze for materialism in the place of faith in human values like love, dignity and loyalty.

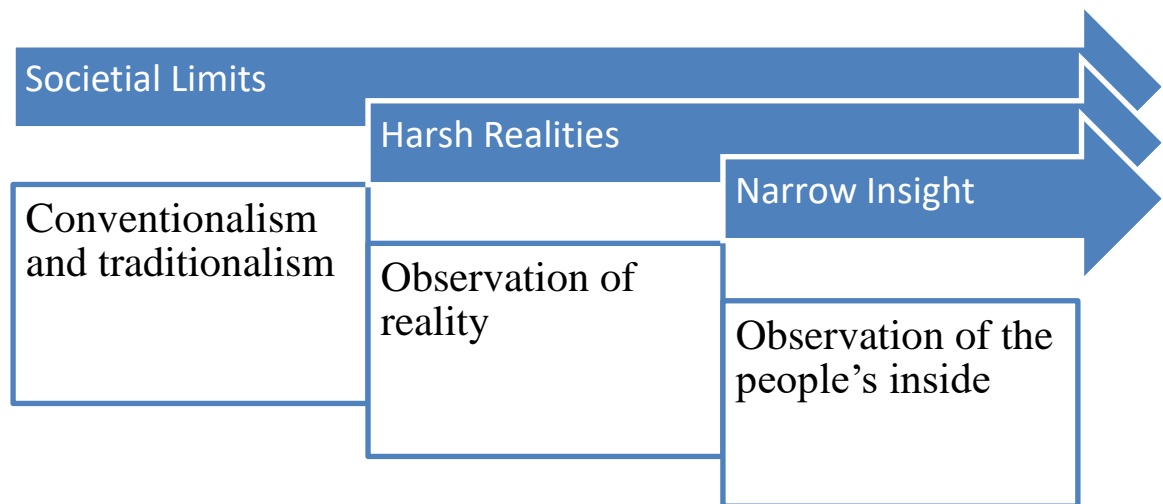
Willy is a victim of the “American-Dream” which is personified in all its confusion by the three different figures. The first is Ben, the self-made man who went into the jungle and came out rich. The second is Dave Singleman who built his fame and fortune with hard work. The third figure who symbolizes the American dream is Willy’s father, who ventures into worldly wildness with no assurance of success, but was a creator.

Miller regards family as a unit of society. He believes and demonstrates that one starts from home – home is the starting point for every individual. Charley points out that a salesman is a man, who really has no trade like the carpenter, lawyer or doctor so that when the bright smile that has brought him his success begins to fade, he must fall, though there is no rock bottom. There is no doubt of Willy’s love for his family, particularly, for his someone, Bliff. Willy’s expectations about his son’s bright future assume the scale of obsessions, although Bliff has hardly achieved anything astounding in life up to the age of thirty four. Willy is convinced of his son’s capacity. It is the betrayal of this loyalty which ruins Willy's life rather than commercial failure and it is in the name of family love that he finally kills himself dying “as a father, not as a salesman”.

Miller presents the father son relationship as a cult of youthful athletic powers operated at the expense of maturity with Dad as the great pal and Mother the source of blinding love. She has aborted Willy’s attempts at suicide but cannot bear to shame him into realizing that she is aware of everything. Miller believes in society and does not rule it though he sees some flaws in it. We should have in mind that despite all the criticism, Miller is one of the greatest and most influential playwrights of his time in America. *Death of a Salesman* has many beauties and merits and it is an achievement of great significance. According to Miller, in a social drama the main purpose of the playwright should be to depict what happens to a man when he loses the grip of forces of life, when he cherishes wrong values, fed and nourished by society, when he fails to comprehend himself and the hostility of his environment, and society is just a part of this environment.

Que Discuss the symbolism of “*Death of a Salesman*”. And show how far the play is a union of realism and symbolism?

Ans-Miller is a realist. His characters use an idiom of the common man. Their joys are our own, their miseries like those of ours. Miller's realism is based on the observations of life. So Miller's realism originates from



1 Conventionalism and traditionalism

2 observation of reality

3 observation of the people's inside

Miller believes that romanticism is a part and parcel of a majority of people. He rightly says, “what is wanted is....not a poetry of escape from process of determinism, like the play which stops where feeling ends or that invented romanticism which would mirror all the world in the sad on scholastic relationship. Death of a Salesman presents a realistic evaluation of American values. Its realism is fairly obvious. In Death of a Salesman this is of course. Willy Loman's adultery which by alienating his son, Bliff, has destroyed the strongest value in Willy's life. This structure is filled out with a detailed evocation of modern, urban, lower middle class life: Miller documents a world of arch supporters , aspirin, spectacles, subways, time payments, advertising, Chevrolets and the adulation of high school football heroes. The deadly realism of the picture is confirmed for us by the way that American audience have immediately recognized. Willy's handiness around the house is constantly impressed on us: “He was always good with his hands”. Willy again teaches his boy how to simonize a car the most sons Bernard, because they lack the manual skills. Willy's favorite son Bliff, is even

more dextrous than his father in high school he was a star athlete and as a man, he can find happiness only as a ranch hand, one remembers that Willy's father was a pioneer type who drove over the country in a wagon, earning money by ingenious inventions and the making of flutes. Willy Loman is trapped in a society which prevents him from establishing his own. Ben tries to persuade him to go to Alaska; the "jungle" Ben says, is the place for riches and at moments of crisis Willy tells "The woods are burning", a phrase which is nonsensical unless seen in context of the other tree references. The apartment silhouettes are bathed in angry orange: when Willy remembers the past the house is called by the green; of vanished trees: when Bliff and Happy pick up two women and neglect their father, the directions request a lurid red: and at the end, when Willy insanely tries to plant seed by night, the blues of the stage direction simultaneously suggest moonlight and his mood of despair. Music is similarly manipulated. The tape recorder scene is in fact a brilliantly compact piece of symbolism, functioning like the "mirror scene" in some of Shakespeare's plays. The crucial hotel bedroom scene in which Bliff discovers his father's adultery, is heralded by a shrill trumpet blast and Willy's final disaster is conveyed by musical shorthand: his decision to commit suicide is accompanied by a prolonged, maddening note, which collapses into a crash of discords, to represent the car crash off stage, and then modulates into a dead March to introduce the requiem scene. Type presentation of Ben is an important clue as to exactly how, and why, Miller is using expressionism in *Death of a Salesman*. Willy calls him "success incarnate". He represents a side of Willy's own mind. That is why Ben appears exactly when Willy thinks of him. Miller combines realism and expressionism because such a combination reflects the protagonist's actual way of thinking. The simultaneous presentation of past and present, dream and reality, gives the play a metamorphic quality, a poetry of the theatre.

Que Do you think Miller's use of expressionistic method in "Death of a Salesman" adds to the significance of its structure?

Ans- Miller believes that to know an individual as a dramatic entity one must comprehend his past as well as his present Yet *Death of a Salesman* lacks the coherent connections between events and moral consequences, but when the manifest and the hidden. In the opening scene itself Willy admits with a frankness born of desperation that he is at the end of his rope and his first confrontation with Bliff jarringly dramatizes the bitterness of their relationship. The structure of 'Death of a Salesman' is a union of naturalism and expressionism. The play is rooted in the realistic tradition yet it extends its borders beyond the border of realism. The

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1.4 Check Your Progress

Que 1 In the play a dramatization of social political philosophy?

Que 2- The most dominant idea running through the play is that a person must be not just liked but will like. Discuss?

Que 3- Bring out the symbolic elements in Death of a Salesman.

1.5 Answers to Check your Progress

Ans-1 “Death of a Salesman” Is a social drama. His heroes suffer at the hands of society like the heroes of Galsworthy. Justice is denied to them. The dominant theme of the play is man’s relationship with society, and also to his family, for family is a part of society. Willy Loman values are very much those of contemporary society the American Dream that the rest of the world mimes and his downfall derives both from his personal failure in relation to his values and from the failure of values themselves. Willy Loman articulates through the way he lives and dies the latent self-destructiveness of a society in which the false promises of advertising corrode not only our business lines but our personal relationships. Nothing is more important than his family but his main idea in bringing up his son is to teach them, to cash is on their personal attractiveness to equip them in effect, for unsuccessful careers in selling. Yet his goal is universal adoration and not accumulation of wealth. Nevertheless Willy Loman’s destruction is partly the fault of his family and the failure of certain values propounded by his society. The assumption that the play is a dramatization of a sociopolitical philosophy, though a disturbing inconsistent one. The tragedy destroyed the social drama keeps the tragedy from having a genuinely tragic stature. The theme arouses pity but no terror. Man is here too little and too passive to play the tragic hero. The tragic catharsis reconciled up to, or persuades us to disregard, precisely those material conditions which the social drama calls our attention to...Our is Mr. Miller a tragic artist who without knowing it has been confused by Marxism. The mixture of social drama and tragedy in the play is not intentional. Had Miller any of these two, the play would not have been what it is. The audiences do not bother about the Genre of the play, and the play was not written for drama critics but for the audiences. The ‘little man’s in “Salesman” is a victim, but not merely of society but also of other forces. Theatrically it is a moving, even painful scene, but it engenders a mixture of pity and exasperation literature. Willy’s behaviour is not calculated to enhance his or our sense of his personal dignity: even as we pity him for his despairing deduction of the wage he will settle for, we are exasperated by his inability to see that he is throwing away any chance he may have by his obtuse mishandling of Howard. Willy being fired by a younger Willy. Howard’s callousness is occasioned less by his business acumen than by his absorption in his

personal life. Willy's pride in his sons has blinded him to any recognition of the worth of Bernard. This point is emphasized by Howard's automatic question, 'Why don't your sons give you a hand?'. The irony set in motion in Howard's office culminates in Charley's for it is Charley's not Howard, who is the nearest thing to the big business man in this play and yet Charley is the only person who offers Willy positive help. The money he advances him and employment he offers have no strings attached. Charley is the only person who understands Willy, but he understands him as a wholly unsentimental way. Nevertheless, Miller does not intend to criticize Howard by creating Charley, Willy is dismissed by a man no better than himself. The obvious weakness in these critiques, and a host of similar ones from both the ideological Left and Right, is that they begin with premises that are something less than foolproof, and then go to castigate the play for not fulfilling them. Willy has insisted that *Death of a Salesman* is approved of the system that opposing reviewers have branded it. He has carefully stressed that his play in particular and drama in general, can't be simply equated with political philosophies. We do find certain sociological overtures in *Salesman*. The hero dies not merely for his own faults but also for the wrong values of society. It is capitalism oriented structure that has partly brought havoc on him. Early Miller dramas like *Honors at Dawn* and *They Too Arise* are topical products of Marxist orientation and idealism but although *All My Sons* and *Death of a Salesman* owe a great deal to these germinal plays they bend more to their author's observation than to any political philosophy. Miller berates society for its stultifying action on the individual. It is the two pronged attack, providing the dramatic balance in his work which confuses and irritates single minded observers who refuse to believe that this dualism could be intentional.

Ans-2 The dominant motif in "*Death of a Salesman*" is that a person must be well liked. To Willy, this is the only purpose of man's life. For him a well liked person is a demi God. Willy took this idea from an old salesman named David Singleman who was so loved and respected that all he had to do was to go into a town and pick up a phone and people placed plentiful orders with him. And when David Singleman died at the age of eighty four, buyers and salesmen from all over the country came to his funeral. In the beginning Willy wants his son Bill to be a very well-liked person to possess personal attractiveness. Later on Happy tells Biff that he could borrow any amount of money from Bill Oliver because Biff's is "so well liked". This, Happy also happens to believe in Willy's philosophy of being well liked. Willy has always believed in this idea and has instilled it in his boys. When Biff steals a football

from the locked room so as to practice with it. Willy tells him not to mind the affair. Willy believes, could be an excuse of all mistakes a man commits.

This concept of being well liked becomes dominant in Bliff too. Willy conforms rather encourages Bliff's approach by explaining to him that good marks in school don't mean too much, but "the man who creates a personal appearance is the man who gets ahead: "We liked and you will never want". There are moments when Willy seems to think that people don't like him. But his wife Linda hinders him from such a self-discovery. Willy's illusion becomes his theory and philosophy of life. In the beginning of the second act we find Willy Loman explaining how well liked he is in New England and Howard, his boss contradicts him, and dismisses him from the service. In a scene when Ben comes by to take him to Alaska, Linda reminds him of how well liked he is and how old man. These utterances trapped Willy long ago and prevented him from accepting a promising position. At last, Willy's expectation of being well liked remains unrealized. He has no money to pay his debt Charley then gives a final blow to his philosophy by telling him that J. P. Morgan looks like a butcher in a Turkish bath, " But with his pockets on he was very well liked. " So it is not personality or personal attractiveness that counts but the money which a man has. He wants some proof that his philosophy has been wrong. Bliff's failure convinces Willy of the failure of his philosophy. So he commits suicide. He wants to change failure into success by committing suicide. The poor little man! No one comes to the funeral of this so called well liked man.

Ans-3In *Death of a Salesman*, Miller uses symbols with great subtlety and effect. They are recurrent and this helps to structure the play. In other words, by their repetition they give it form to a play which has abandoned conventional formal arrangement. The play opens with references to car, Car are an American symbol of individual mobility, freedom and social status. But Miller uses the positive American symbol in a negative and ironic manner. At the beginning of the play he has come home, exhausted with driving the car. But the implications of driving are quickly conveyed to the audience. Willy says: " I'm tired to the death. I couldn't make it, I just couldn't make it Linda ". And again: "Suddenly I realized I'm going sixty miles an hour and I don't remember the last five minutes. I'm I can't seem to – keep my mind to it " Linda adds: "But you didn't rest your mind. Your mind is over active. And the mind is what counts death. He has been driving himself off the road; his life has been a long competitive progression of futility and now, in his desperate tiredness, the car is going out of control.

In a repeated reference to driving, when she speaks of Bliff, she gives the opinion of a woman and observes about Willy's driving:" she says that he wasn't driving fast at all, and that the district skid. She says he came to that little bridge, and then deliberately smashed into the railing, and it was only the shallowness of the water that saved him". The symbol achieves its final intensity in the climax to the play when Willy drives his car out of the house into darkness and death. In the past, the car had been a status symbol. Bliff and Happy, under their father's boyish eagerness, had cleaned and polished the car in a manner which took on the proportion of a Sunday ritual. This past association of the car with family happiness and eager activity contrasts with the symbol of the car in the present, when its implications include mental and physical exhaustion. The second symbol, which is specifically American in its connotations, is that of the West. Bliff has inherited this urge to wander but lacks the capacity to make money in the process. . Further the condition of Western society has changed since his grandfather's day. Traditionally the American western territories suggested a freedom to explore, settle and make money in a manner impossible in the eastern states or in Europe, but now, with the frontiers of the Western States having been decided, opportunities are fewer. One of the final remarks made by Bliff to his father is that the West has offered him total constriction and not expansive freedom. The temporary optimism at the beginning of Act II is conveyed partly by references to seeds and tools. Willy imagines that he can make seeds grow in his garden. Linda, with her womanly practicality, says: "that'd be wonderful, but not enough sun gets back there. Nothing grows any more ". But Willy later in the day purchases seeds and at night rather absurdly tries to plant them. He has stated: I've got to get some seeds right away. Nothing's planted. I don't have a thing in the ground". The implication is that his life is a barren thing. Instead of growth, the slow adding up to something, there is only sterility and the subtraction of dream from reality. Instead of meaning, there is only the disconnectedness of a half comprehended despair. A similar function is served by reference to tools. Willy asserts at one point:" A man almost childishly, anxious to make improvements in the home. But the peace of mind never granted to him. After his father's death, Bliff summarizes of "nice days" he can remember with tools: "... .. On Sunday, making the stool; finishing the cellar: putting on the new porch, when he built the extra bathroom, and put up the garage. You know something Charley, there's more of him in that front stoop than in all the sales he never made". Tools as symbols – Like the symbol of seeds the symbol of tools contains implications of growth of living to make something with one's own hands and leaving it as a memorial after death.

Thus the symbol of stockings operates on the narrative plane by providing an area of mystery, the solution to which is withheld as a dramatic technique; the symbol operates also on the psychological level but also disillusionment in Bliff's mind. Miller's use of the trees to symbolizes the natural, rural life which is being constantly wiped off and choked under the strangling hold of increasing commercialism. The trees have been cut down and we see Willy yearning for them. Willy's own existence is so overshadowed by the large looming of apartment houses, cropping up a new every moment that there is no scope for fresh air. The music of the flute is a representative of the rural way of lifeline, pulling if grass and the horizon. It is interesting to note that it is audible only to Willy whenever he is brooding over his past, or dreaming of his dreams. The tape-recorder scene can be aptly cited as an excellent example of compression of symbolism. It epitomizes the entire action of the play. It dramatizes the withering away of emotion and mechanization of filial relationships. He idolizes and dotes on his sons, exactly in the same manner as Willy dotes on his sons. The employer and the employee are here stripped of their economic status and are shown as sharing same human frailties. Willy's stumbling against the tape recorder and his inability to control it is the cause as well as the manifestation of Willy's mental breakdown. Willy is much more emphatically a representative figure, than any of Miller's other characters.

1.6 Keywords

- Willy Loman
- Linda Loman
- Bliff
- Happy Loman
- Charley
- Ben

1.7 Summary

Death of a Salesman represents a successful attempt to blend the themes of social and personal tragedy with in the same dramatic frame work. It is also the story of false values sustained by almost every agency of publicity and advertisement in America's national life. His downfall and final defeat illustrate not only the failure of man but also the failure of a way of life. The playwrights ability to project the story of his tragic, lower middle class hero into the common experience of so many Americans. When Willy Loman came home on the

same day he had felt on a trip through his New England territory, his wife Linda knew that he was near the breaking point. That day he had ran off the road two or three times without knowing what he was doing. He told himself they would just have to make a place for him in the New York home office. Bliff had always been the favorite though Happy was the more settled and successful son. Bliff was thirty four now and still had to find himself. In a game at Ebbets Field he had been a hero. Bliff had not gone to college, but bum around the West, never making more than twenty eight dollars a week. During the next two days, Willy's whole life unrolled before him. His brother Ben to salesman wanted Willy to join him, but Willy was salesman. He would make the grade, he told Ben and he stayed in New York. Ben went into the jungle a pauper; four years later he came back from the diamond mines a rich man.

Willy's boys were both well liked. Bernard, Charley's son, war liked, but not well liked. Bernard had begged to carry Bliff's shoulder pads that at Ebbets Field. Bliff stole a football from school. He did not mean any harm. Willy knew. Willy even laughed when the boys stole a little lumber from a construction job nearby. Willy and the boys used it to make the front stoop. Willy had left for Boston after the game, but surely. Willy was with a woman when Bliff bursts in on him. Bliff had failed maths and could not take one of the scholarships. Willy was ready to leave for New York but when Bliff saw the woman in Willy's room, he left. Things were never the same afterward. Happy was a magnificent specimen. Bliff needed only to find himself.

On the day Willy Loman turned back home he dreamed his biggest dreams. Bliff would go back to that sporting goods store and get a loan from the owner to set himself and Happy up in business. They would celebrate that night at dinner. But Bliff failed to get the loan. Bliff stole a fountain pen and ran down eleven flights with it.

Charley came for more money. He was on his way to plead a case before the Supreme Court. Willy could not understand it. Charley had never given his life for his boy as Willy had for his. Charley offered Willy a job but Willy said he was a salesman. Willy stumbled into the dinner they had planned, a failure himself but hoping for good news about Bliff. Hearing of Bliff's failure, he was completely broken. He and Bliff left Willy alone. When Bliff and Happy finally came home Linda ordered them out of the house by morning. Giving went to his anger and sense of defeat. Bliff cursed Willy for a fool and a dream we. He forced himself and Willy to acknowledge that Bliff had been only a clerk in that store, not a salesman. That

Willy had never been a success and never would be. When Bliff began to weep, Willy realized for the first time that his son loved him. Willy left alone after the others went upstairs. Willy had twenty thousand in insurance. Willy ran out to his car and drove crazily away.

After the funeral attended only by Linda, the boys and Charley. He said that salesman had to dream, that without dreams he was nothing. When the dreams were gone, a salesman was finished.

1.8 Self-Assessment Test

Que-1 To what extent can Death of a Salesman be said to have dealt with the question motif, a question for values and for identity?

Que 2 How themes and images mutually appropriate in Death of a Salesman?

Que-3 To what extent can the problem of retaining the integrity of one's conscience be considered as central to Death of a Salesman?

Que 4-Do you think Miller's use of expressionistic method in "Death of a Salesman" adds to the significance of its structure?

1.9 References/ Suggested Readings

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- Nelson Benjamin: Arthur Miller: Portrait of a Playwright (Peter Owen, London 1970)
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Subject M.A English	
Course Code: 204	Author: Dr. Pallavi
The Guide by R.K. Narayan	

2.0 Learning Objectives

2.1 Introduction about the Novel

2.2 Main Body of the Text

2.3 Further Main Body of the Text

2.4 Check Your Progress

2.5 Answer to Check your Progress

2.6 Keywords

2.7 Summary

2.8 Self-Assessment Test

2.9 References/Suggested Readings

2.0 Learning Objectives

- To make the students to study the style and method of R. K. Narayan's works in general.
- To understand the plot of R.K. Narayan's novels especially of the selected novels.
- To aware the students to understand the depicted Indian tradition in the novels of R.K.Narayan.
- To analysis the study of the autobiographical aspects shown in the selected novels.
- To get a brief study about the importance of Malgudi town.

2.1 Introduction about the Author

A Life Sketch

R. K. Narayan (10 October 1906-13 May 2001), (full name Rasipuram Krishnaswami Ayer), was a famous Indian novelist and short story writer. He is considered one of the three leading figures of early Indian literature in English (along with Mulk Raj Anand and Raja Rao).

Early Life

R. K. Narayan was born on 10 October, 1906 in Madras. His father was a school headmaster. Narayan spent part of his childhood under the care of his maternal grandmother, Parvati. She taught him arithmetic, mythology, classical Indian music and Sanskrit. Narayan was an avid reader, and early in his life he had read Dickens, Wodehouse, Arthur Conan Doyle and Thomas Hardy.

Adopts writing as a career

After completing high school, Narayan failed the university entrance examination and remained at home for one year. He passed the examination in 1926 and was admitted to Maharaja College of Mysore. After obtaining his Bachelor's degree, he briefly held a job as a school teacher but quit it soon. Narayan realized that the only career for him was in writing. So he decided to stay at home and write novels.

First Published Work

Narayan's first published work was a book review of Development of Maritime Laws of 17th century England. In 1930, Narayan wrote his first novel, Swami and friends, which was rejected by a number of publishers. With this book, Narayan created the fictional town, Malgudi, which creatively reproduced the social sphere of the country.

Narayan's Major Novels

1. Swami and Friends (1935)
2. The Bachelor of Arts (1937)
3. The Dark Room (1938)
4. The English Teacher (1945)

5. Mr. Sampath: The Printer of Malgudi (1949)
6. The Financial Expert (1955)
7. Waiting for the Mahatma (1955)
8. The Man Eater of Malgudi (1962)
9. The Vendor of Sweets (1967)
10. The Guide (1958)
11. The Painter of Signs (1976)
12. A Tiger for Malgudi (1983)

Marriage

In 1933, Narayan met and fell in love with Rajam, a 15-year-old girl. Soon after his marriage, Narayan became a reporter for a Chennai based paper called The Justice, dedicated to the rights of now Brahmins (although Narayan was a Brahmin Iyer).

Publication of his first novel

Swami and Friends was semi autobiographical and built upon many incidents from his own childhood. This book attracted favorable reviews. The Dark Room 1938 was about domestic disharmony the woman as the victim within a marriage.

Wife's death

Narayan wife died of typhoid in 1939. This tragedy was the inspiration behind his next novel, The English Teacher.

His own publishing company

In 1940 Narayan started a journal, Indian Thought. But this venture did not last long. Narayan's first collection of short stories, Malgudi Days, was published in November 1942. Then Narayan started his own publishing company and named it Indian thought Publications. The publishing company was a success and is still active.

A busy writer

After his daughter's wedding in February, 1956, Narayan began travelling occasionally. He continued to write at least 1500 words a day even while travelling. He wrote his famous novel The Guide when he was on a visit to the United States in 1956 on the Rockefeller

Fellowship. He published *The Guide* on his return to India. This novel won him the Sahitya Akademi Award in 1958.

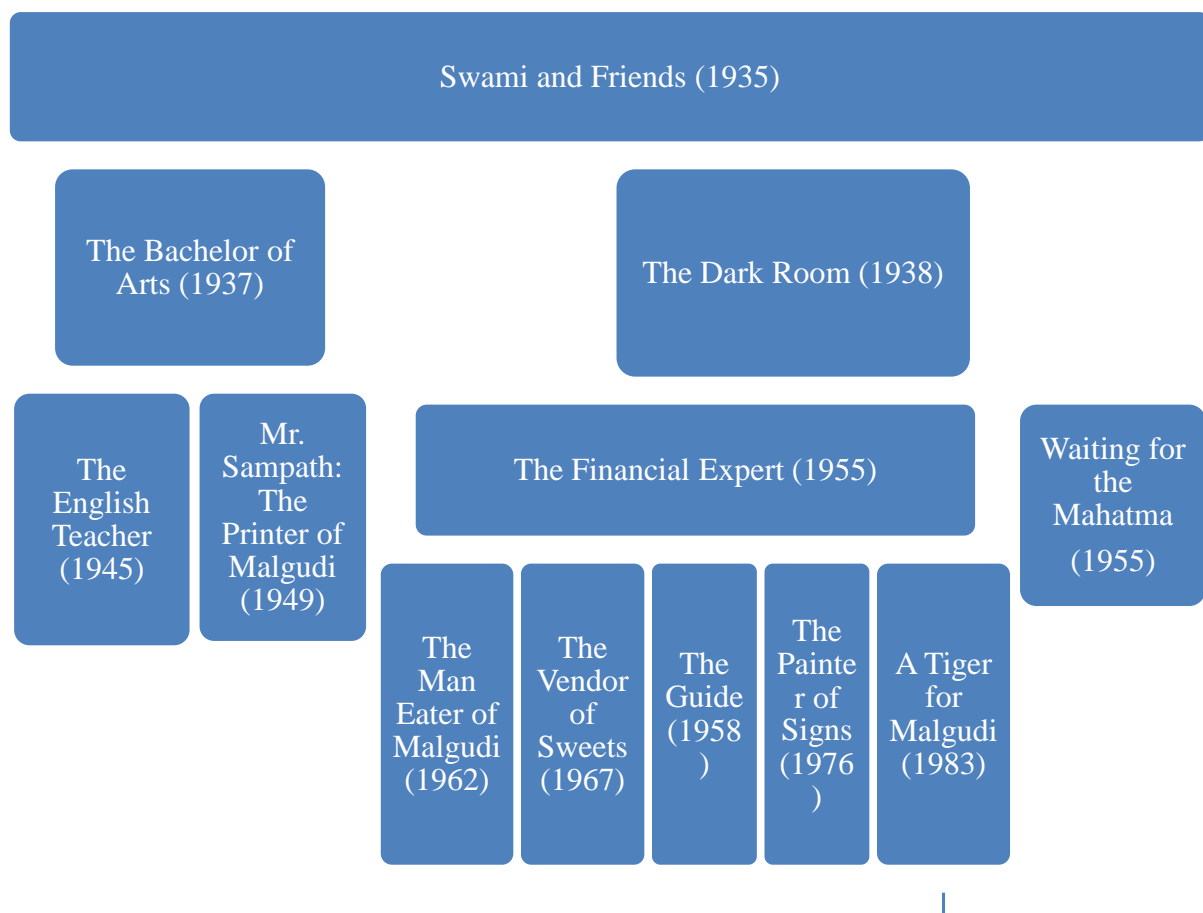
Narayan continues travelling

With his success Narayan started writing columns for magazines and newspapers including *The Hindu* and *The Atlantic*. In 1967 Narayan published his novel, *The Vendor of Sweets*. *The Ramayana* was published in 1973. In 1977 his novel *The Painter of Signs* was published. His translation of the *Mahabharata* was published in 1978.

Death

In 1980, Narayan was nominated to the Rajya Sabha for his contributions to literature. Soon after Narayan finished his next novel, *The World of Nagaraj*, he fell ill and moved to Madras to be close to his daughter's family. In May 2001, Narayan was hospitalized. He died on 13 May 2001, at the age of 94.

Major Works



Introduction to the Novel

Narayan's famous novel *The Guide* was published in 1958. *The Guide* is the story of Raju who is a kind of rogue, but develops into something different in its progression. The different culture systems, the superstitions and values of the people of a small town named Malgudi serve as a reflection on Indian society altogether.

The Guide is set at the background of a fictional town, Malgudi. Raju is the hero of the story who grows up near a railway station and eventually becomes a shopkeeper. Later he becomes a resourceful tourist guide. He meets Rosie and her husband. Rosie is a beautiful dancer. Her husband Marco is a scholar and anthropologist.

Raju and Rosie are attracted towards each other and become lovers. When Rosie's husband comes to know of this relation, he leaves and she comes to Raju. He loses all his money and inspires Rosie to start dancing and he becomes his manager. With her income, he becomes rich. But his greed is unlimited and one day he is arrested on the charge of forgery. He is imprisoned for two years. After his release, he decides not to go to Malgudi. He arrives at a village where he is misunderstood to be a saint. Raju too decides to continue living in the village till he gets some work. But one day there is a severe drought in the village. Circumstances force Raju to observe a fast for bringing the rain. The ending of the novel is highly artistic as the novelist does not tell us whether Raju died or survived and whether it rained or not. He leaves this to the imagination of the readers.

Collections of Short Stories:

1. *Malgudi Days* (1943)
2. *Dodu and Other Stories* (1943)
3. *Cyclone and Other Stories* (1944)
4. *An Astrologer's Day and Other Stories* (1947)
5. *Lawley Road and Other Stories* (1956)
6. *A Horse and Two Goats* (1970)
7. *Old and New* (1981)
8. *Malgudi Days* (1982)
9. *Under the Banyan Tree and Other Stories* (1985)

2.2 Main Body of the Text

The Guide

Chapter 1

A man approaches Raju in the lonely temple ruins and he welcomes him. Raju asks him. To sit down, Raju is sitting cross legged on a granite slab as if it were a throne. Raju thinks to himself how he likes this rambling because he's been alone here for the day. He strokes his chin, and also thinks about how his last shave was two days ago and he paid for it with his money from jail. The barber could tell he was just out, and told Raju as he shaved his face that he put his business here for a reason and asked what he will do next. Raju thoughtfully said he doesn't know. The villagers look up reverentially at Raju. Raju wishes he could blurt out that he is not holy. As he is about to try and say he is not as great as the man imagines, the man states that he has a problem. Immediately Raju's old guide mentality comes back. Back in the day tourists always sought Raju out, it "in his nature to get involved in other people's interests and activities. At a later stage, Raju will narrate his own story to this man, who is named Velan. He will tell him that his troubles started with Rosie. She is a dancer, and an orthodox one at that Raju always used to praise her dancing. She was married to Marco a grotesque man. Why did Raju become a guide? It seems like it was fated. His parent's house was near the Malgudi station, and his father had built it long before. His father had a small shop known as the "hut shop". Raju worked there often. Raju's father taught him the Tamil alphabet. Raju also learned arithmetic. Sometimes his father took Raju to town when he went shopping and there Raju marvelled the panorama of life he saw there. The man interrupts Raju's reveries and says he has a problem. He feels confident that he appears saintly. The man tells Raju his name is Velan and his father's last wife's daughter lives with them. The girl shows no gratitude. She ran away, and Velan and Velan had to search for her and bring her back. Now she sulks in her room all day. He asks Raju what to do. Raju tells Velan to bring the girl with him. Velan is grateful. That evening, Raju watching the river and listens to the rustling of the trees. He cannot sleep and decides to count the stars but he loses count though, and falls asleep. The next morning, Velan brings his half-sister. Raju wants to be alone for his morning ablutions. He is not unhappy. Raju begins to feel like this adulation of him is right and normal. He tells the story of Devaka, a man from ancient times and he cannot remember the end. He lapses into silence. Raju's thoughts go back to his mother and her stories. He loved staying out late with his friends and visitors, discussing litigations and prices of grain

and rainfall and more. He ignored food and sleep. His mother would sit with him once inside, and her presence was comforting. He would ask for a story and she would commence telling one. He tells Velan he cannot think of his problems right now but will do so when the time is ripe. Velan does not protest. Raju says that with time he will have a solution. Time is needed for the proper understanding. He is proud of his words. He asks himself though, if he has been in prison or some transmigration. Raju watches them go.

Chapter 2

There is a great deal of activity in front of Raju's childhood home. A mountain of dirt rises and trucks are busy all day. Raju loves the exciting changes. He does not like other boys coming near what he sees as his domain. His father reprimands him and says he must go to school. Raju is terribly depressed to be taken from his kingdom. He wishes he could go to Albert Mission School which is closer, but his father insists that they try to convert students to Christianity there. Raju's school is a play school, of an old gentlemen's house. The man is stern, abusive and irritated by the mere presence of his students. That is when he is most obliging to the boys. Raju does learn enough to qualify for the first standard in Board High School. He can read and do some multiplication. Back in the present, Velan comes before Raju brimming with excitement. He declares there has been a miracle his sister has decided to comply with everything they ask of her.

Raju asks if he is moving quickly before the girl changes her mind, and Velan is impressed with Raju's insight. Raju's own Smartness is beginning to unsettle him. Velan invites him to the wedding but he does not go. Velan brings the girl and her new husband to Raju. Raju's circle gradually widens. More and more people arrive. They sit quietly. Raju is uncomfortable, he has the day to himself but at night the villagers are there. One night, he actually hides and hears their voices trial away. Raju finds the food they had left and is grateful for it. The next morning, Raju considers his situation. Should he go back to Malgudi? He decides he must stay here. He has decided to look as brilliant and radiant as he can and not hold back. His fears return. He wishes he could go search for Velan but that is undignified. He announces he is the new priest of this temple and will give him a plantain. The boy explains that his uncle asked him to in order to see if the holy man was there. Raju gives him the plantain and tells him to tell his uncle the man is back.

Chapter 3

The station building is finally ready. The building is decorated and people gather to celebrate. Raju's father shop has record sales that day. Over time, the trains bring more prosperity to Raju's father, who buys a horse and carriage. Raju's mother is skeptical about all of this and nags his father incessantly. His father seems to be less aggressive lately and seriously begins to think about getting rid of the horse. A blacksmith the man offers to buy the horse and carriage and Raju's father, exhausted, agrees. They are all glad to be rid of it. Raju's father is given the privilege of running a shop at the railway station. The stationmaster orders Raju's father to fill it up more and Raju's father, seeing the stationmaster as a god like figure, agrees with alacrity. He purchases more goods and fills the shop. Raju is put in charge of the smaller shop. Raju works at the new shop. Raju's schooling drops of unobtrusively.

Chapter 4

Everyone in the village is pleased the holy man is back at his post and they arrive in a great mass. They say nothing and an elder says they cannot send their boys to school as they do in town because they have to graze cattle. Raju asserts that boys must read. He asks to see the school teacher. Raju is not very clear headed after his sleep and asked the teacher a few questions, Raju replies that he needs a place he can have it. The teacher demurs but suddenly Raju is authoritative and says it is their duty to make everyone happy and wise. He returns with about a dozen boys. Years ago, Raju had always read a lot during his shopping days. Sometimes schoolboys left books there. His father died. His mother adjusted to being a widow, she had enough to live on. Raju closed down the hut shop. He began stocking newspapers, magazines and books and enjoyed talking with people. Everyone is impatient to return in the evenings to the holy man's place. Raju feels like an actor as the people circle around him in the pillared Hall. He is concerned. The only thing he can speak with authority on his jail life and its benefit such as being mistaken for a saint. He wishes he could just call them fools and tell them to leave him alone with his food. Raju says simply that if they will know why, and marvels to himself that being a saint seems to be merely saying pitty things. The next day, Raju beats a soft rhythm and chants a holy song. Raju realizes his spiritual status will go higher if he grows a beard and long hair. His gatherings overflow into the corridor and to the river's edge. The people bring him sick children and their quarrels and concerns. He barely has a private life anymore and feels the strain.

The Guide is often considered Narayan's best work for its humor, complexity and gentle story. Raju's narration of his childhood fleshes this place out, giving readers a sense of its bustling activity and navigation of modernity. Raju's characteristics that are notable when he is an adult are already manifesting themselves: he likes talking to people, he likes money, he does not like when someone else trespasses on what he perceives as his property. School annoys him, as does listening to his parents. He is the most alive when he guides them. Raju is a guide, first as "Railway Raju", then as Rosie's career coach, then as the putative holy man. He stumbles into the holy man position completely by accident. Raju is used to pretending and since his options are limited, he immediately embraces the position. When Velan first sits down, Raju had experienced a feeling of importance and admires his own deliverance of pontifical statements. Within a few minutes he felt he was attaining the stature of a saint and had already begun to feel that the adulation directed to him was inevitable. He thinks himself brilliant and decides to let drop gems of thought from his lips, assume all the radiance available, and afford them all the guidance they required without stint. Narayan's tone is gentle but highly ironic. Raju evinced some hesitation and nervousness about this new role, and more than once thinks to flee. He cannot remember the end to some of his maxims and often has to make up things. The structure of the novel is thus somewhat complex in that there is a third person narration of Raju as holy man and a first person narration by Raju himself that is told to Velan, though the reasons for and the timing of that narration are not yet clear. The two stories could have been told in the same fashion, as critic T. C. Ghai writes, but their superimposition is purposeful. Raju takes the decision without any inner struggle at all. In the other narration, "Raju, caught inescapably into the network of his own creation, moves toward self-awareness and sainthood."

Chapter 5

Raju remembers how he used to be known as "Railway Raju". Everyone asked for him and respected his opinions. Raju notes that travellers are enthusiastic and don't mind inconvenience. He gets to know the sorts of people who travel in the area. There are scholarly types whom Raju lets do most of the talking. Raju speaks freely, making up glorious facts or exaggerating others. The Potter's son now sits in the shop almost all day while Raju acts as a guide. His mother wonders why he neglects the shop and Raju says he does not. He also finds talking to people interesting. She is mollified. When a train comes into the town, there are passionate photographers whom he helps take to the right places.

Raju is quite skilled at making calls in a split second. He carefully scrutinizes those who come to him, knowing they won't be clear headed right after their journey. After a long time being a guide, Raju knows no two people have the same interests. Some want Raju to tell them everything others want to instruct him on the facts. Raju is polite and amenable to all situations. He makes decent money. Once there is a girl who says all she wants to see is a king cobra dancing to a flute. Her male companion chides her, which annoys Raju because he finds the girl very enticing.

Raju finds him strange but puts him up in the Anand Bhavan. The man, who Raju learns is named Marco tells Raju another person is coming. When Raju sees the girl, Rosie he finds her appealing. She has a lovely figure and dusky skin.

One day, Raju takes Marco and tells the girl he can take her to see the king cobra. Rosie asks her husband and he shoos her away. Gaffur and Raju take Rosie to a group of huts on the other side of the river. Raju asks for the snake and a man prods it in the basket. Rosie calls for the man to play a flute and he complies. The snake writhes about. Rosie is mesmerized by it. When they return, Marco tells Raju what time to bring the car around tomorrow. Raju is privately annoyed. The next morning, Gaffur and his car are waiting at the hotel. Something in Gaffur's manner bothers Raju, he thinks Gaffur must be trying to impress Rosie as well, and he feels jealous. Raju calculates how much this will cost in his head. He informs Marco they will probably be gone for a whole day and may not get back before the evening. Marco sighs that Raju probably has no idea how to deal with women. Raju, feeling bold, asks what the trouble is Marco is friendlier than he ever has been and says the fairer sex does not lead to peace. Raju has an idea and ventures to ask if he might talk to her. She opens the door. With bright, tearful eyes, she looks at him. She asks why he wants her to come out with that awful man. Raju leans in and says without her life would be blank. Raju can barely restrain himself from bursting in Marco comes upstairs, and is amazed when Raju says Rosie is coming. Rosie comes down stairs and the three of them join Gaffur in the car. It seems things are better between them, but the air is still a bit tense. The group reaches peak house at four in the afternoon. Raju asks Marco for money for food and supplies. Marco is hesitant. Peak House is on a cliff in the Mempi Hills and has stunning views of the jungle below. It is "like heaven to those who loved wild surroundings" and Rosie is an ecstasy with all the plants and flowers. Marco merely seems annoyed.

Joseph the caretaker brings them their food. He says that they can sit on the veranda and watch tigers and others animals below. Once, his hand touches Rosie's and he is nearly insensate. He cannot stop thinking about her. Rosie asks about the various animals. Raju can only think of her beauty. He restrains himself because Marco quietly joins them. The next morning, Marco says he is ready to see the caves and when Raju asks about the lady. Raju is bitter as he leads Marco outside. At the cave, Marco is visibly excited and talks volubly. It is clear he likes dead and decaying things, how could Rosie be with him? Inside the cave, Marco examines the cave painting. Raju is bored as the hours pass. Back at Peak house, Rosie calls out Raju from a stone wall under a tree. He joins her. She asks if Marco is still cave gazing and Raju says yes. She asks what he means, and he pours out his immense love for her. Rosie is pleased but says he is like a brother. Reckless, Raju asks why she married Marco. She admits that it was for money and that is she is from a caste of people dedicated to temples as dancers. She danced in a village temple her caste is viewed as public woman and is not respectable. Raju assumes her that modern India is different. She saw an advertisement asking for an educated beautiful woman to be a wife to a rich man and decided to take it. Raju is surprised at all of this but she defends her choice. Raju feels for her, and tells her he would have made her a queen in this place. Raju studies the couple, when Gaffur drives the car. Marco says he'd like to stay longer and hopes Raju will go back to the hotel, fetch his things, and then come back here with him. He agrees Rosie says that she wants to go back as well. Gaffur watches the two of them in the car but they do not talk or touch. The next day, Raju takes Rosie all over town. She is like an excited child and marvels at everything. Once Gaffur warns him that she is married and he waves him off angrily. It is a lovely, long day and Raju walks her back to the hotel. At the door he hesitates and asks feebly if he should leave. Equally feebly she says yes. On impulse he gently nudges her aside and enters.

Chapter 6

Raju loses count time after trying to heed the cycles of seasons. His beard now caresses his chest, his hair is down his back, and he wears prayer beads. He asks Velan to stop, but they love gift giving. They also begin calling him swami. Raju loves the evening rains and how cozy they make the gatherings. He asks and Velan says sadly that the rains are not there and crops are beginning to die. Raju gives them comforting words. The signs begin to manifest more. Reports come in if sugar canes wilting. Raju tells them not to thinking of it too much but even his words are offering little comfort. There they quarrel and lament. One day Velan

tells Raju a Buffalo has died. Raju wishes he could say he can do nothing about it, but Velan asks if he can see it. Raju adds to this by saying it seems to have died from a poisonous bite.

The shopkeeper has to raise prices and people become angry and start fights. The air is filled with curses and shouts. Raju is concerned with their agitation and wonders if he ought to find a new place. In the morning, Velan's brother comes to him and tells him Velan was injured. Raju counsels rest for Velan but the brother says that is impossible, as they have to get ready for their big battle tonight. Raju looks at the brother. He is of lesser intelligence. He only speaks to the cattle during the day and is very rude and abusive to them. He never visits Raju except for today. This man annoys Raju. He does not like the idea of so much commotion because what if it attracts attention and the police come? He forcefully tells the boy to go tell Velan and the others not to fight and he will tell them what to do later. The boy barely understands and out of terror of this wild man runs away. The elders are discussing the ray and fight. When the boy bursts in, he starts blubbing and the others can barely understand what he is saying. He says the swami will not eat and says "no fight". He lies and says he told the swami that there is no rain. The men laugh and let his head. The men buzz with excitement because they think Raju is like Gandhi and refusing until things improve. He will fast out of love for them and the rains will come. The village stirs. A crocodile is found dead. The fight is settled amiably and the people en masse decide to visit the swami. Raju is waiting for his gifts and food. His mind wanders to new recipes. When he hears voices, he is relieved but a little puzzled at how large the crowd is. Perhaps he prevented the fight and people are grateful.

Chapter 7

Raju becomes almost like a member of the family, he gives up. Almost all of his old life was to be near Rosie. Marco keeps Gaffur's car is almost permanently engaged. Raju tries to avoid gossip and does not like when he and Gaffur are alone. Raju is also worried about not looking nice enough for Rosie so he spends a great deal of money on his appearance. His focus on Rosie and Marco means other tourists looking for him go away disappointed. Raju does not like the boy pestering him about taking on these new clients. All his mental powers are focused on Rosie. He watches for a solid hour and his mind is free from carnal thoughts, she is merely an abstraction and he is enthralled. Marco is very cheerful as he greets the two of them. Marco is rhapsodic about his life here, particularly in terms of Joseph, who seems to anticipate all his needs. Raju listens to all of this and is all at ease. He does not want Marco to

get angry and hurt Rosie, nor does he want Marco to so nice that Rosie goes back to him. After a time, Raju decides he will go down to the cave. He sees Marco does not want to talk to him and Rosie looks morose. Raju is confused. Gaffur approaches to ask when they are going back and bitterly Raju says he ought to stay and watch the show. Raju says nothing he knows this is a reasonable request but he can do nothing. Finally, Marco emerges and asks Gaffur if he is ready. Marco says he is going to the hotel to close his account. When Raju asks why, he replies that he does not have to explain. Raju assumes an authoritative tone with Gaffur. Marco looks at Raju and asks what his business is with him. Raju replies that he has done a great deal for him. Boldly, Raju walks up to their door and pushes it open. He sees Marco sitting miserably and vacantly at his table. Rosie is lying on her bed with her swollen eyes shut. Raju now enters one of the most miserable periods in his entire life. He has no interest in food or sleep. He has no stability and does not care for his job anymore. His mother asks what is wrong. He cannot figure out why Rosie was so duplicitous, why she kicked him out and stayed with Marco. Regular life bores and terrifies him. One day, to his surprise, Raju mother tells him someone is here to see him. It is Rosie, standing with her trunk and bag. He immediately tells his mother that Rosie is a guest and will be staying with them.

Raju knows it is a luxury but he decides to engage Gaffur for the day to take Rosie out. Raju asks Gaffur to take them to the river. Raju says he and Rosie will walk. It is now darkening Rosie and Raju stroll for a bit and then sits and Raju proceeds to ask her questions. Finally, he asks her to tell her tale in order step by step and she complies. She begins by saying Marco was happy that day until she brought up dancing. When she saw drawings in the cave that looked like dancing, she finally mustered the courage to ask if she could dance. He excoriated it as a useless stupid act, and she kept quiet. She was ashamed and upset, as she thought he'd be captivated by it. Unfortunately, she said other people saw it and liked it. It was too late for her to take back her words, and Marco asked who and when and why eventually everything came tumbling out and Marco knew everything. They sat until dawn. She fell asleep and when she woke he had gone to the caves.

Three weeks passed and she could take it no longer. Her voice cracking, she asked if he had punished her enough. He replied that is his last word to her that she can go where she pleases or do what she pleases. She begged him to let her stay with him but he would not relent. He said he wished he had never married one day, he started packing and she knew he was going to their home in Madras. Raju comforts her and says that he will work her to make the

greatest artist of her time. Raju's mother is not happy about this but he cares little. Rosie begins to practice and her spirit rises. She has been listening to the town's gossip and whispers often to Raju that Rosie is a snake woman and she never liked her. Raju, exasperated, says she is a refugee and has nowhere to go. Over time, Raju's worries deepen. Raju takes it out on the Porter's son but the boy's father interferes and insults him. The only thing that saves him when he is about to fight back more intensely. She drags her son away. He is immensely gloomy knowing that all of his railway associations are over.

Chapter 8

Raju's creditor, the merchant Sait, comes to see him and asks why he has not paid his dues for months when he used to be so regular. He smiles listening to Rosie jangling in the other room. The Sait is exasperated and asks what world he thinks he lives in and leaves wrathfully. Raju has to go to court, though and his mother is distraught. He has no friends but Gaffur. Gaffur is sympathetic. He wishes Raju luck and leaves. Things continue to worsen financially for Raju. Raju is wrong in this assumption for one day his uncle drops in on them. He is the eldest brother and the family financial advisor. Raju's mother had written to him for help and now he is here. Rosie seems scared but Raju tells her not to worry, which calms her immediately. His uncle comes to watch the girl dancing and his eyes bulge with contempt and cynicism. He then turns to Rosie and tells her she is not of their family, caste or class, she was not invited. She is not welcome and she will leave on the next train. Raju flies at his uncle and knocks the cup out of his hand and tells him to get up. Raju's mother rails at Rosie and calls her a snake woman. Raju shuts his ears to his mother and uncle. When his uncle wakes up from a nap, he asks why Rosie isn't getting ready for the train. Raju bravely says that they will not leave. The argument continues and finally Raju's mother decides that she has to leave the house with her brother. He feels sad as well but there are no other options for him. Rosie and Raju keep the house like a married couple. She asks what his plans are and tells him she needs a full orchestra. He says that he will do what he can. Raju works to increase her visibility. He mixes with the boys at the Albert Mission School who are planning their annual social and its entertainment. Raju says that they must provide the drummer and accompaniments and they happily agree.

2.3 Further Main Body of the Text

Chapter 9

Rosie's fame skyrockets almost right away. Raju's importance also increases, as everyone seemed to know that he made her and she needed him. He makes everything precise and perfect and loves the showmanship. In public they are restrained and formal, but in private Rosie excitedly embraces him and thanks him. Raju focuses on their finances. Raju's decides to sell the old house and move into a larger one since he and Rosie are doing so well. Oddly, Rosie is uncomfortable with this and has an attachment to the house. The bigger house suits Rosie's burgeoning fame. There is plenty of space for her to practice room for the permanent musicians, and of course room for servants and visitors. When someone gets through, Rosie happily entertained for hours and hours. Raju does not like the other artists and performers because he feels like an interloper. Overall, Raju wants her to be happily but only in his company. Over time, arguments crop up between the two of them, making them even more like husband and wife. They are always on the move and Rat is always booking new shows and handling the details. When they go places, Rosie often suggests sites she'd like to see, but Raju simply says they will try and they never end up and having time. Raju thinks about how Rosie seemed happier in their old small house with his mother and uncle. Their monthly income is enormous. Raju tries to perk her up and make her laugh, which works for a time. For him, making the maximum amount of money they can only is the only important thing in life, if they make less, then he is a failure. He is no interest in living more simply. In his free time, Raju loves to play cards. He is now a notable figure hobnobbing with the elite and his ability to procure things and information is unfettered. The only thing that casts a shadow on all of this is Marco. One day however, the post brings a book to Raju and he is stunned to see that it is Marco lavish and comprehensive history of South India. To his surprise, he sees that in one section Marco paid his thanks to Raju, his guide. He hides it in his liquor closet whereas no one goes. Rosie shows a newspaper picture of Marco in front of Raju and asks if he's seen it. She is excited and says it is a good thing and he worked for this all his life. Raju secretary, Mani, looks curiously at Raju since he knew what came in the post, but says nothing. After a week, Rosie approaches and demands to know where the book is. Raju asks how she knows about the book and assumes it is Mani. She states forcefully that she is proud of Marco. He is her husband after all, she explains, and was kind to her. Exasperated he can't understand her he has done everything for her. Is she a liar? Is she tired of him? Finally, Raju

announces that they ought to go on holiday somewhere. This pleases Rosie. She admits she is very unhappy and the thought of performing like a parrot in a cage again makes her sick. Raju diverts her with laughter and their life falls into a routine for a while. Things are uneventful. To his surprise, he sees a letter addressed to Rosie and decides he must open it. It is a letter from a lawyer asking for Rosie's signature because there is a box of jewels left in the custody of a Bank. After getting her signature, they will get Marco's and the jewels will be released to her. Raju is delighted. However, he decides he cannot show her the letter right away and hides it. He decides he can't show Rosie after how she's been recently. She may lose her head and be miserable and fight with Raju. Raju avoids Rosie after dinner because his mind is scattered and he does not want to blurt anything out. He keeps thinking about how much jewellery there is. Quietly sneaking to his closet, he only sees the lines per return post". His mind made up, he forges Rosie's signature, which he was used to doing now. He runs out to the post office as early as possible, which causes the postman to make a casual remark. Raju looks for the jewel box in the mail every day. Upon returning from their trip, he is annoyed and perturbed that nothing came. His mind ruminates on what might be happening. The evening of their return, Rosie has a performance at Kalipet. Raju accompanies her. Raju watches Rosie's dance for hours and marvels at her skill, but remembers his mother's comments about being a serpent girl. While Rosie is dancing, someone comes up and tells him the District Superintendent of Police wants him. The Superintendent looks rueful and tells Raju that there is a warrant out for his arrest. Raju looks at the warrant and sees that Marco has said that he committed forgery. The superintendent sighs and says this is serious. He will let Rosie finish the show, and then they will go to the magistrate to get a special surety bond. Raju numb and knows this is a terrible situation. She talks volubly about the night and becomes silent and drowsy. She does not break down but bitterly says she knows he was doing something wrong it as karma.

Chapter 10

Raju has to spend a couple of nights in lockup like a low criminal. When rat get southern, he avoids Rosie in their home. She speaks to him like a tramp she has rescued. She tears up still, but Raju cannot help but feel still pity. He can think of no one's. Rosie and Raju fights about money. She says she is too embarrassed to take the rest of her shows. Rosie tells Raju that she will not dance anymore even if Raju is free, this is not the life envisioned. Raju groans, Rosie States that she will pawn every last possession of hers to make things right but that once she is done Raju must leave her once and for all. Rosie is as good as her words and takes on

numerous engagements. She pays the debts. Raju is actually somewhat jealous of her self-reliance and forgets she is doing it for his sake. He engages a celebrity lawyer who is skilled in the court room. In the court room, he presents Raju's story in three acts, first Marco as the villain who wanted to drive his wife mad. Second, Raju saved her and made her an honor to the nation third the villain schemed and found a way to bring Raju down. The judge sentences Raju to two years in prison. The lawyer is pleased as he was probably due for seven. Raju is considered a model prisoner- quiet, efficacious, intuitive and hard working. The guards like him. He tells stories and becomes known as the teacher. He works unnecessarily in the superintendent backyard garden. He likes his quiet and modestly purposeful life. In the paper, though, he sees Nalini's picture and notes that her empire is growing. It annoys and pains him. Mani comes to visit Raju at once he is the only visitor during the two years. Mani tells him how Rosie settled down in Madras and was doing well, and how she paid all the debts off. The only thing she took with her was Marco's book. Raju childishly bursts out in annoyance at this. Mani also tells him that his mother is doing well in the village and disappointed with the way Raju's life had turned out.

Chapter 11

Raju continues and then finishes his narration. His voice cracks. Velan listens silently and respectfully. Velan says quietly that he does not know why the swami told him all this and how kind it is. With these words Raju realizes he will never be left alone. A journalist hears of Raju's fasting and writes up a story that sparks public interests through-out the region. Raju stands in the river for allotted time and prays, and then rests to conserve his energy. Each day, more people come. They swarm the temple and is never alone. He has a bit of stale food in his secret stash left, but it barely sustains him. At one point, he wishes he could tell at the crowd that he is a fraud. Raju occasionally glares at Velan it is this man who gave him fate! Raju remembers how the one that died was cut open and there were many jewels in there. Raju decides to eradicate all thoughts of food for ten days. This marks a change in him. For the first time ever, he is fully applying himself to something other than money or love, and he is doing something for others. He has a new strength and energy. As the days pass the 'hymn of humanity' roars louder. The busiest man there is an American named Malone who secures Raju permission to film an interview with him. Raju is weak but agrees. He answers Malone's questions politely. Doctors also visit Raju and say his blood pressure is no good. Malone enlists the schoolmaster to perform some of Raju's tasks for the camera. Velan cries that he needs air and that is all he has now. Raju again and says the swami is in dangerous straits.

A telegram from the government orders Raju to cooperate and states that he cannot risk his life. Raju smiles at this from his mat and beckons Velan. With the help of another, Raju walks down to the river. Everyone is solemn and silent. Raju haltingly steps into the river and mutters payers. He opens his eyes and looks around and says to Velan that it is raining in the hills and he can feel it coming up over his feet and legs. He sags down.

A Quick Revision

Que -Write a note on R. K. Narayan's art of characterization?

Ans- Characterization in a literary work is a subtle phenomenon and a successful novelist is recognized mainly by his art of characterization.

Flat and round characters

The flat character does not have a psychological depth, individuality and is mostly considered as a 'Tyler. For instance, the characters in the folk tales are flat. They remain types, representing the virtues and vices. The round character is one that changes in time and is capable of surprising the reader by unexpected behavior. The round character has a psychological depth and individuality.

Internal and the External characterization:

The internal characterization focuses on the individuals and their characterization focuses on the character as seen by the society around him or through the omniscient writer. In The Guide, Narayan has used both the methods.

Realistic approach

Narayan's approach to his characters is completely realistic. He is not obsessed with the qualities of his characters rather he observes how his characters respond to their social world, the world in which they perform their daily, routine life. R. K. Narayan is a product of the South Indian middle class

Three tier framework

Narayan's art of characterization too has been analyzed by a number of critics and scholars. Ramesh Dymte adopts a three tier framework which, he argues, underline different modes used by the novelist to reveal the characters roles in the novels and to present the worldview.

Mature and perfect art of characterization

R. K. Narayan's art of characterization in *The Guide* is very mature and perfect. The characters have been set both the tradition and conservative mould. They surprise us by their action and not by the turn of the trait which is seen in modern novels.

Single dimensional character

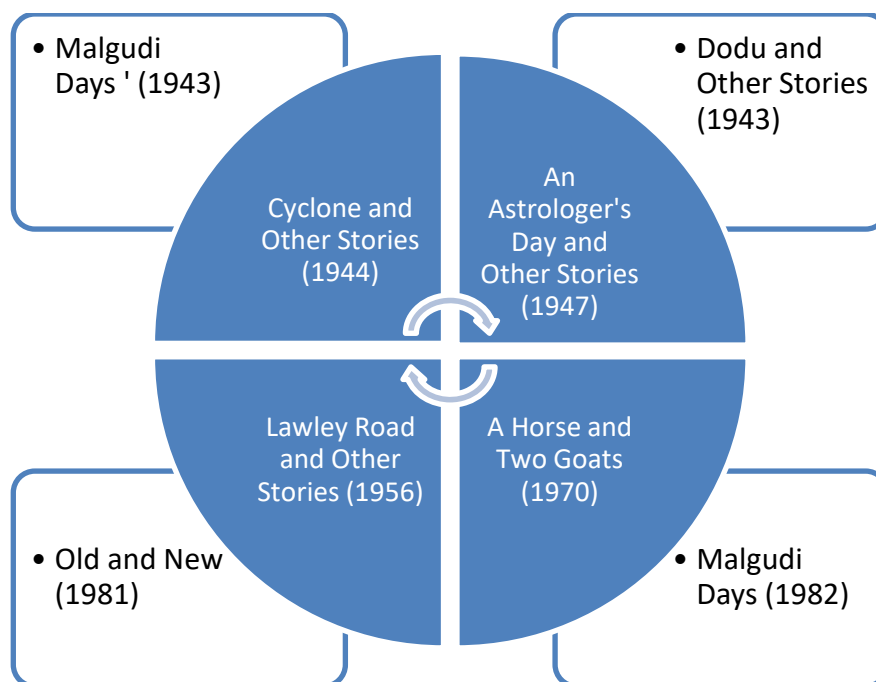
After all, the characters in their novel are not types but individuals. Rosie and Marco are the memorable characters with their peculiar traits. Marco and Rosie suffer from their maladjustment. Raju is materialistic. His materialism is seen in his excessive love for money even at the cost of true love for Rosie.

Average and ordinary people

Here one can find 'God's plenty'. Along with Malgudi the family provides the novelist with a convenient and manageable context, concrete and particular, to study at close quarter human individuals and human relationships in all their variety and intricacy.

Conclusion

Narayan is very skilled in the art of characterization. His characters represent varied facets of human nature.



Que - Raju as a shopkeeper?

Ans- Raju's thoughts go back to his life in Malgudi. He also remembers that it was just a matter of chance which made him the railway guide. His father had a small shop on the Malgudi station and after his father's death, Raju managed the shop. It was a big shop with many shelves. His father transferred all his articles from his hut shop to the station shop. The station master advises Raju's to keep those things in his shop that were needed by the passengers. These were the things that the passengers demanded. Raju was asked to sit at the hut shop. So Raju's father returned to his hut shop, and Raju began to manage shop on the station. Raju was glad that he was free from the burden of school work.

Que - Love affair of Raju and Rosie?

Ans- Raju wins Rosie's heart by flattering her for her beauty. Then he tells her that life looks so blank without her. The next day when they are alone, Raju becomes bold and puts his hand on her shoulder and strokes it. The next day, Raju borrowed Gaffur's car and takes Rosie round the town. As Rosie enters her room, Raju asks her if he may not come in. Raju judges her mood and so comes into the room. In this way the love affair between Raju and Rosie begins. When Rosie's husband leaves her, she comes to Raju and they start living like husband and wife. Rosie works hard and becomes a famous dancer. But when Raju is imprisoned, their love affair comes to an end.

Que - Two parts of the novel?

Ans- The novel can be divided into two parts. The first part describes Raju's childhood, his life as a guide at the Malgudi station. The second part is concerned with his life as a swami. The childhood portion is narrated by Raju, and the other part is narrated by R. K. Narayan. Raju was free to present himself in any manner he wanted. Once he started speaking of his experiences, he went on pouring forth his emotions. The two parts of the novel are just like two currents which are united by the presence of Raju in both of them. One stream flows in Malgudi, with its rich tradition of classical dance and the cave paintings. Another stream flows into the neighbouring village of Magla, which presents the spiritual aspects of Indian culture.

Que -Role of Irony in the characters of Raju and Marco?

Role of Irony			
Marco- Believer in woman's emancipation	Raju- An Ignoramus	Rosie- Feminine Principle of Womanhood	Irony of Both Characters Marco remains obscure Raju receives devotion

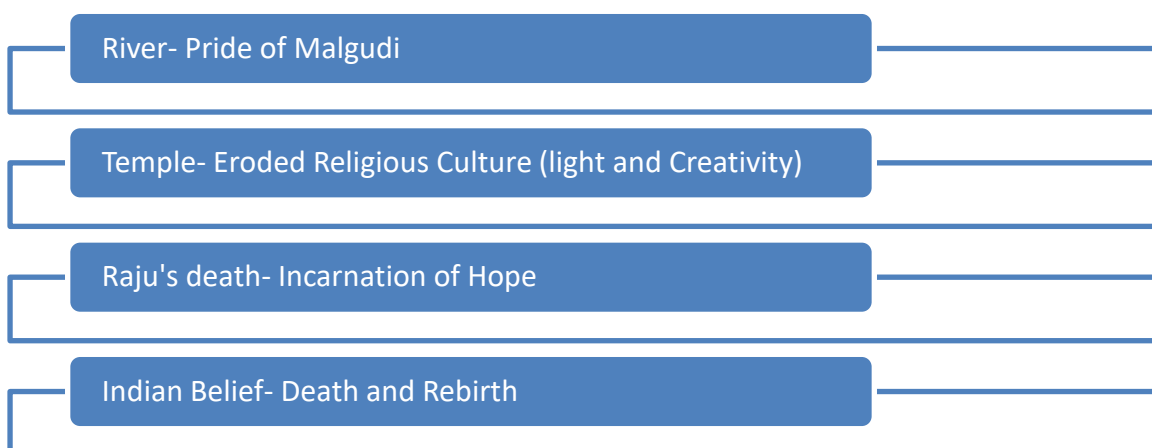
Ans- The characters of Raju and Marco can be compared to study the role of irony in the novel. Marco raised Rosie's dignity by marrying her and giving her full liberty. He knew about her adultery. He left her behind in Malgudi to plan her future freely. These steps of Marco give the picture of an honest scholar and a believer in woman's emancipation. On the contrary, Raju was 'an ignoramus' and an ordinary guide of Malgudi. Without any education, he widened the chasm that already existed between her and her husband. It is an irony that both of them lose the woman. Marco attains the status of a great scholar and Raju attains the status of a saint. But it is highly ironical that in spite of his knowledge, Marco remains obscure, whereas Raju receives devotion from all. He becomes an embodiment of love and sacrifice.

Que-What is Narayan's Realistic Approach to Characterization?

Ans- Narayan's approach to his characters is completely realistic. R. K. Narayan is a product of South Indian middle class. . What amuses Narayan most are the oddities, angularities and eccentricities in the South Indian middle class people. His intimate relationship with his characters, his involvement in the milieu he creates hold of his novels together. Narayan's characters are true to life and deep rooted in their tradition and culture. His approach to his character is greatly based on his personal experience.

Que- What do you mean by Symbolism in the novel?

Ans- There are various recurring symbols in Narayan's novels: the temple, the village, the town of Malgudi and the river Sarayu. This river is called the pride of Malgudi and is undoubtedly an integral part of Malgudi landscape. The other striking symbol is the lotus pond, always associated with a garden and a ruined temple. The temple is a static symbol of an eroded religious culture, a symbol of creativity and light. At the end of the story, when Raju is at the verge of death, his eyes are riveted towards the mountains as a brilliant sun rises and villagers look on. By juxtaposing the simple background of the Indian village at sunrise with the suicide scene, Narayan effectively communicates Raju's death as an incarnation of hope, consistent with the Indian belief in death and rebirth.



Que- How you will explain Human Relations?

Ans- “Narayan” is with human character a central character from or succumbs to it or fights it in his own setting. “Narayan himself admits: I value relationships very much, very intensely. It makes one's existence worthwhile human relationship in any and every form, whether at home or outside. Narayan believes that the evil is within us and it is to be fought not only by the individual alone himself but also by all human beings.

2.4 Check Your Progress

Que 1- Discuss the various themes of ‘The Gunde’.

Que 2- Write a detailed note on The Narrative Technique of the novel “The Guide”?

Que 3- Discuss the character sketch of Raju.

Que 4- Discuss “The Guide” as picaresque novel.

2.5 Answer to Check Your Progress

Ans-1 The Guide (1958) is the most popular novel by R. K. Narayan. In his novels, R. K. Narayan treats the themes like the growth of a child into adolescence, his love affair and marriage, marital discord, extra marital relationship, the breakdown of joint family system, sainthood, attachment and detachment, tradition versus modernity, and so on. Narayan is the writer of Indian sensibilities who believes in acceptance of life as it comes. The Guide is about an average man's rising to the pinnacle of glory and then slipping back into its early phase at the end. The general theme of the novel is man's commonness in an uncommon world. The novelist has tried to show how insignificant the man is before the forces of Nature, Fate and Society. The novel has a mixture of themes. Romance and reality, materialism and spiritualism, greed and detachment, possessiveness and sacrifice, marriage and sex, art and scholarship, roguery and sainthood, ignorance and scholarship, the rural and the urban, the true and false have been blended together as the themes of the novel. At the end of the novel we find all the major characters isolated and lonely and separated. Raju dies all alone despite so much crowd and ovation for the cause of the villagers. Marco leads a secluded life as a scholar, and Rosie is forced to live as a dancer and lastly settles down in Madras all alone. In the novel, The Guide we observe a delightful exposure of ignorance ridden Indian society as well as of typically Indian pseudo saints. The village life is one of the prominent aspects of Indian life. Another important feature of village life is the depiction of the ‘play school’. Raju is defended by an ‘adjournment lawyer’ when the Sait (money – leader), from whom he has borrowed money, files a case against him. In The Guide we have a clear picture of the life within the family. It is the father who seems to rule the household, but it is the mother who has an effective control. The father is generally rough in his treatment but mother is tender and affectionate. Thus a stress is there on the family in this novel. The Malgudi station with all its hustle and bustle and the changing fortunes of the low, with all its surroundings and natural scenery, Mempi hills and the forests, has been drawn preserving the reality of the place. The Mempi hills and the Sarayu symbolise the continuity of the universe and the definiteness of fate. It was in the cave that Marco and Rosie fought and well apart. In fact, Malaya's India is symbolised by Malgudi. The credulity and superstitious nature of Indian masses is another of the themes in The Guide. Raju exploitation

of the credulous nature of people is the secret of his success as a tourist guide. Being blessed with a water diver's instinct he is never at a loss for an answer. When Raju makes confession about his dubious life to Velan, in spite of the feeling of shock, the simple villager feels honoured that the saint has spoken to him at such a length. The villagers accept him as their spiritual guru and guide. Narayan is a realistic novelist. It is partly for economic security that Rosie marries Mraco. After Raju falls in love with her money making loses all its charm for him. When Raju creditors pester him for payment, the only way out seems to him to set up Rosie as a dancer. Very soon Raju forgets that Rosie regards dancing as an art. He is a shrewd businessman who looks upon her dancing as a business commodity. It is partly economic necessity which takes which takes Raju for playing the role of Swami. According to Indian belief if the traditional modes are violated there is disorder and chaos. And order and normalcy are restored only when there is a return to the traditional mode which is considered the normal mode. Raju, a romantic individual and self-seeker, creates disorder by violating traditional norms when he seduces the wife of some other man. This leads to the ruin of their domestic life. So, there is also a disorder and chaos all around Raju becomes a spendthrift and faces financial crisis. In a nutshell, there are other themes, most of them minor, which spring from, or are interconnected with the major themes. One of them is selfishness and possessiveness in love. Another is that of self-fulfilment and self-betrayal. From rogue to sainthood, Raju becomes acceptable gradually. Rosie also becomes the part of what she goes through. They are the creatures of the earth, who act out their fantasies, finally succumb to the external force of society to which they belong. In the novel, Narayan presents a world of average emotions and actions.

Ans-2 A novel has a plot. The novelist can describe what can never be presented on any stage. The technique used by novelist for the description of characters events and actions is called the narrative technique. The novel is a western art form, but Narayan follows the Indian tradition of story-telling. Narayan is a story teller. According to Maugham “a novel is to be read with enjoyment. If it does not give that, it is worthless. The story could be coherent and persuasive it should have a beginning, middle and an end, and the end should be the natural consequences of the beginning. Narayan is the omniscient author writing in the third person and thus following the traditional and conventional mode of narration. In The Guide the narrative technique is different from that of the other novels. Here part of the story is told by the author and part in the first person by the hero himself. The novel begins with the release of Raju from prison. Whatever happens to Raju after his release is to by the

narrator the novelist. The interesting technique of narration leads to a constant impression of suspense and anticipation. Narayan presents Raju two fold descriptions. Character and action develop simultaneously and both influence each other. The advantage of the combination of two points of view is that the character of Raju attains greater depth and solidity. In *The Guide*, we see a confrontation of romance and reality. The arrival of Rosie makes Raju live in a romantic dream land and her accidental touch makes him forget everything. *The Guide* is also an expression of ironic vision of the author. The essence of this is the juxtaposition of appearance and reality. The basic incongruities of life are the stuff of his fiction. It is ironical that an ex- convict, who is in want of shelter and food, should be elevated by the villagers to the status of Swami. Raju confesses truth to Velan in hope that he might help him to escape, but ironically, Velan is more convinced of Raju's saintliness when he hears the story of his past. R. K. Narayan gives a description of a number of farcical situations which give rise to laughter. Raju has much fun at the expense of Marco especially regarding his attitude to money and payments. There is a touch of humour in Raju's description of him as the eternal tourist. Narayan makes the use of wit. There is wit in the way Raju tackles the problems posed by the villagers in front of the Swami. When Velan suggests that he should give a discourse. Raju answers that everything needs a proper time. Narayan's approach to story-telling is essentially comparable to that in the ancient stories, *The Guide* the events follow in close sequence of cause and effect. Rosie is ready to be seduced by Raju because her husband is interested in "dead and decaying things". His actions of concealing Marco's book and forging Rosie's signature may appear incomprehensible, but they are the result of indifferent attitude of Rosie towards him, and his financial crisis respectively. As a critic observes, the narrator here is a skillful puppet master who manages his creations with extreme deftness. The cinematographic technique has made the novel compact. We can conclude that the interesting technique of narration used by Narayan in this novel keeps the curiosity of the reader alive regarding both the past and the present of Raju. If one narrative paints him as a criminal, the other depicts the gradual deepening of his saintly aura.

Ans-3 The novel centers around the life and career of Raju. Raju belongs to the lower middle class family of Malgudi. He takes immense delight in men and vehicles, boys, bullock carts, games and wandering. From the play school, Raju progresses to Government High School. Raju may not be a good student, but he is certainly very observant and intelligent and he learns more from the book of life than from the formal education. When the railways come to Malgudi, Raju is thrilled. When Raju is given the charge of this stall of railway station, he

stores books and magazines there to meet the interests of his customers. Raju makes extremely good use of the assorted books that fall into his hands and from these books he “picked up a noble thought, a philosophy that appealed”.

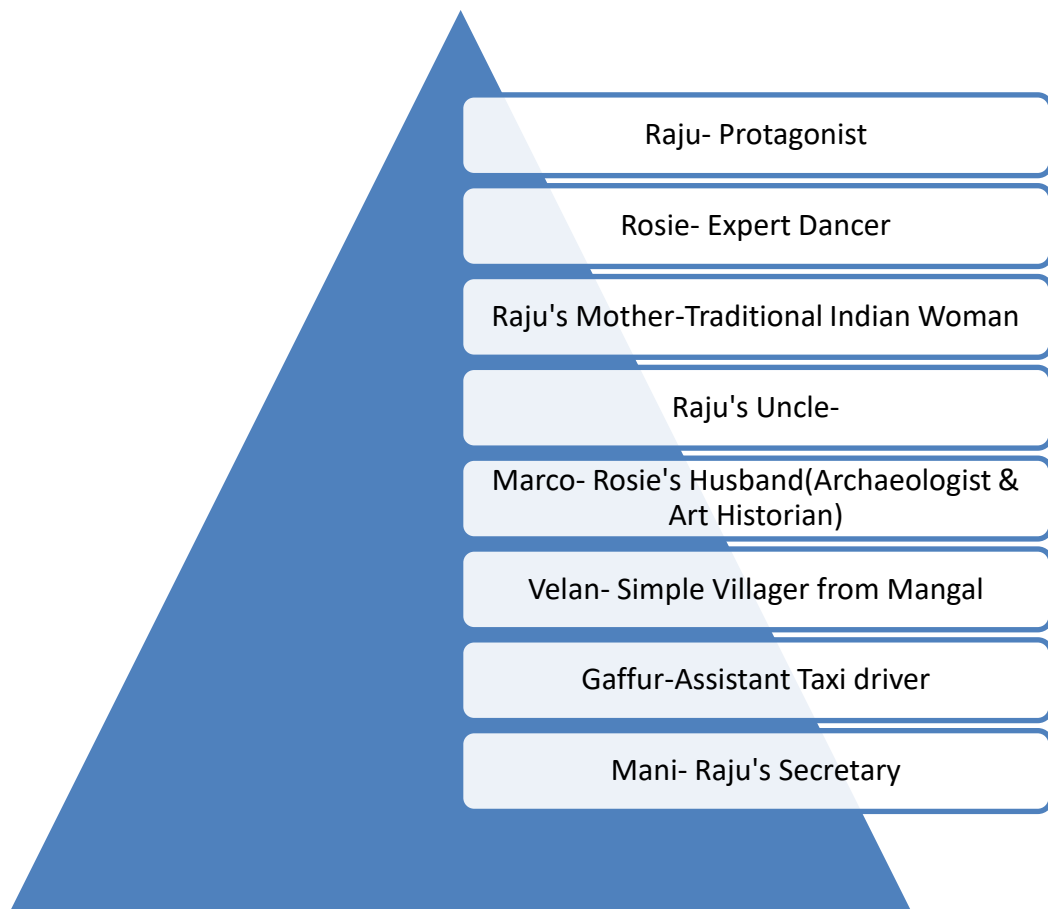
The next stage is Raju’s career. Raju now combines the work of running shop with part time work as a tourist guide. He is always ready with the answer that will suit the occasion or the person. At the station, he comes to be known as “Railway Raju”. He learned as he earned and soon acquired knowledge of not only Malgudi and its surroundings but also of human nature. Raju would have remained a tourist guide but for the arrival of Marco and his wife Rosie. Raju's professional interests as a guide were soon relegated to the background when he becomes a sort of family guide to Marco and Rosie. Raju wins her at by his sympathy and consideration, as well as his keen interest in her art. Raju gratified Rosie by taking her to see a king cobra. Rosie’s body swayed with the movement of cobra and from this Raju concluded that she was a great dancer. She had a feeling of guilt because of unfaithfulness towards her husband when she became Raju mistress. After coming in contact with Rosie, Raju had spent lavishly; therefore, he was under debt now. Moreover, Rosie, after being disowned by Marco, came to live with Raju in his ancestral house. He met the situation by defying his mother and maternal uncle. Actually, Raju's own selfish interest combined with Rosie’s passionate love of art. He was less the lover and more the manager, trainer and agent. Rosie as she become I the theatrical world bloomed into a great artist and Raju thrives as a successful entrepreneur. “And as one would expect there is a kind of logic in the reversal it collapses as suddenly as it came about. Out of some muddled system of motives, a mixture of curiosity and jealousy, goodwill, sheer love of the devious, and the habit of doing things for no adequate reason at all. He turns out to be a model prisoner. He cultivates good relations with the jail authorities and other prisoners. Thus Raju is still a guide for the inmates. After coming out of jail, he has to assume the role of a Swami. And this sainthood is thrust upon him. As a matter of chance, his problem is solved and Velan takes Raju as a man with miraculous powers. As time passes, Raju starts making discourses and taking night classes of the children in the village. The final stage in the Raju career is not only the most interesting but the most unexpected too. He confesses about his past to Velan in expectation that the disciple would make efforts to relieve him from the fasting, but nothing like that happens. Velan's faith in Raju is not shaken and he calls him Swami, after hearing his story. He even foregoes an honorable way of saving his life that is offered to him. He is of the view, “If by avoiding food I should help the trees bloom, and the grass grow, then why not do it thoroughly? “..... ..“For the first time in his

life he was making a personal effort, for the first time he was learning the thrill of full application, outside money and love”. In this way, the spiritual regeneration takes place and Raju becomes the martyr for the good of others. A rogue is transformed into a saviour.

Ans-4 *Picaro* is a Spanish word. It means a villain. A picaresque novel, therefore, describes the adventures of rogues and villains. Later the term ‘Picaresque novel’ has come to mean all those novels which deal with the adventures and misadventures of a hero or a comic character. ‘The Guide’ describes the adventures of Raju who plays many roles, for example, of a simple country youth, a guide, a lover, a cheat and a Swami. He undergoes various vicissitudes in life and plays many roles. The story followed Raju along a curiously braided time sequence. After describing the early life and education of Raju, Narayan showed how Malgudi became a railway station and how Raju became the owner of a railway stall and then came to be a tourist guide. Raju was involved in a tangle of new relationships, Rosie, Marco's wife, became Raju's lover. Abandoned by Marco Rosie realized, with Raju's help, her ambition of becoming a dancer. But Raju's possessive instinct finally betrayed him into a criminal action, and he was charged and convicted for forgery. The Guide also has an episodic structure rather than the linear plot of the more usual kind of novel. The unconventional plot of The Guide circles freely in time and space, both within and between chapters, moving from the past to the present and back again, and from Malgudi to the Mampi Hills to Mangal in a seemingly random way. Thus the Western fictional paradigms of picaresque narrative are evident in the novel. But Raju was quite skilled in understanding human nature. As a guide, he proved to be a great success and became famous as ‘Railway Raju’s. He knew his customers by their faces, showed them the places of their interest as a guide, and knew all the places where exactly a particular thing could be obtained. He was able to satisfy all his customers. Like a typical picaresque hero, Raju was selfish and unprincipled. He did not care for his mother, or for his neighbours. Raju was a parasite. When Rosie became a successful dancer, he started living luxuriously. He acted as her theatre manager. Gambling and drinking became regular habits with him. He was highly jealous also. He regarded Rosie as his own property. His jealous nature was responsible for his bitterness with Rosie. He himself admitted that “I like to keep her in a citadel”. The desire of controlling Rosie became so strong in Raju that he called Marco a cobra and cursed him for his calculated moves like trying to send her the box of ornaments. He thought that Marco was trying to win Rosie's heart back. Excessive jealousy made him forge Rosie's signatures and this landed him into jail. But his faking of a Swami landed him into trouble. He was forced to undergo a fast for

bringing and this fast took his life. Raju the rogue plays all the roles of his life superbly. Raju is redeemed by becoming a martyr for the sake of others, there is, no such redemption in the case of Picaro in a picaresque novel. Many qualities of his nature ended him to all those who came into his contact. His spontaneous love for all, his jolly temperament and readiness to help people made him an admirable comparison.

Conclusion: Thus The Guide has an element of the picaresque. From a loafer, he became a successful guide. Even as a prisoner he won the heart of the jail authorities.



2.6 Keywords

- **Raju**
- **Rozy**
- **Marco**
- **Velan**
- **Malgudi**
- **Anand Bhavan**

2.7 Summary

The Guide

In the novel, Raju, a former tourist guide, has been released after a two years term of imprisonment. He takes shelter in an ancient shrine. Raju sits in a pensive mood when a villager named Velan takes him as a holy saint. Velan is the resident of Mangla, the village. Quite naturally, this gesture impressed Velan too much and he is confirmed in his belief that the stranger (Raju) is a holy man. The problem relates to Velan's half-sister who ran away from home on her wedding day. Velan does so next day with food. The girl is brought there. Velan comes to Raju to inform him that the girl has admitted her follows and agreed to get married. The girl tells everyone that she was changed by the mere look of the holy man. This establishes Raju's fame as a holy man.

Recollections of the past keep crowding on his mind. Raju remembers that his father had a small shop. He recalls how his father taught him the alphabet. Raju used to travel to the market with his father in the bullock cart. His mother used to tell him the stories of saints and holy man. The novel moves between Raju present experiences and it's recollection of the past. Malgudi, where Raju's father lived, soon had a railway station

Raju's father was given a pucca shop on the platform to run. The father sat mostly at the new shop. After the father's death both shops were his responsibilities. He decided to give his personal attention to the shop at the railway station. Here Raju came in contact with railway passengers and the experience made him adopt the career of a tourist guide. Raju became very popular as a guide and came to be known as 'Railway Raju'.

In course of time, he met an interesting pair of tourists. One of them was 'March, an art historian and the other Rosie, his wife and the daughter of a dancing woman. This woman wanted to see a king cobra. Raju realized that she was a great dancer. Raju was attracted towards the girl. Marco was taken to the Mampi Hills where he wanted to study the wall paintings in a cave. Raju got many opportunities at the forest bungalow to spend time with Rosie. Rosie confided her history to Raju, telling him that she came of a family of temple dancers. Once Marco sent Raju to the hotel in the plains below, from where he was to fetch a certain trunk which contained some papers that Marco needed. Rosie accompanied him. Raju took her for sight-seeing. Rosie enjoyed like a child. At the time of parting her room and

spent the night with her. Now Rosie acknowledged that she was in love with Raju. However, she was guilty conscience.

The story again returns to the present from Raju's past. Raju is now firmly established as a saint with miraculous powers. He has started to give discourses in which the most ordinary things said by him impress people as the profound truth. All goes well until the locality is in the grip of drought. There is a great scarcity of food and prices rise high. Raju sends a message to the villagers, through Velan's stupid brother, that he will not take food until the reconciliation takes place. The people feel grateful that there is a holy man among them who is ready to risk his life for their welfare. Velan comes to thank him for his fast. He makes efforts to convince Velan that he is an ordinary mortal and has no miraculous powers. Raju is in an inescapable position now the news spread everywhere that the Swami was on fast for bringing rains.

Now he was in real difficulty. His pose as a saint had put him in trouble. On the first night of his fast, Raju stealthily ate the food, but there was nothing left on the second night. But he realized that he must shatter the belief of those simple village people. So he daily stood in knee deep water, praying for rain. With the passing of days, Raju grew weak. His fame spread everywhere. At last, one day Raju opened his eyes looked towards the mountain and said that it was raining in the hills. He felt his legs sagging. Here the novel ends. The novelist does not state clearly whether it really rained or not or whether the Swami died.

Birth 10 Oct 1906

Death 13 May 2001

AC Benson Medal(Royal Society of Literature)
Padma Vibhushan (India's 2nd highest civilian award)

2.8 Self-Assessment Test

Que 1- Detail about Narayan's realistic approach to characterization?

Que 2- Describe the two parts of the novel.

Que 3- Write a note on R. K. Narayan's art of characterization.

Que 4- Discuss 'The Guide' as picaresque novel.

2.9 References/Suggested Readings

- Chander, K.M. "R.K. Narayan's The Guide: A Psychological study." *The Journal of Indian Writing in English* 12.1 (1984): 8-13
- Goyal, Bhagwat S. "From Picaro to Pilgrim: A Perspective on R.K. Narayan's The Guide." *Indo-English Literatur: A Collection of Critical Essays*. Ed. K.K. Sharma. Ghaziabad: Vimal Prakashan, 1977. 141-55.

Subject M.A English	
Course Code: 204	Author: Dr. Pallavi
The Outsider by Albert Camus	

3.0 Learning Objectives

3.1 Introduction About the Novel

3.2 Main Body of the Text

3.3 Further Main Body of the Text

3.4 Check our Progress

3.5 Answer to Check your Progress

3.6 Keywords

3.7 Summary

3.8 Self-Assessment Test

3.9 References/ Suggested Reading

The Outsider- by Albert Camus

3.0 Learning objectives

- The students will be able to demonstrate a basic understanding of existentialism and absurdum and how they are illustrated through Meursault.
- The students will be able to identify and summarize the changes that occur in Meursault as the story progresses.
- To contrast the values of Meursault and the society in which he lives.
- To draw conclusions about the character of Meursault and the way he interacts with the world.

3.1 Introduction to the Author

Albert Camus was born on November 7, 1913 at Mondovi in Algiers. His father, Lucien Camus, worked as a cellar man in the wine industry before he joined World War. His mother was a Spanish, illiterate, who was deaf and sullen. After her husband's death, she found herself poverty stricken and struggled to raise her two young sons. As a result, Camus childhood was not a happy one. After graduating from high school, he entered the University of Algiers to study philosophy. Because of finances, Camus was forced to discontinue his studies and go to work. Between 1930 and 1935, he held various jobs. In 1935, he founded the Workers Theatre, which performed plays in Algiers for the working class. In 1936, he finally completed his degree. His first book was a collection of essays the essays deal with man's isolation in the world and the finally and absurdity of death. Camus becomes an outspoken critic of the French governmental control of Algeria. As a result, he had trouble finding a job in Algiers. He went to work as a journalist for Paris – Soir, but his career was cut short. He also continued to write. In 1942, he published *The Stranger*, his first novel. In the same year, he also published "The Myth of Sisyphus", his most famous essay. In 1945, he toured the United States as a lecturer. Another novel, *The Plague* was published in 1947 and became an immediate success with both the critics and the public. In 1957, at the age of 44, Camus received the Nobel Prize for literature. Two years later, in 1960, he was killed in an automobile accident. Despite his early death, he had made significant contributions as a novelist, playwright, moralist and political theorist.

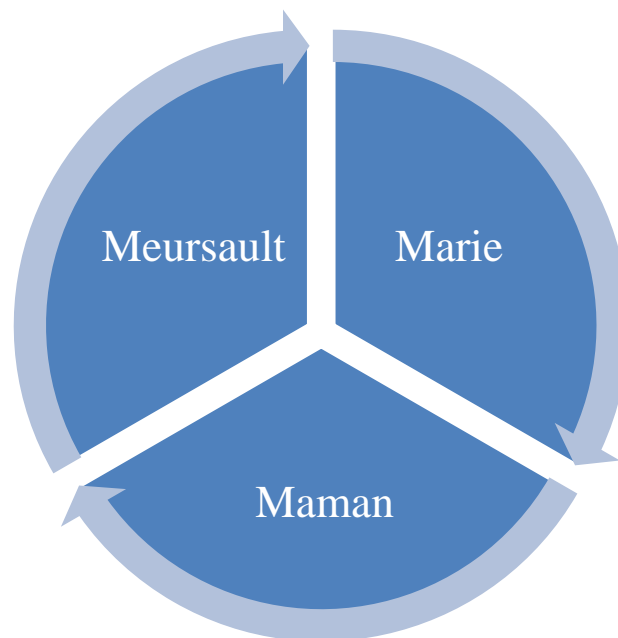
Introduction to the Novel

The Stranger, originally published in 1942 in French as *L'Etranger*, is the story of the protagonist, Meursault. Meursault is a thirty year old shipping clerk living in Algeria. At the beginning, Meursault learns that his mother has passed away and that he must attend her funeral. He travels the eighty kilometers. There, he meets the director of the home to make final arrangements for his mother and attends the funeral. When Meursault returns from the funeral, he pursues a relationship with a co-worker named Marie. As the novel progresses, the reader is introduced to two of Meursault's neighbors: Salamano who shows cruelty to his dog and Raymond, a sly man who beats his mistress for cheating on him. One Sunday, Meursault, Marie and Raymond go to the beach to visit Raymond's friend, Massan. En route,

a group of Arabs follows them. On the beach at Masson's, Meursault and Raymond fight the Arabs. Sometime later, Meursault meets one of the Arabs on the beach. He shoots the Arab five times, killing him. Meursault is accused for murder. Meursault is questioned about his mother's funeral, his relationship with Marie. He is found guilty and the novel ends with Meursault saying "For everything to be consummated, for me to feel less alone. I had only to wish that there be a large crowd of spectators the day of my execution and that they greet me with cries of hate".

3.2 Main Body of the Text

Major Characters



Part One-

Chapter Wise Summary

Chapter 1

Meursault is notified by mail that his mother has died. He asks for two days off from his boss and takes the bus to the old people's home, Marengo, two hours away. The director mentions that his mother was happier at the home than with Meursault because she was with people her own age. He agrees. Meursault goes inside the mortuary to see his mother. He requests not to be shown the body and sits by the coffin. Meursault decides, hesitating at first because of his

mother to have a smoke. He nods off until Maman's friends come in to sit at the vigil. Meursault feels as if he is being judged. Meursault perceives that perhaps all of the friends feel very little toward his mother. He falls asleep as do most of the friends and the night passes.

In the morning, Meursault cleans up a bit before the funeral procession. Meursault refuses to look at his mother before the casket is sealed, signs forms and the procession is underway. Monsieur Prez, a member of the home who is allowed to attend because of his closeness to Maman. Meursault feels he can understand his mother better when he is told that he and Prez would take walks often to the village. Meursault complains of the heat. He notes that the entire funeral moved so fast and deliberately that he remembers nothing except a comment of the nurse and the image of Prez crying.

Analysis:

The first sentence of the novel "Maman died today" is one of the most famous of literature. This in difference to detail and time will categorize Meursault personality throughout the novel. He mentions nothing else of the telegrams effect on him. The jarring effect of his curt and emotionless description is reflected in the style of the prose. The sentences are sharp and concise, consisting of mainly simple actions verb. The paradoxical situation is presented is that the text is not in the present tense, but the past tense predominately. The first statement in quotation marks we hear from any character comes from Meursault as he claims that his mother's death. Several times during the first chapter, Meursault falls asleep. At each juncture of his sleeping he points out elements in the environment which would have led to his sleeping. Meursault, in a sense, the reader becomes connected to Meursault as an everyman character because what happened to Meursault would likely have happened to anyone at that moment. He is sleep walking through his life. Symbolically as he crosses the country for his own mother's funeral, led to the scene of her death, he blanks out, taking a more passive role in the journey. Seemingly Meursault can blot out the living moments of his existence and remember solely what he wishes, as he does with the slices of memory he retains from the funeral. Meursault remembers this instance yet transforms it into a caricature, removed from him. Meursault feels little contact with the imposed reality of humanity on the naturalness of the daily and minute events he participates in, a theme which will follow us throughout the novel.

CHAPTER 2

Upon waking up from his 12 hour sleep, Meursault realizes that it is Saturday and that he will, in effect of four days off from work. No wonder his boss was annoyed, he although it is not his fault that Maman died or that the two days he asked for fell right before the weekend. At the beach, he runs into a former typist at his office to which he had been attracted. Still attracted, he sits with her on a float and rests his head on her stomach. They decide to go to the movies that night. Meursault informs her of his mother's death the day before. She no longer seems to care when they meet for the movies at night. After the movie, they go back to his place. She is gone by the time he wakes up. Wanting privacy, he makes lunch at home and wanders around the apartment, bored. As it is a beautiful afternoon, he moves out to the balcony from his room and watches the people moving by. Meursault smokes cigarettes and eats chocolate. The weather darkened and then became clear. As the sun sets, people begin returning from their walks. The girls and young men laugh and play flirting games as they walk past. Suddenly, Meursault the street lights come on and the stars appear in the sky. Meursault goes to buy some things for dinner. He cooks eats. He realizes that nothing has changed: another Sunday is over and Maman buried.

Analysis:

Over the course of the second chapter the reader is introduced the minute-to-minute details of Meursault's life. As we discussed in the first chapter, Meursault is largely more concerned with his physical comfort, the physical environment, and character observations than with the emotional baggage normally accompanying death or the behaviour expected by society. Camus is constructing a framework through the character and life of Meursault in order to explore his ideas of the Absurd. Camus once said, "What is absurd" Is the confrontation between the sense of the irrational and the overwhelming desire for clarity which resounds in the depths of man." In his world, when one died, that was all. Thus, the Striving by the majority of humans to make their lives meaningful in the face of God is absurd. Every aspects of one's life are devoid of any greater meaning of truth and leads solely to nothingness. Hope and faith buy pointless measures constructed by a man to provide purpose and avoid responsibility. Creating meaning in a meaningless world is indeed, absurd but a

journey by which Camus is immensely intrigued. His mother's death is not an emotional experience for him. Thus the progression of events toward death of a person he knew but was not particularly attached to does not create sadness. One of his favourite pleasures is swimming and going to the beach, as we will see over the course of the novel, and soon on the first day after returning from his mother's burial, he is right back into ordinary life and chooses this as his first activity. In a life without meaning, these moments are what stimulate Meursault. We see that Marie is not living quite the same lifestyle as she noticeably surprised by the nonchalance. A slight wave of guilty was washed over Meursault before he can push it away. He knows that his actions do not mean anything and guilt is simply a human flaw which one must displace. The social interaction of Marie and Meursault is cut very short but Camus. The emptiness of Sunday does strike Meursault however as the shopkeepers sweep dust into their deserted shops and he remarks that his apartment is too big for one man whereas it was the right size while Maman lived there. Camus has not told you that Meursault is sad. He is bored. He notices the expressions of the sky much more forcefully than he recognizes expressions of his own emotions. At times, it seems as if Camus' voice is superseding that of Meursault because the words and imagery have a poetical flair. When the movements of the sky and people grow, Meursault realizes that another meaningless Sunday has passed him by. His mother's dying did little to change that or anything.

CHAPTER 3

Meursault returns to work and works hard. He is relieved to find that Maman was "about sixty" when she died. He leaves for lunch with Emmanuel, who suggests they jump onto a fire truck moving quickly past them. Dripping with sweat, they go to Cleste's for lunch. Cleste asks Meursault about Maman. He eats fast, drinks too much wine. On his way home from work, Meursault runs into his neighbour Salamano and his dog. The two have been inseparable for eight years and not only look alike, but hate each other. Meursault recounts their daily routine of walking and Salamano's beating of the dog. Salamano is always yelling at the dog, "Filthy, stinking bastard". Immediately after seeing Salamano, another neighbour, Raymond Sintes, comes in. He is reputed to be a pimp but says he is a "warehouse guard". He invites him up for dinner and Meursault accepts. The room is messy and filled with pictures of naked women. His story during dinner is about a girlfriend whom he swears is cheating on him, with little evidence. He admits to giving her an allowance and beating up on her. None of it is his fault, he says. He wants Meursault's help in plotting revenge against the girlfriend,

first thinking he could have her arrested as a prostitute or having underworld friends “mark” her. Meursault agrees to write the letter right then, hoping it will please Raymond. The girl’s name is Moorish. Raymond is happy with the work and says how they have become pals. Meursault agrees and leaves, hearing Salamano’s dog whimper as he returns to his apartment.

Analysis:

The boss at Meursault’s work is a person of normal human sensibilities, meaning that he follows the Fundamental rules of human behaviour, so feels that he must ask Meursault about his mother. Meursault’s nonchalance on the subject answering with an approximation of her age relieves the boss from any sympathy role he must play. He is more concerned about being truthful to himself than constructing a persona for the public so does not feel the need to disguise his indifference toward the emotional aspects of life. If Meursault does not enjoy the job, he just does it and wants to keep doing it. He is living life in the pattern set forth for him, not looking to break the rules but simultaneously breaking the social codes without meaning to because of the lack of meaning breaking the code would have for him. Meursault is freed from the need to please anyone else or act any certain way. When Emmanuel suggests jumping onto the fire truck, Meursault does it. He can be spontaneous as well as set in a pattern because truly it all makes no difference. He is freed enough from behavioural obligation. Meursault's neighbour Salamano presented an odd example of a man who runs his daily life based on emotions and routine. He is abusive towards his dog, verbally and physically and they seem to hate each other. Meursault never agrees nor disagrees. He looks at their relationship as based in logic. Their love and hate relationship provided a strong and ironic contrast to the relationship Meursault will have with Marie. Yet Camus is far from saying that Meursault is wrong in his attempt towards life. He has simply not learned yet how to make the best of an existence which he, in fact, understands the best of all the characters in Camus mind. He knows that life is meaningless. However, he has not yet learned how to deal with the Absurd and create meaning. This paradoxical collision of characters alludes to the condemnation Meursault will later face and the freedom he finds in his condemnation. Raymond is another repulsive type of character who does little to redeem him throughout the novel. Meursault does not judge him. He also accepts Raymond’s narrative concerning his cheating girlfriend which is rather inconclusive and subjective. These events and life stories do not matter to Meursault. He is easily overcome by the excess of physical stimuli and has

less control over himself. This theme of physical stimuli, excess is a harbinger of bad moments, at least in the eye of society, for Meursault.

CHAPTER 4

Meursault's narration skips ahead a week but fills us worked hard and saw two movies with Emmanuel. The day before was Saturday and Marie came over. They caught a bus to the beach and swam. When the salt becomes too bitter, they move into the shore they hurry back to Meursault's bedroom. They hear Salamano yelling at his dog. Her laughter turns him on and she asks if he loves her. He replies that it does not matter and that he does not think he loves her. She looks sad. A fight breaks out in Raymond's room between him and his girlfriend. Marie says it is terrible whereas Meursault does not comment. She wants him to get the police but he does not like them. Raymond finally opens the door. Raymond keeps smoking after the cop tells him to remove the cigarette so the cop slaps him. Raymond is ordered to stay in his room. Meursault and Marie return to make lunch but Marie cannot eat much. Later in the day Meursault is visited by Raymond who tells him how his plan had gone along as expected until she slapped him. He is glad that Meursault did not care that he had not hit the cop back. They play pool and drink but Meursault refuses to go whorehouse. On the way back home they see Salamano very flustered. Raymond tries to reassure him that if the dog is lost he will come back. Meursault explains how he can pay to get the dog out of pound which Salamano finds absurd. Meursault explains how the pound keeps the dog for a short time. Salamano leaves but Meursault can hear him pacing and then crying.

Analysis:

The pleasure highlights are pointed out as Meursault goes to the movies twice and then sees Marie on Saturday. As usual though, he and Marie head first to go swimming. Similar to the act of sex, Meursault's love for swimming hinges much on the feel and taste of the event. He likes playing her water game until his mouth stings with "salty bitterness." It is something he longs for but too much of it can become bitter. He is arrested in his behaviour by a physical sensation. The cool air on their naked bodies makes him feel good. The harmony of their union is broken by the disharmonious and ugly fight between Raymond and his mistress the next morning. Meursault is not involved in emotional excess or extremes of any sort but that does not mean he does not like Marie. This response seems very selfish but in fact his refusal to act is by nature, the act of not acting and thus he chooses to allow the events to continue

because his interference would not change anything then the pretense constructed by Raymond acts as a synecdoche for the superficial constructs of society in general establishing an exterior faith in order to avoid facing the absurd existence of living life. When Raymond visits after Marie has left and Meursault napped, Meursault does not judge his character based on the abusive fight. Meursault agrees to act as his witness and go out with him. The structure of Meursault's thoughts points to his nonchalance concerning the actions of Raymond. A moment with a person society would likely to consider having poor moral values does not impact Meursault except to relate to him Raymond's attempt at friendship. The portrait painted of Salamano at the end of the chapter is much different than the previous portrait. It is a touch of obvious humor that Camus throws in that Salamano was watching "The King of the Escape Artists" when his dog disappears. The loss of Salamano's dog deeply affects and saddens the little man, however. The noise of his crying leads to Meursault's unexpected thought of Maman. He says "For some reason I thought of Maman" yet the grief Salamano is expressing directly precedes the memories of Maman and Meursault goes to bed on without eating, the first time during the novel one can note that he passes on a physical pleasure.

CHAPTER 5

Raymond calls Meursault at his office which annoys Meursault because his boss does not like them to receive person calls. Raymond tells him that they are invited to a beach house of a friend. He also says that a pack of Arabs one of which is his former girlfriend's brother had been following. He thinks Meursault seems like the type who would enjoy the travel and change. Meursault says how he does not really care and is happy enough in Algeria. Meursault admits to the reader that he once had ambition but lost it when he had to give up his studies. Marie visits Meursault after work and asks if he would like to marry her. Marie finally decides that her liking him for this peculiarity may make him hate her later but she will still marry him. She is excited about the prospect of going to Paris, but Meursault tells her how it is dirty. Marie agrees, she leaves and Meursault has dinner at Cleste's. A strange little jerky woman joins him at his table. He follows her for a few minutes when she leaves but then forgets about her. Salamano is waiting outside when he returns. Upon leaving, he tells Meursault that he is sorry about Maman and how much she liked the dog. Meursault had not known that and justifies his behaviour by noting that he did not have enough money. Salamano says good night and wonders what he will do now that his life has been changed.

Analysis:

Chapter Five begins by introducing the reader to a collision of Meursault's two worlds, the world of the work week and of the weekend. At work, he is in the mode of his pattern in which he wants nothing upset. Ironically, he does want the balance of his life upset although he believes that individual choices and events do not matter. In order to keep his work week encounters occurring in the routine he is used to, he does not want to upset his boss. He states "It was all the same to me "a. D means that. The boss does not like his idea that one life is the same as another because that disturbs his sense of agency. We get a strange peak into Meursault's former life as a when he did have ambition like the boss wishes she showed. Yet he is not bitter; the notion is that he has and now understands the way he must live life. This highlights that Meursault is capable of change he is not stuck in a pattern he cannot move from. He simply chooses not to move from it at this point. This tone establishes a precedent, allowing the transformation he will make as he nears the hour of his death. The reader is further struck by the totality of the theme. Meursault is completely honest in his responses to her questions and it is disturbing to a reader, and obviously to Marie, that he participates so little in the rules of manners. He is happy with Marie and likes her but there is no emotional attachment. He is attached to the sun and warmth and his Mediterranean lifestyle of swimming and napping. Marie sees him confused when she scolds him for not wanting to know where she is going to. As Camus wrote, the hero of my book is condemned because he does not play the game. The little robot-like own woman character who sits with Meursault provides an interesting contrast to his own character. Meursault his routine and indifference is a choice and a stop on his progression toward finding meaning in a meaningless universe. The robot woman intrigues Meursault through her feverish robotic movement. It is as if she is propelled ahead by some strange motivation which Meursault cannot grasp. When she rises from her seat she moves through the crowd with such assurance and speed that she never needs to swerve. Her life is not a choice but a program. Meursault forgets her soon. Salamano without his dog is a truly pitiful creature. We understand the depths of his character which suggest that depth is possible in the other characters. We are also hit by the irony of a narrative where a man is crushed by the loss of his dog. The theme of reliving one's life through memories in order to live it again is central to the novel and will appear again as Meursault approaches death. He and Salamano become connected through the handshake at the end of the chapter. Salamano, however, still lives the prescribed boundaries of society and expresses his sadness over the Maman. Meursault characteristically feels no need to respond.

Chapter 6

Meursault is in a sour mood. They wait for Raymond outside and the sun hits Meursault like a slap. They notice a group of Arabs across the street and hurry to the bus. Raymond friend name is Masson and his wife has a Parisian accent. Masson, Marie and Meursault go swimming first off but Masoon stay near the shore. Meursault goes in first and then watches Marie come out layer, admiring her body. Meursault devours his lunch and then takes a walk with the other men. The heat and glare of the sun are almost unbearable to Meursault. They walk along until they see two Arabs on the beach, one being Raymond's man. They approach and Raymond and Masson fight with them. Raymond is cut with a knife .Raymond heads back down the beach later and Meursault follows .They find the two Arabs again, lying on the beach. Raymond wants to shoot but Meursault talks him the Arabs back away at the last minute and Meursault and Raymond walk back. Not wanting to enter the bungalow, Meursault goes back to the beach. He sees Raymond's Arab again though he did not intend to search him out. Meursault notes that the last two hours have stood still. The pain of the sun and heat and salt leaves him dazed and unable to breath or think clearly. The trigger gives and he realizes he has shattered the day and happiness. He has shot the Arab. He fires four more times.

Analysis:

It is very significant how hard of a time Marie has waking Meursault up the morning .He is a man easily driven by physical stimuli, who sleeps and wakes when he chooses. In fact, the day becomes his last as a free man and his first as a murderer. Marie notices how glum Meursault looks, almost like a mourner. Meursault freedom and ability to enjoy the physical pleasures he loves most as well as the beginning of Meurasault's realization of what living life means and his subsequent vindication. His life is about to be completely altered. We have learned that if the sun is portrayed in a negative way by Camus, it is a harbinger for disastrous encounters or events. Marie claims how beautiful it is but in Meursault's state, he can already feel the daggers of the sun which will stab him later. Marie's joy is heavily contrasted not only by Meursault's gloom, but also by the physical symbols of impending doom represented by the group of Arabs across the street. Meursault, being part of the pied-noir working class, is stuck in the battle between two sides and ends up striking out against the Arabs for almost no reason. Note how when the trio walks to the bus, Meursault looks back and finds that the Arabs are standing indifferently in the same position staring at the

same spot of ground as when they left. They are just the tools Camus uses to indict Meursault and represent the intensifying conflict of the French-Algerian in the context of the Absurd. Arriving at the beach, the atmosphere is still highly negative. Yet note the images which Camus includes, such as Marie's destruction of the flowers. Or the houses stripped naked in Meursault's view. The air is heavy with the sense of approaching doom. His later actions are not predetermined. Meursault lives in the moment, not in memories of the past or thoughts of the future. He does not think of the implications of agreeing to marry Marie until he sees her talking to Masson's wife. Time is broken down into a smaller scale and Meursault appreciates the pleasure of taking each stroke with her. She is united with him in his love for the ocean and sun and she encourages the closeness of their bodies. The sun's negative, blinding attributes reappear as the three men together along the beach. Camus uses terms such as "unbearable", "hard to breath", and "red" to describe the damage the sun is doing to Meursault. Raymond is injured foreshadowing the danger inherent in meeting the Arabs like this but it is only a surface wound. This place of transferring emotional information does not please him as much as the ocean which he turns to look at instead. Meursault follows Raymond back to the beach even though he angrily demands to be left alone. The details of the moment which Meursault gives us become even more specific and minute to minute. Meursault averts danger by taking the gun from Raymond at this point and is not overly hesitant when he uses it himself later. Meursault notices time has come to stop. It will not begin again until after Meursault has shot the Arab five times. The sun attacks Meursault's sensibility as he walks back toward his chosen route. His body tenses as the sun is symbolized as a knife. Foreshadowing the knife which will set him off. He is dazed and feels drunk because his senses have been overwhelmed. It is his existential struggle against the world and others in it which moves him nearer to the encounter which will bring him meaning. He is reacting instinctively, he implies, by saying that it was natural that he gripped the gun. The moment of the climax is hyperbolic in nature as Meursault feels that all times has frozen while he and the Arab stare at each other. He is as removed from reality and social context at this moment as every moment. He squeezes the trigger without intent. Each small act is singular. He realizes that he has shattered his happy harmonious life so why fire four more times? The shots are the peak of Meursault's physical life. In order to transcend this blurred dazed drunkenness he consumes, he must knock" on the door of unhappiness". The sun attacks Meursault's sensibility as he walks back toward his chosen route. His body tenses as the sun is symbolized as a knife. Foreshadowing the knife he is dazed and feels drunk. It is his existential struggle against the world and other in it which moves him nearer

to the encounter which will bring him meaning. He is reacting instinctively, he implies, by saying that it was natural that he gripped the gun. The moment of the climax is hyperbolic in nature as Meursault feels that all time has frozen while he and the Arab stare at each other. He is as removed from reality and social context at this moment as every moment. He squeezes the trigger without intent. Each small act is singular. He realizes that he has shattered his happy harmonious life – so why fire four more times? The shots are the peak of Meursault's physical life. In order to transcend this blurred dazed drunkenness he consumes, he must knock "on the door of unhappiness".

3.3 Further Main Body of the Text

Part 2-CHAPTERWISE SUMMARY

CHAPTER 1

Part Two skips to after Meursault has been arrested. He is quickly questioned to ascertain his identity. He is taken into an interrogation room which reminds him of interrogations in books he has read. His lawyer meets him in his cell and questions him as well so that he can help. He is disturbed by the answers Meursault gives in response to questions about his feelings at Maman's funeral. Meursault refuses to say that he had repressed natural feeling. He leaves angrily and Meursault wishes he could tell him that he is just like everyone else but is too lazy to stop him. He is then taken to the magistrate again who seems cordial, at first asking him to go over the details of the murder again. Meursault does not know what reason to give and does not think it really matters. The magistrate explodes. He grabs a crucifix and shoves it in Meursault's face, asking him if he believes in God. He is infuriated to learn that Meursault does not. The magistrate comments that Meursault's is the most hardened soul of any criminal he has met. Meursault has a difficult time realizing that he is a criminal now. Meursault is always accompanied by his lawyer and most of the time is left out of the conversation. He finds it strange to remember a time happier than the cordial moments with the magistrate.

Analysis:

The simple, almost listing manner in which Meursault lists the events which follow the shooting has a matter of fact tone. Again, he is completely objective and distanced. Yet the last chapter is separated from this chapter by the idea of book one and two. What division

exists that separates the two modes of Meursault's life? In Book One we note that Meursault is honest to himself, indifferent, and non-judgmental. In Book he is the object and it is society's turn to decide how they will act in response to him. Here, it is Meursault who will be judged and his actions and choices questioned. The questioning begins right off in chapter one of part two. We know only of Meursault because he is telling us and, fitting to his character, he thinks in a self-centered manner. After being taken away from the others, his thoughts are moved. Meursault admires how well the court takes care of details and stresses parts like this concerning his interrogation. Meursault finds the entire situation surreal because he does not consider himself a criminal. The interrogation scene he enters does come right out of old crime story novels but he is not too affected by its severity. His desire to shake the guards hands on leaving strikes the reader as peculiar but to Meursault these are simple human interactions. The lawyer is disturbed most by Meursault's inability to lie about how he felt at his mother's funeral. He is the representative of the French institution. The trial is business to him and he wants Meursault to learn how to best succeed in court and is worried that his indifferent outlook will harm his chance of winning the case. Here Camus is telling us what we have been guessing along. Meursault recognizes this difference from society. The change one where recognizes that. The lawyer does not get as upset at this comment though than the one where Meursault claims that he cannot say that he repressed his natural feelings at Maman's burial. The lawyer looks at him disgusted. Already he is being judged to be an inferior human being. Meursault plays by his own rules. As in Existentialism, he is an individual struggling against others in a finite world. It is a struggle for one's own identity and meaning. Not surprisingly, the lawyer is unable to come to his next meeting with the magistrate. Meursault explains that he hesitated after the first shot before firing the last four. Saying he had loved Maman the same as everyone has less of an impact than his inability to answer why he would have waited like that. The crucifix being brought out represents the hinge of Camus' philosophy that there is no God. He is not a nihilist but he believes that nothing divine or absolute exists and that many people use a faith in a higher being as a crutch to avoid living and taking responsibility for this life. Life is absurd, not controlled or monitored or rewarded, and Camus thinks that to live a full life. The magistrate gets very frustrated because he does not understand this worldview. The times with the magistrate come to represent the only breaks from the dark damp world of the cell and he finds pleasure in the simple cordiality of their rare interactions. Each action and encounter that Meursault delights in is indeed an understatement of the manner in which most people live their lives, overlooking these moments by searching for their meaning or accumulation.

Chapter 2

Meursault realizes that his time in prison is going to be the type of time he has never liked talking about. He is first put in prison with a bunch of people, mostly Arabs. A few days later, he is moved to his own cell with a wooden plank to sleep on and a barred window facing the far off sea. Marie comes soon to visit him and looks beautiful. It is hard to speak with her because of the amount of noise from others in the room. She tries to keep him hoping. Which he believes must mean that he should hope he will be able to touch her again. He is overwhelmed by the sound and light and wishes to leave but wants to take advantage of Marie being there to go. Finally he is told to leave and she tells him he will be acquitted and they will go swimming and get married. He responds uncertainly. Meursault explains that life in prison could have been much worse for him. The first months were bad because he still thought like a free man. He desired a woman most at first but puts it in perspective when he speaks to the head guard who mentions how missing women and cigarettes and so on was the point of prison. It takes away one's freedom. He mentions that Maman had compared man's ability to get used to anything to living in a hollowed tree where one would get used to looking forward to a bird's flight. The main problem for him is killing time. He learns to concentrate on remembering every item and detail of his room at home. He is soon able to learn how to sleep in prison as well and progresses to sleeping two thirds of the day. The article contains a tragic story and convinces Meursault that it is never a good idea to play games. With this pattern of life, Meursault soon loses track of time as he had heard would occur in prison. He looks at his reflection but no matter how he tries to smile the reflection still looks stern. He realizes too that he has been talking to himself.

Analysis:

We had learned about the interrogations of the magistrate and the meeting with the lawyer. The chapter begins with Meursault admitting that there have always been things he does not like to talk about. The reader realizes that the time he is uncomfortable talking about in prison is when he has trouble convincing himself that he is in prison. He still feels he should be free. He notes, after he receives Marie's letter that she can no longer visit him, he can accept the fact that the prison is his home. Meursault refers too many of Maman's anecdotes throughout his time in prison and it seems as if he gets the ability to adjust from the lessons his mother has taught him. For a man who lives in the present, he simply has to convince himself that the prison is his present and he can move on. The room is filled with Arabs who are

characterized as space consuming and loud. He is nearly drowned out by their noise and presence. The damaging effect of the sun is highlighted again when he walks into the room and is blinded by it. The human and physical presences in the room overwhelm him as he has been pulled out of this world and then suddenly interjected back into it. They talk of trivial things, Meursault often responding simply and just observing her. The trivial items she discusses do not interest him and he would leave except that he would miss her physical presence which still has pull on him. Meursault is forced to shout to Marie in order to be heard but often fails in this because of the surrounding noise. His connection with Marie has been mostly severed though she lingers smiling after him and he yearns for her face and presence long after. The letter is the first break from his previous. We remember the joy Meursault had found in the ocean, in the feel swimming gave him. The urges still are present within him. This example stands with sex and cigarettes as well. Meursault is in free world withdrawal but he constantly insists that he did not have it as bad as some, that normally he did not take things so far, and that his mother's anecdote about the hollow tree did not even apply because his life in prison was fuller than that analogy. Meursault applies a standard life structure which he had never before depended on. At this point in his existence living moment to moment is not capable of satisfying him. He slowly learns to live without any physical stimulation besides that which he is able to create within his mind. He admits that he is not so unhappy. His mental daily analysis of his room is a classic example of his ability to find value in life and possessions and memory he had once never bothered to look. By slowly reviewing each and every detail of his room, gaining knowledge each time, he gains back much of the quality of his life that he had allowed to escape him. He finds value and creates meaning in a life where he had seen no reason for meaning. Time itself loses its meaning to him because the moment to moment function of his life no longer has a place. He lives in his ability to kill prison time through memory, the crime story, sleep and other ways. His introspection reveals that he cannot make his face smile. By seeing the serious expression on his face and finally hearing his own voice, ring out, he connects his body to his mind in the first true union of his life.

CHAPTER 3

Meursault notes that the time from last summer to the present one went quickly. The weather becoming hot means something will happen to him. He arrives at the courthouse to start his trial and is surprised by the bustle of activity and further surprised to learn that they are all

there to see him. Meursault notices the jury sitting in judgment of him like passengers of a streetcar. The proceeding events are confusing to Meursault since he does not understand the process. When the judges read off the names of witnesses, he realizes that many people he knows are in the room. The robotic woman who sat with him at Cleste's is also in attendance and stares at him throughout. The heat increases and the examination begins. The judge reads over Meursault's testimony and Meursault agrees to each section. He then asks why Meursault put Maman in a home and he explains that he did not have enough money to care for her, that they had not needed each other anymore, and that they both got used to their new lives. The prosecutor asks if he intended to return to the Arab and kill him. Meursault replies no, it just happened. The session is adjourned until the afternoon. The witnesses are called, the home's director being first. He testifies that Meursault was very calm at the funeral. Meursault feels like crying for the first time in years when he perceives the hatred so many people feel for him. The caretaker is the next witness and testifies how little Meursault seemed upset at Maman's coffin.

Thomas Prez next and testifies that he could not see what happened because he had been too overwhelmed by grief. The lawyers go back and prove that he neither saw Meursault cry or not cry. The defense is called next. He states that the crime was just a case of bad luck. He wishes he could do more for Meursault. Marie's testimony is focused most on the day she met Meursault. Marie becomes upset at her words being used against her and is taken out crying. Masson declares that Meursault was an honest and decent man. Salamano pleads with everyone to understand that Meursault had simply run out of things to say to Maman but no one seems to understand. Raymond tries to convince the jury that Meursault had simply been on the beach by chance. Meursault is called his accomplice and Raymond is termed a "procureur" of women by the prosecutor. Meursault agrees with the prosecutor that they were friends. Things do not look good and the trial is adjourned. Upon leaving the courthouse, Meursault is struck by the smell of the summer night and the happy memories it brings back.

Analysis:

With his time killing methods in hand, the year passes quickly for Meursault. The case is set though giving Meursault some kind of endpoint to contain time more realistically. Immediately following the mention of the sun, the lawyer says the trial will go quickly since it is not the most important case. His words are also tainted with doubt and this feeling sets up the environment for the trial. When Meursault arrives it seems like a circus and, for all

intents and purposes, it is Meursault's case is one of the interests because he has denied the social codes and human faculties which society feels bounded by. They push into see the man who will not play the game. Meursault pictures the age of a streetcar because he subconsciously realizes that he is under judgment from these people who do not even know him but to whom his fate has been given. The catastrophic atmosphere of the courtroom, symbolizing the narrow-minded, judgmental atmosphere, makes Meursault dizzy for good reason we notice how much outside of society. Meursault is in this trial opening. He is, as he says, "a kind of intruder", like he is being left out of the game. He is as the stranger to society and the courtroom. He as the criminal is less on trial than he as the person and the alienation he feels stresses this point. He must be alienated in order to reach the depths we will require of him later. Meursault notices that the reporters all wear the same indifferent faces. The judge declares that "he was there to conduct in an impartial manner the proceedings of a case which he would consider objectively." This statement rings eerily of Meursault's method of dealing with the world, letting none of it have value or touch him too closely. The examination begins right after Meursault's notice that the day has become even hotter another ominous sign. Instead of feeling threatened. Each moment and encounter proceeds as always with Meursault's life, until time slows when the subject of Maman is broached. He answers honestly as always without leaving out details that may upset or disturb the jury such as that he and Maman did not expect anything from each other anymore. The next day, Meursault is quick to note, is even hotter and more stifling than the first. The reader gets the feeling that she is heading toward an inevitable, ominous, and suffocating verdict for poor Meursault. The witnesses called against Meursault solely from his mother's home and based on the one day they met at his mother's funeral. It is quite evident that Meursault is not on trial for his crime. The crime in Meursault's lack of morals and refusal to participate in a moral code, reflecting the quotation Camus gives about his hero participate. The man with knowledge of the Absurd actions does not give into the game or the program but acknowledges that his actions on Earth do not amount to much or matter for anything or anybody.

It is absurd to put on trial the lack of meaning in order to give it meaning through book form which has no meaning unless one gives it its own meaning as Camus is doing. The prosecutor asks the caretaker to testify that Meursault ate, drank, and slept at his mother's coffin but did not want to look at her. He does and Meursault's lawyer points out that the caretaker smoked with him. He defends himself and Meursault admits out loud that he did offer the cigarette to him. This honesty in a courtroom where the game is being played is a shock and guilt the

caretaker into admitting that he offered the coffee to Meursault. The care-takers response gives us a glimpse of the normalcy. Meursault's lawyer contradicts this but the whole machinery of the courtroom and the sentiment behind the case is ridiculous beyond control. The defence does little to help Meursault's. This idea is also ridiculous, so that neither side of the case can truly be taken seriously by the reader. He is not on trial for his real crime but for his moral character and his defence can offer no redeeming testimony. The major point of the case is that Meursault is not being tried fairly, as Salamano shrieks, "you must understand." But no one can or will the room is impressed by the prosecutor's allegation that Meursault is on trial for burying his mother with a crime in his heart. As a man with no faith or hope who lived indifferently and without judgment, society could not accept his existentialist survival. Meursault realizes again that the paths of life could lead as easily to a life of innocence or crime. Fate does not exist Where the path leads is not important. Instead, he must learn to value what the journey means to him.

Chapter 4

Meursault starts out by saying that it is always interesting when people interject talk about him. He is the accused and that should count for something. Yet he doesn't have that much to say and people would probably lose interest in him as he does with the prosecutor's speech. The prosecutor tries to prove that Meurasault's crime was premeditated. He gives a spin on Meurasault 's relationship with Raymond which could be plausible since, judging from the facts, he could be Raymond's accomplice. Meurasault never felt remorse for his crime. His attack was so relentless that Meurasault wishes he could explain that he has never felt remorse for anything. The prosecutor says that Meursault's soul is empty of man's proper moral principles. He concludes by comparing Meursault's case to the parricide trial to follow, resolving that Meursault's lack of humanity is much worse than. He is flustered when asked why he did kill and finally says the sun. The room laughs. His lawyer asks for his summation to be delayed until the afternoon. Meurasault feels as if it reduces and excludes him in a courtroom from which he was already greatly distanced. The lawyer hits upon each point made by the prosecution except the funeral, which Meurasault feels is a mistake. He is reminded of his previous life where he had found simple, lasting joys. The court process he is a part of seems utterly pointless .He wishes he could go back to the cell and sleep.

At the end of the speech Meurasault remembers he had forgotten about Marie and catches her eye. He is unable to return her smile. Meurasault is led out of the room to wait for the jury to

decide and his lawyer seems very affable. Meursault accepts that and finally is called back into the court to hear his sentencing. He is not allowed to hear the verdict which proceeds. The judge asks him if he has anything to say and Meursault thinks and then replies that he does not. They take him away.

Analysis:

Characteristically, Meursault is interested to hear the summations made by the two lawyers. Devoid of fear or urgency or apprehension Meursault solely thinks it will be interesting as if he were someone in the audience. He cannot speak in his defence because his lawyer keeps telling him he will hurt the case. His motion that the accused should have a right to speak is put in perspective when we realize that he has little to do with the proceedings. The subjectivity of judgement becomes increasingly obvious in this chapter as even Meursault notes that the series of events and motivations that the prosecutor sets up are plausible. Meursault's actions are easily twisted into a devious plan, creating a man with intentions of future action and past revenge, qualities that we know Meursault has never shown. They want to tell the jury: one of the revenge, qualities that we know Meursault has never shown. Meursault works on a moment to moment basis and knowing his foundation in the Absurd we can understand how it was not his nature to interfere with Raymond beating up his girlfriend or to cry at the funeral. He is not allowed to have acted without intent if he is intelligent. Yet he is allowed to be empty of soul. The creation of qualities in Meursault's character by the prosecution parallels the meaning and value that Meursault will later find he has the power to create in his own. He even states that the trial has superseded in importance and vital nature the parricide trial to follow. The moral killing of his mother, according to the prosecutor is more odious than the physical killing of a father on an Arab. The argument is used against Meursault. Camus wants him to find his morality through another venue. Meursault gets his chance to respond and the judge is glad to hear that he has a defence. Camus has created a murderer without any justification and forces our society to deal with him but neither he is innocent. He had no motive or justification for his act whatsoever. All we can remember is the effect of the physical elements of the day, namely the beating sun and red sand. The court only laughs, this type of human cannot be real. Camus has set up the ironic case where the man condemned for his indifference and avoidance of societal code is pushed aside by the court and forced to be the outsider when he wishes he could speak on his own behalf. Meursault's distance takes him to the ice-cream vendor outside instead of the

speech of his lawyer. He is attacked by memories, beginning to feel the power of memory and the value of moments in life which bring happiness. This loss strikes him for the first time and it is in the face of this loss that he is able to realize an intrinsic value which he had heretofore ignored in the lost moments. When Meursault is led into the court to hear that he is to be decapitated by the guillotine, the moment moves very fast. He is a condemned man. The claim that he is being killed for the French people in the public square is both surreal and contradicted by the feelings, and picks up. On the faces of those now turned to him. The gentleness and consideration toward a man they just condemned seems out of place and paradoxical. Meursault has nothing to say because it would not matter.

CHAPTER 5

The chapter opens with Meursault's declaration that he has refused the chaplain three times. Meursault wishes that he had paid closer attention to executions in books and such so that he could hold on to the thought of one escape, one possibility. The absurdity of the verdict being handed out at an uncertain time for the good of a certain people decided by random people just like himself hits him full force. He remembers a story his mother had told him about his father, whom he had never met. He was originally disgusted by the idea his father chose to go to an execution once knowing the idea made him sick. Meursault wishes he would be in the position to be able to live and go to every execution. He imagines a mix of chemicals which would kill a man who drank it nine times out of ten. The trouble with the guillotine was that it did not afford even the slightest of possibilities.

Two other things he thinks of constantly are his appeal and dawn. He figured the executioners always come at dawn so he would lie awake at night waiting, so as not to be surprised. As for his appeal, he knew to think realistically about it and he worked to convince himself that it would be refused. At this point, he could give himself the permission to entertain the idea of being pardoned.

He realized she may have stopped writing because she was sick or dead and he did not need to think about her dead. No one would think of him after he was dead. The chaplain's thoughts did not really interest him. He says that he is reacting out of fear and not despair and explains that he does not want any help because he does not have time for things that do not interest him. The chaplain addresses Meursault as "my friend" and declares that all are condemned to die. He asks if Meursault really believes that after death there is nothing and

Meursault replies yes. The chaplain is very upset and explains that divine justice is everything. Meursault is just about to ask him to leave but the chaplain refuses to believe that Meursault has never wished for another life. The chaplain promises to pray and Meursault snaps, grabbing his collar and yelling. He lives his life like a dead man. He had made his own choices in life, knowing nothing matters. Meursault has waited his whole life for this moment of vindication Calmer. Meursault throws himself on the bed and sleeps until the starlight wakes him. The peace of the summer night soothes him. He thinks of Maman for the first time. Meursault feels ready to live it again as well and opens himself to the innate indifference of the world, feeling as close to it as a brother. The final consummation would be a crowd of hating spectators at his execution. Then, he would feel less alone.

Analysis:

The reader is transported into the cell with Meursault at a point where he has already been approached and has denied the chaplain three times. He is less marginalized from the goings on of the court system and institutions around him. He realizes that he is trapped in the machinery which would be very difficult to stop. There is a sense of wish and regret for the past in Meursault which was never noticeable in the past. He mentions that if he knew of even one escape, "my heart would have taken over from there." His heart has never been an issue. In the courtroom, when the summations had finished, his heart was cold. With nothing to feed his heart, he wishes he had always fed it. He yearns for a chance which could play to his imagination and allow him the freedom of knowing there was a possibility of escape. The vagueness of the absolutes set down by the court strike him with such irony that the reader cannot help but agree with him as to the arbitrary nature of events surrounding his indictment. The decision could have gone either way. Meursault turns more now than ever to the power and necessity of memory. The story of his father going to executions gives Meursault a past and reality which he had never been afforded by Camus up to this point. He wishes he could fill the shoes his father had walked in. Meursault begins to appreciate moments in life where one can do that and look forward to doing that and look forward to remembering having done that. He rationally knows that it makes little difference when and how one dies since all people must die, he cannot help but feel the surge of delight when he thinks of his dying being delayed. Meursault forces himself to stay awake for dawn every morning because he is dealing with the fear and apprehension, with the waiting, of his own death which he knows will come at dawn. The streaks of light each morning as another night passes are gifts to

Meursault and represent another day of life. Meursault wants to use his time left to live and relive the moments of his life. When Meursault points out that he has never seen a face or sweat in the stones of his cell, the priest recognizes his sincere attachment to the earth as opposed to any external or divine force. There is no need to mourn. He simply hopes that he can enjoy remembering this time he has spent on earth for a little longer. Meursault acknowledges Camus' belief that this attempt at life synonymous to death. One must live and make meaning in life without the pretext or motivation of God or the absolute. Only man is responsible and his life is worth no more than any others. The prose is beautiful at the end of the novel Meursault has been transformed into the type of hero Camus. Camus states slyly in one interview that Meursault is the only true type of Christ figure which we should have. One must admit that Christ too is executed for maintaining his belief in the truth.

Critical Analysis

Meursault – The famous lines introducing Meursault's mother open the novel. He is not sure whether she had died today or yesterday. He asks for two days off and takes the bus to the home. He sleeps on the way there. At the home, Meursault meets the director and the caretaker and is taken to see his mother. He chooses not to look at her. He chats with the caretaker, naps, smokes and has some coffee. In the morning, for the funeral procession he walks the hour into town for ceremony. The sun is scorching and Meursault feels more oppressed by the heat than sad over his mother's death. His fiancé Thomas Perez however is in tears. After the funeral, Meursault catches the bus home. The next day he gets up late and then decides to go to the beach where he loves to swim. Once there he sees a woman he used to be attracted to at work. Marie Cardona. Mart is surprised to hear that Meursault's mother died only yesterday. She is gone the next morning before Meursault gets up. He remembers that he hates Sundays because they are boring. Finally he gets up. Different crowds move by through-out the day. He eats dinner standing up, watches some more, and then moves inside when it gets colder and darker.

His boss, trying to be kind, asks about his mother but is received when Meursault says his mother was about sixty. Meursault has a great deal of work to do before lunch. On the break, he and Emmanuel jump on to a moving fire truck. Meursault sees Raymond next who invites him over for dinner. They talk about Raymond's fight with an Arab and then, his cheating girlfriend. He asks Meursault to write a letter to her for him. Then he can punish her when she comes back to him. Meursault agrees to write the letter. Meursault works hard the

following week. On Saturday he sees Marie and they go for swimming. He admires her beauty. They frolic in the water. She stays for the morning and asks if he loves her. He says no. They are interrupted by the loud fight between Raymond and his girlfriend. Meursault doesn't want to call the police. The cops break it up, slapping Raymond. Marie and Meursault make lunch. After Marie leaves, Raymond comes over and they agree the woman received. They go out and play pool. They meet Salamano on the way back. He has lost his dogs and is upset. Meursault can hear him crying. He thinks of Maman and goes to bed without dinner. He is invited by Raymond to bring Marie to his friend's house. Soon after, Meursault's boss offers him a job where he would be transferred to Paris. Meursault admits he is happy enough where he is and the boss berates her. Meursault says he will but still says he doesn't love her. Meursault eats dinner alone at Celeste's until he is joined by jerky robot like woman. Back at the building, he finds Salamano waiting. His dog was not at the pound. He also mentions that he is sorry about Maman and understands why he put her in a home. Once outside they see a group of Arabs, like Raymond had mentioned, across the street. They get on the bus for the beach. The cottage belongs to Masson and his Parisian wife whom Marie befriends. Marie and Meursault enjoy swimming together. Meursault then naps on the beach. He devours his lunch then takes a walk with the other men. They run into two Arabs on the beach and Raymond and Masson fight them. When they return, he takes off down the beach again. Meursault follows him though he wanted to be left alone. They find the Arab but Meursault convinces Raymond to give him his gun. Meursault is affected by the sun and heat and goes back into the beach. He finds himself near the Arab again and is drawn closer with the heat and glare of the knife, Meursault shoots the gun once and then four more times, killing the Arab.

Part two of the novel takes place after Meursault's arrest. The magistrate gives him a lawyer although Meursault. He is taken into an interrogation room. It seems like a game. His lawyer visits him the next day and is disturbed that he will not agree to say the he repressed his natural feelings on the day of Maman's funeral. Meursault considers stopping him to explain but is too lazy. As Meursault cannot explain why, the magistrate takes out a crucifix and attempts to make Meursault repent so God will forgive him. Meursault does not follow his reasoning. Meursault says he is more annoyed than sorry about the crime he has committed. The same eleven months spent talking to the magistrate is also lived daily in the prison. Meursault does not like to talk about this much. Meursault finds it hard to concentrate on their conversation, picking up pieces of the mostly Arab conversations around. Meursault is

hot and dizzy. Soon after she visits, he receives a letter from Marie saying she is not allowed to visit any longer because she is not his wife. He has free he realizes that he can get used to anything. The first months are especially hard because of his desire for women and cigarettes. He chews on pieces of wood to get over smoking and realizes that the only way to really punish him is by taking away these freedoms. The main problem he faces is killing time. He learns to sleep two third of the day. He finds a scrap of a newspaper crime story about a tragic Czech family and reads it over every day. Meursault realizes that he has even begun talking aloud to himself and that his reflection refuses to smile, but he is not at all unhappy.

It is time for Meursault's trial. At the courthouse he feels as if he is being judged. The press has built up his story making the interest and crowds larger than expected. His examination is first and he agrees with the judge's reading of his statement. He is irritated by the questions on Maman. After a break, the prosecution witnesses are called. The director and caretaker of the home testify on Meursault's lack of sympathy toward his mother. The defence is then called and Celeste is the first witness. He states that the murder was bad luck. Mart testifies about the day they met. Masson states that Meursault is an honest man and Salamano pleads with the jury to understand. Raymond is the last witness and testifies that Meursault was at the beach by chance and the Arab had hated Raymond. The prosecutor says Meursault is on trial for burying Maman with a crime on his heart. Meursault remember the days when he was happy. The lawyer's summations follow the next day and Meursault is interested to see what they will say about him. The prosecutor seems to dwell on his crime being premeditated. Meursault notes how odd it is that his intelligence is used against him. The prosecutor then spends a long time on Meursault's treatment of Maman. Meursault admits to himself that the prosecutor is correct that he is not able to show remorse. The prosecutor ends by declaring that Meursault's soul is empty and that he is a monster. Meursault replies that he had no intention of killing the Arab. When asked why he did it, he does not know and can only blurt out that it was because of the sun. The pointlessness of the trial depresses him and he wishes he could go sleep. The jury decides and pronounces the verdict. He is brought in for the sentencing.

In his prison cell, Meursault denies the chaplain three times. He finds the absoluteness of the situation to be arrogant. He remember Maman's story of his father going to an election and now understands why he imagines new penal codes which would allow the condemned to have one chance in ten of escaping his fate. The two things he thinks about most though are dawn and his appeal. Although he knows everyone will die, the thought of his appeal is

maddening. He thinks of Marie for the first time in a while at such a moment and the chaplain comes in. Asked why he has refused him. He met answers that he does not believe in God. The chaplain is surprised to learn that Meursault truly believes there is nothing after death. The chaplain refuses to accept Meursault's behaviour. Meursault snaps, yelling at him that he does wish for another life. He attacks the chaplain as one who is dead inside, waiting for something after life. He had lived his life one way but it did not matter and no one's life, death or live made a difference to him. Every life is worth. When he wakes, it is night. The sirens blast just before dawn and Meursault thinks of Maman. He understands her need to live life all over again, explaining why she took a fiancé so close to death. No one has a right to cry over her. He opens himself to the indifference of the world and finds it to be a brother. He is happy. To feel less alone, he only hopes that a crowd of haters will welcome him at his execution.

A Quick Revision

Que- Describe Meursault's choices and life style?

Ans- Hope and faith are but pointless measure constructed by man to provide purpose and avoid responsibility. Creating meaning in a meaningless world is, indeed, absurd but a journey by which Camus is immensely intrigued. In this philosophic terms, Meursault's choices and life style are slightly more comprehensible. His mother's death is not an emotional experience for him because death is the expected end to the ordinary human cycle. Thus the progression of events towards death of a person he knew but was not particularly attached to create not sadness. Moreover, an ordinary non-work day as we watch Meursault participate in during chapter two is going to present a man following attack for his own physical pleasures. He is stimulated by the most simple, physical sensations, hot, cold, sexual attraction. We learn very cursory information about Marie, we learn the physical effects she has on Meursault. In a life without meaning, these moments are what stimulate Meursault.

Que- Give an account of Meursault symbolic Acts?

Ans- The boss at Meursault's work is a person of normal human sensibilities, meaning that he follows the fundamental rules of human behaviour, so feels that he must ask Meursault about his mother. It is important to consider that Meursault answers "about sixty" so as to not make a mistake. It does not occur to him how disturbing it may seem for a son to not know his mother's age. This small comment is symbolic of his entire outlook toward life. He is more

concerned about being truthful to himself than constructing a persona for the public, so does not feel the need to disguise his indifference towards the emotional aspects of life. Camus is careful to set this precedent both to display Meursault's attitude and to provide material to later condemn him. He is living life in the pattern set forth for him, not looking to break the rules but simultaneously breaking the social codes without meaning to because of the lack of meaning.

Que- Why does Meursault feel vindicated by the judgment?

Ans- Meursault feels vindicated from the moral crime he is indirectly charged with because he realizes that no one should have mourned for Maman. The chaplain, on the other hand, does not focus on the here and now but on the divine and the afterlife which he has no control over. One must live and make meaning in life without the pretext or motivation of god or the absolute. Only man is responsible and his life is worth no more than any others. Meursault comes to terms with the absurdity of life and the nothingness of death and prepares to meet both equally and courageously. Camus states slyly in one interview that Meursault is the only true type of Christ figure which we should have.

Que - Discuss Meursault's relations with Marie?

Ans- Meursault's relationship with Marie was totally based on sex rather than love. He had sex with her purely out of lust and only to satisfy himself. Another example of how he based his own satisfaction ahead of everything else was how Meursault went to see a comical movie the day after he buried his mother. The only thing that he was concentrating on was having a good time. His physical pleasures dominated his life and forced him to behave the way he did. By letting these physical pleasures dominate his life, and forced him to behave the way he did. By letting these physical pleasures dominate his life he created an attitude and behaviour that was unacceptable.

Que - Describe The Myth of Sisyphus in the novel?

Ans- In 1942 also appeared Camus' philosophical essay *LE MYTHE DE SISYPHE*. It starts with the famous statement; "There is only one really serious philosophical question, and that is suicide. All other questions follow from that." Camus compares the absurdity of the existence of humanity to the labours of the mythical character Sisyphus, who was condemned through all eternity to push a boulder to the top of a hill and watch helplessly as it rolled down again. Camus takes the nonexistence of God granted and finds meaning in the struggle itself.

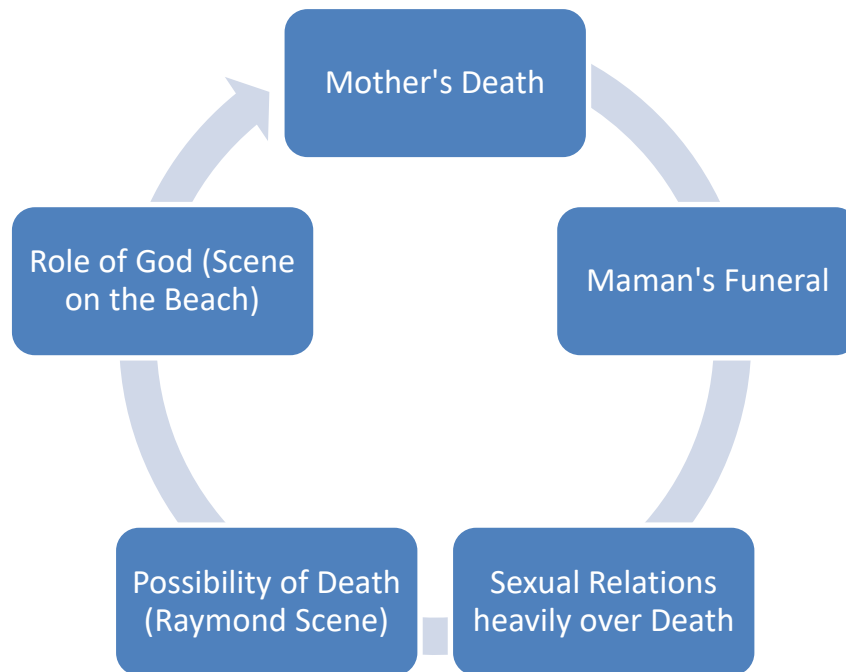
Que- The Sun as a Symbol/Motif in Albert Camus's, *The Stranger*.

Ans- Many artists have put the beauty and warmth of the sun in their work. The American poet Emily Dickinson wrote a poem called "The Sun" in which she described the rising and setting of the sun. Uniquely, Camus usage of the sun opposes its warmth and beauty in *The Stranger*. The sun is a symbol for feelings and emotions, which Monsieur Meursault cannot deal with. The sun is a distraction from Meursault's everyday life and he cannot handle it. The sun presents a problem to Meursault at his mother's funeral procession. Meursault remarks of the sun, calling it "inhuman and oppressive". To Meursault, the sun is an influence on all his senses, as he cannot hear what someone else says to him. He pours with sweat, symbolizing the flow of emotions. He says, "I could feel the blood pounding in my temples," which is strong imagery. At the beach with Raymond, the sun provokes Meursault to commit a crime. He says, "(the sun) shattered into little pieces on the sand and water." Meursault knew that all he had to do was turn around and walk away. His emotions (again not shown externally and reserved) took over. Camus states, "All I could feel were the cymbals of sunlight crashing on my forehead and, instinctively, the dazzling spear flying up from the knife in front of me. The scorching blade slashed at my eyelashes and stabbed at my stinging eyes." This strong imagery forces Meursault to fire and kill the Arab with a revolver. What makes it worse he fires four more times to make sure the sun is dissipated for good. In prison, Meursault changes his views on both the sun, and on his view of life, which are similar. Meursault adulates the sun. He says, "I moved closer to the window, and in the last night of day I gazed at my reflection one more time. " The sun symbolized his emotions and inner self and he knows this. Camus existentialist approach sees the sun as a barrier to Meursault's emotions. In Camus novel *The Stranger* the pre dominate motif of the sun has been variously interpreted by many critics as a symbol of Meursault's repressed emotions.

Like the sun, society is generally thought to be a positive thing. People usually regard a good strong society that instills its members with a strong unified code of morals as something to be desired. However, both the force of society and therefore of the sun can become overpowering. They beat down on people, smothering and suffocating them just as the sun beats down upon Meursault throughout the novel. At the beach when he kills the Arab the sun is ever present and overpowering making Meursault disoriented and confused. In the same way the power of society suffocates and confuses Meursault as it bears down on him with its views on morality. The sun is also present at the trial just as is the force of society which claims to possess the right to judge people. The force of society is absent in the prison.

At one point, Meursault leans from the window in an attempt to feel the sun's last rays at evening. This represents how Meursault has come to terms with the force of society within him. He feels free to bask in the rays of the sun that once smothered him.

Que- Trace the theme of “Death” in The Outsider.



Ans- There are at least ten occasions in the novel when we encounter the theme of death.

Death 1: The novel begins with Meursault recalling his mother's death. He simply remembers that she died recently and he must now go about with the funeral procession.

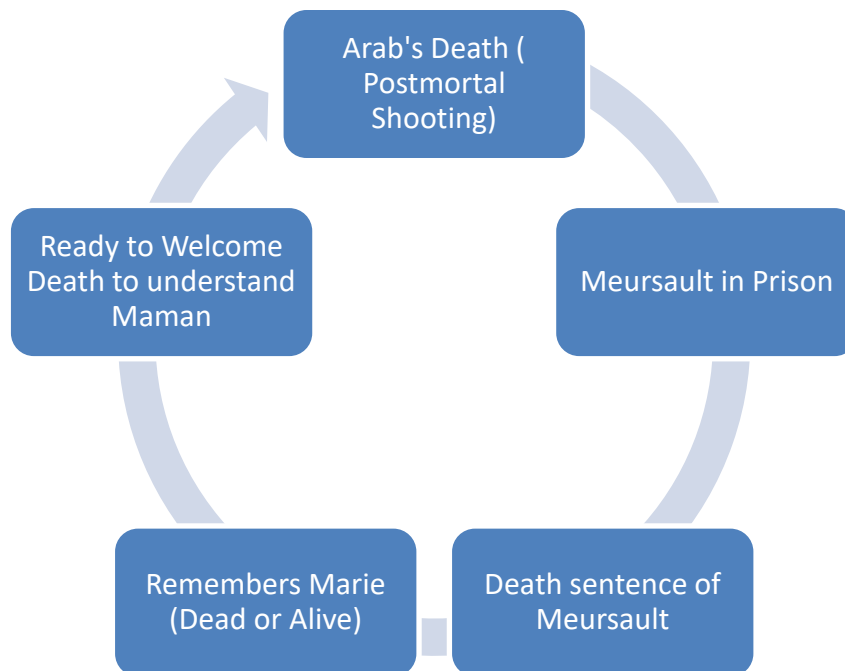
Death 2: At Maman's funeral. He wonders if all the people in attendance actually cared for his mother or are simply going along with the necessary actions placed on them by society.

Death 3: Marie is shocked to learn of Maman's death. However, she soon forgets this tragic fact and jumps in bed with Meursault. Although she is saddened by the idea of death, she too does not let it affect her actions.

Death 4: When Raymond uncovers the gun he brought to the beach, Meursault is initially surprised. However, when he tells Raymond that he should take the gun from him, he realizes the imminence and possibility of death. All he has to do is to shoot and life is over.

Death 5: With the distractions of the heat and the light reflecting off the Arab's blade, Meursault pulls the trigger of Raymond's gun. He plays the role of God and takes away

someone else's life. Death does not seem a daunting task to attempt, when someone else is the victim.



Death 6: The magistrate cannot understand Meursault's reaction to the Arab's death. It is this post mortal shooting that disturbs not only the magistrate, but also the jury.

Death 7: The one newspaper clip that Meursault reads and rereads while in prison is loosely about death. It is this story that keeps Meursault occupied during his long time in solitude.

Death 8: The judge hands Meursault a death sentence upon declaration of his guilt. The sentence mandates that Meursault is to be beheaded by a guillotine.

Death 9: Meursault wonders if Marie is alive or dead. He echoes the same sentiment to his impending doom and would begin no expectation to understand anyone to care about him if he were dead.

Death 10: Meursault begins to understand his mother's feelings and emotions towards the end of her life. After he attacks the chaplain it is almost as if it is ready to welcome death and understand Maman.

Que- Describe the uses of Image and Symbols in The Outsider. (The Stranger)

Ans- The range of Camus' imagery is fairly narrow and derives almost entirely from the central experience of his life, his encounter with nature along the North African littoral. From

these essays a distinct sensibility emerges, born of an essentially pagan experience of Math nature. One's awareness of this paganism does not have to wait upon an older Camus' confession of emotions "recollected in tranquility."

I am not in Christian I was born poor, beneath a happy sky, into a nature which inspires a feeling of harmony, not hostility. I did not begin in privation but in plenitude later. But I feel I have a Greek heart.

He confesses nostalgia for the lost Greek virtues, especially that "insolent candor" which characterized their enjoyment of the senses. He sees even the palpable symbols of Christianity threatened by more primitive and more potent forces:

He records the fact with an engaging, if somewhat self-conscious, directness when he refers, on the opening page of the same essay, to the gods that speak in the sun. "The mark" this paganism, naturally enough, is the intense life of the senses. Camus amasses images of light, and of the final effect, in some passages, is to produce that shimmering surface common to Impressionist painting. In the steady accretion of visual images ", Camus suggests admirably that sight distortion of vision which intense light sometimes produces in extremely hot and dry climates. He contrives this by including, in a series of visual images, one image that combines both reflection of light and the senses of motion, as the following passages exemplify:

"The silver-plated sea", "the raw blue sky", "the flower-covered ruins" and "the great swirls of light upon the heaps of stone". This device is symptomatic of the way in which Camus exploits his verbs resources in order to convey how powerful it's impact of natural phenomena. For example, in these essays, allusions to the sun constantly evoke a tonality of violence, Camus is assaulted and dazed by the sun, "abruti de soleil"; (stunned by the sun) he is permeated by it, a porous vessel receptive to its heat. The sea features in these personal records as the constant solace, the source of refreshment in a burning climate. It is the arena of youth and hence, of life, in so far as life can be equated with youthful vigour and the beginnings of the sexual cycle. Each summer the sea welcomes "a fresh harvest of flower-like girls": it is the scene of easy, animal joy, of the arrogant play of muscles. The waters of the sea, glimpsed at the turn of each street in Algiers, are a reminder of relief from the dust and the hot stone. In his personal narratives of his life in Algeria, therefore, Albert Camus gives to "sun and "sea" respectively a distinct tonality and, if we now turn to his imaginative writing, we can examine the process by which they acquire a symbolical sense; achieve

another dimension, in a word, while retaining marked affinities with that emotional experience with which they are associated in the essays. The importance that "sun" and "sea" achieve in this way can best be gauged, not from any mechanical count of the frequency with which they recur, but rather from the context in which they appear. Albert Camus' first novel, *The Stranger* (1942), crystallizes this tendency more precisely in a series of related acts and offers a striking example of the process by which the sun is transformed into a symbol. The sun experienced with, such pagan receptivity in the early essays, again domain these passages of *The Stranger* and unifies them insofar as it symbolizes violence and destruction. The key to this symbolical use of the sun lies in the metaphysical intention that animates Camus' work. The entire novel is an allegory of that absurd universe which Camus had described elsewhere – *The Myth of Sisyphus* (1942) in philosophical terms.

In conclusion, we may say that when Camus particularizes, when he has his eye fixed on the object with a sort of innocent stare, then his images are fresh and telling for instance, the imagery of fruit he employs to suggest the passing seasons in a choral speech of the play *State of Siege*. Yet, both symbols grow so naturally out of a personal and vividly felt experience of nature that they remain free of the deliberate and rather artificial air they sometimes wear in the work of other writers.

3.4 Check your Progress

Que 1- Meursault pays more attention on physical experiences than emotions. It is a quality of his character which reveals throughout the novel. Discuss.

Que 2- Spread light on the characters which have come in the novel "*The Stranger*".

Que 3- Discuss the effects of environment on Meursault as the central theme of the novel.

Que 4- To be affected from his indifference and physical environment in case of Meursault is the central Theme of the novel. Discuss.

3.5 Answer to Check Your Progress

Ans.1 In the beginning of the novel we come to know about the indifferent and emotionless personality, when he gets information of his mother's death. Meursault is the protagonist and narrator of the novel. Through Meursault Camus shows his thoughts in the life of hereafter and not believing in God does. Instead of being sad on his mother's death, he passes his day

peacefully by smoking and taking coffee. At funeral he is not disturbed by his mother's death by the scorching nature of sun. He does not consider more Marie's world of love filled with emotions. Even he refuses when Marie asks him if he loves her. He is fond of swimming and smoking watching movie at theatre when he tells Marie that his mother of had died a day before, she surprises. Nothing is more than physical needs for Meursault in this world. He listens the meaningless talking of Raymond because he likes most. When Raymond beats his girlfriend, anyone can hear the noise of their fighting. Marie asks him to call the police but he doesn't like them and does not feel any need to interfere in other's matter. He is more affected by external environment than emotion or any other feelings. This is the reason why he goes on time to time for a snap. Here one question arises that if he indifferent why he works more hard at this job. Meursault is free to make happy anyone anyhow. He is a lover of physical needs and he happy in smoking, swimming, sex and sun. Stories and events of life do not affect Meursault instead the things which affects him are many glasses of wine and cigarette. Remember the time when he was at his mother's funerals his thoughts were not centralized on the sun not his mother's death. The happening of the events does not affect him because his indifferent nature does not give him any chance to think in this side. He gives honestly the answers of her questions and the reader does not become surprised that he has not any sense of humour and morality. In the words of Camus himself the protagonist of this novel is victim because he does not play the game. The character of Robot like woman is contrast to the Meursault's. Meursault's life is split into two parts one is work week and another is weekend. The offer to go to Paris can be exitful to anyone but Meursault is a little from others. The indifference of Meursault is the central theme novel. IN brief we get the cursory view. We will know that Meursault not take more interest in of worldly matters nature than his own physical pleasures.

Ans.2 Novel "The Stranger" written by Camus is based on the revolt of man against the bonds put on the man to cover the irrationality of the world and contemporary society. The hero of the novel is a young man named Meursault.

Meursault- He is the narrator and main character of the novel through which Camus examines the irrationality of the world. Like his author he does not believe in God. He passes an indifferent life throughout the novel which is affected more by physical sensations than the sense towards the external world. In the second part of the book this man is presented as a man who is on trial not to believe in fate and God and the beliefs of the society. The ridiculousness of the trial and his comment on this trial presents his symbolized jail and

which allows him to free himself from that life which the society wants to imply on him. He becomes more affected from the environment. He is emotionless and makes his decisions mostly himself whether they are in favour or against of the society. This indifference of him becomes a curse for him; as a result he has to face many difficulties.

Maman- She is the only character in the novel who is not present always in the novel but is always the center of the thoughts. She is the mother of the Meursault and with her death the story begins and becomes a base to make a blames On Meursault in the end. At home she makes a close relation with Prez and Meursault realizes this in the end that she was living all it again. In the view of society he is a victim not to be sad. In the jail Meursault explains her stories and memories.

Marie- Girl friend of Meursault, who was a typist and they met first there next day from the funeral she meets Meursault at beach and after that continuously meet him. She becomes disturbed that he does not love her. Meursault likes her for her smiling, her free behaviour and her beautiful body she makes him happy. Marie is present in the novel from late beginning to end.

Boss of Meursault- His supervisor in Meursault's office who is angry granting him four days leave however he knows that two days out of four will serve his mother's funeral ceremony . Meursault's refusal makes him angry because he does not understand him for not to be ambitious. He is very rarely present in the novel.

Salamano- He always fought with his dog and is a resident in the Meursault's room. Salamano abuses his dog but once the dog lost he became uncomfortable to find him. He understands Meursault's behaviour to his mother and supports him. He witnesses in favour of Meursault during the trial.

Raymond- Raymond also lives in the same building that Meursault lives. He is famous as a commission agent. He makes friendship with Meursault helps him to take revenge from the cheater and fraud girlfriend of Raymond. They become friend and he takes Meursault with himself infighting with Arbi. Meursault is considered as a criminal with him.

Director at Home- Director of home comes to Meursault at the time of funeral and he gives his witnesses that Meursault was fully indifferent and inactive at funeral.

Caretaker- He was in-charge to arrange Maman's coffin and a witness too against Meursault. He tells Meursault about his past.

Thomas Prez- Maman's fiancé from the home he is too overwhelmed by sadness at the funeral to notice how much Meursault reacts, He is the resident of the home allowed to attend the funeral and weeps all the way there of ten taking short-cuts to keep up.

Nurse- Nurse at the home accompanies her to the funeral procession. She speaks briefly with Meursault before entering the church.

Robot like Woman- A strange jerky woman who sits with Meursault once at Cleste's. Her very patterned and robotic movements intrigues Meursault .

Masson- Owner of the cottage at beach is a friend of Raymond's. Masson is visited by Meursault Marie, and Raymond on the day of the crime. He and his wife host the three as they eat and swim.

Magistrate- He tries to make Meursault repent by showing him a crucifix knowing the pre-investigation into Meursault and his story of crime.

Meursault's Lawyer- Disturbed by the effect of Meursault's responses filled with indifference to the crime and Mamman's funeral may have on the jury he has Meursault speak little at the trial. Meursault feels that his summation is weak but his friends applaud it as excellent.

Chaplain- The priest who visits Meursault in his cell after he is condemned to death; he struggles to make Meursault admit to a faith or trust in God. He is denied three times by Meursault by the time they speak. Meursault outrage toward the chaplain which corrupts after more and more questioning allow him the moment he has been waiting for his entire life i.e. Vindication.

Ans-3 Meursault feels abnormal throughout the novel Sun, hot, moist etc. First example of it we get when he becomes disturb from the heat of the sun at funeral not with the death of his mother. We come to know that he responses to the physical sensations. He has not any special work on Sunday to do so he becomes bore and sleeps till half day. It is clear that Meursault is largely concerned more with his physical comforts, the physical environment and character observations than with the emotional baggage normally accompanying death or the behaviour expected by the society. In the novel we see that coming from the funeral place

and ceremony, just next day he goes to swim which explains that swimming is his favourite. He becomes excited soon by sun, hot, cold, and sex the physical needs. "Hard to breath" and "red" to describe the sun is doing to Meursault. Torture and that of the sun inspires him to shot Arbi. The light that banes off the knife of the Arab makes him blind and in this conflict he shot the Arbi. He is taken away from his favourite tasks. He takes it as the meaning of jail for himself. He makes him favourable with the moist of the cell and with the air coming from the window opened towards the sea. In brief we conclude that environment is responsible for Meursault's abnormal behaviour.

Ans.4 The central theme of the novel "The Stranger" written by Camus is the indifference of Meursault and his effected nature from physical environment. One day he receives a telegram that his mother Mammon was dead. He required a four days leave from his boss. It indicates his indifference. He does not shed tears on his mother's death like ordinary people because he understands that it is life cycle and every life has to face and accept death. His such behaviour is not accepted by society. Meursault's physical needs and pleasures are in first rank than other for himself. Raymond likes him for his indifference because he is the only person to listen his meaningless talking. He remains unaffected from Raymond's activities and thoughts because his indifference nature does not allow him to think about it. Next morning he goes for swimming where he meets Marie, the former typist in his office. In the same way he suddenly strikes with Arab: and after this strikes the factor is sun which causes him to fire. He realizes that anyone could make that on being in a condition like him. Taking his indifference shown at the time of funeral as rebel against beliefs of society he is blamed and charged in the court. Any type of hypocrisy, he feels an intrusion in individual's freedom. Shortly from his death, his behaviour changes slowly. Both the central themes progress together in the novel.

3.6 Keywords

- Meursault
- Raymond
- Marie cardona
- Maman
- Emmanuel
- Salamano
- Arab

- Mason

3.7 Summary

The Outsider is the stunning story of the life and guiding principles of main character, Meursault. Through his reaction to his mother's death and following year, we learn about a man whose view of the world is not hatred by society, and so who is persecuted by that world. Meursault is a single man, living alone in an apartment on the outside of Algiers. We are first introduced to him the day he finds out his mother died in the care home. What is notable about this section of the story is Meursault's reaction to what has happened. He never really speaks about his emotions much rather his thoughts, reactions and observations about the surroundings, fill the narration that make up the bulk of the novel. Once he returns from the funeral he gets on with his life, and even meets a girl, Marie with whom he starts a relationship. Meursault helps Raymond out because he sees no reason not to, and because what he is asked to do seems fair and reasonable. Meursault agrees with Raymond that an ex-mistress of his has acted unfairly towards him, and agrees to help him gain retribution. This retribution involves luring the girl back to Raymond, who would have sex with her but stop before she came as punishment for her leaving him. This all went to plan, but when Raymond stopped the girl got angry and attacked him. He hit back and so was arrested and ostracized further from the community. As his relationship with Marie continued to grow Raymond invited them to spend the weekend at a holiday home on the coast with him. When only the men remained, two of the Arabs, including the girl's brother, caught up with them and picked a fight. Although they won, the men were left angry and injured, and went back to the house to recuperate. When Meursault and Raymond went out again, they found, by accident the Arabs sunbathing. Raymond wanted to shoot the brother but Meursault made a rational argument, took Raymond's gun and instead they left peacefully. Continued to wander by himself. When he came across the Arab again, he provoked Meursault, the inevitable result being the Arab getting shot. Meursault never wanted to kill the man, but as the world continued to move without any consultation with Meursault, this did not matter. The system's reaction to him as a cold-blooded murderer, but more importantly as a man who did not cry at his mother's funeral, highlights the insanity of our society. Camus wanted to illustrate. It is easy to fall into the trap whilst, Meursault to be a man of no emotion, no passion. But it is so frighteningly untrue. Camus's own afterword explains this point to us clearly lying is not just saying something that is clearly made up or false, it is stating a degree of emotion which is simply untrue. Meursault

tells the judge that his crime irritated him who it did, but stopped short of saying he regretted it because that simply was not true. It seems his own lack of desire to explain and justify himself condemned him as much as anything else. He clearly was annoyed that he committed the crime; it was not something he planned or did for any personal gain. So he is irritated by the fact that he committed it. But regret is simply too strong to express what he did. Meursault is a threat to society because he tells the truth and we cannot handle it as a rule. On a simple level think of knocking into someone.

3.8 Self-Assessment Test

Que 1- Describe Meursault's choices and his life ?

Que 2- Give an account of Meursault symbolic Acts.

Que 3- Why does Meursault feel vindicated by the judgment.

Que 4- Discuss Meursault's relations with Marie.

Que 5- Describe the Myth of Sisyphus in the novel.

3.9References/Suggested Readings

- Camus, A., & Ward, M. (1989). *The stranger*. 1st Vintage International ed. New york: Vintage International.
- Camus, A., & Gilbert, S. (1946). *The stranger*. New york: A.A. Knopf.
- Cameron Peterson, author of *Classic Note*. May 2000

Subject: MA (English)	
Course Code: 204	Author: Dr. Pallavi
Ted Hughes as a Poet	

4.0 Learning Objectives

4.1 Introduction about the Novel

4.2 Main Body of the Text

4.3 Further Main Body of the Text

4.4 Check our Progress

4.5 Answer to Check your Progress

4.6 Keywords

4.7 Summary

4.8 Self-Assessment Test

4.9 References/ Suggested Reading

Ted Hughes

4.0 Learning Objectives

- Ted Hughes is a contemporary poet.
- To know about nature and everyday elements to tackle his themes like a dictatorship.
- The study aims to analyse the themes of the poem to shed light on the special nature on poetry language.
- To deconstruct the poems to find out how the animals in Hughes' poems go beyond their animal identities.

4.1 Introduction

A Glance at Modern Age

The background of poetry, especially modern poetry, is discussed as Ted Hughes is a modern poet. **Modernism:** Each century or era has its contributions to literature and poetry in content and structure. Modernism in literature reveals a fresh way of looking at man's position and function in the universe and many experiments in form and style. It is specifically concerned with language and how to use it.

The term starts from the closing years of the 19th century. The term refers to all the creative arts, especially poetry, fiction, drama, painting, music, and architecture. Some have suggested that modernism, as an innovative and recreating movement, was played out by the late 1940s and that it was then that postmodernism began (Cuddon, 1998, p.516).

Characteristics of Modern Poetry:

As modernist poets tried to transform the manner, some distinctive features emerged from their literary works. These features differentiate the written poems by modernist poets from those by their ancestors. The modern poem is characterized by the heavy use of allusion and imagism as it appears in Ted Hughes's poetry.

The Sense of Detachment:

Alienation is one of the primary themes featured in the literary works of modernist poets. In modern poetry, there has been a feeling of alienation in some authors leading them to disregard the public. The majority of significant poets tended to see oneself alienated in their society.

The Use of Allusion:

The Allusion is the method used by the author to infer a meaning which is different from that portrayed by the actual meaning of his or her words (Petrino, 2010, p.84). This technique is used by modernist poets to refer to the different meaning from the actual meaning. For example, Ted Hughes talks about hawks' cruel behavior, which alludes to dictatorship.

Intellectualism:

Modernist poets, including Ted Hughes, used their works to communicate and interact with their readers at an intellectual level. These authors would use their literary works to analyze the various challenges that faced human beings in the modern world.

Individualism:

The new psychology of Sigmund Freud has led modernist poets to emphasize the individual human being. As a result, modern poetry became highly characterized by inwardness and illustrations of the inner self and the spiritual consciousness.

The Use of Imagism:

Imagism is a technique that uses visual images to express and communicate the message of a literary work. Hughes, himself selected the use of imagism in their literary works. Consequently, modern poems become shorter than those using classicist forms.

Conclusion

Poetry is all about Language, is somehow difficult to understand because it has many different themes. Ted Hughes, as a modernist poet, his themes are complicated to cover because they refer to nature, and the characters inside his poems are mostly animals. Literary works, especially poetry, are rich fields of study, and poets can use them to boost readers' critical thinking and helping them to use Language more effectively. The poems have interesting themes like inspiration, loneliness, survival, and dictatorship.

About The Poet

Edward James (Ted) Hughes was born in Mythalmroyd, in the West Riding of Yorks hire, on August 17, 1930. When he was seven years old his family moved to the small town of Mexborough in South Yorkshire. He spent most of his time in the lap of nature. Unfortunately, His mother died in 1960 and later, his father died in 1981. During his school days, he was a bright student with unique writing qualities, the reason that the teachers encouraged him to try his hand in poetry. He soon started writing poetry and produced his first poem at the age of fifteen. Later in 1948, he won a scholarship to Pembroke College of Cambridge. He joined the air force in 1949 and worked as a ground wireless mechanic in East Yorkshire. After his completion of to service, complete he joined his education, Pembroke where College on a

scholarship to complete his education where he chooses literature. He continued spending his quality time studying mythology and works of great writer.

Hughes married Sylvia Plath on June 16, 1956. Plath encouraged Hughes to submit his first manuscript, *The Hawk in the Rain*. In 1969, Hughes left Plath for Assai Gutmann Wevill. Plath died by suicide. In 1965, Wevill gave birth to their only child, Shura. Four years later, like Plath she also committed suicide, killing Shura as well. In 1970, Hughes married Carol Orchard, with whom he remained married until his death. Ted Hughes, a great poet, spent the final days of his life at his home in Devon. He published his final work titled, "Birthday letters" in 1998. He died of cancer on the 28th October in 1998.

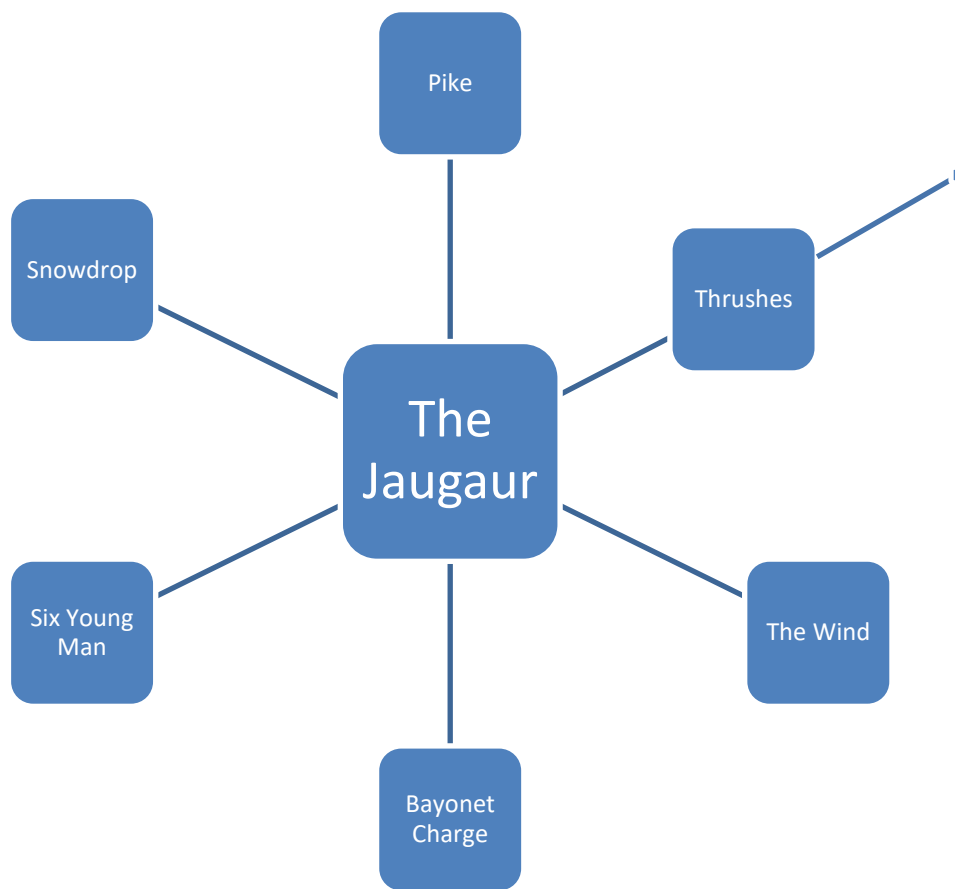
Ted Hughes has twenty eight animal poems which present his indirect attempt to describe the animal identity in human beings. In many of these twenty eight poems, he glorified the instinctive, impulsive nature of vulnerable and sometimes exotic animals. He presented animals as daunting, dominating and unafraid in any circumstances. Sometimes, he positively described the cruelty, the vehemence in them. Human beings have to camouflage their basic instincts (Freud, 1923) as those are sometimes considered to be inherent flaws and weaknesses, demeaning their worth as the nature's best creations but such is not the case with the animals. Animals are free to be the slaves of their instincts unlike the superior creations, who are not allowed to respond to their inner calls and are restrained by the social restraints.

His writing Career

Ted Hughes successfully pursued four careers during his life, poetry, teaching, playwriting and children fiction writing. He became a published poet at the age of fifteen. His successful writing career including a large number of literary collections such as: "The iron man", "The School Bag", "Wolf watching", "Crow", "Cane Birds", "Selected Poems" 1957 – 1981 and other masterpieces.

His Style:-

Ted Hughes added diversity and versatility in the world of literature with his thoughtful and intellectual ideas, marked by the heavy use of natural and animal imagery, the complexity of thought, literary devices and free verse, his poetry won global recognition. He depicted ordinary experiences of mankind with intense emotions. The themes of his poems are loss, death, fear and man and the natural world.



His best Poems –

1. The Thought Fox
2. Snowdrop
3. Pike
4. View of a Pig
5. Hawk Roasting
6. Crow's first Lesson
7. The Blue Flannel Suit

His Famous Quotes

1 Who owns the whole rainy, stony earth? Death who owns all of space? Death (crow)

2 My feet are locked upon the rough bark.

It took the whole of creation

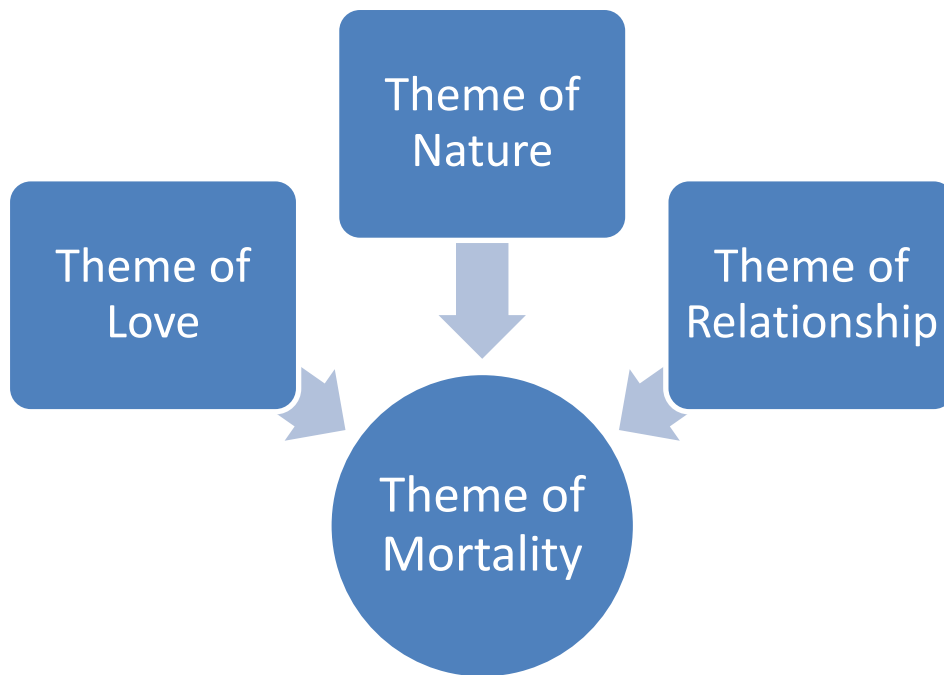
To produce my foot, my each feather

Now I hold creation in my foot (Hawk Roasting)

Ted Hughes's Impact on future literature

His literary qualities and unique way of expression helped the world change views regarding the stereotypical and conventional styles of poetry. He successfully painted how human strive for ascendancy and supremacy. His writing style and expression left a profound impact on various writers.

Themes in Ted Hughes Poems



Some Marking Steps

1 His literary service earned him a lot of success that he won awards in different fields, including the order of merit, presented by the Queen.

2 He was ranked fourth on the time list of the fifty greatest British writers in 2018.

Wind

This house has been far out at sea all night,

The woods crashing through darkness, the booming hills,

Winds stampeding the fields under the window

Floundering black astride and blinding wet

Till day rose; then under an orange sky

The hills had new places, and wind wielded

Blade-light, luminous black and emerald,

Flexing like the lens of a mad eye.

At noon I scaled along the house-side as far as

The coal-house door, once I looked up -

Through the brunt wind that dented the balls of my eyes

The tent of the hills drummed and strained its guy rope,

The fields quivering, the skyline a grimace,

At any second to bang and vanish with a flap;

The wind flung a magpie away and a black-

Back gull bent like an iron bar slowly. The house

Rang like some fine green goblet in the note

That any second would shatter it. Now deep

In chairs, in front of the great fire, we grip

Our hearts and cannot entertain book, thought,

Or each other, we watch the fire blazing,
And feel the roots of the house move, but sit on,
Seeing the window tremble to come in,
Hearing the stones cry out under the horizons

About the Poem Wind

Wind is a poem full of imagery, forceful language and movement. It is a typical Ted Hughes poem in that it explores the idea of struggle with and within nature. This poem evokes a sense of terror and danger, the wind being experienced as a threat as it hits the house and surrounding countryside, causing havoc like some primitive invader. There is a tone of impending doom as the onslaught continues through the night and into the day. The relentless wind instills tension, not only in the fabric of the land but in the minds of the two people in the house. It's a poem that creates tense drama within a timeline of night, dawn, noon and afternoon poetic devices immerses the reader in a kind of life or death situation. This poem is a thought-provoking blast that urges and prompts - what is it like to experience elemental power and what might the effect be on the vulnerable or helpless human, with little or no control? Or is this a wind of change for the couple who cannot quite get their act together, because of the_ imposing wind, or despite the fierce gales?

Analysis of Wind

Wind is an evocative mix of powerful language and stunning imagery. It could be construed as a simple human versus nature poem. From the first line the reader is taken into the dramatic world of the first person speaker, the initial image being that of a vessel far out at sea, isolated by the all-encompassing violence of the strong wind. The poem progresses through a timeline totally controlled by nature - the wind just doesn't let go, it forces itself into the life of this individual and his partner. Not only humans are affected. Even the birds are subject to this elemental battering, a magpie being flung, whilst a gull is bent like an iron bar, an incredible image, a forceful simile. The echoes reinforce the idea of a connected

world. It's this guttural diction, together with harsh accent and snappy vowels that build an atmosphere of tension and danger.

The question is: how to cope in such a wind, according to the speaker, who is caught up in the wind's dreadful strength. So when the speaker comes inside, sits by the fire and presumably tries to communicate with whoever is next to him, in a separate chair.

Is this a friend?

The reader is left in the dark.

As the wind powers on, their domestic life is to be taken to the core? The first stanza is like a gothic horror movie. There they are sitting by the roaring fire, incapable, and the urgent wind continues to sweep. Wind is a formal looking. It is a free verse poem.

Keywords

Darkness,

The booming hills,

Stampeding

Blade-light

Emerald

Drummed

Skyline

Shatter

Blazing

Thrushes

Terrifying are the attend sleek thrushes on the lawn,

More coiled steel than living - a poised

Dark deadly eye, those delicate legs

Triggered to stirrings beyond sense - with a start, a bounce,

A stab

Overtake the instant and drag out some writhing thing.

No indolent procrastinations and no yawning states,

No sighs or head-scratching. Nothing but bounce and stab

And a ravening second,

Is it their single-mind-sized skulls, or a trained

Body, or genius, or a nestful of brats

Gives their days this bullet and automatic

Purpose? Mozart's brain had it, and the shark's mouth

That hungers down the blood-smell even to a leak of its own

Side and devouring of itself: efficiency which

Strikes too streamlined for any doubt to pluck at it

Or obstruction deflect.

With a man it is otherwise. Heroisms on horseback,

Outstripping his desk-diary at a broad desk,

Carving at a tiny ivory ornament

For years: his act worships itself - while for him,

Though he bends to be blent in the prayer, how loud and

above what

Furious spaces of fire do the distracting devils

Orgy and hosannah, under what wilderness

Of black silent waters weep

Poem Analysis:

"Thrushes"

"Thrushes" is one of his frequently anthologized poems. The poet is enamored at the violent streak in the thrushes. They are single minded in purpose, and therefore very attentive. The "dark deadly eye" foregrounds the scene fixed in its stare, and the poise they assume is indeed to be regarded, the fragile legs are triggered to stirrings beyond sense, they indulge in no irresolution, no lethargy and no postponing: they are characterized by immense presence of mind.

It just takes a rapacious second for this predatory being to satisfy its urge. The poet asks is it the nestful of brats" or the lineage with the killer-instinct. The adjectives "bullet" and automatic" exemplify how the act looks automated, mechanized and triggered. Further, it also portrays how objective the act is, without depending on external considerations and extraneous factors. Likewise, the shark is unflinching in its, act of preying, to the extent of smelling out even a leak of its own blood. The poet concretizes its efficiency as a streamline that doubt cannot pluck at or likens it to a streak of light that is not reflected on obstruction. With the average man, it is indeed different, with his narcissist tendencies, as he, verges on "fishing for compliments". He attempts to outdo himself. in the race to set high standards, His act seems to worship itself, and therefore the vision of progress is indeed short-sighted.

Lines of poem

Furious spaces pf fire do the distracting devils

Orgy and hosannah, under what wilderness

Of black silent water weeps

The words orgy, hosanna and weep point out to the involuntary tendencies in man that dissuade him from his goal. Time and waste, depths of distraction and the essential distinction between man himself and his acts are, he tells us, are characteristic of human effort (M. L. Rosenthal) . The phrase "wilderness of black silent waters" points out to the complications that hell has in store for the wayward. Bayonet Charge focuses on a nameless

soldier in the First World War (1914-18). It describes the experience this was when soldiers hiding in trenches were ordered to fix bayonets and climb out of the trenches to charge an enemy position twenty or thirty meters away. The aim was to capture the enemy trench. This poem tries to step inside the body and mind of a soldier carrying out one of the most terrifying acts of this. At the start of the poem the soldier is instinctively obeying orders. In stanza two he has moments of clarity about what he is doing. In the end all high moral justification such as king and country, have become meaningless. He himself becomes not a person but a weapon of war.

Keywords

Terrifying

Coiled

Dark deadly

Triggered

Bounce

Ivory ornament

Wilderness

Bayonet Charge

Suddenly he awoke and was running- raw

In raw-seamed hot khaki, his sweat heavy,

Stumbling across a field of clods towards a green hedge

That dazzled with rifle fire, hearing

Bullets smacking the belly out of the air -

He lugged a rifle numb as a smashed arm;

The patriotic tear that had brimmed in his eye

Sweating like molten iron from the center of his chest, -

In bewilderment then he almost stopped -
In what cold clockwork of the stars and the nations
Was he the hand pointing that second? He was running
Like a man who has jumped up in the dark and runs
Listening between his footfalls for the reason
Of his still running, and his foot hung like
Statuary in mid-stride, Then the shot-slashed furrows

Threw up a yellow hare that rolled like a flame
And crawled in a threshing circle, its mouth wide
Open silent, its eyes standing out.
He plunged past with his bayonet toward the green hedge,
King, honour, human dignity, etcetera
Dropped like luxuries in a yelling alarm
To get out of that blue crackling air
His terror's touchy dynamite.

Bayonet Charge

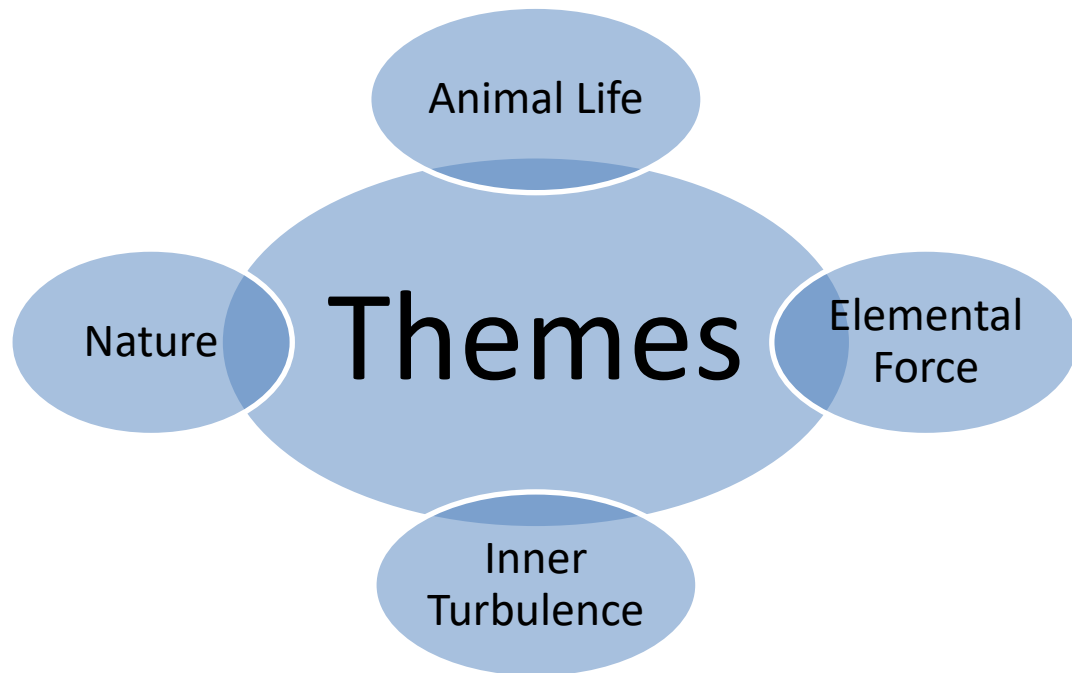
Military form of attack

Keywords

1. **Herb** – clumsy whilst trying to escape
2. **Violent image** – sound and impact of the shots personification of the air
3. **Reality here** – fear of being shot causes him to run avoiding bullets
4. **Patriotic tears** – have been replaced by those of confusion and fear
5. **Crawled** – suggest fear / weakness / vulnerability hiding in the field

6. **Makes the decision to fight** – fight or flight as in the natural world
7. **Etcetera suggests** – they are not even worth listing none of these things matter when you are actually in battle.

Themes



The major themes express the powerful, often, violent energies and the divided nature of modern man.

The Jaguar

The apes yawn and adore their fleas in the sun.

The parrots shriek as if they were on fire, or strut

Like cheap tarts to attract the stroller with the nut.

Fatigued with indolence, tiger and lion

Lie still as the sun. The boa-constrictor's coil

Is a fossil, Cage after cage seems empty, or

Stinks of sleepers from the breathing straw,

It might be painted on a nursery wall.

But who runs alike the rest past these arrives

At a cage where the crowd stands, stares, mesmerized,

As a child at a dream, at a dream, at a jaguar hurrying enraged

Through prison darkness after the drills of his eyes

On a short fierce fuse, not in boredom —

The eye satisfied to be blind in fire,

By the bang of blood in the brain deaf the ear —

He spins from the bars, but there's no cage to him

More than to the visionary his cell:

His stride is wildernesses of freedom:

The world rolls under the long thrust of his heel,

Over the cage floor the horizons come

Summary of the Jaguar

"The Jaguar" by Ted Hughes is a powerful poem that describes a zoo, its sorrowful inhabitants. In the 'The Jaguar,' Hughes speaker describes a few of the many depressed animals that make up a zoo. They include parrots shrieking for food, apes, and lethargic lions and tigers. He makes sure on suggesting that something more, besides their freedom, has been taken from them. Speakers account, the only animal that has a depressed representative of its species. Its power is on full display.

Themes in the Jaguar

In 'The Jaguar,' Hughes explores several interesting themes: freedom, resistance, and captivity. The poet draws the reader's attention to the jaguar, allowing them to marvel over the animal just as the spectators in the zoo do. But, what the poet adds to the experience is something of the jaguar's own emotions. He is able to convey the creature's feelings as it stalks across the cage, as well as its potential. The jaguar has not had his spirit broken.

Structure and Form

The Jaguar is a six-stanza poem that is separated into sets of four lines, known as quatrains. For example, the ends of lines two and three of the first stanza, with "strut" and "nut" are full. While "straw" and "wall" in lines three and four of the second stanza are half-rhymes with the long "a" vowel sound.

Literary Devices

In 'The Jaguar,' Ted Hughes makes use of several literary devices. The first, anaphora, appears when the poet uses and reuses the same words at the beginning of multiple lines of verse. There are examples of caesurae to create a pause in the middle of a line. For example, line one of the second stanzas it reads, "Lie still as the sun. The boa-constrictor's coil" There is example of technique known as alliteration. It is concerned with the use and reuse of consonant sounds at the beginning of words.

Analysis

In the first stanza,' the speaker outlines a few animals in a zoo. The speaker takes note of the parrots and how they shriek, seeking out the "stroller with the nut". Visitors to the zoo are bringing the creatures' bits and pieces to eat, and they know well when they're going to eat. In the wild, the parrots would not have any desire to attack a human's attention. As one would expect, Hughes emphasizes the lack of exercise. They are so inactive, so lazy, that they're fatigued by it. This is something of a hyperbole, but it also speaks to how captivity changes the creatures it is imposed upon. The world of animals in the zoo is so un-animal like that it seems more like a painting "on a nursery wall" than it does a real collection of living creatures. In the third line, Hughes describes them as sucking of "sleepers". It's the smell of these animals, more than their appearance or their actions that strikes visitors.

The speaker changes the poem focusing on a young visitor to the zoo. This child runs, as everyone does, to a very specific cage. He already knows what he's going to see there, a Jaguar. This large cat is different from the other animals in the zoo. The fire in his heart has not been put out. The cat still has its wild instinct and desires. The last line conveys the spirit of the animal in a clear and powerful way. There is "no cage to him" Hughes says, before breaking the line. In the last the speaker concludes by alluding vaguely to the jaguar's boundless energy, life, and potential. In the last line, the phrase "the horizons come" suggests that these animals have yet to give up on the future. It has determination and power in a way that the other animals no longer do or never did.

Keywords

Shriek

Fatigued

Indolence

Fossil

Mesmerized

Wildernesses

Horizons

Six Young Men

The celluloid of a photograph holds them well –Six young men, familiar to their friends. Four decades that have faded and ochre-tinged. This photograph have not wrinkled the faces or the hands. Though their cocked hats are not now fashionable, Their shoes shine. One imparts an intimate smile, One chews a grass, one lowers his eyes, bashful, One is ridiculous with cocky pride – Six months after this picture they were all dead.

All are trimmed for a Sunday jaunt. I know That bilberried bank, that thick tree, that black wall, Which are there yet and not changed. From where these sit You hear the water of seven streams fall To the roarer in the bottom, and through all The leafy valley a rumouring of air go. Pictured here, their expressions listen yet, And still that valley has not changed its sound Though their faces are four decades under the ground. This one was shot in an attack and lay Calling in the wire, then this one, his best friend, Went out to bring him in and was shot too; And this one, the very moment he was warned From potting at tin-cans in no-man's land, Fell back dead with his rifle-sights shot away.

The rest, nobody knows what they came to, But come to the worst they must have done, and held it Closer than their hope; all were killed. Here see a man's photograph, The locket of a smile, turned overnight Into the hospital of his mangled last Agony and hours; see bundled in it His mightier-than-a-man dead bulk and weight: And on this one place which keeps him alive (In his Sunday best) see fall war's worst Thinkable flash and rending, onto his smile Forty years rotting into soil. That man's not more alive whom you confront And shake by the hand, see hale, hear speak loud, Than any of these six celluloid smiles are, Nor prehistoric or, fabulous beast more dead; No thought so vivid as their smoking-blood: To regard this photograph might well dement, Such contradictory permanent horrors here Smile from the single exposure and shoulder out One's own body from its instant and heat.

Keywords

Faded

Wrinkled

Intimate smile

Bilberried

Rumouring

Rifle-sights

Locket of a smile

Dead bulk

Rotting

Contradictory

Prehistoric

A Quick Revision

Que-1 Explain the poem The Jaguar as Ted Hughes achievement?

Ans-1 Jaguar was published in the Hawk in the Rain in 1957. Throughout the poem, Huges uses figurative language and imagery to depict the difference between the jaguars and fly other creatures, even cats, that live un the zoo the jaguar attracts all manner of attention from the crowd at the zoo, for more than any of the other animals. This is all due to the power and freedom of spirit that the cat has maintained. The human visitors can sense this and are drawn to it.

Theme in "The Jaguar"

In 'The Jaguar' Hughes explores several interesting themes freedom resistance and captivity. All three of these are linked together in the form of Jaguar and his strength in the face of seemingly insurmountable odds.

The poem draws the reader's attention to the jaguar, allowing them to marvel over the animal just as the spectators in the zoo do. But, what the poet adds to the Jaguar's own emotions. He is able to convey the creature's feeling as it stalks across the cage, as well as its potential. He continues to push back, at least emotionally, against its captivity. The Jaguar has not had his spirit broken

"By the pang of blood in the brain deaf the ear

He spins from the bars, but there's no cage to him "

Structure and form

'The Jaguar' by Ted Hughes is a six stanza poem that is separated into sets of four lines known as quatrains. These quatrains do not follow a specific rhyme but there are several free rhymes but there is a first stanza, with strut and nut are full, or perfect rhymes, while straw and wall in lines three and four of the second stanza are half rhymes with long "a" vowel sound. There is other interesting half rhyme with "arrives" and "mesmerized" in lines one and two of the fourth stanza.

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'The Jaguar' is one of the remarkable poems written by one of the famous personality who personified these animals in very unique manner. Here poet wants to shoe the wildlife us in the danger due to development and science and somehow natural process is disturbed.

Thrushes

Ans-2 Ted Hughes "Thrushes" is one of his frequently anthologized poems. The poet is enamored at the violent street in the thrushes rather than their singing ability. He is amused at their "stal" They are by themselves "sleek" or stylish. They are single minded in purpose, and therefore very attentive with their iron will, they come across as will steel rather than mundanely humane the "dark deadly eye" Foregrounds the scene fixed in its stare and the poise they assume is indeed to be regarded. The fragile legs are triggered to stirrings beyond sense that is it is driven an instinct - with a start a bounce a stale".

Swiftly according to impulse they pride on the writhing thing. They indulge in no irresolution, any lethargy and postponing they are characterized by immense presence of mind. Is it their single mindedness characterized by their solid skulls, or their body that is inherently will trained or is it the undeterred genius, or the lineage with the kill instinct. The adjectives "bullet" and automatic exemplify how the act looks automated mechanized and triggered. Further, it also portrays how objective the act is, without depending on external consideration and extraneous factors. Hozart had this innate genius and artist drive for music that innate genius and artistic drive for music that was not out of any ulterior motive. It existed in its own right. It was unique, stemmed from his brain as an extended metaphor of his genius.

The more the poem is analyzed, the more poetic it appears. Hughes consciously uses poetic devices in a highly – developed way like "start", "stale", "Stee" and "stirrings" of the thrushes is contrasted with the softer alliteration in the words describing human kind.

Conclusion

The poet sees the typical mature of humankind as a continuously frustrated search for personal integration with in a civilized context, signaled by such widely divergent markers as art heroism, and disk diary routine. The search is never ending as "The Distracting Devils". Ultimately, the poet least readers from an apparent admire of the characteristics of the bird.

Que- Describe the theme of Violence in Ted Hughes Poems?

Ans-Ted Hughes is a versatile genius. He is famous as a poet of violence. Violence seems to be the most obsessive theme of war and violence through animal world. Ted Hughes indirectly correlates these images of violence and war to the man's world. Hughes treatment and attitude towards the animals and birds differ from that of Kipling and Lawrence because Ted Hughes makes a psychological and metaphoric use of these animals along with their attendant qualities. This is his main quality to qualify the world of man by using the animals as a result of this Ted Hughes is called a poet of violence and destruction. So the whole poetic effort of Ted Hughes poetry is not to define or discuss the animal world but it is to indicate the human world. With a man it is otherwise. Heroism on horse backs is stripping his desk diary at a broad desk.

There are many different and noticeable forms of violence in Hughes poems. These forms are - violence in love as well as hatred, violence in jungle, violence in arena, violence in battle and violence in the form of murder and sudden death.

These themes can be seen in the first two collections "The Hawk in the Rain and Lupercal. It is an attempt to understand the connection between animal imagery and violence. But who runs like the rest past these arrive. At a cage where the crowd stands, stares mesmerized. Violence lies in the laws of nature human nature as well as external world of nature. It remains one of the main components of his poetry also. He is a contemporary poet and started writing immediately after the chaos of the World War - II. He witnessed and experienced the dance of death and disaster caused by the war. As a human being Hughes was deeply moved by its cruelty and brutality. He tends to present European cultural ethos as well as universal violence and disorder that affected the life on earth. Violence in his poems is the back reality of human world. He shows the similarity between nature of animals and humans by his poetry.

Lupercal (1960), the second anthology of Hughes is a perfect manifestation of violence. It contains many great poems of Hughes which are unique in the history of English literature. The poems like Hawk Roasting, view of a Pig. On other, Thrushes, Pike are contained in it. The poems uphold the murderousness of nature and blood thirstiness. Hughes speaks of a dark, untruly and violent universe.

"Terrifying are the attentive sleek thrushes in the lovers

More coiled steel that living - a poised

Dark deadly eye, those delicate legs"

In "the Jaguar", the poet shows the violence inside the heart of jaguar. While other animals suffer from Idleness within the cages in zoo, the jaguar retains its indomitable spirit. The visitors watch the jaguar "mesmerized". The jaguar, always in a hurry and filled with endless energy, never feels booked and never fears His madness and boldness are evident from these lines -

"By the bang of blood in the brain deal the care.

He spins from the bars, but there's no cage to him"

The alliterative expression "the bang of blood in the brain" implicated indomitable spirit of Jaguar. He cannot be imprisoned

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The alliterative expression "the bang of blood in the bean " implicates indomitable spirit of jaguar. He cannot be imprisoned inside the bars as there exists in one cage that can catch him: He can't be contained in a time cage as this freedom is not physical but it is inside his mind. The jaguar is the perfect symbol of freedom and endless energy.

"More than to the visionary his will;

His stride is wildernesses of freedom;

The world walls under the long thrust of his hell.

Over the cage floor the horizons come."

In poem "wind", he depicts the dark and violent rage of nature. Wind like a demonic force destroys and demolishes everything. The nature of wind becomes more ferocious as poet shows

The wind flung a magpie away and a black Back gullbent like an iron bar slowly.

Thrushes is another powerful poem of violence. They are the birds of prey. The ability of the bird to attack quickly on the prey is presented accurately. The violent ant killing nature of the bird

"Triggered to stirrings beyond sense With a start, a bounce, a stab

Overtake the instant and drag out some Writhing thing. "

These thrushes possess dark deadly eyes and their legs are delicate. The terrifying nature of birds is exposed through their dreadful violent action. The moment birds find an insect; it bounces and stabs within seconds. The poet wonders at the quickness of the bird and says –

“Is it their single -mind - sized skulls, or a trained body

or genius on nestful of brats

Gives their days this bullet and automatic”.

In "Beyonet Charge" the soldier frightened by the suddenness of enemy attack , runs away from the firing zone in order to Save the life "with his beyond towards the green hedge”.

“Suddenly he awoke and was running raw

In raw seamed hot khaks, his sweat heavy

Stumbling across a field of clods towards a green”

The poem shows the situation of soldier at the time of war that is just a tool of war. Previously he was motivated towards the war but now he realized the reality of war it is only a senseless thing But it is too late now.

"That dazzled with rifle fire, hearing

Bullets smacking the belly out of the air -,

He lugged a rifle numb as a smashed arm;

In "Six Young Men" Hughes develops on an old photograph of six men on whom six months after the photo was taken befell a tragedy of sudden, unexpected and violent death. On a certain Sunday, they went to an outing near a border-area when firing started from the other side. Hughes depiction of the unpredicted and most violent death is

"This one was shot in an attack and lay

Calling in the wire, then this one, his best Friend,

Went out to bring him in and was shot too”

In this poem Hughes has skillfully depicted the horror of death and smiling vitality of life caught in the camera. The photo shows the supremacy of death over life.

Conclusion

Ted Hughes is keenly concerned with the disorder chaos and violence of last century. For him the external world us death, destruction and wars. He shows not the beautiful garden but the dark, dense and gloomy forest where fear, danger and death right supreme. He showed the saddest reality of human life by his poems. As "Richard Hoggart" says " Ted Hughes has powerfully explored the destruction caused by the war as well as the violence associated with it'

Purpose? Mozart's brain had it and sharks mouth

That hungers down the blood - smell even to a leak of its own.

4.4 Check your Progress

Que-1 What is the Stylistic Qualities of Hughes' Poetry?

Que-2 What the poem Bayonet Charge is about?

Que-3 Describe the power and conflicts in the poems?

Que-4 How does Ted Hughes uses the concept of imagery in the poem The Jaguar?

Que-5 What is the tone of the poem Thrushes by Ted Hughes?

Que-6 Explain the theme of Violence?

Que-7 What is the poem six young men about?

Que-8 What type of poet was Ted Hughes?

Que-9 How was six young men inspired by Ted Hughes?

Que-10 How Ted Hughes is a modern poet?

4.5 Answer to check your Progress

Ans-1 Ted Hughes' poetic style is original and he is influenced by Hopkins, Dylan Thomas and Sylvia Plath. He has written poems in which the vocabulary is absolutely simple too.

The use of alliteration and assonance is a frequent phenomenon in Hughes' poetry. The use of repetitiveness, paradox, obscurity and ambiguity makes his poems rich in their stylistic outlook. Ted Hughes, a British poet of the post war era is very much fond of using animal imagery. He compares the vitality of nature, projecting animal imagery. Hughes builds up myths about those animals to enlarge and impart certain status to them. In this regard, he is a myth-maker too. The poem has the idea expressed in this poem is basic to Hughes' whole philosophy of nature. Hughes is keenly aware of the nature's cruelty and of the sufferings which animals and birds have to undergo. Hughes projects nature as a malign force.

Ans-2 Bayonet Charge by Ted Hughes describes the few desperate moments of a soldier's charge against a defended position, dramatizing the feelings of fear, dislocation and confusion. While the soldier and the conflict are only described in general terms, meaning that the experience is universalized.

Bayonet Charge Summary

The poem starts 'suddenly', with no explanation. Although, the idea that he 'awoke' from a sleep-like state of stillness sets the whole poem into a 'hyper-real' mode.

First, as he runs, the soldier is confused and 'stumbling', clumsily lugging' his rifle and feeling pain and panic in his chest. Hughes uses a dash parenthesis - like this.

The soldier's confusion leads him to 'almost stop'. He is able to observe himself and the world around him in minute and to wonder about his place in time and space.

The soldier questions, "Why me? Why here and now?" and pictures himself as the hand on a clock, subject to the inevitable force of a clockwork motor that cannot be slowed or quickened.

The line 'In what cold clockwork ... ' has twelve syllables and has three stressed beats in a row ('In what cold clockwork'), the continuing running of the soldier, suggesting an oxymoron of unmoving running that is like a severe slow-motion sequence in a film.

The soldier's focus moves to consider that has been shot or hurt race by the gunfire and he realizes that he cannot stay. He must be race on or he like the hare will soon be wordlessly writhing in his own 'threshing circle' in the field.

Form

Bayonet Charge is presented as though it had a formal shape, but in reality there is no strong, pattern.

The three stanzas have eight, seven and eight lines, 'Threw up a yellow hare' to dramatise the surprise of the animal's appearance and the break in the soldier's daydream but parts of the poem are strongly iambic and other parts more trochaic.

Ans-3The context

Bayonet Charge was written and published in 1957. Ted Hughes (1930 - 1998) became Poet Laureate in 1984. Hughes had spent time in the military as a mechanic, but his father had served in and survived the First World War.

Bayonet Charge: The Title

The poem is called Bayonet Charge and centers on the feelings of one soldier as he goes 'over the top' to charge towards the enemy trenches, The bayonet of the title is the knife commonly fixed to the front of a soldier's rifle as they charged the enemy and tried to gain land on the other side.

Being born in 1930, the experiences of the First World War were not first-hand for Ted Hughes. He was fascinated by his father's stories of fighting during the First World War. The feelings of patriotism and then fear are not personal but more universal. A bayonet charge is an act in which soldiers ran over the top of their trenches with their rifles down.

The Structure of Ted Hughes' Bayonet Charge

The text is in third person Lines are uneven there is much use of enjambment and caesura to create an irregular rhythm to reflect the soldier's panic.

The poem begins in media res action. It shows us the soldier's thoughts, feelings and actions over a very short period of time. The soldier begins with feelings of pride and patriotism but these are quickly replaced with fear. The first stanza deals with him coming to his senses. He

is 'suddenly' awake and running. The second stanza notes his confusion. Time seems to stop momentarily. In the third he is compared to a startled hare. The soldier is 'he'; or any other, battlefield.

Ted Hughes Bayonet Charge analysis

Hughes attempts to show the juxtaposition between the events and the surroundings. The pain of the soldier, his youth and his inexperience.

The soldier is shown as a frightened and helpless creature in this battle. It seems as if he only comes to understand where he is and what is happening around him as the poem begins. His uniform is 'raw-seamed', the fields are 'dazzled with rifle fire' and the bullets are 'smacking the belly out of the air'.

The control of others over his actions is evidenced. He is at the mercy of the commands of others. When he runs, the soldier is described as 'a man who has jumped up in the dark'.

The final stanza really highlights his terror. All the reasons for the battle: 'King, honour, human dignity. The soldier has been dehumanized by his own terror.

Analysis summary:

Pastoral imagery is used, 'green hedge' and 'yellow hare'

A lack of control is introduced.

Ans-4 The Jaguar was published in the Hawk in the Rain in 1957. Throughout the poem, Hughes uses figurative language and imagery to depict the difference between the jaguar and fly other creatures, even cats, that live in the zoo the jaguar attracts all manner of attention from the crowd at the zoo, for more than any of the other animals. This is all due to the power and freedom of spirit that the cat has maintained. The human visitors can sense this and are drawn to it.

Theme in "The Jaguar"

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The past draws the reader's attention to the jaguar, allowing them to themarvel over the animal just as the spectators in the zoo do. But, what the poet adds to the Jaguars own emotions. He is able to convey the creatures feeling as he stalks across the cage, as well as its potential. He continues to push back, at least emotionally, against its captivity. The Jaguar has not had his spirit broken

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Theme of Violence in Ted Hughes Poems

Ans-6 Ted Hughes is a versatile genius. He is famous as a poet of violence. Violence seems to be the most obsessive theme of war and violence through animal world. Ted Hughes indirectly correlates these images of violence and war to the man's world. Hughes' treatment and attitude towards the animals and birds differ from that of Kipling and Lawrence because Ted Hughes makes a psychological and metaphoric use of these animals along with their attendant qualities. This is his main quality to qualify the world of man by using the animals as a result of this Ted Hughes is called a poet of violence and destruction. So the whole poetic effort of Ted Hughes' poetry is not to define or discuss the animal's world but it is to

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Purpose? Mozart's brain had it and sharks mouth

That hungers down the blood - smell even to a leak of its own.

Ans-7 The poem is describing a photograph of Six Young Men, friends and soldiers alike, who died together in the war. This poem explains how three of these soldiers died during the World War.

Ans-8 Hughes an English poet who's most characteristic verse is without sentimentality, emphasizing the cunning and savagery of animal life in harsh, sometimes disjunctive lines.

Ans-9 Ted Hughes' "Six Young Men" is inspired by a photograph of six men shot at Lumb Falls near Hebden Bridge. All the six men were killed in the First World War. The poem comes across as a take on the futility of war.

Ans-10 Ted Hughes is a very important modern British poet. As a poet, he commands full individual technical superiority over most of his contemporaries. He understands modern sensibility; but writes in his own perspective.

4.6 Keywords

- The Jaguar
- Thrushes
- Bayonet Charge
- Six Young Man
- Wind
- Sylvia Plath
- diversity
- versatility
- the booming hills
- anthologied

- poise
- triggered
- wilderness
- shrieking
- captivity
- The boa-constrictor's coil

4.7 Summary

Hughes's lengthy career included over a dozen books of poetry, translations, non-fiction and children's books. His final collection, *The Birthday Letters* (Farrar, Straus & Giroux, 1998), published the year of his death, documented his relationship with Plath. Hughes's work is marked by a mythical framework, using the lyric and dramatic monologue to illustrate intense subject matter. Animals appear frequently throughout his work as deity, metaphor, persona, and icon. Hughes won many of Europe's highest literary honors, and was appointed Poet Laureate of England in 1984.

4.8 Self-Assessment Test

Que- Explain the theme of the poem “The Wind” by Ted Hughes?

Que- How you will analyze the poem “Six Young Men”?

Que- Comment on energy and movement in the poetry of Ted Hughes?

4.9 References/ Suggested Readings

- J354Hong, Chen. Ted Hughes's Poetry. Central China Normal University Press, 2014
- Roberts, Neil. Ted Hughes's Paradise

Chapter-5

Practice Lessons

5.1 Death of the Salesman

Long Answer Type Question

Que1. Discuss Miller's techniques of expression in Death of a Salesman.

Ans- Death of a Salesman consists of two acts and a requiem. The structure of Death of a Salesman is an excellent specimen of Miller's dramatic art. It adheres to Miller's belief that to know an individual as a dramatic entity we must understand his past as well as his present. In this okay Willy Logan's character and situation allow him to relive his life before our eyes and that is why exposition is replaced by illustration. The play keeps moving between the past and the present. In each act, the events of the first and fifth sequences happen in the present time, those of the second and the fourth ones takes place in the past and in the third sequence, the present and past events overlap. I other words, both acts contain the same number of sequences, five sequences each. Miller builds time sequences into the structure of the play and marks them out by using a variety of techniques, namely lighting and sound. Miller writes, "The woman enters, laughing. Willy follows her. She is in a black slip; he is buttoning his shirt. Raw, sensuous music accompanies their speech". The words used by Miller paint visual pictures of the inner workings of Willy's mind. They enable us to directly watch what is going on in his mind.

The coherence of the play's event structure is also made clear through certain elements namely, light, music, preparatory stretches of speech, past events and situation, characters and suspense. The past time shifts have a key function in the structure of play. These flashbacks reveal the past contexts of present conditions and states of mind of the principal protagonist of the play. Willy Loman and his son, Bliff. The seeds of the present lie in the past. The present events in the play begin on a Monday evening and end with Willy's suicide the next Tuesday evening. Outwardly, they are the contiguous in time but do not make a coherent story. The structure of Death of a Salesman is a mixture of naturalism and expressionism, resulting in a powerful and personal form. The form of the play is perfectly

suited to the nature of its here's psychological imbalance. An important manifestation of this structure is the breakdown of the chronological time in order to bring the important elements from the past into the troubled present. He recreates incident and persons in order to find out answers for his tragic fall. Miller introduces his hero shortly before his destruction. By showing it to the audience Willy's life in place of narrating the story of his last, Miller has made the play more effective. Willy's suicide is graphically joined to the past events which have led him to self-destruction. Miller selects and arranges the flash backs from Willy's past in a definite pattern which gives a depth to the hero and illuminates contradiction in his character. One group of flashback comprises the events. When he meets Ben, Willy is shown as the adoring fearful and supplicating child seeking guidance from a father figure. In the second, Willy is dispensing advice to his sons and trying to confirm his belief in the success ideal by superimposing it on his children.

The play is the drama of the single mind. Willy is a man who from selling things has passed to selling himself and has become a commodity which was other like commodities. The expressionist method embodies this false consciousness very powerfully. Miller uses the method of flashing back and forth between past and the present and between the imaginary and the realistic. The play is constructed so the audience can see what the characters have become and what experiences, thoughts and emotions led them to their present state. This is a drama set in 1994, in New York City and Boston. The play is grounded on realism, which means that it depicts realistically what happens in the lives of its characters, but it also contains elements of expressionism, specifically when it depicts imaginary sequences and portrays for the audience the inner workings of the characters' minds and their emotions.

Que 2- Write a note on the use of expressionism and realism in the play

Or

Miller uses both realism and expressionism in his play Death of a Salesman. Discuss.

Ans- Death of a Salesman is a story of Willy Loman, an aging salesman who has many dreams and delusions. In the end, Willy has lost everything, including his own self-respect and has nothing more to lose except his life. Realism may be defined as "an attempt to reproduce the surface appearance of the life of normal people in everyday situations". The realistic technique demands that an appearance of real life situations is presented on the stage. Dialogue should appear to be such that it could be heard in any comparable situation, and

a realism of strict logic should move events to a climax in the final act. In this play, the present action moves from Willy's return from an unsuccessful sales trip through his new hope about New York careers for himself and Bliff, to ultimately his suicide at the end of the play. The scene takes place in Howard's office, another in Charley's office and one in a restaurant, all in Brooklyn, New York. Only the sequences of the past seen as flashback by Willy have one episode in a Boston hotel room.

Miller's plays deal with life like characters and situations. His characters speak the language of the common man. Miller's realism is based on the reality of his observations of life. He studies not merely the environment but penetrates the layers of consciousness of his characters too. The main characters of the play are developed along realistic lines. Willy, Linda, Happy, Bliff, Charley and Bernard are all individualized characters. They have been conceived and developed as in a realistic play. The realistic technique is also seen in the progress of much of the action the dialogue between Willy and Linda when Willy unexpectedly comes back from his business trip, the dialogues between Happy and Bliff, Willy's whole interview with Howard. Happy's conversation with the call girl in the restaurant, Willy's driving away to kill himself, the scene at Willy's grave, and so on. In order to achieve realism, Miller employs conventionalism also. It also includes his observation of reality and the observation of people's mind. Miller is a modern individual as well as a sensitive creator. So he favors a synthesis of determinism and a paradox of will. Miller's plays are concerned with the identity of self. Expressionism is a style of painting, music or drama in which the artist or writer seeks to express emotional experience rather than expression of the external world. Expressionism means the playwright wishes to portray his own subjects and events. Such a work often implies that this mental condition is representative of anxiety ridden modern man in an industrial and technological society which is drifting towards a chaos. Expressionist dramatists dislocated the time sequence wrote a stylized dialogue, used masked characters and violently distorted stage, sets and exploited such modern devices as the revolving stage. Miller uses an expressionistic setting in order to achieve a merger of the two dimensions of the play's action. Willy Loman has dismantled the boundaries between the present and the past. It is through these dream sequences. We come to know of Bliff's prowess on the cricket field and Ben's adventures nature and the fabulous Ben wealth acquired by going to Africa. Another expressionistic device employed in the play is the use of symbolic characters. Willy Loman is a character symbolizing as well as revealing many biting truths at a time. He is, in the present day action of the play, aging and

failing salesman. He relays this vision in a conversation with his boss by describing a well-loved and successful salesman he met as a young man. Besides the flashback sequences of the past and the symbolic characters, Miller also repeats certain motifs.

The frequent repetition of being “well liked” shows Willy’s mistaken belief in personal appearance which, in his opinion, is the sole key to success in business. Howard Wagner’s preoccupation with the tape recorder when Willy wants to speak to him is symbolic of his mechanical approach. Miller has used music and lighting in enhancing the expressionistic effect in the play. To conclude, it can be said that *Death of a Salesman* is not as pure a work of expressionism. Nor is a work of pure realism. As a matter of fact, it demonstrates a remarkable fusion of the realistic and the expressionistic techniques. This blending helps Miller communicate with his readers. This amalgamation of realism and expressionism conveys the tragedy of Willy Loman very poignantly.

Que 3- Describe the dramatization of socio political philosophy in the play?

Ans- “*Death of a Salesman*” Is a social drama. His heroes suffer at the hands of society like the heroes of Galsworthy. Justice is denied to them. The dominant theme of the play is man’s relationship with society, and also to his family, for family is a part of society. Willy Loman values are very much those of contemporary society the American Dream that the rest of the world mimics and his downfall derives both from his personal failure in relation to his values and from the failure of values themselves. Willy Loman articulates through the way he lives and dies the latent self-destructiveness of a society in which the false promises of advertising corrode not only our business lines but our personal relationships. Nothing is more important than his family but his main idea in bringing up his son is to teach them, to cash is on their personal attractiveness to equip them in effect, for unsuccessful careers in selling. Yet his goal is universal adoration and not accumulation of wealth. Nevertheless Willy Loman's destruction is partly the fault of his family and the failure of certain values propounded by his society. The assumption is that the play is a dramatization of a sociopolitical philosophy albeit a disturbingly inconsistent one. The tragedy destroyed the social drama keeps the tragedy from having a genuinely tragic stature. The theme arouses pity but no terror. Man is here too little and too passive to play the tragic hero. The tragic catharsis reconciled up to, or persuades us to disregard, precisely those material conditions which the social drama calls our attention to....Our is Mr. Miller a tragic artist who without knowing it has been confused by Marxism. The mixture of social drama and tragedy in the play is not intentional. Had

Miller any of these two, the play would not have been what it is. The audiences do not bother about the Genre of the play, and the play was not written for drama critics but for the audiences. The 'little man's in "Salesman" is a victim, but not merely of society but also of other forces. Theatrically it is a moving, even painful scene, but it engenders a mixture of pity and exasperation literature. Willy's behaviour is not calculated to enhance his or our sense of his personal dignity: even as we pity him for his despairing deduction of the wage he will settle for, we are exasperated by his inability to see that he is throwing away any chance he may have by his obtuse mishandling of Howard. Willy was being fired by a younger Willy. Howard's callousness is occasioned less by his business acumen than by his absorption in his personal life. Willy's pride in his sons has blinded him to any recognition of the worth of Bernard. This point is emphasized by Howard's automatic question, 'Why don't your sons give you a hand? The irony set in motion in Howard's office culminates in Charley's for it is Charley's not Howard, who is the nearest thing to the big business man in this play and yet Charley is the only person who offers Willy any positive help. The money he advances him and employment he offers have no strings attached. Charley is the only person who understands Willy, but he understands him as a Willy unsentimental way. Nevertheless, Miller does not tend to criticize Howard by creating Charley, Willy is dismissed by a man no better than himself. The obvious weakness in these critiques, and a host of similar ones from both the ideological Left and Right, is that they begin with premises that are something less than foolproof, and then go to castigate the play for not fulfilling them. Willy has insisted that *Death of a Salesman* is approved of the system that opposing reviewers have branded it. He has carefully stressed that his play in particular and drama in general, can't be simply equated with political philosophies. We do find certain sociological overtures in *Salesman*. The hero dies not merely for his own faults but also for the wrong values of society. It is capitalism oriented structure that has partly brought havoc on him. Early Miller dramas like *Honors at Dawan* and they too arise are topical products of Marxist orientation and idealism but although *All My Sons* and *Death of a Salesman* owe a great deal to these germinal plays they bend more to their author's observation than to any political philosophy. Miller berates society for its caution of the individual. It is the two pronged attack, providing the dramatic balance in his work which confuses and irritates single minded observers who refuse to believe that this dualism could be intentional.

Que 4- The most dominant idea running through the play is that a person must be not just liked but will be liked? Discuss.

Ans- The dominant motif in “Death of a Salesman” is that a person must be well liked. To Willy, this is the only purpose of man life. For him a well like person is a demi God. Willy took this idea from an old salesman named David Singleman who was so loved and respected that all he had to do was to go into a town and pick up a phone and people placed plentiful orders with him. And when David Singleman died at the age of eighty four, buyers and salesman from all over the country came to his funeral. In the beginning Willy wanted his son Bill to be a very well-liked person to possess personal attractiveness. Later on Happy tells Bliff that he could borrow any amount of money from Bill Oliver because Bliff's is “so well liked”. This, Happy also happens to believe in Willy's philosophy of being well liked. Willy has always believed in this idea and has instilled it in his boys. When Bliff steals the football from the locked room to practice with it, Willy tells him not to mind the affair. Willy believes, could be an excuse of all mistakes a man commits.

This concept of being well liked becomes dominant in Bliff too. Willy conforms rather encourages Bliff's approach by explaining to him that good marks in school don't mean too much, but “the man who creates a personal appearance is the man who gets ahead: “We liked and you will never want”. There are moments when Willy seems to think that people don't like him. But his wife Linda hinders him from such a self-discovery. Willy's illusion becomes his theory and philosophy of life. In the beginning of the second act we find Willy Loman explaining how well liked he is in New England and Howard, his boss contradicts him, and dismisses him from the service. In a scene when Ben comes by to take him to Alaska, Linda reminds him of how well liked he is and how old man. These utterances trapped Willy long ago and prevented him from accepting a promising position. At last, Willy's expectation of being well liked remains unrealized. He has no money to pay his debt Charley then gives a final blow to his philosophy by telling him that J. P. Morgan looks like a butcher in a Turkish bath, “But with his pockets on he was very well liked”. So it is not personality or personal attractiveness that counts but the money which a man has. He wants some proof that his philosophy has been wrong. Bliff's failure convinces Willy of the failure of his philosophy. So he commits suicide. He wants to change failure into success by committing suicide. The poor little man! No one comes to the funeral of this so called well liked man.

Que 5- Bring out the symbolic elements in Death of a Salesman.

Ans-In *Death of a Salesman*, Miller uses symbols with great subtlety and effect. They are recurrent and this helps to structure the play. In other words, by its repetition they give it form to a play which has abandoned conventional formal arrangement. The play opens with references to car, Car are an American symbol of individual mobility, freedom and social status. But Miller uses the positive American symbol in a negative and ironic manner. At the beginning of the play he has come home, exhausted with driving the car. But the implications of driving are quickly conveyed to the audience. Willy says: "I've tried to the death. I couldn't make it, I just couldn't make it Linda". And again: "Suddenly I realized I'm going sixty miles an hour and I don't remember the last five minutes. I'm I can't seem to – keep my mind to it". Linda adds: "But you didn't rest your mind. Your mind is over active. And the mind is what counts death. He has been driving himself off the road; his life has been a long competitive progression of futility and now, in his desperate tiredness, the car is going out of control."

In a repeated reference to driving, when she speaks of Bliff, she gives the opinion of a woman who observes about Willy's driving: "she says that he wasn't driving fast at all, and that the district skidded. She says he came to that little bridge, and then deliberately smashed into the railing, and it was only the shallowness of the water that saved him". The symbol achieves its final intensity in the climax to the play when Willy drives his car out of the house into darkness and death. In the past, the car had been a status symbol. Bliff and Happy, under their father's boyish eagerness, had cleaned and polished the car in a manner which took on the proportion of a Sunday ritual. This past association of the car with family happiness and eager activity contrasts with the symbol of the car in the present, when its implications include mental and physical exhaustion. The second symbol, which is specifically American in its connotations, is that of the West. Bliff has inherited this urge to wander but lacks the capacity to make money in the process. Further the condition of Western society has changed since his grandfather's day. Traditionally the American western territories suggested a freedom to explore, settle and make money in a manner impossible in the eastern states or in Europe, but now, with the frontiers of the Western States having been decided, opportunities are fewer. One of the final remarks made by Bliff to his father is that the West has offered him total constriction and not expansive freedom. The temporary optimism at the beginning of Act II is conveyed partly by references to seeds and tools. Willy imagines that he can make seeds grow in his garden. Linda, with her womanly practicality says: "that'd be wonderful,

but not enough sun gets back there. Nothing II grows any more”. But Willy later in the day purchases seeds and at night rather absurdly tries to plant them. He has stated: “I’ve got to get some seeds right away. Nothing’s planted. I don’t have a thing in the ground”. It implicates that his life is a barren thing. Instead of growth, the slow adding up to something, there is only sterility and the subtraction of dream from reality. Instead of meaning, there is only the disconnectedness of a half comprehended despair. A similar function is served by reference to tools. Willy asserts at one point: “A man almost childishly, anxious to make improvements in the home. But the peace of mind never granted to him. After his father’s death, Bliff summarizes of “nice days” he can remember with tools: “... .. On Sunday, making the stool; finishing the cellar: putting on the new porch, when he built the extra bathroom, and put up the garage. You know something Charley, there’s more of him in that front stoop than in all the sales he never made”. Tools as symbols – Like the symbol of seeds the symbol of tools contains implications of growth of living to make something with one’s own hands and leaving it as a memorial after death.

Thus the symbol of stockings operates on the narrative plane by providing an area of mystery, the solution to which is withheld as a dramatic technique the symbol operates also on the psychological level but also disillusionment in Bliff’s mind. Miller’s use of the trees to symbolizes the natural, rural life which is being constantly wiped off and choked under the strangling hold of increasing commercialism. The trees have been cut down and we see Willy yearning for them. Willy’s own existence is so overshadowed by the large looming’s of the apartment houses, cropping up a new every moment that there is no scope for fresh air. The music of the flute is representative of the rural way of lifeline, pulling if grass and the horizon. It is interesting to note that it is audible only to Willy whenever he is brooding over his past, or dreaming of his dreams. The tape-recorder scene can be aptly cited as an excellent example of compression of symbolism. It epitomizes the entire action of the play. It dramatizes the withering away of emotion and mechanization of filial relationships. He idolizes and dotes on his sons, exactly in the same manner as Willy dotes on his sons. The employer and the employee are here stripped of their economic status and are shown as sharing same human frailties. Willy’s stumbling against the tape recorder and his inability to control it is the cause as well as the manifestation of Willy’s mental breakdown. Willy is much more emphatically a representative figure, than any of Miller’s other characters.

Que-6 To what extent can Death of a Salesman be said to have dealt with the question motif, a question for values and for identity?

A Play of Losses and Gains

The man's attempt is to maintain concord and harmony through a sense of propriety. The fact that emerges as a dominant and running theme throughout is, that the ultimate ends of a normal man's endeavour are the assumption of his rightful place in the world that is bound by love, and a universal sense of responsibility. When a man stumbles and fails to recognize his place in society or when he gives it up in favour of false values, he is bound to end up in tragedy. Miller hints at his ideal, of a world, where the individual is a naturally political, naturally engaged emerged person. "To live a proper, healthy existence, it is necessary maintain a healthy guilt free conscience and the retention of the integrity of one's conscience is possible. The traditional pity and fear associated with the catharsis in a tragedy are best generated by witnessing a spectacle of lives of people who, by some chance have lost their conscience and isolated fall out of the "Grand Design". Death of a Salesman is the story of man who is sandwiched between the values of the society and his persona norms. Willy Loman is a man who gives up his conscience to win for himself a place that can never be his. He is not the proper person to be trying for it. We realize that Willy is a victim of his own dreams that are beyond his reach.

There are moments of realization when Willy knows that he is not being true to himself when he teaches false values to his sons. In his bewilderment, in his confusion and in his lonely estrangement from his self, he seeks Ben's advice. To answer to Willy's frustrated pleadings, Ben can only present his own example to Willy, to emulate- "William, when I walked into the jungle, I was seventeen. When I walked out I was twenty one and by God, I was rich ". This is the spirit Willy wants to instill in his sons. Willy's cerebral development has taught him to regard material security as the foremost and topmost requirement. Willy forgets that no individual, not only Willy can live on food alone. It is emotional fulfillment that every sensitive **individual** craves for. Moreover, he thinks that the key to success lies in an attractive personality – one should not only be liked, but we'll liked he differentiates. The very nature of Willy's dreams takes for granted or as it's hypothesis, that there be no qualms of conscience in the pursuit of these dreams. But in the name of devotion and cheering him up, unwittingly she does Willy more harm than good. Linda does not take up the challenge. She did not consider it her duty. If she had wanted, she could have helped Willy preserve his

innate human values. But Linda is a typical woman. Guiding Willy on negative lines, she encourages him to remain as he is. Thirdly, the seeds of this loss of conscience are there in environment itself. The very forces working on Willy have taken a turn which makes loss of conscience inevitable. Willy never finds himself and instead of working wonders with his hands, he opts to make salesmanship his goal. Willy Loman chooses to pursue 'success' as his highest goods. This triggers off the tragedy and the catastrophe occurs when the realization explodes on the protagonist that he had magnified his ideal disproportionately. Miller asserts that though shot through and through with irony and other tragic elements, the play is not totally pessimistic. Besides, being the story of loss of conscience, it also encompasses an effort to restore his identity, on the part of the protagonist. Determination and courage and the will and the wish to discover his real self without any pretensions make him shoot off in new directions. It is just a starting- and starting are never pessimistic but they are always full of hope.

Que-7 To what extent can the problem of retaining the integrity of one's conscience be considered as central to Death of a Salesman?

Themes and Images in the play Death of a Salesman?

The play was a thumping success at Broadway. The play got a variety of interpretations. Some have interpreted it in exclusively Freudian terms and have attributed to its author, rigid psychological theories. Miller rejects the validity of any of these interpretations as his intention one after the other. The essential then in Death of a Salesman appears to be the one that recurs in Miller's plays. It is the relationship between man's identity as an individual and the image that society demands of him. He depicts the torment of family tensions, the compensations that friendship provides, and the heart break that accompanied, hurt ego and lost confidence. The playwright displays his insight into and his dexterity at, the depiction of an anatomy of failure, the pathos of age and the tragedy of those years when life is on its descent from the hill, it has laboured to climb. According to Miller, "the play grew from simple images".

- A little frame house in a street of little frame houses which had once been born loud with the noise of growing boys, and then was empty and silent, and finally occupied by strangers.
- It grew from images of futility – the cavernous Sunday afternoons polishing the car. Where is that car now?

- The images of aging
- The image of the son's hard public eye upon you, no longer wept by the myth, no longer reusable from the separateness, no longer knowing you have lived for him and have wept for him.
- The image of ferocity when love has turned go something else and yet is there, is somewhere in the room if own could only find it.
- The images of a need greater than hunger or sex or thirst a need to leave a thumb print somewhere on the world. A need for immortality.
- These images, applies particularly to the American Dream, to capitalism or salesmanship. These are concerned instead with human life and what time does to our youthful hopes and expectations from it.
- The image of suicide so mixed is motive as to be unfathomable yet demanding statement. Revenge was in it and a power of love, a victory in that it would bequeath a fortune to the living, and a flight from emptiness.
- The image of private man in a world full of strangers, a world that is not home not even an open battleground but only galaxies of high promise over a fear of falling.
- Miller's technical dexterity makes the very reader realise that the themes and the images enhance each other.

5.2 The Guide

Que 1- Discuss the various themes of 'The Guide'.

Ans-The Guide (1958) is the most popular novel by R. K. Narayan. In his novels, R. K. Narayan treats the themes like the growth of a child into adolescence his love affair and marriage, marital discord, extra marital relationship, the breakdown of joint family system, sainthood, attachment and detachment, tradition versus modernity, and so on. Narayan is the writer of Indians sensibilities who believes in acceptance of life as it comes. The Guide is about an average man's rising to the pinnacle of glory and then slipping back into its early phase at the end. The general theme of the novel is man's commonness in an uncommon world. The novelist has tried to show how insignificant the man is before the forces of Nature, Fate and Society. The novel has a mixture of themes. Romance and reality, materialism and spiritualism, greed and detachment, possessiveness and sacrifice, marriage and sex, art and scholarship, roguery and sainthood, ignorance and scholarship, the rural and the urban, the true and false have been blended together as the themes of the novel. At the

end of the novel we find all the major characters isolated and lonely and separated. Raju dies all alone despite so much crowd and ovation for the cause of the villagers. Marco leads a secluded life as a scholar, and Rosie is forced to live as a dancer and lastly settles down in Madras all alone. In the novel, *The Guide* we observe a delightful exposure of ignorance ridden Indian society as well as of typically Indian pseudo saints. The village life is one of the prominent aspects of Indian life. A sort of club where customers come to exchange gossip with each other and with the shopkeeper. Another important feature of village life is the depiction of the 'pyol school'. Raju is defended by an 'adjournment lawyer' when the Sait (money – leader) , from whom he has borrowed money, files a case against him. In *The Guide* we have a clear picture of the life within the family. It is the father who seems to rule the household, but it is the mother who has an effective control. The father is generally rough in his treatment but mother is tender and affectionate. Thus a stress is there on the family in this novel. The Malgudi station with all its hustle and bustle and the changing fortunes of the low, with all its surroundings and natural scenery, Memphi hills and the forests, has been drawn preserving the reality of the place. The Memphi hulls and the Sarayu symbolise the continuity of the universe and the definiteness of fate. It was in the cave that Marco and Rosie fought and well apart. In fact, Malaya's India is symbolised by Malgudi. Tye credulity and superstitious nature of Indian masses is another of the themes in *The Guide*. Raju exploitation of the credulous nature of people is the secret of his success as a tourist guide. Being blessed with a water diver's instinct he is never at a loss for an answer. When Raju makes confession about his dubious life to Velan, in spite of the feeling of shock, the simple villager feels honoured that the saint has spoken to him at such a length. The villagers accept him as their spiritual guru and guide. Narayan is a realistic novelist. It is partly for economic security that Rosie marries Mraco. After Raju falls in love with her money making loses all its charm for him. When Raju creditors pester him for payment, the only way out seems to him to set up Rosie as a dancer. Very soon Raju forgets that Rosie regards dancing as an art. He is a shrewd businessman who looks upon her dancing as a business commodity. It is partly economic necessity which takes which takes Raju for playing the role of Swami. According to Indian belief if the traditional modes are violated there is disorder and chaos. And order and normalcy are restored only when there is a return to the traditional mode which is considered the normal mode. Raju, a romantic individual and self-seeker, creates disorder by violating traditional norms when he seduces the wife of some other man. This leads to the ruin of their domestic life. So, there is also a disorder and chaos all around Raju becomes a spendthrift and faces financial crisis. In a nutshell, there are other themes, most of them

minor, which spring from, or are interconnected with the major themes. One of them is selfishness and possessiveness in love. Another is that of self-fulfillment and self-betrayal. From rogue to sainthood, Raju becomes acceptable gradually. Rosie also becomes the part of what she goes through. They are the creatures of the earth, who act out their fantasies, finally succumb to the external force of society to which they belong. In the novel, Narayan presents a world of average emotions and actions.

Que 2- Write a detailed note on the narrative technique of the novel “The Guide”?

Ans- A novel has a plot. The novelist can describe what can never be presented on any stage. The technique used by novelist for the description of characters events and actions is called the narrative technique. The novel is a western art form, but Narayan follows the Indian tradition of storytelling. Narayan is a story teller. According to Maugham “a novel is to be read with enjoyment. If it does not give that, it is worthless. The story could be coherent and persuasive it should have a beginning, middle and an end, and the end should be the natural consequences of the beginning. Narayan is the omniscient author writing in the third person and thus following the traditional and conventional mode of narration. In The Guide the narrative technique is different from that of the other novels. Here part of the story is told by the author and part in the first person by the hero himself. The novel begins with the release of Raju from prison. Whatever happens to Raju after his release is told by the narrator the novelist. The interesting technique of narration leads to a constant impression of suspense and anticipation. Narayan presents Raju two fold descriptions. Character and action develop simultaneously and both influence each other. The advantage of the combination of two points of view is that the character of Raju attains greater depth and solidity. In Tye Guide, we see a confrontation of romance and reality. The arrival of Rosie makes Raju live in a romantic dream land and her accidental touch makes him forget everything. The Guide is also an expression of ironic vision of the author. The essence of this is the juxtaposition of appearance and reality. The basic incongruities of life are the stuff of his fiction. It is ironical that an ex- convict, who is in want of shelter and food, should be elevated by the villagers to the status of Swami. Raju confesses truth to Velan in hope that he might help him to escape, but ironically, Velan is more convinced of Rahu's saintliness when he hears the story of his past. R. K. Narayan gives a description of a number of farcical situations which give rise to laughter. Raju has much fun at the expense of Marco especially regarding his attitude to money and payments. There is a touch of humour in Raju's description of him as the eternal tourist. Narayan makes tye use of with. There is wit in the way Raju tackles the problems

posed by the villagers in front of the Swami. When Velan suggests that he should give a discourse. Raju answers that everything needs a proper time. Narayan's approach to storytelling is essentially comparable to that in the ancient stories, The Guide the events follow in close sequence of cause and effect. Rosie is ready to be seduced by Raju because her husband is interested in "dead and decaying things". His actions of concealing Marco's book and forging Rosie's signature may appear incomprehensible, but they are the result of indifferent attitude of Rosie towards him, and his financial crisis respectively. As a critic observes, the narrator here is a skillful puppet master who manages his creations with extreme deftness. The cinematographic technique has made the novel compact. We can conclude that the interesting technique of narration used by Narayan in this novel keeps the curiosity of the reader alive regarding both the past and the present of Raju. If one narrative paints him as a criminal, the other depicts the gradual deepening of his saintly aura.

Que 3- Discuss the character sketch of Raju.

Ans- The novel centres around the life and career of Raju. Raju belongs to the lower middle class family of Malgudi. He takes immense delight in men and vehicles, boys, bullock carts, games and wandering. From the school, Raju progresses to Government High School. Raju may not be a good student, but he is certainly very observant and intelligent and he learns more from the book of life than from the formal education. When the railways come to Malgudi, Raju is thrilled. When Raju is given the charge of this stall of railway station, he stores books and magazines there to meet the interests of his customers. Raju makes extremely good use of the assorted books that fall into his hands and from these books he "picked up a noble thought, a philosophy that appealed".

The next stage in Raju's career. Raju now combines the work of running shop with part time work as a tourist guide. He is always ready with the answer that will suit the occasion or the person. At the station, he comes to be known as "Railway Raju". He learned as he earned and soon acquired knowledge of not only Malgudi and its surroundings but also of human nature. Raju would have remained a tourist guide but for the arrival of Marco and his wife Rosie. Raju's professional interests as a guide were soon relegated to the background when he became a sort of family guide to Marco and Rosie. Raju wins her at by his sympathy and consideration, as well as his keen interest in her art. Raju gratified Rosie by taking her to see a king cobra. Rosie's body swayed with the movement of cobra and from this Raju concluded that she was a great dancer. She had a feeling of guilt because of unfaithfulness towards her

husband when she became Raju mistress. After coming in contact with Rosie, Raju had spent lavishly; therefore, he was under debt now. Moreover, Rosie, after being disowned by Marco, came to live with Raju in his ancestral house. He met the situation by defying his mother and maternal uncle. Actually, Raju's own selfish interest combined with Rosie's passionate love of art. He was less the lover and more the manager, trainer and agent. Rosie as she become I the theatrical world bloomed into a great artist and Raju thrives as a successful entrepreneur. "And as one would expect there is a kind of logic in the reversal it collapses as suddenly as it came about. Out of some muddled system of motives, a mixture of curiosity and jealousy, goodwill, sheer love of the devious, and the habit of doing things for no adequate reason at all. He turns out to be a model prisoner. He cultivates good relations with the jail authorities and other prisoners. Thus Raju is still a guide for the inmates. After coming out of jail, he has to assume the role of a Swami. And this sainthood is thrust upon him. As a matter of chance, his problem is solved and Velan takes Raju as a man with miraculous powers. As time passes, Raju starts making discourses and taking night classes of the children in the village. The final stage in the Raju career is not only the most interesting but the most unexpected too. He confesses about his past to Velan in expectation that the disciple would make efforts to relieve him from the fasting, but nothing like that happens. Velan's faith in Raju is not shaken and he calls him Swami, after hearing his story. He even foregoes an honourable way of saving his life that is offered to him. He is of the view, "If by avoiding food I should help the trees bloom, and the grass grow, why not it do thoroughly? "..... "... "For the first time in his life he was making a personal effort, for the first time he was learning the thrill of full application, outside money and love". In this way, the spiritual regeneration takes place and Raju becomes the martyr for the good of others. A rogue is transformed into a saviour.

Que 4- Discuss *The Guide* as picaresque novel.

Ans- *Picaro* is a Spanish word. It means a villain. A picaresque novel, therefore, describes the adventures of rogues and villains. Later the term 'Picaresque novel' has come to mean all those novels which deal with the adventures and misadventures of hero or a comic character. 'The Guide' describes the adventures of Raju who plays many roles, for example, of a simple country youth, a guide, a lover, a cheat and a Swami. He undergoes various vicissitudes in life and plays many roles. The story followed Raju along a curiously braided time sequence. After describing the early life and education of Raju, Narayan showed how Malgudi became a railway station and how Raju became the owner of a railway stall and then came to be a tourist guide. Raju was involved in a tangle of new relationships, Rosie, Marco's wife,

became Raju's lover. Abandoned by Marco Rosie realized, with Raju's help, her ambition of becoming a dancer. But Raju's possessive instinct finally betrayed him into a criminal action, and he was charged and convicted for forgery. The Guide also has an episodic structure rather than the linear plot of the more usual kind of novel. The unconventional plot of The Guide circles freely in time and space, both within and between chapters, moving from the past to the present and back again, and from Malgudi to the Mempi Hills to Mangal in a seemingly random way. Thus the Western fictional paradigms of picaresque narrative are evident in the novel. But Raju was quite skilled in understanding human nature. As a guide, he proved to be a great success and became famous as 'Railway Raju's. He knew his customers by their faces, showed them the places of their interest as a guide, and knew all the places where exactly a particular thing could be obtained. He was able to satisfy all his customers. Like a typical picaresque hero, Raju was selfish and unprincipled. He did not care for his mother, or for his neighbours. Raju was a parasite. When Rosie becomes a successful dancer, he started living luxuriously. He acted as her theatre manager. Gambling and drinking became regular habits with him. He was highly jealous also. He regarded Rosie as his own property. His jealous nature was responsible for his bitterness with Rosie. He himself admitted that "I like to keep her in a citadel". The desire of controlling Rosie became so strong in Raju that he called Marco a cobra and cursed him for his calculated moves like trying to send her the box of ornaments. He thought that Marco was trying to win Rosie's heart back. Excessive jealousy made him forge Rosie's signatures and this landed him into jail. But his faking of a Swami landed him into trouble. He was forced to undergo a fast for bringing and this fast took his life. Raju the rogue plays all the roles of his life superbly. Raju is redeemed by becoming a martyr for the sake of others, there is, no such redemption in the case of picaro in a picaresque novel. Many qualities of his nature ended him to all those who came into his contact. His spontaneous love for all, his jolly temperament and readiness to help people made him an admirable comparison.

Conclusion: Thus The Guide has an element of the picaresque. From a loafer, he become a successful guide. Even as a prisoner he won the heart of the jail authorities.

Que 5- Write a note on R. K. Narayan's art of characterization.

Ans- Characterization in a literary work is a subtle phenomenon and a successful novelist is recognized mainly by his art of characterization.

Flat and round characters

The flat character does not have a psychological depth, individuality and is mostly considered as a 'Tyler. For instance, the characters in the folk tales are flat. They remain types, representing the virtues and vices. The round character is one that changes in time and is capable of surprising the reader by unexpected behaviour. The round character has a psychological depth and individuality.

Internal and the External characterization:

The internal characterization focuses on the individuals and their characterization focuses on the character as seen by the society around him or through the omniscient writer. In *The Guide*, Narayan has used both the methods.

Realistic approach

Narayan's approach to his characters is completely realistic. He is not obsessed with the qualities of his characters rather he observes how his characters respond to their social world, the world in which they perform their daily, routine life. R. K. Narayan is a product of the South Indian middle class

Three tier framework

Narayan's art of characterization too has been analyzed by a number of critics and scholars. Ramesh Dyanthe adopts a three tier framework which, he argues, underline different modes used by the novelist to reveal the characters roles in the novels and to present the worldview.

Mature and perfect art of characterization

R. K. Narayan's art of characterization in *The Guide* is very mature and perfect. The characters have been set both the tradition and conservative mould. They surprise us by their action and not by the turn of the trait which is seen in modern novels.

Single dimensional character

After all, the characters in their novel are not types but individuals. Rosie and Marco are the memorable characters with their peculiar traits. Marco and Rosie suffer from their maladjustment. Raju is materialistic. His materialism is seen in his excessive love for money even at the cost of true love for Rosie.

Average and ordinary people

Here one can find 'God's plenty'. Along with Malgudi the family provides the novelist with a convenient and manageable context, concrete and particular, to study at close quarters human individuals and human relationships in all their variety and intricacy.

Conclusion

Narayan is very skilled in the art of characterization. His characters represent varied facets of human nature.

Short answer questions

Que 1-Tell about the life Raju as a shopkeeper.

Ans- Raju's thoughts go back to his life in Malgudi. He also remembers that it was just a matter of chance which made him the railway guide. His father had a small shop on the Malgudi station and after his father's death, Raju managed the shop. It was a big shop with many shelves. His father transferred all his articles from his hut shop to the station shop. The station master advises Raju's to keep those things in his shop that were needed by the passengers. These were the things that the passengers demanded. Raju was asked to sit at the hut shop. So Raju's father returned to his hut shop, and Raju began to manage shop on the station. Raju was glad that he was free from the burden of school work.

Que 2-Tell about the Love affair of Raju and Rosie.

Ans- Raju wins Rosie's heart by flattering her for her beauty. Then he tells her that life looks so blank without her. The next day when they are alone, Raju becomes bold and puts his hand on her shoulder and strokes it. The next day, Raju borrowed Gaffur's car and takes Rosie round the town. As Rosie enters her room, Raju asks her if he may not come in. Raju judges her mood and so comes into the room. In this way the love affair between Raju and Rosie begins. When Rosie's husband leaves her, she comes to Raju and they start living like husband and wife. Rosie works hard and becomes a famous dancer. But when Raju is imprisoned, their love affair comes to an end.

Que 3-Describe the two parts of the novel.

Ans- The novel can be divided into two parts. The first part describes Raju's childhood, his life as a guide at the Malgudi station. The second part is concerned with his life as a swami. The childhood portion is narrated by Raju, and the other part is narrated by R. K. Narayan.

Raju was free to present himself in any manner he wanted. Once he started speaking of his experiences, he went on pouring forth his emotions. The two parts of the novel are just like two currents which are united by the presence of Raju in both of them. One stream flows in Malgudi, with its rich tradition of classical dance and the cave paintings. Another stream flows into the neighbouring village of Magla, which presents the spiritual aspects of Indian culture.

Que 4-Role of Irony in the characters of Raju and Marco.

Ans- The characters of Raju and Marco can be compared to study the role of irony in the novel. Marco raised Rosie's dignity by marrying her and giving her full liberty. He knew about her adultery. He left her behind in Malgudi to plan her future freely. These steps of Marco give the picture of an honest scholar and a believer in woman's emancipation. On the contrary, Raju was 'an ignoramus' and an ordinary guide of Malgudi. Without any education, widening the chasm that already existed between her and her husband. It is an irony that both of them lose the woman. Marco attains the status of a great scholar and Raju attains the status of a saint. But it is highly ironical that in spite of his knowledge, Marco remains obscure, whereas Raju receives devotion from all. He becomes an embodiment of love and sacrifice.

Que 5- Detail about Narayan's realistic approach to characterization?

Ans- Narayan's approach to his characters is completely realistic. R. K. Narayan is a product of South Indian middle class. . What amuses Narayan most are the oddities, angularities and eccentricities in the South Indian middle class people. His intimate relationship with his characters, his involvement in the milieu he creates holds his novels together. Narayan's characters are true to life and deep rooted in their tradition and culture. His approach to his character is greatly based on his personal experience.

Que 6-Explain the symbolism in the Novel.

Ans- There are various recurring symbols in Narayan's novels: the temple, the village, the town of Malgudi and the river Sarayu. This river is called the pride of Malgudi and is undoubtedly an integral part of Malgudi landscape. The other striking symbol is the lotus pond, always associated with a garden and a ruined temple. The temple is a static symbol of an eroded religious culture, a symbol of creativity and light. At the end of the story, when Raju is at the verge of death, his eyes are riveted towards the mountains as a brilliant sun rises and villagers look on. By juxtaposing the simple background of the Indian village at

sunrise with the suicide scene, Narayan effectively communicates Raju's death as an incarnation of hope, consistent with the Indian belief in death and rebirth.

Que 7-Describe the complexities of Human Relations.

Ans- “Narayan” is with human character a central character from or succumbs to it or fights it in his own setting. “Narayan himself admits: I value relationships very much, very intensely. It makes one’s existence worthwhile human relationship in any and every form, whether at home or outside. Narayan believes that the evil is within us and it is to be fought not only by the individual alone himself but also by all human beings.

5.3 The Outsider

Que 1- Meursault pays more attention on physical experiences than emotions. It is a quality of his character which reveals throughout the novel. Discuss.

Ans.1 In the beginning of the novel we come to know about the indifferent and emotionless personality, when he gets information of his mother's death. Meursault is the protagonist and narrator of the novel. Through Meursault Camus shows his thoughts in the life of hereafter and not believing in God does Instead of being sad on his mother's death, he passes his day peacefully by smoking and taking coffee. At funeral he is not disturbed by his mother's death by the scorching nature of sun. He does not consider more Marie's world of love filled with emotions. Even he refuses when Marie asks him if he loves her. He is fond of swimming and smoking watching movie at theatre when he tells Marie that his mother of had died a day before, she surprises. Nothing is more than physical needs for Meurasault in this world. He listens the meaningless talking of Raymond because he likes most. When Raymond beats his girlfriend, anyone can hear the noise of their fighting. Marie asks him to call the police but he doesn’t like them and does not feel any need to interfere in other’s matter. He is more affected by external environment than emotion or any other feelings. This is the reason why he goes on time to time for a snap. Here one question arises that if he indifferent why he works more hard at this job. Meursault is free from them to make happy anyone anyhow. He is a lover of physical needs and he happy in smoking, swimming, sex and sun. Stories and events of life do not affect Meursault instead the things which affects him are many glasses of wine and cigarette. Remember the time when he was at his mother's funerals his thoughts were not centralized on the sun not his mother's death. The happening of the events does not affect his because his indifferent nature does not give him any chance to think in this side. He

gives honestly the answers of her questions and the reader does not become surprised that he has not any sense of humour and morality. In the words of Camus himself the protagonist of this novel is victim because he does not play the game. The character of Robot like woman is contrast to the Meursault's. Meursault's life is split into two parts one is work week and another is weekend. The offer to go to Paris can be substantial to anyone but Meursault is a little from others. The indifference of Meursault is the central theme novel. IN brief we get the cursory view. We will know that Meursault not take more interest in of worldly matters nature than his own physical pleasures.

Que 2- Spread light on the characters which have come in the novel "The Stranger".

Ans.2 Novel "The Stranger" written by Camus is based on the revolt of man against the bonds put on the man to cover the irrationality of the world and contemporary society. The hero of the novel is a young man named Meursault.

Meursault- He is the narrator and main character of the novel through which Camus examines the irrationality of the world. Like his author he does not believe in God. He passes an indifferent life throughout the novel which is affected more by physical sensations than the sense towards the external world. In the second part of the book this man is presented as a man who is on trial not to believe in fate and God and the beliefs of the society. The ridiculousness of the trial and his comment on this trial presents his symbolized jail and which allows him to free himself from that life which the society wants to imply on him. He becomes more affected from the environment. He is emotionless and makes his decisions mostly himself whether they are in favour or against of the society. This indifference of him becomes a curse for him; as a result he has to face many difficulties.

Maman- She is the only character in the novel who is not present always in the novel but is always the center of the thoughts. She is the mother of the Meursault and with her death the story begins and becomes a base to make a blames On Meursault in the end. At home she makes a close relation with Prez and Meursault realizes this in the end that she was living all it again. In the view of society he is a victim not to be sad. In the jail Meursault explains her stories and memories.

Marie- Girl friend of Meursault, who was a typist and they met first there next day from the funeral she meets Meursault at beach and after that continuously meet him. She becomes disturbed that he does not love her. Meursault likes her for her smiling, her free behaviour

and her beautiful body she makes him happy. Marie is present in the novel from late beginning to end.

Boss of Meursault- His supervisor in Meursault's office who is angry granting him four days leave however he knows that two days out of four will serve his mother's funeral ceremony . Meursault's refusal makes him angry because he does not understand him for not to be ambitious. He is very rarely present in the novel.

Salamano- He always fought with his dog and is a resident in the Meursault's room. Salamano abuses his dog but once the dog lost he became uncomfortable to find him. He understands Meursault's behaviour to his mother and supports him. He witnesses in favour of Meursault during the trial.

Raymond- Raymond also lives in the same building that Meursault lives. He is famous as a commission agent. He makes friendship with Meursault helps him to take revenge from the cheater and fraud girlfriend of Raymond. They become friend and he take Meursault with himself infighting with Arbi. Meursault is considered as a criminal with him.

Director at Home- Director of home comes to Meursault at the time of funeral and he gives his witnesses that Meursault was fully indifferent and inactive at funeral.

Caretaker- He was in-charge to arrange Maman's coffin and a witness too against Meursault. He tells Meursault about his past.

Thomas Prez- Maman's fiancé from the home he is too overwhelmed by sadness at the funeral to notice how much Meursault reacts, He is the resident of the home allowed to attend the funeral and weeps all the way there of ten taking short-cuts to keep up.

Nurse- Nurse at the home and accompanying her at the funeral procession. She speaks briefly with Meursault before entering the church.

Robot like Woman- A strange jerky woman who sits with Meursault one time at Cleste's. Her very patterned and robotic movements intrigues Meursault .

Masson- Owner of the cottage at beach and a friend of Raymond's. Masson is visited by Meursault Marie, and Raymond on the day of the crime. He and his wife host the three as they eat and swim.

Magistrate- He tries to make Meursault repent by showing him a crucifix knowing the pre-investigation into Meursault and his story of crime.

Meursault's Lawyer- Disturbed by the effect of Meursault's responses filled with indifference to the crime and Mamman's funeral may have on the jury he has Meursault speak little at the trial. Meursault feels that his summation is weak but his friends applaud it as excellent.

Chaplain- The priest who visits Meursault in his cell after he is condemned to death, he struggles to make Meursault admit to a faith or trust in God. He is denied three times by Meursault by the time they speak. Meursault's outrage toward the chaplain which corrupts after more and more questioning allow him the moment he has been waiting for his entire life i.e. Vindication.

Que 3. Discuss the effects of environment on Meursault as the central theme of the novel.

Ans-3 Meursault feels abnormal throughout the novel. Sun, hot, moist etc. First example of it we get when he becomes disturbed from the heat of the sun at funeral not with the death of his mother. We come to know that he responds to the physical sensations. He has not any special work on Sunday to do so he becomes bored and sleeps till half day. It is clear that Meursault is largely concerned more with his physical comforts, the physical environment and character observations than with the emotional baggage normally accompanying death or the behaviour expected by the society. In the novel we see that coming from the funeral place and ceremony, just next day he goes to swim which explains that swimming is his favourite. He becomes excited soon by sun, hot, cold, and sex the physical needs. "Hard to breathe" and "red" to describe the sun is doing to Meursault. Torture and that of the sun inspires him to shoot Arbi. The light that banes off the knife of the Arab makes him blind and in this conflict he shot the Arab. He is taken away from his favourite tasks. He takes it as the meaning of jail for himself. He makes himself favourable with the moist of the cell and with the air coming from the window opened towards the sea. In brief we conclude that environment is responsible for Meursault's abnormal behaviour.

Que 4- To be affected from his indifference and physical environment in case of Meursault is the central Theme of the novel. Discuss.

Ans.4 The central theme of the novel "The Stranger" written by Camus is the indifference of Meursault and his effected nature from physical environment. One day he receives a telegram that his mother Mammon was dead. He required a four days leave from his boss. It indicates his indifference. He does not shed tears on his mother's death like ordinary people because he understands that it is life cycle and every life has to face and accept death. His behaviour is not accepted by society. Meursault's physical needs and pleasures are in first rank than other for himself. Raymond likes him for his indifference because he is the only person to listen his meaningless talking. He remains unaffected from Raymond's activities and thoughts because his indifference nature does not allow him to think about it. Next morning he goes for swimming where he meets Marie, the former typist in his office. In the same way he suddenly strikes with Arab: and after this strikes the factor is sun which causes him to fire. He realizes that anyone could make that on being in a condition like him. Taking his indifference shown at the time of funeral as rebel against beliefs of society he is blamed and charged in the court. Any type of hypocrisy, he feels an intrusion in individual's freedom. Shortly from his death, his behavior changes slowly. Both the central themes progress together in the novel.

Que 5- Describe the uses of Image and Symbols in The Outsider. (The Stranger)

Ans-5 The range of Camus' imagery is fairly narrow and derives almost entirely from the central experience of his life, his encounter with nature along the North African littoral. From these essays a distinct sensibility emerges, born of an essentially pagan experience of Math nature. One's awareness of this paganism does not have to wait upon an older Camus' confession of emotions "recollected in tranquility."

I am not in Christian I was born poor, beneath a happy sky, into a nature which inspires a feeling of harmony, not hostility. I did not begin in privation but in plenitude later. But I feel I have a Greek heart.

He confesses nostalgia for the lost Greek virtues, especially that "insolent candor" which characterized their enjoyment of the senses. He sees even the palpable symbols of Christianity threatened by more primitive and more potent forces:

He records the fact with an engaging, if somewhat self-conscious, directness when he refers, on the opening page of the same essay, to the gods that speak in the sun." The mark"" this

paganism, naturally enough, is the intense life of the senses. Camus amasses images of light, and of the final effect, in some passages, is to produce that shimmering surface common to Impressionist painting. In the steady accretion of visual images ", Camus suggests admirably that sight distortion of vision which intense light sometimes produces in extremely hot and dry climates. He contrives this by including, in a series of visual images, one image that combines both reflection of light and the senses of motion, as the following passages exemplify:

The silver-plated sea , the raw blue sky, the flower-covered ruins and the great twirls of light upon the heaps of stone. This device is symptomatic of the way in which Camus exploits his verbs resources in order to convey how powerful the impact of natural phenomena is. For example, in these essays, allusions to the sun constantly evoke a tonality of violence, Camus is assaulted and dazed by the sun, "abruti de soleil"; (stunned by the sun) he is permeated by it, a porous vessel receptive to its heat . The sea features in these personal records as the constant solace, the source of refreshment in a burning climate. It is the arena of youth and hence, of life, in so far as life can be equated with youthful vigor and the beginnings of the sexual cycle. Each summer the sea welcomes "a fresh harvest of flower-like girls": it is the scene of cast, animal joy, of the arrogant play of muscles. The waters of the sea, glimpsed at the turn of each street in Algiers, are a reminder of relief from the dust and the hot stone. In his personal narratives of his life in Algeria, therefore, Albert Camus gives to "sun and "sea" respectively a distinct tonality and, if we now turn to his imaginative writing, we can examine the process by which they acquire a symbolical sense; achieve another dimension, in a word. While retaining marked affinities with that emotional experience with which they are associated in the essays. The importance that "sun" and "sea" achieve in this way can best be gauged, not from any mechanical count of the frequency with which they recur, but rather from the context in which they appear. Albert Camus' first novel, *The Stranger* (1942), crystallizes this tendency more precisely in a series of related acts and offers a striking example of the process by which the sun is transformed into a symbol. The sun experienced with, such pagan receptivity in the early essays, again domain these passages of *The Stranger* and unifies them insofar as it symbolizes violence and destruction. The key to this symbolical use of the sun lows in the metaphysical intention that animates Camus work. The entire novel is an allegory of that absurd universe which Camus had described elsewhere – *The Myth of Sisyphus* (1942) in philosophical terms.

In conclusion, we may say that when Camus particularizes, when he has his eye fixed on the object with a sort of innocent stare, then his images are fresh and telling for instance, the imagery of fruit he employs to suggest the passing seasons in a choral speech of the play *State of Siege*. Yet, both symbols grow so naturally out of a personal and vividly felt experience of nature that they remain free of the deliberate and rather artificial air they sometimes wear in the work of other writers.

Que-6 Trace the theme of “Death” in *The Outsider*.

Ans-6 There is at least ten occasions in the novel when we encounter the theme of death.

Death 1: The novel begins with Meursault recalling his mother's death. He simply remembers that she died recently and he must now go about with the funeral procession.

Death 2: At Maman's funeral. He wonders if all the people in attendance actually cared for his mother or are simply going along with the necessary actions placed on them by society.

Death 3: Marie is shocked to learn of Maman's death. However, she soon forgets this tragic fact and jumps in bed with Meursault. Although she is saddened by the idea of death, she too does not let it affect her actions.

Death 4: When Raymond uncovers the gun he brought to the beach, Meursault is initially surprised. However, when he tells Raymond that he should take the gun from him, he realizes the imminence and possibility of death. All he has to do is shoot and life is over.

Death 5: With the distractions of the heat and the light reflecting off the Arab's blade, Meursault pulls the trigger of Raymond's gun. He plays the role of God and takes away someone else's life. Death does not seem a daunting task to attempt, when someone else is the victim.

Death 6: The magistrate cannot understand Meursault's reaction to the Arab's death. It is this post mortal shooting that disturbs not only the magistrate, but also the jury.

Death 7: The one newspaper clip that Meursault reads and rereads while in prison is loosely about death. It is this story that keeps Meursault occupied during his long time in solitude.

Death 8: The judge hands Meursault a death sentence upon declaration of his guilt. The sentence mandates that Meursault is to be beheaded by a guillotine.

Death 9: Meursault wonders if Marie is alive or dead. He echoes the same sentiment to his impending doom and would begin not expect to understand anyone to care about him if he were dead.

Death 10: Meursault begins to understand his mother's feelings and emotions towards the end of her life. After he attacks the chaplain it is almost as if it is ready to welcome death and understand Maman.

5.4 Ted Hughes

Que-1 What is the poem wind by Ted Hughes about?

Ans-1 Wind is a poem full of imagery, forceful language and movement. It explores the idea of struggle with and within nature, connecting the reader with the monstrous power of the wind.

Que-2 What does blade light mean?

Ans-2 Blade-light, luminous black and emerald, Flexing like the lens of a mad eye. ... Using a simile, the speaker compares the movement of the light to the swiveling of the lens of a mad eye—it's swirling around in a disturbing way.

Que-3 What does wind symbolize?

Ans-3 It represents the spirit, the vital breath of the universe. The symbolic association of wind is with cords, ropes and threads. Winds serve as messengers of the gods and can indicate the presence of divinity.

Que-4 How does the poet speak to the wind?

Ans-4 The poet speaks to the wind in anger. He highlights the destructive nature of the wind. He is unhappy when he noticed that the wind is friendly with the strong ones and teases the weaklings.

Que-5 What is the mood of the poem the wind?

Ans-5 The wind is frightening, but the tone of the poem is one full of excitement, awe, and anticipation. Hughes isn't criticizing the wind. The poem is full with sensual imagery, metaphor, simile, and personification.

Que-6 What does cold clockwork mean?

Ans-6 The "cold clockwork" refers to something that is cold and non-emotional.

Que-7 What type of poem is Bayonet charge?

Ans-7 Bayonet Charge by Ted Hughes is written in the 3rd person. Lines are uneven, sporadic, using enjambment and caesura. The poem has an irregular rhythm and reflecting panic

Que-8 What technique is used in bayonet charge?

Ans-8 Enjambment describes the technique of breaking up a sentence so that it runs over more than one line of the poem. This constant, uninterrupted flow reflects the fast pace and chaos of the moment.

Que-9 Is bayonet charge a dramatic monologue?

Ans-9 Hughes' poem has a third person speaker who describes the soldier on the battlefield. ... The soldier in Bayonet Charge sheds a "patriotic tear" in the first stanza, showing that he initially feels a duty towards his country.

Que-10 Why does the poet compare the Jaguar to a visionary in his cell?

Ans-10 The use of the word "visionary" suggests to me that the jaguar is a very powerful, spiritual creature, which is capable of imagining that he has not been put in a cage.

Que-11 What is animal imagery in the poem the jaguar?

Ans-11 It gives a vivid description of animals in a zoo. The poet, in this poem, contrasts the Jaguar an animal which is full of energy, with the other animals such as apes, tiger, lion, and a boa constrictor.

Que-12 Explain the role of Sylvia Plath in Ted Hughes life?

Ans-12 Sylvia Plath is described as a gifted writer, poet and verbal artist. Born in 1932 in a middle class family in Jamaica Plain, Massachusetts, she published her first work when she was eight. When she studied at Smith College, she wrote more than four hundred poems. She spent some time in New York as a "guest editor" at Mademoiselle. When she returned home, she attempted suicide by swallowing sleeping pills. After that, she received electroshock in a mental hospital. Plath graduated from Smith in 1955 and won a Fulbright scholarship to study at Cambridge, where she met poet Ted Hughes. In 1959, Plath and Hughes moved to England. Her first book of poetry *The Colossus and Other Poems* was published when she was twenty eight. Later that year, Hughes left Plath for another woman. She wrote almost a poem every day. On February 11, 1963, Sylvia Plath committed a suicide with gas at the age of 30. (Randall,1989:12).

The connection between art and life, so often merely rhetorical, became all too visible. "Sylvia Plath's association with death appeared from her confessional poetry, her novel *The Bell Jar*, and the facts of her life. But the most impressive thing came from the teenage readers who formed after her suicide. After Plath's marriage to poet Ted Hughes, her work was taken by scholars as evidence of a troubled soul. Ted Hughes used to be Plath's literary executor.

He brought her collection of poetry, *Ariel*, to publication in 1965. For feminist scholars, Plath was a talented, brilliant woman done wrong by men and the times. Was she a victim of the 1950s ideal of woman as housewife and a mother. After her death, Plath achieved iconic status as a "madwoman" poet. For some cultural critics, she was the epitome of the silenced woman. (Lane & Stevens, 1978: 29-31).

Death is the theme in Sylvia Plath's poetry where its representations are explored from different angles. The use of a specific person perpetuates Plath's different representations of death. Poetic techniques such as images, language, rhyme and tone are able to depict death as either a positive or negative experience.

Highly skeptical even of poetry, Plath formulated distinctions between poetry and prose. Hughes emphasizes Plath's active involvement in the creativity of language by irony and, at the same time, martial violence.

The problematic nature of biographical "truth" in Plath studies has resulted in an assumption that to study Sylvia Plath's writings is to be for or against her. The use of disturbing imagery represents the horrific nature of death as a force, which destroys the mind and the life in a person. The setting is established in a room, which has connotations of an absence of emotions. The human corpses are described as black as burnt turkey as their organs and bones are removed. These images provide the reader with a greater significance. Death extracts a person's life, mind and feelings from a human body.

The birth of her first child seemed to start the process. All at once she could compose at top speed, and with her full weight. Her second child brought things a giant step forward. All the various voices of her gift came together. (Lane & Stevens, 1978: 29-31). The "truth" in Hughes's writings on Plath tends to be the equation of Plath's work with herself: "in Plath, as with perhaps few poets ever, the nature, the poetic genius and the active self were the same. Sylvia Plath was a person of many masks... These were the visible faces of her lesser

selves, her false or provisional selves... I never saw her show her real self to anybody - except, perhaps, in the last three months of her life.

Bibliography: Hughes, T. Notes on the Chronological Order of Sylvia Plath's Poems. New York: The Viking Press, 1966.

Que-13 Describe Ted Hughes as a Poet Laureate?

Ans-13 Knowledge of contemporary British poetry is of great importance when it comes to understanding the reigning trends of England. The 1970 s saw a fair amount of polemic concerning the discontinuities of the national "traditions.

It includes the evolution of thought process from the likes of Yeats and Eliot and on to Auden, Dylan Thomas, Philip Larkin and finally to the present day poets like Andrew Zawacki, Brian Patten etc. The poetry of the present day England is one that has many voices to it. There are various ethnicities, cultures and nationalities involved in shaping the face of the contemporary British poetry. Since 1945 British poetry has moved steadily from what many regard as twentieth century parochial to a twenty-first century international. When the war ended the new poetry which emerged still bore traces of the measured and uneventful thirties verse that had gone before it. Poets of what became known as the neo-Romantic movement, Vernon Watkins (1906-1967), W. S.

Graham (1918-1986), Patricia Beer (1919), George Barker (1913-1991), John Heath-Stubbs (1918) and others wrote as if the British world had not changed irrevocably. The influence of pre-war founder figures W. B. Yeats (1865-1939), T. S. Eliot (1888-1965), Edwin Muir (1887-1959), Louis MacNeice (1907-1963), W. H. Auden (1907-1973), and Robert Graves (1895-1985) remained strong. The modernists David Jones (1895-1974) and Basil Bunting (1900-1985), with Hugh MacDiarmid (C. M. Grieve-1892-1978) in Scotland stayed outsider forces.

In Wales the Thomas, Dylan (1914-1953) and R. S. (1913-2000) made great marks on the map. Movement poets opposed modernism and had little truck with international influences. Other poets, less hostile to romanticism, were also steadily making their mark - Jon Skin (1930-1998), Sylvia Plath (1932-1963), and two of Britain's greatest twentieth-century poets, Geoffrey Hill (1932) and Ted Hughes (1930-1998), all appeared during the formal English fifties. Hughes, the gritty Yorkshire Poet Laureate engaged the primordial struggle and won. A poetry built on wild times, popular readings and independent distribution systems exploded across the UK. Underground poetry became verse's acceptable popular face. Poetry was removing itself from its male-dominated. A British dimension to the world-wide concrete poetry movement appeared in the sixties work of Scottish poets As the seventies turned to the

eighties the experimenters became the neo-modernists. Modernism's apparent sterility did not prevent the emergence of a whole new tranche of writers ploughing the furrow initiated by Basil Bunting (1900-1985) and David Jones (1895-1974). Allen Fisher (1944), often published by the Ferry and Fulcrum Presses, showed that British poetry was never to fall back. The Empire struck back. In 1982 mainstream neo-Georgian Andrew Motion (1952) (later to become one of Britain's greatest successes as Poet Laureate, succeeding Ted Hughes in the role in 1998) and Blake Morrison (1950) produced the Penguin Book of Contemporary British Poetry, an anthology which makes its point more by who it left out than who went in.