

CRITICAL STUDY OF BACKGROUND TOPICS-I

Unit Structure:

- 1.0 Objectives
- 1.1 Introduction
- 1.2 Feminism in Modern Literature
- 1.3 Psychological Novel
- 1.4 The Rise of Science Fiction
- 1.5 Post-World War II Novel
- 1.6 Conclusion
- 1.7 Check Your Progress
- 1.8 Bibliography

1.0 OBJECTIVES

1. To expose students to literary genres, trends, and literary movements of Britain in the 20th century
2. To enable students to critically understand trends in literature
3. To train students to develop skills for a critical understanding of background topics

1.1 INTRODUCTION

Literature of every soil is a persistent upheaval in the approaches of its writers to the life they experience. It is but natural that diverse views beget various angles to look at the reflection of life. Hence, numerous trends of expressions are always witnessed in the literature of every piece and province. Twentieth century British literature experienced the rise of feminism, science fiction, psychological novel, and the novel after World War II. Literature reflects action & reaction to every minute happening in life, its fidelity to its fundamental source is a substance for study. Hence, the present chapter unveils the origin, history, and developments of the background topics selected

1.2 FEMINISM IN MODERN LITERATURE

The term 'feminism' is coined by Charles Fourier, a utopian socialist and French philosopher in 1837. Feminism in literature always supports the

feminist objectives of defining, establishing, and defending equal political, economic, and social rights for women. Betty Friedan, the founder of modern feminism gave importance to career-oriented independence for women. She opposed discrimination and violence against women through legal, political, and social change. Modern Feministic literature reflects the marginalized and denied voice of women in much of established literature. It contradicts society's prevailing ideological assumptions predominant in a patriarchal society. Its characters or ideas strive to change gender norms. It examines the established and archaic gender roles. It strives to alter inequalities between genders across societal and political arenas. In short, it allows women to speak up for their beliefs. It provides an alternative to traditional society.

A Feminist novel always enlightens the female condition, offers an imperative for change, and makes a bold political statement in the best interests of women. It deals with feminism, sex, identity crisis, alienation, and loneliness. Mary Wollstonecraft, the 18th-century British feminist writer, and philosopher is known as the mother of modern feminism. Her book *A Vindication of the Rights of Woman* argues for women's education. She underscored the radical reform of national educational systems for the benefit of all society. She advocated for the dignity, intelligence, and basic human potential of the female sex.

Modern feminism impacts women to persistently fight against the tyrannical patriarchy that has haunted them since the beginning of time. It strives to reassess the global threats to women, rethinks their vision, and rekindle their passion. Modern feminists work in solidarity with pro-democracy forces around the world. They want to unshackle humanity from all forms of command and compulsion. It combines both soft and strong attributes. The modern woman as a result of feministic literature is soft and supportive on one side while demonstrating her strength on the other. She knows her well and successfully expresses her inner sound as a resistant persona. The belief in social, economic, and political equality of the sexes has made life sustainable for females all over the world. It has preserved women's rights and interests.

Feminist literature portrays characters or ideas that attempt to alter gender norms. It tries to alter disparities between genders across social and political grounds. Margaret Atwood, Virginia Woolf, Mary Wollstonecraft, Audre Lorde, Simone de Beauvoir, Angela Carter, and Betty Friedan are the leading feminist writers of the modern period.

Margaret Atwood with her novels *The Handmaid's Tale*, and *The Testaments* holds up a mirror to the state of women's rights around the world. Her literature underlines her strong belief in "human equality and freedom of choice". Her female characters struggle within oppressive social hierarchies. In *The Handmaid's Tale* Offred is forced to quit her job allowing only her husband to work for both of them. It reveals gender roles which is one of the basic themes of the novel. It describes Gilead as a régime in which men have all the power while women are submissive in every way. They have reduced handmaids like Offred to sexual slavery.

Virginia Woolf's literature throws light on gender separation. As a proponent of equality, her literature & lectures are about the basic need of women. Her first essay on feminism entitled *A Room of One's Own* asserts that a woman must have money and a room of her own if she is to write. To Woolf, centuries of bias and economic and educational disadvantages have repressed women's creativity. It investigates the social and material conditions required for women to write literature.

Mary Wollstonecraft, a renowned women's rights activist authored a radical text *A Vindication of the Rights of Woman* which is one of the classics of rationalist feminism advocating female emancipation. She read Charles Maurice de Talleyrand-Périgord's 1791 report to the French National Assembly, which had stated that women should only receive domestic education. It caused the creation of her radical literary compositions. To her opinion, women are not naturally inferior to men, but appear to be only because they lack education. Both men and women should be treated as rational beings. She imagines a social order founded on reason. She underlined the need of giving men and women equal opportunities in education, work, and politics.

Audre Lorde is an African-American writer, and a radical feminist devoted to the injustices of racism, sexism, and classism. Her poems and prose largely deal with the exploration of black female identity. Her writing deals with lesbian feminism and racial issues. Her essay *The Master's Tools Will Never Dismantle the Master's House* challenges extensive racism and homophobia that exists within feminism. Her short story *Fourth of July* reveals how one should resist and retaliate when afflicted with prejudice. The essay *The Fourth of July* describes how she obtained her memory and meaning of independence during her summer trip to Washington, D.C.

Simone de Beauvoir, a feminist activist is best known for her work *The Second Sex* a classic of contemporary feminist literature. To her, women need access to the same kinds of activities and projects as men placing her to some extent in the tradition of liberal or second-wave feminism. Women must be treated as equal to men and laws. The customs and education must be altered to encourage this. As a socialist feminist, she highlights the problems found in patriarchy and capitalism. In *The Second Sex* a classic of contemporary feminist literature, she famously stated, "One is not born, but rather becomes, a woman." To her, women are different from men because they have been taught so and socialized to do so.

Angela Carter known for radical-libertarian feminism criticizes the patriarchal roles placed on women throughout time. Her book *The Bloody Chamber* is about manipulative power and the objectification of women.

Betty Friedan ignited the second wave of feminism with her book, *The Feminine Mystique*. It unveils the frustration of millions of American women with their limited gender roles. It helped to spur extensive public activism for gender equality. It criticized the postwar belief that a woman's

role was to marry and bear children. She devoted herself to the issues of women like equal pay for equal work, an end to sexual harassment in the workplace, and the legalization of abortion. Her phrase "feminine mystique" describes the assumptions that women would be content with their housework, marriage, sexual lives, and children. It goes against the prevailing belief that truly feminine women should not want to work, get an education, or have political opinions. She advocates women's reproductive rights. With her works, she proved to be one of the early leaders of the women's rights movement of the 1960s and 1970s.

Liberal, radical, Marxist, cultural, and eco-feminism are the basic waves of feminism. The metaphor wave refers to the gender activism integrated around one set of ideas which can be called feminism. The first wave of feminism depicts suffrage; the second one reveals reproductive rights, while the third one emerged in the mid-1990s delineates reproductive rights for women. Fourth-wave feminism began around 2012 and deals with the empowerment of women, the use of internet tools, and intersectionality.

Elaine Showalter's gyno criticism in 1979 is solely concerned with women as writers. Feminist theory often analyzes gender inequality in terms of discrimination, sexual objectification, oppression, patriarchy, stereotyping, etc. In short, feminism in modern literature has persistently advocated the rights of women and has fought for giving justice to the neglected strata in the patriarchal society.

1.3 PSYCHOLOGICAL NOVEL

The narrative of psychological fiction emphasizes interior characterization and motivation to explore the spiritual, emotional, and mental lives of the characters. It is unique for its stream of consciousness and flashback narration which examines the reasons for the conduct of the character, which ultimately boosts the plot and illustrates the story. It deeply explores the mental states of the psyche of its characters through its distinct mode of narration. The psychological novel, like dreams, expresses the secret unconscious desires and anxieties of the author. Hence, it is a manifestation of the author's neuroses.

The psychological novel has a rich past found in the writings of seventeenth- and eighteenth-century writers. The French writer Stendhal's *The Red and the Black* and Madame de La Fayette's *The Princess of Cleves* are considered to be the first pioneers of psychological novels. According to *The Encyclopedia of the Novel*, the modern psychological novel originated in the works of Nobel laureate Knut Hamsun, a Norwegian writer. His novels deal with stream-of-consciousness and interior monologue. As the father of the modern school of literature, his work reveals his subjectiveness, fragmentariness, and his use of flashbacks that influenced the writers to come.

Samuel Richardson's *Pamela* and Laurence Sterne's *Tristram Shandy* have overt psychological approaches. The story of Pamela is told from the

heroine's point of view. Pamela comments on domestic violence and questions the dynamic line between male aggression and a contemporary view of love. It rejects traditional views of women and supports the new and changing role of women in society. *Tristram Shandy* is regarded as a forerunner of many narrative devices and styles used by modernist and postmodernist authors later on. Its first-person narrative is quite introspective and unique. However, the psychological novel reached its full potential only in the 20th century. The growth of psychology and the discoveries of Sigmund Freud caused though little bit for the emergence of the psychological novel.

The penetrating perception into psychological complexities and unconscious motivations of Fyodor Dostoyevsky and Leo Tolstoy, the external events' impingement on individual consciousness of Henry James, the associative memories of Marcel Proust, the stream-of-consciousness technique of James Joyce and William Faulkner, and the continuous flow of experience of Virginia Woolf, Emile Bronte, Agatha Christie were unique in their contribution to the growth of psychological novel.

Heathcliff from *Wuthering Heights* by Emile Bronte represents the id of Sigmund Freud's personality theory. It is the primitive and natural instinct found in the subconscious part of the mind. It drives Heathcliff to seek the immediate fulfillment of an instinct and is unaffected by logic or morals.

James Joyce's novel *Ulysses* is a landmark in which the episodes of Homer's *Odyssey* are paralleled in the manner of stream of consciousness. He enters the minds of characters to reveal innermost thoughts, feelings, and sensations.

Fyodor Dostoyevsky is one of the influential novelists of the Golden Age of Russian literature. His novels are masterpieces for those who are interested in psychology. His deep faith and love of humanity unveil the psyche of his characters. Hailed as a creative writer next to Shakespeare, Sigmund Freud praised the novel *The Brothers Karamazov* as "the most magnificent novel ever written".

The novels of Henry James describe the internal states of mind and social dynamics of his characters. Contradictory motives and impressions are compared in the discussion of a character's psyche. The characters in his notable novels *The Portrait of a Lady*, *The Turn of the Screw* and *The Ambassadors* lack self-awareness and still, they possess unfulfilled yearnings. The novels of McGrath such as *The Wardrobe Mistress* and *Last Days in Cleaver Square* reveal the effect of fascistic tendencies in international politics on the psychology of his characters.

The plot in the psychological novel is always subordinate to the internal upheavals in the mind of the characters. It ultimately harms the chronological ordering of events. The events occur in the character's thought associations, memories, fantasies, daydreams, inspections, and dreams.

Hence, the action of Joyce's *Ulysses* takes place in Dublin in 24 hours. However, the events of the day evoke associations that take the reader back and forth through the characters' past and present lives. Franz Kafka externalizes the subjective world and logic of dreams that governs the events that appear to be happening in reality. The British novelist Agatha Christie is known for her true crime thrillers written through the psyche of her famous detective character Hercule Poirot. D. H. Lawrence's novel *Sons and Lovers* depicts the psychological development of a young man, Paul Morel. He tries to understand and resolve the dominant contradiction that he feels towards his mother and the other women in his life. He becomes an independent individual.

A Clockwork Orange by Anthony Burgess is a biting satire containing psychological horror. *Big Little Lies* by Liane Moriarty, an Australian novelist reveals the psychological interiority of characters dealing with domestic abuse. *The Handmaid's Tale* and *Alias Grace* by Margaret Atwood, a contemporary Canadian psychological novelist deals with gender roles, identity, society, and speculative historical fiction. To sum up, through unveiling the inner states of characters, psychological novel opens the invisible world before its readers.

1.4 The Rise of Science Fiction

Science fiction is a genre of speculative fiction that typically deals with imaginative and futuristic concepts such as advanced science and technology, space exploration, time travel, parallel universes, extraterrestrial life, sentient artificial intelligence, cybernetics, certain forms of immortality (like mind uploading), and the singularity. It predicted several existing inventions, such as the atomic bomb, robots, and borazon, whose names entirely match their fictional predecessors.

Science fiction can trace its roots back to ancient mythology, is related to fantasy, horror, and superhero fiction, and contains many subgenres. It has been often called the "literature of ideas". It often explores the potential consequences of scientific, social, and technological innovations. It is also often said to inspire a "sense of wonder". Besides providing entertainment, it can also criticize present-day society and explore alternatives too.

The technophilic mood of the times and 19th-century liberal capitalism caused the rise of science fiction. It always appeals to the young reader's sense of wonder and adventure. It has inspired generations of scientists to pursue in reality what they had dreamed about in their youth. According to Isaac Asimov science fiction can be defined as that branch of literature which deals with the reaction of human beings to changes in science and technology.

Mary Wollstonecraft Shelley with her fiction *Frankenstein: or, The Modern Prometheus* made her protagonist a practicing scientist and gave him an interest in galvanic electricity and vivisection, two of the advanced technologies of the early 1800s. Edgar Allan Poe's *The Balloon Hoax* is a meticulous technical description that misleads and impresses the gullible.

Jules Verne's *Paris au XXIème siècle* predicts elevated trains, automobiles, facsimile machines, and computer-like banking machines. His techno-thrillers teach us balloons, submarines, trains, mechanical elephants, and many other engineering marvels. With him, "scientific romance" became a permanent feature of the Western test.

The fiction of Albert Robida, a French illustrator is akin to the 20th century's reality. Great Britain and France experienced a flowering of creative imagination in the 1880s and '90s. In his novel, *The Strange Case of Dr. Jekyll and Mr. Hyde* Robert, Louis Stevenson creates a hero in Dr. Jekyll, who is aware of the evil in his being and is sick of the duplicity in his life. By way of his experiments on himself, he succeeds in freeing the pure evil part of his being as Mr. Hyde, so that each can indulge in a life unfettered by the demands of the other.

H.G. Wells's *The Time Machine*, *The Invisible Man*, and *The War of the Worlds* are the landmarks in the realm of science fiction. Wells an ardent and tireless socialist campaigner predicted a rationalized, technocratic society. His novel *Brave New World*, reveals how moderns are wonderfully chased down, persecuted, degraded, and commonly killed. His science fiction novella *The Time Machine* is generally credited with the popularization of the concept of time travel by using a device to travel purposely and selectively forward or backward through time. The story *The Invisible Man* concerns the life and death of a scientist named Griffin. He learns how to make himself invisible. His *The War of the Worlds* is an inspiring masterpiece of an alien invasion. Its terrifying, tentacle race of Martians devastate the Earth and feeds on their human victims while their voracious vegetation, the red weed, spreads over the ruined planet.

George Orwell's novel *Nineteen Eighty-four* gives an image of the future as "a boot stamping on a human face—forever." Howells's novel *A Traveler from Altruria* depicts a utopian world with Christianity and the U.S. "ethical socialism".

A Princess of Mars, by Edgar Rice Burroughs combined European elements of fantasy and horror with the naive expansionist style of early American westerns. With this, science fiction became a distinctly American genre

Science fiction became popular after the advent of the atomic bomb and the launch of Sputnik. With sophisticated, urbane, and satiric touch, it became anthropological speculation about societies and cultures. The fictions *Aelita* by the Aleksey Tolstoy and *My* by Yevgeny Zamyatin in Russian literature influenced the great dystopian novels of the 20th century viz. Aldous Huxley's *Brave New World* and George Orwell's *Nineteen Eighty-four*.

Sir Thomas More's *Utopia* is a new thought experiment. It assisted the writers to spot and nurture tomorrow's dominant progressive trends. It destroyed the feudal superstitions of false consciousness. Social perfection was the intention behind it. Hence, a Bostonian in Edward Bellamy's *Looking Backward* awakes from a mystical sleep in the year 2000 to find

industry nationalized, equal distribution of wealth to all citizens, and class divisions eradicated. It was Nationalism for Bellamy. William Morris's *News from Nowhere* is a British vision of a pastoral utopia.

William Gibson's *Neuromancer* describes a post-national world order ruled by feudal global corporations. Walter M. Miller's *A Canticle for Leibowitz* depicts the post-nuclear holocaust efforts of a Catholic religious order to preserve knowledge. *Invasion of the Body Snatchers* has ordinary people replaced by look-alikes who operate as a part of the collective body. John Varley's *The Ophiuchi Hotline* shatters old human principles. Hence, its characters die and are reborn as clones, change sex with ease and eagerness, make backup tapes of their personalities, and undergo drastic acts of surgery. Science fiction is the genre that brings all the imaginary ideas into reality, gives an acute experience of the unknown and impossible in the real world.

1.5 POST-WORLD WAR II NOVEL

Twentieth century British literature is dominated by war with common themes of alienation, isolation, and fragmentation. It unveils psychological trauma found in every corner of life. It reveals social reformism and political change, the shift in relationships found in generational, class- and gender-conditioned terms. By 1955, the new generation started to question old values which found its reflection in literature

Many novels are set in working-class areas of depressed cities in the industrial north and contain sexually explicit scenes. Dialogue is often carried out in regional dialects, giving a strong sense of the character's identity and social background. The protagonists of these novels are 'outsiders'. They do not identify with modern society. Like the authors themselves, the protagonists are impatient, dissatisfied, and critical of conventional morality and behaviour. They feel resentful and powerless, and sometimes they are violent too.

William Golding & Muriel Spark began their career soon after World War II. Their short novels make large statements. Golding's first novel, *Lord of the Flies* reveals humanity's fall from grace. The schoolboys threw away on a Pacific Island during a nuclear war degenerate from innocent friendship to totalitarian butchery. Muriel Spark's *The Prime of Miss Jean Brodie* explores the rise of fascism in Europe. Similarly, George Orwell's *Animal Farm* & *Nineteen Eighty-four* depict totalitarian nightmares. Henry Green's *Concluding* and *Nothing* are terse, compressed novels that have realistic interpretations of characters.

The realistic approach to writing also flourished throughout the century which is found in the mystery fiction of Agatha Christie, Dorothy Sayers, P.D. James, Barbara Pym, and Iris Murdoch. *The Murder of Roger Ackroyd* is widely considered as Christie's best novel of all. It contains one of her most shocking endings. The novels of Iris Murdoch deal with the themes of goodness, authenticity, selfishness, and altruism. Her novels *A Severed Head* and *The Bell* reveal psychological & emotional complexity.

Elizabeth Bowen, Elizabeth Taylor, and Barbara Pym also gave expression to this complexity in their novels. Later the novelists John Braine, John Wain, Alan Sillitoe, Stan Barstow, and David Storey known as Angry Young Men dealt with social mobility from the northern working class to the southern middle class.

Anthony Powell's *A Dance to the Music of Time* is a chronicle of class and cultural shifts in England from World War I to the 1960s. The novels of Kingsley Amis satirize social change in the post-world war period. C. P. Snow's novel *Strangers and Brothers* are about man's journey from the provincial lower classes to London's "corridors of power". Angus Wilson's *No Laughing Matter* is the most inspired fictional parade of social and cultural life in 20th-century Britain. His works unite 19th-century breadth and delight with 20th-century formal flexibility and experiment.

From the late 1960s onward, the outstanding trend in fiction was enthrallment with empire. J. G. Farrell's novels *Troubles*, *The Siege of Krishnapur*, and *The Singapore Grip* are spotlighted imperial discomfiture. Then postcolonial voices found expression in Salman Rushdie's *Midnight's Children* which energetically mingles material from Eastern fable, Hindu myth, Islamic lore, Bombay cinema, cartoon strips, advertising billboards, and Latin American magic realism. Julian Barnes's *A History of the World in 10¹/₂ Chapters* mixes fact with fantasy. Rushdie's *Shame*, *The Satanic Verses*, *The Moor's Last Sigh*, and *The Ground Beneath Her Feet* exhibit the reviving effects of cultural cross-fertilization. Vikram Seth's novel *A Suitable Boy* is about India after independence. It combines social breadth and emotional and psychological depth.

The novels by Timothy Mo report on colonial predicaments in East Asia with political acumen. His novel *An Insular Possession* vividly harks back to the founding of Hong Kong. Kazuo Ishiguro's refined novel *An Artist of the Floating World* reveals the imperialistic ethos of 1930s Japan.

In his most ambitious novel, *A Bend in the River*, V.S. Naipaul explores the themes of personal exile and political and individual corruption. *The Radiant Way* by Margaret Drabble reveals two nations' panoramas of an England cleft by regional gulfs and gross inequities between rich and poor. Martin Amis's novels *Money* and *London Fields* play over vistas of urban corruption, greed, and degradation. The feminist novelists experimented with Gothic, fairy tales, and fantasy. As the end of the century approached, historical novels emerged with new strength. Barry Unsworth's novels *The Rage of the Vulture*, *Stone Virgin*, and *Morality Play* reveal the settings such as Ottoman Empire, Venice & northern England. Beryl Bainbridge, Patrick O'Brian,

1.6 CONCLUSION

Every background topic dealt with has unveiled the fundamental identity of 20th-century British literature. Feminism relied on the basic principle of

equilibrium has made literature complete by adding half of the population's contribution to the experience of life. The sense of pure subjectivity, psychological ups, and downs & inner urge of expression of every sensual creator has got their identity in the psychological novels written in 20th century Britain. Similarly, scientific approaches to life are found expression in science fiction, the novel & recent genres encompassing minute experiments in the mind of creative men of letters. As literature is an acute reflection of the black and bright side of life, it has always given justice to every major & minor happening. Post-World War II British novels reveal life after the war.

1.7 CHECK YOUR PROGRESS

1. Discuss the movement of feminism in Modern Literature.
2. Explain the features of Psychological Novel.
3. Trace the development and rise of Science Fiction.
4. Discuss the features of Post-World War II Novel.

1.8 BIBLIOGRAPHY

1. Abrams, M. H., *A Glossary of literary Terms* (7th edition). (New York: Harcourt Brace), 1999), p. 167.
2. Marshall Berman, *All that is Solid Melts into Air*. (Harmsworth: Penguin, 1988), p. 23.
3. Frenz, Horst, ed. (1969), "Yeats bio", *The Nobel Prize in Literature 1923, Nobel Lectures, Literature 1901–1967*, retrieved 23 May 2007.
4. *Encyclopædia Britannica*. Encyclopædia Britannica Online Academic Edition. Encyclopædia Britannica Inc., 2012. Web. 15 November 2012.
5. Beebe, Maurice (Fall 1972). "Ulysses and the Age of Modernism". *James Joyce Quarterly* (University of Tulsa) 10 (1): p. 176.
6. *The Bloomsbury Guide to English Literature*, ed. Marion Wynne Davies (New York: Prentice Hall, 1990), p. 118.



CRITICAL STUDY OF BACKGROUND TOPICS-II

Unit Structure:

- 2:0 Objectives
- 2.1 Introduction
- 2.2 Political Satire/Allegory as Rising Literary Trends
- 2.3 Imperialism and Postcolonialism in Modern British Fiction
- 2.4 Existentialism and Modern British Literature
- 2.5 Conclusion
- 2.6 Check Your Progresss
- 2.7 Bibliography

2.0 OBJECTIVES

1. To expose students to literary genres, trends, and literary movements of Britain in the 20th century
2. To enable students to critically understand trends in literature
3. To train students to develop skills for a critical understanding of background topics

2.1 INTRODUCTION

The reflection of life termed as literature is a game of action and reaction. With its diverse genres, it empowers life in finding its acute replication. The mirror-like nature of literature always gives justice to every happening in life. Naturally, we find diverse approaches termed as genres or isms emerged on the canvas of creation giving rainbow colours to the reproduction of life. Political allegory in the guise of modification of life has always improved the quality of the experience human being. Post-colonial novels have persistently unveiled the materialistic approach of the west to the spiritual east. Modern British literature relied on the principle of existentialism focuses on the individual and his or her relationship with the universe or God. Hence, the present chapter unveils the origin, history, and developments of the background topics selected.

2.2 POLITICAL SATIRE/ALLEGORY AS RISING LITERARY TRENDS

Allegory is a literary device that is used to express large, complex ideas amicably. The strong political and social realities compel the writers to create some distance between themselves and the issues they are discussing. In the political allegory, imaginary characters and situations are used to satirize real-life political events. George Orwell in his novel *Animal Farm* allegorizes the events of Russia's Bolshevik revolution and the betrayal of the cause by Joseph Stalin.

In Orwell's *Animal Farm* a group of farmyard overworked animals revolts against their farmer to create a utopian community. They try to set up an egalitarian society of their own. However, in the end, the idealism the animals sought to promote failed just as their oppressive leader did. The novel is a political allegory about revolution and power. It explores themes of despotism, the corruption of ideals, and the power of language. As one of the most substantial socio-political works of all time, the novel truly replicates the political system across the world. It portrays human beings at their best and at their worst too. It unveils the demons within them. It reveals how noble objectives can be dethroned into despotism resulting in the ultimate betrayal of the hopes of the masses. As a political satire, it satirizes the man by calling him a pig, and the ways he adopts to beguile others are also absurd. It reveals how utopia can be destroyed by myopia, greed, a lack of care, and evil deeds.

Franz Kafka's novella *The Metamorphosis* is a story of a salesman Gregor Samsa, who wakes one morning and finds himself mysteriously transformed into a huge insect and subsequently struggles to adjust to this new condition. Gregor's unexpected and unexplained conversion is compared with a lot of day-to-day details. The character of Samsa symbolizes the misunderstood artist and his family is an allegorical figure for society. The novel reveals that non-conformity can lead to social isolation.

In the political allegory *The Lord of the Flies* by William Golding, the island illustrates the world while both Jack and Ralph symbolize conflicting ideologies, totalitarianism, and democracy. It symbolizes the darkness in man's heart, the struggle between good and evil, and the fight between order and savagery. The conflict between the boys Ralph & Jack on the island reflects the conflict between the powers of democracy and communism. Jack symbolizes dictatorship while Ralph represents democracy. The island has a democracy with an elected leader, Ralph who holds meetings, sets rules, and establishes law and order. The weaker members of society are generally protected from harm. The democracy, however, quickly breaks down as fear and violence take hold. The novel underlines that without government, society degenerates and people lose their capacity for moral behaviour. To Golding, people are in a society where the rules of civilized society no longer exist. Man is naturally evil & he has the potential to descend from order to chaos when the time is right.

In *Brave New World*, Huxley ridicules how government runs a society. It predicts the demise of individuality, art, and culture in the face of governmental control through technology and mass consumerism. The government of *Brave New World* retains control by making its citizens so happy and superficially fulfilled that they do not care about their freedom. State control results in a loss of humanity. As a political satire, the novel satirizes a totalitarian society in which the trends of Huxley's day have been taken to extremes. It underlines the fact that humans while trying to better themselves and obtain knowledge, end up becoming their enemy. The satire about contemporary social and moral issues is relevant to our consumer-based society of today.

Ray Bradbury *Fahrenheit 451* is a warning against state-based censorship in our culture. Its political message is that all books are burned by a government organization whose personnel are known as firemen. They make fires instead of putting them out. The novel is relevant to modern society which has censorship of individual ideas and beliefs. Modern media has to censor things that they feel will upset people. Libraries are getting closed down and books are treated with disrespect and thrown away. It reveals the importance of knowledge and identity in a society that is easily corrupted by ignorance, censorship, and the tools designed to distract from the realities of our world.

The totalitarian government in George Orwell's *Nineteen Eighty Four* tries to control everything about its people. It takes every precaution that lower people remain loyal to them. The novel underlines the rising of communism in Western countries that are nevertheless uncertain about how to approach it. It is a satire of tyrannical administrations and what might happen if the government was allowed to be in complete and total control of the people. The malicious oppressive government in its pursuit of power uses various methods to have ultimate control over the population. The constant war results in the loss of highly valued democratic ideals.

Jonathan Swift's *Gulliver's Travels* is a political allegory that reveals the total political corruption beginning in the 16th century and ending in the 18th century. In it the seventeenth-century society is highlighted in many aspects. It satirizes party politics, religious differences & western culture as a whole which is relevant in today's time too. Gulliver travels to four different foreign countries, each representing a corrupt part of England. The novel criticized the corruption of such parts. It has critically focused on the government, society, science, religion, and man. Lilliput is like England and Blefuscu is like France. Swift satirizes the needless fighting between two nations. The two Lilliputian parties stand for English political parties.

Political allegories in the guise criticism strive to improve the quality of life. It reveals the need of modification in the attitude of every human being in the chair of ruling life.

2.3 IMPERIALISM & POSTCOLONIALISM IN MODERN BRITISH FICTION

Imperialism explores an ideology where one group of people or a nation assumes that it is inherently superior to other peoples or nations. Hence, the imperialists have the right, or obligation, to bring their civilization message to the so-called “inferior” or “primitive”. It is a formal or informal economic and political domination of one country over the other.

Postcolonial literature depicts the aspects or the consequences of colonization and the issues related to the period after the independence of the once-colonized countries. Modern British fiction has honestly depicted the result of an imperialistic rule in the lives of colonized people.

Heart of Darkness by Joseph Conrad contains a bitter critique of imperialism in the Congo, which the writer condemns as “rapacious and pitiless folly”. In it, imperialism is an insidious and terrifying force. It is a money-grubbing, power-hungry instrument of violence and oppression. It transforms even the highest sentiments into lies, manipulations, and justifications. It turns would-be benefactors into thieves, rapists, murderers, and despots. Colonialism is found in the economical exploitation of the land in the Congo. The colonists take the ivory and make money off the trade but give back little or nothing of value to the natives that live there. The novel demonstrates Africa's suffering and pain caused by European colonization. It focuses on the moral conflicts of European exploration of Africa.

A Passage to India by E.M. Forster reveals the racial tensions and the cultural misunderstandings that divided the Natives and the Anglo-Indians. It explores the relationship between the colonized and the colonizer, the subjugation of one person to another. It reveals the status and position of the colonizers and the colonized. It underlines colonialism and imperialism as an obstacle between the friendship of the English and the Indians.

The Heart of the Matter by Graham Greene reveals the colonial structure & the colonial British community in Sierra Leone where the British people had imported their culture & civilizations. It describes Conrad's own experience in Congo. He learned how Europeans exploited and traded the natives for their benefit during his journey. The novel attacks imperialism and criticizes the immoral treatment of the European colonizers in Africa in the 19th century.

In *Brave New World* by Aldous Huxley, both John and his mother are in exile because both are separated from their true culture. The novel reveals postcolonial conceptions such as subaltern and cultural diversity. It satirizes the World State i.e. the majority of the population is unified under a powerful government that controls the society using highly technological and scientific advances.

Ulysses by James Joyce is about alienation and the quest for belonging. The Irish were also the colonized people of their day. Joyce too experienced the contempt of the colonizers. In *A Portrait of the Artist as a Young Man* Ireland's subservience affects Stephen Dedalus who is determined to escape the bonds that his Irish ancestors have accepted. He strives to emerge from his Irish heritage. He wants to be free from the shackles that have traditionally confined his country. He decides to use his art to reclaim autonomy for Ireland. Using the borrowed language of English, he plans to write in a style that will be both autonomous from England and true to the Irish people.

Rudyard Kipling believed that ideally the colonized should recognize their inferiority and accept their governed position. His novel *Kim* unveils the postcolonial impact on the life of a young boy. It reveals the theme of Loyalty and Racism. It chronicles the adventures of an Irish orphan in India who becomes the disciple of a Tibetan monk while learning spying from the British secret service. His novel *The Jungle Book* includes subliminal messages of imperialism. It explores how a nation exercises political or economic control over a smaller nation. Mowgli the "man-cub" is portrayed as the larger nation for he is a human, though he has been raised by animals in the wild.

D.H. Lawrence explores the dehumanizing effects of modernity and industrialization. His novel *Sons and Lovers* reveals the theme of nature and industrialism. The totalitarian government in George Orwell's *Nineteen Eighty-Four* tries to control everything about its people. Big brother puts an unfair control on the people of Oceania and controls them socially and somewhat economically on what they can purchase and how they can live. The novel satirizes tyrannical administrations and what might happen if the government was allowed to be in complete and total control of the people. The malicious oppressive government in its pursuit of power uses various methods to have ultimate control over the population. The constant war results in the loss of highly valued democratic ideals.

In his novel *The War of the Worlds*, H.G. Wells uses a Martian invasion of Earth as a vehicle to discuss the validity of late-nineteenth-century British colonialism. It draws parallels between England's fictional plight and the real hardships of native populations throughout the empire. In short, it reveals Wells' attitudes toward the idea of colonization.

In *Brideshead Revisited*, Evelyn Waugh satirically explores the British class system which is dependent on the idea that power was hereditary and the established gentry was superior to other social classes. Zadie Smith's novel *White Teeth* examines the masculine experience (both migrant and English) by reflecting on the complex effects that cultural history can have on identity. It traces the personal history of the protagonists interlaced with the cultural history of post-Postcolonial Britain.

Mrs. Dalloway by Virginia Woolf reveals the interconnectedness of perception and reality across individuals and social spheres. Dalloway is

an early exploration of postmodernity. The novel has illustrations of characters highlighting illusionary reality and disillusionment.

Modern British Fiction has always revealed the plight of the colonized at the hands of the imperialistic colonizers.

2.4 EXISTENTIALISM AND MODERN BRITISH LITERATURE

Existentialism is a movement of 20th-century literature that focuses on the individual and his or her relationship with the universe or God. Jean-Paul Sartre explicitly adopted the term, and with his creation and that of Simone de Beauvoir, Maurice Merleau-Ponty, and Albert Camus, existentialism became a cultural movement. It underlines a philosophical and literary perception that focuses on the experience of an individual and the way that he or she understands the world. The world was an indifferent place for existential philosophers and writers in the post-world war period. It had no set of universal rules which can be applied to everyone. Hence, existentialism never deals with objective knowledge, language, or science. It focuses on beliefs and religion. It reveals human states and feelings.

In existential literature, an individual exists in a chaotic and seemingly meaningless environment. The protagonist is forced to confront him/her and determine his/her purpose in the world. The four recurring themes of existentialism are the individual, God, being, and truth. Existentialism emphasizes action, freedom, and decision as fundamental to human existence. It fundamentally argues against definitions of human beings as primarily rational. Søren Kierkegaard is generally considered as the 'father' of existentialism.

Since 1970, in both art & literature, existentialist elements have registered their place & position. Jean-Paul Sartre's philosophical novel *Nausea* expresses the cyclical feelings of disgust that overcome Antoine Roquentin, a young historian, as he comes to realize the banality and emptiness of existence. The protagonist becomes intensely conscious of the fundamental absurdity of life. The novel explores the themes of consciousness, loneliness, transformation, and freedom. Philip K. Dick's *Do Androids Dream of Electric Sheep?* is a story of non-empathetic androids clashing with empathetic humans. It reveals the theme of a human's self-realization of his loss of humanity.

In the non-fiction work, *The Ethics of Ambiguity* Simone de Beauvoir identifies herself as an existentialist. To her, existentialism is the philosophy of our times because it is the only philosophy that takes the question of evil seriously. Her view of human freedom is revealed as "... we are free today if we choose to will our existence in its finiteness, a finiteness which is open on the infinite."

Chuck Palahniuk's novel *Fight Club* is about the process of enlightenment caused by a huge amount of mental suffering. The suffering is a result of identifying with the ego, the things we own, and the roles we play in a

society of hypocrites. The novel advocates personal enlightenment. Individually each person must hit bottom to truly rise or transcend their old self.

The ideas of thinkers like Dostoevsky, Foucault, Kafka, Nietzsche, Herbert Marcuse, Gilles Deleuze, and Eduard von Hartmann infuse the works of artists like Chuck Palahniuk, David Lynch, Crispin Glover, and Charles Bukowski. Existential works maintain a balance between distastefulness and beauty. Jean-Paul Sartre's play *No Exit* has the quote, "Hell is other people." The play begins with a Valet leading a man into a room that the audience soon realizes is in hell. Eventually, he is joined by two women. After their entry, the Valet leaves and the door is shut and locked. All three expect to be tortured, but no torturer arrives. Instead, they realize that they are there to torture each other, which they do effectively, by probing each other's sins, desires, and unpleasant memories.

The Theatre of the Absurd has totally relied on existentialist themes. In Samuel Beckett's play *Waiting for Godot*, two men pass the time aimlessly, while waiting for someone who never comes. They claim Godot to be an acquaintance but hardly know him, admitting that they would not recognize him if they saw him. To occupy themselves, they do anything "to hold the terrible silence at bay." It illustrates an attitude toward man's experience on earth: the pathos, tyranny, friendship, hope, corruption, and confusion of human experience that can only be reconciled in the mind and art of the absurdist. It also examines the questions like death, the meaning of human existence, and the place of God in human existence.

The works of Franz Kafka reveal the themes of alienation and persecution. Their apparent hopelessness and absurdity represent existentialism. The novella *The Metamorphosis* is a story of a salesman Gregor Samsa, who wakes one morning and finds himself mysteriously transformed into a huge insect and subsequently struggles to adjust to this new condition. Gregor's unexpected and unexplained conversion is compared with a lot of day-to-day details. The novel resounds the feelings of alienation and revulsion.

Kafka's next novel *The Trial* is the story of Josef K., a man arrested and prosecuted by a remote, inaccessible authority, with the nature of his crime revealed neither to him nor to the reader. The novel reveals alienation, bureaucracy, the seemingly endless frustrations of man's attempts to stand against the system, and the futile and hopeless pursuit of an unobtainable goal.

Albert Camus introduces his theory of the absurd in his philosophical essay *The Myth of Sisyphus*. Sisyphus's perpetual and pointless toil metaphorically represents modern lives spent working at futile jobs in factories and offices. Sisyphus, an absurd hero lives life to the fullest, hates death, and is condemned to a meaningless task. According to Camus, absurdity is the result of our desire for clarity and meaning within a world and condition that offers neither. His novella *The Stranger* unveils his

philosophy of absurdism. The novel *The Plague* is an existentialist classic which presents a picture of life in Oran as seen through the author's distinctive absurdist point of view. It stresses the powerlessness of the individual characters to affect their destinies. Both novels allegorically reveal the phenomenal consciousness and the human condition. According to Camus, we ultimately have no control. The absurdity of life is certain. Human reactions are absurd. He questions the meaning of moral ideas justifying humanity and human suffering. The plague, which befalls Oran, ultimately, enables people to understand that their suffering is meaningless. As the epidemic "evolves" within the seasons, so do the citizens of Oran, who instead of willfully giving up to a disease they have no control over, decide to fight against their impending death, thus unwillingly creating optimism amid hopelessness.

Tom Stoppard's *Rosencrantz & Guildenstern Are Dead* is an absurdist tragicomedy. It elaborates on the exploits of two minor characters from Shakespeare's *Hamlet*. Two central characters almost appear to be two halves of a single character. The characters pass time by playing questions, imitating other characters, and interrupting each other, or remaining silent for long periods. The world for the two clowns is beyond their understanding. They fail in realizing the implications of philosophical arguments. So they muse on the irrationality and randomness of the world.

Jean Anouilh's arguments in his tragedy *Antigone* are based on existentialist ideas. Produced under Nazi censorship, the play is purposefully ambiguous about its rejection of authority and acceptance. Antigone rejects life as desperately meaningless but without affirmatively choosing a noble death. The play discusses the nature of power, fate, and choice, the "promise of a humdrum of happiness" and ordinary existence.

To the critic Martin Esslin, the plays of Samuel Beckett, Eugene Ionesco, Jean Genet, and Arthur Adamov reveal existential beliefs. To them, we are absurd beings lost in a universe empty of real meaning.

2.5 CONCLUSION

Swift's "Gulliver's Travels" is a pure piece of satire where he satirizes party politics, religious differences, and western Culture as a whole in ways still relevant to today's world.

To sum up, political allegory, loyal to the fundamental principle of humanity has unveiled the bitter approach of those who rule the masses. Similarly, the modern British fiction has persistently revealed the hostile approach attitude of imperialistic colonizers towards the simple and poor colonized natives of the soil. The modern existential British literature has explored the absurdity of life where the question of existence always matters.

2.6 CHECK YOUR PROGRESS

1. Write an essay on Political Satire.
2. Comment on the elements of imperialism and postcolonialism in Modern British Fiction
4. Discuss the features of Existentialism in Modern British Literature.

2.7 BIBLIOGRAPHY

- Appignanesi, Richard; Zarate, Oscar (2001). *Introducing Existentialism*. Cambridge, UK: Icon.
- Appignanesi, Richard (2006). *Introducing Existentialism* (3rd ed.). Thriplow, Cambridge: Icon Books (UK), Totem Books (USA).
- Barrett, William (1958). *Irrational Man: A Study in Existential Philosophy* (1st ed.). Doubleday.
- Cattarini, L.S. (2018). *Beyond Sartre and Sterility: Surviving Existentialism*. Montreal.
- Cooper, David E. (1999). *Existentialism: A Reconstruction* (2nd ed.). Oxford, UK: Blackwell.
- Deurzen, Emmy van (2010). *Everyday Mysteries: a Handbook of Existential Psychotherapy* (2nd ed.). London: Routledge.
- Henderson, J. (1993) *Comic Hero versus Political Elite* pp.307-19 in Sommerstein, A.H.; S. Halliwell; J. Henderson; B. Zimmerman, eds. (1993). *Tragedy, Comedy and the Polis*. Bari: Levante Editori.
- Stinson, Emmett (2019-08-28). "Satire". *Oxford Research Encyclopedia of Literature*.



NOVEL: *1984* BY GEORGE ORWELL - I

Unit Structure

3.0 Objectives

3.1 Introduction

3.2 George Orwell

3.3 *1984*: Critical Summary

3.4 Character Sketch of Winston Smith

3.5 *1984* as a Political Allegory

3.6 Check Your Progress

3.7 Bibliography

3.0 OBJECTIVES

The objectives of this Unit are to make the learners familiar with:

- George Orwell as a writer
- *1984*, a novel by George Orwell
- *1984* as a political satire

3.1 INTRODUCTION

“*1984*” is a dystopian novel by George Orwell, published in 1949. The novel is set in a future totalitarian society, in which the government, under the control of a Party led by a figure known as Big Brother, has total control over all aspects of citizens' lives. The story follows the protagonist, Winston Smith, a low-ranking member of the Party who secretly rebels against the Party's oppressive rule. Winston begins a forbidden love affair with Julia, a fellow Party member, and together they seek to undermine the Party's authority.

As the story progresses, Winston and Julia become embroiled in a dangerous conspiracy against the Party, and are ultimately captured by the Party's brutal Thought Police. Winston is subjected to a grueling process of brainwashing and torture, until he ultimately betrays Julia and fully embraces the Party's doctrine.

3.2 GEORGE ORWELL

Novel: *1984* by George Orwell - I

George Orwell was a journalist, author, essayist, and critic best known for his novels *Animal Farm* and *Nineteen Eighty-Four*. He was a man of strong opinions who addressed some of the major political movements of his times, including imperialism, fascism, and communism. Eric Arthur Blair known by his pseudonym George Orwell was born on 25th June 1903 in Motihari, Bengal, India, during the British colonial rule. His father, Richard Walmesley Blair, was working as an Opium Agent in the Indian Civil Service. As a son of a British Civil Servant, Orwell spent his initial days after his birth in India, where his father was stationed. When Orwell was only a year old his mother moved back to England while his father stayed in India until 1912. Orwell was educated in Henley and Sussex at the school level.

In 1921 he joined the British police in Burma. However, Orwell's dissatisfaction and dislike for British imperialism leads him to resign from his job in 1927. He decided to become a writer, In 1928, he moved to Paris and began a series of low-paying jobs. In 1929, he moved to London again with less money. He described those experiences and real incidents in the form of fiction in his first book, 'Down and Out in Paris and London' published in 1933, which earned him some initial literary recognition. He took the name George Orwell, shortly before its publication.

During 1932-1933, Orwell worked as a teacher in a small private school in Middlesex, he came down with his first outbreak of pneumonia because of tuberculosis, a condition that would plague him throughout his life and require multiple hospitalizations. Orwell gave up his teaching job and spent nearly a year in Southwold writing his next book, *Burmese Days*. Throughout these days, he worked part-time in a bookshop, where he met his future wife, Eileen. He married to Eileen in 1936, just before he moved to Spain to write newspaper articles about the Spanish Civil War. The war was between the left-wing Republicans and The Fascist Nationalists.

While in Spain, Orwell had begun to consider himself a socialist and found that he had been searching for true socialism. He joined the struggle against the Fascist party, he was wounded in the throat. In meantime, communists began to arrest dissenters, he had to flee from Spain as the group with which he was associated was falsely accused of secretly helping the fascists. After arriving in Britain, he wrote A Homage to Catalonia. By 1939 George Orwell had returned to England. At the beginning of the Second World War, he was rejected for military service but he joined British Broadcasting Corporation (BBC) as the person in charge of broadcasting to India and Southeast Asia. Orwell didn't like this job, as he was in charge of broadcasting propaganda to these British colonies, this act was totally against Orwell's nature and his political philosophy. In 1943, he took a job of his choice, as the literary editor of *The Tribune* a left-wing magazine.

Orwell and Eileen adopted a son, and shortly after that, he became a war correspondent for the *Observer* in Paris and Cologne, Germany. Unfortunately, Eileen died, just before the publication of one of his most important novels. *Animal Farm*. Regardless of the loss of his wife and his own deteriorating health, he continued writing and completed *1984* in 1948. It was published early the next year and achieved great recognition and success.

In 1949 Orwell remarried Sonia Brownell. However, he died at the age of 46 because of tuberculosis, but his ideas, opinions, and thoughts have lived on through his work.

George Orwell spent almost seventeen years writing. Even after spending this much time as a writer, Orwell didn't consider himself a novelist. Although he has written two of the most important literary masterpieces of the 20th century: *Animal Farm* and *1984*. While these are the most famous books of his writing career, his memoirs, other novels, and important work as an essayist: 'Politics and the English Language', 'Shooting an Elephant', contribute to the group of works that are considered to be the most important twentieth-century literature.

Orwell's writing endeavored truth. His fiction has various elements of the world he was living around him, like the wars and struggles that he witnessed very closely, the terrible description of politics, and how totalitarianism takes on the human spirit. From the beginning of his writing to the age of twenty-four, Orwell captured the real struggle of people, who are not fortunate enough to tell their suffering and pain. Orwell said that he writes because somewhere he feels that there are a number of lies that he has to expose, and there are facts that need attention. Orwell certainly does this in the novel *1984*, which is fraught with a political purpose, meaning, and warning. Orwell gave readers a glimpse into what would happen if the government control every single detail of a person's life, even their own private thoughts. *Animal Farm*, a political allegory based on Russian Revolution and its betrayal. In the novel, a group of barnyard animals overthrow and chase off their exploitative human masters and set up an egalitarian society of their own. The book had resonance in the post-war climate and its worldwide success made Orwell a sought-after figure. It was one of Orwell's finest works, full of wit and fantasy.

3.3 1984: CRITICAL SUMMARY

Published in 1949, the novel is set in a distinct future of 1984. It features Winston Smith, who works in a records department in the Ministry of truth, wherein they rewrite history in order to establish their set of ideologies. However, Winston despises the party and shows his resistance towards the same by secretly keeping a diary. Which is considered an offensive and punishable act under the regime. He is constantly under the watch of the government which is headed by a very powerful figure, 'Big Brother', who can see everything and is present everywhere. Posters with a big face and the words "BIG BROTHER IS WATCHING YOU" is

pasted everywhere. The government is on a mission to control their minds and for which they impose a new language 'Newspeak' which aims to stop political uprisings by removing all words associated with it. It's against the law to even have rebellious thoughts and such a crime is called thoughtcrime and is considered as the worst of all crimes. Winston notes his every rebellious thought in his secret diary and joins O'Brien, who is supposed to be a member of the secret group that works to overthrow the party.

The book starts with the 39-year-old feeble man, Winston, entering the building to reach his apartment. He takes the stairs despite having some ailment in the right ankle of his leg because his elevator is always out of service and on every floor, he is greeted by the poster of 'Big Brother' returning home. In his apartment, there is a telescreen that is always on and spews propaganda through which the party is able to monitor every action of the citizens, they are constantly under surveillance. Winston takes out the diary, which he secretly got from a secondhand store. He is unable to write anything as he is not sure for whom he is writing the diary, instead, he starts thinking about a dark-haired woman working in the same office, whom he finds attractive but considers her a spy who keeps a watch on him. He also recalls his meeting with an inner officer O'Brien. Winston feels that he also hates the authoritarian rule and they share the same hatred towards them. He continues writing down his feelings about the big brother on the paper. Winston looks at the page and realizes that he has created a thoughtcrime and he will be caught soon. Just then somebody knocks on the door and when he frightfully opens it, he finds his neighbor Mrs. Parson who needs his help in unclogging the sink. When Winston goes to help them, he is accused of committing thoughtcrime by her children. They are junior spies who also work for the party and continuously keep a watch on their elders and then report to the party. Winston returns home to write his diary again but the thoughts of O'Brien kept his mind occupied. He recalls a dream in which he heard a voice telling him that "We shall meet in the place where there is no darkness."

Winston dreams about his mother on a sinking ship with his younger sister in her lap. He holds himself responsible for his mother's disappearance when he was almost ten or eleven years old. He believes that they sacrificed in order to keep him alive and the memory of which tears him apart. Suddenly the scene shifts towards a different scenery, which he names 'The Golden Country' after waking up. He also sees the dark-haired girl stripping off her clothes and running towards him in such a gesture that it seemed to annihilate the whole system. He wakes up uttering the word "Shakespeare". The telescreen blows a high-pitched whistle as a wake-up call for office workers. It's time for the exercise known as the 'Physical Jerks'. During the exercise, he recollects his childhood memories and gets engrossed in his thoughts which makes it difficult for him to concentrate on the exercise, suddenly he hears a voice shouting at him from the telescreen for not doing the exercise properly.

Winston goes to his job, where he works with a "speakwrite" (a machine that types as he dictates into it) and updates the orders of Big Brother to

match the new ideology. Later, a friend of Winston, Syme informs him about 'Newspeak', a language that will have very few words so that it will limit the thoughts of people and they will dare not to rebel against the party. Winston is highly distressed but controls himself to not show his inner feelings. He constantly feels that somebody is following him and later finds out that the black-haired girl Julia is following her, whom he thinks of as a spy.

When he goes back home, he takes out the diary and records his last sexual encounter with a prole woman because sex is considered a crime and even the thought of it will lead any person to death. Winston thinks that the only hope to crush the authority will come from the Proles only if they realize that they can make their condition better. Proles were regarded as the lowest and most impoverished people living in abandoned areas and were not considered a threat by the party.

Winston thinks of his diary entries as a form to letter for O'Brien whom he feels is working against the party but he is not sure. He concludes his diary by writing that Freedom is the freedom to say that two plus two make four.

Winston goes to Prole where he meets Mr. Charrington in the shop who sells him an antique paperweight and takes him to a room without a telescreen where he shows him the drawing of a church. Upon leaving the shop, he is dreading with fear as he sees the dark-haired girl, Julia following her. He thinks about meeting O'Brien and recalls party slogans "WAR IS PEACE," "FREEDOM IS SLAVERY," "IGNORANCE IS STRENGTH."

Julia hands over a note to Winston in which she has confessed her love for him. He tries a way to figure out to meet her and after several days, he meets her at victory square. They hold each other's hands and make a way out to meet privately. They frequently meet in the hideout which results in physical intimacy between the two. They both share the same hate for the government and Winston fears of getting caught by the thought police, However, Julia has a positive attitude towards the situation.

Winston rents a room from Mr. Charrington so that he can live with Julia. They both eat bread, jam, drink coffee, Julia wears makeup, and have sex, they do everything that is prohibited.

Winston and Julia continue to meet at Charrington's place wherein they discuss about all the propaganda happening around them, and how history is being changed to create a new thought process in order to control the minds of people. They also think of marrying and rebelling against the regime. In the office, O'Brien speaks to Winston and tells him about Syme who is now an unperson (the one who is secretly executed.) O'Brien promises to lend him a copy of 'Newspeak' and invites him home. Winston sees this as a sign that O'Brien is on his side and feels that this is the moment, he was waiting for such a long time.

Winston wakes up terrified from the dream and tells Julia about the memories of his mother and sister and blames himself for their death. Later they went to O'Brien's home and confess that they are the rebels who hate the party. Julia and Winston are welcomed into the secret Brotherhood by O'Brien after he describes how it works as a loosely organized group dedicated to overthrowing the Party. Winston is given a copy of "the book," a heretical work by Goldstein.

After a long tiring day at the office, Winston comes home and starts reading 'The Book', Julia also joins him in reading, the book accounts for all the ideology and history of the party. 'You are the dead', a voice says abruptly from behind the wall-mounted image. The image has a telescreen behind it. Winston and Julia are caught, and Mr. Charrington reveals himself to be a Thought Police agent.

Winston finds himself in the Ministry of Love, where there is no darkness, sitting in a bright, empty cell and constantly observed by four telescreens. Winston thinks of O'Brien and Julia. Winston's coworker, Ampleforth (the poet), is then placed in the cell with him. As they talk about their "crimes," Ampleforth is summoned from his cell to Room 101. To Winston's surprise, Parsons, his orthodox neighbor, is also placed in the cell.

Winston is concerned about Julia. He makes the decision to endure twice as much pain as she does because he feels she is suffering, possibly more than he is. However, he soon realizes that this is just an intellectual decision. O'Brien enters the cell to retrieve Winston after a series of unpleasant incidents involving the other convicts. At first, Winston thinks O'Brien has also been discovered, but he soon realizes that he has deceived him. Winston is tortured continuously for days. He is betrayed by Julia and O'Brien, he is tortured and ruined, and every hope he had for a future without the Party is destroyed. Winston learns that Goldstein's book was written partially by O'Brien and that Big Brother exists just as the Party exists, eternal and omnipotent. Winston is starved and tortured for several months in order to change his beliefs to those of the Party. O'Brien says "Party seeks power entirely for its own sake. Not wealth or luxury or long life or happiness; only power, pure power."

O'Brien brings Winston to Room 101 or the last phase of re-education, which is very dreadful as the prisoners are being confronted with their biggest fears and in Winston's case it was the rats. Winston betrays Julia when confronted with a cage holding furious rats, and Winston betrays Julia by wishing the torture upon her instead. After returning back in society, Winston encounters Julia, who was also tortured. Both admit they have betrayed each other and are no longer in love with each other. Back in the café, a news report praises Oceania's claimed resounding triumph over Eurasian armies there. Winston finally acknowledges that he loves Big Brother.

3.4 CHECK YOUR PROGRESS

1. Write a note on George Orwell as a writer.
2. Critically analyse George Orwell's novel, *1984*.

3.5 BIBLIOGRAPHY

1. Taylor, D.J. (2003). *Orwell: The Life*. Henry Holt and Company.
2. Crick, Bernard (2004). "Eric Arthur Blair [*pseud.* George Orwell] (1903–1950)". *Oxford Dictionary of National Biography*. Oxford, England, United Kingdom: Oxford University Press.
3. Seaton, Jean. "Why Orwell's *1984* could be about now". BBC. Retrieved 3 December 2019.
4. Leetaru, Kalev. "As Orwell's *1984* Turns 70 It Predicted Much of Today's Surveillance Society". *Forbes*. Retrieved 3 December 2019.
5. "The savage satire of '1984' still speaks to us today". *The Independent*. 7 June 1999. Archived from the original on 7 January 2023. Retrieved 7 January 2023. *Orwell said that his book was a satire - a warning certainly, but in the form of satire.*
6. Grossman, Lev (8 January 2010). "Is *1984* one of the All-TIME 100 Best Novels?". *Time*. Retrieved 29 December 2022.



NOVEL: 1984 BY GEORGE ORWELL - II

Unit Structure

4.0 Objectives

4.1 Characters in *1984*

4.2 Character Sketch of Winston Smith

4.3 Themes in *1984*

4.4 *1984* as a Political Allegory

4.5 Check Your Progress

4.5 Bibliography

4.0 OBJECTIVES

The objectives of this Unit are to make the learners familiar with:

- The characters in *1984*
- Themes in *1984*
- 1984 as a political satire

4.1 CHARACTERS IN 1984

George Orwell's novel "1984" features a number of characters, each of whom plays an important role in the story. Some of the key characters include:

Winston Smith: The protagonist of the novel, Winston Smith is a low-ranking member of the ruling Party who secretly rebels against its oppressive rule.

Julia: A young woman whom Winston falls in love with and begins a forbidden relationship with. Julia shares Winston's anti-Party views and is also involved in the resistance movement.

O'Brien: A high-ranking member of the Party who Winston initially believes is part of the resistance movement. In reality, O'Brien is a member of the Party's elite and ultimately betrays Winston.

Big Brother: The symbolic leader of the Party, Big Brother is an omnipresent figure who represents the all-seeing eye of the Party.

Emmanuel Goldstein: A former member of the Party who has become the figurehead of the resistance movement. Goldstein is portrayed by the Party as the ultimate enemy of the state.

Syme: A colleague of Winston's who works in the Ministry of Truth. Syme is highly intelligent and is developing a new version of Newspeak, the Party's official language.

Parsons: A neighbor of Winston's who is a devout Party member. Parsons is ultimately betrayed by his own children and is arrested by the Party.

These characters each play important roles in the story, representing different aspects of the Party's regime and the resistance movement that seeks to overthrow it.

4.2 CHARACTER SKETCH OF WINSTON SMITH

Winston is the protagonist of the novel. It is only through him that the reader sees the nightmarish world that Orwell imagines. Orwell's main objective is to demonstrate the horrifying effects of totalitarianism. The reader is able to see and comprehend the severe oppression that the Party, Big Brother, and the thought police imposes on its citizens. Winston has a propensity to rebel against the authorities who are very powerful which shows his stifling individuality and his intellectual capacity to reason about that resistance. Winston meets a mysterious woman named Julia, a fellow Outer Party member who also hates the party's practices; the two fall in love and wishes to get married. Soon after, Winston contacts O'Brien, an Inner Party member whom he thinks of a secret member of The Brotherhood, a group of rebels committed to overthrowing the Party's dictatorship. Winston and Julia join the Brotherhood. Winston is incredibly contemplative and curious, eager to learn how and why the Party holds such absolute power in Oceania, in contrast to Julia, who is unconcerned and somewhat selfish and only interested in rebelling for the pleasures to be gained. Winston's in-depth reflections give Orwell the chance to delve into the novel's major themes, which include the power of language over the mind, psychological and physical intimidation and manipulation, and the value of historical knowledge.

Winston is certain that the Thought Police will arrest him for thoughtcrime as soon as he writes "DOWN WITH BIG BROTHER" in his diary. Winston, believing he is powerless to avoid his fate, yet he takes unnecessary risks by trusting O'Brien and renting the room above Mr. Charrington's shop. Deep down, he knows that taking these risks increases his chances of getting caught by the Party. He continues to rebel even though he knows the repercussions of such actions. Winston lives in a world where genuine optimism is impossible; in the absence of genuine hope, he gives himself false hope, fully aware that he is doing so.

Winston hates the party and because of his intense hatred for the Party and desire to test its authority, Winston engages in a number of so-called criminal activities throughout the book, including writing his diary, having an illicit relationship with Julia, and secretly indoctrinating himself into

the anti-Party Brotherhood. Winston's efforts to achieve freedom and independence ultimately serve to highlight the Party's terrifying power. By the end of the novel, it is clear that Winston's rebellion served O'Brien's plan to subject him to physical and mental abuse. Winston has been reduced to an obedient, unquestioning party member who genuinely loves "Big Brother."

Novel: *1984* by George Orwell - II

4.3 THEMES IN *1984*

"1984" by George Orwell is a dystopian novel that explores a number of complex themes. Some of the key themes in the novel include:

Totalitarianism: The novel explores the dangers of a totalitarian society in which the government controls every aspect of citizens' lives, including their thoughts and beliefs.

Power and control: The Party's control over society is maintained through manipulation of information, surveillance, and violence. The novel highlights the dangers of unchecked power and the ways in which those in power can manipulate and control individuals and society as a whole.

Language and communication: The Party's control over language and communication is a key theme in the novel. The development of Newspeak, the Party's official language, represents the Party's attempt to control and limit thought and communication.

Rebellion and resistance: The novel explores the theme of rebellion and resistance against an oppressive government. Winston's rebellion against the Party is driven by his desire for freedom and his belief in the importance of individual thought and expression.

Memory and history: The novel highlights the importance of memory and history in shaping our understanding of the world. The Party's manipulation of history represents its attempt to control the past and shape the present.

Overall, "1984" is a powerful critique of totalitarianism and the dangers of government overreach. Its themes and ideas continue to be relevant today, and the novel remains a widely read and studied work of literature.

4.4 *1984* AS A POLITICAL ALLEGORY

Nineteen Eighty-Four is a dystopian novel written by the English writer George Orwell in 1948, set forth a future under the iron rule of totalitarianism. Orwell throws light on the issue of the increase in dictatorship and the decline of democracy by painting the imaginary picture of a future where human rights, freedom, and democracy does not exist. Orwell's dominant goal in this novel was to warn about the serious danger of totalitarianism in society. He explains the terrifying degree of power and control that a totalitarian regime can acquire and maintain. Orwell supported socialism and strongly believed in the power to rebel for the advancement of society, he often observed such rebellions go wrong

and become part of a totalitarian rule. Categorically, Orwell witnessed such developments during the time he spent in Spain and Russia, where he witnessed the rise of communism and the accompanying destruction of civilian liberty, economic strength, and honest government.

There was a time when most of the Western world was inclined towards communism considering it as a step towards human progress in the development of equality government, Orwell straight forwardly spoke out against this practice. In the novel *Nineteen Eighty-Four*, Orwell presents the idea of a perfect totalitarian state. Through his fiction, he wanted to grasp the world's attention on accepting Communism, which might lead to if allowed to proceed unchecked.

This novel is considered a political allegory, the term allegory refers to a kind of story which has two layers; superficial and inner layer, it means that it is a piece of literature in which characters, events, and storylines, all consist of deeper meaning. In an allegory there are two levels of meaning the superficial meaning is the general story of the book, and the inner or bigger meaning is a symbolic and representative meaning.

The novel is a kind of prediction and warning because Orwell felt that society was once again going back to barbarism. This novel can be seen as a reaction to the totalitarian regimes that emerged in Europe after the first world war. The main theme of the book is politics which reflects the consequences of oppressing citizens, restricting freedom, use of atomic power, war, and removing the constraints of history through different techniques. It creates a world in which no one wants to live in.

The novel begins with a man named Winston Smith; he is in hurry to drag himself home to his apartment building as the clocks are striking thirteen. With this beginning, as a reader, one can easily be plunged into a gritty, decaying world where the political order dominates the everyday life of people and an individual thought is considered a crime, love is forbidden, and language seems to say the opposite of what one has normally expected. As the story moves forward Winston's daily life unfolds that the world has been divided into three geographical areas: Oceania, Eurasia, and East Asia. All three are occupied in perpetual warfare with one another, not for territory or religious matters but for social control.

Winston is a member of the outer party, one day he brought a small, bound volume of blank paper, a kind of diary in which he can record his most private thoughts without being observed by the omnipresent telescreen. The first thought he recorded "Down with Big Brother!" Winston became curious about the dark-haired girl Julia, a machine operator in the Fiction Department, at his workplace. Although he feared that she was a member of the Thought Police which arrests people for thoughtcrimes. But all his delusion ends when she slips him a note of "I love you" in the corridor one day. Both started a secret love affair, first, they met in the countryside, and then in a rented room.

Eventually, Winston came in contact with O'Brien, whom Winston thinks is a member of the Brotherhood, but actually is a member of the Thought

Police. He gave Winston a book named *The theory and practice of Oligarchical Collectivism* written by Emmanuel Goldstein. After making love with Julia, Winston started reading the book, and after a while, they both fall asleep. They awake hours later and are captured by the Thought Police, who apparently knew of their hideaway. There, they get to know that O'Brien is in reality a member of ThoughtPolice; he tortures Winston and tries to convince him that he must love Big Brother.

Novel: *1984* by George Orwell - II

When torture fails, Winston is shifted to Room 101, in which every person who enters is faced with their greatest fear. For Winston, it's rats. Musing on the impending rats-chewing on his face, Winston immediately calls out, "Do it to Julia!" And finally convinced that he loves Big Brother, that's what O'Brien wanted. The novel ends as Winston, having exchanged mutual conversations of betrayal with Julia, sits at the Chestnut Cafe, drinking Victory Gin, completely and highly brainwashed and committed to Big Brother.

Although the work is fictional, but it's an indirect political documentary featuring the historic conflict between democracy and dictatorship. They are absolutely reflections of Orwell's political and social beliefs. His dynamism with democratic socialism is unique and interesting. Orwell believed that socialism is the birthplace of dictatorship and that striving for the ultimate power is irresistible.

4.5 CHECK YOUR PROGRESS

1. Draw the character sketch of Winston Smith.
2. Discuss George Orwell's novel, *1984* as a political satire.
3. Comment on Orwell's thematic concerns in his novel, *1984*.

4.6 BIBLIOGRAPHY

1. Taylor, D.J. (2003). *Orwell: The Life*. Henry Holt and Company.
2. Crick, Bernard (2004). "Eric Arthur Blair [*pseud.* George Orwell] (1903–1950)". *Oxford Dictionary of National Biography*. Oxford, England, United Kingdom: Oxford University Press.
3. Seaton, Jean. "Why Orwell's *1984* could be about now". BBC. Retrieved 3 December 2019.
4. Leetaru, Kalev. "As Orwell's *1984* Turns 70 It Predicted Much of Today's Surveillance Society". *Forbes*. Retrieved 3 December 2019.
5. "The savage satire of '1984' still speaks to us today". *The Independent*. 7 June 1999. Archived from the original on 7 January 2023. Retrieved 7 January 2023. Orwell said that his book was a satire - a warning certainly, but in the form of satire.
6. Grossman, Lev (8 January 2010). "Is *1984* one of the All-TIME 100 Best Novels?". *Time*. Retrieved 29 December 2022.



THE BLACK PRINCE BY IRIS MURDOCH - I

Unit Structure

5.0 Objectives

5.1 Introduction

5.2 George Orwell

5.3 *The Black Prince*: Critical Summary

5.4 *The Black Prince*: Narrative Technique

5.5 Usage of the Postscripts

5.6 Check Your Progress

5.7 Bibliography

5.0 OBJECTIVES

The objectives of this Unit are to make the learners familiar with:

- Iris Murdoch as a writer
- Iris Murdoch's *The Black Prince*

5.1 INTRODUCTION

Iris Murdoch wrote and published her novel, 'The Black Prince' in 1973. This novel has been recognized as one of the great books of the 20th century and won the James Tait Black Memorial Prize. This was Murdoch's fifteenth novel and alludes mainly to Hamlet, the character created by William Shakespeare. *The Black Prince* is generally considered the best of Murdoch's novels. Critic Richard Todd describes it as her "closest approach to the 'post-modernist' novel"¹, which is especially in the context of narrative unreliability highly interesting and complex. The genre is Metafiction.

Murdoch admired the great nineteenth-century English and Russian novels written by Tolstoy, Dostoevsky, James Joyce, Dickens, and Eliot. Overall, she had the ability to merge philosophy and fiction and this is apparent in the main character Bradley Pearson in the novel.

5.2 IRIS MURDOCH

Iris Murdoch was born in Dublin in 1919 and went to Oxford. She lived a very unconventional life and in 1956 married John Bayley a literary critic

and novelist. From 1974 to 1992, she also married Warton Professor of English at Oxford who she had met in 1954. The trio had an unusual romantic partnership that lasted almost 40 years. Murdoch had "multiple affairs" with both men and women which, on discomposing occasions meaning to disturb the calm, were witnessed by Bayley. She lived a life of Self-indulgent love and it finds expression in her novels and books.

The Black Prince By Iris
Murdoch - I

Dame Murdoch spent the last 5 years of her life with Alzheimer's disease and died in 1999. Her husband was at her bedside.

Dame Murdoch published more than 26 novels. Her novel *The Sea, the sea*, won a Booker Prize in 1978. She published her last novel, *The Green Knight*, in 1994. This was the year she was diagnosed with Alzheimer's disease. The list of her publications is given at the end of this article.

5.3 THE BLACK PRINCE: CRITICAL SUMMARY

The Black Prince is remarkable for the structure of its narrative, consisting of a central story introduced by forewords and post-scripts by characters within it. It largely consists of the description of a period in the later life of the main character, ageing London author Bradley Pearson (Authoritarian tone is noticed), during which time he falls in love with the daughter of a friend and literary rival, Arnold Baffin. For years Bradley has had a tense but strong relationship with Arnold, regarding himself as having 'discovered' the younger writer. The tension is ostensibly over Bradley's distaste for Arnold's lack of proper literary credentials, though later the other characters claim this to be a matter of jealousy or the product of an Oedipus complex. Their closeness is made apparent from the start of the book, however, as Arnold telephones Bradley, worried that he has killed his wife, Rachel, in a domestic row. Bradley attends with his former brother-in law, Francis Marloe, in tow. Together they calm the injured Rachel and restore peace to the Baffins' household.

Bradley begins to get trapped in a growing dynamics of family, friends, and associates who collectively seem to thwart his attempts at achieving the isolation he feels necessary to create his 'masterpiece'. His intervention in the Baffins' marriage, for instance, prompts Rachel to fall in love with him. His depressed sister, Priscilla, leaves her abusive husband, demanding that her brother shelter her. The Baffins' young daughter, Julian, declares her admiration for Bradley and begs him to tutor her. Even Christian, Bradley's ex-wife, invades his life by seeking to repair their long-defunct relationship.

Bradley attempts to navigate these complications with mixed success. His inability to reciprocate Rachel's affections ultimately defuses their affair. She agrees, much to Bradley's satisfaction, to be no more than his friend. Christian meanwhile starts an affair with Arnold, drawing her attentions away from Bradley. Indeed, Arnold informs Bradley that he intends to leave Rachel for Christian. Yet Bradley fails to give proper attention to Priscilla, who pathetically alternates between despair and hysterical

optimism. Only Francis remains a constant annoyance; the former psychoanalyst is implicitly in love with Bradley.

During this time, however, Bradley cannot escape falling in love with Julian. He privately vows never to confess or seek to realise this love, but he cannot contain himself. He promptly blurts it out to Julian herself, and the two embark on a brief, intense affair. He steals away Julian to a rented sea-side cottage to evade Rachel and Arnold, who both condemn the relationship. But he also neglects pressing needs at home. Priscilla, left without any companions, commits suicide; Bradley nonetheless postpones returning. He feels that the news would destroy any romantic connection between him and Julian. When Arnold arrives, enraged, to collect his daughter, however, he turns this deception against Bradley. Julian is visibly disturbed, and she promises to return home the next day. Yet Julian vanishes in the night—in Bradley's mind, at least, Arnold has taken her off and hidden her against her will.

Bradley returns to London in a lovesick fury. A jealous Rachel confronts him, (incorrectly) telling him that Arnold has taken Julian to Europe. She mocks Bradley's high-minded notions regarding love; Julian, she says, already regrets their affair. Filled with anger, Bradley twists the tale and tells Rachel about Arnold's plan to leave her. This revelation startles Rachel and she departs. The final action of the main section takes place at the Baffins' residence, where Bradley attends an incident parallel to the opening one. Rachel appears to have struck Arnold with a poker, killing him. Taking pity on her, Bradley helps her clean up the crime scene and advises her to tell the police the truth. She instead blames the murder on Bradley; he is put under arrest.

Bradley's arrest, trial, and conviction for Arnold's murder are briefly described. The police attribute the murder to Bradley's jealousy of Arnold's writerly success. No one can corroborate Bradley's version of events; Francis's obviously biased account only harms his cause. Thus, his affairs with both Rachel and Julian, as well as Arnold's affair with Christian, remain secret. Rachel appears as a grieving widow, whereas Bradley appears as a cruel, possibly homosexual sociopath. He is convicted and sent to prison. Bradley then closes his account from his prison cell, reaffirming his love for Julian.

5.4 THE BLACK PRINCE: NARRATIVE STRUCTURE

The narrative structure is complex, follows the trends of the psychological novels. Influences of the Freudian novels, Virginia Woolf, D.H Lawrence and others are noticed. The main narrative section is presented to us by a fictional editor, P. Loxias, who has prepared for publication of the long manuscript of his dead friend, Bradley Pearson. Bradley's narrative is a first place account of events that took place in the spring of his 58th year, when he retired as inspector for the Inland Revenue Service to devote full time to writing. Years before, Bradley had published two unpopular novels and book of "Pansies"; now he is eager to get started on a long contemplated, carefully patterned Flaubertian

work of fiction that he hopes will be his masterpiece. Obsessed by this ideal of perfection, he accepts the artistic calling as “a doom,” a condemnation to a severe penalty and the true Last Judgment of his life.

The Black Prince By Iris
Murdoch - I

5.5 USAGE OF THE POST-SCRIPTS

This section is told from the point of view of the other characters, each being said to have had the luxury of reading the main section before drafting their responses. Each interprets the action differently, focusing on separate issues to a more or less selfish degree. They exist to cast doubt not only on the reliability of the fiction that preceded it, but also on themselves. Christian, for example, dismisses any accusation of self-interest, claiming that Bradley lied because he was still in love with her. Francis assesses Bradley as a dysfunctional phobic to promote his new book. Rachel claims that Bradley may have lied due to unrequited love. Julian herself has little to say: she states that she remembers little of that time, and that she has no wish to remember anything more. The "editor" of the entire volume concludes the novel by supporting Bradley's account and praising his devotion to love as an all-empowering force.

The framed postscripts bring in new (critical) perspectives on what is until this point the only truth for the reader; so Bradley's account can be doubted as “the postscripts set the reader up for closure or consolation that nevercomes.”¹¹ Nevertheless, the discussion about narrative unreliability should remain a subsidiary aspect of this paper. Instead it is relevant to scrutinise, at first, one of the initial concerns, namely Murdoch's depiction of Bradley Pearson as a writer.

Romberg calls the narrator's situation when writing a narrative “the epic situation,” and “in a novel of the first-person ... the epic situation ... belongs to the fiction,” and “can, from the aspect of narrative technique, be an important key to the novel” (33). Further, the narrative technique, whereby the main character himself surveys his eventful life, or particularly exciting parts of it, or else lays bare his soul to his friend, gives to author the opportunity to take advantage of the primitive but remarkably persistent demand that the novel-reader in general makes of a narrative: namely, that it shall give an illusion of reality and truth.

The authoritative “I” binds the reader more tightly to the fiction; there is a sort of two-man partnership between reader and narrator, and here we glimpse the primitive epic situation, where someone who has had some experience or other relates this experience to someone else. (58-59)

On the other hand, Wallace Martin claims any first-person narrative ... may prove unreliable because it questions from speaking or writing to self-addressing someone. This is the condition of discourse, in which, as we know, the possibility of speaking the truth creates the possibility of misunderstanding, misperceiving, and lying, whereas “we cannot question the reliability of third-person narrators” (142). These two statements are not necessarily contradictory, but may refer to different levels of reader response.

Romberg's "illusion of reality and truth" may be the primary, naïve response of a reader – even an experienced reader – whereas the "possibility of misunderstanding, misperceiving and lying" may be inferred by readers on a second or more thoughtful reading, and is often implied with more or less subtlety by the author behind the narrator's back. In fact, in recent fiction, it is difficult to think of any first-person narrative in which the narrator is the main character, where the narrator can be relied upon to the same extent as a third-person narrator, whether omniscient or not. One interesting reversal of this tendency is Margaret Drabble's *The Waterfall*, where the apparently omniscient and reliable third person narrator is interrupted at intervals by her own first-person voice, commenting on and criticizing the narrative, exposing its distortions of reality, and laying bare its bias. This technique was perhaps suggested by the third-person novel within the first-person narrative in Doris Lessing's influential novel *The Golden Notebook*.

However, this reversal only works when the two voices are counterpointed within the same novel, when the apparently objective voice is shown to be in fact subjective, and this has resulted the subjective voice becoming the objective, critical and reliable authority.

In a sense, this is the opposite of what Murdoch does in *The Black Prince*. She appears to take full advantage of her readers' demands for the "illusion of reality and truth" in the novel, only to unsettle and undermine them, not only in the postscripts at the end, but also in the narrator's addresses to his "dear friend," P. Loxias which interrupt the narrative from time to time. All first-person narratives contain more than one point of view: the writing "I" is distinguished from the "I" written about. The temporal distance between the narrating voice and the narrated events is important here. In the diary novel or the epistolary

novel there is a close relationship between the epic situation and the narrative, and this may entail an unwittingly ironic betrayal of the narrator's beliefs. However, sometime after the action, the narrator Bradley Pearson is a transformed character, and is quite aware of the ironies with which his former self was surrounded. He lets the reader know in his preface that a transformation has taken place, but explains frankly that he will "inhabit my past self and, for the ordinary purposes of storytelling, speak only with the apprehension of that time, a time in many ways so different from the present" (xi).

The "ordinary purposes of story-telling" prohibit any but the most general hints at the nature of the crisis which precipitated his transformation into "a wiser and more charitable man" (xi). Iris Murdoch does not tend to relinquish the writer's privilege of maintaining suspense to keep the reader interested. Narrative foreshadowing does appear, but serves rather to heighten the reader's curiosity, for example, after describing the day before Arnold's death and his arrest,

Bradley continues: "The morning brought the crisis of my life. But it was not anything that I could have conceived of in my wildest imaginings"

(317). Thus we have the situation whereby the narrating voice of what Dipple calls “the flayed BP” (113) (referring to the deep mythological basis of the novel in the legend of Apollo’s flaying of Maryssa) is holding back his knowledge of events and his understanding of their meanings, and letting the “unflayed BP” speak, nonetheless hoping “that the light of wisdom falling upon a fool can reveal, together with folly, the austere outline of truth” (xi).

Within the world of this fiction, we have little alternative but to trust our narrator when he is describing the course of events, while suspecting his assessments of the significance of these events, and his knowledge of the thoughts and motives of the other characters. This is indeed what he asks of us in the Foreword, when he writes “I have endeavoured in what follows to be wisely artful and artfully wise, and to tell the truth as I understand it” (xi).

That we should trust this truth – which is the domain only of P. Loxias, the “editor,” and the “flayed” Bradley, is an assumption upon which the novel is founded. Loxias’ postscript, following the postscripts of four of the other characters commenting on the novel and denying its accuracy, draws attention to their self-serving motives; their egotism in each believing Bradley to be motivated by love of themselves, and their self-promotion. In the person of Bradley Pearson, we have both a protagonist acting in a fantasy-ridden and prejudiced manner, and a narrator relating these past events in prison, some years after they happened. He still has perfect recall of letters he wrote and received during this period (including the one from Arnold which he destroys) and he can remember events and conversations accurately, even when he was under severe emotional stress and in some cases deluded when they occurred. The reader’s acceptance of such improbabilities would usually go unnoticed, as they are so large a part of the conventions of first-person writing. The reader’s question, did he love Rachel that he took the punishment for a crime committed by Rachel, he wasn’t naïve neither stupid, did he self-inflict the punishment for betraying the love of so many people!

5.6 CHECK YOUR PROGRESS

1. Write a note on Iris Murdoch as a writer.
2. Discuss the narrative technique used in *The Black Prince*.
3. Comment on the usage of the postscript in *The Black Prince*.

5.7 BIBLIOGRAPHY

Richard Todd, *Iris Murdoch* (London and New York: Methuen, 1984) f.. Cf. Todd 76.

Barbara Stevens Heusel, *Patterned Aimlessness – Iris Murdoch’s Novels of the 1970s and 1980s* (Athens and London: The University of Georgia Press, 1999) 127.

Iris Murdoch, *The Black Prince* (London: Vintage, 1999) 11. All page references within the following text belong to this edition. Hilda D. Spear, *Iris Murdoch* (New York: St. Martin's Press, 1995) 79.

Bellamy, Michael O. "An Interview with Iris Murdoch." *Contemporary Literature* 18 (1977): 129-140.

Bigsby, Christopher. "Interview with Iris Murdoch." *The Radical Imagination and the Christopher Bigsby*. London: Junction Books, 1982. 209-230.

Biles, Jack I. "An Interview with Iris Murdoch." *Studies in the Literary Imagination* 11 (1978): 115-125.

Bloom, Harold, ed. *Iris Murdoch*. New York: Chelsea House Publishers, 1986. ---. *The Rhetoric of Fiction*. 2nd ed. Chicago: University of Chicago Press, 1983. Bove, Cheryl K. "Iris Murdoch." *Dictionary of Literary Biography* Volume 194: Gale Group. 16 August 1999.

---. *Understanding Iris Murdoch*. Columbia: University of South Carolina Press



THE BLACK PRINCE BY IRIS MURDOCH -II

Unit Structure

6.0 Objectives

6.1 Characters

6.3 Themes in *The Black Prince*

6.4 Check Your Progress

6.5 Bibliography

6.0 OBJECTIVES

The objectives of this Unit are to make the learners familiar with:

- Characters in Iris Murdoch's *The Black Prince*
- Themes in Iris Murdoch's *The Black Prince*

6.1 CHARACTERS

6.1.1 Bradley Pearson: Bradley Pearson is the main character of the novel and also the one who writes the majority of it. In the beginning of the book, Bradley is a cold, occasionally cruel man. Although he acts politely, his internal monologue usually reveals him to be much less polite than he appears. Much of his external behavior is shockingly rude, especially to Christian and Francis. Furthermore, his self-interested nature leads him to neglect his sister, Priscilla. Even when he hears that she has killed herself, it is his neglect, in part, that leads to her suicide, he lacks the compassion and concern that one would normally feel for a sibling. Despite his unfriendly nature, Bradley is a compelling character because he changes throughout the book and also because he aspires, to some extent, to do good, primarily by writing a novel. Bradley's love of

Julian changes him. Bradley's lengthy description of his love, at the beginning of Part Two, allows us to understand the nuances of his soul. With his heart fully exposed, it is difficult to dislike him, even if some of his behaviors are less than honorable. The way that Bradley keeps changing also makes him an intriguing figure. By the end of the book, he is a kinder, gentler soul, having experienced true love and after having seen the errors of his ways. Bradley is finally able to act selflessly, by not accusing Rachel of Arnold's murder. Bradley's ability to change and eventually realize his faults makes him a likeable character, despite his earlier bad deeds. Bradley is the novel's most fully developed character and also the one who changes the most within it. In the beginning of the

novel, Bradley acts only with self-interest, but after his experience of love he changes into a content, more generous creature, who is finally able to write a master novel.

6.1.2 Julian Baffin: Julian is the twenty-year old daughter of Arnold and Rachel Baffin, with whom Bradley falls in love. Julian is characterized by youth and naïveté. She has never been a successful student, but suddenly decides that she wants to be a writer. Her lack of knowledge that Homer and Dante were poets, however, shows her sudden career goals to be romanticized dreams. The way that she falls in love with Bradley is equally so. In one of the opening scenes, she performs an exorcism to rid her recent boyfriend from her life, but after just one week she believes that she pictures marrying Bradley and living happily ever after. Such ideas are naïve and romantic. Were she involved with a man her own age and not Bradley, such naïveté would likely not be a problem.

Her failure to understand the dynamics behind her relationship with Bradley is problematic. First, her cluelessness leads her to confess the affair to her parents. Furthermore, she cannot understand why they appear so angry about it. Later, she throws herself from a moving car to prove her love. While she is not seriously hurt, her youthful impetuous actions suggest trouble. Her illusions finally will be shattered when Bradley makes violent love to her, leaving her weeping. The lustfulness of his passion finally reveals to her the nature of Bradley's self and after she realizes it, she flees. Julian is a sympathetic character, but also a slightly foolish one. Furthermore, because Bradley is telling the story, Julian often comes across as sexually aggressive. As Bradley describes it, Julian almost initiated their affair by insisting that he become her teacher, inviting him to the opera, and coming over for a *Hamlet* tutorial. Despite Bradley's perceptions, Julian remains a naïve, not extraordinary girl who is unversed in the ways of love. Julian's youth, however, generally forgives her character faults.

6.1.3 Francis Marloe: Francis Marloe's primary role in the novel is comic. Francis is a classic buffoon style character, characteristic of Greek comedy of Shakespeare. Francis is comic because he is pitiful and easy to be laughed at. The other characters laugh at him consistently and cruelly. Bradley Pearson's cruel treatment of Francis, in particular makes us want to sympathize with him. But even as we long to respect Francis, his constant fumbling makes it difficult to take him seriously. Francis basically is a kind man who wants to treat other people kindly, he longs to doctor Priscilla, for example, but he leaves her alone to get drunk with Bradley's homosexual neighbour, during which time Priscilla kills herself. Furthermore, in his explanation of the incident, Francis insists that the neighbour, Rigby, drugged the wine so Francis could not return, whereas it is more likely that Rigby and Francis were having sex. Francis's final postscript makes him look entirely silly. Francis's identity as a comic figure also comes from his pitiful background, being a doctor whose license was taken away for misuse of pharmaceuticals. Finally, his tendency to ingratiate himself to everyone makes him easy to laugh at. In

many ways Francis is a sad character, often talking about the pain of his life.

The Black Prince By Iris
Murdoch - II

6.1.4 Arnold Baffin: The very successful popular writer whom Bradley is accused of killing at the end of the novel. Arnold and Bradley's friendship is one of the primary relationships within the novel. Although Bradley frequently dislikes Arnold, Arnold is portrayed very favorably. He is a polite, interesting man who always wants to know more about people's characters and who always longs to talk to them. He takes great pleasure in hearing about Francis Marloe's life, for example, while Bradley at the same time is trying to get Francis out the door. Arnold's compassionate interest contrasts Bradley's coldness. He tries to reason his daughter, but fails. Arnold was a docile character in front of his Rachel.

6.1.5 Rachel Baffin: The wife of Arnold Baffin. Rachel is a forceful woman whom both Arnold and Bradley underestimate. Arnold seems to think that all is well between him and his wife; Bradley regards Rachel as a benign, older woman. Rachel's firm speech and unforgiving tone, however, suggests the power within her personality, even if the other characters cannot see it. Rachel herself predicts her fierceness when she tells Bradley that she still has "real fire" in her. Despite Rachel's fierceness, she is also a sympathetic character who also helps to articulate the difficulties of being a middle-aged housewife. She feels neglected when both the men ignore her, thus instigating her to take the drastic step. She plans the murder in such a way that she could take revenge on both the men. . Traces of Macbeth could be found in her.

6.1.6 Priscilla Saxe: The sister of Bradley Pearson. Priscilla is a sympathetic, but pitiful woman who spends the majority of the book moaning about the ruined state of her life. Priscilla's life, it appears, is somewhat ruined, since she spent most of it in a loveless marriage. Her painful experience testifies to the difficulties of life as well as the specific difficulties of being a woman. Priscilla's great regret is the abortion that left her unable to have children. Priscilla's sadness helps to establish Bradley's coldness as a character, because, despite her needs, he basically ignores her. He never fulfilled his duty as a brother.

6.1.7 Christian Evansdale: Bradley Pearson's ex-wife. Christian is a confident, strong woman who has aged but still remains sexually attractive. She has lived in America for the past few years and appears slightly brassy and American. Christian's character is seen entirely through her interaction with Bradley, which is not entirely credible given his previous hatred of her. She, like Rachel, is a woman of power, even though she has aged. Christian is a sympathetic and even admirable character, given the strength of her personality, but at the same time her brassy quality gives her a slightly comic edge

6.1.8 Roger Saxe: Priscilla's husband and Bradley Pearson's brother-in-law. Bradley always has disliked Roger's chummy, non-intellectual style. Roger has done bad things in the past, namely having Priscilla undergo an abortion and then making her father pay for half of it. Her current affair

with Marigold in some ways also seems cruel since he is abandoning his wife, who cannot have children due to the abortion that Roger insisted upon. Still, while Roger has flaws, he is not all bad. Although Priscilla tricks him into marrying her, he stayed with her for twenty years, despite their unhappiness. Furthermore, although he did have an affair, he kept it a secret until after she left him; then he asked for a divorce. Generally, the tendency to have an affair during marriage does not appear honourable, but since Roger and Priscilla's marriage was so terrible, his actions actually seem understandable.

6.1.9 Marigold: Roger Saxe's mistress who is pregnant with his child. Little is known about Marigold except that she is a dentist. Her name suggests her freshness and youth. Her presence in Roger's life testifies to the terrible state of his marriage. She and Roger also are a couple that mirror Bradley and Julian, since Roger is significantly older than Marigold.

6.1.10 P. Loxias: The editor of the novel. "Loxias" is a pseudonym for Apollo, the Greek god of the Arts. The prophetess Cassandra refers to Apollo as "Loxias" in Aeschylus's *The Oresteia*. Loxias is not truly a developed character in the novel, as he only serves to provide a foreword and postscript. His primary role is to alert the readers to the primary theme of the book: the importance of art in articulating truth. Since Apollo is the God of Arts, it seems appropriate that he is the one to supervise a novel that debates its relative merits. He appears as a friend and a biographer of Bradley.

6.1.11 Hartbourne: A friend of Bradley's from work. Little is known about Hartbourne except that Bradley frequently has lunch with him and Christian later marries him.

6.1.12 Oscar Belling: Julian's ex-boyfriend. He never appears in the novel. At the end of the novel however, Julian's name has changed to "Julian Belling" signifying that she has married him. His presence merely serves to suggest Julian's youthful approach to the art of loving, since it is just after breaking up with him that she decides that is passionately in love with Bradley.

6.2 THEMES IN THE BLACK PRINCE

"The Black Prince" by Iris Murdoch is a novel that explores a variety of complex themes. Some of the key themes in the novel include:

Love and desire: The novel explores the complex and often destructive nature of human desire and love. The main character, Bradley Pearson, becomes obsessed with a young woman named Julian, and his desire for her leads to a series of tragic events.

Identity and self-discovery: The novel examines the idea of identity and how it can be shaped by external factors such as social status and

relationships. Bradley, for example, struggles with his identity as a writer and his desire to be recognized as a great artist.

The Black Prince By Iris
Murdoch - II

Art and creativity: The novel explores the role of art in society and how creativity can both inspire and corrupt individuals. Bradley's obsession with Julian, for example, is partially driven by his desire to use her as inspiration for his writing.

Betrayal and loyalty: The novel explores the theme of betrayal and the ways in which people can be both loyal and disloyal to each other. Bradley's relationships with various characters in the novel are characterized by a sense of betrayal and mistrust.

Morality and ethics: The novel raises questions about morality and ethics, particularly in relation to the pursuit of personal desires and the potential harm that can result from selfish actions.

Overall, "The Black Prince" is a rich and complex novel that explores a wide range of themes and ideas, and it continues to be widely studied and discussed by literary scholars and readers alike.

6.3 CHECK YOUR PROGRESS

1. Comment on the art of characterization of Iris Murdoch with reference to the novel, *The Black Prince*.
2. Discuss the themes in *The Black Prince*.

6.4 BIBLIOGRAPHY

Richard Todd, *I r is Murdoch* (London and New York: Methuen, 1984) f. Cf. Todd 76.

Barbara Stevens Heusel, *Patterned Aimlessness – Iris Murdoch's Novels of the 1970s and 1980s* (Athens and London: The University of Georgia Press, 1999) 127.

Iris Murdoch, *The Black Prince* (London: Vintage, 1999) 11. All page references within the following text belong to this edition. Hilda D. Spear, *Iris Murdoch* (New York: St. Martin's Press, 1995) 79.

Bellamy, Michael O. "An Interview with Iris Murdoch." *Contemporary Literature* 18 (1977): 129-140.

Bigsby, Christopher. "Interview with Iris Murdoch." *The Radical Imagination and the Christopher Bigsby*. London: Junction Books, 1982. 209-230.

Biles, Jack I. "An Interview with Iris Murdoch." *Studies in the Literary Imagination* 11 (1978): 115-125.

Bloom, Harold, ed. *Iris Murdoch*. New York: Chelsea House Publishers, 1986. ---. *The Rhetoric of Fiction*. 2nd ed. Chicago: University of Chicago Press, 1983. Bove, Cheryl K. "Iris Murdoch." *Dictionary of Literary Biography Volume 194*: Gale Group. 16 August 1999.

---. *Understanding Iris Murdoch*. Columbia: University of South Carolina Press



munotes.in

SHORT STORIES - I

Unit Structure:

7.0 Objectives

7.1 Introduction

7.2 James Joyce and his 'Eveline'

7.3 Roald Dahl and his 'Lamb to the Slaughter'

7.4 Check Your Progress

7.5 Bibliography

7.0 OBJECTIVES

This Unit aims at making the learners familiar with:

- James Joyce and his story, Eveline
- Roald Dahl and his 'Lamb to the Slaughter'

7.1 INTRODUCTION

In this unit we are going to study the short story as a minor form of literature with reference to the select short stories. A short story is a short narrative fictional work that is usually written in prose. According to Encyclopaedia Britannica 'A short story is a brief fictional prose narrative that is shorter than a novel and usually deals with a few characters'. The short story is usually concerned with a single unified effect. It is complete in itself. The short story consists of all the elements of a novel. For example, plot, characterization, setting, point of view, narration etc. elements one can find in both novels as well as short stories. Generally, it is believed that one can finish the reading of a story in a single sitting. Stories were narrated orally from one generation to another. Therefore 'narration' is an inseparable part of any story. Narration may be 'First Person' or 'Third Person'. The short story writer achieves the effect within limited span. Different aspects of human life and psyche have been portrayed in the short stories. Stories are written for different purposes. It is the reflection of contemporary socio-economic and cultural issues in the short stories.

7.2 JAMES JOYCE AND HIS 'EVELINE'

7.2.1 Introduction to Writer: James Joyce (1882-1941) is one of the most important modernist Irish writers of the early twentieth century. He was born on February 2, 1882 in Dublin, Ireland. He was famous for his experimental use of language and exploration of new literary methods in

fictional work. His reputation largely rests on just four works: a short story collection *Dubliners* (1914), and three novels: *A Portrait of the Artist as a Young Man* (1916), *Ulysses* (1922), and *Finnegans Wake* (1939). His mastery of language and frank portrayal of human nature one can find in his masterpiece *Ulysses*. Joyce's other notable work includes collection of poems, *Chamber Music* (1907), *PomesPenyeach* (1927) and a play *Exiles* (1918). He passed away on January 13, 1941 in Zurich, Switzerland.

7.2.2 Critical Analysis of the Story: 'Eveline' is one of the shortest stories of James Joyce from his collection *Dubliners* (1914). It was first published in 1904 by the journal *Irish Homestead* and later featured in his 1914 collection of short stories *Dubliners*. It tells the story of Eveline, a teenager who plans to leave Dublin for Argentina with her lover. There is third-person narration in the story. It is viewed as a classic work of modernist fiction. The story focuses on a young Irish woman of nineteen years of age, who plans to leave her abusive father and poverty-stricken existence in Ireland, and seek out a new, better life for herself and her lover Frank in Buenos Aires.

Eveline was living in Dublin with her father. Her mother is dead. Dreaming of a better life beyond the shores of Ireland, Eveline plans to elope with Frank, a sailor who is her secret lover (Eveline's father having forbade Eveline to see Frank after the two men fell out), and start a new life in Argentina. With her mother gone, Eveline is responsible for the day-to-day running of the household: her father is drunk and only reluctantly tips up his share of the weekly housekeeping money, and her brother Harry is busy working and is away a lot on business (another brother, Ernest, has died).

Eveline herself keeps down a job working in a shop. On Saturday nights, when she asks her father for some money, he tends to unleash a tirade of verbal abuse, and is often drunk. When he eventually hands over his housekeeping money, Eveline has to go to the shops and buy the food for the Sunday dinner at the last minute. Eveline is tired of this life, and so she and Frank book onto a ship leaving for Argentina. But as she is just about to board the ship, Eveline suffers a failure of resolve, and cannot go through with it. She wordlessly turns round and goes home, leaving Frank to board the ship alone.

Like many stories in *Dubliners*, 'Eveline' explores the relationship between the past and the future by examining a single person's attitude to their life in Dublin. Joyce was interested in this relationship, and believed that Ireland – which often had a habit of nostalgically looking backwards and holding onto the past – needed to progress and strive to bring itself up to date. In contrast to those writers and artists such as W. B. Yeats who embraced the 'Celtic Twilight' – a mythical, traditional view of Ireland as a land of fairy and history – Joyce wanted to see Ireland bring itself into the modern world.

In many ways, Eveline typifies the difficulties faced by many Dubliners at the time. Joyce depicts her current existence as dull, uninspiring, even

oppressive, with her abusive father highlighting the idea that the older generation needs to be cast off if young Ireland is to forge itself into a new nation. Even the good aspects of the old Ireland, such as Eveline's mother and her older brother Ernest, are dead and gone.

7.2.3 Introduction to Characters

7.2.3.1 Eveline: Eveline is the central character in the story. The story is named after Eveline, the protagonist of the story. Eveline is about nineteen years of age. Her mother as well as elder brother Ernest has been died. Another brother, Harry was engaged in the church decorating business. Eveline has to shoulder all the responsibilities of the household. Her father is a drunk and only reluctantly tips up his share of the weekly housekeeping money. She works in a shop. She has to work hard both in the house and at workplace. She wants to get rid of abusive father and poverty-stricken existence in Ireland. She made a plan to elope with Frank, a sailor who is her secret lover and start a new life in Argentina. Even though, she was experiencing some sort of dilemma, whether to continue the same dreary, mundane life or go along with Frank and start a new life in Argentina. Eveline has given a promise to her mother before her death. She had promised her mother to keep the home together as long as she could.

7.2.3.2 Frank: Frank is Eveline's secret lover. Frank is very kind, manly and open-hearted. Eveline made a plan to go away with Frank by the night boat to be his wife and to live with him in Buenos Aires where he had a home waiting for her. Frank is fond of music and singing. He is a sailor. He had tales of distant countries. Eveline and Frank were meeting every evening outside the Stores. He took her to see the movie *The Bohemian Girl*. He used to call her Poppens out of fun. Eveline's father had strong disapproval to their affair. So, they were meeting secretly. Frank is Eveline's lover and supporter. He encourages Eveline to go with him and start a better life with him. Eveline followed him, but at the last moment she changed her mind and decided not to go with him.

7.2.3.3 Eveline's Father: Eveline's father is a drunk. He often uses abusive language while talking with Eveline. He strongly disapproves Eveline's attraction towards Frank. He is irresponsible father, who does not care about familial responsibilities. Eveline is completely fed up with her father's behaviour and her present situation.

7.2.4 Themes

7.2.4.1 Promise vs. Escape: The female protagonist of the story, Eveline undergoes a sort of dilemma. She was experiencing a sort of conflict between 'promise' and 'escape'. Eveline plays her role like a mother in the story. Her mother died. Before the death of her mother, she promised her mother that she will keep the home together. Her drunken father is the major challenge to Eveline. Her father was not supporting her to run their household. She was working hard in the home as well as at her workplace. Her father used to abuse her and insult her on many occasions. She wants to free herself from this situation. Fortunately, she got her lover, Frank.

She made a plan to elope with Frank and start a new life in Argentina. She wishes to escape from her daily miseries. However, at the last moment, she changed her plan and decided not to go with Frank.

7.2.4.2 ‘Paralysis’ and Powerlessness: The protagonist of the story, Eveline represents sense powerlessness as a woman; she is mentally and emotionally paralyzed. She is hard working and caring woman. She is dominated by her drunken father. She wants to get rid of her miserable life. She made a plan to start a new life with Frank as his wife in Argentina. But unfortunately at the last moment she changed her plan and she did not go with Frank. The ‘paralysis’ of Ireland is highlighted in the story.

7.2.4.3 Gender Roles and Lack of Individual Autonomy: The female protagonist of the story, Eveline is the victim of patriarchal set up. She is giving her contribution in running their household. She represents a working class woman. However, she used to receive subsidiary treatment from her father. Her father was talking abusively with her; he steals her wages and exploits her. Eveline’s role in the family is a caretaker only. She cannot take her decisions. She was told by her father not to meet her lover Frank.

7.2.5 Critical Aspects:

7.2.5.1 Narration: The story is narrated from third person point of view. Sometimes it flashes back in past. The typical Irish mentality is presented by the unknown narrator. The powerlessness and subsidiary position of women are shown through the narration. Eveline used to recollect her childhood memories associated with her siblings and mother. She reminds the promise given to her dying mother. Her indecisiveness is presented in the concluding part of the story.

7.2.5.2 Setting: Ireland in general and Dublin in particular is the setting of the story ‘Eveline’. The protagonist of the story, Eveline was living with her father and siblings in Dublin. Her past memories in Dublin are narrated in the story. The typical ‘Dubliner’ mentality is presented in the story. Eveline recollects her childhood memories with her siblings and her mother, who is no more now.

7.3 ROALD DAHL AND HIS ‘LAMB TO THE SLAUGHTER’

7.3.1 Introduction to Writer: Roald Dahl was born in Wales in 1916. His father and older sister died of illness at an early age, leaving his mother to raise him and his two other sisters. During his formative years in Wales and later England, he experienced the violent cruelty of other students and adults at school, a theme that emerges in works such as *Matilda* and *Witches*. He was famous for children’s books. Dahl has written 19 novels, 13 short story collections, and several autobiographies and scripts. Roald Dahl died on November 23, 1990.

Dahl is well-known for unexpected endings in his short stories. His children's books have portrayed unsentimental, macabre, often darkly comic mood, featuring villainous adult enemies of the child characters. His children's books champion the kind-hearted and feature an underlying warm sentiment. His works for children include *James and the Giant Peach*, *Charlie and the Chocolate Factory*, *Matilda*, *The Witches*, *Fantastic Mr Fox*, *The BFG*, *The Twits*, *George's Marvellous Medicine* and *Danny, the Champion of the World*. His works for older audiences include the short story collections *Tales of the Unexpected* and *The Wonderful Story of Henry Sugar and Six More*.

7.3.2 Critical Analysis of the Story: 'Lamb to the Slaughter' was written in 1954 by Roald Dahl. It was initially rejected, along with four other stories, by *The New Yorker*, but was published in *Harper's Magazine* in September 1953. It was adapted for an episode of *Alfred Hitchcock Presents* (AHP) that starred Barbara Bel Geddes and Harold J. Stone. Originally broadcast on April 13, 1958, this was one of only 17 AHP episodes directed by Hitchcock.

'Lamb to the Slaughter' presents Dahl's fascination with horror (with elements of black comedy), which is seen in both his adult fiction and his stories for children. The story was suggested to Dahl by his friend Ian Fleming: "Why don't you have someone murder their husband with a frozen leg of mutton which she then serves to the detectives who come to investigate the murder?"

The story begins with Mary Maloney faithfully waiting for her husband Patrick to come home from his job as a detective. Six months pregnant and happy in her marriage, she eagerly watches the clock while she sews. When Patrick arrives, she is ready to hang up his coat, prepare a drink for him, and sit in silence with him as he rests. For Mary, who is alone in the house during the day, this after-work ritual is one she looks forward to. However, as Mary attempts to care for her husband, Patrick brushes off her efforts, drinks more than usual, and declares that he has something to tell her. While a nervous Mary scrutinizes him, Patrick tells her that he is leaving her. Though the narrator leaves out the details, it becomes clear that Patrick still plans to take care of her financially but that their marriage is over. Mary, who is in disbelief, decides to act as if nothing has happened and fetches a frozen leg of lamb from the cellar to prepare their supper. When Patrick tells her not to bother and begins to leave, Mary suddenly swings the frozen meat at the back of Patrick's head and kills him.

Once Mary realizes that her husband is dead, she thinks rapidly of how to protect herself and thus her unborn child from the penalty of murder. She puts the meat into the oven, and while it begins to cook, she practices her expression and voice, and then goes out to a nearby grocery store and chats amiably with Sam, the grocer, about what she needs to buy for her husband's dinner. On her way home, she purposefully acts as if everything is normal, and then is shocked to "discover" Patrick's body on the floor and begins to cry. Distraught, she calls the police, and two policemen,

Jack Noonan and O'Malley, friends and colleagues of Patrick, arrive. Mary, maintaining her façade, claims that she went out to the store and came back to find Patrick dead. As other detectives arrive and ask her questions, her premeditated chat with Sam is revealed to be her alibi and she is able to elude suspicion.

The policemen sympathize with Mary and attempt to comfort her. Despite Sergeant Noonan's offer to bring her elsewhere, Mary decides to stay in the house while the police search for the murder weapon. Jack Noonan reveals to Mary that the culprit probably used a blunt metal object and that finding the weapon will lead to the murderer. After nearly three fruitless hours of searching in and around the house for the weapon, the policemen are no closer to finding the murder weapon and never suspect that it could be the frozen meat cooking in the oven. Mary is able to persuade the tired, hungry, and frustrated policemen to drink some whiskey and eat the leg of lamb that by now has finished cooking. As the men eat the evidence in the kitchen, Mary eavesdrops from another room, giggling when one of the men theorizes that the murder weapon is "under our noses".

7.3.3 Introduction to Characters:

7.3.3.1 Mary Maloney: The story's protagonist, Mary Maloney is the wife of Patrick Maloney, a detective. A happy and devoted housewife who is six months pregnant with her first child, Mary spends much of her time caring for and thinking about her husband while attending to domestic tasks such as cooking and sewing. After Patrick reveals that he is leaving her, however, Mary suddenly kills him with a frozen leg of lamb. She then cunningly covers up the murder, using her role as an "innocent," supposedly-foolish housewife to trick the investigators.

7.3.3.2 Patrick Maloney (the husband): The husband of Mary Maloney, Patrick Maloney is a police detective who cares more about his work than his marriage. Despite Mary's best attempts to make him comfortable and care for him, he does not reciprocate her efforts or feeling. He callously tells Mary that he has decided to abandon his marriage, and is then killed by Mary herself with a frozen leg of lamb. Though the narrator explicitly discusses Mary's idolization of Patrick and his masculinity, Patrick's name is not revealed until halfway through the story, after he has already died.

7.3.3.3 Jack Noonan: Jack Noonan is a sergeant and friend of the Maloneys. Jack is one of the first officers to arrive at the scene of the murder. Like the other officers on the case, he is sympathetic and condescending towards Mary and does not suspect her of Patrick's murder at all. Instead, he tries to comfort her and, along with his colleagues, is persuaded by Mary to eat the leg of lamb, unaware that it is actually the murder weapon.

7.3.3.4 Sam: Sam is the grocer who unwittingly becomes Mary's alibi. After the murder, Mary chats casually and briefly with Sam, giving the impression that she is buying vegetables for her husband's dinner at Sam's

store. Later, the police confirm her story with the grocer, who, like the detectives, has been deceived by Mary.

7.3.4 Themes

7.3.4.1 Gender and Marriage: Throughout the short story, Mary Maloney is firmly situated in a patriarchal society—that is, a system in which men hold more power than women politically, socially, and economically. Historically, women have been often consigned to the private sphere of domestic life, as they were deemed by men to be intellectually and emotionally unfit for the public sphere outside of family and home life. Men, on the other hand, were able to move through both spheres, enjoying the comforts of domestic life provided by wives and mothers while interacting with the political and economic institutions of the public arena.

Mary's marriage is a perfect example of gendered hierarchy, as her entire life revolves around that of her husband. While Patrick works in the public sphere as a detective, Mary stays at home in the private domestic sphere, working on her sewing and eagerly awaiting his return "after the long hours alone in the house." Once her husband arrives, all of her energy is devoted to anticipating his needs. Fulfilling the duties of a stereotypical housewife, Mary, demonstrates her affectionate submission by performing various domestic tasks for her husband — for example, hanging up his coat, making him drinks, offering to fetch his slippers and make supper — despite the fact that she is six months pregnant and Patrick barely acknowledges her efforts.

Like the society in which the story is set, Mary's marriage is heavily influenced by male or masculine dominance. The narrator explicitly describes Mary's love for her husband as an idolization of or subservience to masculinity. Patrick's return home is "blissful" for Mary not only because she has been isolated in the house all day but also because she "loved to luxuriate in the presence of this man, and to feel—almost as a sunbather feels the sun—that warm male glow that came out of him to her when they were alone together." Mary's comparison of masculinity to the sun, to a powerful celestial force indifferent to yet shining upon mere humans, reinforces a gender hierarchy in which men are associated with strength and perfection, and women with weakness and inferiority.

This male dominance also manifests in the lack of reciprocity in the Maloneys' marriage. Despite Mary's repeated endearments of "Darling" and attempts to make her husband more comfortable, Patrick responds brusquely, without reciprocating her affection or acknowledging the effort it must take her, as a heavily pregnant woman, to care for him and the house. Furthermore, when Mary attempts to engage him in conversation or requests that he eats something, Patrick ignores her, but when he wishes to speak to her, he orders her to "Sit down," expecting her to submit as a dog would to its master. Whereas Mary attends to both his physical and emotional needs (preparing him drinks, offering him food, sympathizing with him about his job), Patrick assumes that his wife is little more than a

creature to be “looked after” financially when he leaves her. After breaking the news of his imminent departure, he dismisses his wife’s potential reactions and emotions as “fuss,” coldly asserting that it would be bad for his job. Patrick’s privileging of his work over Mary stands in stark contrast to the life she has built around him.

After Mary murders her husband, then, she is able to escape suspicion partly because of her cleverness and partly because the policemen hold traditional, patriarchal views of women as caregivers incapable of violence or deceit. When Jack Noonan, a detective and friend of Patrick, asks Mary if she would prefer the company of her sister or of his own wife, he reinforces the stereotype of women, and thus of Mary, as caregivers. When he explains to Mary what happened to Patrick, he implicitly assumes the culprit is male, using masculine pronouns such as “him” and “he” to describe the murderer. The detectives consider “impossible” the idea that Mary has deceived them all as well as Sam, the grocer who unwittingly becomes her alibi.

7.3.4.2 Role Reversals: Dahl subjects his characters to various reversals in their traditional roles. Most prominent of these role reversals is that of Mary Maloney, whose act of murder defies the policemen’s assumptions about her and about the culprit. By physically attacking her husband, with a club-like weapon no less, Mary subverts gender stereotypes and takes on the traditionally male role of violent attacker and murderer. Her quick thinking and ability to deceive others causes the policemen to sympathize with (and to some extent infantilize) her as if she were a victim, despite the fact that she is actually the murderer.

Mary’s weapon of choice, a leg of lamb, is also subject to role reversal in the story and symbolizes her transformation. The lamb, often portrayed as a gentle, sacrificial creature, is literally sacrificed as food, with its leg frozen in the Maloneys’ cellar, waiting to be eaten. However, once Patrick Maloney decides to leave his marriage, the lamb then becomes a tool for violence, rather than a recipient of violence. This can also be seen in the ironic wordplay of the story’s title, “Lamb to the Slaughter”: Mary’s sudden violence renders Patrick the figurative “lamb” to be slaughtered, while the frozen leg of lamb is literally the instrument of slaughter.

Patrick Maloney’s role reversals are two-fold. First, in contrast to the story’s early account of Mary’s infatuation with his masculinity and power, Patrick is now “feminized” as the power in his marriage shifts to his wife when she attacks and kills him. Second, his death then undermines his role as a detective. Whereas previously his duties as a detective would have entailed preventing the crime in the first place or bringing the culprit to justice, now he is unable to do so as he must fulfil the role of murder victim.

Like Patrick, the other detectives in the story also switch roles, not by becoming Mary’s victims but by serving as her unwitting accomplices. After hours of unsuccessfully searching for the murder weapon, the

policemen are persuaded by Mary to eat the leg of lamb, unaware that they are assisting a murderer by destroying the evidence.

7.3.4.3 Food/Consumption: Much of 'Lamb to the Slaughter' is occupied with eating and food. At the beginning of the story, food is closely linked to domesticity and marriage. Mary's repeated attempts to feed Patrick demonstrate not only her affection for her husband but also the role she plays as homemaker and housewife. Similarly, Patrick's refusal to eat Mary's food is a rejection of that affection and foreshadows his rejection of the domestic life Mary has built around him. Even after Patrick's death, food still is (or appears to be) associated with marriage, as Mary attempts to maintain the façade of domestic bliss by establishing her alibi of buying Patrick's food from Sam, the local grocer.

After Patrick tells Mary he is leaving her, food becomes a literal and figurative weapon. In the literal sense, food is weaponized when Mary kills her husband with a frozen leg of lamb, which is said by the narrator to be as effective as a "steel club." Metaphorically, food also works against the other policemen, as they never suspect that Mary's frozen meat could be used as a weapon, and they begin to eat the evidence for which they have been searching all night.

Just as the weaponization of food is both literal and metaphorical, so too is the motif of consumption. Mary, a happy housewife, is consumed with her marriage and her husband's masculinity, and thus her role within a male-dominated culture. Obsessed with domestic bliss, her entire life revolves around her husband. Patrick, on the other hand, is consumed with his work. Though he is always tired because of his work as a detective, he values his job more than he does his wife. After Patrick's death, this consumption becomes literal and possibly cannibalistic for the detectives, who eat the murder weapon. As the detectives' "thick and sloppy" mouths wolf down the leg of lamb, the men fail to realize that it had been bashed into Patrick's skull and may even contain his blood. Whereas Patrick Maloney was once consumed with his work, now he is consumed by his work, or rather by his former friends and colleagues on the police force. Like the men's suspicion that the weapon is "right under our very noses," this is another example of the story's ironic black humour.

7.3.4.4 Betrayal: Patrick's betrayal of his marriage drives the rest of the story's plot, leading to both his wife's betrayal and that of his colleagues. When he leaves his wife, Patrick betrays not only the love Mary has for him but also the unborn child she is carrying and their private domestic life together. At the sudden breakdown of her marriage and the world she built around Patrick, Mary commits her own betrayal by killing her husband. Covering up the murder primarily for the sake of her child, Mary calls the police, maintaining a façade of innocence and manipulating the policemen to inadvertently commit a betrayal of their own. As they investigate the murder, the policemen unknowingly betray both their former colleague and their profession by drinking whiskey on the job and by eating the evidence, ironically speculating in another example of Dahl's black humour that the murder weapon is "right under our very

noses.” Through this succession of betrayals, Dahl seems to be suggesting that betrayal begets betrayal, that disloyalty and deception will only lead to more treachery.

7.3.5 Critical Aspects:

7.3.5.1 Symbols - Lamb/Leg of lamb: Traditionally the lamb is portrayed as a gentle submissive creature, associated with ritual or religious sacrifice (especially in Judeo-Christian tradition). In this story, the figure of the lamb takes on two roles: as both a victim and a source of violence or sacrifice. Both Mary and her husband Patrick take on the roles of figurative lambs as they sacrifice each other. However, while Patrick sacrifices Mary’s role as his wife by leaving the marriage, Mary sacrifices Patrick’s life, killing him with a frozen leg of lamb. The transformation of the lamb from an object of sacrifice to a tool of violence signals Mary’s transformation from submissive housewife to violent killer, and resonates in the double meaning and black humour of the story’s title: whereas the Maloneys are both lambs to be slaughtered figuratively or literally, the lamb, or rather the frozen leg of lamb, is also used as an instrument of slaughter. Once the policemen are called to investigate Patrick’s murder, then, the lamb comes to represent both a sacrifice for the detectives (as food) and a weapon against them (as that sacrifice as food entails the destruction of evidence).

7.4 CHECK YOUR PROGRESS

1. Where was Eveline planning to go?
2. Who was Frank?
3. Describe the conflict of emotions experienced by Eveline on the day she had decided to elope with Frank.
4. Describe father-daughter relation with reference to the ‘Eveline’.
5. Write a note on end of the story ‘Eveline’.
6. Write a note on indecisiveness on the part of Eveline.
7. Write a note on significance of the title ‘Lamb to the Slaughter’
8. Describe husband-wife relation with reference to ‘Lamb to the Slaughter’
9. What does leg of lamb symbolize?
10. Character sketch of Mary Maloney
11. Describe ‘Role Reversals’ in ‘Lamb to the Slaughter’
12. Write a note on ‘Lamb to the Slaughter’ as a detective story.

7.2 BIBLIOGRAPHY

Joyce, James. "Eveline". *Dubliners*. 1914. Penguin Books, 1992.

Lee, Sophia. "Lamb to the Slaughter Plot Summary." LitCharts. LitCharts LLC, 8 Dec 2016. Web. 17 Apr 2023.

Webliography

<https://interestingliterature.com>

<https://ncert.nic.in/textbook/pdf/lek1102.pdf>

<https://www.britannica.com/biography/James-Joyce>

<https://www.britannica.com/topic/Eveline>

<https://www.classicshorts.com/stories/lamb.html>

<https://www.litcharts.com/lit/lamb-to-the-slaughter>



munotes.in

SHORT STORIES - II

Unit Structure:

8.0 Objectives

8.1 Introduction

8.2 Graham Green and his 'The Invisible Japanese Gentlemen'

8.3 Angela Carter and her 'The Courtship of Mr. Lyon'

8.4 Check Your Progress

8.5 Bibliography

8.0 OBJECTIVES

This Unit aims at making the learners familiar with:

- Graham Greene and his 'The Invisible Japanese Gentlemen'
 - Angela Carter and her 'The Courtship of Mr. Lyon'
-

8.1 INTRODUCTION

Graham Greene and Angela Carter are important writers of the 20th century. They are known for their novels and short stories that primarily deal with common human experiences. Both of them delve deep into the psyche of their characters and try to reveal the inner workings of their minds.

8.2 GRAHAM GREEN AND HIS 'THE INVISIBLE JAPANESE GENTLEMEN'

8.2.1 Introduction of Author: Henry Graham Greene, i.e., Graham Greene, was born on October 2, 1904, in Berkhamsted, Hertfordshire, England. He was an English novelist, short-story writer, playwright, and journalist whose novels dealt with life's moral ambiguities in the context of contemporary political settings. He moved to London and worked for *The Times* as a copy editor from 1926 to 1930. Greene was a "cinematic" writer of the twentieth century; most of his novels, as well as many of his plays and short stories, have been adapted for film or television. His writings can be divided into two genres: suspense thrillers and literary philosophical writing. He died on April 3, 1991, in Vevey, Switzerland. Following are his important works:

- The Man Within (1929)
- Stamboul Train (1932)
- England Made Me (1935)
- A Gun for Sale (1936)
- The Confidential Agent (1939)
- *The Power and the Glory* (1940)
- The Heart of the Matter (1948)
- The Third Man (1949)
- Twenty-One Stories (1954)
- Loser Takes All (1955)
- Our Man in Havana (1958)
- In Search of a Character: Two African Journals (1961)
- The Comedians (1966)
- A Sort of Life (1971)
- The Honorary Consul (1973)
- Ways of Escape (1980)
- Monsignor Quixote (1982)
- Getting to know the General: The Story of an Involvement (1984)
- The Tenth Man (1985)
- The Last Word (1990) (Short Stories)
- Twenty-one Stories (1954)

In 2007, a selection of his letters was published as *Graham Greene: A Life in Letters*. The unfinished manuscript *The Empty Chair*, a murder mystery that Greene began writing in 1926, was discovered in 2008.

8.2.2 Critical Analysis of the story:

The Saturday Evening Post published *The Invisible Japanese Gentlemen* in November 1965. In March 1967, the story was

published in a collection of short stories. *May We Borrow Your Husband?* The collection of stories is subtitled "And Other Comedies of the Sexual Life," and it is noticeably lighter in tone than much of Graham Greene's work. *The Invisible Japanese Gentlemen* is a three-page short story with irony and striking contrasts throughout. This is a very short narrative about writing and observation skills. Throughout the story, the narrator, who appears to be a writer, makes sarcastic or cynical remarks about the young woman's ambition and youthful zeal. He seems aged, despite being in his forties or fifties and far past his prime.

8.2.3 Setting: It is set in a fashionable London restaurant and is primarily a study of observation rather than action. The setting is given from the very first line of the story, "There were eight Japanese gentlemen having a fish dinner at Bentley's." Bentley's is a London restaurant where all the characters in the story are dining. The group of eight Japanese people has no significant impact on the character or the plot. They are still important in the story because they help to contrast the narrator with the young woman and the couple with the Japanese themselves. First, the Japanese emphasize the narrator's skill of observation, which the young woman exaggerates but does not possess. It has a strong link with the title *The Invisible Japanese Gentlemen* in this regard, and the Japanese are employed for sarcastic effect. On the other hand, while the Japanese may represent interpersonal harmony, the couple signifies interpersonal conflict.

This story is also not an exception to Greene's investigation of the processes of recognition and alienation. The way people interact, watch, and coexist raises a number of fundamental questions about the individual's relationship to the world as a whole.

The plot is easy, taking place in a matter of minutes and confined to three tables in the restaurant's corner. The characters remain settled and unmoving throughout the narrative. The only movement is the narrator's stare as he examines the room. Conversation is almost non-existent since, despite the fact that the girl and her fiancé converse a lot, they rarely connect. Their interaction is fragmented, with unfinished inquiries and remarks, unformulated responses, and irrelevant asides. Society always thinks that women should be dependent

on men, especially financially, while the girl in this story wants to be financially independent. Her words repeatedly interact with his as she tries to be heard, crying, "Darling, you don't listen, do you?" They are always conversing at cross-purposes, as if two separate discussions are taking place. Their attempt to interact devolves into a battle of words in which both speak but neither listens, and the link is forever severed.

The Japanese gentlemen of the title are indeed invisible to their fellow diners. Their converse interrupts the other dialogues, briefly distracting the narrator from his observations. Their language, their "incomprehensible tongue," which is physically located squarely between the couple and the narrator, physically forces a distance between the major characters. Despite their aggressive intrusion into the conversation, they go unnoticed, "invisible" to the girl. She is so engrossed in her own attempts to dominate the speech that she fails to notice the presence of others.

Greene's story is a razor-sharp critique of how words may isolate rather than connect, exposing the shaky bonds that bind human to human and person to individual. Graham Greene's *The Invisible Japanese Gentlemen* explores themes of hope, failure, conflict, independence, innocence, and terror. The narrative, taken from his *Complete Short Stories* collection, is told in the first person by an unidentified narrator, and the reader learns after reading it that Greene may be examining the concept of hope. Bentley's girl believes that her novel, *The Chelsea Set*, will perform well. She believes the hype that Mr Dwight has given the book and has decided to spend six months in St. Tropez writing another book. Her fiancé, on the other hand, has real concerns, according to some detractors. He isn't as sure as the girl that the book will be a success. If anything, he is open-minded enough to accept the book's failure. As a result, he tries to persuade the girl to take a job with his uncle. This could be significant because the fiancé looks to want to assist the girl. However, she is so enthralled by Mr. Dwight's words that she feels she should be supporting her fiancé. This could be significant since it adds conflict to the plot. The pair is about to marry, but they haven't decided how they would finance themselves in the future.

Greene could possibly be investigating the concept of independence. The girl believes she will be able to live her life

on the advance and royalties from the book. Her intellect may be influenced by the idea that the book must be a great success. She believes it will be purely dependent on Mr. Dwight's opinion. If anything, the step allows the girl to assert her individuality and become less dependent on her fiancé. This is significant since, at the time the narrative was written, very few women were independent of their husbands. The girl appears to be empowered, yet this strength appears to be based purely on the advance that Mr. Dwight has promised her. She is not concerned about the book's success, although the narrator and her fiancé are. The girl's fiancé desires greater stability in his life. As a result, he is considering the job that his uncle has offered him. The talk between the girl and her fiancé is extremely interesting because the reader can sense the fiancé's apprehension. He wants his forthcoming marriage to the girl to be founded on something real, not on revenues for the girl's book, which may or may not be paid. He does not doubt that the book will be a success, but he is unwilling to take the risk. This may imply a degree of innocence. The girl can't think of anything wrong with her book, which is rare for a writer. At times, most writers have doubts about their abilities to compose something worthy of publication. This is not the situation with the young lady. She exudes confidence, mainly because Mr. Dwight believes in her writing ability.

The eight Japanese gentlemen who are also seated in the restaurant could be significant. The narrator, as a writer, is continuously studying them. Nonetheless, she fails to notice the group of Japanese gentlemen. If anything, the reader is left with the impression that the girl's book will be a disaster, and any goals or dreams she may have for a career as a writer will be dashed. She was tested without her knowledge and failed the test. The narrator, on the other hand, has watched everyone in the restaurant and communicated the knowledge to the reader. As any writer does. The fact that her fiancé is so level-headed is the one saving grace for the girl. He is thinking about the future, while the female is focusing on the present. Mr. Dwight's move on her stunned her. The reader is left with the impression that the girl's feeling of empowerment in the restaurant may be transitory.

8.2.4 Characters:

8.2.4.1 The Young Woman: She had a thin blonde hair and how she spoke showed that she studied in one of the best schools of London.

8.2.4.2 Her Fiancé: He was doomed and easy to control by others.

8.2.4.3 The Japanese Gentlemen: They spoke in their mother tongue. They were having smiling faces and doing a lot of bows.

8.2.4.4 Narrator (author): He was a reflective person who analysed different situations from what people spoke and expressed physically.

8.2.4.5 Mr. Dwight: A publisher of the book written by the young woman.

8.2.5 Critical Aspects:

8.2.5.1 Themes:

8.2.5.1.1 Innocence and Overconfident: The short story *The Invisible Japanese Gentleman* analyses the matter of innocence in the sense that the young woman writer sincerely believed all of Mr. Dwight's words. She is extremely confident in her writing abilities. She mindlessly accepts all of the publisher's instructions. This is evident when she discusses modifying the title of her first book according to Mr. Dwight's wishes. Furthermore, she truly believed the entire flat compliments the publisher had given her, so she was overconfident in her ability as a writer.

8.2.5.1.2 Independency: As previously said, the woman writer was flattered by the publisher's compliment on her skills. She was convinced that she could earn enough money to be self-sufficient. She is certain that her book will be a success. So she could be financially independent.

8.2.5.2 Symbolization: The eight Japanese Gentlemen symbolize a girl's lack of self-consciousness in the story. The girl was quite confident in her ability to observe and write. The presence of Japanese gentlemen helped show her inability to observe. As a result, the existence of the invisible Japanese

gentleman in the story can be taken to symbolize the girl's lack of self-consciousness.

8.3 ANGELA CARTER AND HER THE COURTSHIP OF MR. LYON

8.3.1 Introduction of Author:

Angela Olive Stalker, author, writer, and professor, was born on May 7, 1940, in Sussex, England. She lived with her grandmother in Yorkshire during World War II. At the age of 20, she got married to Paul Carter in 1960. She received a degree in English with a specialization in mediaeval literature at the University of Bristol. Carter wrote regularly for the British political weekly magazine, *New Society*. She divorced Paul Carter in 1972. She worked as a reporter in Japan for three years. Carter taught at Brown University in Providence, Rhode Island. During this time, she settled down with Mark Pearce, with whom she had a child, Alexander, in 1983. She died at the age of 52 due to lung cancer in 1992. Following are her important works:

Novels:

1. The Shadow Dance (1966)
2. The Magic Toyshop (1967)- won the John Llewellyn Rhys prize
3. Several Perceptions (1968)
4. Hero and Villains (1969)
5. Love (1972)
6. The Infernal Desire Machines of Doctor Hoffman (1972)
7. Wise Children (1991)

Short Story Collections:

1. Fireworks: Nine Profane Pieces (1974)
2. The Bloody Chamber (1979)
3. Black Venus (1985)
4. American Ghosts and Old World Wonders (1993)
5. Burning Your Boats (1995)

8.3.2 Critical Analysis of story *The Courtship of Mr. Lyon*

The Courtship of Mr. Lyon is based on a classical story, *Beauty and the Beast*, and told in the 'once upon a time' third person common to traditional fairy tales. Carter's classic backdrop of basic story and narration emphasizes her tale's unconventionality with its feminist themes and plot reversal. Like many of Carter's stories, far from being 'classic,' *The Courtship of Mr. Lyon* is a tale of self-discovery and rejection of female objectification. We need to see *Beauty and the Beast* as diametrically opposing forces, with Beauty being feminine, beautiful, innocent, and gentle while the Beast being masculine, ugly, experienced, and wild. As per the original tale, the two sides of this duality are irreconcilable. The author's characters are more 'ambiguous.' The story begins in this manner, but she swiftly reverses it. Beauty begins as an impoverished, helpless girl who is forced to live in the Beast's mansion by the affluent, powerful, and world-weary Beast.

She, on the other hand, quickly becomes an even more active, experienced, and daring character. While the Beast remains hidden from the rest of society, she is confident enough to live a high-profile life in the city. While she is initially afraid of him, she soon realizes that he is actually afraid of her. Carter uses symbolism in *The Courtship of Mr. Lyon* to emphasize her main feminist agenda. She employs a paradigm commonly found in literature, distinguishing the city as a masculine place of experience and corruption and the country as a feminine one of inexperience and purity. However, she uses this literary convention to undermine a gender convention. The Beast is trapped in isolation in the country, while Beauty has free range in the city. They are both unhappy when they are limited to being in one place. These characters need to access both their *masculine* and *feminine* attributes in order to be happy. The country is so *innocent* or devoid of activity that it weakens the Beast almost to the point of death. The city is so *worldly* and full of superficial interactions that it hardens Beauty and begins to replace her inner beauty with a spoiled, false air. The author uses the city and country as symbols to strengthen her contention that a person needs to be both *masculine* and *feminine* to have an authentic and fulfilled existence. Carter utilizes food as an equalizer since it represents both animal and human nature. They need nourishment to survive. Initially, food represented civilization and humanity. When the Beast leaves

food out for Beauty's father, he demonstrates humanity by being considerate to his guest. It's the same with Beauty; he may be a lion that eats raw meat, but he gives her the best human food. At the end of the story, food governs animal nature.

The Beast is dying because he isn't eating, just as humans can die of malnutrition because we are animals as well. Beauty reveals herself to be more than a standard fairy tale heroine, yet she belongs to the paradigm at first. She, like many of Carter's heroines, must begin within and eventually break free from patriarchal society's constraints and expectations. While living with the Beast, Beauty finds enjoyment in reading fairy tales. Beauty, while living in a modern world with telephones and automobiles, seemed to believe in the traditional 'happily ever after.' Her request for a single white rose expresses her desire for conventionality; the rose represents her chastity and delicateness.

The author describes Beauty as the pristine snow on which she gazes to emphasize her femininity, innocence, and virginity. By referring to the snowy road as 'white and unmarked as a spilled bolt of bridal satin,' Carter appears to imply that Beauty's distinctiveness comes from her soft femininity and that her destiny is marriage. Beauty may be attached to a demeaning society, but her innocence empowers her. She is pure of mind enough to see past its conventional dichotomies and claim her own destiny, as she does at the end of the story. In fact, Carter clearly tells us early on that Beauty has "a will of her own". She empowers herself by agreeing to live with the Beast because she is choosing to move out of her duty as a kid and act as a protector for her father. He is the embodiment of masculine authority as a lion, the "king of beasts," strong, confident, and gruff. This appears to be true of the Beast when we first meet him. His rage fills the house with 'furious light,' and he roars with the strength of 'a pride of lions.' He has the strength to "shake" Beauty's father like an angry child shakes a doll... until his teeth rattle. However, it soon becomes clear that the Beast's strength is a barrier to human interaction. When he speaks, Beauty wonders 'how [she can] converse with the possessor of a voice that seemed an instrument created to inspire...Terror.' Beauty is afraid of his hard tongue the first time he kisses her hands, until she realizes he is not trying to harm her.

The Beast is so self-conscious about his appearance that his spaniel is his only company before Beauty. By the end of the story, we see how the Beast's loneliness causes him to become weak and inactive. Beauty's absence weakens him to the point where he can't even eat himself, and he nearly dies of misery. Beauty is still a lovely woman at the end of the story, but she is energetic and brave; she is a hybrid of Beauty and the Beast. So is the Beast, who retains traces of his leonine appearance even after transforming into a gentle human. He also keeps the name Lyon, which represents his old identity. When Beauty marries him, she assumes his name. Taking one's husband's name can be interpreted as a sign of submission, but in this case it is an acknowledgement of Beauty's own masculinity. She is demanding her proper title because she, too, is a powerful Lyon.

8.3.3 Characters:

8.3.3.1 Beauty: Beauty is the heroine of "The Courtship of Mr. Lyon." She is beautiful and kind, and her love, freely given, transforms Mr. Lyon back into a human. Beauty in 'The Courtship of Mr. Lyon' is a worrier, an obedient daughter who becomes a spoiled child. In the end, however, she is redeemed as a prodigal daughter. She transfers her love for her father to the Beast so she can come home. She is clearly manipulated, first by her father and then by Mr. Lyon; though she demonstrates little independent will, she surrenders it to him. Her most defining characteristic is her desolating emptiness.

8.3.3.2 Mr. Lyon/ Beast: He is a massive lion-like beast who fiercely shakes Beauty's father and throws him to the ground while yelling that he is "the Beast" and the father is a thief. He is quick-tempered and easily enraged. He is angry at himself for what he has done, but he takes it out on others. Regardless, he has inner beauty. Mr. Lyon in *The Courtship of Mr. Lyon* is a wealthy recluse beast who has no staff. Beauty's love restores him to his human form.

8.3.3.3 Beauty's father: Beauty's father is a ruined gentleman who takes temporary shelter in a grand, and apparently empty, mansion, from whose garden he plucks a white rose to take to his daughter as a present. Beauty's father is trapped in car trouble when he comes across Mr. Lyon's residence in *The*

Courtship of Mr. Lyon. Mr. Lyon assists him in regaining his riches, while Beauty stays at Mr. Lyon's residence.

8.3.4 Critical Aspects:

8.3.4.1 Narrative style: This is a pastiche of the fairy tale 'Beauty and the Beast'. It uses third-person narrative style: 'He drew his head back and peered at her'. However, there are excerpts in first-person: 'All he is doing is kissing my hands'. This provides the idea that this is not a subjective story. However, fragments of first-person narration show that it is partly subjective in some areas, making the reader feel sorry for the Beast.

8.3.4.2 Transformation: Many of Angela Carter's characters undergo literal transformations—from animal to human or human to animal. Others go through a metaphorical transformation. A transition represents the duality of human nature and the resulting inner turmoil. In *The Courtship of Mr. Lyon*, Beauty's love, offered freely rather than out of responsibility to the patriarchy, transforms Mr. Lyon back into a human.

8.4 CHECK YOUR PROGRESS

1. Write a note on Graham Green as a writer.
2. Write a bio-literary sketch of Angela Carter.
3. Discuss the themes of the short story, 'The Invisible Japanese Gentlemen'.
4. Comment on the thematic concerns of Angela Carter in her short story, 'The Courtship of Mr. Lyon'.

8.5 BIBLIOGRAPHY

- Bergonzi, Bernard, 2006. *A Study in Greene: Graham Greene and the Art of the Novel*. Oxford University Press.
- Cloetta, Yvonne, 2004. *In Search of a Beginning: My Life with Graham Greene*, translated by Euan Cameron. Bloomsbury.
- Fallowell, Duncan, *20th Century Characters*, Loaded: Graham Greene at home in Antibes (London, Vintage Books, 1994)
- Greene, Richard, editor, 2007. *Graham Greene: A Life in Letters*. Knopf Canada.

- Hill, Rosemary (22 October 2016). "The Invention of Angela Carter: A Biography by Edmund Gordon – review". *The Guardian*.
- Gordon, Edmund (1 October 2016). "Angela Carter: Far from the fairytale". *The Guardian*.
- Michael Dirda, "The Unconventional Life of Angela Carter - prolific author, reluctant feminist, *The Washington Post*, 8 March 2017.



munotes.in