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Fiction and Indian Writings in English

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UNIT 1: THEORY OF FICTION

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1.0 OBJECTIVES

After reading this Unit, you will be able to:

- explain the theory of fiction;
- understand the fiction of sturcture;
- analysis the fiction of craft;
- describe the fiction of marratology.

1.1 INTRODUCTION

Indian English Fiction has endeavored a lot to show a vivid picture of itself to the world of Literature. No doubt, by the time being it is supposed to be the offspring of Post colonial. Narrative technique generally is used in telling a story by a writer, asks you to explain the procedures and methods used in the telling of a story. Examples of the techniques we might use are point of view, theme, character and setting. A narrative technique may be used by works of literature in order to produce a specific effect on the reader. Indian English fiction writers cannot deny the same effect on their writings.

R. K. Narayan draws upon the traditional narrative technique of the storyteller effectively reiterating his traditional, typically Hindu perception of life. His books and novels are supposed to happen in Malgudi, which is the town originally fictional and has been used by him as the setting of his novels. His stories manifest the real and genuine scenes that while reading them we can feel the true essence of real life in them. This was enchanting as much as it was universal in appeal. This research is done in a library method and novels I have taken up for analysis are "The Dark Room" and "The World of Nagaraj" by R.K. Narayan's. "The Dark Room" is about a dominant, excessively critical and self-centered husband, Ramani living with his wife Savitri and three children. But none of those problems are there in "The World of Nagaraj", which is an unqualified classic. It could be because it was written in Narayan's later years, and the narrative has a fluency and depth that is quite amazing.

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Indian English Literature is an honest enterprise to demonstrate the ever rare gems of Indian Writing in English. From being a singular and exceptional, rather gradual native flare up of geniuses. Indian Writing has turned out to be a new form of Indian culture and voice in which India converses regularly. Indian Writers – poets, novelists, essayists, and dramatists have been making momentous and considerable contributions to world literature since pre – Independence era, the past few years have witnessed a gigantic prospering and thriving of Indian English Writing in the global market.

Indian English Literature has attained an independent status in the realm of world Literature. Wide ranges of themes are dealt within Indian Writing in English. While this literature continues to reflect Indian culture, tradition, social values and even Indian history through the depiction of life in India and Indians living elsewhere, recent Indian English fiction has been trying to give expression to the Indian experience of the modern predicaments. There are critics and commentators in England and America who appreciate Indian English novels. Prof. M. K. Naik remarks "alone of the most notable gifts of English education to India is prose fiction for though India was probably a fountain head of story-telling, the novel as we know today was an importation from the west".

India's substantial contribution to world literature is largely due to the profusely creative literary works generated by Indian novelists in English. Their works contemplated and deliberated on multifarious range of issues like nationalism, freedom struggle, social realism, individual consciousness and the like. This literary movement being fortified by the overwhelming output by novelists and distinguished itself as a remarkable force in world fiction. This has been achieved by novelists who sought to prove their inner creative urges in English language, which is indeed an alien tongue for them. It is to the credit of these novelists that they have overcome the hurdles of writing in a foreign language and have been evolved a distinctive style for themselves by mastering the intricacies of the language and assimilating in it the hues and flavors of the Indian sub continent. Raja Rao famously argued in 1938, in the preface to his novel Kanthapura, for using English, but English adapted to Indian conditions:

> English is not an alien language to us. It is the language of our intellectual make-up like Sanskrit or Persian was before but not of our emotional make-up. We are all instinctively bilingual, many of us in our own language and in English. We cannot write like the English. We should not. We can only write as Indians. Our method of expression will someday prove to be as distinctive and colorful as the Irish or the American. (14)

The struggle for independence was a mighty and momentous movement sweeping the entire nation and exerting tremendous impact on the sense of national consciousness among the literary fraternity. Thus the lucid description of the freedom struggle showcased images of the awakened Indians who sought to regain their freedom from the grueling and torturous regime of the Britishers. Apart from these reflections, the writers were able to propagate their point

of view, which ultimately helped to motivate and guide the masses. Thus the fixation on religious aestheticism was replaced by concerns on socio-political issues. The joy of accomplishing the grandiose feat of obtaining Independence was abruptly marred by the horrendous and traumatic partition of 1947. The horrors, tragic consequences and partition like the large scale migration, reckless looting and merciless massacres were portrayed by the writers in their works which captured the interest, and imagination of the reader, the Indian English novels began to prove its mark in the global literary scenario. East–West conflict, multi-culturalism, social realism, gender issues, comic aspect of human nature, ecological concerns, magic realism, diasporic writings and the like became the themes of the post–Independent writers.

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English has acquired a rare privilege and popularity in India especially among the elite and the middle classes. It is increasingly being used by writers to give shape to the conflicting dilemmas and issues that confront the human psyche. It has definitely become a convenient medium to express the intrinsic talents of the writers. Moreover the Indian English writers use it with enviable ease and gaining mastery of a foreign tongue to articulate the vagaries and vicissitudes of an individual's consciousness in a realm of its own aptly substantiate the expansiveness and verve of the Indian English writer.

Indian writing in English has commended unstinted admiration in both home and abroad, is now in its full swing. It has carved out a new track, a new vision – a vision that is replete with an un answering faith and hope, myths and traditions, customs and rites etc. If we dive deep into the works of the Indian stalwarts of English fictions, it is revealed that their works are not an imitation of English literary pattern but highly original and intensely Indian in both theme and spirit. They have given a new shape and color to English literature in the same way as the Australians and Americans have evolved their own literature in their respective countries.

Indian English literature is two hundred years old. Sri Aurobindo stands like a huge oak spreading its branches over these two centuries. The contribution of Sri Aurobindo as a perfect writer and craftsman is undoubtedly great. He is the first poet in Indian English writing who has given the re–interpretation of myths. Sri Aurobindo envisages spiritual humanism. What Sri Aurobindo points out to the philosophers of today is that human life, body and mind are the evolved forms of super mind. Aurobindo's famous works "The Human Cycle and The Ideal of Human Society" taken together to give a complete picture of Aurobindo's version of the future possibilities of man and shows the humanistic trend in his thought. In the Human cycle, the poet–philosopher offers us a social philosophy of history illuminated by a splendid spiritual vision of future. It is self-evident that Indian English drama could not secure a firm foothold and build s tradition of its own about which M.K. Naik says:

"Owing to the lack of a firm dramatic tradition nourished on actual performance in a live theatre; early Indian English drama in Bengal, as elsewhere

in India, grew sporadically as mostly closet drama; and even later, only Sri Aurobindo, Rabindranath Tagore and Harindranath Chattopadhyaya produced a substantial corpus of dramatic writing."

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Rabindranath Tagore (1861-1941) is a celebrated name in the sphere of English literature. His creative genius is so much accounting and his literary output is so much rich and varied that the phrase 'myriad–minded', which Mathew Arnold had used for Shakespeare, can aptly be used for him also. He won Nobel Prize for literature in 1913, for his immortal poetic work Gitanjali(1913). Besides being a great universal poet, the genius Tagore is also a novelist, dramatist, Short–Story writer, musician, philosopher, painter, educationalist, reformer and critic in every field and had earned a niche for himself. The setting of his novel is representative and reflective, their characters are natural, realistic, full–blooded and life–like. The socio–religious culture of Bengal is brilliantly portrayed in his novels. Through his novels he brings out some of the problems of the woman of his age. Different kinds of human relations are portrayed and analysed through the different social settings. Some of his novels deal with the modern problems of our society and the interest in them centers round the psychological development of characters under the compelling stress of circumstances. To his credit, there is a long list of poems and plays, both in Bengali and English which had made his place among the world's greatest writers. In Iyengar's words;

As the years passed, he became more and more a legendary figure; in his flowing bead and immaculate white robes he was truly in the line of the great Rishi of Upnishadic times, and indeed he was truly in the line of the great bearing witness to the triune Reality, seeing the way showing it to others.

Tagore neither does nor adheres to the conventional narrative method, nor does he use the principles of organic, consequential plot–structure. He also tries through his novels, to focus the attention on some of the bitter truths and cruel customs of the lives and society as well. His novels amuse, perplex and bring out the real literary pleasures. Tagore has written thirteen novels of which nine are translated into English. The translated works are Gora, The Home and The World (1910), The wreck (1921), Binodini (1964) and many more. Tagore wrote his first original dramatic piece when he was twenty–Valmiki Pratibha (1881) and stated that his works sought to articulate "the play of feeling and not of action." Tagore's dramas used more philosophical and allegorical themes. Tagore's plays also are important to Bengali literature. All of his plays have been repeatedly staged and re-interpreted over the years. His most famous play, perhaps, is Raktakaravi (1926) ("Red Oleanders") the name of a red flower. It tells of a king who lives behind an iron curtain while his subjects have cruelty and death delivered upon them at the slightest pretext. People are forced to work in the mines so that the kleptocratic king and his cronies may render themselves even wealthier. The play follows the heroine Nandini, who leads the people and finally the king himself towards the destruction of this artifact of subjugation. However, this ultimate victory is preceded by numerous deaths,

most importantly that of Ranjan, Nandini's lover, and Kishore a young boy devoted to her. Tagore devoted much effort to Raktakaravi (1926), with (at least) eleven extant revisions. Tagore's Chandalika (1938) was modeled on an ancient legend describing how Gautama Buddha's discipline asks water of a tribal girl.

K.S.Venkataramani (1892-1952) is an Indo–Anglian writer of the pre–Independence era brilliantly focuses on the stupendous impact of Mahatma Gandhi in general. He is a novelist and Short–Story writer. He interweaves the centrality of the novel keeping in view the Gandhian ideology of a self–sufficient, morally and economically integrated village community as the elemental unit of the superstructure of the Indian society. He wrote two novels Murugan, The Tiller (1927), Kandan, The Patriot (1934) and his collection of short stories are Jatadharan and other stories (1937).

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Bhabani Bhattacharya (1906-1988) is one of the novelists of the older generation of Indo–Anglian writers. He is endowed with a transparently positive vision of life, explored and expressed artistically in his novels. He throws that the novel must have a social purpose, his stories abound in social and historical realities, quite often bitter and gruesome, such as the Bengal Famine of 1943, the tragedies of freedom struggle and partition, and the evils of poverty, corruption, ignorance, superstition, exploitation, greed etc. Bhattacharya affirms that an artist should inevitably be concerned with truths and social reality. In his first six novels, Bhattacharya has treated culture with different angles. His first five novels are set against Indian social sense in the perspectives of world shaking historical events, whereas the sixth one has its setting both in India and America's Hawaii Island and deals with the theme of spiritual quest. His novels are So Many Hungers (1947), Music for Mohini (1952), He Who Rides Tiger (1955), The Goddess Named Gold (1960), and Shadow From Ladakh (1966), A Dream of Hawaai (1978).

Post–Independent India has been making quick strides in the field of science and technology. There has been an admirable economic growth in India in recent times. So, the novel proved to be an effective medium for the reflection of the spirit of the age, encompassing the bitter and sweet realities of the period. The great proliferation of the Indian English novel also owes its credit to the sudden increase of interest in the new literature of post colonial nations by the west.

The Indian English fiction has had a meteoritic growth during the dawn of the millennium year and the writing in all genres of literature has gained momentum, particularly the Indian novel, the doyens of the Indian writing like R.K.Narayan, Mulk Raj Anand, and their ilk promoted the conventional mode of writing. The crusaders of the contemporary and modern era include Salman Rushdie, Amitav Ghosh, Vikram Seth and many more. They elucidate and substantiate strength of the emerging modern voice of India, which has the vibrancy and energy of a gushing artesian along with an unmatched resolve to experiment and explore new avenues of writing novels. A host of contemporary post–colonial writers like Rushdie, Arundati Roy, Meena Alexander, Anita Nair

and Jhumpa Lahiri have initiated the process of decolonizing the 'Colonial English' and using it as a medium to express Indian thoughts and sensibilities with a distinctive Indian style.

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The freedom movement spearheaded by Gandhi inspired a flurry of activity in the literary world. The need for an autonomous, independent country lead to an explosion of creativity, which sought to appeal to the masses to take up the cudgels and oust the Britishers from the Indian soil. Therefore, there was a flourish of novels in both regional and as well as in the national stream. This burst of energy in regional literature, laid the ground work of fine–tuning and enhancing the vibrancy and the scope of the Indian English Fiction.

The dual combination of independent movement and nationalist consciousness gave much impetus and spur to the outflow of novels in which affection for motherland was the crux and this served to invoke the patriotic sentiments of the masses. Raja Rao's Kanthapura(1938), K.S.Venkataramani's Kandan, The Patriot (1934) and Mulk Raj Anand's Untouchable(1935), Coolie (1936), The Sword and the Sickle(1942), revolved around the varying themes of the independence struggle. Post–Independent India also produced number of novels involving the causes and aftermaths of the freedom movement. The novels that belong to this category include Nayantara Saghal's A Time to be Happy(1952), Khwaja Ahmed Abbas' Inquilab(1955), R.K.Narayan's Waiting for the Mahatma(1955) etc.

The triumvirs Mulk Raj Anand, Raja Rao and R.K.Narayan were the novelists who stabilized and fortified the Indian English Fiction with their ample works and unique literary style. Thus, it was aptly noted by William Walsh regarding the afore mentioned writers:

Distinguished not only for their own work but as the inaugurators of the form itself since it was they who defined the area in which the Indian novel in English was to operate, drew the first models of its characters and themes and elaborated its particular logic. Each used its own version of an English freed from the foggy taste of Britain.

Fiction is the rotund fruit which blossoms spontaneously and inevitably in the fast spreading, all encompassing, encroaching and evergreen tree of life, observed Tagore in the introductory paragraph of his essay *Shesh Kotha* (Final Words) in the fourth volume of *Golpoguchho*. Life spreads its ever expanding branches about its trunk, and the monotony of its accessions envelops existence, till one fine day, on one of its branches, a fruit blossoms. It is rotund, bright, being sweet, sour or intensely bitter in its pulp, and has an inevitability about itself. Fiction is the fruit of the tree of life and experience. Tagore made the above observations on the nature of the short story in particular. But the remarks are equally applicable to the art of fiction in general. If the content of fiction is life, like the huge expansive evergreen tree, the form is the fruit. The rotundity of the fruit suggests the shape and significance offered by the artist of fiction to the immense panorama of the chaotic variety of life and its experiences.

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Tagore's observations fit smugly into the territory of English fiction in India. Amit Chaudhuri observes, "Indian life is plural, garrulous, rambling, lacking a fixed centre, and the Indian novel must be the same" (115). A relatively new genre in the matrix of Indian literature, the novel in India is a colonial child. The English novel in the Indian soil is more so, as the enterprise of writing fiction in the colonizer's language ought to be fraught with and wrought in anxieties of influence. But it is the same influence that underscores the first colonial experience, and hence life, in those times of anxiety. Hence the cross-pollination of language, race and art gave birth to the fruit called Indian English novel.

The recently published anthology of essays titled *Indian Fiction in English: Mapping the Contemporary Literary Landscape* (New Delhi: Creative, 2014) edited by Sajalkumar Bhattacharya, Arnab Kumar Sinha and Himadri Lahiri makes fresh forays into the taken-for-granted literary landscape of Indian Fiction in English. The "Introduction" to the volume explains to the reader the inevitability of the genre in colonial and postcolonial India, rooting it back to 1835, the year of the publication of Macaulay's *Minutes on Education*. Since then, the bogey of Indian English fiction chugs on, traversing the landscapes of colonial India, forging new narrative forms to articulate the Indian experience in the language of the colonizer. Amit Chaudhuri rightly points out that "since India is a huge baggy monster, the novels that accommodate it have to be baggy monsters as well" (Chaudhuri 114); "the largeness of the book allegorizes the largeness of the country it represents" (114-115). The bulky Booker of Bookers – *Midnight's Children* – automatically comes to mind in this context. Chaudhuri draws a contrast between them and the novels written in the regional languages such as Bengali, "where the short story and novella have predominated at least as much as the novel, often in the hands of the major novelists of the first half of the century, such as Bibhutibhusan and Tarashankar Banerjee" (114). Moreover, Chaudhuri also refers to the writer and critic Buddhadev Bose who reminds the scholar that Tagore brought the modern short story into Bengal in the late nineteenth century, "some time before it was introduced to England" (114). Any attempt to map Indian English Fiction may refer to these valuable insights provided by none other than Amit Chaudhuri, to situate the contemporary Indian English novel in context. And there lies the value of the volume under review edited by Bhattacharya, Sinha and Lahiri. Although the book attempts to "map" "the contemporary literary landscape" of Indian English Fiction, the chapters in the first section initiate a discussion on the history of the evolution of the Indian novel in English.

The final section on popular Indian English Fiction titled "Pop-Lit" attempts to jolt multicultural/global award-winning Indian English fiction writers out of their complacency of publishing one novel at intervals of three to five years. Hoards of young writers of fiction from both cities and small-towns are making a beeline to offices of publishing companies everyday to get their stories published. The book-market of popular fiction respectfully bows down to the overarching presence of both prolific Indian writers of international repute

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such as Chetan Bhagat and Aravinda Adiga in academic forums and bookstores across India, and bestselling authors credited with one or two novels such as Parul Mittal. It seems, there is space for every writer of pop-lit in bookshelves across India. However, when it comes to critical engagement with such fictional narratives, a few suggestions may be necessary. It is important for the critic of such texts to investigate into the engineering of stories that thrill and charm readers cutting across age and class. Strategies adopted by the popular culture/ literature industry to install thrill in narratives, through a certain amount of amnesia, may be explored through a detailed reading of such narratives in the light of Western theorists of popular literature such as Umberto Eco. Mahitosh Mandal attempts to engage with Chetan Bhagat's reception and literariness, but falls short of providing a theoretical assessment of Bhagat's literariness. Abhilash Dey's essay on the "Desi Chick-lit novel" raises expectations on a more penetrating theoretical engagement. However, the sociology of the stories seems to dominate the focus of critical attention. Matters of execution in the domain of popular fiction have largely remained unaddressed.

To conclude, one must not forget to mention the importance given to the exhaustive notes at the end of some of the essays of this volume, particularly in the first section. They would go a great extent in providing vital cues for further research on areas unexplored so far within the domain of Indian English Fiction. Besides, the "List of Publications of Prose-Fiction in English Since 1980" at the end of the volume may be used as a valuable database for students, scholars and teachers.

1.2 THEORY OF FICTION

Indian fiction written in English has been impressive and has attracted attention widely. With the passage of time, it has witnessed a rapid change, from being deeply affected by the Raj to being Vernacular. It is, therefore, very important to know and realize such changes taken place in every field of Indian life and society and for that a brief history of Indian English Fiction might be one of the best media of its expression. These changes from socialism to individualism, from sharing to winning and from spiritualism to materialism reveal, a various, reflections of change from tradition to modernity in Indian society. Though this is a natural process as history changes with the passage of time and it is noticed that people are continuously losing their inner happiness and self-control inspite of having material comforts. And, therefore, it reveals an amazing range of subject matter with social perspective. Fiction, which is an expression of the most intimate consciousness of life and society, form an impressive aspect of literature. Since as a creative process, fiction is an expression of the most powerful and intimate consciousness of life and society-the society in which it grows and develops, It has some purposes to fulfill them, some thoughts to be contemplated and some plans to be acted upon for the welfare of humanity.

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When it broods upon such different things, it witnesses changes taking place in life and society, and, therefore, these changes are reflected in the fictional world. Indian English fiction, is also doing the same thing and expressing thoughts, feelings and emotions in a rationale and interesting manner, and directly or indirectly throws light upon different changes in its own way. Hence, the reflection of change in different fields of Indian society manifests the significance and utility of the Indian creative writing in English. P.P.Mehta and P.N. Bhatt, both are of same opinion that, "A work of art changes in course of time. Its structure is dynamic. This process has never been interrupted and the task of the historian is to describe this process."1 The Indian English fiction from its very beginning has witnessed socio-cultural, economic and political changes in the destiny of our nation. It was the time when the destiny of India was under the eclipse of the British rule and many Indians were trying to come out from that dark shadow. In liev of this the writers made their first great protest known as Sepoy Mutiny in 1857, but were bodly crushed down by the British Government to barricade the Indians from the future revolts.

After that, the British Queen made the Proclamation (1858) to strengthen her policy and the Indians were divided once again on the ground of religion, caste, color, race and society, and were denied even fundamental rights and liberties. But, this was not the end of the British oppression. These were the initial steps to the journey of troubles. The Indians were tortured with shocks of the partition of Bengal, the Hindu-Muslim divide and the ruthless suppression of patriotic feelings by the colonial rule. So to condemn the cruel and discriminatory attitude of the British Government and in order to actively register their protest and discontent voicing for political reforms, many Indians formed various political organizations like the Indian National Congress, the Muslim League, the Forward Block, the Home Rule Leagues, etc. and, in this way, played pivotal role in the struggle for the attainment of Independence. The Colonial Government sensed the trouble and promised a responsible government after the tensions of the First World War subsided. Being in pressure and facing many problems, this promise could be fulfilled only after the second world war. During the freedom struggle, many results came in. Amongst the most important outcomes were the emergence of socio-cultural consciousness and the growth of the spirit of nationalism in India, so strong that it led inevitably to the freedom of the country. Moreover, from that time onwards the English educated Indians drank deeply at the wellsprings of the British liberal thoughts flourishing in England, and they were encouraged by the growth of an active and independent press both in English and vernacular.

In the meantime, a number of European and Indian scholars began to study the ancient India's philosophy, science, religion, culture and literature. This growing knowledge of India's past gave the Indian people a sense of pride in their culture and civilization. It also helped the reformers like Raja Ram Mohan Roy, Maharishi Devendranath Tagore, Keshab Chandra Sen, Dr Atmaran Pandurang, R.G. Bhandarkar, Mahadeva Govinda Ranade, Henry Vivian Derozio, Swami

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Dayanand Saraswati, Sri Ramakrishna Paramhans, Swami Vivekananda, Mrs Annie Besant, Shiv Dayal Khatri, Guru Shaligram Sahib, Satyananda Agnihotri, Rabindra Nath Tagore, Aurobindo Ghose, Maulvi Chirag Ali, Sayyid Ahmad Khan, Mirza Ghulam Ahamd, Rajnarain Bose, Naba Gopal Cahtterjee, etc. in their works of religious and social reforms.

For their struggle against social evils, economic backwardness of millions of Indians, feudalism, social disparities, the exploitation of women, loss of faith and values, illiteracy, sufferings, slavery, superstitions and inhuman practices and customs, the reformers used the authority of the ancient Indian texts. In doings so, most of them based themselves on reason rather than mere belief and faith. They made use of their knowledge of Western ideas as well as of the ancient learning. Such movements of reforms were part and parcel of the socio-cultural consciousness of the Indians that led them to win their freedom. Moreover, the socio-cultural consciousness and the growth of the feelings of nationalism and achievement of national Independence gave a great impetus to the growth and development of Indian English fiction. "In truth, the story of the novel has no end and no beginning."

The generally accepted view is that the beginning of Indian English fiction is marked by Bankim Chandra Chatterjee's Rajmohun's Wife (1864). The novel was serialized in The Indian Field in 1864. It reveals the long-sufferings of a typical Hindu wife, Mantangni and the degradation of moral and social values of Mathur Ghose, Rajmohun and Bikha. His other novels, which were translated from Bengali into English, are - Kapalkundla (1885) and Durgesh Nandni (1890). In these two novels, he imbibes patriotic feelings of Bengal and exposes the shams and hypocrisies of contemporary life and society, teaching the lessons of social and cultural values.

The Bengali writers mainly dominated the period from 1864 to 1900. Widely known novelists of this period are - Raj Lakshmi Debi, Toru Dutt, Lal Behari Dey, K. Charkavarti, Kamala Satthianandhan, Behramji Malabari, N.V. Pai, R.K. Pant, T.C. Mookerjee, A.P. Dutta and others. Raj Lakshmi Debi's The Hindu Wife (1876), a novel important from the cultural viewpoint, sets examples of cultural change. While Toru Dutta's maiden romance Bianca or The Young Spanish Maiden, published posthumously in 1879, is an autobiographical novel that presents hedonic and artistic values. Lal Behari Dey's Bengal Peasant Life or History of a Bengal Raiyat (1880), the best Indian English novel written in latter half of the nineteenth century, is a realistic novel which exposes various manifestations of exploitation by and tyranny of landlord, sahukar, priest, corrupt officials and foreign planters. Another novelist B. Malabari's Gujrat and the Gujratis (1882) contains local colour and vivid realistic picture of Gujrati life and society. While Nagesh Vishwanath Pai's Stray Sketches in Chakmakpore from the Note-Book of an Idle Citizen (1894) is remarkable for its thirty sketches of Bombay life. Kamala Satthianandhan is known for her renowned autobiographical novel, Saguna : A Story of Native Christian Life (1895), the first autobiographical novel in Indian English fiction . Depicting her

own life till marriage and presenting social, moral and religious values. Sarla and Hingana(1898) by K Chakravarti, is a realistic story of Bengal village life.

There are also some other novels like by R.K. Pant's The Boy of Bengal (1866), The Scorpions or Eastern Thoughts (1868) by Tara Chand Mookerjee, The Indolence (1878) by Anand Prasad Dutta, Bijoy Chand: An Indian Tale (1888) by M. Dutta, etc. which deserve mention. In this experimental stage, fiction- writing was newly developed industry in India. Therefore, the Western influence on it was visible clearly. Though most of the novelists of this period were influenced by their foreign masters and though their works are immature, they tried their best to treat contemporary issues, to present alternative patterns of values and to improve the condition of man and manners. Harish Raizada is also of the same view: As the appeal for improving the condition of Indian people and the relationship between India and England was to be made to the English rulers, many of the Indian writers chose to write in English, and as novel was a literary genre most suited to the proper representation of life and its problems, they took to fiction for expressing their views.

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While the first two decades of the twentieth century are noteworthy as they made their contribution to the growth and development of Indian English fiction in its seminal stage. It was an era of socio-cultural and national consciousness in which Indian English novelists also gave their limited contribution through their writings.

Ramesh Chandra Dutta, a renowned Bengali novelist, translated two of his six novelsSansar and Madhvi Kankan into English under the titles- The Lake of Palms (1902) and The Slave Girl of Agra (1909) respectively. These novels aimed at the elimination of social evils and superstitions, desiring social reforms. Another novelist, Sir Joginder Singh's two historical novels- Nur Jahan (1909) and Nasrin (1915) and two romancesKamla (1925) and Kamini (1931) expose wretched conditions of women and moral and spiritual degradation of Sultans, Nawabs, Zamindars, Rajahs, Taluquadars, priests, etc. Besides, other novels such as Love of Kusuma (1910) by Bal Krishna, 1001 Indian Nights (1905) and The Prince of Destiny (1909) by S.K. Ghose, Hindupore or A Peep Behind the Indian Unrest (1909) by S.M. Mitra, Padmini (1903) and The Dive for Death (1912) by T. Ramakrishna Pillai, Clarinda (1915) by A Madhaviah, Love and Life Behind the Purdah (1901) and Between the Twilights (1908) by Cornilia Sorabji, Bengal Decoits and Tigers (1916) by Maharani Sunity Devee, The Home and the World (1919) by Rabindra Nath Tagore the Wheel of Destiny (1920) by C. Parthsarthy, show an awareness of the local colour, regional life and some true values through their thoughts and actions. Socio-cultural and political changes, social evils like casteism, purdah system, Child marriage, poverty, exploitation, disparity, cultural-conflict, historical happenings, realism and romantic tales are common place in the novels of this period for national awakening. K. Venkata Reddy rightly says: Parallel to this struggle for political freedom was a social struggle-a fight against superstition, casteism, poverty, illiteracy and many other social evils that were eating into the vitals of Indians

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society. The socio-political movement that had caught the imagination of the entire nation also inspired the Indian novelists in English who rightly realized that novel too had a vital role to play in it.

It is manderful to see that, the Indian English novelists, right from the end of the second decade of the twentieth century, started focusing their attention largely on contemporary problems. Motivated by socio-cultural and political awareness and changed historical situation, they began to conceive the values all around the state and presenting that life and society realistically in their fictional world. Naturally in the PreIndependence era, novels like The Wreck (1921) and Gora (1923), Rabindra Nath Tagore's M.M. Banarji's Nanda, The Pariah Who Overcome Caste (1923), D.G. Mukharjee's Hari, The Jungle Lad (1924) and My Brother's Face (1925), K.S. Venktramani's Murugan, The Tiller (1927) and Kandan: The Patriot (1932), Mulkraj Anand's Untouchable (1935) and Coolie (1936), R.K. Narayan's Swami and Friends (1935), The Bechelor of Arts (1937), Krishnaswami Nagrajan's Athawar House (1937), Raja Rao's Kanthapura (1938), Ahmad Ali's Twilight in Delhi (1940), Humanyun Kabir's Men and Rivers (1945), Khawaja Ahmad Abbas's Tomorrow Is Ours (1943) and Defeat For Death (1944), D.F. Karaka's Just Flesh (1940) and There Lay The City (1942) and other works gave firm footing to the Indian fiction in English and still have sparkles of alternative patterns of values, focusing on social concerns, stark realism, humanism, regional color, orthodox, liberal, progressive and Gandhian thoughts and rapidly changing historical and political situations. In this regard, Satish Kumar in his work A Survey of Indian English Novel says: During this era the toddling Indian English Novel, Inspite of many hindrances and handicaps, has learnt to stand firmly on its legs. A conscious and artistic pattern has evolved itself. The novel has become a great literary force, a powerful medium for creating social and national awareness and for suggesting ways of changing society.

The Indian fiction in English attains maturity, full flowering and wide acclaim in the Post-Independence era. With the attainment of Independent, the novels experience a change in their themes and therfor it "at once gains a new capacity to absorb many of the critical issues that have plagued it so far."

So, in the novels the focus is shifted from the public to the private sphere. The inner dilemma- anxiety, alienation, frustration, detachment, involvement, self-condemnation, self approval, restlessness, sense of guilt, loneliness and nausea, became the major issues for the themes of the novels of this age.

Along with these issues, the novels comprised of some other themes related to current happenings at that time likes, cross-cultural conflict, realism and fantasy, rural events, the traumatic experiences in the form of partition of India and Pakistan, Indo-China, and Indo-Pak wars, communal carnages, loss of faith and values, curse of industrialization and materialism, growing hostility among men, the growth of Indian ethos and sensibility, etc. are seen

in the novels of the Post-Independent fictionists like G.V. Desani, Bhabani Bhattacharya, Mulk Raj Anand, R.K. Narayan, Nirad C. Chaudhari, Khushwant Singh, Manohar Malgonkar, S.N. Ghose, B. Rajan, Kamala Markandeya and others. By the end of the Sixties and in the early Seventies the similar themes were seen in the novels of Arun Joshi, Chaman Nahal, Jatin Mohan Ganguli, P.M. Nityananda, B.K. Karanjia, Timeri Murari, R.P. Jhabvalla, Attia Hussain, Anita Desai, Nayantara Sehgal, Nargis Dalal, Vimala Raina, Veena Paintal, Bharti Mukherjee and Anita Kumar.

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Thinking about the responsibility, function and contribution of the novelists of the Post-Independence era, Satish Kumar writes: The novelist minutely analyses the significant and far-reaching changes in individual passing through period of over all transition. His observant and penetrating eye watches the evolution of new values and new morality.... The creative artist alone is interested in these basic changes. Hence in these novels the basic changes in the individuality of man and the evolution of new values and new morality is integral to the theme, action and characterization. All the novelists...have sincerely and realistically recorded the revolutionary changes in human outlook and, thus, they have envisioned a new social order.

During the Eighties, yet another class of Indian fictionin writers. English emerged. like Salman Rushdie, Vikram Seth, Upmanyu Chatterjee, Allan Seally, Shashi Deshpande, Namita Ghkhle, Shashi Tharoor, Farukh Dhondi, Amitav Ghosh, Bapsi Sidhwa, Brinda Mukherjee, Ipsita Roy Chakraverti, Sudhir Kakkar, Dina Mehta, Dolly Ramanujan, Arundhati Roy, Jhumpa Lahiri, Shauna Singh: and many more Apart from these famous weriters some lesser known writers have also emerged on the contemporary scene such as Shiv K. Kumar, Saros Cowasjee, Vasant A. Shahane, K.V. Subbaram, Ranga Roa, Raj Gill, Balaraj Khanna. It is observed that the most significant and praiseworthy outcome of this emergence is that the Indian English novelists are now writing with new visions, new themes, new technical and linguistic devices, new ease and absolutely new confidence, making experiment in their works and winning international recognition and acclaim, which ensures a bright future for the Indian fiction in English. In this regard the following statement of Satish Kumar is remarkable: Indeed, the veteran masters of Indian English novel have the Indian novel in English seated fairly and firmly on a high pedestal in the literature of the world....Indian English novel no doubt will grow from strength to strength and 'help to make us a new nation and a new people wedded to the tasks of national reconstruction and international harmony'. It's future is immense.

Today, when the Indian English fiction has finally created its own standing at the international level, it would be indeed interesting and significant to know about the changes taken place in Indian society. Moreover, the most significant outcome of these changes is that Indian English writers are now writing with a new zeal and confidence and blending social aspects and phenomenal situation in their fictional world.

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1.2.1 Structure

Structure is the framework of a novel.It is the way the plot is arranged in both a logical and a dramic manner to create maximum suspense. In all cases it consists of (1) a title, (2) a beginning, (3) a middle, and (4) an end. In addition, some novels have prologues, fewer have epilogues, and even fewer have both.

Title : You can choose almost anything you want as a title aslong as it isn't overly long. It certainly can't be too short, since many titles consist only of a single word.

Beginning : Every beginning makes a promise to readers. A romance novel promises to enertain and titillate them, a mystery novel makes a promise to intellectually challenge them, a thriller novel makes a promise to excite and keep them wondering what is going to happen text, and a horror novel promises to scare them. If you as a writer don't live up to our promise in subsequent pages,readers will be bitterly disappointed.

Usally readers are brought into the story at the moment the status quo is threatened. The closer the opening scene is to to the precipitating event, the more force and emergency it will have. Ideally, readers should find characters in difficulty in the first chapter, the first page, or even better in the first paragraph.

Middle : The middle increases conflict, further develops the main characters, and introduces other characters. It is composed of complications in which things progressively get worse for the hero and a crisis in which he must make a decision that can lead to either success or failure in achieving his ultimate goal. With complications, every attempt by the hero to solve a problem usually makes the problem worse or creates a new, more tenacious problem. Even if his situation improves, the forces arrayed against him grow comparably in magnitude. By the end of the middle, all the various forces that will collide at the story's climax should have been put in place.

End : The story narrows down as the end approaches so the ending can take place clearly and decisively. Any subplots and side issues should have been disposed of. If the novel has parallel plots, they should have already converged into a single plot line.

All the subordinate characters should be "offstage," their work done, to leave the main characters alone in the "spotlight" to do the final battle.

The end consists of a climax and a resolution. The climax, also known as the showdown, is the decisive event that resolves the conflict. Although a genre novel has a number of high points of tension and action, the climax is the highest point. It is the logical coming together of the facts and events that took place earlier in the novel. It can be though of as the ultimate surprise, revealing the answer to the central mystery. It is the moment that relieves all the tension that has built up through the beginning and middle of the story.

Once the climax is finished, the falling action leads quickly toward the story's resolution, which refers to the final outcome of a plot. It is the final explanation of events. Its function is to wrap up the story. Resolution is also known as the denouement, which literally means "unknotting."

Literary Fiction : Literary fiction is said to be the ficion of ideas. Its primary purpose is to evoke thought. The writer's goal is self-expression. Literary fiction is usually considered to be more concerned with style and solid writing, to stress chracter development and good descriptions, and to be paced more slowly than genre fiction. It is sometimes reffered to as "serious fiction" compared to genre fiction, which is considered "commercial."

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Genre Fiction : Genre fiction is the fiction of emotions. Its primary purpose is to evoke feelings. The writer's goal is to entertain the reader. Any consideration of self-expression, if one exists, is usually secondary. Genre fiction is typically characterized by a great deal of dialogue, characters that readers can easily identify with, and plots that are fast paced. As a rule, publishers expect to make a substantial profit from selling a genre fiction book, which is not always true of a literary fiction work.

The most obvious function of genre is as a publishing category; that is, a marketing tool. Calling two different books "science fiction" lets a buyer know that they are similar in some way. If a person enjoyed one book classified as "science fiction", there's a greater chance he will enjoy another book classified the same way than he will one classified as "romance". As a result, genre allows booksellers to group novels in their bookstores in such a way that readers can more easily find the sort of book they want. Genre fiction is sometimes called popular, category, or formula fiction.

1.2.2 Craft

Fiction is a literary work whose content is produced by imagination and is not necessarily based on fact. Writing fiction is generally conceded to be a combination of craft and talent. This is sometimes stated as :

Writing Fiction = Craft + Talent

The craft part of the equation is the part that can be taught or learned. The talent part is the part that cannot be taught or learned. You were either born with it or you were't. It's like a lot of other things in life. For instance, all heart-transplant surgeons are taught the same craft, but some are much better at it than others. Why is that, you might ask? It's because they were born with a greater innate ability to do that kind of work,in part due to better eye-to-hand coordination, which is genetically determined.

The same goes for painting, doing mathematics,or playing basketballl. You are either born with innate talent in one of these areas or you aren't. It's why Pablo Picasso, Albert Einstein, and Michael Jordan sood out among others in their fields. However, despite being borth with innate abilities, these individuals put forth the necessary effort to learn their respective crafts. Without that effort they never would have attained greatness. Until you learn the craft of writing fiction and try your hand at it, you won't know whether you have talent to be a good writer or not. Read on.

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Types of POV :

- **First Person Point of View :** This is very hard for a writer to show and apply this POV , because the author writes everything from the POV of the main character as if the character is speaking to the reader. Pronouns like "I" and "me" are mostly used in the novels by an author to demonstrate the character. It is proper to remember this fact that while using this type of point of view the author only writes from the viewpoint of the main and key character of the story- understanding and using this point of view is without doubt a difficult and burdensome job for both the reader and writerS. Robert Parker's Spencer mystery series is a good example of using First person point of view. The Fist person is obviously drawing the Subjectivity image a novelist is trying to create. David Copperfield (1849-1850)by English novelist Charles Dickens is narrated by title character. This POV permits the writer to compose in the voice of the major character.
- **Second Person Point of View :** This is hardly ever seen because it is difficult to write and hard to read. The author writes the story using the pronoun "you" to describe the main character. It is used as the narrative voice in the fictitious works. Speeches, letters , and other forms of nonfiction, containing many types of business writing and technical writing.
- **Third Person Point of View :** The most familiar and obvious point of view which is seen in many novels is the Third person POV. The novelist or story teller uses the character's name or a pronoun like "he" or "she" to explain the character in a vivid perspective.
- **Omniscient Point of View :** The POV might see the story from the perspective of only one character, or he may be omniscient and know everything. Theme Themes are ideas that commonly recur throughout the story. Writers often want to convey an overall message in literature, which is contained in the theme. The theme is conveyed through events in the story and symbols. A symbol is something that represents something else. For example, in the Bible, the apple represented sin.

Characters : Telling a story needs a delicate are of using various characters by the writer. Different roles will be played in a novel by different use of characters, Some or all types of characters in the following description are conspicuous in story telling task.

- **Minor** Characters will be used as a complements to the key and major characters of the novel,they make the plot of the novel to continue in a proper format.
- **Major** or Central using right characters help the conflict in the novel proceed in a gorgeous way, In other words, characters attempt in creating a focused plot and resolution in a story.

- **Static :** A character who is stable in all parts of the novel,and whose personality does not change or get progress in the fiction.
- **Dynamic :** A character who changes most of the time in the novel,who improves and appears after a centralconflict in the novel. They undergo many shifts in the story.
- **Round :** A rounded character is a person who has a complex characteristic, it was firstly E.M. Forster who showed this as the vivid opposite to Flat character. A round character is completely realistic; a contradictory character who is the monitor of emotional and psychological issues.
- **Flat :** A flat character is the opposite of a round character and is a minor character.

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Setting : For Narrative works(mostly novels), Historical event is always the most obvious setting and geographic location in which a story occurs, and makes the fiction to be formed in a disciplined framework. The world of a story, its background, and the place which the story occurs. Setting contains elements as: culture, historical period, geography, and hour.Plot is shaped with the help of a proper setting. Sometimes a plot plays the role of a character, therefore setting is where and when a story takes place.

The term "setting" is often used to refer to the social milieu in which the events of a novel occur. Novels which I have taken up for analysis are "The Dark Room" and "The World of Nagaraj" by R.K. Narayan's. Like the Panchatantra, Narayan's stories and novels are not "conclusive." The conclusion of one could well be the beginning of another. The themes, characters and locale of one work flow into the next until all his works taken together create the effect of a whirlpool. All of Narayan's works sight the tragic peak, but climb down to normal existence. The "big" events of life are not really big. There is no need to get exercised over the series of little events that life is composed of. "The Dark Room" is about a dominant, excessively critical and self-centered husband, Ramani living with his wife Savitri and three children.

The first scene sees him criticizing everything that his wife serves him on the table. He curses the cook and freely taunts his wife. At work, he takes more than a little fancy to a junior called Shanta Bai. She is pretty and recently separated from her husband. Ramani is taken in by her charms and goes out of his way to help her out, including vacating a spare room in the office and even making his wife give away some of their furniture to make Shanta comfortable.

On the way from his golf club, he regularly starts spending time at her room, and sits entranced listening to her. When Savitri hears of it she is unable to bear the humiliation. She confronts her husband who dismisses her objections. Desolate at being taken so entirely for granted she raises her voice and then is determined to leave the house. She wants to take the kids along, but Ramani stops her harshly. "Don't touch them or talk to them. Go yourself, if you want.

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They are my children," he shouts. The blatant disregard shown by her callous husband causes such depression in her heart that she wanders alone in the street and even plunges herself in the river. But overcome by fear, she shouts out for help. A blacksmith by day and burglar by night saves her. He brings along his wife, Ponni who tries to befriend Savitri. She offers her shelter and food. But such madness seizes Savitri that she refuses to eat anything not earned by herself. She is disgusted at being at the mercy of the men in her life father, brother, husband. She gets so obstinate about not taking any more charity from anyone that she starts working at a temple as a cleaner for a cantankerous priest.

But in a day she realizes the impracticality of her choice and returns home, though a part of her is dead now. Ramani is relieved to find her back, less for her sake, and more to keep up social pretenses.In The Dark Room, Narayan quite clearly feels a deep anguish at the wife being treated shabbily and leaves no opportunity to portray the ugliness and selfishness of the husband's character. The book is less of a novel and more of a novella. Narayan is effective in his portrayal of Ramani, a vain, sarcastic, selfserving man. Also, the part where Savitri leaves and encounters a different world is poignant, but the book as a whole has a few weaknesses. It is not as lush in its narrative, the story runs rather quickly, and doesn't delve too much into the complexities. Ramani's fling with his junior is awkwardly handled, perhaps because Narayan was writing about an episode he may not have experienced or seen firsthand. The 'other' woman's character also remains shadowy.

None of those problems are there in The World of Nagaraj, which is an unqualified classic. It could be because it was written in Narayan's later years, and the narrative has a fluency and depth that is quite amazing. Since I read both books back-to-back, I felt an instant difference reading ...Nagaraj. One's reading pace is automatically slowed, as you try to absorb the atmospherics and the dense description of the leading character.

The book is about a simple-minded, pleasant man, living with his wife, Sita and mother in a rather grand ancestral house called Kabir Street. He loves day-dreaming and talks a great deal to himself. His life's ambition is to be a thesis on sage Narada. Humble and affable, Nagaraj has no worries until his nephew Krishnaji, referred to as 'Tim' comes to stay with him. Narayan through a series of flashbacks gives a vivid picture of the family characters. Gopi, the elder brother is aggressive and dominating. Until their father is alive and they all stayed together, Gopi took the best room, where he and his wife would stay locked in.

The wife would cook savories in limited portions and take them directly to their room. When the will is read out, Gopi asks for the farm house and lands in the village. This suits Nagaraj who prefers having the house in Malgudi. Sharp-tongued and abrasive, Gopi looks at his younger brother as a bit of a fool, and openly insults him for his dull replies. Nagaraj being supremely unassertive takes many of his brother's put-downs as a joke, trying to maintain a semblance

of cheerful normalcy. The entire book brings out the predicament of a man who cannot stand up for himself and confront situations. There is a scene in the novel where Tim and his wife have come to permanently stay in Nagaraj's house. This is the time when the latter has finally decided to get serious about his theses on Narada but Tim's wife is in the habit of playing the harmonium in the mornings and this is a source of intense irritation to Nagaraj. His impulse once prompts him to bang against her door and ask her to shut up. But he weakly smiles and walks away when she actually opens the door. Narayan's point seems to be that it is human nature to take for a ride, and be insensitive to the needs of those who don't stand up for themselves.

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A complete lack of ego or pride is viewed as a grave weakness by others and the obvious response is to take the person for granted. Nagaraj's nervous reactions are both amusing and frustrating to watch. You want him to give up his meekness and take on his supercilious brother for once. The ending is poignant, and perhaps even sadder than The Dark Room. But both novels leave you with a feeling of exultation as they give a wonderful psychological insight into human character and throb with a natural goodness so unique to R K Narayan's works.

1.2.3 Narratology

The telling of stories is such a pervasive aspect of our environment that we sometimes forget that stories provide the initial and continuing means for shaping our experience. Indeed, without stories our experiences would merely be unevaluated sensations from an undifferentiated stream of events. Stories are the repository of our collective wisdom about the world of social/cultural behavior; they are the key mediating structures for our encounters with reality.

Thus, it is not surprising that a great deal of scholarly investigation has focused on both the nature of stories and their central role in human affairs. Across many disciplines - including linguistics, literary criticism, anthropology, psychology, and sociology - researchers have begun to see how the analysis of story structure is fundamental to our understanding of individual intention and potential.

What Is Narratology?

This rather pretentious label refers to the structuralist study of narrative. The structuralist seeks to understand how recurrent elements, themes, and patterns yield a set of universals that determine the makeup of a story. The ultimate goal of such analysis is to move from a taxonomy of elements to an understanding of how these elements are arranged in actual narratives, fictional and nonfictional.

The intellectual tradition out of which narratology grew began with the linguistic work of Ferdinand de Saussure. By distinguishing between parole (specific instances of spoken language) and langue (the idealized abstract grammar relating all the specific instances of speech), Saussure initiated "structuralism," the study of systems or structures as independent from meanings, and the field of semiotics was born (see ERIC Fact Sheet, "Semiotics"). Roman Jakobson and the

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Russian Formalists also influenced the study of narrative, revealing how literary language differs from ordinary language. Structuralism was further shaped by French anthropologist Claude Levi-Strauss, who concluded that myths found in various cultures can be interpreted in terms of their repetitive structures.

What Functions Do Stories Play In Human Affairs?

Although, strictly speaking, narratology refers only to the particular research of literary critics and anthropologists who study narrative discourse, a concern for narrative penetrates many academic disciplines. Significantly, the words "narrative" and "story" can both be traced back to an original meaning of "to know." It is through the story that people quite literally come to know - that is, to construct and maintain their knowledge of the world. Through a story, an individual creates meaning out of daily happenings, and this story, in turn, serves as the basis for anticipation of future events.

The psychologist George Kelly has described how our personalities grow out of the stories we have chosen to construct from our perceptions of what has happened to us, and how these stories influence our future expectations. Similarly, sociologist Peter Berger has emphasized the importance of stories in shaping social realities, showing how people's characteristic stories change as they progress from one life theme to another.

What Has Structural Analysis Revealed About The Nature of Narratives?

For one thing, researchers have found that certain underlying narrative structures remain constant, despite the apparently endless diversity of story forms and content. In his study of one hundred Russian folk tales, Vladimir Propp found that the same types of actions were being performed (e.g., the hero is transported to another kingdom) even while the personages and details varied greatly (e.g., the hero might be Sucenko or Ivan; the vehicle an eagle, a horse, or a magic ring). In all, Propp identified seven spheres of action and thirty-one fixed elements that fit his sample of stories; and though tales from other cultures reveal additional elements, they too are composed of recurring patterns. Structural analysis, then, uncovers the basic social-psychological tasks that people confront during their lives - issues of dependence or independence, selfishness or sacrifice, birth or death.

For another, structuralists like Tzvetan Todorov, Gerard Genette, and Roland Barthes have given us new ways to look at how stories (novels) are constructed, especially across dimensions of time and narration. With regard to time, in everyday life a speaker relates events according to normal chronology; but in complex works of fiction, a distinction between "plot" and "story" evolves. The plot in effect reveals the story, often rearranging the timeline; and through this the reader "rediscovers" the original events. For instance, in a mystery story two timelines move in opposite directions to keep the reader guessing "whodunnit" until the end.

With regard to narration, an oral tale normally consists of a speaker telling of past events either from a first-person perspective (if the speaker was involved) or from a third-person perspective (if the speaker was a mere onlooker). The complicated modern novel, however, destroys such a neat picture of narrator and voice. Point of view in the modern novel becomes a powerful tool of the author in revealing subtleties of human psychology. Mitchell Leaska, for example, has demonstrated how Virginia Woolf's novels involve a carefully crafted "multiple point-of-view." In sum, narratology has deepened our insights into both the structure of the novel and its origins in primal tales, adding to our store of psychological and social wisdom.

How Does A Child's Concept of Story Develop?

Arthur Applebee has studied the stories children tell and children's responses to the stories they read. His study shows that a child's idea of a story parallels other cognitive abilities and is related to general growth in ability to take on others' perspectives. Applebee describes six stages in children's event-arrangement, a developmental pattern ranging from "heaps" (mere lists of unrelated perceptions) to "true narratives" (complete events that reveal a theme or evaluation of experience). Other researchers have shown that children in the telling of their own stories gradually develop certain literary conventions ("once upon a time...") as they grow increasingly sensitive to the overall aesthetic structure of narrative.

Developments that parallel children's storytelling abilities occur in their responses to narratives. While small children have no abstract system for categorizing the stories around them, adolescents begin to differentiate stories on the basis of underlying themes and personal significance. What children are developing here is a mature use of the "spectator role" of language, as James Britton has described it. In reacting to narratives, children grow in their ability to compare their constructs of the world with others', and they learn to question whether their system of expectations is adequate for the future. "Storying," in other words, is central to personal and ethical development.

How Does Culture Affect The Interpretation and Telling of Stories?

Important differences among cultural groups are reflected in their explanatory stories of the universe. Similar events appear radically dissimilar when viewed through the lenses of different cultural traditions. For example, Wallace Chafe and his associates showed a short film (in which some youths take pears from a man who has been picking them) to subjects of different nationalities. The result was multiple interpretations and storytelling performances. The response patterns of Americans focused on details and temporal sequencing, while Greeks sought a larger story context and ascribed social motives to the characters. William Labov's research with cultural subgroups revealed not only different story lines in response to a question ("Have you ever been in a situation where you were in serious danger of being killed?") but also diverse linguistic strategies for stating explanations.

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How Does The Study of Narrative Relate To Teaching/Learning The Language Arts?

Since story forms provide an essential means of organizing material about human behavior and events in the world, teachers should explore narrative with their students. Stories will be a major vehicle of our students' language development. In encouraging their storymaking, along with their personal responses to the stories they read, we are fostering personal and cultural development.

Just as narratology reveals certain universals underlying our stories, it establishes the ground for heterogeneity of values and surface forms, and thus supports pluralism in the classroom. While the broad, outward forms of narrative predominate in the language classroom, narratology is also concerned with how the individual mind seems to encode information about the world through highly personalized schemata (see ERIC Fact Sheet, "Schemata"). Finally, storymaking provides a natural transition into more formal writing tasks. The underlying "moral" or point that stories attempt to uncover is what eventually gets transformed into the thesis statement in expository or persuasive essays.

Narratology, then is fundamentally related to teaching and learning at all grade levels, and even beyond the classroom. From the study of reading comprehension to the building of models of artificial intelligence, the more we understand the nature of narrative, the more we understand ourselves.

The Nature of Narrative Technique

Narrative technique is one of the most important aspects of imaginative literature. According to Angus Ross a discussion of the nature of the narrative and the mode of narration can carry us to the heart of the "meaning" of a work of fiction (qtd. Ramana 156). The author may sometimes speak in his "own voice" or employ character or characters or narrator agents to tell the story. "The nature of the narrator his reliability, position in relation to story... the point of view, focalization, tone and language are very important choices for author in shaping a narrative and its meaning" (Ramana 117). The present paper analyses the narrative technique, language and style of Narayan for a better understanding of his art and its meaning.

R. K. Narayan Role In Indian English Fiction

R.K. Narayan's commitment to the Indian English novel has been model. By his selection of themes and a novel style of introduction, he has cut a specialty for himself in the packed literary scene. His protagonists are for the most part normal middle class individuals and the family establishes the center point of his distractions. Remarking on the thematic concerns of Narayan's novels, William Walsh says, "The family, in reality, is the quick setting wherein the novelists' sensibility works; and his novels are noteworthy for the nuance with which family connections are dealt with. (1990:74).

Along these lines Narayan with his delineation of financial parts of regular daily existence of conventional individuals. set up together a wide scene of life.

The entire collection of Indian English novels really does not envision the novel of the Eighties. The substance and the form of the novel of the Eighties are one of a kind. The novels of Mulk Raj Anand and Bhabani Bhattacharya manage the themes of social criticism and political liberation. The religious and legendary Indian custom has been effectively exhibited in the novels of R.K. Narayan, Raja Rao and Sudhin Ghose. The mental and social pressures are clear in the novels of Anita Desai and Nayan Tara Sahgal. The novelists like R.K. Narayan, Ruth Prawer Jhabwala, Arun Josi, Ahmad Ali, Attia Hussain, Balchandra Rajan, Santha Ram Rao, Salman Rushdie and Nayan Tara Sahgal take their primary characters from urban middle class. Narayan displays energetic middle class idiosyncrasy and their pressure among custom and modernity of the urban middle class. He uncovered the vanity, vainglory, nostalgia, gaudiness, false reverence, corruption and evils of the middle class society.

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Hence disregarding assorted variety in themes and techniques, Narayan's fiction has some normal highlights, to be specific, the introduction of an individual narrative against the foundation of modern Indian history, the conflict of values between the family and the individual and the awareness of social change. Meenakshi Mukherjee says that, "... the Indo-Anglian novel showed up during the 1920s, they slowly assembled certainty, and built up itself in the following two decades..." (1996,23)

As indicated by Prof. C.D. Narsimhaiah, the Indian novel in English has demonstrated an ability to suit a wide scope of concerns; in Mulk Raj Anand an others conscious worry for the dark horse not only a distraction with financial determinism; in R.K. Narayan the comic mode is comparable to the deplorable in his inspiration of remarkableness; and K. Nagarajan shocks by his touchy treatment of the human centrality in the religious and the sensible maze so characteristic of Hindu Society.

At the point when Meenakshi Mukherjee is abridging the themes of Indo-Anglian fiction, she says that, "... the Indo-Anglians have investigated the metaphysical, spiritual and sentimental parts of the encounter each in their own specific manner. Notwithstanding when the novel does not manage the Forsterian theme, the individual emergency in the life of every Western instructed saint or courageous woman moves toward becoming intercultural in nature..." (1999, 23).

1.3 SUMMARY

Indian English novel has gone through a lot of transformation from its initial days to the present time and has attained a whole new intensity in terms of concept, marketing, presentation, business and impact on the Indian Culture. If we go back to the list of Indian Booker Prize Winners, we see that the writers of the Indian origin like Salman Rushdie, Arundhati Roy, Kiran Desai and the recent winner Arvind Adiga have one thing common in their writings they are not traditional Indian English writers. All the three are at ease with the English

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language, rather English is their first language. So medium is not at all a problem for them. They can use English as naturally as they breathe. And what is more important is that these writers have lived abroad for major part of their life, so they have imbibed and assimilated the Western trends and it lends them the distance to have an objective view on India and Indians. These writers have come across many Englishes of the world and showed the world their English.

There are different forms of narrative analysis. Some may focus on content of stories; others on meaning. Narayan's writing had its flaws, and within his own oeuvre some were more successfully executed than the others. The Dark Room (1938) and The World of Nagaraj (1990) are an example of that. Both have plots that draw you in, but each vastly differs in the manner in which they are narrated. The Dark Room has a poignant theme, but Narayan struggles with the writing and is unable to etch out the deeper nuances inherent in the story.

1.4 EXERCISE

1. What are the structure of fiction ?
2. What are narrative and types of narratives ?
3. Theory of fiction. Exlain.

UNIT 2: TESS OF D'URBERVILLES (THOMAS HARGLY)

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Structure:

2.0 OBJECTIVES

After reading this Unit. you will be able to:

- define the tess of d'urbervilles thomasharglay;
- discuss the tess of the d'urbervilles summary and analysis of phases;
- analysis the biography of thomas hardy;
- describe the tess of the d'urbervilles study guide.

2.1 INTRODUCTION

When Tess of the d'Urbervilleswas published in book form in 1891, the British literary world broke into a spasm of excitement. Almost immediately, intellectuals and critics aligned themselves into opposing camps of extolment and

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excoriation. At around the time of the conception, composition, and publication of Tess, Hardy also wrote three essays on literary matters "The Profitable Reading of Fiction" (1888), "Candor in English Fiction" (1890), and "The Science of Fiction" (1891). Of the three essays, the first was initially published in the New York magazine Forum, while the other two were contributions to the New Review's literary symposiums.

The first goal of my thesis is to demonstrate that these three essays provide the clues to the understanding of the controversy over Tess during its initial publication. I will argue that this critical controversy was in fact one concrete manifestation of the broader debate about the proper function of fiction that had been going on in Britain since some time in the 1880s. Should fiction portray the unflattering aspects of human life such as adultery, prostitution, fraud, theft, murder, or social injustice? When these conditions did feature in a fictional work, was it the novelist's responsibility to provide an explicit uplifting moral lesson rather than adopt a pessimistic though probably more truthful attitude to his subject-matter?

The second goal of my thesis is to examine Hardy's stance in the debate and to analyze comprehensively his views on the possible benefits of fiction reading and the fundamental qualities of a great novel. The connection between writing a good novel on the novelist's part and deriving good from the novel on the reader's part might seem intuitively apparent, but the fact that a novel such as Tess could simultaneously be exalted as the harbinger of a new epoch of British fiction and castigated as a sign of social degeneration reminds us that the reader needs to establish a stronger sympathetic bond of understanding with the novelist. Hardy believes that the truly "appreciative" and "perspicacious" reader will always try to "see what his author is aiming at, and by affording full scope to his own insight, catch the vision which the writer has in his eye, and is endeavoring to project upon the paper" ("PRF" 116–7). That is to say the reader should judge the novelist on the latter's own terms. This is why I find it particularly instructive to study how Hardy frames his own artistic vision as a novelist.

Finally, the third goal of my thesis is to catch Hardy's vision at work in the reading of Tess of the d'Urbervilles, to see in the novel the concretization of the thoughts in the three essays. Here, I find it necessary to justify my choice of texts. The Hardy who published Tess at this time was already an established and much celebrated literary personality, whose professional writing career had lasted for more than two decades. It is reasonable to say that the critical views conveyed through these theoretical writings represented Hardy's mature judgment and considerations.

Therefore, my reading of the novel may be informed by a consideration of these essays. Moreover, the fact that the publication of these three articles coincided temporally with the creation of Tess makes it particularly likely that Hardy's opinions embodied in these essays might have been influenced by his experiences of writing and publishing the novel. Eventually, the successful

fulfillment of my three goals will convey to the reader that Hardy believed that fiction perform many functions. It can indulge our fascination with wonder and the uncommon, thus striving first of all to tell a good story; it can inform and instruct us in various practical ways as we go about living; but what gives a novel a claim of lasting significance is its ability to teach us how to feel so that we can establish a more sympathetic bond with our fellow human beings.

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In the first chapter of my thesis, I look at Hardy's experience with the general condition of the British literary market in the later part of the nineteenth century. I will focus specifically on the difficulties Hardy encountered during the publishing of his works and the compromises he had to make throughout his writing career so that the reader may gauge the conflict between Hardy's aspiration as an artist and the literary reality. In this chapter I draw upon the two-volume biography of Hardy—The Early Life of Thomas Hardy, 1840–1891, and The Later Years of Thomas Hardy, 1892–1928. This biography was published shortly after Hardy's death, ostensibly under the authorship of his second wife Florence Emily Hardy; although it is now believed to be largely written by Hardy himself.I have also consulted some major textual studies about Hardy's novels, including Richard Little Purdy's Thomas Hardy: A Bibliographical Study (1954), Simon Gatrell's Hardy the Creator: A Textual Biography (1988), and Tim Dolin's brief "A History of the Text" (1998). I will use evidence from these studies, together with Hardy's claims in "Candor in English Fiction" to demonstrate the extent of restriction under which novelists in late-Victorian Britain carried out their creative work.

Their constraints included financial concerns, the taste and expectations of the reading publicthe limitations of the media of publication, and the censorship from publishers and circulating libraries. Ultimately, the first chapter will provide the social context for situating the criticism of Tess and for situating the critical debate at large. In the second chapter, I will focus on the criticism of Tess. A rich anthology of Tess's contemporary criticism can be obtained from works such as Thomas Hardy: The Critical Heritage (1970) edited by R. G. Cox, Thomas Hardy and His Readers: A Selection of Contemporary Reviews (1968) edited by Laurence Lerner and John Holmstrom, T. R. Wright's Hardy and His Readers (2003), and H. E. Gerber and W. E. Davis's Thomas Hardy: An Annotated Bibliography of Writings about Him (1973). I will show that the critical reception of Tess revolved around the central issue of Tess's affiliation with the French realist novels, which had started to be introduced to the British literary market with increasing speed. In discussing French realism, Hardy pointed out that the British literary critics tended to identify "realism" with "copyism" and "pruriency" and argued that objective explanations of human behavior should not be the main concern of great novelists.

The third chapter engages directly with the mental benefits of fiction reading as Hardy saw it. Here I will connect the essential qualities that allow the novelist to perceive an aspect of truth about human life and how they afford the reader a humanizing education. In this chapter, I will not only draw upon

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Hardy's own writings but also enlist similar views from other highly established novelists writing around Hardy's time. Ultimately, I hope that this chapter will forcefully establish that according to Hardy the proper function of fiction is to awaken the reader's sense of the richness and beauty of human emotional life. Fiction reading is a process of not only discovering and knowing oneself but also discovering and knowing other people. It helps to break down the barriers between individual lives by emphasizing their commonalities. And what distinguishes great novels from sensational and sentimental novels is the former's ability to portray life with sincerity.

Pursuing the issue of the novelist's literary sincerity first broached in the previous chapter, the last chapter traces the novelistic techniques employed by Hardy in Tess that helps to create the strong sense of authenticity in the novel. These artistic techniques include the attention to telling details, the complexity of characterization, and the depth and intimacy of psychological portrayal. Moreover, I also touch upon the aesthetics of novelistic form and shape, which, in Hardy's view, provides a different kind of pleasure to well-trained minds. I will show that Hardy was interested in two distinct forms of artistic concerns in fiction: the novelist's sympathetic appreciation of the drama of humanity and his sensitivity to the novel's formal rhythm and balance. I will demonstrate that Hardy had no qualms about giving priority to the former.

During my research I consulted a number of earlier studies. The earliest systematic study of Hardy's practices of the art of fiction, as far as I can find, is Joseph Warren Beach's excellent 1922 monograph The Technique of Thomas Hardy. By "techniques" Beach means "the structural art of the novel: the method of assembling and ordering these elements of subject matter, social criticism, and the like" (v–vi). However, Beach's formalist approach is compromised by his concession that "questions of technique are so intimately bound up with questions of philosophy and subject matter that they cannot be considered altogether in isolation" (vii). Therefore, we see in Beach's work analysis of not only technical concepts such as "relapse," "movie," and "chronicles," but also topics such as "setting," "ingenuity," "irony," and "drama," which are highly contingent on the specific nature of the novels' content. Eventually, the last two chapters of Beach's book deal exclusively with philosophical discussion of pity and truth, thus demonstrating that the hallmark of greatness of Hardy's works is essentially his insight into the human heart. However, Beach's work gives little attention to Hardy's three essays, thus neglecting what Hardy had to say about his own art.

A comparable work to Beach's both in subject and in scale is Penelope Vigar's 1974 book The Novels of Thomas Hardy: Illusion and Reality, in which Vigar focuses on one aspect of Hardy's novelistic techniques, namely, how Hardy utilizes visual and pictorial representation to strengthen the emotional significance of his novels. For example, in her examination of The Woodlanders, Vigar focuses on the "light and shade, brightness and dimness, night and day, and all the shades of mistiness and partial light in between" to demonstrate the ways

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in which these elements "give dramatic substance to an essentially simple story" (26). J. B. Bullen's The Expressive Eye: Fiction and Perception in the work of Thomas Hardy (1986) and David James's "Hearing Hardy: Soundscapes and the Profitable Reader" (2010) are quite similar to Vigar's work. The former looks at how Hardy borrows from the visual arts methods of depiction, and the latter shifts the focus of analysis from pictorialism to the novels' appeal to the sense of hearing. These works have informed my analysis of Hardy's artistic techniques; though mine is less a formalist interest than a concern to demonstrate how these techniques contribute to the novel's overall sense of authenticity.

Other scholarly works that I have found especially illuminating at various points of my research include "Hardy and the Naturalists: Their Use of Physiology" (1951) and "Hardy's View of Realism: A Key to the Rustic Characters" (1958). Both articles provide insightful understanding of the relationship between Hardy's works and the novels of French Realists. Works such as Harold Orel's "Hardy's Valedictory: Final Thoughts of a Master Craftsman" (1980), Matthew Potolsky's "Hardy, Shaftesbury, and Aesthetic Education" (2006), and GaliaBenziman's "Thrust Beneath the Carpet: Hardy and the Failure of Writing" (2013) focus on Hardy's difficult relationship with his Victorian readers in order to point out Hardy's awareness of the failure of communication and the complexity of interpersonal relationship. These studies provide me with further information about the historical context of Tess's controversy, and they indirectly reflect the concerns of Hardy's thinking about the function of fiction.

Lastly, my interests find the strongest affinities with Laurence Jones's two articles "Thomas Hardy's Idiosyncratic Mode of Regard" and "Imitation and Expression in Thomas Hardy's Theory of Fiction", both published 1975. The two articles are interested in aspects of Hardy's works that establish their unique literary personality and distinguish them from the works of Hardy's contemporary writers. Jones acknowledges, as I do, the essential role played by the novelist's sympathetic emotional involvement in the process of the novelist's creative work. However, Jones does not elaborate on how the novelist's sympathetic understanding contributes to the emotional appeal of the novel; instead, he goes on to create a rather gratuitous dichotomy between the subjective and the objective elements of Hardy's works and continues to work out a reconciliation of the two. Though both Vigar and Jones have considered Hardy's three essays in their works, their discussions of the significance of these essays are limited by the specific concerns of their individual works, which I have pointed out. Ultimately, by incorporating the studies from textual scholarship, research of historical context, and close conceptual analysis, my thesis aims to provide a balanced and informative perspective, through which readers shall see that the conservative Victorian attitudes to fiction conflicted with Hardy's artistic vision and hampered his expression. Though often misunderstood and grouped with the French realist authors by his contemporary critics, Hardy saw his novels as essentially providing his readers with an education of feelings.

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2.2 TESS OF D'URBERVILLES THOMAS HARGLY

Tess of the D Urbervilles (1891) Tess of the d'Urbervilles marks a particularly important moment in Hardy's representations of women in sexual and marital relationships. It takes up many of the concerns and narrative modes of his earlier novels: it picks up the ideological tragic polarities of The Return of the Native, for example, and that use of the female body to explore contradictory views of nature that I have already discussed in the case of Grace Mel bury. These concerns are developed in a number of new ways, however. No novel of Hardy's - not even The Mayor of Caster bridge focuses more exclusively on its central character: and that character is, of course, a woman..Tess brings together for the first time the 'types' of woman that have frequently been counterposed in the earlier work the woman compromised and doomed by her own sexuality, either as victim or as femme fatale (Fanny Robin, for instance, or Lucetta Le Sue ur), and the young woman poised at the moment of marriageability (Paula Power, or Elizabeth-Jane Newson). Gregor has noted this change, particularly in relation to The Woodlanders:

The novel finds a single person capable of revealing the conflict [between a divided human consciousness and its environment] which, in the earlier novel, had been widely dispersed. The temptations of Su[k]e, the endurance of Marty, the troubled consciousness of Grace, come together and find a fresh definition in Tess.

At the same time, the components of Tess's complex class position (decayed aristocratic lineage, economic membership of the newly-forming rural proletariat, modified by an education that provides her with a degree of access to the culture of the bourgeoisie) enables Hardy at once to evoke and invert his recurring 'Poor Man and the Lady' motif, as Bayley has remarked: She was an ideal of the peasant girl, the sort of girl who in his earlier novels would have been regarded sympathetically but without personal senti-ment, but who has now become the kind of princess e-lointaine whom the girl in the grand house once represented. His first conception of Tess stopped there, but the ingenuity of reverie then provided her with an under-image of the distinction - even the hauteur - possessed by his early aristocratic heroines.

Tess, then, has no need of shadowy contrasts or parallels to point up or ironise its central character: it is structured entirely by the sexual and marital history of Tess Durbeyfield. It is also at this period that Hardy's elaborately constructed, resolutely non-controversial public persona begins to break down. Repeatedly during his career, Hardy was careful to distinguish between his private views and those expressed in his novels, and, indeed, to disclaim any personal views at all on their more controversial subjects. Indeed, he never ceased to feel that certain things simply could not besaid publicly, such as that 'Fitz piers goes on all his life in his bad way, and that in returning to him Grace meets her retribution "for not sticking to Giles"'; or that Sue Bride head wishes throughout their relationship to restrict herself to only 'occasional' intimacies with] u de.

He was, furthermore, among those who, in 1910, advocated suppression of a translation of Sudermann's Das hohe Lied, on the grounds that 'its unflinching study of a woman's character ... of a somewhat ignoble type' required more in the way of 'good literary taste' to make it acceptable.

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Nevertheless, it was during the 1890S that he also began to make more forthright and challenging statements in his own right. The essay'Candour in English Fiction' records with great bitterness and force the shifts and trimmings to which the 'undescribably unreal and meretricious' narrative conventions of the family serial condemned him (or, rather, to which his insistence on publishing his novels in that form condemned him). Later, he contributed to a symposium on the need for sex education, and expressed his progressive views quite emphatically.

These are essays, however, and remain wholly separate from his fiction. His Preface to The Woodlanders uses an oblique and distancing irony to imply his real views on the subject ofdivorce, but it is only with the Explanatory Note to the First Edition of Tess that he makes the unusually straight forward and challenging claim to have represented in his novel 'what everybody nowadays thinks and feels'. A subsequent Preface will temper this uncompromising account, claiming that 'the novel was intended to be neither didactic nor aggressive', butthet one of the original Note helps to explain why it was with Tess of the d'Urbervilles that Hardy came to be thought of as a writer with a philosophical-cum-moral axe to grind. 'Let the truth be told' has almost the air of a manifesto. It has been claimed that' Tess immediately preceded the New Woman fiction', but, as my account of the New Fiction has shown, novels dealing with sex and the New Woman were already no longer a novelty.

Some of the attacks on Tess which was greeted with a moral furore and a degree of partisanship that must have made most of the earlier criticisms of his work seem trivial - were surely induced by the fact that Hardy appeared to be lending the weight of his position as a well-established (if slightly controversial) author to the more recent developments of the New Fiction. The early reviews abound in references to French realism (the term being at the time virtually synonymous with 'naturalism'), to Zola, and to Ibsen, and the work is repeatedly characterised as a 'novel with a purpose' or a 'Tendenz-Roman'.

What made Tess so controversial was not the relatively harmless plot (after all, many another young girl in fiction had 'fallen' to a man more powerful and experienced than herself, and either come to a bad end, like Eliot's Hetty Sorrell, or redeemed herself by a lifetime of self-sacrifice and maternal devotion, like Gaskell's Ruth), but this new element of polemic. A number of factor sinter acted to ensure that the novel would be read primarily in this light, whatever Hardy's intentions. There was, first, the context of an increasing questioning, both in fiction and in public discussion, of sex roles and of the double standard. There were elements of the plot: the ambivalence of Tess's feeling for her child, and the failure of motherhood in itself to determine the subsequent course of

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her experience; the fact that sexual and marital relationships are presented in such direct relation to economic pressures and to work; Tess's concealment of her past from Angel; and, of course, that second 'fall' of the more mature and experienced Tess that so scandalised Margaret Oliphant. But above all, there were the sense (reinforced by that aggressive afterthought of a sub-title, 'A Pure Woman') that Hardy was presuming to offer amoral argument in the shape of a structured defence of his central character, and the passionate commitment to Tess herself. Tess presses the problem of what I have earlier called Hardy's urge towards narrative androgyny to the point where a break becomes necessary. John Bayley claims that 'Tess is the most striking embodiment in literature of the woman realised both as object and as consciousness, to her selfand to others'. But this even-handed statement of the case smooths out the tension inherent in this androgynous mode of narration, which has as its project to present woman, 'pure woman', as known from within and without, explicated and rendered transparent. In short, she is not merely spoken by the narrator, but also spoken for. To realise Tess as consciousness, with all that that entails of representation and display, inevitably renders her all the more the object of gaze and of knowledge for reader and narrator. John Goode has drawn attention to the erotic dimension of this interplay between reader and character:

> Tess is the subject of the novel: that makes her inevitably an object of the reader's consumption (no novel has ever produced so much of what Sonatag required in place of hermeneutics, namely, an crotics of art).

And so it is that all the passionate commitment to exhibiting Tess as the subject ofher own experience evokes an unusually overt maleness in the narrative voice. The narrator's erotic fantasies of penetration and engulfment enact a pursuit, violation and persecution of Tess in parallel with those she suffers at the hands of her two lovers. Time and again the narratorseeksto enter Tess; through her eyes 'his [eyes] plumbed the deepness ofthe ever-varying pupils, with their radiating fibrils of blue, and black, and gray, and violet' through her mouth 'he saw the red interior of her mouth as if it had been a snake's' and through her flesh 'as the day wears on its feminine smoothness is scarified by the stubble, and bleeds'. The phallic imagery of pricking, piercing and penetration which has repeatedly been noted, II serves not only to create an image-chain linking Tess's experiences from the death of Prince to her final penetrative act ofretaliation, but also to satisfy the narrator's fascination with the interiority of her sexuality, and his desire to take possession of her. Similarly, the repeated evocations of a recumbent or somnolent Tess awakening to violence, and the continual interweaving of red and white, blood and flesh, sex and death, provide structuring images for the violence Tess suffers, but also repeat that violence. It has even been suggested that the novel takes the form it does in part because the narrator's jealous inability to relinquish his sole possession of her causes both the editing out of her seduction by Alec, and the denial to her of consummated marriage or lasting relationship.

But this narrative appropriation is resisted by the very thing that the narrat or seeks above all to capture in Tess: her sexuality, which remains unknowable

and unrepresentable. There is a sense here in which James' comment that 'The pretence of "sexuality" is only equalled by the absence of it' could be justified. It is as if Tess's sexuality resides quite literally within her body, and must be wrested from her by violence. The most telling passage in this respect is Angel Clare's early morning sight of Tess: She had not heard him enter and hardly realised his presence there. She was yawning, and he saw the red interior of her mouth as if it had been a snake's.

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She had stretched one arm so high above her coiled-up cable of hair that he could see its satin delicacy above the sunburn; her face was flushed with sleep, and her eyelids hung heavy over their pupils. The brim-fulness ofher nature breathed from her. It was a moment when a woman's soul is more incarnate than at any other time; when the most spiritual beauty bespeaks it self flesh; and sex takes the outside place in the presentation.

It is most revealing here that, as Mary Jacobus has remarked, the language of incarnation is destabilised by the physicality and interiority of the 'woman's soul', co-extensive with the 'brim fulness of her nature', that it seeks to represent. Jacobus has also significantly noted that 'The incarnate state of Tess's soul appears to be as close to sleep - to unconsciousness - as is compatible with going about her work.' Here, as elsewhere, and particularly at moments of such erotic response, consciousness is all but edited out. Tess is asleep, or in reverie, at almost every crucial turn of the plot: at Prince's death, at the time of her seduction by Alec, when the sleep-walking Angel buries his image of her, at his return to find her at the Herons, and when the police take her at Stonehenge. Important moments of speech are absent, too - her wedding-night account of her past life, for example, or the 'merciless polemicalsyllogism', learnt from Angel, with which she transforms Alec from evangelical preacher to sexual suitor once more. Tess is most herself and that is, most woman - at points where she is dumb and semi-conscious. The tragedy of Tess Durbeyfield, like that in The Return of the Native, turns upon an ideological basis, projecting a polarity of sex and intellect, body and mind, upon an equally fixed polarity of gender. In this schema, sex and nature are assigned to the female, intellect and culture to the male. That this is so would have been even more clearly the case had Hardy retained the Ur-Tess version of the relation between Tess and Angel. The relatively crude feminist point made by Angel's flagrant application of a double standard of sexual morality replaces what might have been a rather subtler counterpointing of the varieties of heterodoxy available to (intellectual) man and (sexual) woman: there is some evidence that his original wedding-night 'confession' was to have been primarily of lost faith.

Angel Clare's dilemma is compounded primarily ofelements given a historical and social location: the difficulties of class transition, the confrontation of liberal education and Christian faith, the establishmentofa standard of morality in the absence oftranscendentally ratified principles. Tess's situation, unlike that ofEustaciavye, calls upon similar elements: her entrapment in mutually reinforcing economic and sexual oppression, for example, and the

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characteristically Victorian morality ofthe double standard. Butstill. the source ofwhat is specifically tragic in her story remains at the level of nature. Tess is identified with nature or, more accurately, constructed as an instance ofthe natural - in a number ofways. She is, for instance, particularly associated with instinct and intuition, those 'natural' modes ofknowledge which Clare too will ascribe to her, and which form part of a collision in the novel between formal and heuristic education. So, the 'invincible instinct towards self-delight' sends her to Talbothays in relatively good heart: her 'instincts' tell her that she must not play hard to get with Angel Clare, 'since it must in its very nature carry with it a suspicion of art'; and the 'appetite for joy' moves her to accept Clare's proposal of marriage. It is noticeable, too, that Tess is often bound doubly to her sex and to intuition or instinct by a generalising commentary: 'the woman's instinct to hide', 'it would have denoted deficiency of womanhood if she had not instinctively known what an argument lies in propinquity', 'the intuitive heart of woman knoweth not only its own bitterness, but its husband's'. Then, too, there is her explicitly remarked continuity with the natural world: she (again in common with other members of her sex) is 'part and parcel of outdoor nature ... a portion of the field'; images of animals and birds, hunting and traps, cluster around her; and in the latter part of the novel she becomes increasingly 'like ... a lesser creature than a woman'. Kathleen Rogers has remarked that 'Tess her selfis almost less a personality than a beautiful portion of nature violated by human selfishness and over-intellectualizing. She is the least flawed of Hardy's protagonists, but also the least human. 'But what might otherwise be simply a process of diminution is modified by the new degree of consciousness with which Tess's assimilation to nature is evoked.

The ideological elision of woman, sex, and nature remains a structuring element of the tragedy, but at the same time presses 'the vulgarism of the "natural woman" 'to a point where it becomes disruptively visible. Angel Clare, who is patently implicated in Hardy's continuing dialogue with both Shelley and Arnold, is also the bearer of the vestiges of certain Romantic and Christian views of nature in his responses to Tess. For him, Tess is 'a mate from unconstrained Nature, and not from the abodes of Art'; during their courtship, he creates for him selfa pastoral in which the farm life is 'bucolic' and Tess her self'idyllic'; her wedding-night confession transforms her, for him, from' "a child of nature", to an instance of' Nature, in her fantastic trickery'. It is through Clare, through the obvious contradictions and inadequacies of his response to Tess, that the novel throws into question the ideological bases ofits own tragic polarities. At the same time there is a remarkable shift in the balance of sympathies since The Return of the Native. In Tess, the tragic claims of an ironised intellect are subordinated to those of sexuality. The intellectual drama of the male is not it selftragic, but functions rather as a component of the sexual tragedy of Tess. Tess of the d'Urbervilles, as one contemporary reviewer remarked, is 'peculiarly the Woman's Tragedy'. If Tess can be said to have a tragic 'flaw', it is her sexuality, which is, in this novel, her 'nature' as a woman. Her sexuality is above all provocative: she is a temptress to the convert Alec, an Eve to Angel Clare. Such

are her sexual attractions that she is obliged to travesty herself into "'a mommet of a maid'" in order to protect herself from 'aggressive admiration'. Her sexuality is constructed above all through the erotic response of the narrator, and it was surely this that gave rise to Mowbray Morris' sneering objections:

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Poor Tess's sensual qualifications for the part of heroine are paraded over and over again with a persistence like that of a horse-dealer egging on some wavering customer to a deal, or a slave-dealer appraising his wares to some full-blooded pasha.

'Morris had evidently not realised how far he is implicating himself, as a male reader, in that image of the 'wavering customer'. It is interesting to note, by the way, that Edmund Gosse drew a clear distinction between the responses ofmale and female readers to the novel; he contrasted the 'ape-leading and shrivelled spinster' who had reviewed Tess for the Saturday Review with the 'serious male public' who appreciated its qualities.

Set against this provocative sexual quality is a lack of calculation, essential if Tess is not to become a posing and self-dramatising femmefatale in the style of Felice Charmond. She never declares herself as either virginal or sexually available, and yet her experience is bounded by the power that both these images exercise. Hardy tries to preserve a narrow balance between her awareness of this sexual force (for if she remains wholly unaware, she is merely a passive and stupid victim), and her refusal deliberately to exploit it (for that would involve her too actively as a temptress). The problem becomes acute at the point of her break from Angel:

Tess's feminine hope shall we confess it had been so obstinately recuperative as to revive in her surreptitous visions of a domicillary intimacy continued long enough to break down his coldness even against his judgment. Though unsophisticated in the usual sense, she was not incomplete; and it would have denoted deficiency of womanhood if she had not instinctively known what an argument lies in propinquity. Nothing else would serve her,she knew, if this failed. It was wrong to hope in what was of the nature of strategy, she said to herself: yet that sort of hope she could not extinguish.

The archness of that parenthetical 'shall we confess it' and the elaborately distancing abstract and Latinate vocabulary testify to the difficulty of negotiating this area of a consciousness that must not become too conscious. The shared pronoun ('shall we confess it') hovers awkwardly between implying a suddenly female narrator and pulling the implied male reader into a conspiratorial secret (woman and their little ways) that remains concealed from Tess. He is obliged to fall back on the old standby of instinct (and, on the next page, intuition) for an explanation ofa knowledge that Tess must have; in order not to be deficient in womanhood, and must not have, in order to avoid falling into anything 'of the nature of strategy'. 'Purity' is, in a sense, enforced upon Tess by the difficulty of representing for her a self-aware mode of sexuality.

For Tess is doomed by her sexuality in a quite different way from Felice Charmond or Eustacia Vye. She does not share their urgency of desire to be

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desired, nor their restless dissatisfaction with the actual relationships in which that desire is partially satisfied. Both of those women are complicit in the circumscribing of their identity by their sexuality, and of their experience by their relationships with men. Tess, on the other hand, is trapped by a sexuality which seems at times almost irrelevant to her own experience and sense of her own identity. She is doomed by her 'exceptional physical nature' and by the inevitability of an erotic response from men.

That response binds her to male images and fantasies: to the pink cheeks and rustic innocence of Angel's patronising pastoralism, and to the proud indifference that Alec finds so piquantly challenging. Her sexuality, provocative without intent, seems inherently guilty by virtue of the reactions it arouses in others: 'And there was revived in her the wretched sefitiment which had often come to her before, that in inhabiting the fleshly tabernacle with which Nature had endowed her she was somehow doing wrong'. 'Liza-Lu, the' spiritualized image of Tess', is spiritualised by the execution of Tess, expunging the wrong-doing and expiating the guilt of her woman's sexuality. 'Liza-Lu and Angel Clare give an openly fantasy ending to the novel, in a de-eroticized relationship that nevertheless contravenes socially constituted moral law far more clearly than any of Tess's, since a man'smarriage with his sister-in-law remained not only illegal but also tainted with the stigma of incest until the passing of the controversial Deceased Wife's Sister Act (after several previous failed attempts), in 1907.

The echo of Paradise Lost in the last sentence of Tess has often been remarked, but it is notable that the novel in fact offers a curiously inverted image of Milton's fallen world. The post-lapsarian world of Tess is attenuated e Liza-Lu is only 'half girl, half woman', and both she and Clare seem to have 'shrunk' facially) by expulsion from sexuality, and not by the loss ofa pre-sexual innocence. In Tess are imaged both a Paradise of sexuality (abundant, fecund, succulent) and the guilt of knowledge that inheres within it.

For Tess of the d'Urbervilles draws an illusion of cohesion from its single-minded concentration on the figure of Tess her selfan illusion that is rapidly dissipated by attention to the detail of the text. The text is divided not into a series of chapters adding up to a more or less continuous narrative, but into discontinuous Phases which repeatedly edit out the most crucial episodes of the plot. Mowbray Morris, in his rejection of Tess for Macmillan's Magazine, noted accurately enough that 'All the first part therefore is a sort of prologue to the girl's seduction, which is hardly ever and can hardly ever be out of the reader's mind'. It is all the more noticeable, then, that after this build-up, the seduction itself is given only obliquely and by implication. The physical particularities of the incident, as Allan Brick has remarked, are transposed graphically enough on to the episode in which Alec persuades Tess to take into her mouth a strawberry - forced and out of season - that she only half resists.

But at the point when access to Tess's consciousness would do most to 'fix' the text into a particular significance, it is abruptly withdrawn. The same

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can be said of other crucial narrative moments - Tess's account of her past on her wedding night, 23 her return to Alec, and her murder of him. It has frequently been remarked, and usually deplored, that these moments fall into a hiatus between Phases. Stanzel, for example, has argued that such gaps in the reader's knowledge are a kind of pre-censorship whose effect is to prevent the formation of an independent opinion or interpretation that might act against Hardy's vindication of his heroine. But it seems, rather, that they at once sharply indicate the way in which Tess's sexuality eludes the circumscribing narrative voice, and point up the disturbing discontinuities of tone and point of view which undermine the stability of Tess as a focal character and which, John Bayley has argued, give the novel its form.

These discontinuities, incidentally, have enabled a critical dismembering ofTess. For some, concentrating on such scenes as the Lady-Day move and the threshing-machine, she is the representative of an order of rural society threatened by urbanism, mechanisation, and the destruction ofstable working communities. Thus, for Kettle, she typifies the proletarianisation of the peasantry; for the agrarian traditionalist Douglas Brown, she embodies 'the agricultural community in its moment of ruin'; for the Weberian Lucille Herbert, she marks the moment of transition from Gemeinschaft to Gesellschaft; and John Holloway finds in her evidence of Hardy's increasing awareness offlaws within the traditional rural order that has hitherto functioned to establish a moral norm.

For all ofthese, the significance ofTess's womanhood is negligible, except insofar as it provides an appropriate image ofpassivity and victimisation. Others, seizing on the way in which Tess is singled out from her community, both by her own outstanding qualities and by her aristocratic descent with its encumbering heritage ofomens and legends, have followed Lawrence to find in 'the deeper-passioned Tess' who can assert that' "I am only a peasant by position, not by nature!" a natural aristocrat, the suitable subject of a tragedy.

Alternatively, by taking up the novel's allusions to, or recapitulations of, Biblical and literary plots (Eden and Fall, Paradise Lost, Pilgrim's Progress, and so on), or by following through the chains ofimagery centring upon altars, druids and sacrifices, it is possible to find in Tess the shadow ofinnumerable cultural archetypes (Patient Griselda, the scapegoat, the highborn lady in disguise).

That each of these views finds its point of departure in the detail ofthe text indicates how complex and contradictory Tess is, viewed in the light of a critical practice that demands a stable and coherent consolidation ofcharacter. And there is more to the discontinuity than this. The narrator shifts brusquely between dispassionate, long-distance observation (Tess as 'a fly on a billiard-table ofindefinite length, and of no more consequence to the surroundings than that fly') and a lingering closeness of view that particularises the grain of her skin, the texture of her hair. The transparency of her consciousness is punctuated by the distancing reflections of a meditative moralist who can generalise ('women whose chief companions are the forms and forces of outdoor Nature retain in their souls far more of the Pagan fantasy of their remote forefathers than of the

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systematised religion taught their race at later date'), allude ('But, might some say, where was Tess's guardian angel?... Perhaps, like that other god of whom the ironical Tishbite spoke, he was talking, or he was pursuing, or he was in a journey, or he was sleeping and not to be awaked', and abstract ('but for the world's opinion those experiences would have been simply a liberal education'). Equally, the narrator's analytic omniscience is threatened both by his erotic commitment to Tess, and by the elusiveness of her sexuality. The novel's ideological project, the circumscribing of the consciousness and experience of its heroine by a scientifically dispassionate mode of narration, is undermined by the instability of its 'placing' of Tess through genre and point of view. Structured primarily as tragedy, the novel draws also on a number of other genre and modes of writing: on realism, certainly, but also on a melodrama that itself reaches into balladryand of course, on polemic.

The polemic it self also exhibits a series of radical discontinuities. As many of the novel's more recent critics have remarked, what van Ghent has dismissively called the 'bits of philosophic adhesive tape' do not in any sense link together into a consistent or logical argument, and it would be a frustrating and futile exercise to seek in the generalisations and interpretations of the narrator any 'position' on extra-martial sex, or on the question of 'natural' versus 'artificial' morality, that could confidently be ascribed to Hardy as an individual or posited as a structuring imperative of the text. The 'confusion of many standards' of which Paris has written, the overlapping of contradictory and conflictual points of view, probably results in part from Hardy's successive modifications of his manuscript in the face of repeated rejections.The serial bowdlerisations, irritating though they may be, are insignificant compared to the changes which Hardy made in order to secure publication. There was, for example, a major shift of emphasis, which involved superimposing upon a tragedy of the ordinary (in which Tess is representative by virtue of being like many other girls in her position) a mythic tragedy of the exceptional(in which she is marked out from these othe girls by a superior sensibility that assimilates her to prototypes in legend and literature).

Further, although some of the 'philosophical' comments on Tess's experience are present from the earliest stages of composition, others (including the idea that Tess remains innocent according to natural morality) are added in later revision. The 'argument' that seeks, contradictorily, both to exonerate Tess and to secure forgiveness for her is partly an attempt to rescue her for a conventionally-realised purity; as Jacobus has remarked, 'Tess's purity.... is "stuck on" in retrospect like the sub-title to meet objections which the novel had encountered even before its publication in 1891.' By a series of modifications, both to the original conception of the story and to those parts of the text that had been written first, Tess is rendered innocent in a revealingly double sense: that is, lacking in knowledge and lacking in guilt. A number of revisions, for example, emphasise chastity and reticence at the expense of passion and spontaneity; so, a passage suggesting that Tess would have been willing to live unmarried with

Angel Clare is cancelled in manuscript. There is evidence, too, in the earlier versions of the text, that Tess's relationship with Alec was to have been far more that of equals, and certainly it is only when she must be retrieved from sexual guilt that any suggestion that '"A little more than persuading had to do wi' the coming o't"' is added (the phrase being inserted in the 1892 revisions). As Tess is purified, so there is also a farreaching and wholesale blackening of Alec and Angel that transforms them unequivocally into rake and hypocrite.

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The contradictions in the defence of Tess, however, cannot all be ascribed straighforwardly to textual revision, They are also closely related to the diverse and conflicting accounts of nature that inhabit the text. Tess, like Grace Melbury before her, acts as the site for the explorations of a number of ideologies of nature that find their focus in her sexuality. The Darwinist nature of amoral instinct and the 'inherent will to enjoy' runs close to a naturalist version of sexuality, which posits an organicist continuity between the human and the non-human.

The broody hens and farrowing pigs of Talbothays, the 'stir of germination' and the 'hiss of fertilization', give a context of impersonal biological process to the equally impersonal instinct that torments the women dairy-workers:

The air of the sleeping-chamber seemed to palpitate with the hopeless passion of the girls. They writhed feverishly under the oppressiveness of an emotion thrust on them by cruel Nature's law an emotion which they had neither expected nor desired... The difference which distinguished them as individuals were abstracted by this passion, and each was but portion of one organism called sex.

Yet, even as the 'naturalness' of the sexual instinct is proclaimed, it is simultaneously perceived as 'cruel' and 'oppressive', by virtue of its extinction of difference and its imperviousness to circumstance. Here, almost implicitly, there dwells a hint of the tragic potential of sexuality in this novel: individual consciousness, or consciousness of individuality ('She was not an existence, an experience, a passion, a structure of sensations, to anybody but herself', in conflict with non-human biological process, instinct.

But, further, Romantic ideologies of nature, themselves divergent, are also invoked through the philosophical commentary. There is a strain of Rousseauism, positing nature as moral norm: 'She was ashamed of herself for her gloom of the night, based on nothing more tangible than a sense of condemnation under an arbitrary law of society which had no foundation in Nature'. There is also a version of the pathetic fallacy:

At times her whimsical fancy would intensify natural processes around her till they seemed a part of her own story. Rather they became a part of it; for the world is only a psychological phenomenon, and what they seemed they were.

But this encompassment of her own characterization, based on shreds of convention, peopled by phantoms and voices antipathetic to her, was a sorry and mistaken creation of Tess's fancy a cloud of moral hobgoblins by which she was terrified without reason. It was they were out of harmony with the actual world, not she.

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Here there is a quite openly paradoxical argument, confronting two views (the world as a 'psychological phenomenon' and the 'actual world') which clearly cannot be reconciled. There is, again, an intensely ironised evocation of the benevolent Words-worthian nature, akin to the Christian providence, which works out a "holy plan" through individual lives. Christian nature, 'fallen' along with Tess, is implicit in the allusions to the Paradise Lost motif, and is tellingly drawn upon in the description of Tess in the rank but fertile garden of her sexual response to Angel. Clearly, there can be no synthesis into a philosophically or logically coherent argument of such contradictory and paradoxical fragments of commentary. It has been cliamed that these 'recognisably limited perspectives-partial insights', and the multiplicity of 'explanations' offered for Tess's tragedy, form part of the novel's onslaught on moral dogma and absolutism, and that they have as their primary effect to undermine the authority of the whole notion of explanation. And it is true that they deter the reader from repeating Alec d'Urberville's act of appropriation or Angel Clare's moment of repudiation, by highlighting the partiality of such views. For both of these male characters, Tess is representative of her sex. For Alec, she says what all women say, but does what all women do:

"I didn't understand your meaning till it was too late."

"That's what every woman says."

"How can you dare to use such words!" she cried...

"My God! I could knock you out of the gig! Did it never strike your mind that what every woman says some women feel?"

For Angel, on the other hand, she represents a spirtualised version of her sex:

She was no longer the milkmaid, but a visionary essence of woman- a whole sex condensed into one typical form. He called her Artemis, Demeter, and other fanciful names half teasingly, which she did not like because she did not understand them.

"Call me Tess," she would say askance; and he did.

Tess, it should be noted, resists both of these representative roles. And, of course, they are not the opposites that they might at first appear; they are precisely complementary, as is emphasised, not only by Alec's temporary conversion to evangelicism and Angel's momentary transformation into a rake with Izz, but also by the similarities between their ways of gaining Tess's acquiescence. It is not only Alec who is associated with the gigs and traps that, on occasion, literarlly run away with Tess; it is during a journey in a wagon driven by Angel that he finally secures Tess's acceptance of his proposal. Equally, the two ride to their wedding in a sinister, funereal carriage, and when Angel makes his proposition to Izz, she is riding in his gig. It is noticeable, too, that during their wagon-ride, Angel feeds Tess with berries that he has pulled from the tress with a whip, recalling he scene at The Slopes when Alec feeds her with strawberries.

Clearly, then the novel's narrative method in a sense enacts the relativism of its structuring argument. But there is more to the discontinuities than this. They also mark Hardy's increasing interrogation of his own modes of narration. The disjunctions in narrative voice, the contradictions of logic, the abrupt shifts of point of view, form what Bayley has called 'a stylisation.... of the more natural hiatus between plot and person, description and emotion'; they disintegrate the stability of character as a cohering force, they threaten the dominance of the dispassionate and omniscient narrator, and so push to its limit the androgynous narrative mode that seeks to represent and explain the women from within and without. The formal characteristics of Tess of the d'Urbervilles, its increasingly overt confrontation of subjectivity and subjection, will enable the radical break in the relation of female character to narrative voice that intervenes between the violated subjectivity of Tess Durbeyfield and the resistant opacity of Sue Bridehead.

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2.2.1 Tess of The D'urbervilles Summary and Analysis of Phase 1, Chapters 1-11

Phase One: The Maiden

Chapter One : As he walks home to the village of Marlott, John Durbeyfield, a middle-aged man, meets Parson Tringham, who greets him as "Sir John." When Durbeyfield asks the parson why he greets him in this manner, he answers that he recently learned that he is from the d'Urberville lineage, descended from Sir Pagan d'Urberville who fought with William the Conqueror. He tells Durbeyfield that if knighthood were hereditary, he would be Sir John. The d'Urberville family is now extinct, and the parson thinks of this only as demonstrating how the mighty have fallen.

Analysis : In the first chapter of the novel, Thomas Hardy introduces several of the themes that will be important throughout the course of the story. This chapter centers on the unpredictability of fate: the d'Urberville legacy demonstrates how, as Parson Tringhamnotes, the mighty have fallen' through mere bad fortune and missed opportunities. The very telling of the story itself to John Durbeyfield, the event that provides the narrative engine for the novel, is itself a chance encounter resting entirely upon Parson Tringham's idea to make a sly comment to Durbeyfield. The second important theme of the novel is the importance of class within English society. John Durbeyfield believes himself changed by the idea that he may be the descendant of the noble Pagan d'Urberville, even though there is nothing intrinsically different about him. Class in this novel confers certain distinctions that Durbeyfield and his daughter will attempt to exploit.

Chapter Two : Durbeyfield was returning home during the May Day dance in which the younger women of Marlott walked in procession in white gowns, holding willow wands and white flowers. Among the girls is Tess Durbeyfield, the daughter of John. Tess is no more handsome than the other girls, but has large, innocent eyes. She sees her father riding in a carriage singing

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that he has a great family vault in Kingsbere and knighted forefathers. Tess reprimands her friends for mocking her father. At this time Tess is a Œmere vessel of emotion untinctured by experience.' She still has the local dialect, but also can affect more educated speech. Three young onlookers of superior class watch the women in the procession. The three are brothers (Angel, Felix, and Cuthbert) and consider asking the women to dance. Angel does not dance with Tess Durbeyfield, but among the girls he notices her the most and wishes that he asked her to dance, for she was so modest and soft.

Analysis : Tess Durbeyfield, the titular character of the novel, is in this chapter introduced as an innocent, malleable and pure. As a member of the May Day procession, adorned in white, she symbolizes purity and virginity, while her physical characteristics equally suggest her innocence. Hardy suggests that this purity comes from lack of experience, foreshadowing her later development as a person and a character once she is exposed to different and more dangerous forces. However, despite this innocence and essential purity Tess is not a mere cipher; she does defend her father, confronting the other girls in the procession who disparage him. Angel is an equal symbol of purity and goodness, as shown by his name and his demeanor. He immediately realizes that Tess is special because of her innocence.

Hardy also develops the issues of class introduced in the first chapter. Tess Durbeyfield comes from a lower class background, but she can affect a higher position because of her education. This fluidity of her class background will prove significant throughout the novel, for she can move from the upper to the lower classes.

Chapter Three : Tess remains with her comrades until dusk, thinking of the young man, Angel. When she arrives at home, she hears her mother singing as she rocks her youngest child to sleep. Mrs. Durbeyfield still has some of the freshness of youth, but it is faint. She speaks in the local dialect, and tells her daughter what John Durbeyfield learned that day. Mrs. Durbeyfield thinks that great things will come of this. She also tells Tess that John has fat around his heart, which could cause his death in ten years or ten days. He is now at Rolliver's, and wants to rest before his journey tomorrow with a load of beehives. Now that Tess is home, Joan Durbeyfield can go to Rolliver's to fetch her husband, but Joan herself does not return, so Tess sends her brother Abraham. Tess herself decides to go when Abraham does not return a half hour later.

Analysis : This chapter serves to illustrate the Durbeyfield home life, one in which Joan Durbeyfield has little respite from her drudge work and little help from the rest of her family, particularly from her husband, who spends as much free time as possible at the local tavern. In fact, one of the few chances for enjoyment that Joan Durbeyfield has is the opportunity to fetch her husband from Rolliver's and assume a position of authority over John. However, despite her difficult life, Joan Durbeyfield is no a completely innocent victim; she proves herself as irresponsible as her husband, remaining at the bar when she means

to take him away from it. Among the Durbeyfields, it is only Tess who remains committed and responsible; she alone has the sense of responsibility to know that her family must come home.

Chapter Four : Rolliver's Inn is the only alehouse in the village, and can only boast of an off-license: nobody can legally drink on the premises, but this rule is often averted. Mrs. Durbeyfield had found her husband there bragging about his grand project for his family. He will send Tess to claim kin; for there is a lady of the name d'Urberville. John Durbeyfield admits that he has not told Tess this, but she is tractable and will do what he wishes. Joan Durbeyfield reminds her husband that there are many families that were once estimable and are now ordinary, but agrees to the arrangement. Tess arrives, and Abraham tells her that she will marry a gentleman. It is eleven o'clock when Tess gets her family to bed, and the next morning John is unable to go on his journey. Tess agrees to go with Abraham. On the way there, Abraham and Tess discuss how other stars are worlds just like Earth. Tess says that some worlds are splendid, but a few are blighted, and they decide that they are on a blighted one. Tess realizes the vanity of her father's pride. Suddenly, the wagon stops and they find that the morning mail-cart has crashed into their horse, killing it. Tess blames herself, while Abraham blames it for living on a blighted star. Tess does not know how to break the news to her family, but John Durbeyfield takes the news stoically.

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Analysis : At this point in the novel, Tess Durbeyfield is a passive character subject to the wishes of her family and afflicted by their sense of irresponsibility. She is the key to her father's design to regain the family fortune, for he intends to marry her off to a gentleman who will provide for her and for her parents; however, Tess has no say in her father's plans. Hardy allows for the strong possibility that John Durbeyfield's plans will amount to nothing, with the reminder that other families have amounted to little despite their former high esteem.

Hardy returns to the idea of the cruelty of fate in this chapter with the discussion between Tess and Abraham concerning the stars; the two siblings decide that the misfortunes they suffer are due to living on a blighted star rather than any direct sense of cause and effect. This theme is also illustrated by the accident that Tess and Abraham have concerning the horse and wagon; the occurrence is a complete accident, yet Hardy instills the event with a sense of determinism, as if it were part of the Durbeyfield fate.

Tess's reaction to the accident is ironic, for Tess believes herself responsible for an event for which she had no control; furthermore, it is her father's irresponsibility that caused her to take the wagon to deliver the beehives. Nevertheless, Tess feels guilty for the event; this will lead her to be more susceptible to her father's wishes.

Chapter Five : Distress looms in the distance because of the death of the horse. Joan Durbeyfield tells Tess about Mrs. d'Urberville living on the outskirts

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of The Chase, and tells Tess that she must go and claim kinship and ask for help. Tess is deferential, but she cannot understand why her mother should find such satisfaction in contemplating this enterprise. She suggesting getting work, but finally agrees to go. Tess leaves for The Chase, where she finds the home of the Stoke-d'Urbervilles, as they are now called. A young man with an almost swarthy complexion answers the door, and claims to be Alec d'Urberville. He does not allow Tess to see his mother, for she is an invalid, but she tells him that she is a poor relation. Alec shows her the estate, and he promises that his mother will find a berth for her. He tells her not to bother with the Durbeyfield name, but she says she wishes for no better. Alec prepares to kiss her, but lets her go. Tess perceives nothing, but if she had she might have asked why she was doomed to be seen and coveted that day by the wrong man.

Analysis : The death of the Durbeyfield's horse is the event that motivates Tess to visit the d'Urbervilles and beg them for financial assistance. By going to claim kinship with the d'Urbervilles, Tess is in fact sent to find a husband; behind her mother's request is the assumption that Tess will marry a gentleman who will provide for the Durbeyfields. It is this aspect of the visit to the d'Urbervilles that disturbs Tess most, highlighting her particular sexual innocence. This introduces the theme of sexuality and innocence that will continue throughout the novel; at this point in the novel Tess represents a particular sexual innocence. She is unaware of her own sexuality and thus cannot perceive the danger that Alec d'Urberville presents to her.

From his introduction in the novel, Alec d'Urberville represents a sexuality that contrasts with Tess Durbeyfield's innocence. However, as important as his sexuality is the danger inherent in his sensuality. His early attempt to seduce Tess only serves to foreshadow later, more serious attempts to infringe on his cousin's innocence. Hardy even explicitly notes the danger that Alec d'Urberville poses to Tess. The narrative thrust of the novel will concern Tess's reaction to the dangers that Alec poses for her.

Chapter Six : As Tess leaves Trantridge Cross to return home, her fellow travelers in the van remark about the roses that adorn her appearance, the first time that she is aware of the spectacle she presents to them. Her mother greets, Tess excitedly, and Tess shows her a letter written by Mrs. d'Urberville stating that Tess's services would be useful to her in the management of their poultry farm. Tess tells her parents that she would rather stay with them, but she cannot tell them why for she does not know the reason. Later, Alec d'Urberville visits the Durbeyfields to see whether Tess could come to manage the poultry farm. Joan Durbeyfield thinks highly of Alec as a mighty handsome man. John Durbeyfield is convinced that Alec will marry Tess, but Tess tells her father that she does not like having Alec there. Joan Durbeyfield finally prepares for her daughter to leave, assuming that she will marry, for she has been discovering matches for her daughter since she was born.

Analysis : Hardy further establishes in this chapter that Tess is unaware of the sexuality that she presents to others. Although it is evident to all who see

Tess that she is adorned to appear attractive. Tess does not realize the purposes for which she was sent to Trantridge Cross. This lack of awareness of her sexuality also appears when Tess cannot articulate her objection to going to stay with the d'Urbervilles. Her obvious reason for not wanting to stay at Trantridge is the presence of Alec d'Urberville and his advances toward her, but she cannot frame this in terms of sexual anxiety.

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Hardy also continues with the theme of Tess as the pawn of others around her in this chapter, in which establishes that Joan Durbeyfield uses her daughter specifically to make romantic matches in hopes of raising her own estate. Her explicit purpose is to find a gentleman for her daughter, and she has pursued this course of action ever since her daughter's birth. However, if this is a sign that Joan Durbeyfield is in some sense manipulative, it also indicates the lowly state in which Tess' mother lives; her one hope for raising herself from poverty is to have her daughter marry a gentleman. Joan Durbeyfield's attempts to find her daughter a gentleman to marry, if not commendable, are nevertheless the actions of a desperate woman.

Chapter Seven : The day that Tess is to leave, her mother scolds her for not dressing well, even though Tess dresses in proper clothes for working. Tess submits to her mother's wishes and has her hair washed. Although Joan expects her daughter to be married, she feels a slight misgiving as Tess leaves. The younger children cry when Tess leaves, but Tess scolds them for thinking that she will marry a gentleman. As Tess leaves, Joan remarks that Tess will do well as long as she plays her trump card. This trump card is not her d'Urberville blood, as her father believes, but her face.

Analysis : Joan Durbeyfield continues to promote the idea of Tess going to Trantridge Cross to marry in this chapter, in which she dresses her daughter for attracting men, and not for her labor tending Mrs. d'Urberville's chickens. Her remark that Tess's 'trump card' is her face is the most explicit declaration that Joan is sending her daughter to find a husband and not to work in a job. Likewise, Tess continues to resist the idea that she is a sexual object sent for a commercial transaction that will save her family's financial situation. However, Joan exhibits her first signs of guilt and self-awareness concerning her actions toward her daughter. This further foreshadows the impending danger that Tess faces in going to Trantridge Cross.

Chapter Eight : As Alec and Tess drive the carriage toward Trantridge, Tess becomes frightened by the quick movement of the horse as they go down the hill. She grasps Alec's arm, but he tells her to grasp his waist so that he can still control the horse. When the horse becomes calm, she reprimands him for driving so recklessly, but he tells her to put her arms around his waist again. She says never, but he persists. She says that she thought that he would be kind to her as her kinsman. He calls her rather sensitive for a cottage girl, and calls her an artful hussy.

Analysis : The problems that Alec and Tess have on the carriage traveling toward Trantridge serve as a bridge between two of the most important events

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in the novel, simultaneously building on Tess's guilt concerning the death of the family horse and foreshadowing later events in which Tess finds herself in danger with Alec d'Urberville. In this chapter, Hardy intertwines the danger of their travel along with sexuality, as Alec demands that Tess grasp his waist as the carriage tumbles down the hill. Alec exploits moments of danger for his own sexual gain, presenting Tess with danger in order to use her as a sexual conquest. Alec himself symbolizes the confluence of these two qualities, a character who presents his sexuality along with a great capacity for violence.

Alec's reprimand of Tess as "rather sensitive for a cottage girl" serves to shatter the idea that Tess may marry a gentleman. As Alec notes, no matter her distant family connections, Tess is of such lowly birth that she may consent to be the mistress of a gentleman but not his wife.

Chapter Nine : Tess begins to care for the birds in Mrs. d'Urberville's poultry house. Tess meets the old woman, who is blind, and asks Tess if she knows how to whistle. Although she knows that it is not a genteel trait, Tess admits to knowing how to whistle, and Mrs. d'Urberville tells her to practice it every day so that she can whistle to her bullfinches. Mrs. d'Urberville is not aware that Tess is a relative. The next day, Tess tries to whistle to the bullfinches, but becomes cross because she finds that she cannot do so. Alec finds her frustrated, and offers to give Tess a lesson. Repeated interaction with Alec d'Urberville removes Tess's original shyness toward him, without implanting any feeling which could engender a more tender shyness. One day, when Tess is whistling to the bullfinches in Mrs. d'Urberville's room while she is absent, Tess hears a rustling behind the bed. Alec has been hiding behind the curtains.

Analysis : Tess's first meeting with Mrs. d'Urberville further serves to place Tess back to her original place in the social order: Mrs. d'Urberville is impersonal and condescending, treating Tess as a mere rural servant girl and not as a relative; indeed, she does not even know that Tess is a distant relation. This implies that Alec has brought her to the house under false pretenses; he has not brought her to claim kinship with him and his mother, but rather for his own personal reasons.

Hardy further establishes Alec d'Urberville as a sexual predator in this chapter, a man who even stalks Tess as she whistles to the bullfinches. Nevertheless, Tess begins to become more accustomed to Alec, despite the sexual danger he presents to her. Alec ingratiates himself to Tess by aiding her in her work. This is the first evidence that Tess has let her guard down around a man whom she inherently suspects. While Tess still does not care for the villainous Alec d'Urberville, she is becoming increasingly familiar with him and receptive to him.

Chapter Ten : The village of Trantridge demonstrates a particular levity and its residents tend to drink hard. The chief pleasure of many residents is going to Chaseborough, a decaying market town several miles away. Tess did not join in the weekly pilgrimages, but under pressure from matrons not much older than herself, she finally consents to go. During one trip there, she finds Alec d'Urberville also in town, and he promises to see her again. Tess goes on

alone and finds a barn where the residents are dancing. Tess does not abhor dancing, but she did not want to do so, for the movement of the dancers grew more passionate. Tess finds Alec again, but she refuses his offers of assistance home.

Tess goes to the other girls, one of whom is Car Darch, nicknamed Queen of Spades, and her sister, Nancy, nicknamed Queen of Diamonds. Car carries a wicker-basket containing her mother's groceries on the top of her head, and a stream of treacle had dripped down below her waist. All of the other girls laugh at Car, including Tess. However, Car notices Tess and confronts her. Car begins to disrobe to fight Tess, but Tess refuses and says that if she knew that Car was of that sort, she would not have consented to come with such a whorage. Car merely insults and continuously berates Tess, making her feel indignant and ashamed. Alec finds Tess once again, and he tells Tess to come with him. As Alec rescues Tess, Car's mother laughs, realizing that Tess has gotten out of the frying pan and into the fire.

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Analysis : The journey to Chaseborough for dancing juxtaposes with the previous chapters by demonstrating that Tess, despite her failure to be accepted as a true d'Urberville, is in some considerable sense still different from the common people with whom she must associate. She is neither the same as the low-class Darch sisters nor the aristocratic d'Urbervilles. Tess at first refuses to go on the weekly pilgrimages for dancing, and even when she consents to go she refuses to dance when it turns more sexual. This returns to the theme of Tess as a sexual innocent; she rejects both the sexuality of Alec d'Urberville and that of the dancers.

Throughout this chapter, Hardy places Tess d'Urberville as an outsider among the working class laborers with whom she travels home. Her status is evident even to Car Darch, who immediately notices when Tess laughs and ignores the others. While Tess remains without guile when she is confronted by Car, she nevertheless appears as strikingly out of place among the others. Car provides a stark contrast to Tess: she is a vulgar, brassy woman who is combative and lewd, in comparison to the more demure Tess. If the previous chapters emphasized that Tess is not a member of the upper orders, this chapter disputes the idea that she is one of the lower class.

The rescue of Tess by Alec d'Urberville demonstrates the capability for noble behavior that he may demonstrate, yet even in this action there is the great possibility that he may act out of ignoble motives. As Car's mother realizes, Tess is now in greater danger with Alec than she would be around Car. Car's mother thus foreshadows the later tragic events that will come to fruition.

Chapter Eleven : Tess admits to Alec that she is much obliged to him. He asks her why she dislikes him kissing her, and she says it is because she does not love him, and is angry with him sometimes. Alec did not object to this confession, because he prefers her anger to frigidity. He asks if he has offended her by love-making, and she says sometimes. She does not answer when he asks if she is offended every time he tries. Tess is weary, and nearly falls asleep on

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Alec's shoulder. Alec stops the horse and encloses her waist with his arm to support her, which immediately puts her on the defensive. When she pushes him away, he calls her devilish unkind, for he means no harm. He asks if she can show her belief in him by letting him clasp her with his arm. She finally submits and allows him to do so. Later on their journey, Tess finds that Alec has prolonged the ride home, and they are now in The Chase, the oldest wood in England. Tess calls him treacherous, and asks him to let her down so she may walk home. He agrees to let her walk home only after he finds a nearby house and ascertains their distance from Trantridge. Alec gives her an overcoat and walks away. In the meantime, he goes to ascertain which quarter of The Chase he is actually in, for he had purposely ridden at random. He returns to Tess and finds her sleeping. Tess'Œguardian angel' is nowhere to be seen, and Tess is seduced by Alec d'Urberville.

Analysis : The final conquest of Tess Durbeyfield comes to fruition in this chapter, in which Alec d'Urberville uses several factors particular to this situation to seduce his distant relative. The seduction does not come easily; in fact Hardy leaves the details of the conquest so vague that it allows the distinct possibility that Tess did not consent at all to Alec. Nevertheless, assuming that Tess consented to Alec's demands, Hardy constructs several factors that precipitated the event. At this point in the novel Alec is at his most heroic to Tess, having saved her from Car Darch. Alec frames his arguments against Tess as evidence that she is frigid, untrusting and ungrateful; she must defend her refusal to give in to Alec rather than Alec having to defend his much less excusable behavior. Finally, and perhaps most critical in Tess letting down her guard is that she is intensely tired and Alec's final proposition of her is unexpected. He comes upon her when she is sleeping and, at last, she may not have had the strength to refuse him at this point.

2.2.2 Tess of The D'urbervilles Summary and Analysis of Phase 2, Chapters 12-15

Phase Two: Maiden No More

Chapter Twelve: On a Sunday morning in late October, several weeks after the night ride in The Chase, Tess travels home. Ascending the road, she sees Alec d'Urberville, who has been looking for her. He asks why she is slipping away, for nobody wished to hinder her leaving. She vows never to come back. When he asks why she is crying, she says that she sees the village where she was born, and wishes she had not been born at all. Tess tells Alec that she did not come to Trantridge for him, and that she hates herself for her weakness; her eyes were a little dazed by him, she explains. Alec admits that he is a bad fellow, but vows not to be unkind to her again. He attempts to kiss her once more, but she insists that she has never loved him. He tells her that she is being absurd. He asks her to come back to him, but once again she refuses. After Alec finally leaves her, Tess sees a man carrying a tin pot of red paint. He paints a quote from the Bible on a stile: "Thy. Damnation. Slumbereth Not." She asks if he believes what he paints, and he replies quite adamantly that he does. She

asks him to suppose that one's sin is not of one's own seeking, but he says that he cannot split hairs on that question. He tells her that if she wants edification, she should speak to Mr. Clare of Emminster, who will preach today. Tess reaches home and says that she is staying for a long holiday. Tess admits to her mother what occurred, and she scolds Tess for not getting Alec to marry her. Tess asks her mother why she did not warn her about the danger that men pose.

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Analysis : Hardy continues to leave many of the details of Tess's seduction ambiguous by allowing a certain space of time to pass between the night at The Chase and Tess' return to Marlott several weeks later. Both Tess and Alec, however, indicate that their sexual encounter was to some degree consensual. Most importantly, Tess admits that her "eyes were a little dazed" by Alec and that the event was a moment of weakness. This is the first concrete indication that Tess realizes her capability for sexuality; previously unaware of others' sexual designs for her and disdainful of the lust exhibited by others, Tess now admits that she too was capable of some degree of lust for Alec. This is significant as a development of Tess's sexual attitudes and as an indication of her inherent self-criticism. She finds herself to blame for Alec's seduction of her, rather than accusing him of treachery.

The encounter between Tess and the sign painter introduces the theme of forgiveness that will pervade the novel. Tess wonders whether or not what she has done may be forgiven, and seems to find the answer that she cannot in Christian teaching. The encounter also introduces the character of Reverend Clare, whose son appeared during an early chapter and will play a large part in future chapters.

Joan Durbeyfield's reprimand of her daughter for being seduced by Alec d'Urberville is ironic, for it is she who promoted the idea of a romantic attachment between Tess and Alec. When Tess submitted to Alec, she essentially followed her mother's orders, yet now faces her family's scorn.

Chapter Thirteen : Tess Durbeyfield's return to Marlott became the subject of gossip. In the course of several weeks Tess revived sufficiently to get to church. When she goes to church, she notices others around her staring at her and whispering; she knows what their whispers concern and feels that she cannot come to church anymore. The only exercise that Tess takes is after dark when she can be alone. She perceives herself as a figure of Guilt introducing into the haunts of Innocence.

Analysis : Tess's return to Marlott becomes the subject of gossip in the town precisely because it is such a stunning reversal of fortune for the girl. Although she left to claim kinship with a noble family, she returns to Marlott in a lower social standing than before, unmarried yet pregnant with Alec d'Urberville's child. The weight of this disdain for Tess as well as her own personal guilt lead her to shrink from society, finding refuge only in the natural habitat around her. Hardy makes clear that Tess feels herself a sinner for what occurred to her and that her personal pain and regret outweigh any social opposition she may face.

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Chapter Fourteen : On a hot August afternoon, the sun beats down on Marlott while men and women work in the corn fields. Among the women is Tess, whom the other women watch carefully. At intervals she rests, for she has been somewhat changed. After a long seclusion she had decided to undertake outdoor work during the busiest season of the year. When she finishes her labor, during lunch her sister brings Tess's child to her so that she may breastfeed it. A nearby woman observes that Tess is fond of her child, although she might pretend to hate it. Tess had come to bear herself with dignity and to resolve not to wallow in her own self-pity. However, as her sorrows over bearing an illegitimate child fade away, a fresh sorrow arises. The baby takes ill. When Tess returns home after work, she finds that the baby had taken ill. Tess realizes that the baby has not been baptized. Tess begs her father to send for the parson, but he refuses out of pride. Tess goes to bed, but the infant's breathing grows more difficult and Tess prays for pity. Tess finally decides to baptize the infant herself: she gives it the name Sorrow. As she baptizes Sorrow, Tess appears to her siblings as a large, towering, divine personage. When Tess awakes the next morning, she finds that Sorrow has died. Tess wonders whether if it were doctrinally sufficient to secure a Christian burial for the child. She asks the new parson, and he agrees that Sorrow had been properly baptized, but he refuses to give a Christian burial out of community reasons. She tells him not to speak to her as saint to sinner, but as person to person. Finally he agrees that the burial will be the same.

Analysis : Hardy once again shifts the narrative forward to bypass momentous events in Tess's life; skipping nearly a year in Tess's life, the story picks up after Tess has given birth to the illegitimate child borne of her one encounter with Alec d'Urberville. This child is the living representation of her sin: during the first part of the chapter it exists only as a symbol and not as an actual person, receiving a name only before its death. Even the name that Tess gives her infant child, Sorrow, represents the aftermath of her sin. Nevertheless, if Sorrow represents Tess's guilt over her weakness with Alec d'Urberville, Tess's reaction to her child is significant. At first Tess claims to detest the child, yet grows accustomed to it as a part of her, accepting this sin as inherent in her with a profound sense of self-loathing. However, once the child is near death Tess accepts it fully by insisting on its baptism. By confronting her sin and naming it, Tess essentially allows Sorrow to die peacefully.

The baptism of Sorrow is a pivotal event for Tess in which she moves from a simplistic child to, as her siblings see her, a "towering, divine personage." By baptizing her child, Tess also rejects the social structure around her that perceives the mother as an outcast, performing the ceremony that marks the acceptance of her child into society without the public declaration of the church. The baptism of Sorrow is thus a baptism for Tess as well, marking a new sense of self and self-worth that she has lacked. This can further be seen in the confrontation with the parson that follows: the once demure Tess demands that Sorrow be given a Christian burial, despite the objection of the parson.

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Chapter Fifteen : Tess began to note the passing of anniversaries, such as her first arrival at Trantridge and the fateful night at The Chase. Almost suddenly Tess changed from a simple girl to a complex woman. Her eyes grow larger and more eloquent. She wonders if chastity, once lost, is always lost and waits for a new departure. She vows that there will be no more talk of d'Urberville castles, and prepares to go to the Talbothays dairy.

Analysis : Hardy makes explicit in this chapter what he implied earlier, elucidating the transformative events that moved Tess from a timid girl to a strong and courageous woman. Her rebirth during the baptism of Sorrow is followed by Tess's decision to leave Marlott for a place in which she may start her life anew. However, at this point Hardy introduces one of the most important themes of the novel: the question of the extent to which sins may be forgiven. In this instance, the question is given explicitly: can Tess regain her chastity after one indiscretion? Although Tess herself appears as evidence that purity may be regained, this question will provide significant thematic material throughout the novel.

2.2.3 Tess of The D'urbervilles Summary and Analysis of Phase 3, Chapters 16-24

Phase Three : The Rally

Chapter Sixteen : Tess leaves home for the second time, deciding that were she to remain, her younger siblings would probably gain less good by her precepts than harm by her example. On the way to Talbothays, Tess passes Kingsbere, the area in which her ancestors lay entombed. She dismisses ideas about her ancestors, realizing that she has as much of her mother as her father in her. Tess arrives at the dairy around milking time, half-past four in the morning.

Analysis : Upon leaving Marlott, Tess Durbeyfield once again confronts the ancestors whose discovery by her father prompted Tess to be sent to find ruin with Alec d'Urberville. However, while she was once intrigued by the idea that she may find fortune and security with the d'Urbervilles, by this point in her life she has rejected such unrealistic dreams. Her journey to the dairy contrasts with her first journey out of Marlott, for in this instance Tess goes to perform hard manual labor, yet nevertheless appears more calm and confident on her second journey than her more leisurely first.

Chapter Seventeen : Tess begins milking with the other milkers, including the master dairyman, Richard Crick, who introduces himself to Tess and inquires after her family. Crick knows a little about the d'Urbervilles, but Tess dismisses the ideas that she comes from an esteemed family. Later, while Tess is on a break with the other workers, Crick tells a story about an aged man named William Dewy who was chased by a bull, but played a Christmas Eve hymn for the bull on his fiddle, causing it to lay down as if it were in a Nativity scene. After Crick tells the story, a young man remarks that the story is a reminder of medieval times, when faith was a living thing. The young man is Angel Clare, with whom Tess danced years ago. Later, Tess inquires about Angel, and another milkmaid tells

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her that Angel is learning milking and never says much. Since he is a parson's son, he is too taken with his thoughts to notice girls. Angel's father is Reverend Clare at Emminster, and all of his sons except for Angel are clergymen.

Analysis : In contrast to Alec d'Urberville and the immediate sense of danger that he presents to Tess, Angel Clare represents a significant sense of idealism and purity. While Alec presents Tess with a forceful sexuality upon his first entrance in the novel, Angel is in a great sense desexualized; one of the milkmaids even thinks that he does not even think of girls. As Angel's family history and reaction to Dairyman Crick's story suggest, Angel is a person with deep moral convictions, although the particular religious leanings of Angel will later be revealed. Hardy indicates that the deeply moral Angel is nevertheless a religious outsider, the only one in his family who did not enter the clergy. As an outsider in some sense, Angel Clare thus bears some similarities to the outcast Tess. The meeting of these two characters seems to be the work of fate, for they had a chance meeting in the opening chapters of the novel. This bolsters the themes of fate and inevitability that pervade Tess of the d'Urbervilles.

Tess finds herself for the first time in an accommodating environment at Talbothays dairy. Dairyman Crick is cheerful and friendly toward Tess, in comparison to her manipulative parents and predatory relatives. The atmosphere is jovial and inviting, as Dairyman Crick tells absurd stories and inquires after Tess's family. Hardy constructs the dairy as an idyllic atmosphere, yet the relief that Tess finds here is certainly to be short-lived.

Chapter Eighteen : Angel Clare has a nebulous, preoccupied quality, for he is a man with no very definite aim or concern about his material future. The youngest son of his father, a poor parson, he is at Talbothays to acquire a practical skill in the various processes of farming. His father had married his mother late in life, and his brothers had each acquired a university degree, even though Angel was the one whose promise might have done full justice to academic training. Before Angel met Tess at the dance in Marlott years before, a parcel came to Reverend Clare from the bookseller. This book was a philosophical work that prompts an argument between Angel and his father in which he admits that he does not want to be a minister. Since he was not to be ordained, Mr. Clare did not send Angel to Cambridge. Angel instead spent years in desultory studies, undertakings and meditations, beginning to evince considerable indifference to social forms and observances. He began to despise the distinctions of rank and wealth. Angel now takes great delight in the companionship at Talbothays: the conventional farm-folk of his imagination were obliterated in favor of more respectable people. Angel had grown away from old associations and now sees something new in life and humanity, making close acquaintance with natural phenomena. Tess and Angel discuss whether or not one's soul can leave his body while alive, and he finds her to be a fresh and virginal daughter of nature. He seems to discern in her something familiar that carries him back to a joyous past.

Analysis : Hardy shifts the focus of the novel for this chapter, leaving his constant focus on Tess Durbeyfield for the first time to give biographical

information about Angel Clare. Hardy gives greater indication that Angel Clare is a man with unconventional moral and religious views; in contrast to the narrow religious beliefs of his father, Angel is open to other moral belief systems and it is this difference of opinion that leads Angel not to attend college and enter the clergy as his father expected. Angel's political beliefs coincidence with his unconventional religious beliefs; he does not believe in the primacy of rank and social status, beliefs which clash with traditional English mores. This disdain for polite social behavior complements Tess's equal disregard for convention, thus setting up greater similarities between the two characters. Nevertheless, even at this early point Hardy foreshadows later problems between Tess and Angel. Angel idealizes Tess as a "fresh and virginal daughter of nature," a characterization that obvious clashes with her more sordid past. The knowledge that Tess does not represent the qualities he exalts in her will provide area for conflict within the novel, while allowing for the theme of the permanence of sins. At this point in the novel, Hardy indicates that Tess has found a new purity and innocence after her troubled history with Alec d'Urberville; however, others may find that her earlier actions have permanently tainted Tess.

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Chapter Nineteen : Since cows tend to show a fondness for particular milkers, Dairyman Crick insists on breaking down these partialities by constant interchange, yet the milkers themselves prefer to stay with particular cows. Angel Clare begins to arrange the cows so that Tess may milk her favorite ones. She mentions this to Angel, yet later regrets that she disclosed to him that she learned of his kindness. Tess hears Angel playing at his harp, and when she finds him she admits that she has no fear of the wilderness, but has more indoor fears. Angel admits that he thinks that the hobble of being alive is rather serious. Tess cannot understand why a man of clerical family and good education should look upon it as a mishap to be alive. She realizes that he is at the dairy so that he may become a rich dairyman. Angel asks Tess if she would like to take up a course of study, but she tells him that sometimes she does not want to know anything more about history than she actually does. Later, Tess learns from Dairyman Crick that Angel has scorn for the descendants of many noble families. After hearing this caricature of Clare's opinions Tess is glad that she had not said a word about her family.

Analysis : The romance between Angel Clare and Tess Durbeyfield begins to develop this chapter, a flirtation that stands in stark contrast to the combative pursuit of Tess by Alec d'Urberville. Angel does not make any physical advances toward her, only bestowing upon Tess small favors such as arranging the cows so that she may milk her favorites. The situation between the two is intensely chaste; both seem barely able to openly acknowledge their mutual affection. Angel even begins to exhibit characteristics appropriate to his name; Tess finds him playing the harp, thus recalling a literal angel. Nevertheless, even within this idealistic and serene romance Hardy develops darker undercurrents that foreshadow later difficulties. Tess finds that she must keep certain information secretive, both her relatively lofty status as a d'Urberville and her equally lowly status as a mother of an illegitimate child.

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Furthermore, Hardy develops the darker imperfections of Angel Clare's character in this chapter, demonstrating that he has the capability of being obstinate and judgmental. Although Angel has great moral convictions, he appears to have little flexibility or foresight. Angel has a particular scorn for the type of person that Tess represents, thus foreshadowing great conflict once he inevitably realizes her family history and perhaps details of her personal life.

Chapter Twenty : Tess had never in her recent life been so happy and would possibly never be so happy again. She and Tess stand between predilection and love. For Angel, Tess represents a visionary essence of woman, and calls her Artemis, Demeter, and other fanciful names, but she insists that he call her simply Tess. Tess seems to exhibit a dignified largeness of disposition and physique. The two are always the first to awake at the dairy house, where they feel an impressive isolation, as if they are Adam and Eve.

Analysis : Hardy makes explicit that Tess's time at Talbothays dairy is an idyllic respite from her normal toil and hardship, yet states that this happiness will be short-lived, foreshadowing greater adversity for Tess Durbeyfield. Hardy compares Angel and Tess to Adam and Eve in the mornings, thus foreshadowing a later fall from perfection. It is the idealism and perfection that Tess finds at Talbothays that leads to this shaky foundation for her happiness; Angel Clare adores Tess as a representation of perfection. To Angel, Tess is a goddess such as Artemis or Demeter, a symbol of perfection rather than a person with obvious faults and foibles. There is a great irony in Angel's adoration for Tess; Angel exalts Tess as a goddess for her strength and disposition, yet this perfection comes from the adversity stemming from her greatest weakness.

Chapter Twenty-One : There is a great stir in the milk-house just after breakfast, for the churn revolved but butter would not come. Whenever this happens the dairy is paralyzed. Mrs. Crick says that perhaps somebody in the house is in love, for she heard that this will cause it. Dairyman Crick tells a story about how a Jack Dollop impregnated a local girl, whose mother came to the dairy to find him. Jack hid in the churn; the mother learned this and started the churn with him inside until he agreed to marry the girl. The problem with the churn resolves itself, and Tess remains depressed throughout the afternoon. She is wretched at the perception that to her companions the dairyman's story had been a humorous one, for none seemed to see the sorrow of it. One night, Tess's three roommates (RettyPriddle, Marian, and IzzHuett) watch Angel in the garden from their window. The three each are attracted to Angel, but Retty says that none will marry him for he likes Tess Durbeyfield the best. IzzHuett says that Angel will not even marry Tess, for he will be a great landowner and a farmer abroad. Tess overhears this conversation and feels some deal of jealousy. She believes that unequal attachments of rank may lead for marriage, for she wonders what good a lady may be on a farm.

Analysis : The affection between Angel Clare and Tess Durbeyfield, although not explicitly stated between these two characters is nevertheless obvious to the others at Talbothays dairy, who realize the love that Angel and

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Tess feel for one another. Mrs. Crick insinuates that a romance in her household is the cause for the stalled butter churn, while Tess's roommates become jealous that she receives the most attention from Angel, whom all of them adore. The jealousy that her roommates feel leads Tess to a realization that she may have a future with Angel Clare, for she believes that he would want to marry a working woman and not a lady of his own social rank; in fact, Tess represents both social spheres, having the family history of a noble lady and the actual history of a working class girl.

Despite Tess's relative happiness at Talbothays dairy, Tess cannot fully escape her past history. The humorous anecdote that Dairyman Crick tells about the butter churn reminds Tess of the gravity of her situation; she can find the tragedy in the situation of the girl, while the others focus on the humorous of the mother and Jack Dollop.

Chapter Twenty-Two : The next morning Dairyman Crick orders his workers to overhaul the mead, for there is garlic in it that has spoiled the milk. While searching for garlic in the field, Angel finds Tess and they search together. Dairyman Crick finds them and tells her that she should not be out in the fields, for she was not feeling well a day or so ago. Tess mentions to Angel that Izzy Huett and Retty look pretty, but Angel insists on Tess's superiority. Tess finally tells Angel to marry one of them if she wants a dairywoman and not a lady, and not to think of marrying her. From this day Tess forces herself to take pains to avoid Angel.

Analysis : Tess begins to retreat from any possible romantic engagement with Angel Clare in this chapter, as he makes his feelings for her more explicit. She rejects Angel's affection for her because she believes that he wants a simple girl as a wife and not a member of a noble family. The rationale for Tess's rejection of Angel is ironic, for her shame stems not from the more lowly details of her history, but rather the lofty ones. She fears that she may be exposed as a noble lady, not that she may be exposed as an unchaste woman.

Chapter Twenty-Three : On Sunday, after milking the milkers travel to church in the rain. The lane leading from the parish has been flooded. While they cling to the bank, the girls find Angel Clare advancing toward them through the water. Angel asks the girls, avoiding Tess, whether they are going to church, and he vows to carry them through the flooded area. Tess is the final one to be carried, and she refuses, thinking that he must be so tired. Angel tells her that he carried the other girls so that he may get the opportunity to carry Tess. On the way to church, Marian remarks that the other girls have no chance against Tess, for Angel would have kissed her if she had encouraged him. Tess's heart aches, for there is no concealing the fact that she loves Angel Clare. That night, she vows that she will never stand in the way of Retty or the other girls. Izz tells Tess that a young lady of Angel's rank who supports him will marry Angel. After this disclosure Tess nourishes no further foolish thought that there lurks a grave import in Clare's attention to her, thinking that the love is a passing summer love for her face.

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Analysis : Tess continues to resist Angel Clare's advances in this chapter, although his declaration of affection for her is entirely without reproach. However, even if Angel behaves quite nobly to Tess and the other girls, even carrying them across flooded terrain and refraining from kissing Tess when he has the opportunity, he remains persistent. There is a great deal of inevitability concerning the romance between Angel and Tess; she cannot hide that she loves Angel, yet believes that his affection for her is only passing. Nevertheless, there is overwhelming evidence to the contrary; Tess's belief that Angel only has a temporary affection for her is based not on Angel's behavior but instead on her own anxieties and experience with Alec, which has taught her of the inconstancy of men's affections. The test of whether or not Tess will declare her love for Angel is not whether Angel loves her, but rather whether Tess may accept his love.

Chapter Twenty-Four : The summer air is stagnant and enervating at the dairy now, as heavy scents weigh upon them. To Tess, Angel's face has a real vitality and warmth. Tess becomes aware that he is observing her. As they milk a cow, Angel finally jumps up and clasps Tess in his arms. She is taken completely by surprise, and yields to his embrace with unreflecting inevitability. He begs for forgiveness, but Tess merely says that the cow is angry and will kick over the milk. Tess begins to cry, but Angel declares that he loves her. Something occurs between them that changes the pivot of the universe for their two natures, something which the dairyman would have despised as a practical man. A veil has been whisked aside; for a short time or for a long.

Analysis : What has been obvious yet never stated in the preceding chapters becomes explicit in this chapter, as Angel makes his first physical advance on Tess and professes his love for her. His declaration of love is abrupt and oddly out of place, for he kisses her as they milk a cow, yet is the culmination of the tension that has built between the two characters. Even when Angel kisses her, he does so as an expression of love and not, as Alec did, as an expression of simple lust. This declaration of love is a pivotal event, as Hardy comments, yet even here the happiness of there love seems incredibly short-lived. Hardy reminds the reader that Tess' and Angel's outlooks will have a new horizon, "for a short time or for a long," thus indicating that whatever change occurred will be a temporary one.

2.2.4 Tess of The D'urbervilles Summary and Analysis of Phase 4, Chapters 25-34

Phase Four : The Consequence

Chapter Twenty-Five : That night, after Tess retires to her chamber, Angel goes outside, not knowing what to think of himself. Angel and Tess had kept apart since their embrace that afternoon. Angel is shocked to find how great the obscure dairy where he works means to him. To Angel, everything exists through Tess. Angel decides to discuss Tess with his friends, thinking that in less than five months his term at Talbothays will be over and after a few

months at other farms he will be fully equipped in agricultural knowledge and in a position to start a farm himself. At that point he would want a wife who would understand farming. One morning Dairyman Crick tells his milkers that Angel has gone to Emminster to spend a few days with his family. Crick expects that Angel will not remain long at Talbothays. Angel returns home, where he finds near his father's church a woman wearing a broad-brimmed hat and attempts to avoid her. The young lady is Mercy Chant, whom his parents hoped would marry Angel. Reverend Clare is a clergymen of a type that had nearly died out, a spiritual descendant of Luther and Calvin, an Evangelical of Evangelicals. Among his family, Angel has become to seem more like a farmer and behaves less in the manner of a scholar. After breakfast Angel walks with his brothers, two men who wear whatever glasses are fashionable without reference to their affect on their vision, and who carry pocket copies of Wordsworth when he is fashionable, and Shelley when he is. His brothers notice Angel's growing social ineptness as he notice their growing mental limitations. At dinner that night, Mrs. Clare tells Angel that she has given away the black-pudding that Mrs. Crick sent as a gift to local children, while they will not drink the mead that Mrs. Crick sent; for it is too alcoholic and they never drink spirits at the table on principle. When Angel suggests that he will say to the Cricks that the family enjoyed the gifts, Mr. Clare insists that Angel tell them the truth.

Analysis : Hardy once again frames a chapter from the point of view of Angel Clare, as he leaves Talbothays dairy so that he may speak to his parents about Tess. This visit to his family at Emminster serves to illustrate the origin of various character traits that Angel Clare possesses. The members of the Clare family, particularly the parents, hold very strict religious and moral views at the expense of courtesy or consideration; they even suggest that Angel voice the family's displeasure at the supposedly immoral gift that the Cricks sent the family. Furthermore, Reverend Clare has very strict expectations for Angel, particularly with reference to the type of women he will marry. Reverend Clare demands that Angel marry a woman such as Mercy Chant who has the proper religious beliefs; Hardy thus constructs an obstacle for the possible marriage between Angel Clare and Tess Durbeyfield.

However, the obstacles that Hardy places concerning the romance between Angel and Tess in this chapter prove ephemeral. Hardy introduces the character of Mercy Chant as a possible rival, yet Angel professes no interest in her. Whatever religious objections that the Clares pose concerning Tess's beliefs soon fade as Angel convinces them that Tess certain has the proper belief systems. However, the possible obstacles that the Clares may pose to Tess fade quickly once Angel successfully argues his case.

The relative ease with which Angel secures his parents' blessing for marriage does nevertheless contain some indication of future problems that the perpetually afflicted Tess will face. These obstacles will come in the form of Angel Clare himself and not from his family; the chapter establishes a family history of dogmatic beliefs and inflexibility. This once again shifts the possible

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obstacle to the romance back to Tess's family and personal histories. The one hope that Hardy allows exists in the contrast that he makes between Angel Clare and the rest of his family. Angel has come to bear less resemblance to his family than before his stay at Talbothays; the possibility for a successful romance between Tess and Angel thus rests on the degree to which Angel departs from his own family's characteristics.

Chapter Twenty-Six : Angel discusses with his father his plans for attaining a position as a farmer in England or one of the Colonies. Reverend Clare feels that it is his duty to set up a sum of money for Angel, for he did not pay for him to go to university. When Angel mentions marriage, Reverend Clare suggests Mercy Chant, but Angel says that it would be more practical to have a woman who can work as a farmer. Angel mentions that he has found a possible wife, and Mrs. Clare asks if she is from a respectable family. Mrs. Clare insists on Mercy Chant, claiming that she has accomplishments. Angel claims that Tess is full of actualized poetry, and an unimpeachable Christian. Reverend Clare tells Angel a story about a young man with the last name d'Urberville, known for his rakish behavior. Reverend Clare had confronted him when he was preaching at another church, and the two nearly got into a brawl. Angel finds that he cannot accept his parents' narrow dogma, but he reveres his father's practice and recognizes the heroism under the piety.

Analysis : In this chapter, Hardy continues to develop the established character traits of the Clare family. The discussion between Angel and his parents concerning Tess illustrates how little knowledge Angel actually has concerning Tess Durbeyfield. Angel speaks of Tess in abstract and idealistic terms, claiming that she is full of "actualized poetry" but unable to produce any direct evidence of her morality or accomplishments. Angel's exalted claims of Tess are ironic, for he praises Tess for an unblemished morality that contrasts starkly with her actual experience.

Hardy includes an additional irony concerning the reappearance of Alec d'Urberville. This mention is not haphazard, but rather serves as a reminder of Alec's presence in the novel and foreshadowing his later return to prominence. This also illustrates the theme of fate that pervades Tess of the d'Urbervilles. Just as Angel met Tess by chance only to return to her life, the chance encounter between Reverend Clare and Alec d'Urberville suggests that Alec's role in the lives of Tess Durbeyfield and Angel Clare is not yet finished.

Chapter Twenty-Seven : Angel returns to Talbothays, where he finds Tess, who has recently awakened. Angel tells Tess that he shall soon want to marry, and asks Tess if she will be his wife. Tess declares that she cannot be his wife, and she claims that the reason is that his father is a parson and his mother wouldn't want her to marry him. He counters these objections, telling her that he has discussed the matter with his parents. Angel then recounts the story that his father told him about Alec d'Urberville, not mentioning the actual name, and when he asks Tess about marriage once more she says that it cannot be.

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Analysis : Hardy shifts the burden of obstacles to the romance between Tess and Angel to Tess in this chapter, in which she refuses his proposal of marriage. Although Tess claims that it is her lowly status and the objections that his parents would make to her as the rationale for her rejection of Angel, the mention of Alec d'Urberville serves as a reminder that it is rather fear of her past that drives Tess to reject Angel. Tess views this as an insurmountable obstacle to her happiness; she cannot tell Angel about her past because he would reject her in turn, while she cannot keep it as a secret for he would inevitably learn of her more sordid history.

Chapter Twenty-Eight : Tess's refusal does not permanently daunt Clare, knowing that the negative is often the preface to a later affirmative. Angel asks Tess if she loves another man, but she says that this is not the reason for her refusal. She says that it is for his own good. Tess wonders why nobody has told Angel the entirety of Tess's history. When Angel asks Tess once more, she tells him that she will tell him all about himself. She vows to tell him on Sunday. Tess feels that she cannot help giving in and marrying Angel; but feels that it is wrong and it may kill Angel when he finds out about her.

Analysis : Hardy prolongs the conflict between Angel and Tess concerning marriage throughout this chapter, thus illustrating Angel's persistence and the intensity of his love for Tess. However, in equal measure this demonstrates the great extent to which Tess believes that her history prevents any possibility of happiness with Angel Clare. This persistence and intensity serve to demonstrate the inadequacy of Tess's refusal and inaction. Hardy demonstrates that her refusal stems from some sense of selfishness; Tess believes that she cannot be happy with Angel if he knows about her past, yet she cannot marry him without revealing such details.

Chapter Twenty-Nine : Dairyman Crick tells the milkers at breakfast that Jack Dollop just got married to a widow-woman, and never married the matron's daughter. However, by marrying the widow lost her yearly allowance. Mrs. Crick remarks that the widow should have told Jack sooner that the ghost of her first husband would trouble him. Beck Knibbs, a married helper from one of the cottages, says that she was justified in not telling him, for all is fair in love and war. For Tess, what is comedy to her fellow workers is tragedy to her. Tess refuses Angel once more. Dairyman Crick sends Angel to go to the station, and Tess agrees to accompany him.

Analysis : The second anecdote about Jack Dollop serves an instructional purpose in this chapter, suggesting to Tess that she is justified in not telling Angel about her now dead child. Although Tess approaches this decision as one of tragedy, she nevertheless appears ready to accept the idea that she may rightfully withhold this information from Angel. The decreased likelihood that Tess will reveal her experience with Alec d'Urberville foreshadows greater conflict between Angel and Tess rather than negating the possibility of it; now that Tess may not tell Angel about her past at an opportune moment, Angel may learn of her secrets under less fortuitous conditions.

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Chapter Thirty : Tess and Angel travel together on the carriage to the station. Tess considers the various Londoners and such who will drink the milk that they are bringing to the station. Angel once again asks Tess to marry him. Tess finally begins to tell Angel her history. She tells him that she is not a Durbeyfield, but a d'Urberville. He dismisses that information as insignificant. He claims that he hates the aristocratic principle of blood, but is interested in this news. Angel claims that he rejoices in the d'Urberville descent, for Tess's sake. Angel vows to spell Tess's name correctly from this very day, and calls her ŒTeresa d'Urberville.' Tess finally assents to marry Angel. Angel realizes when he saw Tess first, at the dance at Marlott.

Analysis : Hardy postpones a tragic encounter between Angel Clare and Tess Durbeyfield in this chapter, as Tess reveals the more palatable secret about her family origin to Angel Clare. The ease with which Angel accepts this facet of Tess's history, however, is more unsettling than cause for relief. Angel frames the information about her d'Urberville ancestry as greater evidence of Tess's perfection. Tess becomes simultaneously the simple and decent milkmaid and a respectable, noble lady to Angel. This therefore gives more dramatic weight to the inevitable revelation that Tess has had a quite imperfect history.

Chapter Thirty-One : Tess writes a letter to her mother the next day, and by the end of the week receives a reply. Her mother gives Tess her best wishes and tells her not to tell Angel anything about her past, for many women have trouble in their time and she should not trumpet hers when others do not trumpet theirs. This advice reassures Tess, who dismisses her past, treading upon it and putting it out as a smoldering, dangerous coal. As a suitor, Angel is more spiritual than animal. Tess worries when the two walk in public as a couple, thinking that it may reach his friends at Emminster that he is walking about with a milkmaid. He thinks it absurd that a d'Urberville hurt the dignity of a Clare. One evening Tess abruptly tells Angel that she is not worthy of him, but Angel tells her that he will not have her speak as such. Angel asks on what day they shall be married, but he does not want to think like this. The news of their engagement reaches the other milkmaids and Dairyman Crick. Tess tells the other girls that Angel ought to marry one of them, for all are better than she. The girls try to hate Tess for her relationship but Angel, but find that they cannot.

Analysis : Tess operates under a great sense of guilt and paranoia in this chapter, in which her decision to marry Angel and not tell him of her past serves as an accumulating burden for Tess. She believes that her history makes her unworthy of Angel, yet remains on the course for marriage despite this fact. Although Tess feels reassured by the letter from her mother advising her not to tell Angel about Alec, Tess regains her worry about Angel once the news of their engagement becomes public. This paranoia serves as a motivating force for Tess, once again opening up the possibility that she may confess to Angel her former sins.

Hardy foreshadows trouble between Angel and Tess with the descriptions of Angel as a suitor. Angel loves Tess intellectually, conceiving her as an ideal

as well as an actual person. This increases the possibility that Angel may react poorly to news about Tess. This also serves as a greater contrast between Angel and Alec; while Alec is carnal and ruled by his passions, Angel operates under his principles and ideals. Yet his dedication to ideals will prove as dangerous to Tess as Alec's rapacious desires.

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Chapter Thirty-Two : Tess seems to want to stay in a state of perpetual betrothal with Angel, although the beginning of November seems to be when she will marry him. Angel mentions to Tess how Mr. Crick told him how, when he leaves Talbothays it will be winter, when the workload would be light and therefore he should take Tess with him. Tess finally agrees to fix the day of the wedding. Angel wishes to see a little of the working of a flour mill, and visits one at Wellbridge, where he stays at a farm house that had once been a d'Urberville mansion. Tess finally decides to marry Angel on the thirty-first of December. Tess, however, forgets to publish banns in time, but Angel says that obtaining a marriage license will be a better means of marrying. Angel obtains a white wedding dress for Tess. She thinks of her mother's ballad of the mystic robe: "That never would become that wife / That had once done amiss." Tess wonders whether her wedding dress will betray her.

Analysis : In a state of near-permanent engagement with Angel, Tess may feel secure in her relationship, for she has no obligation to tell Angel of her past experiences and need not fear the consequences of divulging this information. Therefore the inevitable fact that she must set a date for the wedding continues Tess's sense of anxiety. When Tess forgets to publish the banns for the wedding, this is an action that simultaneously reveals her fear that her secret may be exposed and her desire to sabotage the possibility of an earlier wedding. During this time in England, a couple had several means by which they could become married. The most common means by which this could be done is the publication of banns; this required the announcement of the engagement on several successive Sundays in church. This means of legally marrying is public and allows the possibility that a person may voice objections to the marriage; in the particular case of Tess, she likely fears the possibility that knowledge of her illegitimate child may be exposed. However, a less public, if more expensive means of marriage is through a marriage license, which Angel will obtain. Obtaining a marriage license therefore decreases the possibility of exposure for Tess, even if it does not relieve Tess's sense of guilt.

Hardy foreshadows the inevitable return of Tess's history with the d'Urbervilles when Angel secures a former d'Urberville mansion as the site of the couple's honeymoon. Tess will come to face her family ancestry at this location; this suggests that she will face her more personalized d'Urberville experiences as well.

Chapter Thirty-Three : Angel wishes to spend a day with Tess away from the dairy before the wedding, thus they spend a day in the nearest town on Christmas Eve. While in town, others remark that she is a comely maid, although a Trantridge man thinks that he recognizes her. He thinks that she was once a

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woman of ill repute. That night, Angel has a dream that he fought with the man who insulted Tess. This is the last thing required for Tess to turn the scale of her indecision. Tess writes on four pages a succinct narrative of those events of years before and slips it under his door. The next morning, Angel meets her at the bottom of the stairs and kisses her as warmly as ever. Tess feels that her doubts were childish and he may have forgiven her. On the wedding day, Tess finds in Angel's room the note under the carpet, unopened and never seen. Tess attempts to tell Angel once more, but she does not. On the way to the church, Tess believes that she has seen the carriage before. Angel tells Tess the legend of the d'Urberville Coach, the superstition of the county that a certain d'Urberville who committed a dreadful crime in his family coach. Supposedly, members of the d'Urberville family see the coach at certain times, but Angel refuses to tell Tess when. Tess marries Angel, but feels that she is somewhat more truly Mrs. Alexander d'Urberville. When she finds herself alone, Tess prays. Although she tries to pray to God, she in fact prays to Angel. As the two leave Talbothays, Tess advises Angel to kiss her three roommates one more time. On their way out of Talbothays, they see an afternoon crow.

Analysis : Tess averts the disaster that her reputation provides twice in this chapter. For the first time since leaving Marlott, Tess confronts her past when a Trantridge man recognizes her and believes her to be a woman with a tarnished reputation. Although Angel defends her, he does so without conceiving that the man's accusations against Tess may contain any truth. Tess averts a second disaster when Angel seems to respond favorably to the letter that Tess writes to him. Angel behaves as if nothing has troubled him the next morning after he has supposedly read the letter, and says nothing of its subject; his reaction, as Hardy foreshadows and eventually explains by the end of the chapter, stems from having not read the letter at all.

The realization that Angel has not read the letter concerning Tess's past serves as a turning point. The anxiety and guilt that Tess has felt in previous chapters has been internalized. After this point on the wedding day, Hardy gives this anxiety physical manifestation through several symbols of foreboding. The appearance of an afternoon crow is a conventional sign foreshadowing ill omens, while Tess's vision of the d'Urberville coach foreshadows tragedy particular to her ancestors. This further bolsters the theme of Tess's inability to escape her d'Urberville past. Although now married to Angel Clare, Tess Durbeyfield cannot fully repudiate her ancestry and personal history.

Chapter Thirty-Four : Tess and Angel go to Wellbridge, where they stay in one of the d'Urberville ancestral mansions. On entering, they find that they have only a couple of rooms. Two life-size portraits of d'Urberville ladies frighten Tess, for she can see her form in theirs. Jonathan Kail, the servant, brings a package from Reverend Clare to Tess; containing a necklace with pendant, bracelets and earrings. Angel has Tess put on the jewelry, and imagines how wonderful she would appear in a ballroom. Tess thinks that the jewelry must be sold. Jonathan tells Tess how RettyPriddle attempted to drown herself

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when the Clares left, and how Marian was found drunk. Only Izzy remains as usual, but her spirits remain low. Tess feels guilty about her fate, thinking herself undeserving. Angel promises to tell Tess all of his faults. Angel admits how in London he plunged into a forty-eight hour dissipation with a stranger. Tess decides to tell Angel about her sin, and enters into her story about Alec d'Urberville and its results.

Analysis : Several events in this chapter serve to precipitate Tess's confession in this chapter. Along with the earlier established feelings of guilt and anxiety, at Wellbridge Tess must face the imposition of her d'Urberville past upon her. The d'Urberville history literally faces Tess at Wellbridge, as foreboding and forbidding portraits of Tess's ancestors loom throughout the mansion. Furthermore, Tess also faces the irony of Angel's treatment of her; when he insists that she wear the jewelry sent by the Clare family, he envisions her as an esteemed lady, which starkly contrasts with her actual history. A third precipitating factor for Tess's confession comes from her realization of the consequences of her marriage; by marrying a man of whom she believes herself unworthy, Tess instigates RettyPriddle's suicide attempt and Marian's and Izz's depression. While the possibility that Tess actually prevented a romance between Angel and one of these women seems low, Tess nevertheless believes herself responsible. The final precipitating factor in this chapter is Angel's confession of his own sins. There is considerable irony in Angel's confession, for he admits to a premarital affair that seems worse than Tess's single moment of weakness; a further, tragic irony will result from Angel's reaction to Tess's similar admission. While Tess feels relieved by Angel's honesty, Angel will have a far more unforgiving reaction to Tess's sin, which he himself has committed.

2.2.5 Tess of The D'urbervilles Summary and Analysis of Phase 5, Chapters 35-44

Phase Five : The Woman Pays

Chapter Thirty-Five : Tess finishes her story, which she had given in a monotone and without any displays of emotion. She watches the flame in the fireplace flicker, as everything around her seems to mock her situation with its lack of response. Angel stirs the fire, having not yet comprehended the events. His face withers as he cries out that this cannot be true. She begs for forgiveness, for she has forgiven him the same. Angel claims that forgiveness is irrelevant, for she was one person before and now is another. He calls her another woman in her shape. She bursts into tears as she asks whether or not she still belongs to him anymore. Tess vows not to do anything unless he orders her, and vows to behave as a wretched slave and die if he so desires. He tells her that there is a discordance between her present mood of self-sacrifice and her past mood of self-preservation. Angel leaves the room for a walk. Tess follows him, but the two say nothing. Finally she asks what she has done, saying that it is his mind that has changed and that she is not the deceitful woman that he thinks she is. She claims that she was a child when it happened and knew nothing of

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men. He claims he forgives her, but forgiveness is not all. Tess says that her mother has told her of many cases in which similar situations occur, in which the husband survives and still loves the wife. Angel claims that his situation is one for satirical laughter rather than tragedy, and asks Tess to return to the house to go to bed. Angel returns later to find her sleeping soundly. He turns to leave and sees a portrait of a d'Urberville lady that appears sinister.

Analysis : There is little surprising in Angel's reaction to the news about Tess's imperfect history, yet Hardy finds irony in the external circumstances surrounding this event. For both Tess and Angel, the revelation that Tess had a child is a momentous event that inalterably changes Angel's perception of his new wife and brings the possibility for Tess to have a happy marriage to an essential end. However, as Tess notices, the actual external conditions around Tess do not change; while both characters believe to a great extent that their world has ended, essentially nothing differs from before.

The character traits that Hardy has previously elucidated concerning Angel Clare become manifest in this chapter and his reaction to the news aligns completely with these traits. Angel exhibits a dogmatic inflexibility concerning his belief in Tess's moral infallibility. He cannot comprehend his own self-delusion toward Tess, for he cannot conceive of Tess as anything less than the perfect person whom he has envisioned. This recalls Angel's intellectualized ideas concerning his wife. Perhaps more than the actual person of Tess, Angel loves the theoretical conception of Tess. The news that she is not the chaste woman he assumed too greatly conflicts with this vision of Tess.

The intellectual character of the love that Angel feels for Tess becomes apparent in Angel's reaction. He speaks calmly and rationally rather than resorting to a burst of anger at the news. His behavior is cold and clinical, and his words cautious and precise. This contrasts sharply with Tess's emotional behavior, as she vows that she would die for Angel if he were to so demand. This lends a particularly chilling quality to Angel's newfound contempt for Tess: he grounds his objections to Tess in such solid and inarguable ground, as when he contrasts her current self-sacrifice with past self-preservation, that he leaves no room for his own personal flexibility. Angel's principles doom him to forsake the woman that he previously loved.

Chapter Thirty-Six : Angel arises at dawn; the neighboring cottager's wife knocks on the door, but he sends her away because her presence is awkward. Angel prepares breakfast, and the two behave civilly to one another, although the pair are "but ashes of their former fires." Angel asks again if it is true, and he asks if the man is still in England. Tess says that he can get rid of her by divorcing her; her confession has given him adequate grounds for that. She tells him that she thought of putting an end to herself under the mistletoe, but did not because she felt it would cause scandal. Tess continues to do chores around the house for Angel while he visits a local miller, but he scolds her for behaving as a servant and not a wife. Tess breaks into tears, claiming that she had told him that

she was not respectable enough to marry him, but he urged her. Her tears would have broken any man but Angel Clare, whose affection masks a hard, logical deposit like a vein of metal that blocks his acceptance of Tess as it blocked his acceptance of the Church. He tells her that it is not a question of respectability, but one of principle. Angel tells Tess that it is imperative that they should stay together to avoid scandal, but it is only for the sake of form. Angel tells Tess that he cannot live with Tess without despising himself and despising her. He considers what their possible children may think. She considers arguing that in Texas or Australia, nobody will know about her misfortunes, but she accepts the momentary sentiment as inevitable. Angel's love is doubtless ethereal to a fault, imaginative to impracticability. He orders her to go away from him, and she says that she can go home. She claims that she has convinced him and that she thinks it best.

Analysis : In this chapter, Hardy focuses on Angel's principles and the effects that they have on his marriage to Tess. As earlier established, it is the idealistic perception that he has of Tess that blocks his acceptance of her; he can envision her either as a wholehearted saint or sinner, without any room for more subtle shadings. His stern devotion to these principles cause a certain inconsistency of behavior. He values his idealized conception of Tess as well as values of courtesy and duty. Angel does not allow Tess to act as a servant because, in principle, she is his wife and should not behave as such; nevertheless, his principles prevent him from treating Tess fully as his wife and partner. Angel will behave well toward Tess only insofar as he wishes to prevent scandal and assuage his guilt.

Tess thus finds herself bereft at the end of this chapter, recalling her earlier fate after leaving The Chase. However, in this situation her fate occurs because of opposite impulses from the rejecting suitor. While Alec behaves only according to his passions, Angel cannot operate on a level that is not intellectual. Hardy therefore constructs a situation in which Angel, if he were to behave more like Alec, his entirely unscrupulous polar opposite, he would act more honorably to Tess. Instead, by remaining tied to his principles of morality; Angel acts far less decently than he would if he were to be more subject to his passions.

Chapter Thirty-Seven : At midnight, Angel enters the bedroom to find Tess, who was asleep. Standing still, he murmurs in an indescribably sad tone "dead, dead, dead." Angel occasionally walks in his sleep as he does now. Tess sees this continued mental distress. Angel bends low and encloses Tess in his arms, and rolls her in the sheet as in a shroud. He lifts her from the bed and carries her across the room, murmuring "my dearest darling Tess! So sweet so good, so true!." He leans her against the banister as if to throw her down, but rather kisses her and descends the staircase. Tess cannot determine Angel's ultimate intention, but finally realizes that he is dreaming about the Sunday when he carried her across the water with the other milkmaids. He carries her near the river, and she believes he may drown her. He walks through the shallow areas of the river carrying her, but they reach the other side in safety; if she had

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awakened him, they would have fallen into the gulf and both died. Angel carries her to the empty stone coffin of an abbot, where he lays Tess and then falls down asleep. Tess sits up in the coffin, but does not awake Angel out of fear that he may die if awakened from sleep-walking. She walks him back to the house and induces him to lay down on the sofa bed. The next morning, Angel seems to know nothing about the previous night's events. The two leave Wellbridge to return to Talbothays to pay a visit to the Cricks. At Talbothays, Tess learns that Marian and Retty have left Talbothays, and she fears they will come to no good. After Tess and Angel leave, Mrs. Crick remarks how unnatural the two look, as if they were in a dream. Angel tells Tess that he has no anger, and he will let her know where he is going as soon as he himself knows. He tells her that until he comes to her she should not come to him, and that she should write if she is ill or if she wants anything.

Analysis : Hardy explores the depths to which Angel has been wounded by Tess's revelation in this chapter, in which Angel, while sleepwalking, reveals the great psychological torment that he feels. He so fervently believes that his wife is dead that he carries her to a coffin and lays her there. This is a departure from previous chapters in which Hardy has portrayed Angel as coldly observing his principles without any display of affection for his wife. Here the unconscious Angel shows that he still loves the previous conception he had of Tess, yet cannot reconcile it with this new information about her. His anguish is so great that it possesses him while asleep. However, that Angel cannot realize what he has done while sleepwalking demonstrates that he is unaware of the deep emotional vein of his torment; rather, he focuses on the intellectual disappointment.

If Hardy allows Angel greater sympathy in this chapter, he also shows the degree to which Tess will sacrifice herself for her husband. Tess remains completely submissive to her sleepwalking husband as he carries her across the river and to the cemetery. She remains open to the possibility that he may murder her or cause their mutual death, but remains still rather than disturb Angel. Tess therefore makes manifest her promise to Angel in previous chapters by leaving her life in his hands.

The final separation of Tess and Angel that ends this chapter leaves some degree of room for consideration. Angel remains calm, as always, yet realizes that it is he who must change before he can accept Tess again. He therefore places the burden of acceptance on himself rather than on Tess, while still allowing for her sustenance. Angel takes grudging steps toward admitting his own fallibility; his struggle to sacrifice his principles for greater ones and Tess's reaction to her new fate will provide a great deal of the narrative drive of the rest of the novel.

Chapter Thirty-Eight : Tess returns to Marlott, where a turnpike-keeper tells how John Durbeyfield's daughter has married a gentleman farmer and the Durbeyfields have since been celebrating. Tess attempts to arrive at home unobserved, but cannot. She sees a girl whom she knew from school and claims that her husband is now away at business. When Tess arrives at home, she admits to her mother that she told Angel about her past. Tess claims that she

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could not so sin against him, but Joan replies that she sinned enough to marry him first. Tess finds that there is no place for her at home anymore; her old bed is now used by two of the younger children. Her father is a foot-haggler now, having sold his second horse. When John finds out what has happened to Tess, he laments the humiliation he will receive, and claims that he will put an end to himself. Tess decides to stay only a few days, and receives a letter from Angel informing her that he had gone to the north of England to look for a farm. Tess uses this as a reason to leave Marlott, claiming that she will join Angel. Before she leaves, she gives half of the fifty pounds Angel has given her to her mother, as a slight return for the humiliation she had brought upon them.

Analysis : Once again Tess must endure the indignity of separation from a lover, as she returns to the Durbeyfields for the second time. In this chapter Hardy emphasizes the mistakes that Tess has made; Joan reminds Tess that she committed a sin by marrying Angel without telling him about Alec, thus she cannot behave as if her admission to Angel was an act of complete nobility. However, both Durbeyfield parents focus solely on the effect that Tess's marriage has on them; just as they manipulated Tess when they sent her to claim kinship with the d'Urbervilles, they can view Tess only in terms of how her fate affects their own. This emphasizes the theme of Tess as a pawn of others. No matter what actions Tess undertakes, she is subject to her parents' wills as well as Angel's.

Chapter Thirty-Nine : Three weeks after the marriage, Angel returns to his father's parsonage. His recent conduct has been desultory, and his mood became one of dogged indifference. He wonders if he had treated Tess unfairly, and returns to Emminster to disclose his plan to his parents and to best explain why he has arrived without Tess without revealing the actual cause of their separation. Angel tells his parents that he has decided to go to Brazil. They regret that they could not have met his wife and that they did not attend the wedding. Mrs. Clare questions Angel about Tess, asking if he was her first love, and if she is pure and virtuous without question. He answers that she is. The Clares read a chapter in Proverbs in praise of a virtuous wife. After reading the chapter, Mrs. Clare thinks about how the passage so well describes the woman Angel has chosen. Angel can no longer bear this, and goes to his chamber. Mrs. Clare follows him, thinking that something is wrong. He admits to his mother that he and his wife have had a difference. Mrs. Clare senses that Tess is a young woman whose history will bear investigation, but he replies that she is spotless. Angel perceives his own limitations, knowing that he is a slave to custom and conventionality. In considering what Tess was not, he had overlooked what she was.

Analysis : Angel Clare begins to break down his reservations against Tess, yet this process is slow and by no means reaches a conclusion by the end of the chapter. The most significant step that Angel takes during this chapter is admitting that he may have treated Tess harshly, but at this point he does nothing to make reparations. Rather, he admits his own faults without yet taking

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steps to amend them. However, just as Tess's guilt over her failure to tell Angel about her past accumulated before her wedding, Angel's guilt over his treatment of Tess builds throughout this chapter. Hardy constructs this as an interesting parallel; in both cases, their respective guilt becomes their sole preoccupation and every tangential detail relates to it. In this case, the passage from Proverbs and the Clares' questions about Tess serve as a constant reminder of the actions Angel wishes to forget.

Chapter Forty : Angel discusses Brazil with his parents at breakfast, then does errands around town. On the way to the bank, he encounters Mercy Chant, carrying an armful of Bibles. Angel suggests that he may go to Brazil as a monk, implying Roman Catholicism, which shocks Mercy, who claims she glories in her Protestantism. He apologizes to her, telling her that he thinks that he is going crazy. Angel deposits money for Tess and wrote to her at her parents to inform her of his plans. Angel calls at the Wellbridge farmhouse, where he surprisingly reminisces about the happier time there. Angel wonders whether he has been cruelly blinded, and believes that if she had told him sooner he would have forgiven her. Angel finds Izz Huett there. She tells Angel that if he had asked her to marry him, he would have married a woman who loved him. Angel admits to Izz that he has separated from his wife for personal reasons, and asks Izz to go to Brazil with him instead of her. He warns her that he is not to trust him in morals now, for what they will be doing is wrong in the eyes of Western civilization. She admits that she does not love him as much as Tess did, for Tess would have laid down her life for him and Izz could do no more. Finally Angel claims that he does not know what he has been saying, and apologizes for his momentary levity. He tells Izz that she has saved him by her honest words about Tess from an impulse toward folly and treachery. According to Angel, women may be bad, but are not so bad as men in such things.

Analysis : The result of Angel's realization that he has treated Tess poorly is not that he makes amends for his actions; rather, he descends into undertaking a series of haphazard and self-destructive actions. Having realized the inadequacy of holding dogmatically to his own principles, Angel seems to abandon them altogether. His conversation with Mercy Chant, although sly and humorous, reveals a decadence and tendency to shock not previously exhibited by Angel Clare, while his proposal that IzzHuett accompany him to Brazil is an altogether abandonment of his moral code. Angel's decision to go to Brazil itself represents Angel's rejection of his principles; when he discusses Brazil with IzzHuett, he frames the journey as a means to reject the tenets of Western civilization.

It is only when IzzHuett reminds Angel that no woman could love Angel more than Tess did that Angel returns to more grounded and rational behavior. This reinforces the theme of Tess's absolute love for Angel, and serves as a reminder that, even if Tess herself may not have a perfect personal history, in her love for Angel she is flawless.

Chapter Forty-One : Eight months after Angel and Tess part, Tess is a lonely woman who found irregular service at dairy-work near Port Bredy to

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the west of Blackmoor Valley. She had concealed her circumstances from her mother, but Joan wrote to Tess that the family was in dreadful difficulty, and Tess sent money to her. Tess is now reluctant to ask Reverend Clare for money, as Angel suggested that she could, for she fears that the Clares despise her already. At this point Angel lies ill from fever in Brazil, having been drenched with thunderstorms and persecuted by other hardships. Tess now journeys to an upland farm to which she had been recommended by Marian, who learned of her separation through IzzHuett. On her journey, she meets the man whom Angel confronted for addressing Tess coarsely. He tells Tess that she should apologize for allowing Angel to inappropriately defend her honor, but Tess cannot answer him. Tess instead runs away, where she hides in the forested area. She remains in hiding until morning, where she finds dying birds around her, the remains of a shooting party from the night before. She puts the birds out of their misery.

Analysis : A combination of shame and honor render Tess unable to ask for assistance from the Clares, not knowing that they have no knowledge of the details of her separation from Angel, who himself suffers in Brazil. This chapter serves largely to illustrate the dire situation that Tess faces. She has essentially no support, despite the advice of Angel which she refuses to heed, and remains perpetually at the mercy of her past. This second encounter with the man who recognizes her as Alec d'Urberville's mistress serves to reinforce the idea that Tess is perpetually at the mercy of her past, which recurs no matter her wish to escape it. This character also symbolizes Tess's guilt concerning her treatment of Angel; she placed Angel in danger when he defended her honor, despite the truth of the accusations against her.

When Tess kills the dying birds that were shot by the hunting party, she demonstrates her compassion and sympathy with the afflicted. She demonstrates mercy by sparing the animals' pain; although a direct analogy between Tess and the wounded birds is a drastic oversimplification, this event nevertheless introduces the idea of death as a compassionate end to suffering and thus appropriately frames and foreshadows the inevitable end to Tess Durbeyfield.

Chapter Forty-Two : Tess starts again alone toward Chalk-Newton, where she has breakfast at an inn. At this inn, several young men are troublesomely complimentary to her because of her good looks. After leaving the inn, Tess covers her chin and hair with a handkerchief and cuts off her eyebrows to deflect against men's admiration. She thinks that she will always be ugly as long as Angel is not with her. Tess walks onward, from farm to farm in the direction of the place from which Marian had written her. Tess finally reaches Flintcomb-Ash, the place of Marian's sojourn. The place is barren and rough. Tess's plain appearance surprises Marian, who thinks that she has been abused. Tess asks that Marian not call her Mrs. Clare. Marian tells Tess that she will be employed at swede-hacking, a rough profession. Tess asks Marian to say nothing about Angel, for she does not wish to bring his name down to the dirt.

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Analysis : In this chapter, Hardy focuses on the innate sexuality within Tess Durbeyfield, framing it as a force that Tess can do little to control and which remains the center of her life's maladies. Tess has remained the focus of sexual attention for primarily manipulative or self-serving reasons, as when her parents use her looks to gain her a gentleman husband and Alec d'Urberville uses her only as an object for his lust. By rejecting Tess, Angel Clare himself frames Tess in terms of her sexuality. Her attempt to remove this sexual component of herself by making herself less attractive therefore represents a measure of self-defense. Tess mutilates herself in order to ward off the attention that has damaged her.

Flintcomb-Ash serves as a territorial representation of the adversity that Tess faces. The territory is barren and rough, in contrast to the more idyllic region of Talbothays Dairy; this parallels Tess's impoverished situation as well as her new appearance. Yet Tess accepts the surroundings at Flintcomb-Ash largely because of the adversity it offers; she considers it as a form of purgatory, as shown when she refuses to allow Marian to speak about Angel, whom she still considers too noble for the conditions she now faces.

Chapter Forty-Three :

Tess sets to work at Flintcomb-Ash, sustained by her sense of patience. For Tess, patience combines moral courage with physical timidity. The movement of the swede-hackers shows a mechanical regularity, as they work hour after hour unconscious of the forlorn aspect they bear on the landscape. Marian now has alcohol as her only comfort. She proposes to Tess that they invite IzzHuett and RettyPriddle to come to Flintcomb-Ash. Marian soon hears from Izz that she is coming. The winter is particularly harsh, one day preventing work altogether. Marian tells Tess that the harsh weather improves Tess's beauty, and that her husband should see her now. Tess reprimands Marian for her mention of him. Along with Tess, Marian and Izz, two other women working at Flintcomb-Ash are Car and Nancy Darch, neither of whom recognize Tess. Tess finds that her employer is the Trantridge native from whom she had taken flight. He laughs that he has regained his superior position. Tess does not answer him, so he demands an apology. Izz tells Tess that Angel was a splendid lover, no doubt, and tells Tess that Angel has left for the New World. Tess claims that she can always find out where Angel is. Tess continues to work, but she finally sinks down upon a heap of wheat-ears at her feet. Marian cries out that the work requires harder flesh than hers. The farmer suddenly enters and reprimands her for not working. Izz and Marian continue working to make up for Tess after the farmer leaves. Marian tells Tess how Angel asked Izz to accompany him to Brazil, but changed his mind. Tess cries at this news, thinking that she has been wrong and neglectful. Tess writes a letter to Angel, but cannot finish it. Afterwards she takes the wedding ring she keeps on a ribbon around her neck and wears it on her finger.

Analysis : Hardy continues to elaborate the theme of the recurrence of past events through the arrival of several characters present in earlier sections of the novel. Tess finds herself in the presence of the man who insulted Angel for the third time, now as an employer, while the other girls from Talbothays dairy also work at Flintcomb-Ash. Even Car and Nancy Darch, whose threats against Tess served as a catalyst for her nighttime ride with Alec, find themselves working with Tess. The recurrence of these characters is a particular humiliation for Tess; each of them remind Tess of humiliations or indignities she has suffered. Tess even learns about Angel's proposition for IzzHuett, thus shaking her faith in Angel. When Tess wears her wedding ring at the end of the chapter, this is more than anything a mark of desperation. Even without her husband himself, the one reassurance that Tess has is her marriage to Angel Clare. With so little to support her, Tess can rely only on a small reminder of what she once had.

Chapter Forty-Four : Tess wonders why her husband has not written to her, for he had distinctly implied that he would at least let her know of the locality to which he journeyed. She wonders whether he is indifferent or ill. On a Sunday morning, the only morning in which Tess may leave, Tess leaves for Emminster. When Tess reaches the home of the Clares at Emminster, nobody answers, for they are all at church. Tess sees Felix and Cuthbert, but fears that they should find her before she is prepared to confront them. Tess also sees Mercy Chant, whom one of the brothers identifies; Tess remembers the name from Talbothays, and listens as the brothers discuss how Angel threw himself away upon a dairymaid. When the Clares reach their home once more, they find Tess's boots which she has left there and appropriate them as charity. Tess views this scene as evidence of her condemnation, and feels that she cannot return to the vicarage. Tess leaves Emminster and reaches the village of Evershead, where she learns that a fiery, Christian man is preaching. Tess finds this preacher giving a sermon on justification by faith. She recognizes the voice of the preacher as that of Alec d'Urberville.

Analysis : Tess continues to suffer indignities during her husband's absence, as shown when she overhears the discussion between Felix and Cuthbert about Angel's seemingly disreputable wife. Hardy even includes unmotivated embarrassments for Tess such as the loss of her shoes as evidence of her dejected state. However, the seeming evidence that Tess has concerning the Clares' opinion of her remains idle gossip, for Angel's brothers merely speculate on Tess without the concrete evidence that she believes they must have.

The reappearance of Alec d'Urberville is the culmination of recent chapters' foreshadowing. Having found herself confronted with nearly all of the characters who have been a threat to her since departing from Angel, Tess now finds the person most responsible for her tragic fate. There is a certain irony concerning Alec's fate, particular in comparison with Angel; the rigidly moral son of a minister finds himself a businessman, while the unscrupulous hedonist becomes a fundamentalist preacher. Nevertheless, the amount to which Alec has changed since Tess has left Trantridge remains doubtful.

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2.2.6 Tess of The D'urbervilles Summary and Analysis of Phase 6, Chapters 45-52

Phase Six : The Convert:

Chapter Forty-Five : Alec d'Urberville appears with the same unpleasantness, but now has a neatly-trimmed mustache and a half-clerical dress. Alec has not been reformed, but rather transfigured, his passion for religious devotion instead of sensuality. Tess feels that this change is unnatural, although Christianity has a pattern of great sinners becoming great saints. Alec approaches her and tells her that his duty is to save, and there is no person to whom he has a greater duty than Tess. Tess asks him if he has saved himself, for charity begins at home. He says indifferent that he has done nothing and that no amount of contempt will equal what he has brought upon himself. Alec mentions Reverend Clare, who has been his religious inspiration since confronting Alec. She tells Alec that she does not believe his conversion, for a better man does not believe as much as Alec claims. Alec tells Tess that he should not look at her too often, for women's faces have too much power over him already. The two reach the point called Cross-in-Hand, named for a stone pillar that once stood there. Alec asks her who has taught her such proper English, and she claims that she has learned things in her troubles. She tells him about Sorrow, which shocks him. He asks Tess to swear on the Cross-in-Hand that she will never tempt him by her charms and ways. Upon leaving Tess, Alec opens a letter from Reverend Clare that expresses joy at Alec's conversion. Tess asks a shepherd the meaning of the Cross-in-Hand, and he says that it is no holy cross, but rather a medieval torture device and a place of ill omen.

Analysis : The change in Alec d'Urberville is significant, yet Hardy almost immediately establishes that his great conversation is superficial. He remains the same hedonist as before, but has merely shifted his passion from sexuality to spirituality. This suggests that Alec may easily shift back to his former ways; he even admits as such when he tells Tess that he risks returning to his former lust when he looks at women's faces. However, the most prominent evidence that Alec remains little changed from his previous incarnation remains his assured belief that it is Tess who is responsible for Alec's sins and not Alec himself. Although he claims a duty and devotion to Tess, Alec essentially blames her for her own troubles, asking her never to tempt him again when she has done nothing to lure Alec or even show any interest for him.

Hardy takes a very critical view of religion in this chapter. He does not present Alec as atypical within Christian history. As Tess notes, the religion has a tradition of holding up its greatest sinners as its greatest saints, yet the evidence that Alec has truly mended his ways seems incredibly doubtful. Furthermore, Hardy presents Alec's attempt to save Tess's soul as intensely hypocritical. Hardy even connects Alec's religious conversion to the style of religion promoted by Reverend Clare, previously derided by Angel as archaic and dogmatic. Perhaps the most grotesque portrayal of religion in the chapter is the Cross-in-Hand; while both Alec and Tess assume that this landmark is a Christian cross, it in

fact represents grotesque violence. The Cross-in-Hand thus symbolizes the lack of authenticity within Alec's conversion. This relic that Alec asks Tess to swear upon seems to represent Christian teachings, but in fact symbolizes violence and suffering akin to that Alec has inflicted upon Tess.

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Chapter Forty-Six : Several days pass since Tess's journey to Emminster. Tess sees a man approach as she works; it is not Farmer Groby, her employer, but rather Alec d'Urberville. Alec claims that he has a good reason for violating Tess's request that he not see her. He tells her that he now sees that she suffers from hard conditions, which she did not know earlier because he saw her in her best dress. He tells her that her case was the worst he was ever concerned in, and he had no idea of what resulted until their encounter days before. He takes blame for the ordeal, but says that it is a shame that parents bring up girls ignorant of the wicked. He tells her that he has lost his mother since Tess left Trantridge and he intends to devote himself to missionary work in Africa. He asks Tess if she will be his wife and accompany her. He tells Tess that his mother's dying wish was for Alec to be married, and he presents Tess with a marriage license. Tess admits to Alec that she is already married, and claims that she and Alec are now strangers. As Tess attempts to explain her situation, Alec calls her a deserted wife and he grabs her hand. She asks Alec to leave in the name of his own Christianity. Farmer Groby approaches Alec and Tess and asks what the commotion is, and Alec calls him a tyrant. When Farmer Groby leaves, Tess says that Farmer Groby will not hurt her, because he's not in love with her. That night, Tess writes a letter to Angel, concealing her hardships. Tess sees Alec again, and he remarks that Tess seems to have no religion, perhaps owing to him. She says that she believes in the spirit of the Sermon on the Mount, but she does not believe other details. Alec dismisses her opinions as merely those of her husband. He claims that Angel must be an infidel. Alec gives Tess a poster giving the time when he would preach, but claims that he would rather be with Tess. Alec claims that Tess has the means of his backsliding, and accuses her of tempting him.

Analysis : Hardy makes very clear in this chapter that Alec d'Urberville has changed little since Tess left Trantridge Cross, as he continues to behave as before. He repeats many of the same actions that prefaced his seduction of Tess, following her and using his monetary influence as charity to endear himself to Tess in order to win her. Alec continues to evade responsibility for his actions; when he discusses what happened to Tess, he does not blame himself for seducing her, but blames mothers who do not warn their daughters that men can seduce. He also reiterates his claim that Tess has caused his sinfulness by tempting him, rather than accepting the blame for his weakness of morals.

Alec d'Urberville, rather than posing a threat to Tess's devotion to Angel Clare, instead bolsters her love for her husband. He reinforces Angel's purity of belief through contrast, while reminding Tess of their similarities of morals. Yet there remains an unfortunate similarity between Angel and Alec that Tess realizes during this chapter when she mentions that Farmer Groby cannot hurt

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Tess, for he does not love her. The one commonality that Angel and Alec have, despite their contrary natures, is that both inflict pain on Tess through love, whether expressed as an ideal or a physical act.

Chapter Forty-Seven : A man comes to see Tess, and her three companions watch. They do not recognize the man as Alec, however, for Alec does not appear as a ranting parson, as they have heard him described; but rather as a dandy. Alec has returned to his normal appearance, wearing fancy clothing once more and shaving off his beard. Alec claims that he has given up his preaching entirely. Alec tells Tess that he does not want her working at Flinctcomb-Ash. He derides Tess's husband, whose name he does not know, as a "mythological personage." Alec tells her that she should leave her husband forever, and Tess responds by slapping him with her leather glove, drawing blood. When he springs up at her, she tells him that he can whip her or crush her, and she will not cry out because she is always his victim. Alec tells her that he was her master once and will be her master again.

Analysis : The full rejection of religion by Alec d'Urberville that Hardy has foreshadowed arrives in this chapter, revealing the superficiality of his religious conversion. Alec rejects Christianity as easily as he would reject a style of clothing; he signals this change of belief not by any overt behavior, but rather by adopting a more stylish appearance and rejecting the austere dress of a fundamentalist preacher. In contrast, while Alec shows a weakness and adaptability in his beliefs, Tess demonstrates her core of strength and fortitude. She takes physical action against Alec and refuses to flinch at the possibility that he may hurt her in return. Her claim that she will not cry out if Alec hurts her because she will always be her victim is ironic, for by confronting Alec in such a way she makes it very clear that she is far too strong to be the victim of Alec again.

Chapter Forty-Eight : Alec continues to visit Flintcomb-Ash to observe Tess. When he visits her again, he says that if he cannot legitimize their former relations, he can at least assist her. He says that although his religious mania is over, he retains a little good nature. He says that he will make her family comfortable if only she will show confidence in him. She tells him not to mention her siblings, and if he wants to help them, he should do so without telling her. After Alec leaves, Tess writes yet another letter to Angel, asking him to return to her. In this letter, she writes that she lives entirely for him and would be content to live with him as his servant if not as his wife.

Analysis : Alec's offer to aid Tess is yet another example of his use of his financial resources to exert control over Tess, endearing himself to her by making himself essential for her survival. The significant difference in this offer to Tess is that it does not aid her, but rather her family. Hardy has established that the Durbeyfield family exerts a certain control over Tess, as when her parents goaded her into claiming kinship with the d'Urbervilles after Tess's mishap with the horse. While Tess can survive the physical hardship that she faces at Flintcomb-Ash, she finds it more difficult to allow her parents to suffer

similar adversity. Tess's plea for Angel that he return to her is therefore her first sign of weakness with regard to Alec d'Urberville, who has found the one way to break down Tess's considerable defenses.

Chapter Forty-Nine : The Clares receive the letter that Tess wrote to Angel so that they may forward it to him. Mrs. Clare laments that Angel has been ill-used and should have been sent to Cambridge. The Clares blame themselves for Angel's marriage, for if Angel were not destined to be a farmer, he would have never been thrown in with an agricultural girl. During Angel's absence he had mentally aged a dozen years. Angel wonders whether he rejected Tess eternally and could no longer say that he would always reject her. Angel has grown to be Tess's advocate, remembering IzzHuett's words about her. Tess's sister, Liza-Lu, visits Tess at Flintcomb-Ash and tells her how both of their parents are ill and Joan may be dying.

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Analysis : Hardy removes the center of action from Tess in this chapter to give a brief account of Angel's recent actions and to suggest a change in Angel's behavior and attitudes. The obstacle to Angel reuniting with Tess becomes not whether or not Angel can accept Tess, but instead whether or not Angel believes that Tess will accept him if he were to return. Nevertheless, this foreshadows an eventual reunion between Tess and Angel, as he no longer feels the strong aversion to Tess that proved the cause of their separation.

When Hardy does give details concerning the title character, he continues the pattern of greater suffering that has marked Tess's life since her separation from Angel. The possible death of Joan Durbeyfield suggests an inevitable change in the dynamic between Tess and Alec; since it is Tess's devotion to her parents that causes her to weaken against Alec's demands, her fate is contingent upon what occurs to them.

Chapter Fifty. : Tess returns home to find a neighbor who has been caring for Joan Durbeyfield. John tells Tess that he is thinking of asking local antiquarians to subscribe to a fund to maintain him as a part of local history. He says that such societies keep local bones, and living remains should be far more interesting. Alec finds Tess in Marlott. He asks Tess if her engagement at Flintcomb-Ash has ended, and mocks the idea that she might join her husband. Tess replies that she has no husband. Alec tells her that he has sent her something that should have arrived at her house, and insists that he will help her in spite of herself. When Tess returns home, she finds that her father has died.

Analysis : The death of John Durbeyfield is an ironic reversal of fortune for the Durbeyfield family, for it is Joan, who makes a sudden recovery, whose health seemed most in danger. This plot point is particularly ironic when considered in reference to his final conversation with his daughter in which he notes that local antiquarians support old bones of d'Urbervilles, and might do so for living descendants from that family. Durbeyfield therefore holds his final hopes on his worth as a d'Urberville. Although he notes the discrepancy between antiquarians supporting artifacts but not living remains, he does not find the

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irony in this predicament; instead, he holds to the same system of values that prizes the antique and the established over the modern. It is John Durbeyfield's reliance on his history as a d'Urberville that proves his most significant flaw, one with tragic consequences for his family.

Alec's attempts to help Tess appear more sinister in this chapter, for Alec uses them more explicitly as a means for domination. Alec approaches his efforts to aid Tess as if his kindness must be inflicted upon her; he essentially states that he will help her whether she likes her or not. This once again reinforces that, even when Alec appears ready to aid Tess, he in fact proves dangerous to her, a fact that Tess rightfully realizes.

Chapter Fifty-One : Over the preceding generation, the class of skilled laborers in Marlott had largely left, leaving only tenant farmers. Those who were not employed as farmers were largely forced to seek refuge. Upon John Durbeyfield's death, the Durbeyfield's lease of their home is not renewed and the family is forced to find accommodations elsewhere. Tess believes that their lease is not renewed because of her reappearance in Marlott, a reminder of the family's questionable morals. Alec tells Tess the full legend of the d'Urberville coach. According to family legend, a d'Urberville abducted a beautiful woman who tried to escape from his coach and, in a struggle, he killed her. Tess admits that she is the reason that her family must leave their home, for she is not a proper woman. She tells Alec that they will go to Kingsbere, where they have lodgings. Alec offers his house at Trantridge and tells Tess that her husband will never return to her. Tess says that, if her circumstances with Alec would change, her mother would be homeless again. He offers a guarantee in writing against that occurring. Tess says that she can have money from her father-in-law if she were to ask, but Alec retorts that he knows that she will never ask. Tess writes to Angel again, asking why he has treated her so monstrously and vowing to forget him because of the injustice she has received at his hands. Tess and her family remain in their home for the last night, and Joan sees a man at the window. Tess says that it is not her husband, and once they reach Kingsbere she will tell her mother everything. Tess worries that Alec is her husband in a very physical sense.

Analysis : Tess once again shoulders the burden of her family's troubles in this chapter, as the disreputable status of her family for which she is partially to blame causes Joan Durbeyfield to lose the lease to the family house after John Durbeyfield's death. This returns to the theme of Tess's inability to escape her past, yet darkens this theme by showing that Tess's actions have determined the fate of her family. This turn of events seems particularly tragic, for the dutiful Tess has always taken responsibility when her family has faced hardship, yet always blames herself. Here Tess actually is the reason for her family's hardship. The recurrence of past sins is also evident in this chapter in Tess's worry that Alec is her husband in a more physical sense than Angel, a worry that also illustrates the differences between the carnal, physical Alec and the spiritual, intellectual Angel.

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The explanation of the d'Urberville coach foreshadows a tragic end to Tess Durbeyfield and neatly parallels the events of Tess's seduction by Alec. The legend posits that a beautiful woman falls victim to a villainous d'Urberville while traveling, recalling Alec's repeated attempts to seduce Tess while traveling by coach. However, at this point the conflict between Alec and Tess has not yet reached the point of serious violence.

The offer that Alec d'Urberville makes guaranteeing that he help the Durbeyfield family is perhaps the one act of charity that Tess finds difficult to reject, for in this situation she condemns her family to the same suffering she has felt. However, this does not necessarily indicate that Alec's offer is pure; rather, it remains tainted by its actual intent, for like the others it is merely a means for him to secure Tess as his own once more.

Chapter Fifty-Two : Tess and her family leave Marlott, and on their journey she sees Marian and Izz, who have left the hard life at Flintcomb-Ash. When the family reach their destination, the innkeeper tells them that they have no lodgings there, for he received their request too late. The family instead stays in the d'Urberville Aisle church where the family vault is located. Alec d'Urberville finds Tess there. Marian and Izz discuss Angel; Marian thinks that they will never have Angel no matter what, and they should try to mend his situation with Tess. They write to Angel that he should look to his wife if he loves her as she loves him.

Analysis : The Durbeyfield family, driven from their home and having no lodgings, find themselves in the crypt of the family from which they are descended. This symbolizes the final descent of the d'Urbervilles, as the last remaining members of the family take residence with the remains of the dead nobility. Nevertheless, the actions of IzzHuett and Marian to repair the marriage between Angel Clare and Tess may signal a turning point in the novel. This action reinforces the love that Tess has for Angel, for if she cared for him less, both girls would attempt to pursue Angel for themselves. By behaving selflessly, Marian and Izz demonstrate an equal selflessness within Tess.

2.2.7 Tess of The D'urbervilles Summary and Analysis of Phase 7, Chapters 53-59

Phase Seven : Fulfillment

Chapter Fifty-Three : Reverend and Mrs. Clare await the return of their son, and when they see him Mrs. Clare is shocked to see him sickly and angular. He asserts that he is fine now, but then nearly faints. The Clares give Angel the latest letter they received from Tess, which asserts that Tess will try to forget him. Mrs. Clare tells him not to worry about such a mere child of the soil, but Angel retorts that they are all children of the soil. Angel sends a line to Marlott announcing his return and his hope that Tess is still living there, but in several days receives a letter from Joan Durbeyfield telling him that they are no longer at Marlott and Tess is not with them and she does not know when Tess will return. Angel decides to wait for another letter, but then rereads an earlier letter by Tess

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in which she claims that she would die for him. He determines that her more recent note does not show her true feelings, and decides to find Tess. Angel realizes that Tess has not asked for money from the Clares because of their special charity toward sinners. As Angel packs, he finds the note from Marian and Izz.

Analysis : The several letters sent to Angel Clare during his separation from Tess play a critical role in determining Angel's course of action once he returns from Brazil. Since these letters give contradictory information concerning whether or not Tess will accept Angel once more, Angel must decide which of the two letters written by Tess reveals her true feelings for him. Even the letter written by Marian and Izz bolsters Angel's decision to seek Tess. Angel displays a resolve toward Tess that recalls his insistence when he wished to marry her, showing that he has accepted Tess as his wife despite her past. Hardy indicates that Angel's suffering in Brazil has influenced this development. Angel returns to England aged and sickly, having suffered greatly and matured from the obstinate idealism he once displayed.

However, despite Angel's resolve that he shall be reunited with his wife, Hardy implies that Tess may no longer desire a reconciliation. Her final letter to Angel certainly indicates as such, while Joan Durbeyfield's claim that she does not know where Tess is implies that either Tess does not want Angel to find her or Tess is in a dire situation in which she is unable to be located.

Chapter Fifty-Four : Angel travels to find Tess, passing Cross-in-Hand and Flintcomb-Ash. He discovers there that nobody knew a Mrs. Clare, but they did know about Tess. Angel travels to Marlott, where he learns that John Durbeyfield is dead and his widow and children had left for Kingsbere. He sees John Durbeyfield's tomb, with its inscription "How Are the Mighty Fallen." Eventually, Angel finds Joan Durbeyfield, who tells him that Tess has not come home. When Angel asks whether Tess would want him to look for her, Joan Durbeyfield claims no emphatically, but Angel replies that he is sure that she would because he knows Tess better. Joan admits that she has never really known her daughter, and tells Angel that Tess is at Sandbourne.

Analysis : Angel continues to demonstrate his great will to find his wife, as when he demands of Joan Durbeyfield that he know where Tess is located. Hardy constructs this chapter as a retelling of Tess's actions during her separation from Angel, as Angel himself finds himself in Flintcomb-Ash, Marlott and Kingsbere and he learns that John Durbeyfield has died. This serves as a reminder of Tess's travails as a suffering Angel retraces these steps. This seems a trial for Angel, particularly during his confrontation with Joan Durbeyfield; she gives the location of her daughter only after Angel proves his devotion to Tess. This confrontation also demonstrates a growth for Joan Durbeyfield, who realizes her own failings and responsibility for Tess's troubles by admitting that she has never really known her daughter. Joan has viewed Tess as an instrument for her and her husband's plans, yet only now realizes that her ill treatment has caused Tess's downfall.

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Chapter Fifty-Five : Angel reaches Sandbourne, a fashionable village that had recently experienced tremendous growth. Angel wonders where Tess could be amidst the wealth and fashion around him. He asks the postman for the address of a Mrs. Clare, and then a Miss Durbeyfield, but he does not know either. Another postal worker tells Angel the address of a d'Urberville at The Herons. Angel goes to this lodging house and asks Mrs. Brooks, the householder, for Teresa d'Urberville. He learns that she has been passing as a married woman. Tess appears, loosely wrapped in a cashmere dressing gown. Angel begs forgiveness for going away, but she says that it is too late. She says that she waited and waited, but Alec has won her back. She says that she hates Alec now, for he told her the lie that Angel would never come again. Angel can barely speak, but feels that Tess had ceased to recognize the body before her as her husband.

Analysis : The village of Sandbourne proves a stark contrast to the other regions in which Tess has stayed; this village community is thriving and fashionable, and its description foreshadows the later revelation of this chapter that Tess has returned to the sophisticated and urbane Alec d'Urberville. Tess herself comes to physically resemble this area, having adopted a more fashionable and stylish dress that endows her with an appearance of assurance and strength. Hardy juxtaposes Tess with the now sickly and decrepit Angel, who demonstrates his weakness in comparison with Tess. However, Angel's reappearance breaks Tess's façade of strength, demonstrating that her decision to return to Alec is one of weakness and desperation. Significantly, Tess does not blame Angel for what has occurred, but rather shifts the blame to Alec. This foreshadows the events that will drive the final chapters of the novel.

Angel's realization that Tess had not recognized the body before her as her husband parallels his earlier condemnation of Tess as a different woman in Tess's shape. In this situation, it is Tess who rejects Angel, for she cannot reconcile what she believes about her husband with the actual person in front of her.

Chapter Fifty-Six : Mrs. Brooks had heard fragments of the conversation between Angel and Tess, and hears Tess return to her room. Mrs. Brooks ascends the stairs and stands at the door of the drawing room. She can hear only a low sort of moaning as Tess sobs, and then hears portions of a conversation between Alec and Tess in which she tells him that Angel has returned and it looks as if he is dying. She tells Alec that she has lost Angel again because of him. Alec replies in sharper words and there is a sudden rustle before Mrs. Brooks hastily retreats down the stairs. Later, Mrs. Brooks notices a red spot on the white ceiling that had grown since the morning and has qualms of misgiving. She finds a workman nearby and asks him to enter the room with her. They find in the room Alec d'Urberville, who has been stabbed in the heart with a knife and is now dead.

Analysis : Hardy introduces the character of Mrs. Brooks for several purposes. She serves as an entrance into the private conversation between Alec and Tess, giving this conversation a secretive and covert quality. By describing

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the murder of Alec through Mrs. Brooks' information about it, Hardy leaves ambiguous whether this murder was premeditated, impulse or an act of self-defense. Yet more importantly, Mrs. Brooks places the murder of Alec in a firmly public sphere. Hardy leaves no question that the murder is public knowledge and that the identity of the murderer is in little doubt. This lends a sense of inevitability to the impending tragic end for Tess Durbeyfield.

Chapter Fifty-Seven : Angel prepares to leave town, dejected. He walks to the first nearby train station, and as he travels he sees a woman running toward him. It is Tess, who has been following him. She tells Angel that she has killed Alec, and smiles faintly as she tells him this. Tess admits that she killed Alec when he taunted Tess and called Angel by a foul name. Angel wonders what obscure strain in the d'Urberville blood had led to this aberration of moral sense, if it were an aberration. Angel thinks about the legend of the d'Urberville coach. He vows not to desert Tess, and they continue together. They pass a deserted mansion, Bramshurst Court, where they rest.

Analysis : Tess and Angel finally reconcile in this chapter, but the circumstances under which Angel and Tess find themselves render this reconciliation short-lived. Hardy finally connects Tess to the d'Urberville legacy in this chapter, allowing that her d'Urberville heritage has endowed her with a faulty moral deficiency that has made her capable of murder. Angel himself relates the murder of Alec to the legend of the d'Urberville coach. However, Tess's action may be seen as a reversal of this legend, for in this instance it is the victimized woman who strikes out against a rapacious d'Urberville. Tess inverts her family history, recalling the d'Urberville history and refuting its legends.

Chapter Fifty-Eight : That night, Tess tells Angel about how he carried her while sleepwalking, and he regrets that she did not tell him about this earlier, for it might have prevented much misunderstanding and woe. Tess is reluctant to leave their shelter and go toward Southampton or London, for she wonders why they must put an end to all that is sweet and lovely. She says that what must come will come. Angel decides that they must finally leave the mansion, but Tess wishes to stay, for she believes she will not last more than several weeks. Angel plans to take Tess north, where they can sail from Wessex. They travel northward and reach Stonehenge. Tess wishes to remain there, for Angel used to say that she was a heathen and thus Stonehenge is appropriate for her. Tess asks Angel to look after Liza-Lu if he loses her and to marry her. Tess falls asleep there, and as she sleeps a party of sixteen men surrounds Stonehenge to get Tess. Tess awakes, and asks Angel if they have come for her. Tess admits that she is almost glad, for her happiness could not have lasted. She tells them that she is ready.

Analysis : For a brief period, Tess and Angel remain happily as husband and wife, yet this happiness is a nearly grotesque one, for the couple essentially has their honeymoon as they travel as fugitives. And, as both Tess and Angel realize, this period of happiness is short-lived. Tess knows that she will be caught, and thus plans for her husband and her family after her inevitable execution.

This emphasizes the theme that Tess is unable to escape her fate; Hardy offers no possibility that Tess and Angel might escape England where Tess might go unpunished.

Despite the tragic conclusion to Tess Durbeyfield life, both Tess and Angel accept her fate stoically, for this is a final end to her suffering. Having experienced pain and hardship almost entirely since leaving home for Trantridge, Tess can only expect more difficulties, even after reuniting with Angel. The only option that Angel has before Tess's demise is to ensure that her end is not protracted.

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Chapter Fifty-Nine : Angel Clare walks with Liza-Lu, moving hand in hand without speaking. Tess is executed for her crime, as "justice" is done and fate has ended his sport with Tess. As the black flag is raised, Angel and Liza-Lu silently rise, join hands and move on.

Analysis : Hardy ends the novel with a brief explanation of Tess's fate that laments the ironic justice that she received. For suffering through Alec d'Urberville and the consequences of his treatment toward her, Tess receives the justice' of execution for finally reasserting herself in the face of her seducer. Hardy also gives a brief indication of Angel's fate; he will presumably marry Liza-Lu in order to make amends to his wife for his treatment of her.

2.2.8 Tess of The D'urbervilles Character List

Tess Durbeyfield : The young daughter of a rural working class family at the start of the novel, Tess Durbeyfield is sent to claim kinship with the wealthier side of her family, the d'Urbervilles, when her family faces imminent poverty. After being seduced by Alec d'Urberville, she bears his child, which dies in infancy, and must leave her home to start a new life elsewhere. Although Tess is dutiful and obedient as the novel begins, she gains great strength and fortitude through her suffering, but remains unwavering in her love for Angel Clare and is prepared to do anything that Angel might wish.

Angel Clare : The son of a parson and the youngest of three brothers, Angel did not enter college as his siblings, despite his superior intellect, but rather diverged from the career path his father intended for him, the ministry, to study agriculture so that he might become a farmer. Despite holding more liberal opinions than his father and brothers, Angel Clare is nevertheless equally dogmatic and obstinate. He has a deeply theoretical mindset; it is this quality that causes him to reject Tess when he learns information about her past that contradicts his idealistic view of her.

Alec d'Urberville : The sophisticated, urbane son of the elderly, blind Mrs. Stoke-d'Urberville, Alec is rapacious and possessive, believing that his status in society and his financial situation gives him power to possess and control Tess after he gives her a job caring for his mother's chickens. After seducing Tess, Alec reforms his hedonistic ways to become a fundamentalist preacher, but soon deviates from his newfound spirituality once he sees Tess again.

Mrs. Brooks : She is the householder at The Herons, the boarding establishment at Sandbourne where Alec and Tess stay together. She discovers Alec after Tess stabs him in the heart.

Notes

Mercy Chant : Reverend Clare and his wife intend this young woman from Emminster to marry Angel, despite his affection for Tess, for she holds proper religious views, according to the Clares.

Reverend Clare : A fundamentalist parson in the style that has nearly died out when the novel begins, Reverend Clare does not send his son, Angel, to college because the two disagree on religious philosophy. Reverend Clare is responsible for Alec d'Urberville's conversion after he confronts Alec.

Cuthbert Clare : He is one of Angel's older brothers.

Felix Clare : He is one of Angel's older brothers.

Mrs. Clare : Angel's mother is a conservative woman who dislikes the idea that Angel has married Tess, believing her to be a simple country girl unsuitable for her more refined son.

Richard Crick : The dairyman and owner of Talbothays Dairy, he employs both Tess and Angel. Dairyman Crick is a gregarious, jovial man who treats Tess well as an employer.

Abraham Durbeyfield : The younger brother of Tess, Abraham accompanies his sister when she must deliver a cart of bees in place of their father.

Joan Durbeyfield : Tess's mother is a bawdy, irresponsible woman who views her daughter only in exploitative terms, believing that she can send Tess to the d'Urbervilles explicitly to marry a gentleman and thus raise the fortunes of her family. Tess returns home when Joan is deathly ill, but she makes a sudden recovery just as her husband's health worsens.

John Durbeyfield : A jovial, irresponsible man, John Durbeyfield sets the plot of the novel in motion when he learns that the Durbeyfield family is descended from the renowned d'Urbervilles. John suffers from heart disease, and when he dies his family is evicted from their home and forced to move to Kingsbere.

Liza-Lu Durbeyfield : Tess's younger sister travels to Flintcomb-Ash to request that her sister return home when her parents are ill. Before Tess is caught, she asks Angel to marry Liza-Lu after Tess has died.

Car Darch : Nicknamed the Queen of Spades, this woman nearly fights Tess when Tess laughs at Car when she stains her dress with treacle. Tess is only saved from a brawl when Alec saves her. Tess later meets Car again when the two work together at Flintcomb-Ash.

Nancy Darch : Nicknamed the Queen of Diamonds, Nancy is the sister of Car and accompanies her sister to Flintcomb-Ash to work.

Farmer Groby : When Angel and Tess are in town before their wedding, this former Trantridge Cross resident identifies Tess as a woman of ill repute, causing Angel to defend her honor. Later he nearly accosts Tess as she travels to Flintcomb-Ash, and appears a third time as her employer at Flintcomb. Because of her early cold treatment of him, Farmer Groby is a difficult taskmaster who treats Tess poorly.

Izz Huett : One of the dairymaids at Talbothays Dairy with whom Tess stays, IzzHuett is also in love with Angel Clare, but after his separation from Tess when he invites her to accompany him to Brazil, Izz refuses because of Tess's love for Angel. Izz later works with Tess at Flintcomb-Ash and sends a letter to Angel telling him to forgive Tess.

Notes

Jonathan Kail : A servant at Talbothays' dairy, he delivers news of the other works to Tess and Angel during their honeymoon.

Marian : One of the dairymaids at Talbothays with whom Tess stays, Marian is also in love with Angel Clare and becomes an alcoholic after Tess and Angel marry. Marian invites Tess to come to Flintcomb-Ash where she works, and with IzzHuett sends a letter to Angel telling him to forgive Tess.

Retty Priddle : One of the dairymaids at Talbothays with whom Tess stays, Retty is also in love with Angel Clare. After Tess and Angel marry, Retty attempts to drown herself, but soon joins her former dairymaids at Flintcomb-Ash.

Mrs. Stoke-d'Urberville : An elderly, blind woman and the mother of Alec, she employs Tess to look after her chickens. She dies not long after Tess leaves Trantridge Cross.

Parson Tringham : This clergyman in Marlott tells John Durbeyfield that his family is descended from the noted d'Urberville family.

2.2.9 Biography of Thomas Hardy

Thomas Hardy was born June 2, 1840 in the village of Upper Bockhampton, located in Southwestern England. His father was a stone-mason and a violinist. His mother enjoyed reading and retelling folk songs and legends popular in the region. From his family, Hardy gained the interests that would influence his life and appear in his novels: architecture and music, the lifestyles of the country folk, and literature itself.

Hardy attended Julia Martin's school in Bockhampton between the ages of 8 and 16. However, most of his education came from the books he found in Dorchester, the nearby town. He taught himself French, German, and Latin. At sixteen, Hardy's father apprenticed his son to a local architect, John Hicks. Under Hicks's tutelage, Hardy learned about architectural drawing and the restoration of old houses and churches. Hardy loved the apprenticeship because it allowed him to study the histories of the houses and the families that lived there. Despite his work, Hardy did not abandon his academic studies; in the evenings, Hardy would study with the Greek scholar Horace Moule.

In 1862, Hardy was sent to London to work with the architect Arthur Blomfield. During his five years in London, Hardy immersed himself in the cultural scene by visiting museums and theaters, and studying classic literature. He even began to write his own poetry. Although he did not remain in London, choosing instead to return to Dorchester as a church restorer, he maintained his newfound talent for writing.

Notes

From 1867, Hardy wrote poetry and novels, though the first part of his career was devoted mostly to novels. At first, he published anonymously, but after people became interested in his work, he began to use his own name. Like the work of his contemporary Charles Dickens, Hardy's novels were published serially in magazines, and they became popular in both England and America. His first popular novel was Under the Greenwood Tree, published in 1872. The next great novel, Far from the Madding Crowd (1874), was so popular that the profits allowed Hardy to give up architecture and marry Emma Gifford. Other popular novels followed in quick succession: The Return of the Native (1878), The Mayor of Casterbridge (1886), The Woodlanders (1887), Tess of the D'Urbervilles (1891), and Jude the Obscure (1895). In addition to these long works, Hardy published three collections of short stories and five shorter novels, all moderately successful. However, despite the praise Hardy's fiction received, many critics were offended by their violence and sexual content, especially in Tess of the D'Urbervilles and Jude the Obscure. The outcry against Jude was so great that Hardy decided to stop writing novels and return to his first great love, poetry.

Over the years, Hardy had divided his time between his home, Max Gate in Dorchester, and his lodgings in London. In his later years, he remained in Dorchester to focus completely on his poetry. In 1898, his dream of becoming a poet was realized with the publication of Wessex Poems. He then turned his attentions to an epic drama in verse, The Dynasts; it was finally completed in 1908. Before his death, he had written over 800 poems, many of which were published while he was in his eighties.

Hardy also found happiness late in his personal life. His first wife, Emma, died in 1912. Although their marriage had not been happy, Hardy grieved at her sudden death. In 1914, he married Florence Dugdale, and she was extremely devoted to him. By the last two decades of Hardy's life, he had achieved a level of fame equal to that of Dickens. In 1910, he was awarded the Order of Merit. New readers had also discovered his novels though the publication of the Wessex Editions, definitive versions of all Hardy's early works. As a result of this increased popularity, Max Gate became a literary shrine and a tourist attraction.

After a long and highly successful career, Thomas Hardy died on January 11, 1928, at the age of 87. His ashes were buried in Poets' Corner at Westminster Abbey. After his death, Florence published Hardy's autobiography in two parts under her own name. Hardy bequeathed many of his possessions to the nation, most notably his pens. Hardy personally engraved each bone handle with the name of the text it was used to write.

Although Hardy's novels were received badly by critics when they were first published, Hardy has been consistently recognized since his death as one of the great English novelists. He was an important influence on modernism, and many later writers, including Virginia Woolf, D.H. Lawrence, and Robert

Graves, named Hardy as influences. His poetry has been similarly influential; in the twentieth century, several classical composers, including Gustav Holst and Benjamin Britten, have set Hardy's poems to music.

Hardy's poems offer a grounded, even cynical account of what it means to be alive. His poetry is frequently skeptical of the existence of a God, and seems set in a universe in which terrible events occur without cause. His work was also very inspired by his native landscape of southern England, both its physical characteristics and its ancient history. Although popular in his own time, his poetry became much more influential over the course of the twentieth century, as a less flowery or grand approach to life became more popular. He was an inspiration to Robert Frost, W.H. Auden, Philip Larkin, and Dylan Thomas.

Notes

During his lifetime, Hardy was frequently asked to allow his texts to be adapted for the emerging medium of film. He was far-sighted enough to see film's promotional benefits, and the attraction in widening his audience. However, early attempts at filming his work were less than satisfactory, despite Hardy's involvement in the process most notably, The Mayor of Casterbridge in 1921. Perhaps because the depth of his stories so often depends on the brooding internal conflicts of his strongest characters, it is almost impossible to truly capture the nuances of his work in other media.

2.2.10 Tess of The D'urbervilles Summary

Thomas Hardy's Tess of the d'Urbervilles begins with the chance meeting between Parson Tringham and John Durbeyfield. The parson addresses the impoverished Durbeyfield as "Sir John," and remarks that he has just learned that the Durbeyfields are descended from the d'Urbervilles, a family once renowned in England. Although Parson Tringham mentions this only to note how the mighty have fallen, John Durbeyfield rejoices over the news. Durbeyfield arrives at home during the May Day dance, in which his daughter Tess dances. During this celebration, Tess happens to meet three brothers: Felix, Cuthbert and Angel Clare. Angel does not dance with Tess, but takes note of her as the most striking of the girls. When Tess arrives at home, she learns that her father is at the tavern celebrating the news of his esteemed family connections. Since John must awake early to deliver bees, Tess sends her mother to get her father, then her brother Abraham, and finally goes to the tavern herself when none of them return.

At the tavern, John Durbeyfield reveals that he has a grand plan to send his daughter to claim kinship with the remaining d'Urbervilles, and thus make her eligible to marry a gentleman. The next morning, John Durbeyfield is too ill to undertake his journey, thus Tess and Abraham deliver the bees. During their travels, the carriage wrecks and their horse is killed. Since the family has no source of income without their horse, Tess agrees to go to the home of the Stoke-d'Urbervilles to claim kinship. There she meets Alec d'Urberville, who shows her the estate and prepares to kiss her. Tess returns home and later receives a letter from Mrs. Stoke-d'Urberville, who offers Tess employment tending to her chickens. When Alec comes to take Tess to the d'Urberville estate, Joan thinks

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that he may marry Tess. On the way to the d'Urberville estate at Trantridge, Alec drives the carriage recklessly and tells Tess to grasp him around the waist. He persists, and when Tess refuses him she calls her an artful hussy and rather sensitive for a cottage girl.

When Tess meets Mrs. Stoke-d'Urberville, she learns that the blind woman has no knowledge that Tess is a relative. Tess becomes more accustomed to Alec, despite his continual propositions to her. She finds Alec hiding behind the curtains while Tess whistles to the bullfinches in his mother's bedroom.

During a weekend visit to Chaseborough, Tess travels with several other girls. Among these girls are Car and Nancy Darch, nicknamed the Queen of Spades and the Queen of Diamonds. Car carries a wicker basket with groceries on her head, and finds that a stream of treacle drips from this basket down her back. While all of the girls laugh at Car, she only notices that Tess is laughing and confronts her. Car appears ready to fight Tess when Alec d'Urberville arrives and takes her away. As Alec whisks Tess off, Car's mother remarks that Tess has "gotten out of the frying pan and into the fire."

On the journey home, Alec asks Tess why she dislikes when he kisses her, and she replies that she does not love him and in fact is sometimes angered by him. When Tess learns that Alec has prolonged the ride home, she decides to walk home herself. Alec asks her to wait while he ascertains their precise location, and returns to find Tess, who has fallen asleep. Alec has sex with Tess.

Several weeks later, Tess returns home. Tess tells Alec that she hates herself for her weakness and will never love him. While at home, Tess admits to her mother what happened and asks her why she did not warn Tess about the danger that men pose. Rumors abound concerning Tess's return to the village of Marlott. In fact Tess is pregnant and has bears the child months later. However, the child becomes gravely ill before she has had it baptized. Without the opportunity to call a minister, Tess baptizes the baby herself with the name Sorrow before it dies. When Tess meets the parson the next day, he agrees that the baby had been properly baptized, but refuses to give Sorrow a Christian burial until she convinces him otherwise.

Tess leaves Marlott once again to work at Talbothays dairy, where she works for Richard Crick and finds that Angel Clare, whom she vaguely remembers, now works at the dairy. The other milkmaids (Izz Huett, Retty Priddle, Marian) tell Tess that Angel is there to learn milking and that, since he is a parson's son, rarely notices the girls. Although his brothers are each clergymen and he was expected to be as well, Angel did not attend college because of philosophical and religious differences with his father and established church doctrine. He works at Talbothays to study the workings of a dairy in preparation for owning a farm himself one day.

Angel grows fond of Tess, and begins arranging the cows so that she may milk the ones that are her favorites. However, Tess learns from Dairyman Crick that Angel has scorn for members of noble families, even those whose families

have fallen from prominence. Tess realizes that the three other milkmaids are attracted to Tess, but they know that Angel prefers Tess. When Tess overhears the three milkmaids discussing this, she feels jealousy at the others' attraction for Angel, and begins to believe that, as a working woman, she is more suited to be a farmer's wife than a woman of equal rank as Angel. Still, Tess retreats from Angel's affections until he finally declares his love for her.

Notes

Angel visits his home in Emminster, where he discusses the possibility of marriage with his parents. While visiting his family, Angel realizes how life at Talbothays had changed him. Although his parents suggest that Angel marry a local girl, Mercy Chant, Angel suggests that he should marry a woman with practical talents. His parents only consent when they feel certain that the woman is an unimpeachable Christian. When Angel returns from Emminster, he proposes to Tess, who rejects him without giving him a reason. Although he persists, she finally admits that she is a d'Urberville, thus a member of the type of family that he despises. When Angel remains unfazed by this news, she agrees to marry him.

Tess writes to her mother to ask whether she should admit the entirety of her past to Angel, but her mother assures her that she should not. Tess remains nervous concerning her impending marriage, attempting to postpone the date and forgetting to make important wedding plans. While in town with Angel, Tess sees a man who recognizes her from Trantridge and remarks on her questionable reputation. Angel defends her honor, but Tess realizes that she must tell him about her past with Alec d'Urberville. Tess writes Angel a letter and slips it under his doorway. The next morning Angel behaves normally. It is only on the day of her wedding that Tess finds that the letter slid under the carpet and Angel thus never found it.

After Angel and Tess marry, they go to Wellbridge for their honeymoon and remain at a home once owned by the d'Urbervilles. Tess learns from Jonathan Kail, who delivers a wedding gift from the Cricks, that the girls at Talbothays have suffered greatly since Angel and Tess left. On their wedding night, Angel and Tess vow to tell one another their faults. Angel admits that he had a short affair with a stranger in London, while Tess admits about Alec d'Urberville.

After telling Angel her story, Tess begs for forgiveness, but he claims that forgiveness is irrelevant, for she was one person and is now another woman in the same shape. She vows to do anything he asks and to die if he would so desire, but he claims that there is discordance between her current self-sacrifice and past self-preservation. Although he claims to forgive her, Angel still questions whether or not he still loves her. Angel's obstinate nature blocks his acceptance of Tess's faults on principle, and he remains with Tess only to avoid scandal until he tells her that they should separate.

That night, Angel begins sleepwalking and carries Tess out of their home and across the nearby river to the local cemetery, where he places her in a coffin. She leads him back to bed without waking him, and the next morning he seems to remember nothing of the event. Angel tells Tess that he will go away from her and she should not come to him, but may write if she is ill or needs anything.

Notes

Tess returns home, where her family remains impoverished and Tess has no place to stay. When Tess receives a letter from Angel telling her that he has gone to the north of England to look for a farm, Tess uses this as an excuse to leave Marlott. Angel visits his parents and tells them nothing about his separation, but they sense that some difficulty has occurred in his marriage. Angel decides to go to Brazil to look for a farm, although he realizes that he has treated Tess poorly. Before leaving for Brazil, Angel sees IzzHuett and proposes that she accompany him to Brazil. When he asks her whether she loves him as much as Tess does, Izz replies that nobody could love him more than Tess does, because Tess would give up her life for Angel. Angel realizes his foolishness and tells Izz that her answer saved him from great folly.

Tess journeys to Flintcomb-Ash, where she will join Marian at a different farm. On her way to the farm, Tess finds the man from Trantridge who identified her when she was with Angel, and he demands an apology for allowing Angel to wrongfully defend her honor. Tess hides from him, and after she is propositioned by young men in a nearby inn the next morning, she clips off her eyebrows to make herself less unattractive.

Tess works as a swede-hacker at Flintcomb-Ash, a barren and rough place. Marian believes that Tess has been abused and thinks Angel may be to blame, but Tess refuses to allow Marian to mention Angel's name in such a derogatory manner. IzzHuett and RettyPriddle join Marian and Tess at Flintcomb-Ash, and Tess learns that the man who insulted her is the owner of the farm where she works. Car and Nancy Darch work at this farm as well, although neither recognize Tess. Since the conditions at Flintcomb-Ash are so arduous, Tess visits Emminster to ask the Clares for assistance, but does not approach them when she overhears Felix and Cuthbert Clare discussing how disreputable Angel's new wife must be. While returning to Flintcomb-Ash, Tess learns that a noted preacher is nearby: Alec d'Urberville.

When Tess confronts Alec, he claims that he has a newfound duty to save others and feels that he must save Tess. Still, he seems to blame Tess for her tempting Alec to sin, and makes her swear never to tempt him again. Alec begins to visit Tess frequently, despite her overt suspicion and dislike for him, and even asks her to marry him and accompany him to Africa where he plans to be a missionary. Tess refuses and admits to Alec that she is already married, but Alec derides the idea that her marriage is secure and attempts to refute Tess's (and Angel's) religious views. Alec accuses Tess once more of tempting him, and blames her for his backsliding from Christianity. Alec soon disavows his faith and loses the adornments of it, returning to his more fashionable ways and giving up preaching. When Alec tells Tess that she should leave her husband, she slaps him and then refuses to back down when Alec appears ready to return her blow. She tells Alec that she will not cry if he hits her, because she will always be his victim.

Alec soon tries a different tactic to get Tess to submit to him; he attempts to dominate her by exerting financial superiority. Alec offers to support her family,

but only as a means to make Tess and her family dependent. Tess returns home to Marlott when she learns that her mother may be dying and her father is quite ill, but soon after her return her father dies instead, while her mother recovers. After the death of John Durbeyfield, the family loses their home and must find accommodations elsewhere. They move to Kingsbere, where the d'Urberville family tomb is located. Although Alec offers to support the Durbeyfields, Tess refuses, even when he offers a guarantee in writing that he would continue to support them no matter the relationship between Tess and himself. When the Durbeyfields reach Kingsbere, they find no room at the inn where they were scheduled to stay, and thus must remain in the church near the d'Urberville family vault.

Angel Clare returns home from Brazil, weak and sickly, and finds the letter from Tess in which she claims that she will try to forget him. Angel writes to her home at Marlott to search for her, but only later finds out that the Durbeyfields are no longer at Marlott and that Joan does not know where her daughter is. Angel decides to search for Tess, and eventually finds her mother, who reluctantly admits to Angel that Tess is at Sandbourne, a thriving village nearby.

Angel finds Tess at an inn at Sandbourne, where she has been living a comfortable life with Alec d'Urberville. Tess tells Angel that it is too late, and that Alec convinced her that he would never return. Tess admits that she hates Alec now, for he lied to her about Angel. After Angel leaves, Tess returns to her room and begins to sob. Alec finds her, and after a heated argument Tess stabs Alec in the heart, killing him.

As the dejected Angel leaves town, he finds Tess following him. She admits that she has killed Alec, and the two continue along together to escape. They remain at a deserted mansion before continuing northward to find a boat out of England. They rest at Stonehenge; there Tess, who realizes that she will inevitably be captured, asks Angel to marry her sister, Liza-Lu, after she is gone. As Tess sleeps a party of men surround Angel and Tess to capture her and arrest her for Alec's murder. Tess is executed for her crime, while Angel does her bidding and presumably marries Liza-Lu.

2.2.11 Tess of The D'urbervilles Study Guide

Tess of the d'Urbervilles, like the other major works by Thomas Hardy, although technically a nineteenth century work, anticipates the twentieth century in regard to the nature and treatment of its subject matter. Tess of the d'Urbervilles was the twelfth novel published by Thomas Hardy. He began the novel in 1889 and it was originally serialized in the Graphic after being rejected by several other periodicals from July to December in 1891. It was finally published as a novel in December of 1891. The novel questions society's sexual mores by compassionately portraying a heroine who is seduced by the son of her employer and who thus is not considered a pure and chaste woman by the rest of society. Upon its publication, Tess of the d'Urbervilles encountered brutally hostile reviews; although it is now considered a major work of fiction, the poor reception of Tess and Jude the Obscure precipitated Thomas Hardy's transition

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from writing fiction to poetry. Nevertheless, the novel was commercially successful and assured Hardy's financial security.

Tess of the d'Urbervilles deals with several significant contemporary subjects for Hardy, including the struggles of religious belief that occurred during Hardy's lifetime. Hardy was largely influenced by the Oxford movement, a spiritual movement involving extremely devout thinking and actions. Hardy's family members were primarily orthodox Christians and Hardy himself considered entering the clergy, as did many of his relatives. Yet Hardy eventually abandoned his devout faith in God based on the scientific advances of his contemporaries, including most prominently Darwin's On the Origin of Species. Hardy's own religious experiences can thus be seen in the character of Angel Clare, who resists the conservative religious beliefs of his parents to take a more religious and secular view of philosophy.

The novel also reflects Hardy's preoccupation with social class that continues through his novels. Hardy had connections to both the working and the upper class, but felt that he belonged to neither. This is reflected in the pessimism contained in Tess of the d'Urbervilles toward the chances for Tess to ascend in society and Angel's precarious position as neither a member of the upper class nor a working person equivalent to his fellow milkers at Talbothays. Again, like Angel Clare, Thomas Hardy found himself torn between different social spheres with which he could not fully align himself. Tess of the d'Urbervilles reflects that divide.

2.3 SUMMARY

After her impoverished family learns of its noble lineage, naive Tess Durbeyfield is sent by her slothful father and ignorant mother to make an appeal to a nearby wealthy family who bear the ancestral name d'Urberville. Tess, attractive and innocent, is seduced by dissolute Alec d'Urberville and secretly bears a child, Sorrow, who dies in infancy. Later working as a dairymaid, she meets and marries Angel Clare, an idealistic gentleman who rejects Tess after learning of her past on their wedding night. Emotionally bereft and financially impoverished, Tess is trapped by necessity into giving in once again to d'Urberville, but she murders him when Angel returns.

2.4 EXERCISE

1. What is the plot of Tess of the D'urbervilles ?
2. Which of the Durbey fields finally claim the family from Ralliver's?

UNIT 3: THE GUIDE (R.K. NARAYAN)

Notes

Structure:

3.0 OBJECTIVES

After reading this Unit. you will be able to:

- explain the prescribed text : r.k.narayan : the guide;
- discuss the summary and analysis;
- describe the guide character list;
- understand the guide themes;
- define the biography of r. k. narayan.

3.1 INTRODUCTION

R.K. Narayan draws upon the traditional narrative technique of the storyteller effectively reiterating his traditional, typically Hindu perception of life. His books and novels are supposed to happen in Malgudi, which is the town originally fictional and has been used by him as the setting of his novels. His stories manifest the real and genuine scenes that while reading them we can feel the true essence of real life in them. This was enchanting as much as it was universal in appeal. This research is done in a library method and novels I have taken up for analysis are "The Dark Room" and "The World of Nagaraj" by R.K. Narayan's. "The Dark Room" is about a dominant, excessively critical and self-centered husband, Ramani living with his wife Savitri and three children.

But none of those problems are there in "The World of Nagaraj", which is an unqualified classic. It could be because it was written in Narayan's later years, and the narrative has a fluency and depth that is quite amazing.

3.2 PRESCRIBED TEXT : R.K. NARAYAN : THE GUIDE

Notes

3.2.1 The Guide Summary and Analysis of Chapters 1-4

Summary

Chapter 1 : A man approaches Raju in the lonely temple ruins and he welcomes him. Raju asks him to sit down. Raju is sitting cross-legged on a granite slab as if it were a throne. It is evening and the birds are rustling near the river.

The man responds to some of Raju's companionable questions. Raju thinks to himself how he likes this rambling because he's been alone here for the day. He strokes his chin, and also thinks about how his last shave was two days ago and he paid for it with his money from jail.

The barber could tell he was just out, and told Raju as he shaved his face that he put his business here for a reason. The barber could also tell Raju did not do anything too bad, and asked what he will do next. Raju thoughtfully said he doesn't know.

The villager looks up reverentially at Raju as he sits on the higher step. Raju wishes he could blurt out that he is not holy and is only here because he wants to make sure people don't recognize him. As he is about to try and say he is not as great as the man imagines, the man states that he has a problem. Immediately Raju's old guide mentality comes back and he asks the man to tell him about it. Back in the day tourists always sought Raju out; it was "in his nature to get involved in other people's interests and activities" (4).

At a later stage, Raju will narrate his own story to this man, who is named Velan. He will tell him that his troubles started with Rosie. Interestingly, she called herself that, which is odd because she is just an Indian and not a foreigner. She is a dancer, and an orthodox one at that. Raju always used to praise her dancing. She was married to Marco, a grotesque man. From the moment Raju saw him, dressed like a perpetual tourist, he knew that this man was perfect for a guide like himself.

Why did Raju become a guide? It seems like it was fated. The railway was in his life from a young age. His parents' house was near the Malgudi station, and his father had built it long before trains were even thought of. His father had a small shop known as "the hut shop." Raju worked there often.

Raju's father taught him the Tamil alphabet and disciplined him if he messed up. Rau also learned arithmetic. Being confined to his father's company for hours was difficult, but eventually his father went to the shop and he was able to play at the tamarind tree with his marbles, iron hoop, and rubber ball. Sometimes his father took Raju to town when he went shopping, and there Raju marveled at the panorama of life he saw there. He drowsily watched the activities of the marketplace.

The man interrupts Raju's reveries and says he has a problem. Raju states that everyone does. He feels confident that he appears saintly. The man tells Raju his name is Velan and his father's last wife's daughter lives with them. The girl shows no gratitude for all the things he has given her and she does not want to accept the plans for her marriage. She ran away, and Velan had to search for her and bring her back. Now she sulks in her room all day. He asks Raju what to do.

Raju tells Velan to bring the girl to him. Velan is grateful and tries to touch Raju's feet, but Raju says it is not permitted. He is feeling more and more saintly.

That evening, Raju watches the river and listens to the rustling of the trees. He cannot sleep and decides to count the stars, especially as people will be impressed when he can tell them how many there are. He loses count though, and falls sleep.

The next morning, Velan brings his half-sister. Raju is flustered and wants to be alone for his morning ablutions, so he makes them wait. When he reemerges, he sees the food and drink the visitors have brought him. He is not unhappy, having learned to accept any opportunity for food.

Raju begins to feel like this adulation of him is right and normal. He tells the story of Devaka, a man from ancient times but he cannot remember the end. He lapses into silence. Velan is not perturbed; he is a perfect disciple.

Raju's thoughts go back to his mother and her stories. She would tell them while they waited for his father to come home at night. He loved staying out late with his friends and visitors, discussing litigations and prices of grain and rainfall and more. He ignored food and sleep, and would tell Raju when he came to get him to just set some food and milk aside.

Raju would then run back home, but he had to go through a dark patch that always gave him a cold sweat and made him think of wild animals or supernatural beings. His mother would sit with him once inside, and her presence was comforting. He would ask for a story and she would commence telling one.

Back in the present moment, Raju feels a sense of irritation because he'd rather think of his own problems. He tells Velan he cannot think of his problems right now but will do so when the time is ripe. Velan does not protest and stands humbly to leave. Somewhat mollified, Raju asks if this is the sister. Velan assents. Raju says that with time he will have a solution. Time is needed for the proper understanding. He is proud of his words.

He asks himself though, if he has been in prison or some transmigration. Raju looks at the girl and says what must happen will happen.

Velan and the sister cross the river and Raju watches them go.

Chapter 2 : There is a great deal of activity in front of Raju's childhood home, and the family soon learns the trains are coming. A mountain of dirt rises and trucks are busy all day. Raju loves the exciting changes, the talk of the workers, and the special metal objects he finds and treasures. He does not like other boys coming near what he sees as his domain and curses one. His father reprimands him and says he must go to school.

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Raju is terribly depressed to be taken from his kingdom. He has no choice, though, and his father enjoys bragging to others that his son is being educated. It is a long walk to the school and Raju is almost always late. He wishes he could go to Albert Mission School, which is closer, but his father insists that they try to convert students to Christianity there.

Raju's school is a pyol school, meaning lessons are taught in the pyol of an old gentleman's house. The man is stern, abusive, and irritated by the mere presence of his students. He only cares for the money he gets for teaching them and the gifts the parents send. That is when he is most obliging to the boys.

Raju does learn enough to qualify for the first standard in Board High School. He can read and do some multiplication. The old master is actually quite proud of Raju and two other boys for making it that far.

Back in the present, Velan comes before Raju brimming with excitement. He declares there has been a miracle his sister has decided to comply with everything they ask of her. Her marriage is soon, and the household is happy and light. Raju asks if he is moving quickly before the girl changes her mind, and Velan is impressed with Raju's insight. Raju doesn't want every single thing he says to be considered genius, so he says sharply that it is an ordinary guess.

Raju's own smartness is beginning to unsettle him. Velan invites him to the wedding but he does not go. This does not save him though, for Velan brings the girl and her new husband to Raju. The girl says authoritatively that Raju has to only look at you and you are changed.

Raju's circle gradually widens. More and more people arrive. Raju says nothing. They sit quietly and demurely. Raju is uncomfortable; he has the day to himself but at night the villagers are there. One night, he actually hides from them and he hears them concernedly wondering if he has gone away. He hears their voices trail away. After they leave, Raju finds the food they left and is grateful for it. He hopes Velan and the others will never think he is too good for food.

The next morning, Raju considers his situation. Should he go back to Malgudi? He cannot work out in the real world. How else will he get food? He decides he must stay here.

That evening Raju assumes his pose of beatitude. He has decided to look as brilliant and radiant as he can and not hold back. He even feels a certain excitement as he anticipates the villagers' arrival. However, there is no sign of anyone. His fears return. He wishes he could go search for Velan but that is undignified.

He spots a boy grazing sheep on the opposite bank and calls him over. He announces he is the new priest of this temple and will give him a plantain. The boy explains that he does not come here usually because of the crocodiles, but that his uncle asked him to in order to see if the holy man was there. Raju gives him the plantain and tells him to tell his uncle the man is back.

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Chapter 3 : The station building is finally ready. It seems as if Raju's world is neatly divided into one side of the railroad and the other. The building is decorated and people gather to celebrate. Police guard the platform as people flock around. Several important people give speeches. Raju's father's shop has record sales that day.

Over time, the trains bring more prosperity to Raju's father, who buys a horse and carriage. Raju's mother is skeptical about all of this and nags his father incessantly. As they become the talk of the town, she sees them as too vain. Whenever his father is not using the horse, she berates him. His father seems to be less aggressive lately and seriously begins to think about getting rid of the horse.

A blacksmith proposes to rent out the horse, but the horse's groom offers Raju's father another deal: let him ply it for use in the market. This works out well for a few days, but the groom stops finding business and begs for remission. It seems he has misappropriated his funds, and he starts to complain that the horse is getting too skinny. The man offers to buy the horse and carriage and Raju's father, exhausted, agrees. They are all glad to be rid of it.

Raju's father is given the privilege of running a shop at the railway station. It is so spacious that when his father fills it with articles from the hut shop, it looks empty. The stationmaster comes by, and Raju's father is very deferential to him. The man orders Raju's father to fill it up more and Raju's father, seeing the stationmaster as a god-like figure, agrees with alacrity. He purchases more goods and fills the shop.

Raju is put in charge of the smaller shop. He does not know what to do about all the old people who hang around there whom his father used to converse with, and over time his father ends up back at the hut shop and Raju works at the new shop. Raju's schooling drops off unobtrusively.

Chapter 4 : Everyone in the village is pleased the holy man is back at his post and they arrive in a great mass. Raju sees young boys and ask what they are studying. They say nothing and an elder says they cannot send their boys to school as they do in town because they have to graze cattle. Raju asserts that boys must read, so perhaps they can gather here in the evenings and learn. He asks to see the schoolteacher.

The next day, a timid man arrives, but it is Raju who is nervous at first when his latent fears of teachers rise back up in him. Raju is not very clear-headed after his sleep and asks the teacher a few questions. The teacher finally asks if Raju had said something about educating the boys here. Raju replies that if he needs a place he can have it. The teacher demurs, but suddenly Raju is authoritative and says it is their duty to make everyone happy and wise. The teacher is struck by Raju's magnanimity and goes back to the village a changed man.

He returns with about a dozen boys. He asks Raju to speak to them and Raju does, marveling at how wise he sounds as he speaks of godliness and cleanliness

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and the epics. Years ago, Raju had always read a lot during his shopping days. Sometimes schoolboys left books there.

His father died suddenly during the rainy part of the year. His mother adjusted to being a widow; she had enough to live on. Raju closed down the hut shop and worked full time at the station shop. He began stocking newspapers, magazines, and books, and enjoyed talking with people. Students often gathered there.

Everyone is impatient to return in the evenings to the holy man's place. The children extol the merits of what they heard. Raju feels like an actor as the people circle around him in the pillared hall. He tells the teacher to take the boys to a corner to read and learn, and that he must speak to the elders. He is concerned, though, because he does not know what to speak of. The only thing he can speak with authority on is jail life and its benefits, such as being mistaken for a saint. He wishes he could just call them fools and tell them to leave him alone with his food.

Finally, Raju says he will speak to them all another day, and that they ought to spend their time thinking about their thoughts and actions from the day. This confuses some of them, especially as they are just cattle drivers and not philosophers. Raju says simply that if they do it they will know why, and marvels to himself that being a saint seems to be merely saying pithy things. He picks three men and says they must come back tomorrow and repeat six words they said.

The next day, Raju beats a soft rhythm and chants a holy song. Others join in and the ancient ceiling echoes with their voices. Some people have brought little pictures of gods and women begin to decorate the space. Raju realizes his spiritual status will go higher if he grows a beard and long hair.

By the time he gets this hair, his prestige has grown beyond his wildest dreams. His gatherings overflow into the corridor and to the river's edge. Raju doesn't know names except Velan's, but the people do not care. They bring him sick children and their quarrels and concerns. He barely has a private life anymore and feels the strain. He likes when he can be a normal man for a few minutes.

Analysis : The Guide is often considered Narayan's best work for its humor, complexity, and gentle irony. It is one of the "Malgudi" novels, meaning that it features Narayan's fictional town (see "Other" in this study guide). Raju's narration of his childhood fleshes this place out, giving readers a sense of its bustling activity and navigation of modernity (in this case, the railroad). Critic Charles R. Larson sees Malgudi as "predominantly comic, reflecting with humor the struggle of the individual consciousness to find peace within the framework of public life."

As a child, many of Raju's characteristics that are notable when he is an adult are already manifesting themselves: he likes talking to people, he likes money, he does not like when someone else trespasses on what he perceives as

his property (e.g., when he is a child it is the other little boy on his dirt heap, and when he is an adult it is friends of Rosie claiming her time), and he values complete freedom to do what he wants. School annoys him, as does listening to his parents. He is most alive when he can talk to people and, potentially, guide them.

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The title of the novel, then, is an obvious nod to what it is about: Raju is a guide, first as "Railway Raju," then as Rosie's career coach, then as the putative holy man (the dichotomy between his skills as a guide and his lack of understanding of his own psyche will be explored throughout the rest of the text). He stumbles into the holy man position completely by accident because a simple villager, Velan, mistakes him for one. Raju is used to pretending and since his options are limited, he immediately embraces the position Velan inadvertently levies upon him. Without even knowing what Raju's past as the tour guide and as Rosie's lover contains, the reader can already tell this is a man who is full of himself and who relishes even a modicum of people's admiration. When Velan first sits down "[Raju] had experienced a feeling of importance" (9) and admires his own deliverance of pontifical statements. Within a few minutes "he felt he was attaining the stature of a saint" (10) and "had already begun to feel that the adulation directed to him was inevitable" (11-12). He thinks himself brilliant and decides to "let drop gems of thought from his lips, assume all the radiance available, and afford them all the guidance they required without stint" (25). Narayan's tone is gentle but highly ironic. After all, Raju is a convicted criminal just out of jail, mostly uneducated, and not at all religious or trained to be a holy man. He has no business telling parables or giving advice.

To an extent, though, Raju knows this. He evinced some hesitation and nervousness about this new role, and more than once thinks he ought to flee. He cannot remember the end to some of his maxims and often has to make up things. To be honest, if Velan weren't so gullible and simple-minded, or if the small fragments of advice Raju stumbled into giving to Velan's sister, who then told the whole village of Raju's power, hadn't been so well received, it is likely his time in the ruins would have been short-lived.

In these first few chapters, Narayan jumps back and forth from the contemporary moment where Raju is a holy man to his childhood. The structure of the novel is thus somewhat complex in that there is a third-person narration of Raju-as-holy-man and a first-person narration by Raju himself that is told to Velan, though the reasons for and the timing of that narration are not yet clear. The two stories could have been told in the same fashion, as critic T.C. Ghai writes, but their superimposition is purposeful. In Raju's own narration, the story goes from childhood to jail "when he comes out unchanged, unrepentant, and without any awareness of his true nature. That is why he is ready to play the imposter again when he foresees the possibilities of his new situation into which he has been placed by Velan's mistaking him for a saint. Raju takes the decision without any inner struggle at all." In the other narration, "Raju, caught inescapably into the network of his own creation, moves toward self-awareness

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and sainthood." Ghai finds this form too haphazard, seeing the two narrators' voices as indistinguishable from each other and Raju's narration is too prosaic and leisurely. However, other critics such as John Thieme, see it as more valuable. Thieme praises the "dialectical interplay" and believes that the "first-person narrative clearly enlights sympathy for a character whose transgressive behavior might otherwise seem reprehensible, while the third-person 'camera eye' view of him in his sadhu persona withholds judgement on the issue of whether the former tourist guide can now reasonably be viewed as a spiritual guide."

3.2.2 The Guide Summary and Analysis of Chapters 5-6

Summary

Chapter 5 : Raju remembers how he used to be known as "Railway Raju." Everyone asked for him and respected his opinion; he never told them he didn't know the answer. He helped people find their way, and enlisted the old man Gaffur and his car to take the tourists where they wanted to go.

Raju notes that travelers are enthusiastic and don't mind inconvenience as long as there is something to see. Raju doesn't understand this but doesn't care; it is not his place to ask questions. He gets to know the sorts of people who travel in the area. There are scholarly types whom Raju lets do most of the talking. There are more innocent ones whom Raju speaks to freely, making up glorious facts or exaggerating others.

The porter's son now sits in the shop almost all day while Raju acts as a guide. He comes back to check the money. His mother wonders why he neglects the shop and Raju says he does not, and that he likes being a guide because people know him, ask for him, and give him food. He also finds talking to people interesting. She is mollified.

When a train comes into town, Raju knows exactly where to stand and what to do to get a tourist to notice him. He has an eye for them and has his classifications for them. There are passionate photographers whom he helps take to the right places. He waits to figure out how much cash the person will have first, though, and then decides how many hours of places he will show him.

Raju is quite skilled at making calls in a split second. He sees which tourists engage porters and which hook their own bags on their fingers. He sees which ones will want a nice room and which will want one just for sleeping. He carefully scrutinizes those who come to him, knowing they won't be clearheaded right after their journey. He draws out what the person's interests are.

After a long time being a guide, Raju knows no two people have the same interests. Taste differs. Some want to see ruins, others hydroelectric plants, others pretty vistas. Some want to get drunk, others want to find poetry in nature. Some want Raju to tell them everything, others want to instruct him on the facts. Raju is polite and amenable to all situations. He makes decent money, especially during special times such as the elephant herd trapping.

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Once there is a girl who says all she wants to see is a king cobra dancing to a flute. Her male companion chides her, which annoys Raju because he finds the girl very enticing.

The man arrives first. Raju finds him strange but puts him up in the Anand Bhavan Hotel. The man, who Raju learns is named Marco, sightsees for a day and then tells Raju another person is coming. When Raju sees the girl, Rosie, he finds her appealing. She is not gorgeous but she has a lovely figure and dusky skin.

One day, Raju takes Marco to the caves and carvings he wants to see, and tells the girl he can take her to see the king cobra. Rosie asks her husband and he shoos her away and says he will see her back at the hotel.

Gaffur and Raju take Rosie to a group of huts on the other side of the river. Raju asks for the snake and a man prods it in the basket. It rises up and children run off screaming then return. Rosie calls for the man to play a flute and he complies. The snake writhes about. Rosie is mesmerized by it.

When they return, Marco tells Raju what time to bring the car around tomorrow. Raju is privately annoyed; he hates this man and does not like that he just orders the car and does not say where he is going.

The next morning, Gaffur and his car are waiting at the hotel. Raju asks where the couple is and Gaffur replies that they said they'd be down soon. Something in Gaffur's manner bothers Raju; he thinks Gaffur must be trying to impress Rosie as well, and he feels jealous.

Raju goes upstairs and knocks. Marco opens the door fully dressed and ready to go. He exits and closes it. He informs Raju he wants to study the friezes again, then see cave paintings. Raju calculates how much this will cost in his head. He informs Marco they will probably be gone for a whole day and may not get back before the evening.

Marco sighs that Raju probably has no idea how to deal with women. Raju, feeling bold, asks what the trouble is. Marco is friendlier than he ever has been, and says the fairer sex does not lead to peace.

Raju has an idea, and ventures to ask if he might try talking to her. Marco brightens and tells him he can try. Raju goes back upstairs and knocks. He says it is he, not her husband. Raju lowers his voice and tells Rosie he cannot get the sight of her dancing form out of his head. She opens the door. With bright, tearful eyes she looks at him. She asks why he wants her to come out with that awful man. Raju leans in and says without her life would be blank. Raju expects her to shut the door on him angrily but she is amused. She tells him to wait.

Raju can barely restrain himself from bursting in. Marco comes upstairs, and is amazed when Raju says Rosie is coming.

Rosie comes downstairs and the three of them join Gaffur in the car. Gaffur warns them they may have to stay at Peak House tonight. Rosie dashes upstairs to get her and her husband a change of clothing. It seems things are better between them, but the air is still a bit tense.

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The group reaches Peak House at four in the afternoon. The caretaker is pleased to see Raju sine he brings him so much business. Raju asks Marco for money for food and supplies. Marco is hesitant when Raju does that until he tells him he will get receipts.

Peak House is on a cliff in the Mempi Hills and has stunning views of the jungle below. It is "like heaven to those who loved wild surroundings" (57), and Rosie is in ecstasy with all the plants and flowers. Marco merely seems annoyed.

Joseph the caretaker brings them their food and shows them the coal stove. He warns them to keep their door locked. He says they can sit on the veranda and watch tigers and other animals below. Joseph leaves.

Raju knows his way around the kitchen and serves the food after watching a glorious sunset. Once, his hand touches Rosie's and he is nearly insensate. He cannot stop thinking about her but wonders if it is wrong because of Marco.

Rosie asks Marco to join her on the veranda but he says she wants to be alone, so she asks Raju to join her. In the dark, Rosie asks about the various animals. Raju can only think of her beauty and wishes he could gush his love for her, but thankfully he restrains himself because Marco quietly joins them.

The next morning, the mood is sour between the two. Marco says he is ready to see the caves and when Raju asks about the lady, Marco snaps not to worry about her. Raju wonders what terrible things happen every night between the two of them that make the mornings so miserable.

Raju is bitter as he leads Marco outside. Marco strides ahead without knowing where he is going, and Raju finally asks if he knows the route. Marco is surprised and says no, and Raju takes over. At the cave, Marco is visibly excited and talks volubly. It is clear he likes dead and decaying things; how could Rosie be with him?

Inside the cave, Marco examines the cave paintings. Raju is bored as the hours pass. Finally, he says he will go back, and tells Marco to take the same route home. Marco ignores him and keeps up his examinations.

Back at Peak House, Rosie calls out to Raju from a stone wall under a tree. He joins her. She asks if Marco is still cave-gazing and Raju sys yes. He asks her what she is interested in, and she says anything but old stone walls.

Raju thinks this must be his moment and asks why she and Marco quarrel. He adds that he cannot fathom how anyone would quarrel with her. She asks what he means, and he pours out his immense love for her. He speaks of that love between comments on her art of dancing. Rosie is pleased but says he is like a brother.

Reckless, Raju asks why she married Marco. She admits it was for money and that she is from a caste of people dedicated to temples as dancers. All women in her family stretching back generations were dancers. When Rosie was young she danced in a village temple; her caste is viewed as public women and are not respectable.

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Raju assures her that modern India is different and there is no such thing as caste. Rosie goes on about how she went to college and then afterward thought about what to do. She saw an advertisement asking for an educated, beautiful woman to be a wife to a rich man and decided to take it, especially as there were no caste requirements.

Raju is surprised at all of this but she defends her choice even though she is sad. Raju feels for her, and tells her he would have made her a queen in this place.

The group learns Gaffur cannot come until the following day but they are fine. Marco is pleased to have more time to study the walls. Raju studies the couple. When Gaffur does arrive, Marco says he'd like to stay longer and hopes Raju will go back to the hotel, fetch his things, and then come back here with him. Raju hesitates, but this is part of his job. He agrees. Rosie says she wants to go back as well.

Gaffur watches the two of them in the car but they do not talk or touch.

The next day, Raju takes Rosie all over town and shows her with great zest the sights of Malgudi. She is like an excited child and marvels at everything. Once Gaffur warns him that she is married and he waves him off angrily.

Rosie likes the market, hotel and cinema. It is a lovely, long day and Raju walks her back to the hotel. At the door, he hesitates and asks feebly if he should leave. Equally feebly she says yes. On impulse he gentles nudges her aside and enters. She follows.

Chapter 6 : Raju loses count of time after trying to heed the cycles of seasons. His beard now caresses his chest, his hair is down his back, and he wears prayer beads. The villagers bring him so many things that he loses interest in getting more; he distributes everything at the end of the day. He asks Velan to stop, but they love gift-giving. They also begin calling him swami.

Raju loves the evening rains and how cozy they make the gatherings, but one day he notices that the sky never dims with clouds. He asks and Velan says sadly that the rains are not there and crops are beginning to die. Raju gives them comforting words but is disturbed when he goes down to the river to see how it has shrunk.

The signs begin to manifest more. Reports come in of sugar canes wilting. The people float all manner of theories, including science, religion, mythology, weather, and more. Raju tells them not to think of it too much but even his words are offering little comfort. The village wells are drying up and people come in waves to the river. There they quarrel and lament.

One day, Velan tells Raju a buffalo has died. Raju wishes he could say he can do nothing about it, but Velan asks if he can see it. To Raju, the people are "clearly losing their heads. They are entering a nightmare phase" (72). A small crowd follows Raju as he walks to the buffalo. Reports filter in of cholera in a neighboring village.

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Raju inspects the buffalo. The people are somewhat relieved it is from a different village, and Raju add to this by saying it seems to have died from a poisonous bite.

More cattle begin to die. The shopkeeper has to raise prices and people become angry and start fights. The air is filled with curses and shouts. Raju is concerned with their agitation and wonders if he ought to find a new place.

In the morning, Velan's brother comes to him and tells him Velan was injured. Raju gives advice but privately wonders if maybe this brother himself did it; after all, the brothers were all involved in litigation. Raju counsels rest for Velan but the brother says that is impossible, as they have to get ready for their big battle tonight.

Raju looks at the brother. He is of lesser intelligence and spends his days grazing cattle in the mountains. He only speaks to the cattle during the day and is very rude and abusive to them. He never visits Raju except for today because he feels like there are no other options, and he should get the swami's blessing.

This man annoys Raju, especially as he tries to say he wasn't the first to hit the shopkeeper, so he sighs that no one should fight. He does not like the idea of so much commotion because what if it attracts attention and the police come? He forcefully tells the boy to go tell Velan and the others not to fight and he will tell them what to do later. The boy is frightened.

Raju adds that he will not eat until they are good. The boy barely understands and out of terror of this wild man runs away.

He goes to the assembly of men gathered under an ancient tree. The elders are discussing the rain and fight. They have misgivings, especially because they do not want the swami to know about it and disapprove.

When the boy bursts in, he starts blubbering and the others can barely understand what he is saying. He says the swami will not eat and says "no fight." The men perk up at this and the boy feels like he should not have said anything about the fight. He lies and says he told the swami that there is no rain. The men laugh and pat his head. He remembers he must be clear about the not eating and reasserts this.

The men buzz with excitement because they think Raju is being like Gandhi and refusing food until things improve. He will fast out of love for them and the rains will come. They forget their troubles and bickering.

The village stirs. A crocodile is found dead. The river recedes and an ancient temple is unearthed. The fight is settled amiably and the people en masse decide to visit the swami.

Raju is waiting for his gifts and food. His mind wanders to new recipes and his old favorite foods and cravings. When he hears voices, he is relieved but a little puzzled at how large the crowd is. Perhaps he prevented the fight and people are grateful.

The people approach and soften their voices. The women get busy cleaning and lights are lit. Raju reads quietly while they work. He reads a passage aloud

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and discusses food and God's goodness. They listen politely for an hour but then Velan says their prayers will be answered and the swami will save their village. Raju is puzzled, but thinks these are just normal praises for him.

Women come to touch his feet and when he protests they all say he is not a man but a Mahatma. The crowd presses in and will not leave him alone. They gaze on him with more intensity than normal. They thank him and stumble through their words of thanks. Raju ruminates that perhaps his presence really is that glorious.

Time passes and Raju is confused that they are not presenting food or leaving. He cannot ask though, and all Velan will say is that he is undertaking a great sacrifice and they simply want to be at his side.

Finally, Velan asks if Raju thinks the rains will come tomorrow. Confused, Raju says it might if it is God's will. Velan proceeds to tell him of what he thinks Raju is going to do—stand in the river water, look to the sky, utter prayers for two weeks, and fast the whole time. Raju is stunned; he remembered saying all this long ago to fill an evening. He knows he cannot be surprised and thinks maybe this is the time to be serious and attach meaning to his own words. He "now sees the enormity of his own creation" (85).

Raju turns to Velan and says he must be alone tonight and the day tomorrow and that Velan must come to him tomorrow night alone. This sounds important and Velan agrees. The people depart.

Raju's body aches from sitting. His mind is tormented. He does not know how he can survive without food. He wishes he'd known this scenario he made up would apply to him so he could have tweaked the parameters. He thinks about running away, but then remembers the women and children touching his feet and how grateful they were.

His solution is to dip into his extra food that he kept for a second meal at night; this will help him survive.

When Velan comes the next day Raju asks him straightforwardly what it is about him that makes Velan think he can bring the rain. Velan is perplexed.

Raju calls him to sit and says he must listen to him. He feels terrible that he will have to shatter the illusion but it is the only thing he can do. He begins to speak, admitting he is not a saint and is a normal man. Raju's voice fills the night. Velan listens seriously and says nothing; "there are lines of care on his face" (87).

Analysis : In these chapters there are two significant events that will alter the course of Raju's life: meeting Rosie and getting himself involved in a fast to bring the rains. In regards to the first, Raju demonstrates his lack of character in pursuing another man's wife, justifying it because he thinks Marco is a "grotesque" and rude man, and appealing to Rosie's love of dancing to secure her affection.

The character of Marco is a compelling one as he is passive but his actions end up mattering a great deal to the course of Raju and Rosie's lives. He is

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primarily interested in "dead and decaying things" (62) and "cold, old stone walls" (63) as Rosie puts it. He is constantly immersed in dark caves, out of the sunlight of real life. Metaphorically this points to his ignorance of Rosie and Raju's affair; it also helps cement the fact that Marco is not interested in his living, breathing wife as a human being. Though she may have done wrong to have an affair, Marco was undeniably harsh and dismissive of her throughout their marriage. Later when he discovers the affair he is justifiably aggrieved and angry, but his marmoreal nature asserts itself and he treats Rosie worse than she actually deserves.

Rosie is more complex than either Marco or Raju. She first appears to be a simple, childish being who delights in things like a cobra dancing to a flute and the saccharine compliments of a tour guide. However, not only is she college educated, but she demonstrates even early on that she makes her own choices in life. Coming from a dancer caste, the women of which are considered "public" and low-class, she does not want to languish there poor and disrespected. She chooses to marry Marco because he does not care about caste; though she does not love him, she does what she thinks is best. Her life with Marco is mostly miserable, and though with Raju it will not be much better, it is still a path for her to eventually become completely free.

Raju is compelled by Rosie's beauty and her sad story. He ignores the warnings of his mother and Gaffur and eventually tanks his entire life in order to be with her. One wonders what is exactly so beguiling about Rosie that Raju would do this; yes, she is attractive, but is that enough for Raju's single-minded obsession? For him to set aside some of the things that make him tick, such as working with tourists and being seen as indispensable and an expert? What does Raju get out of this relationship besides the obvious (sex)? A few hypotheses include: 1) he does not like Marco as a person and delights to an extent in fooling him; 2) he sees that Rosie is in need of comfort and he likes feeling needed; 3) he likes the intrigue and putatively low-stakes danger; 4) he never really had any friends or engagement in his community anyway, and this adds color to his life; and 5) he lacks insight into himself and cannot see the road ahead of him i.e., he does not realize or care to realize what he is doing to his life because all that matters is the here and now.

In the contemporary narration Raju becomes used to his new life as a holy man. Ever an actor, he looks the part and is completely revered by the community. His qualms about remaining are mostly gone, but he does toy with leaving once the villagers start to become distressed about the drought and concomitant famine. His maxims and parables only go so far in alleviating starvation. However, Raju finds karma catching up with him in terms of his making up stories about holy men and their deeds. He had no idea that through a few twists of fate Velan's brother finally coming to see him at the height of the villagers' turmoil, accidentally mentioning the fighting, trying to cover it up to the elders, and mixing up exactly what Raju said about fasting that he would become responsible for ending the terrible drought via fasting and praying. It

there was any time to leave it would be now, but Raju has been here long enough that he doesn't find that to be so easy. He "felt that after all the time had come for him to be serious" (84) and "felt moved by the recollection of the big crowd of women and children touching his feet" (86). These thoughts show a growth in his character, especially when he decides he will tell the truth to Velan.

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3.2.3 The Guide Summary and Analysis of Chapter 7

Summary

Raju becomes almost like a member of the family; he gives up almost all of his old life to be near Rosie. Marco keeps his hotel room but stays for over a month at Peak House. Gaffur's car is almost permanently engaged. Rosie goes to Marco a couple days a week and seems to Raju to be too nice to the man.

Raju tries to avoid gossip and does not like when he and Gaffur are alone. Raju is also worried about not looking nice enough for Rosie so he spends a great deal of money on his appearance. Unfortunately, he is not paying very much attention to the boy running the shop and checks in only perfunctorily.

His focus on Rosie and Marco means other tourists looking for him go away disappointed. Raju does not like the boy pestering him about taking on these new clients. He doesn't want to think about anything; everything tires him, especially his mother's nagging and his dwindling funds. All his mental powers are focused on Rosie.

He is also stressed that the desk-man at the hotel is taking note of when he comes to see Rosie. He wonders if he ought to change the location but there is no way to do this without causing trouble for both Rosie and Marco seem to like the place.

Rosie is a source of concern for Raju now. She is losing her carefree manner and seems to be showing extra consideration for her husband. She tells Raju she cannot simply leave Marco alone and disrespect him like that. Sometimes she cries that she is doing him wrong, and "distance seemed to lend enchantment to her view now" (94). As for Marco, he loves his solitude and seems much more content in his studies.

Rosie's eyes finally light up when Raju mentions dance to her. This was what he'd first admired in her and he tells her he'd do anything to see her dance. Brightening, Rosie begins to practice for hours a day. In one corner of her room, she sets up a statue of Nataraja (the god of dancers), burns incense, studies the ancient works of art in large tomes, and focuses on how to keep the classical purity in her art. She is incredibly focused on details and spend every moment of the day preparing for performances. Raju is baffled by her fervor but knows he must maintain his excitement for dance because it is what keeps them intimate. He asks her questions and shows himself amenable to learning, and she loves to share her knowledge with him.

When she practices, Raju watches with delight. He does not know exactly what it all means but he is very moved by the composition and the symbolism. He watches for a solid hour and his mind is free from carnal thoughts; she is merely an abstraction and he is enthralled.

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The issue now is talking to Marco to see if she will be able to pursue dance as a career. She is nervous because he does not like when she talks about dance, but she has a modicum of confidence as she and Raju head to Peak House one day.

Marco is very cheerful as he greets the two of them. He speaks excitedly about what he has discovered and the book he is working on; the book, he explains, will change all ideas about the history of civilization. Rosie anxiously tends to him and pretends to be interested in what he is saying. Marco is rhapsodic about his life here, particularly in terms of Joseph, who seems to anticipate all his needs.

Raju listens to all of this and is ill at ease. He does not want Marco to get angry and hurt Rosie, nor does he want Marco to so nice that Rosie goes back to him. It is an impossible situation.

Raju has to leave and then returns to them in two days. While waiting for them to come back from the cave, he strikes up a conversation with Joseph, telling him how much Marco is pleased with him. Joseph scoffs and says that this is his job and it is necessary for him to do all this. He likes Marco but he likes him better when Rosie is not here, as he thinks of her as a nag.

After a time, Raju decides he will go down to the cave. When the couple starts approaching him, he sees Marco does not want to talk to him and Rosie looks morose. All he can do is follow them back to the house, where Marco says neither he nor Joseph are needed and shuts the door. Raju is confused. Gaffur approaches to ask when they are going back and bitterly Raju says he ought to stay and watch the show. Gaffur looks at him and tells him to go back to his normal life because he was happier then. Raju says nothing; he knows this is a reasonable request but he can do nothing.

Finally, Marco emerges and asks Gaffur if he is ready to go. He strides out. Raju tries the door and it is locked. He is puzzled and courageously walks down to Marco in the car and asks where he is going. Marco says he is going to the hotel to close his account. When Raju asks why, he replies that he does not have to explain. Gaffur asks if anyone else is coming and Marco says no.

Raju assumes an authoritative tone with Gaffur and then opens Marco's door and pulls him out. Marco is stunned as Raju begins to tell him he wants to talk to him, that he can't go away like this, that he must talk. He tells Gaffur to wait. Marco looks at Raju and asks what his business is with him. Raju replies that he has done a great deal for him and helped him, but Marco says that is over now. Raju asks if he will come back inside, as there is a second room he can get to be out of his sight and they can settle all their accounts. Marco sighs his assent.

Marco goes to his room and Raju to his. He sees the gorgeous sunset over the trees and wishes Rosie could see it. He has no idea what to do. He wanders to the kitchen where the food is. He knows both Rosie and Marco must be starving.

Boldly, Raju walks up to their door and pushes it open. He sees Marco sitting miserably and vacantly at his table. Rosie is lying on her bed with her

swollen eyes shut. She tells Raju when she sees him that he must leave them alone. Stunned, Raju protests but she curtly and angrily tells him numerous times to go. Finally, Raju leaves and goes down to Gaffur and tells him they are leaving. On the drive out, Gaffur states it is for the best and his elders can now find a wife for him.

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Raju now enters one of the most miserable periods in his entire life. He has no interest in food or sleep. He has no stability and does not care for his job anymore. He only goes through the motions and his mind is perpetually on Rosie. His mother asks what is wrong and he lies and says nothing. He cannot figure out why Rosie was so duplicitous, why she kicked him out and stayed with Marco. As for his financial situation, Raju has no care to make money. Regular life bores and terrifies him. The days pass in a blur.

One day, to his surprise, Raju's mother tells him someone is here to see him. It is Rosie, standing with her trunk and bag. He immediately tells his mother that Rosie is a guest and will be staying with them. He is horrified at his appearance though, and is thus grateful when his mother says she will take Rosie with her to the well.

Before that, though, Raju's mother evinces surprise and admiration that the girl is all alone and that she is educated with a master's degree. She admires that she can pay for things and asks what job Rosie will do now. Raju simply sits there and wonders how Rosie being a guest will work out given their small space, but there is no choice she must stay with them.

Raju knows it is a luxury but he decides to engage Gaffur for the day to take Rosie out. First Gaffur is sour, but recovers his good humor. Raju asks Gaffur to take them to the river. It is a lovely evening and people are about. Shops sparkle and children play and donkeys bray and couples stroll. Raju says he and Rosie will walk.

It is now darkening. Rosie and Raju stroll for a bit and then sit, and Raju proceeds to ask her questions. He can get no real response from her for a while, however. She swings back and forth and is unclear. Finally, he asks her to tell her tale in order, step by step, and she complies.

She begins by saying Marco was happy that day until she brought up dancing. She had pretended interest in everything he wanted to show her and even went into a scary, stuffy dark cave for him. When she saw drawings in the cave that looked like dancing she finally mustered the courage to ask if she could dance. He excoriated it as a useless, stupid act and she kept quiet, hoping if she swallowed these insults he may weaken over time. In the evening, he was better, and she decided she would show him part of her dance. She brought him into the room and started, but he stopped her almost right away and said he'd seen enough. She was ashamed and upset, as she thought he'd be captivated by it. Unfortunately, she said other people saw it and liked it. It was too late for her to take back her words, and Marco asked who and when and why. Eventually everything came tumbling out and Marco knew everything. They sat until dawn. She fell asleep and when she woke he had gone to the caves.

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Rosie thought she had made a terrible mistake and had been wrong in everything she did and said. She was terrified and morose. She went down to the caves but he proceeded to ignore her presence. In fact, he ignored her absolutely for days and days (during this time was when Raju saw them). Three weeks passed and she could take it no longer. Her voice cracking, she asked if he had punished her enough. He replied that this is his last word to her, that she can go where she pleases or do what she pleases. She begged him to let her stay with him but he would not relent. He said he wished he had never married.

One day, he started packing and she knew he was going to their home in Madras. She wanted to go too and packed, but at the train he told her he had no ticket for her and shut the door on her. This was when she came to him.

Rosie concludes her story, sobbing. Raju comforts her and says he will work to make her the greatest artist of her time.

Raju's mother is not happy about this but he cares little. Rosie begins to practice and her spirits rise. She helps Raju's mother assiduously in all tasks but the older woman still complains to Raju. She has been listening to the town's gossip and whispers often to Raju that Rosie is a snake woman and she never liked her. Raju, exasperated, says she is a refugee and has nowhere to go. Raju's mother snaps that she ought to go back to her husband.

Raju's mother begins to tell stories of husbands and wives in Rosie's presence to get at her, and Raju knows she smarts under those lessons. However, he is scared of his mother and feels helpless.

Over time, Raju's worries deepen. The boy at the shop is not successful. It is losing money, the merchants who supply Raju stop doing so, and eventually the shop is taken from Raju and given to a new contractor. Raju takes it out on the porter's son but the boy's father interferes and insults him. The only thing that saves him is his mother, who comes to him when he is about to fight back more intensely. She drags her son away. He is immensely gloomy knowing all of his railway associations are over.

Analysis : Raju's obsession with Rosie deepens, especially when Marco leaves her and she has nowhere to go but his house. He ignores the pricking of conscience and the advice of Gaffur and his mother (which is ironic given his advice to the villagers to heed the voice of conscience and the soul) to be with Rosie. He lets his store fall into ruin and eventually be taken from him. He insults the porter's boy and requires his mother to save him.

The irony in the novel lies, as Amar Nath Prasad notes, "in this that he guides other people, yet he fails to guide himself properly in his earlier life." It is "not Marco but Raju who becomes a permanent tourist both physically and spiritually" and Raju "preaches the whole world to lead a life free of problems, but he himself failed to show or guide his own soul to the right path."

Critic Tabish Khair explains how for almost all of The Guide Raju "is essentially a person who values himself by the Other." All the way up through prison and most of his time as swami, "Raju essentially ingratiates himself all

around: it is his habit to evaluate himself in the light of his relationship to the Other. He is an actor who plays the roles that other peoples thrust in to him and he is not unaware of this fact by the time he comes out of prison and embarks on his ambivalent sainthood." Critic Michael Gorra agrees, explaining, "Raju takes no active role in shaping his own career. He becomes a tour guide by accident, because other people expect it of him; so too he becomes a swami."

In addition, the cave serves as both an illustrative backdrop for the theme of the past and present, and as a general metaphor for Marco's ignorance. In the scene of Marco and Rosie discussing the dancing motif in the cave, Rosie comes to symbolize the present while Marco symbolizes the past. Rosie is a dancer in the classical manner but it is the conditions of modernity that allow her fame to spread as it does. Her dance, even though it is classical in theme, is juxtaposed against Marco's focus on "dead and decaying things." Rosie's sexuality and independence are fully of the modern moment while Marco's paternalism is of the past. As critic John Thieme writes, Marco is "resistant to any suggestion that the classical and the contemporary may be related" even when he sees the dancing motif on the cave walls.

Finally, the cave itself serves as a general metaphor for Marco's ignorance. When Marco goes to visit the cave to probe for new archaeological discoveries, his wife Rosie falls in love with their tour guide Raju. The two lovers find ways to keep themselves away while Marco is busy in the cave. The cave here stands for ignorance and Marco remains in the darkness until it is too late. To an extent, Marco chooses to be in the cave in the same way he never quite understands his wife's mind. He is always in the darkness of his own choosing.

3.2.4 The Guide Summary and Analysis of Chapter 8

Summary

Raju's creditor, the merchant Sait, comes to see him and asks why he has not paid his dues for months when he used to be so regular. Raju is tired of the whole thing but asks for another week. He smiles listening to Rosie jangling in the other room. The Sait is exasperated and asks what world he thinks he lives in, and leaves wrathfully.

Rosie asks Raju who it was but he deflects; he does not want her to know about his troubles. Raju has to go to court though, and his mother is distraught. He has no friends but Gaffur and asks if Gaffur can help him finance Rosie's dancing career. Gaffur is sympathetic but declines because he has no money. He wishes Raju luck and leaves. Things continue to worsen financially for Raju. He withdraws everything from the bank and still has to deal with his court case regarding his debt. His mother is upset and wonders what happened to him. She complains but it seems like this is all she can do.

Raju is wrong in this assumption for one day his uncle drops in on them. He is the eldest brother and the family financial adviser. He is very well-off and imperious in his manner. Raju's mother had written to him for help and now he is here, immediately trying to pick a fight with Raju. It almost seems as if his

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mother is enjoying his predicament and Raju feels angry and confused. Rosie seems scared but Raju tells her not to worry, which calms her immediately. Raju is in a challenging mood but inside he still trembles.

His uncle comes to watch the girl dancing and his eyes bulge with contempt and cynicism. He mocks Raju for being a dancer's boy and Raju lashes back at him. The older man is delighted to see spirit in his nephew. He then turns to Rosie and tells her she is not of their family, caste, or class; she was not invited, she is not welcome, and she will leave on the next train. She sobs upon hearing this. Raju flies at his uncle and knocks the cup out of his hand and tells him to get up. He spits that this is his sister's house. Raju's mother rails at Rosie and calls her a snake woman and that she made their lives terrible. Rosie cries that she will leave.

Raju insists that Rosie not pack and that they will not leave. He shuts his ears to his mother and uncle. The house calms for a time. When his uncle wakes up from a nap, he asks why Rosie isn't getting ready for the train. Raju bravely says they will not leave. His mother implores him to understand that Rosie is another man's wife. Raju knows this is true but can do nothing.

The arguments continue and finally Raju's mother decides she has to leave the house with her brother. Raju watches them pack up. He notes how frightening his uncle can be, and sees his mother's sad face. He feels sad as well but there are no other options for him. She wishes him good health and reminds him to light the lamps in the god's niche.

Rosie and Raju keep house like a married couple. He does little but watch her dance and sing and occasionally shop. She asks what his plans are and tells him she needs a full orchestra. He says that he will do what he can and that he has been thinking she needs a different stage name. She agrees and they decide upon Nalini. This augurs a new phase in Rosie's life, and the rest of the world will come to know her as Nalini.

Raju works to increase her visibility. He mixes with the boys at the Albert Mission School who are planning their annual social and its entertainment. He mentions Nalini and asks if they will come and see her. They are entranced by her and give her almost the whole show. Raju says they must provide the drummer and accompaniments and they happily agree.

Analysis : As Raju's obsession with Rosie deepens, his life continues its downward spiral. He insults the Sait and has to go to trial for debt. He destroys his relationship with his mother and practically forces her out of her home. To be sure, his defense of Rosie as a lower-caste woman is admirable, and what his uncle says about her is very cruel, but Raju still utterly decimates his life and reputation.

Some critics argue that Raju's involvement with Rosie once she is living with him and his mother leads to positive character development. Raju knows nothing of dance or music but inspires Rosie to pursue it. Yes, it is somewhat self-interested because it is a way for him to maintain intimacy with her, but he does devote himself to giving her whatever she needs to make her dreams a reality.

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He willingly, as S.P. Ranchan and G.R. Kataria writes, "incurs... the wrath of conventional society at large" and "grows out of his good-boy image and [revolts] against the Shadow-Masculine uncle who, he admits, was a 'terror' for him in his childhood." He "valiantly fights for Rosie," "slaughters' his uncle and outgrows his mother fixation." Overall, "the love of the 'serpent woman' Rosie thus transforms the fun-loving Raju into a responsible man who must grow out of the timorousness and indifference with which he encountered life."

What is clear in all three of Raju's "guide" roles Railway Raju, Rosie's manager and champion, and swami is that he is almost completely Other-focused. He is a model of inauthenticity and its companion of self-estrangement.

Critic Tabish Khair sees Raju and many of Narayan's other characters as Other-defined, though, he concedes, "they are seldom completely rootless; and the main protagonists are never left out in a void of meaninglessness. They manage to make some meaning of life." They just do so, Khair argues, either half-heartedly, unwillingly, or inadvertently.

3.2.5 The Guide Summary and Analysis of Chapters 9-11

Summary

Chapter 9 : Rosie's fame skyrockets almost right away. Raju's importance also increases, as everyone seemed to know that he made her and she needed him. People seek him out and want to sit by him at shows. He makes everything precise and perfect and loves the showmanship. In public, they are restrained and formal, but in private Rosie excitedly embraces him and thanks him.

Rosie's joy comes from reliving her evening show and thinking of all the garlands she receives. Raju focuses on their finances. An early issue is that the Sait by point of law manages to secure an attachment to Raju's property so Raju decides to sell the old house and move into a larger one since he and Rosie are doing so well. Oddly, Rosie is uncomfortable with this and has an attachment to the house, but she gives in. Raju has a moment of chagrin in regards to his mother and her house, but it passes.

The bigger house suits Rosie's burgeoning fame. There is plenty of space for her to practice, room for the permanent musicians, and of course room for servants and visitors. In regards to the visitors, Raju is cool to the supplicants but warm to all of the important people. He does try to limit whom Rosie can see, as he is coming to view her as his property and does not want her to be influenced by others. When someone gets through though, Rosie happily entertained for hours and hours. Raju does not like the other artists and performers because he feels like an interloper. Overall, Raju wants her to be happy but only in his company.

Over time, arguments crop up between the two of them, making them even more like husband and wife. They do not always have time for them, however, as they are traveling nearly twenty days a month. They are always on the move and Raju is always booking new shows and handling the details. When they go places, Rosie often suggests sites she'd like to see, but Raju simply says they

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will try and they never end up having time. Occasionally, Raju thinks about how Rosie seemed happier in their old small house with his mother and uncle.

Their monthly income is enormous but Raju is annoyed that money doesn't seem to be that important to Rosie. She seems weary nowadays. Raju tries to perk her up and make her laugh, which works for a time. For him, making the maximum amount of money they can is the only important thing in life; if they make less, then he is a failure. He has no interest in living more simply.

In his free time, Raju loves to play cards with lofty personages for long stints, reveling in his own hospitality. He is now a notable figure hobnobbing with the elite and his ability to procure things and information is unfettered.

The only thing that casts a shadow on all of this is Marco. Raju had almost forgotten he'd existed and assumed Rosie did too. One day, however, the post brings a book to Raju and he is stunned to see that it is Marco's lavish and comprehensive history of South India. To his surprise, he sees that in one section Marco paid his thanks to Raju, his guide. He has no idea why he did it, and decides he cannot let Rosie see the book. She might become crazed or confused. He hides it in his liquor closet where no one goes.

A few days later, Rosie shoves a newspaper picture of Marco in front of Raju and asks if he's seen it. She is excited and says it is a good thing and he worked for this all his life. This talk disconcerts Raju, especially when she says she wants the book. Raju's secretary, Mani, looks curiously at Raju since he knew what came in the post, but says nothing.

After a week, Rosie approaches and demands to know where the book is. Raju asks how she knows about the book and assumes it is Mani. In bed, Rosie prepares for a fight but Raju tells her to go to sleep. She states forcefully that she is proud of Marco. She cries and Raju asks why she is behaving like this. He is her husband after all, she explains, and was kind to her. Exasperated, Raju says she speaks of him and the incident years ago in two ways. He can't understand her/he has done everything for her. Is she a liar? Is she tired of him?

Finally, Raju announces that they ought to go on holiday somewhere. This pleases Rosie but she is still unconvinced because Raju says they have to finish the booked performances. She admits she is very unhappy and the thought of performing like a parrot in a cage again makes her sick. Raju diverts her with laughter and their life falls into a routine for a while.

Things are uneventful. The couple is in Malgudi and Raju is tending to correspondence. To his surprise, he sees a letter addressed to Rosie/Nalini and decides he must open it. It is a letter from a lawyer asking for Rosie's signature because there is a box of jewels left in the custody of a Bank. After getting her signature, they will get Marco's and the jewels will be released to her.

Raju is delighted, wondering how much the jewels are worth. However, he decides he cannot show her the letter right away and hides it. That evening, his mind wanders. Why did Marco send this over now? Was this generosity, or a trap? Or was this just a calm, rational settling of affairs? He decides he

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can't show Rosie after how she's been recently; she may lose her head and be miserable and fight with Raju. He tries to get through the next days until they are on the move again.

In the evening, Raju avoids Rosie after dinner because his mind is scattered and he doesn't want to blurt anything out. He keeps thinking about how much jewelry there is. He falls asleep but wakes up in the middle of the night, concerned that maybe there is a time limit on the letter. Quietly sneaking to his closet, he only sees the lines: "per return post." His mind made up, he forges Rosie's signature, which he was used to doing by now. He runs out to the post office as early as possible, which causes the postman to make a casual remark.

Raju looks for the jewel box in the mail every day. They have to go out of town and he tells Mani to be on the lookout for a parcel that will need to be signed for. Upon returning from their trip, he is annoyed and perturbed that nothing came. His mind ruminates on what might be happening.

The evening of their return, Rosie has a performance at Kalipet. Raju accompanies her, of course, and is excited how much money this large, glamorous function will net them. Raju watches Rosie's dance for hours and marvels at her skill, but remembers his mother's comments about her being a serpent girl.

While Rosie is dancing, someone comes up and tells him the District Superintendent of Police wants him. Raju is friends with the man and curious as to what he might want. The Superintendent looks rueful and tells Raju that there is a warrant out for his arrest. Raju looks at the warrant and sees that Marco has said he committed forgery. Raju protests that the lady was busy and he had to sign for her. The Superintendent sighs and says this is serious. He will let Rosie finish the show, and then they will go to the magistrate to get a special surety bond.

Raju is numb and knows this is a terrible situation. When Rosie comes out, he ushers her quickly into the car. She talks volubly about the night and becomes silent and drowsy. Raju drops her off but before he leaves with the Superintendent, he tells Rosie what has happened. She does not break down but bitterly says she knew he was doing something wrong; it is karma. She looks down at the Superintendent and asks what they can do. He says nothing right now.

Chapter 10 : Raju has to spend a couple of nights in lockup like a low criminal. Rosie visits him and weeps that their money is all gone. When Rarju gets out, he avoids Rosie in their home and sees that all the mastery has passed to her. She speaks to him like a tramp she has rescued, and she scrapes together all her resources to make it work. She tears up still, but Raju cannot help but feel self-pity. He cannot believe he was trapped by a low man like Marco. He can think of no one's troubles but his own.

Rosie and Raju fight about money. She says she is too embarrassed to take the rest of her shows. She snaps that she might go back to Marco. Raju cannot resist being cruel to her and she sighs that maybe the two of them should off themselves.

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Rosie tells Raju she will not dance anymore even if Raju is free; this is not the life she envisioned. Everything changed once they lost the old home. Raju groans. Rosie states that she will pawn every last possession of hers to make things right but that once she is done Raju must leave her once and for all. She never wants to be with him again.

Rosie is as good as her word and takes on numerous engagements. She pays the debts and does what needs to be done. Raju is actually somewhat jealous of her self-reliance and forgets she is doing it for his sake. He realizes she could always manage without him or Marco.

He engages a celebrity lawyer who is skilled in the courtroom. He is extremely expensive but Raju knows it is necessary. In the courtroom, he presents Raju's story in three acts: first, Marco as the villain who wanted to drive his wife mad; second, Raju saved her and made her an honor to the nation; third, the villain schemed and found a way to bring Raju down. Why did Marco wait so long? Why did he send the letter? In fact, the lawyer argues, the document arrived blank and someone else copied Rosie's signature and then it was taken to the police.

The prosecution is also strong, calling up Mani, the postmaster, and a handwriting expert. The judge sentences Raju to two years in prison. The lawyer is pleased, as he was probably due for seven.

Raju is considered a model prisoner quiet, efficacious, intuitive, and hard-working. The guards like him, as do the other prisoners. He tells stories and becomes known as the Teacher. He works incessantly in the Superintendent's backyard garden and derives pleasure from watching things grow. Indeed, he even grows to like prison and is morose when he has to leave. He likes his quiet and modestly purposeful life.

In the paper, though, he sees Nalini's picture and notes that her empire is growing. It annoys and pains him that she is going on like this without him. He studies how much money she is probably making.

Mani comes to visit Raju once; he is the only visitor during the two years. Mani tells him how Rosie settled down in Madras and was doing well, and how she paid all the debts off. The only thing she took with her was Marco's book. Raju childishly bursts out in annoyance at this, asking if she was with him. Mani responds that after the trial they went their separate ways. Mani also tells him that his mother is doing well in the village (his mother had been present in court, but was decidedly upset and disappointed with the way Raju's life had turned out).

Chapter 11 : Raju continues and then finishes his narration. His voice cracks. Velan listens silently and respectfully. Raju waits for his anger and indignance, but it never comes. Velan says quietly that he does not know why the swami told him all this, and how kind it is. With these words Raju realizes he will never be left alone. Velan stands and promises no one will ever hear of this. He leaves.

A journalist hears of Raju's fasting and writes up a story that sparks public interest throughout the region. Telegrams start pouring in and out and the crowds around Raju begin to grow. Raju stands in the river for the allotted time and prays, and then rests to conserve his energy. When he sleeps, everyone is silent and still.

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Each day, more people come. They swarm the temple and the waterhole and Raju is upset that he has no privacy and is never alone. He has a bit of stale food in his secret stash left, but it barely sustains him.

At one point, he wishes he could yell at the crowd that he is a fraud and they ought to not bother with him, but he knows he cannot. His back is to the wall and this is what he must do.

Raju occasionally glares at Velan it is this man who gave him this fate! He should have been eaten by a crocodile. Thinking about crocodiles, Raju remembers how the one that died was cut open and there were many jewels in there.

Raju looks at Velan again and his heart softens. He will give him a chance; he will conquer his own thoughts of food. He decides to eradicate all thoughts of food for ten days. This marks a change in him. For the first time ever, he is fully applying himself to something other than money or love, and he is doing something for others. He has a new strength and energy.

As the days pass, the "hum of humanity" (189) roars louder. Malgudi throngs with people, cars, and little shops. The people at Raju's shrine crowd in on him so that Velan has to order him back. The busiest man there is an American named Malone, who secures Raju's permission to film an interview with him. Raju is weak but agrees. He answers Malone's questions politely.

Doctors also visit Raju and say his blood pressure is no good and one of his kidneys may be affected. They seem worried. Malone enlists the schoolmaster to perform some of Raju's tasks for the camera.

On the eleventh day, Velan and his assistants have to set up a cordon to keep people from getting too close to Raju. Velan cries that he needs air and that is all he has now. The doctors examine Raju again and say the swami is in dangerous straits. A telegram from the government orders Raju to cooperate and states that he cannot risk his life.

Raju smiles at this from his mat and beckons Velan. He asks Velan to help him to his feet. With the help of another, Raju walks down to the river. Everyone is solemn and silent. Raju haltingly steps into the river and mutters payers. It is hard to hold him. He opens his eyes and looks around and says to Velan that it is raining in the hills and he can feel it coming up over his feet and legs. He sags down.

Analysis : Raju is arguably at his worst once he has dedicated himself to Rosie's career and manages its rapid ascent. He is greedy and materialistic, consumed by his newfound influence. He forgets that Rosie is the real star and takes credit for her fame. He ignores that she is unhappy and merely tries to

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distract or manipulate her when she voices her concerns. He wants to limit her interaction with other people and comes to see her as merely his property; she can only be happy if it is with/because of him. His talents as a guide serve him well in this new life, but here the stakes are higher and he messes up his life as well as Rosie's (for a time). And Marco, whom Raju conveniently forgot existed, has the last laugh when he sets up the situation in which Raju forges Rosie's signature in his desire for even more wealth.

The main questions at the end of the novel are: did Raju actually attain sainthood? Was he truly transformed? Were the rains really coming? Did he die? Let's take the first two questions. Critics differ, of course, on whether or not Raju really attained sainthood and was transformed. In fact, this is one of the genius aspects of Narayan's novel for it is left ambiguous. R.C. Ghai is unconvinced, calling Raju's answers to Malone's questioning "vague and untruthful." He does not at all sound like a man "who obtained release from self-deception." Throughout the entire novel Raju cannot be taken seriously, so why now?

Other critics believe that Raju does indeed change. S.P. Ranchan and G.R. Kataria see Velan picking up where Rosie left off and leading Raju to a transformation that is authentic and meaningful. When Raju looks at the gratitude of the people, and at Velan in particular, he is filled with "a true and genuine concern." Velan listens to his entire sordid tale and does not judge him but rather still sees him as a true holy man. Sure, Velan may be evincing his lesser intellect, but this has an impact on Raju. As David Atkinson notes, "Velan's innocent faith has a dramatic effect on Raju. He comes to believe in the role into which he has been cast, and, in the end, sacrifices his life for those he originally intended to dupe."

Ranchan and Kataria write that Raju "supplicates to the Mother archetype (in the name of the entire humanity surging forth towards him with deep devotion) to bless them and bless the parched earth with rain." R.N. Arya calls his transformation "gradual, natural, if also wonderful" and says that even though Raju's ultimate fate is unknown, "what matters is that it is only after he stopped thinking about himself that he is free from attachment of any kind. He does become the "'guide,' but of a superior mould." He accepts suffering and the possibility of death, which certainly makes him seem like a different person at the end of the novel.

As for the fate of the village, Narayan deliberately leaves them ambiguous. It is possible to see Raju as successful, as so in tune with nature and God that he can see the rains coming. It is also possible to read the last lines as merely the ravings of a sick and dying man; there is no proof the rains are coming at all. And Raju living or dying is up to the interpretation of the reader, for "sagging down" is not dying, but one must concede that Raju's health was faltering terribly and the walk to the river could have finished him off. John Thieme sums this up cogently: "In short, The Guide resists any form of closure. The ending raises the possibility that some kind of spiritual transformation may be taking

place within Raju and that this may be accompanied by divine intervention to end the drought, but the final sections are narrated in a deadpan, documentary-like manner, leaving the possibilities that Raju remains a charlatan and that the drought will continue as a reasonable alternative inference."

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3.2.6 The Guide Symbols, Allegory and Motifs

Symbol : Water

At the very end of the narrative, water becomes the symbol of purification. When Raju gets down to his spot in the water to perform his morning prayer for the last time in the novel, all too weak but sincere, suddenly he says that he can feel "it's raining in the hills, I can feel it coming up under my feet, up my legs." This moment apparently marks his transformation and purification. The water is the symbol of purification here as Raju leaves his dishonest past behind. The water washes away the impurities of his soul.

Symbol : Nataraja

The Nataraja statue comes up on various occasions in the novel and it symbolizes dancing as a holy thing, which contradicts the societal assumption that dancers are from a lower cast of the Hindu society. Nataraja or "the lord of dance" is a form of Hindu god; Shiva's dance is mostly destructive. This symbol marks Rosie's rebellion against social traditions and norms through embracing her true calling of dancing. In the destructive mode, she breaks all the shackles and becomes free. She needs neither Marco nor Raju to live her life.

Allegory : Sheep

Flocks of sheep grazing behind a shepherd outside the old shrine Raju chose to meditate in is the Narayan's commentary that people also often do the same. Soon the villagers take Raju to be some divine sage and started flooding in and crowding in front of the shrine. They listen to what he has to say and never question him. The classic allegory of sheep and their shepherd, something that is ancient and part of numerous cultures, allows Narayan to suggest that people blindly follow others in the name of religion.

Motif : Crocodile

The crocodile motif is very prominent throughout the novel. There is a subtle suggestion at one point of the narrative that Raju might be the mythical crocodile none had ever seen but all feared (the villagers believe it lives near the bank the old shrine was on, and Raju comes to occupy this shrine). Later, the crocodile motif develops further. There is the dead crocodile auguring the diminishing health of the society. There is then the crocodile's body revealing male and female jewelry in its belly in unequal amounts; it becomes clear that this crocodile could be the society that eats alive females more often than males, stripping them off their personalities and uniqueness. This is what happens to Rosie until she manages to free herself.

Symbol : Raju's Old Home

Rosie's discomfort with selling the old house and Raju's realization later that she seemed almost happier there even when she was being berated by his

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mother and uncle reveals the old house as a potent symbol of tradition, comfort, safety, and security. Outside that old house is where Raju begins to embrace even more devious patterns of behavior and lets his greed cloud his understanding of right and wrong. In the old home, his mother still had some sway, and the memory of his father did as well. Now, bereft of that connection to family and tradition, Raju is adrift.

3.2.7 The Guide Metaphors and Similes

Metaphor : Cave

When Marco goes to visit the cave to probe for new archaeological discoveries, his wife Rosie falls in love with their tour guide Raju. The two lovers find ways to keep themselves away while Marco is busy in the cave. The cave here stands for ignorance and Marco remains in the darkness until it is too late. To an extent, Marco chooses to be in the cave in the same way he never quite understands his wife's mind. He is always in the darkness of his own choosing.

Simile : Parrot

Once Rosie gains fame through her dancing, she grows conscious of what really matters to her and what her life is like now. She states, "I feel like one of those parrots in a cage taken around village fairs" (160). With this simile, Rosie reveals that she believes she is not free she was a parrot in cage built by Raju. Dancing stopped liberating her to some extent and she doesn't like that. Rosie flies away in the end, leaving behind her "caged parrot" life.

Metaphor : Raju as Bird

As Raju embraces his role as Swami, Narayan writes, "Raju felt he was growing wings. Shortly, he felt, he might float in the air and perch himself on the tower of an ancient temple" (14). This is in reference to the wise words he delivers to Velan, showing that he is beginning to feel the power of being listened to and revered. This is the same feeling he gets when tourists seek him out and praise him, and when he becomes famous for controlling Rosie's career. In this case, it is based on a false persona he has established for himself and comes across as ironic and amusing to the reader.

Simile : Raju as Actor

As time goes on and Raju remains the Swami to the villagers, he has to come to terms with the fact that he is actually an imposter. Narayan writes, "Raju felt like an actor who had come on the stage, and, while the audience waited, had no lines to utter or gestures to make" (37). He actually *is* an actor, and he doesn't have any real lines. He will have to improvise to curry favor with his audience, and as this is one of his particular skills, he does manage to continue his performance.

Metaphor : Fog

Raju alternates between delighting in his pithy, wise-sounding statements and his conviction that perhaps he is not actually doing the visitors a service:

"He was dragging those innocent men deeper and deeper into the fog of unclear thoughts" (38). Just as he noticed Rosie wasn't happy but did nothing about it though, he continues to brush away these thoughts and remain the role of swami. It is too easy to stay in the ruins and be fed and cared for and revered.

3.2.8 The Guide Character List

Notes

Raju : Raju is the protagonist of the story. He was born in a fictional town named Malgudi, belongs to a lower-middle-class family, and lives with his mother after his father died when Raju was young. Raju was very smart and savvy in how he grew his father's shop, then moving into being a famous and respected tour guide known as "Railway Raju." He loves talking and traveling to new places; he is intuitive about his customers' needs and makes himself indispensable.

Raju begins having an affair with Rosie, the wife of his client Marco, and becomes obsessively in love with her. This love for her causes him to behave greedily and selfishly, even when he and Rosie are together in Marco's absence. He thinks of her as property and does care about anything but himself, though he dedicates his time to furthering her dancing career. His desire for money is absolute and he relishes the power he attains by being the famous dancer Nalini's (Rosie's changed name) manager and lover. This greed eventually leads to the demise of his relationship, time in jail, and exile from Malgudi.

It also results in his being mistaken as a holy man. In the privacy of his own mind, Raju still tends toward selfishness and impatience, but the more time he spends with the villagers, the more he grows in character. Arguably, by the end of the novel, as a result of his fasting and praying, he achieves enlightenment and truly does becomes a holy man.

Raju's Mother : Raju's mother is a traditional Indian woman. She is the only one who takes care of Raju when her husband dies. She is a positive woman who is generally friendly to everyone. She permits Rosie to live with them even after she realizes that Rosie is married and belongs to a low-class dancer caste. However, she is a woman who also gossips and worries about her son's choices, especially after he begins neglecting his finances. She asks her older brother, Raju's uncle, to come help but ends up going to live with him once Raju's intransigence asserts itself. Her relationship with Raju never really recovers; she remains sad and disappointed in what he's done to his life. She does visit him in jail.

Rosie : Rosie is the daughter of a dancer and therefore belongs to a lower caste. She did not marry Marco out of love but because of his social status. Though she is fond of dancing, she sets it aside when married to Marco because he does not approve. Their marriage is not very pleasant and Rosie begins to have an affair with Raju. When Marco finds out, he abandons her. She then moves in with Raju and his mother and, with Raju's urging, takes up her dancing again. With her meticulous work and Raju's business acumen, she becomes a household name (she actually changes her name to Nalini). She and Raju become immensely rich.

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Rosie is a woman of independent thought and ambition. At times she appears to be mature, but at others she behaves like a child. She is prone to dreaming and does not care very much about material things. After Raju's entanglement with the law and her coming to terms with his real character, she decides to pay their debts and leave him. She lives alone, prosperous and successful.

Marco : Marco is Rosie's husband. He does not seem to like her very much unless she is being quiet and pliable, but when he married her he was clear on not having any caste expectations. He gives her what she wants most of the time but refuses to let her continue with dancing once they married. What drives him as a scholar is his interest in the history, culture, and art of South India. Raju is his guide to caves in the Malgudi area where he finds fodder for the book he is writing, but his time in Malgudi ends in a dramatic fashion when he finds out Rosie and Raju were having an affair. He refuses to have anything to do with Rosie and leaves town without her. At the end of the novel, he publishes his book to great acclaim but decides to trap Raju by sending a legal document that only Rosie can sign, knowing Raju will most likely forge it.

Velan : Velan is a faithful, fervent man who believes in Raju's holiness and spends a great deal of time with him. He encourages other villagers to visit the Swami and soon Raju is rarely ever alone again. Though Raju confesses to him that he is not indeed a holy man and has done many bad things in his life, Velan still chooses to revere him and believe Raju's fast will cure the drought. It is Velan's unwavering faith that gives Raju the power he needs to try the fast for real.

Velan's Sister : Velan's half-sister is a minor character but she plays a major role in Raju's life as a saint. It was she who makes Raju popular in the village by accepting the proposal of the groom that Velan chose for her. This transformation surprises Velan and confirms to him that Raju is a holy man. The sister spreads news of Raju's power throughout the village as well.

Gaffur : Gaffur is a chauffeur in Malgudi and friend of Raju's (at least until Raju alienates him by focusing everything on Rosie and begging Gaffur for money to jumpstart her dance career). He is a decent man with common sense and is wary of Raju's involvement with Rosie, knowing it will not end well.

Velan's Brother : A rather unintelligent and useless young man, his main job is to drive cattle and he rarely engages himself in other, more highbrow activities such as seeing the Swami. However, he comes to Raju when the village is embroiled in fighting during the famine. When he relays this information to Raju, Raju tells him to tell Velan and the others he will not eat until they stop fighting. When the brother relays the message, he implies that the Swami will not eat until the rains come, thus beginning (against his will and wishes) Raju's fasting.

Raju's Father : A friendly and loquacious man, he runs a small shop in Malgudi. He loves spending hours and hours talking about the townspeople's

various affairs to the chagrin of his wife who wishes he would come home to eat and sleep. He is given proprietorship of a larger shop once the railway station is built, but turns it over to Raju because he misses conversing with his friends. He dies when Raju is a young man, leaving him with a decent bank account and half of the house.

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Joseph : Joseph is the caretaker at Peak House whose modesty, efficiency, and surreptitiousness inure him to Marco. Joseph admires Marco but dislikes Rosie, thinking she is disruptive. He is very dedicated to his job and his clients.

Raju's Uncle : A tall, imperious man, he is the eldest brother in the family and manages all of the financial and interpersonal affairs. Wealthy and powerful, he doesn't often visit his sister but she calls on him to help knock sense into Raju. The uncle tries, but finds his nephew immature and intransigent. He focuses on ousting Rosie, but this does not work either. Finally, he returns home and brings his sister with him.

The Sait : The Sait is a former friend of Raju's who is also his creditor. Raju owes the Sait a great deal of money and his laissez-faire attitude about it earns him the Sait's ire. The Sait takes Raju to court and threatens to take the house, which Raju later sells.

Raju's Lawyer : A bona fide celebrity, Raju books him for his forgery trial even though he is very expensive. The lawyer is savvy at spinning his tales, and manages to get Raju only two years instead of seven.

Malone : A pink-cheeked American documentary filmmaker, Malone seeks to film Raju-as-holy-man in his fasting and praying rituals. He is energetic, exuberant, and dedicated to his craft.

Mani : Mani is Raju's secretary once he becomes rich from Rosie's dancing. Mani is kind and well-intentioned, but annoys Raju when he accidentally tells Rosie about Marco's book. He is the only person to visit Raju in jail but is flustered by his former employer's delight in prison life.

3.2.9 The Guide Themes

Hypocrisy : Hypocrisy is one of the major themes of the novel. Raju is a hypocritical character from the very beginning of his life. As a tour guide, he misinforms the tourists at will as if he has no sense of right or wrong. His words turn normal old buildings into ancient works of architecture and downgrade amazing feats of history. He makes stories out of thin air as he pleases while a tour guide. He helps Rosie only for his own interest and in the end poses as a swami as yet another example of his charlatan nature. According to the Hindu principle of karma, however, Raju eventually reaps the punishments due. He loses his power and money and is forced into a position where he has to fast and nearly die. He seems to learn that hypocrisy is morally corroding and will eventually catch up with a person.

Dishonesty : The protagonist, Raju, has always been a dishonest character. As a child, he eats the green peppermints from his father's shop even though he

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was strictly forbidden to. Growing up, he becomes a tour guide who misinforms and misguides his tourists to get more money out of them. He misleads Rosie into falling in love with him by telling her all the things she wanted to hear, all for his own interest in getting her into bed. He gets a two-year prison sentence for forgery. Coming out of prison, he poses as a sage at a ruined shrine far away from the locality. Even as he fasts, he eats a stack of food hidden away in an aluminum pot on the very first day. Dishonesty is embedded in Raju's very marrow, and it is not until the end of the novel that he has to come to terms with it.

Materialism : Raju is a highly materialistic character, as he only hankers after money and does not at all value any emotion or feeling. He tricks people to extract money out of them and that is all that matters to him. He lacks all sense of morality or religion and that permits him to solely care about worldly things without hesitation. For him, money means more than people and he feels like a failure if he is not earning the maximum amount of it. Finally his actions lead him to a place where money is no longer attainable, and he has to orient himself to this new reality. Narayan suggests that money does not, after all, bring happiness and that a person should be careful about how much they value it over other things.

Transformation : When Raju finishes telling his life story to Velan, Raju expects him to snap, but as a blind follower Velan takes it in stride and as merely Raju's past. The fact that Raju guesses that Velan would stop believing in him and yet pours his heart out to him shows some sort of growth in his character. At the very end, out of extreme hunger Raju starts to fast sincerely and avoid all thoughts regarding food and bodily suffering. This helps him concentrate and that ends his hunger.

When the doctors and the government go all out to save him, Raju goes out to perform his daily routine of climbing down the steps to the river with the help of two men on both sides. He stands in the knee deep water and faces the mountain muttering his prayer while Velan and the other man continues to hold him and he says, "Velan, it's raining in the hills. I can feel it coming up under my feet, up my legs," and he sags down. Here the water can mean purity and rain may literally be on its way but there is no way to know for sure as the author ends it just like that. Regardless of what exactly happens, Narayan suggests that even the most trickster of men can be redeemed.

Rosie is another character in the novel who goes through a transformation. Her change of name marks her transformation. Named Rosie, she is a wife longing for a husband's love and attention, a passionate dancer waiting on her husband's approval. Later, though, she becomes a renowned dancer named Nalini, a mature independent woman who chooses to live alone peacefully.

Past and Present : The Guide shows the intersection of past and present in numerous ways. First, there is the coming of the railroad and the railway station, which changes jobs, communication, travel, and more. Second, Rosie is

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a dancer in the classical manner but it is the conditions of modernity that allow her fame to spread as it does. Her dance, even though it is classical in theme, is also juxtaposed against Marco's focus on "dead and decaying things." Rosie's sexuality and independence are fully of the modern moment while Marco's paternalism is of the past. As critic John Thieme writes, Marco is "resistant to any suggestion that the classical and the contemporary may be related" even when he sees the dancing motif on the cave walls. Third, there is a confluence of past and present when the ancient temple is unearthed by the receding waters in the present-day drought, which serves "as a metonym for the notion of an archeologically layered India, albeit one in which the different strata were coming to exist contiguously rather than in a temporal sequence, since an ancient infrastructure was now present on the surface."

Karma : Though he's not violent or "evil," Raju is without a doubt an amoral, obnoxious, and self-interested character. He's a hypocrite and a liar, a charlatan and a greedy, materialistic person. He uses other people to make himself feel good and to make him money. He ignores his obligations, his family, and his community to pursue what he wants. However, Narayan doesn't allow Raju to continue on like this forever. He shows how Raju's greed leads him to lose Rosie, his money, and his influence and land in jail. And more than that, he has Raju's gig as a holy man result in a real act of redemption and transformation. Karma catches up with all of us eventually, Narayan suggests.

Feminism : Narayan is certainly not a "feminist" writer but his character Rosie is a notable one in terms of what contemporary feminists were advocating for. Rosie is an educated woman who makes her own choices. First, she chooses a conventional path of getting married, but she does this so she can free herself from caste limitations. She does her best to retain her selfhood in a miserable, patriarchal marriage, and though she is at her lowest point when she allows Raju to manipulate her into a sexual relationship that she is unsure is the right thing, she eventually lets this become a springboard to attaining her great dream of becoming a dancer. And in the end, of course, she takes care of herself by getting rid of Raju and all other baggage and living her life as she sees fit. She is not a perfect feminine heroine, but she is a remarkably modern woman.

3.2.10 The Guide Summary

The novel begins on the outskirts of the quiet village of Malgudi, where a simple villager named Velan mistakes Raju, newly out of jail and resting at the ruins near the river, as a holy man. Velan is reverential toward Raju and tells him of his problems, namely that his half-sister refuses to marry the man selected for her. Raju does not really care but since he is lonely, he is happy that somebody is talking to him. He thinks about how he just got out of jail and of his time before then as a famed tourist guide. Raju lived in Malgudi with his mother and father. He grew up as the train station was being built and eventually, after his father's death, came to run his father's spacious shop. He loved talking to people and was quite popular as a guide; his nickname was even "Railway Raju."

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The next morning Velan brings his sister to Raju and he tells her placidly that "What must happen must happen; no power on earth or in heaven can change its course, just has no one can change the course of that river." She is impressed and after her meeting with Raju she agrees to her family's wishes. This begins Raju's journey as a holy man. Dozens and dozens of villagers gather to see their Swami. They decorate the ancient temple, bring him food and gifts, encourage their sons to read and learn from the schoolteacher in Raju's presence, and generally seek Raju's counsel about all manner of things. Raju is concerned about his pretending but is often impressed with his own sagacity and decides he must stay here to avoid going back to his old village. He grows a long beard and long hair and becomes used to saying profound things.

After a few years, the rains disappear and famine and strife begin to affect the villages. Velan's never-do-well brother comes to see Raju and admits that people are fighting due to the famine. Raju is distressed by all of this commotion and orders the brother to give the message to the people that they are not to fight and that he will not eat until they stop fighting.

When Velan's brother finds Velan and the other elders, he is embarrassed that he mentioned the fighting to the holy man so he says simply that he told the Swami that there was no rain. He then repeats the part about Raju not eating so Velan and the others think Raju is about to undertake the sacrifice of fasting and praying until the rain comes. When the people pour into Raju's area to look upon him and thank him, he realizes something strange is going on. Velan excitedly reminds him of what he'd said one time about this fasting and praying, and Raju rues that he made this up a while ago.

That evening, Raju wonders if he ought to run away but remembers the women and children and their gratitude and decides he must see this out. He calls Velan to him and begins to tell him his life's story. Velan listens gravely.

Raju tells Velan of his childhood, his time at school, how he built up the business after his father's death, and how his fame as Railway Raju increased day by day. Most importantly, he tells of how his life changed when he meet Rosie. This is what Raju recounts...

One day, a stern and dry academic tourist named Marco arrives and enlists Raju's services. His wife Rosie arrives not long after. Raju sets them up in a hotel and from there, after dropping Marco to admire old friezes, he takes Rosie to watch a king cobra dance to a flute. Rosie sways to the rhythm and Raju learns she is a dancer. He finds her beautiful and enticing and falls in love with her. He praises her dancing. He sees that she and Marco have a terrible marriage and fight constantly; she married him because he was rich and did not care that she was from a lower caste. He confesses his love for her and eventually the two start sleeping with each other.

Raju becomes more interested in Rosie than his shop or his friends or his mother. He cares little for tourists and they have to go away disappointed. Though Marco has no idea what is going on between Raju and Rosie, caring

only for his caves and friezes and virtually letting Raju become a member of his family, Raju still cannot relax because it seems like distance has made Rosie fonder of her husband. She often worries that she is doing the wrong thing. Raju earns her affection back by telling her she must take up dancing again and that he will support her. She is elated and begins practicing. However, she needs to secure permission from Marco and he has always been antipathetic to her dancing, considering it base and useless.

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Rosie prepares to spend a few days with Marco at Peak House and broach the subject. When Raju comes to fetch her, he can tell something is terribly wrong with the couple. Marco tells Raju his services are ended, and Rosie yells at him to leave.

Back home, Raju has a miserable month where nothing provides him solace. He cannot stop thinking about Rosie. His business continues to fail. To his delight, though, Rosie shows up at his doorstep one day and Raju announces to his mother that she will be staying with them. Rosie tells Raju that when she brought up the dancing to Marco, he did not like it and she accidentally mentioned that Raju did. The story of their affair came tumbling out and Marco cut her off completely. After three weeks of silence and completely ignoring her, he packed up and left for their home in Madras and told her she did not have a ticket. That was when she came to Raju and his mother's house. Raju promises to turn her into a star.

While Rosie works hard, Raju's mother and the rest of the town cannot help but gossip about her. Raju loses his store and wonders how he will make money. He is taken to court for his debt but even though his mother angrily pesters him he cares little. He only wants to help Rosie become a famous dancer.

At her wits' end, Raju's mother asks her elder brother, a wealthy and commanding man, to come to the house to knock sense into Raju. It does not work, and despite the myriad of insults and threats, all that happens is that Raju's mother decides to go away with her brother; she cannot bear to see Raju throw his life away for Rosie.

Raju is sad about the state of affairs with his mother, but devotes himself to Rosie and her career. He suggests she change her name to Nalini and she agrees.

Rosie/Nalini becomes very popular with her art of dance and, with Raju's guidance and maintenance of her schedule, they both are earning money. They move into a huge house and begin moving in elite circles. Raju and Rosie's relationship becomes a bit strained and he can see that she is unhappy, but all that matters to him is earning the maximum amount of money.

One day, Raju's secretary Mani drops off a book for him. It is by Marco and is his long-awaited cultural history of South India. There is a brief thanks to Raju in it for his guide work. Raju is puzzled and decides to hide it from Rosie. When Mani tells her of it somehow, she demands Raju show her. She is happy for her husband, which makes Raju furious.

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Not long after the book incident a letter arrives for Rosie but Raju sees it first and opens it to see correspondence from a lawyer that states: "Madam, under instruction from our client, we are enclosing an application for your signature, for the release of a box of jewelry left in safe custody at the Bank of ------, in the marketplace. After this is received we shall proceed to obtain the other signature as well, since you are aware that the deposit is in your joint names, and obtain the release of the said box, and arrange to forward it to you under insurance cover in due course." Raju is thrilled that there might be expensive jewelry but he does not want Rosie to see the letter because she might become emotional. He cannot stop thinking about it, however, and finally forges Rosie's signature. He expectantly waits for the arrival of the jewelry box.

After several days of waiting, Rosie is giving a performance and Raju is watching. During the dance, the police superintendent comes with an arrest warrant against Raju for forgery. He realizes how grave his offense was but feels immense self-pity. When he tells Rosie, she soberly says it is karma because she had a feeling he was doing wrong. She says she will take care of their debts but the relationship is over.

Raju has his trial and has to spend two years in jail. There he is a model prisoner and actually grows to enjoy the peace and regularity of jail life. He learns from Mani that Rosie has settled in Madras and is doing well.

Raju concludes his tale of his past life and he again tells Velan that he is not a holy man but a common man like everyone else. Velan is unaffected by the story and promises never to say anything to anyone. Raju realizes he must go on with the fast.

A newspaper article garners a great deal of attention and people begin flooding Malgudi to pay homage to the holy man trying to end the drought. Crowds swarm around Raju and his wishes for some peace and privacy. His body begins to weaken and sometimes he is bitter against Velan for starting this whole thing. However, he finally decides this is his calling and he will fast properly and will devote himself to this with all care and energy.

On the eleventh day, doctors suggest that Raju is dying and must stop the fast; a government telegram concurs. However, in the evening, with the help of Velan and others, Raju gets up and walks to the river. He prays and then opens his eyes, looks about, and says, "Velan, it's raining in the hills. I can feel it coming up under my feet, up my legs" and sags down.

3.2.11 Biography of R. K. Narayan

R. K. Narayan, whose full name is Rasipuram Krishnaswami Narayan (originaly, Rasipuram Krishnaswami Narayanswami), was born on October 10, 1906 in Madras (now known as Chennai), India. He is known as one of India's greatest English language novelists, alongside Mulk Raj Anand and Raja Rao. His father was a provincial headmaster and he had many siblings. He spent part of his childhood under the care of his maternal grandmother, who taught him arithmetic, classical Indian music, mythology, and Sanskrit. Narayan did not

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particularly like school, but he did love reading English literature, including Charles Dickens, Thomas Hardy, and Arthur Conan Doyle. When he was 12 years old, he participated in a pro-independence march, for which he was reprimanded by his family. After initially failing the entrance exams, he entered university but decided against pursuing the Master of Arts, realizing that more schooling was not his forte. Instead he took odd jobs such as writing for small journals and freelance literary work. Pieces he submitted to publishers in England were not accepted and he described the response as "...cold, callous rejection slips, impersonal and mocking."

Narayan's breakthrough was with his first novel. Scholar Nandan Datta describes the process: "'Swami and Friends' was completed and sent to publishers. It repeatedly returned. Narayan dispatched it yet another time and gave the return address as one of his friend's in London. He wrote to the friend requesting the manuscript be tied to a brick and thrown into the Thames if it came back. It did. But the friend took it to his acquaintance Graham Greene, who was already an established author. Narayan received a telegram soon thereafter, 'Novel taken. Graham Greene responsible.'" Narayan had met Greene only once, in 1964, but the two of them corresponded for decades and became very close friends. It was at Greene's advice that Narayan shortened his name.

In 1956, Narayan won a travel grant from the Rockefeller Foundation and said of his experience, "Finally I did break out of the triangular boundary of Madras, Mysore and Coimbatore and left for the United States, in October 1956." He visited New York, Chicago, Los Angeles, Washington, and the Grand Canyon, and met Aldous Huxley, John Gunther, Greta Garbo, and more.

His first novel Swami and Friends (1935) and his second, The Bachelor of Arts (1937), are both set in Malgudi. Others set here include The Dark Room (1938), The English Teacher (1945), Mr. Sampath (1949), The Financial Expert (1952), The Guide (1958), The Man Eater of Malgudi (1961), The Vendor of Sweets (1967), The Painter of Signs (1977), A Tiger for Malgudi (1983), and Talkative Man (1986). He has also written five collections of short stories, collections of essays, commentaries on the Indian epics, and a memoir, My Days.

Narayan was awarded the A.C. Benson Medal by the Royal Society of Literature in 1980. In 1981, he was made an Honorary Member of the American Academy and Institute of Arts and Letters.

Narayan died on May 13, 2001.

3.3 SUMMARY

Published in 1958, The Guide is a novel by Indian author R.K. Narayan set in his fictional South Indian town of Malgudi. It follows the life of an Indian man, Raju, as he evolves throughout his life to become one of the most prominent holy men in India.

Narayan wrote the novel on his first trip abroad, staying in a residential hotel in Berkeley, California. However, its source was not American but Indian,

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and Narayan described the work as "totally Indian" (specifically, it was a drought in Mysore and a group of Brahmins fasting and praying in the river that inspired him).

The protagonist of The Guide is Raju, a tour guide living in Malgudi known for his corrupt tendencies. He falls in love with a mistreated married woman named Rosie, and the two begin having an affair together. However, as time goes on and Rosie becomes more and more successful as a dancer, Raju becomes excessively controlling and soon ends up in jail because of his overbearing and greedy actions. After he is released, in a turn of events, he is mistaken as a holy man in a town he happens to be passing through. Because he decides to keep the act up, he eventually gets himself in a situation where he must fast for the length of several days, heavily publicized and lauded for his actions.

The Guide won R.K. Narayan several awards, including but not limited to the Indian National Academy of Letter's Sahitya Akademi Award in 1960 (it was the first novel written in English to win this). The book was adapted into both a movie (1965) and a play of the same name (1968).

3.4 EXERCISE

1. What town is the noval set in ?
2. How does Raju feel about velan talking to him ?
3. Where did Raju go right after getting out of jail ?

UNIT 4: CREATIVE WRITING & THE SERPENT AND THE ROPE (RAJA RAO)

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Structure:

4.0 OBJECTIVES

After reading this Unit. you will be able to:

- define the general topic : problems of creative writing in english;
- explain the problems of creative writing in english in india;
- discuss the summary of the serpent and the rope;
- explain the the serpent and the rope: themes and characters.

4.1 INTRODUCTION

Writing is one of the main language skills. It plays a major role in expressing one's ideas, thoughts, opinions, and attitudes. Through writing, people are capable of sharing ideas, feelings, persuading and convincing others. People may write for personal enjoyment or for some other purpose. They may address an audience of one person or more persons. The audience may be known or unknown. Taking notes for study purposes is an example of writing for one's self. Blogging publicly is an example of writing for an unknown audience. A letter to a friend is an example of writing for a known audience. It is always important to consider one's audience when writing. There are many different styles of writing, from formal to informal. There are many reasons to include writing in a second or foreign language syllabus. One important reason is that : writing helps learners learn. It helps them have a chance to adventure with the language, to go beyond what they have learned (Reimes,1993). Hedge (1988:5) also states that a good deal of writing in the English language classroom is undertaken as an aid to learning; for example, to consolidate the learning of new structures or vocabulary or to help students remembernew items of language. In

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this context, writing allows students to see their progress and get feedback from the teacher, and also allows teachers to monitor students and diagnose problems encountered. This shows that writing plays a predominant role in language learning.

However, compared to speech, effective writing requires a number of things: a high degree of organization in the development of ideas and information; a high degree of accuracy so that there is no ambiguity of meaning; the use of complex grammatical devices for focus and emphasis; and a careful choice of vocabulary, grammatical patterns, and sentence structures to create a style which is appropriate to the subject matter and the eventual readers (Hedge, 1988). This study is an attempt to investigate the writing problems that face university students in Sudan. The idea is to identify these problems and to suggest ways of helping students overcome the problems.

Raja Rao's The Serpent and the Rope is an autobiographically-based novel that follows a man›s journey to seek truth. The book was critically acclaimed and was honored with the Sahitya Akademi Award for Literature in 1964. Its narrator, Rama, is a native of India; throughout the book, he analyzes traditions and life in his birth country and brings to light the similarities and differences between Eastern and Western cultures.

4.2 GENERAL TOPIC : PROBLEMS OF CREATIVE WRITING IN ENGLISH

1. Agreement : Check carefully for errors in agreement; don't shift person (especially third person [he, she, it] to second [you]); number, or tense, without reason. If you are using the singular, stick to it unless you have cause to switch to the plural. Example: Everyone should know what they want. Correction: Everyone should know what he or she wants. Watch collectives e.g., the Socialist Party is "it" not "they"; General Motors is "it" not "they." Switches in tense are very annoying: "She drove to the mall and looks around for a store."

2. Awkward constructions : Awkward constructions contain errors in logic or are so imprecise that they can't be readily understood. Sometimes a sentence is awkward because a key term is obscure e.g., you write that "the poem follows a decision-type format." What is that supposed to mean? If you know what it is supposed to mean, then say it clearly. Awkwardness is not only a matter of incorrect expression although errors are awkward, of course. Awkwardness usually indicates a gap in expectations between you and your reader, created when you say something you don't need to, or fail to say something you should, fail to explain something completely. Very often a sentence is marked "awkward" because it is too long; the sentence can perhaps be divided into two sentences for clarity.

3. Citation Style : Please pay special attention to how you handle quoted material. Look at a citation style sheet and follow it carefully for books, articles, and websites. Avoid using filler in your citations: e.g., In her article,

"The Triumph of Time," Mary McGregory discusses the last act of Hamlet. The reader can see that "The Triumph of Time" is an article (because the title is in quotes; if it were a book, it would be in italics). But why does the reader need to know the title in any case? Include the title only if the location of the reference has something to do with your argument (e.g., if the author said one thing in a book, another in an article, or something like that). Just write, for the above, Mary McGregory discusses the last act of Hamlet. That's all you're saying. My response: "And?"

4. Clichés, trite expressions : Trite language belongs to everybody and therefore to nobody in particular, especially not to you.

The #1 cliché in undergraduate writing in English classes is that "the author sends a message." Authors are not radio stations; they communicate complex ideas in complex ways. Only propaganda sends "a message" and even then it is very difficult to control meaning so tightly that only one "message" is sent. Even a t.v. commercial sends more than one "message." Texts don't "send messages" so much as readers find "messages" in them but even so, do all readers find the same "message"? It is odd, in this age of the individual, to find students automatically reducing a complex work of art to a single statement as if everybody who read a text found the same "message" in it; as if the "message" one person found were the only "message" to be found. Do you really think so? There are better ways to address the main point you think the author is making, the argument the author makes, the author's rhetorical objective, and so on. As soon as you get away from the mechanical model (sends a message), you have to think about what you want to say the author is doing.

The #2 cliché in undergraduate writing in English classes is that someone "could/could not identify with" a character. Characters are tools; you should think of a character as an "it," not a "he" or a "she." A character is a device used by an author for manipulating ideas and for setting ideas and emotions into a fictional context. You can or cannot "identify" with the character, as you wish, but you should realize what you are saying, which is that you do or don't agree with what the author is using that character to say and/or show. If you think "identify with" means anything else, you're suggesting that you think literary characters are real people. Literary characters might have been real people once, but they aren't when you are reading about them. In general, trite expressions are revealing of an uncritical disposition: For example, people may "iron out their differences," may "drift apart," may find revising their essays "as easy as rolling off a log." But these tired expressions simply replace your own thoughts and reactions with prefabricated slogans and catch-phrases. Your language should be appropriate to your subject, and it should be your own. The stuff of great satire, after all, is a scene in which characters speak in nothing but clichés all form, no content.

5. Combining sentences : Combine short sentences into longer, more varied structures; avoid choppy effects. Example of choppy effects: "This is the ultimate difficulty. It developed from the evasion of responsibility for decades.

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Now the price has to be paid. We must come to terms with the it." Try something like: "This, the ultimate difficulty, developed because our predecessors evaded their responsibilities for decades. Now we have to pay the price." Note that subordinate clauses help combine sentences here instead of a list of short sentences we get a clear cause/effect process.

6. Comma Splices : Independent clauses, or complete sentences, should not be strung together with commas. A comma cannot ordinarily separate two independent clauses (i.e., complete sentences). That error is called a "comma splice." For example, "The book is on the desk, it once belonged to my father." or "The merchant repeats himself many times, he does not have a good memory." The comma in each example should be replaced with a semi-colon or period; a dash is also possible but not always recommended. Or, remembering that variety in sentence length and rhythm is important, use subordination: "The book, which once belonged to my father, is on the desk." "Because he often repeats himself, we see that the merchant does not have a good memory."

7. Dangling modifier : A modifier dangles when it does not modify the noun which immediately follows it. You might as well have written, "Looking out the window, the leaves began to fall" or "Sitting in the bathtub, the telephone rang." The introductory elements, "Looking" and "Sitting," cannot modify "leaves" and "bathtub." Leaves do not look and telephones do not sit in tubs. Keep these admittedly silly examples in mind, especially if your sentence is something like, "Reading the poem carefully, irony shows what the author intended." Irony does not read poems. "Reading the poem carefully, we see that the author's irony suggests is intent."

8. Documentation : Be sure that you understand the documentation system, MLA, used in this course; never manufacture your own style for notation. If you do not understand the system we are using, please ask; you are assumed to understand and have a copy of the Department of English statement on use of sources. Be warned that documentation is expected whenever you cite some else's words or ideas. There are ample warnings on the syllabus about fair use of other people's work and academic dishonesty. You are responsible for asking questions if you are unsure about fair use of sources; you cannot plead ignorance. By attending class once and signing in, you indicate that you understand and agree to abide by Department and University regulations on use of sources. No excuses. Plagiarism is academic dishonesty and will result in a student's failing the paper or the entire course. See the Department of English website for examples of what is and what is not the correct use of sources.

9. Dummy subjects : Be careful about overusing dummy subjects beginning sentences with "It is" or "There is/There are"; these are "dummy" subjects because they stand in for real subjects. The reader should not have to guess what your "it" refers to or where your "there" can be found. Sometimes it is not easy to avoid the dummy subject perhaps this sentence is a case in point, but I could have written, "Sometimes the dummy subject is not easily avoided" a bit shorter and more compact. When you see that you use "It is" or "There is/are" often, rethink the sentence and try to eliminate the dummy subject.

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10. Edit for economy : Edit for economy. Learn how to omit needless words and get to the point. For "She fell down due to the fact that she hurried" write "She fell because she hurried." Be concise; don't take ten words when you need only five. But being concise does not mean being abrupt; say only what needs saying, but say all that needs to be said. Wordiness results from redundant expressions and/or repetition; both problems can be corrected once you realize that you must search for them. Note too that wordiness may result from uncertainty about what you want to say. Learn to recognize this "exploratory style" as a stage in writing a good sentence, as part of the process, but not the final form. Revise the evasive, indecisive quality out of your prose.

11. Emphasis : Structure sentences so that the important words and ideas stand out. Put important ideas and words in slots which stress their value. Sometimes by reversing the order of clauses you can shift the focus of the sentence to the main idea away from a less important one. For example, "We learn that he values nothing more than success when we see him kill his own brother." This sentence would be more emphatic if we reordered the clauses: "When we see him kill his own brother, we learn that he values nothing more than success" (emphasis falls on "brother" and "success").

12. Evidence : Your paper must supply evidence for your argument. In the main, this should come from the primary text/s you cite. If you think a passage reveals an important idea about the aspect of the work you discuss, you should cite it. Just as it's important to avoid paraphrasing a work (summing up its plot), it's important to select evidence carefully (don't string quotes together one after another to fill up space with redundant examples). Your paper must argue the details of the text, not general ideas; the more detailed the evidence, the more persuasive the case. Your evidence will reveal your sensitivity to language and how authors use it.

13. Sentence fragments : A fragment is a group of words or a phrase (a dependent clause) used as if it were a complete sentence (an independent clause). A fragment can be a dependent clause a clause which must depend on, be connected to, a main or independent clause to form a complete sentence. "His first novel." is a fragment; "It was his first novel." is a complete sentence. "That he would leave soon" is a dependent clause and a sentence fragment if used as a complete sentence. "He decided that he would leave soon" is complete here the dependent clause, "that he would leave soon," is linked to an independent clause ("He decided"). Sometimes fragments are used for effect as in "She left the house in good order. Or so she thought." But don't take a chance unless you're sure you need the effect of the fragment. See #1 above.

14. Generalizations : General statements have the unexpected effect of undercutting the writer's authority and causing the reader to question his or her judgment. "Since time began," one might write, "women have been deprived of all their rights." One would immediately focus on the word "all" and take exception to such a statement the sentence tries to claim lots of ground but overreaches,

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and in the end it has very little authority; "since time began" is another gross generality: a statement about all time is likely to require qualification. General statements tend to be abstract, categorical, and liable to be false.

15. Nominalization : Reduce wordiness by writing with strong verbs rather than weak verbs and nouns. Verbs should convey the main idea and action of the sentence. Using nouns to name actions and weak verbs when strong verbs could carry the action (and meaning) of the sentence is called "nominalization." Instead of saying "The resolution to the problem can be seen in author's attempt to reconcile...", try: "The author resolves the problem by reconciling..." Here, "resolves" replaces "resolution" and accompanying baggage.

16. Paragraph design : Every paragraph needs a central idea; the definition of a paragraph is A distinct passage or section of a discourse, chapter, or book, dealing with a particular point of the subject, the words of a distinct speaker, etc., whether consisting of one sentence or of a number of sentences that are more closely connected with each other than with what stands before and after. (Oxford English Dictionary) A paragraph a page long does not have ONE key idea but probably contains several somewhat related ideas run together. Examine the structure of every paragraph before you hand in a paper. What's the topic sentence? How do subsequent sentences relate to it?

17. Parallel constructions : Employ parallel constructions for parallel ideas. Parallel constructions are easy to read and often express ideas elegantly and effectively. Strive to create them when they serve your purpose. Example: "His objective was to win, but playing fair also mattered to him." Correction: "His objective was not only to win, but also to play fair." Make nouns parallel to nouns, verbs to verbs: "The author shows the reader the path to being virtuous rather than to vice." Correct: "the path to virtue rather than to vice."

18. Parenthetical phrases and restrictive clauses : Parenthetical expressions phrases in apposition to a subject or to another phrase must be set off by TWO commas, not one. For example, "In the third chapter, which he actually wrote first, the author claimed to have discovered the cure for cancer." (Incorrect: "In the third chapter, which he actually wrote first the author....) The "which" clause is set off by commas correctly here. These are also known as "nonrestrictive clauses" since they do not define the noun modified but add extra information.

19. Passive voice : Watch overuse of the passive voice (structures in which the subject receives rather than initiates or performs the action: The ball was caught). Sometimes the passive is necessary and helpful, but too often it is abused and it obscures the real subject and action of the sentence. The passive voice also becomes general and vague. It's usually better to write about people who do things than things which are done by an undefined somebody, especially if the whole point of writing is to write about people who ACT. "The ball was caught" may be the better way in some contexts, but "She caught the ball" describes the meaningful action more effectively.

20. Possessives and plurals : Contractions are a matter of correctness rather than style. The plural of man is men, and the possessive of men is men's, not mens'. Don't confuse "it is," contracted as "it's," with "its," the possessive adjective. Example of the confusion: The cup lost it's handle. For "it's" here read "its." Don't confuse the possessive with the plural, either: Example: The boy's came home late. Read "boys." The possessive of "their" is theirs, not "their's."

21. Pronouns : Beware of vague or confusing pronouns and antecedents. Is it clear to what or to whom pronouns refer? Is the referent suppressed? Example: The disaster was reported in the papers. They still didn't act. Who is "they"? Not papers, surely. If you write "Government officials still didn't act" the reader understands. Be careful, when you begin sentences or paragraphs with "This," that the reader knows which noun "This" refers back to if I've written "This what?" in the margin, it means that the referent is either vague or unnamed (that it exists somewhere in your mind, perhaps, a collective "This," rather than on paper). The test? Always supply a noun to follow: "This point," for example, "This issue," or whatever. Get into the habit of questioning your use of "This" in the sentence-initial position.

Make sure that a pronoun refers back to the correct noun and that the pronoun is not ambiguous (if two men have just been named, "he" could refer to either one of them. Make sure that you use "who" to refer back to people and "that" to refer back to things. "The woman who wrote the book," not "The woman that wrote the book."

22. Punctuation : Ordinarily, use commas only where you pause when reading a sentence aloud: "Williams' first book, was very successful." No need for a comma there. Use a semi-colon (;) as you would a period, not a comma. Use a semi-colon to separate items in a list or to separate two closely related independent clauses, not a dependent and an independent clause. Correct: "Williams wrote several books; none of them, however, were as successful as the first." Incorrect: "Williams wrote several books; The Triad being first. Do not isolate a dependent clause by putting a semi-colon (;) before it, e.g., "He walked to school; a triumph over fear." Instead: "He walked to school a triumph over fear." Use a comma, a colon (:), or (less often) a dash (–) to integrate that dependent clause into your sentence; a semi-colon is a full-stop, closer to a period than a comma.

23. Repetition : Edit for economy; remove repetitious words and phrases. Repetition undercuts the progress of the paper and causes the reader to lose interest. Look at each sentence in isolation from its context and learn to identify the new information a new sentence adds to the one before. When there isn't enough or any new information, you are repeating the old.

24. Redundancy : Avoid redundant and obvious expressions. Don't tell the reader what he or she doesn't need to know. Example: "In our modern world of today...." or "The author begins with an introduction...." "Today" and

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"modern" overlap, and so do "our" and "modern." Likewise, "In Twain's first chapter, he argues..." ("Twain's first chapter argues," or "In the first chapter, Twain argues....). Other examples: "Both Smith and Jones took different views of the war." or "Both Smith and Jones took the same view of the war." Both/different and Both/same are redundant. Since Smith and Jones are different people, the reader assumes that they took differing views and has to reread the sentence to see if something has been missed (it hasn't, except by the author-as-editor). Try, "Smith and Jones took different views of the war." Or, "Smith and Jones took the same view of the war."

Another example: "For his young readers, the author must avoid intimidating them by taking too much for granted." Here, "For his young readers" and "them" are redundant. Try: "The author must avoid intimidating young readers by taking too much for granted."

25. Run-on sentences : Example: Run-on sentence are series of short sentences linked by "and" or some other conjunction these are very annoying to the reader they are easy to fix. Revised: Run-on sentences are series of short sentences linked by "and" or some other conjunction; annoying to the readers, they are easily fixed.

26. Quotations : Two points here :

(*1) See the citation guide on punctuating quotations. Indent quotes of 5 lines or more; don't italicize them, shrink the font, or anything else; just indent them. If you indent, use quotation marks ONLY if the material is dialogue or direct discourse (otherwise the quotation marks are redundant). In every case, integrate quotations into your prose. Don't turn your paper into a patch-work in which your voice suddenly stops, and, without a transition, another voice begins. Such devices as "According to..." and others are useful in bridging your prose and the prose you quote. If you quote a sentence or two from any source, enclose the quoted material within quotation marks (" ") and give the page number outside the quotation marks. Example: The narrator says that Janice stood "at six feet,"with "shining eyes, blond hair, and a warm smile". Do not write "smile" since the narrator did not say. Omit any sentence punctuation before the parenthesis. EXAMPLE: "a warm smile,". Omit that comma!

(*2) Use single quotes (' ') only when you quote something inside a quotation ("The smith objected to the 'silly' game he was forced to play," Austen wrote); you might see single quotes used throughout some articles, but those articles are following a British style sheet, not an American style sheet; British and American usage is exactly the opposite in this matter.

See also the special link to citations above. A note about citations from web sources: If you are quoting SEAFARER, you only need to cite module and part (e.g., Magic, Narrative, part 1; or Rank, Lexicon). For non-Loyola University Chicago-based material (excepting Anglo-Saxon.net), give the full web address: http://www. and so forth. Web sites cited will be checked.

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27. Quote marks : Avoid random quotes to set off imprecise or trite language, e.g., Elizabeth might be the queen, but this scene shows that she doesn't "get it." "Get it" is loose slang; try to express this more precisely. She doesn't understand, or doesn't grasp the importance of something. If you use quotation marks, make sure you are quoting a source. Don't use quotation marks to "telegraph" to the reader that you aren't exactly sure what you mean or to allude to a slangy or loose definition and leave matters there.

28. Subjunctive mood : Learn to distinguish the subjunctive mood from the indicative. The indicative refers to facts, the subjunctive to conditions contrary to fact. Example: "If I were you, ..." (correct); "If I was you, ..." (allowed conversationally, but "were" would be better).

29. Summarizing the plot : Don't summarize the plot. Summary has a purpose, but only a limited one, in a critical paper; the objective of a critical paper is analysis of the material from a certain perspective. Unless the reader knows what will be argued which is to say, unless an analytical objective is in view he or she will have no context for an elaborate discussion of plot summary. Short summaries are necessary to support arguments; but you should expect in this case that your reader knows the material about as well as you do. Set up critical framework that clarifies the objectives of your paper; then, where necessary, fit brief summaries into that framework.

30. Thesis and plan : Two points here:

(1) Every paper must have an identifiable thesis statement. That statement can be more or less direct, but it must be prominent in the paper's first paragraphs. Failure to provide a thesis statement is a strong indication that the paper is a description or a summary rather than an argument. A topic is something you write about; a thesis is an argument about a topic.

(2) Along with a thesis, your paper should always convey a plan for pursuing the thesis. It is better to be mechanical (safe) than arbitrary and unclear (sorry) when you indicate the direction of your argument to the reader. A good thesis statement does not necessarily suggest how the argument will be organized. It might seem mechanical to write "First I will, and then I will, etc.," and you can always revise that kind of writing out of later drafts. However, a good structure helps the reader grasp the main points of the paper. Less mechanical ways of generating a plan include such phrases as, "By comparing X to Y in three key instances, I will show that ...," "In order to explain this claim, I will focus on two aspects of X," and so forth. (Most teachers do not have a phobia about using the first person pronoun, by the way; they expect you to write in your own voice.)

31. Titles : Be sure you title your paper. A good title will suggest that the paper has a specific focus and will say something about the thesis. Never title a paper something like "Second paper" or "The House of Mirth" (or whatever is the name of the novel or short-story or poem you are writing about). That shows a sad lack of imagination and effort.

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32. Topic vs. thesis : Distinguish a topic which is simply a subject from a thesis. A topic can be complex and still be a topic: the need to repent and save the soul is a topic, not a thesis. The need to save the soul before death and judgment is still just a topic. A topic is something we discuss or argue or debate; it is not, itself, an argument, but you can't have an argument without it. A THESIS is defined as "A proposition laid down or stated, esp. as a theme to be discussed and proved, or to be maintained against attack (in Logic sometimes as distinct from HYPOTHESIS; in Rhetoric from ANTITHESIS) 2); a statement, assertion; tenet" (OED). Note: "To be discussed and proved." A thesis requires proof. What proof does "the need to save the soul" require? None. Does any source in Old or Middle English literature say that the soul does not need to be saved? What, then, is there to argue about? If you use a topic as your thesis, all you will do is summarize the work or explain what it already explains (see #23 above, Plot summary).

33. Transitions : One of your major tasks is to let the reader know what your paper will attempt, and how you will go about it. The reader should not be in doubt about the direction your paper takes. Connections between sentences and between paragraphs should be unambiguously clear, for in order to make those connections, you need transition markers to indicate contrast or qualification; illustration; ("for example, for instance"); development ("furthermore, again also"); conclusion or result ("Consequently, Therefore"), and so forth. Your direction should always be apparent to the reader.

34. Word choice : The reader depends on the writer's ability to choose words carefully, to say exactly what he or she means. If word choice is inexact, the reader will easily form the wrong impression. And even if the reader can second guess the writer, and think to himself, "Oh, this must mean," the reader has a right to be annoyed: he or she shouldn't have to do the writer's work. Be sure you know the meanings of the words you use and be sure that they are appropriate to the context (not too informal or slangy, not pretentious or fancy). Sometimes word choice is a problem because the words are used incorrectly; sometimes word choice is merely inappropriate. Reading aloud is a good way to test word choice. "Unique" is a special case. Remember that you cannot qualify "unique": something either is, or is not, unique, and uniqueness does not come in degrees like smallness does "quite unique, very unique," and so forth.

4.2.1 Problems of Creative Writing In English In India

The arrival of English Language in India goes back to the 19th century; the first three decades of 19th century are known as the decades of arrival of English language in India; which, strengthened during late years. The Minutes on Education by Macaulay in 1935 established strong background for establishment of English in India. Macaulay dreamt and believed in complete Angliczation of India and equated the process of Anglicization with civilization. Macaulay's dream of mental and intellectual Anglicization resulted in a new national, political and cultural consciousness among people. The process

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encouraged the quest for the true meaning of the Indian experience of history in reaction to the West. It is all accepted fact that the East-West encounter left permanent impression on Indian Cultural and linguistic history. The contact of Indian people with English language led to writing of creative literature too apart from its status as the language of official use. The language for the purpose of education and which earned the livelihood by securing a government job transformed to the Indian intelligentsia and men (also women) of letters who had sufficient mastery over the language to think differently. They tried their hand at poetry, prose and fiction. It was a unique combination: The Indian litterateurs describing their environs and social milieu in a strange language that belonged to a forway land. Since then Indian writers have come all the wayand excelled themselves at global level; however, it should be accepted that Indian writers, as Raja Rao states, Indian cannot write like British and they should not... English is language of Intellectual make up not emotional make up. (Preface to Kantapura) Meenakshi Mukherjee also brings forth the fact of English in India at the twice born language. Thus, Indian face problems in the process of creative writing in English.

Creative writing normally refers to the production of texts which have an aesthetic rather than a purely informative, instrumental or pragmatic purpose. Enlish in India is not a Mother language; it is learn and acquired labouriously from different sources that is SLRW sources. Thus, Enlish language in India marks certain peculiarities related to influence of Mother tongue. Second language status of English is a burden for the student of English medium students in India. Thus, some of the marked problems in creative writing in English in India may be located as follow :

1. Suitability and Adaptability of English as medium for the Indian writers is the problem of writing in English. English as an International language prompts authors to write in English; however, it is believe that Indian consciousness may be better expressed only through Indian languages. The draft written by Indian author lacks emotional and intellectual life and there is absence of mutual nourishment between writer and society.
2. The population in India is multicultural and multilingual; different ethnic groups use different dialects; English is not used by most of Indian; it leads to the argument that who is the target group and reader of the creative writing written in English in India; Indian masses who do not understand English properly or foreign readers who do not share cultural connotation with India.
3. The early creative writing in English marks certain drawback related to the practice of translating Verbatim. It carries regional vocabulary leading to machin translation distorting complete meaning or original terms. Ellis Vunderwood charges Indian English with the term as Baboo English. (Indian Writers and Indian Characters.)

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4. Most of the authors wrote in English; they have been the popular in the West; however, they have been charged frequently for creating and projecting disorted Image of India abroad.
5. Indian writers in English face problems of giving artistic expression to the effect of economic changes and industrialization on the community, the class structure, etc. However, this problem has been overcome by the recent authors from India. Early Indian and even late Indian writers just projected poverty, social evils in India creating poor image of the nation.
6. The characterization of Indian writers in English suffer mostly from the flaw that the character are stereotype rather than round which is too conventional.
7. Indian authors have always been charged for their bias for imitation of foreign models rather than creative attempts.

Recent developments in the various fields have lead to emerging new societies as there is large migration and displacement which has created new vocabulary and technological expections. However, Dilip chitre's statement 'if you are writing in English, you are paraya (outsider)' enjoys limited status in India as the number of masses using English is gradually increasing.

4.3 PRESCRIBED TEXT : RAJA RAO'S - THE SERPENT AND THE ROPE

Raja Rao is a pioneer of Indian writing in English. Raja Rao was born of an old South Indian Brahmin family in the village of Hassana in Mysore in 1908. He studied French Literature at Montpellier. He lived in France till 1965. Raja Rao has written only a handful of novels. Kanthapura (1938) is his first novel. The Serpent and the Rope (1960) deals with a problem of immigration. He passed away in 2006 at Austin, Texas, at the age of 97.

The Serpent and the Rope is out and out autobiographical. Raja Rao projects his own plights and predicaments through Rama Ramaswamy alias Rama is the narrator cum protagonist of the novel The Serpent and the Rope. Rama comes from an orthodox Brahmin family of Karnataka. His mother dies when he is seven years old. His father re-marries twice. His second wife dies, leaving behind three daughters, Kapila, Saroja and Sukumari. His third wife Vishalakshi gives birth to a son. When the child is eleven month's old Rama's father dies.

Rama is doing research in Albigensian heresy in the University of Caen in French. He is only twenty-one year old. He meets France women by name Madeleine at the University of Caen. He falls in love with the French girl Madeleine who is much older than him. Rama married Madeleine. She is a lecturer in history at a local college soon misunderstanding crops up between the two and they divorce each other. Their only child called Krishna alias Pierre

dies of bronchopneumonia. Like Rama, Raja Rao also went to French for doing research. This is, broadly speaking, similar to Raja Rao's life also.

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Rama's father dies. Rama rushes back to India and takes his second step-mother Vishalakshi and her infant child Sridhara to Benaras to perform funeral rites to his father. The priests object to Rama's participation. Saying that his marriage with France women unfits him to arrange his father's funeral rites. On being bribed by Rama, they withdraw their opposition. Vishalakshi is projected as a devout widow in this chapter, visiting temples and chanting hymns.

Savithri is the daughter of Raja Raghubir Singh of Surajpur, studying English at Cambridge, is introduced. She is compulsorily engaged to Pratap Singh, a posthumous son belonging to the family of the Jagirdars of Mukthapuri in Aurangabad District. The engagement Ceremony is grandly conducted. Pratap introduces Savithri to Rama. Rama is shocked by her habit of smoking. Savithri like Rama's research aptitude but he is disgusted with her modernity.

Rama is highly volatile and unstable. Rama illicit passion reaches the highest water-mark when he meets Savithri she has been betrothed to Pratap Singh. Then after Rama contact with her. Rama's behaviour as the husband may easily appear as an illusion of Sartre's perceptive analysis of bad faith.

As for his flaunted intention of telling the truth ("I'd never want to deceive! This is true, I swear it!"), all this, of course, is the object of an inner negation, but also it is not recognized by the liar as his intention.

Rama's journey to France has an inauspicious beginning. At Rome, he misses his connection to nice. Rama gives her the Sari gifted by Saroja. Savithri calls on Rama. Pratap has written to Rama that Savithri has fallen love with a Muslim by name Hussian Hamdani and Pratap says that separate Savithri from Hussian. Rama dresses like a bridegroom when he goes out to meet Savithri she explicitly expresses her nation by washing her feet with Ganges water and touching with her head. Rama reciprocates by smearing kum-kum at the parting of her hair and fixing toes rings on her toes. These rings were presented by the little mother to decorate Madeleine's toes. Savithri said.

"I have known my Lord for a thousand lives, from Janam to Janamhavel know my Krishna" Savithri at this time inclined to marry him. But eventually, she marries Pratap Singh and settles down with him.

Rama relationship with Madeleine is extremely shallow. He is attracted only by her physical charms. When he is in India, he receives a letter from Uncles Charles regarding Madeleine's caesarean operation and her child's death shortly afterwards, but he does not grieve over this tragedy at all. Madeleine knew that her husband has connection with Savithri. So she coolly rejects him.

He continually claims that in Hindu religious tradition it is the "Impersonal", the self that underlies the love between husband and wife.

"So no man can love women for her personal self" yet Rama confesses, "Did I love the self in Madeleine? I know I did not".

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Madeleine coolly rejects him, because saying that he is lusting after her eighteen aggregates only, that is, her body. She has become an uncompromising Buddhist. She is no longer interested in playing a wife by role. She divorces Rama and sends him away.

In relation to Madeleine, however, Rama is unable to locate himself as a free subject dominant over her. "This time I had really won her" and Madeleine was won. "So I felt free". But this dominance is essentially an intellectual victory. Rama completes his thesis. But he is longer interested in academic pursuits.

I found myself saying the Gayathri Mantra as we landed at Santa Cruz, I had said it day after day, almost for twenty years. I must have said it a million, million times, Om, O face of truth with a disk of gold, remove the mist of race that I may see you face to face.

The story ends at the feet of the guru he wants to go to Travancore in search of a guru who will enlighten him on how to live meaningfully and purposefully.

During the ancient times, a large number of Indians migrated to other parts of Asia to spread Buddhism and to trade. During the British period, a major lot of Indians migrated due to misery, deprivation and sorrow to the U.K. Africa and U.S.A. Migration was also in a wave in the nineteenth century in order to flourish to the developed economies like the U.K., U.S.A. Australia etc. It was a major wave as it gave rise to immigration either to study or settle and it goes on till present date following the footsteps of the succeeding lot. The situation today is that the Indian diasporas are a well-known success story in the in the U.K., U.S.A. and Europe. Coming across two cultures, the first impression for a migrant is that of homelessness.

The sense of homelessness every immigrant suffers is genuine and intense but in recent times it has been seen that this concept has been minimized and made less intense through their social networking. Earlier immigrants suffer intense homelessness due to lack of communication means. They had letters either to write or to receive to connect with family in homeland. The letters receive at a long interval. Land line telephones were a luxury in India in the 1980s. Therefore an immigrant cannot avail the facility unless it is there in the homeland.

Rama is totally changed in his native behaviour. He became unstable because of the reason is immigration. In the beginning, he changes himself to enjoy the worldly pleasure. After the result, Rama is highly volatile and unstable. Immigration is a long and complex process and relocation to another country is not easy. A different culture and a different lifestyle will increase the issues that an immigrant is experiencing in the new country. The end of the story he wants to become a rishi and search for enlightenment.

4.3.1 The Serpent and The Rope Summary

The Serpent and the Rope is Raja Rao's second novel.It was first published in 1960 by John Murray. Written in an autobiographical style, the novel deals with the concepts of existence, reality, and fulfillment of one's capabilities.The

protagonist Ramaswamy's thought process in the novel is said to be influenced by vedantic philosophy and Adi Shankara's non-dualism. It also deals with the problems of the Immigrants and Immigration.

The novel won the Sahitya Akademi Award in 1964.

Plot Summary :

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This is a semi autobiographical novel. It describes Ramaswamy's search and quest for Truth and Self Knowledge.

Ramaswamy is a kind young man. He is somewhat frail because of his tubercular lungs. While studying in France, he has married Madeleine, a french woman. Now Ramaswamy is looking to finish his thesis on Albigensian heresy and then move back to India. In the beginning, Ramaswamy gives hints that his relation with his wife is not going so well. Their married life has some concerns about their mutual understanding. Their first child, a son, has died just after seven months of its birth. Now, his father is on the verge to die. For this, he must return to India.

He returns to India though his wife remains there in France. In India, he has a stepmother who has served his father till his death. He calls her as 'Little Mother'. He and his mother attend rituals and ceremonies. They go on a pilgrimage to holy places as part of it. Having performed all ceremonial duties of a son, He goes back to France to be with his wife.

Ramaswamy is longing to understand himself and his life in a better way especially about his incompleteness within himself. During the trip to France, He meets Savithri, a Cambridge student. She is engaged to one of his friends. She confesses to him that she is not in love with the man. Initially, he considers her to be a modern sort of woman and does not think high of her. Despite this fact, He is not able to keep her away from his thoughts. Reaching home, he feels himself to be more distant more his wife than ever. At their first dinner together after his return, Madeleine, too realizing a change in him, asks him if she has failed his gods somehow. He replies that she has not failed his gods, but she has failed him. His mother had given him the toe rings to be bestowed upon Madeleine as blessings. But now he feels so distant to her that he cannot give her the gift. He realizes that things have gone too far now. He no longer sees her as his beloved wife. One reason contributing to this situation is his desire for Savithri. Eventually his mind becomes so much obsessed with her thoughts that it starts to hurt his married life. His relation with his wife becomes even more tense and complicated as his own situation with introduction of Savithri in his life.

Savithri visits him and Madeleine in France. Ramaswamy accompanies her to England in order to complete his research thesis. They spend time together and he realizes his deep love for her. At the same time, he is not able to express his love, provided the fact he is already married. He gives her those toes rings as a gift and she accepts. This marks a great significance in their relationship. On the other hand, Madeleine is pregnant with their second baby. But he has to leave for India for sister's wedding. Due to his declining health, He has to make an emergency visit to Bangalore. While he is there, he gets to know that

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Madeleine gave birth prematurely to a second son who has died. Later he also learns that Savithri has got married. Now he goes to back to France. She has become a Buddhist and draws herself completely away from her husband.

Ramaswamy goes to London for lung surgery. Savithri visits him. They accept it as their fate and resolve to part in their ways. They acknowledge that the true love is about rejoicing in one another's happiness. Ramaswamy divorces Madeleine. He realizes that the answer he has been seeking lies in the journey to seek out his Guru and that all of the trials and tribulations of his life have led him to this realization.

Thanks for exploring this SuperSummary Plot Summary of "The Serpent and the Rope" by Raja Rao. A modern alternative to Spark Notes and Cliffs Notes, SuperSummary offers high-quality study guides that feature detailed chapter summaries and analysis of major themes, characters, quotes, and essay topics.

The Serpent and the Rope is an autobiographical-style novel by Raja Rao, first published in 1960 and the recipient of the Sahitya Akademi Award in 1964. The book explores themes of reality, existence, and self-realization. Throughout the novel, protagonist Ramaswamy's thought process develops in line with Vedantic philosophy.

Every incident or conversation that takes place in the life of the narrator is presented in the context of furthering or hindering his progress on his quest for truth and knowledge. The way the narrative is presented is as timeless as India itself, with the familiar blend of fact and fable. The novel tells the story of Rama and particularly his marriage while reflecting on the flavor and tradition of India. The novel also ruminates on themes of East meets West as Rama leaves his native India and moves to Europe.

Rama is described as a kind young man who is somewhat frail because of his tubercular lungs. He has been living and studying in France and has married a French woman, Madeleine. Rama plans to finish his thesis on the Albigensian heresy and then to move back to India, bringing Madeleine with him. Early on in the novel, from the moment Rama first references his wife, the reader gets a sense that something is not right in their marriage.

Madeleine and Rama have a son together, their first child, but he dies when he is only seven months old. After this tragedy, Rama must return to India because his father is dying as well. Rama stays in India to preside over his father's cremation in Benares and accompanies his stepmother whom he refers to as "Little Mother" on a pilgrimage of the city's holy places, after which he must return home to his wife in France.

For Rama, this trip intensifies his longing to better understand himself, making him acutely aware of the nagging feeling of incompleteness inside of him. During this trip home, Rama also meets Savithri, a Cambridge student engaged to one of his friends, though she confesses to Rama that she is not in love with the man. When Rama first meets Savithri, his first impression of her is not great; he believes she is too much of a "modern" woman. Although he does

not think too highly of her at first, he finds that he cannot get her out of his mind. This further serves to confuse Rama and complicate the situation between him and Madeleine.

Rama returns to France and to his wife, though he feels more distant from her than ever. At their first dinner together after his return, Madeleine, sensing the change in her husband, asks him if she has failed his gods somehow. He responds by saying that she has not failed his gods, but she has failed him. Rama thinks of the toe rings in his bag that were given to him by Little Mother to bestow upon Madeleine, but he cannot bring himself to give her the gift, feeling that things are just too far gone.

Rama and Madeleine struggle to maintain an air of normalcy, even temporarily reigniting the intimacy in their marriage, but it is short-lived. Savithri, always in Rama's thoughts, comes back into his life when she visits him and Madeleine in France. Rama then accompanies her to England in order to continue the research for his thesis. The more time they spend together, the more Rama becomes aware of his deep love for her. He recognizes that his feelings for Savithri far surpass his love for his own wife.

Rama has a hard time coming to terms with his feelings for Savithri, especially considering that he is married to someone else. At the same time, he feels that his love for Savithri is bringing him closer to understanding his own truth and following a path of integrity. In a climactic symbolic gesture, Rama gives the toe rings from Little Mother to Savithri. Considered an important marriage ritual in India, this bears great significance for the relationship between Rama and Savithri.

Rama goes back to France where Madeleine is pregnant. He once again leaves her for India and his sister's wedding. Rama needs to make an emergency visit to Bangalore for health reasons, and while he is there, he learns that Madeleine gave birth prematurely to a second son who has died. Soon afterward, he learns that Savithri has gotten married. He returns to France to be with Madeleine who has become deeply ingrained in her own Buddhist practice, withdrawing further from Rama.

Rama goes to London for lung surgery where he receives a visit from Savithri. They accept that they must part ways and that fate has led them in separate directions. They acknowledge that love is about rejoicing in one another's happiness.

Rama divorces Madeleine after the distance between them grows too big to ignore. He realizes that the answer he has been seeking lies in the journey to seek out his Guru and that all of the trials and tribulations of his life have led him to this realization.

4.3.2 Themes

The Serpent and the Rope is a vehicle for examining Raja Rao's complex spiritual and philosophical ideas. While it is superficially the story of a failed marriage, the marriage itself really serves as a device on which to anchor the main themes of the book.

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First of all, the marriage of Rama and Madeleine represents a clash of Eastern and Western cultural values. For Rama, India is as much a state of mind as a country, which is one reason that Madeleine can never completely assimilate: She can never "become" Indian. Because of the spiritual nature of Rama's search for fulfillment, religion Catholic and Buddhist becomes a primary symbol of this cultural rift. Madeleine, a former Catholic, studies Buddhism. Rama, researching an early heresy of the Catholic Church, attempts to find Buddhist origins for certain aspects of it. Somehow, in these separate pursuits, husband and wife cross paths and separate. Rama senses unhappily, at one point, that he is leaning toward a Christian "becoming," but finally neither culture can genuinely approach the other.

The nature and roles of man and woman are also examined in the novel, with conclusions perhaps not wholly palatable to a Western mind. Rama's trip to India at the time of his father's death, bringing him into contact with Indian women for the first time in years, deepens his dissatisfaction with his own experience of marriage and intensifies his questioning of its meaning and purpose as well as the proper function of man and woman within marriage. When Rama's sister, about to be married, complains that European women have far more freedom, Rama exclaims, "What freedom?... The freedom of foolishness." Rama gradually comes to believe that Western woman and man do not understand their proper roles either in marriage or in life.

Finally, the deepest theme which pervades the book is Rama's search for Truth, which includes his own self-realization.

4.3.3 The Characters

Rama, as he stresses throughout his story, is a Brahmin, that is, a member of the Hindu caste of priests, teachers, and scholars. Indeed, Rama the scholar steadily pursues not only his doctoral studies but also his study of the Truth, wherever it might lead him. He is striking for his gentleness and kindness, as well as for the nameless unhappiness burdening his life. "Something had just missed me in life," he says, "some deep absence grew in me, like a coconut on a young tree, that no love or learning could fulfil." Rama embodies the universal search for meaning and self-knowledge, a quest which has a particular urgency for him, since the need to approach self-awareness is fundamental to Hindu belief.

Rama's conviction that woman can only find her God through man, however, is a belief likely to exasperate the Western woman reader, and it is symptomatic of Rama's problems with Madeleine. She is, simply, too Western. Beautiful and golden-haired, she seems to be a prototypical Western female, even to her slightly comical fear of bacteria in the Ganges River. She is a college lecturer and a lapsed Catholic who, at the time she meets Rama, is also an avowed atheist. Her studies of Buddhism, meant initially to bring her closer to Rama, ironically drive them further apart. Though Madeleine eventually becomes a practicing Buddhist, Rama points out that "one can never be converted to Hinduism." Her independent conversion, in fact, represents two kinds of failure: She has not been true to her own cultural identity, and she has not sought God through her husband.

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Savithri, on the other hand, offers to Rama all that Madeleine cannot. Savithri is Indian; she is Hindu; she seems to have an instinctive understanding of all that Rama, who often speaks quite cryptically, wants to impart to her. She is not beautiful, unlike Madeleine, but her bespectacled face and roly-poly figure merely serve to sharpen the spiritual distinction between her and Madeleine, which is the important distinction. Through her, Rama can understand himself better, which helps him to approach more closely the Truth he seeks. Because of their deep spiritual bond, therefore, Savithri is the only one to whom Rama feels he can give his stepmother's toe-rings. Savithri's marriage to Rama's friend Pratap is a pragmatic affair: If one must have a husband, Savithri tells Rama, Pratap is "the very best." Rama, however, will be her true soulmate, as she will be his. Since their love does not demand sexual intimacy or even physical proximity, their inevitable separation does not grieve them.

Characters Discussed

K. R. Ramaswamy : K. R. Ramaswamy, or Rama, the narrator and protagonist. He is a South Indian Brahmin, a research scholar and historian who is living in France while writing his doctoral dissertation on the Albigensian heresy. Twenty-six years old, this handsome, consumptive, gentle, sensitive, and self-conscious intellectual leisurely recounts the story of his family background, his stay in Europe from 1946 to 1954, his marriage with a Frenchwoman at the age of twenty-one, his two trips to India, his discovery of a soul mate in a young Hindu woman studying at Cambridge, his subsequent estrangement from his French wife resulting in divorce, and his determination to go back to India to seek truth under the spiritual guidance of his guru. Deeply rooted in Indian culture and tradition and equally conversant with the philosophies of the West, Rama has chosen the abstract dialectical path in his quest for truth. He revels in abstruse thinking, metaphysical analysis, aphoristic sayings, and mythological ramblings. His two trips to India have reinforced his spiritual heritage. At the end of the novel, having finished his thesis, he is ready to embark for India to fulfill his spiritual destiny.

4.3.4 Critical Context

Raja Rao has not been a prolific writer, but his short stories and novels are important both for the Indian point of view he brings to his works in English and for his experiments with form, The Serpent and the Rope, written in twenty-nine days in Paris, is particularly notable for Rao's stylistic innovations, for which he has been criticized as well as praised. Rao himself explained the novel's unusual style as an attempt "to capture in English the rhythms of the Sanskrit language." It won the Indian Sahitya Akademi Award in 1964.

Rao's other works show the influence of both the East and the West that is so clearly evident in this novel's language and form. Whether Rao is writing about Indian rustics and rebellion, however, as in Kanthapura (1938), or a cross-cultural marriage, as in The Serpent and the Rope, clearly, as the critic M. K. Naik has written, "Indian philosophical and religious thought has deeply influenced all Raja Rao's works."

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4.4 SUMMARY

While being a writer has major advantages, it also has its own challenges. Anything without challenges is boring because challenges mould and train us. Some challenges can drain the life out of us, though, which is why it is good to enlist help from others when we experience them. Below are some of the major challenges writers experience and my solutions to them.

Every incident or conversation that Rama describes in this semi-autobiographical story is presented as it furthers or hampers his search for "Truth" and self-knowledge a quest which is the very heart of the book. "I was born a Brahmin," says Rama, "that is, devoted to Truth and all that." Rama is a gentle young student, somewhat frail because of tubercular lungs, who has been living in France for some years. Married to a Frenchwoman, Madeleine, Rama plans, after finishing his thesis on the Albigensian heresy, to accept a teaching post in India and then move there with Madeleine. Yet from Rama's first reference to his wife, there is a sense that something is not right with the marriage.

Their first child, a son, has died when only seven months old. It is after this tragedy that Rama must return to India, for his father is dying. After presiding over his father's cremation at Benares, Rama accompanies his stepmother "Little Mother" on a pilgrimage to the city's holy places before returning home. For Rama, this is a trip which intensifies his sense of searching and incompleteness. It is also during this visit home that Rama meets Savithri, a Cambridge student who is betrothed to a friend of his, though she is not in love with the young man she is to marry. At first Rama does not care for Savithri she is too "modern" for him. Nevertheless, something about her has struck a responsive chord deep within Rama, and he returns to France feeling even more estranged from Madeleine. At their first dinner together, Madeleine, sensing the change, asks Rama if she has failed his gods. "No," he answers, "You've failed me." Little Mother gave Rama a gift of toe-rings, to be presented to Madeleine as a gift, but Rama cannot bring himself to give them to her.

4.5 EXERCISE

1. What is creative writing in English ?
2. What are the problems of creative writing ?
3. What is the significance of the novels title the Serpent and the Rope ?
4. Please analyse. The Serpent and the Rope by Raja Rao.
5. Who are the characters in the Serpent and the Rope by Raja Rao ?

UNIT 5: SONS AND LOVERS (O.H. LAWRENCE)

Notes

Structure:

5.0 OBJECTIVES

After reading this Unit. you will be able to:

- Analysis of characters in sons and lovers;
- discuss the sons and lovers themes;
- define the sons and lovers character list.

5.1 INTRODUCTION

While studying the novel by Joseph Conrad in the previous chapter, we observed that though Conrad depicted man in the context of society, his focus was more on the internal conflict within the man rather than the external one. D.H.Lawrence, in his Sons and Lovers, does show the conflict within the protagonist's mind, but gives equal importance to interpersonal relationships. Eg., the mother-son, the father-son, the husband-wife as well as the man-woman relationship. Unlike Conrad, he does not make use of the multiple-narrator method, but we see the events from the point of view of the protagonist.

5.2 O.H. LAWRENCE : SONS AND LOVERS

5.2.1 Analysis of Characters in Sons and Lovers

Paul's character is moulded right from the time his mother was pregnant with him. So, in the very first chapter of the novel, Walter has an argument with his wife and pushes her out into the garden. Gertrude, pregnant with Paul, walks in the garden and feels the presence of the life force in nature because she is intensely conscious of the stars, the moonlight, the flowers and above all, the heady perfume of the flowers. She is also very conscious of the child within her body and we realize that this child is going to be a very special one for her. When Paul is a child, he gets an attack of bronchitis, and has to stay at home to recover. At that time, she has set her hopes on William, but is also very attached to Paul, while he lies on the couch observing and admiring her. Paul

is a very shy child, and hates doing jobs like collecting money for his father or scanning advertisements in the papers for a position suitable. He enjoys the company of his mother the most, as when they spend a day out in the city or in the countryside.

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He loves spending money to buy little gifts for her and brings home the prizes he wins to her as well as the money he earns at his job. After William's death, it is Paul's illness which saves her from calamity. Paul's association with Miriam is, at first, a charming boy-girl friendship which is spoiled by the mother's possessiveness. Paul realizes what is happening, but is helpless before his mother's blackmailing techniques as well as his own inability to break free from her. Both Miriam and his mother feel that an affair with Clara will do him good from their own point of view, but after it is over, Paul knows that he cannot have a normal relationship with any woman as long as his mother is alive. Though Paul resents his father (a classic example of the Oedipus complex), he admires his strength and virility, and this attitude is reflected in his love-hate relationship with Baxter.

Paul's unnatural relationship with his mother is clearly seen when he advises her to detach herself from his father. When the mother dies after the overdose of morphia given by Paul, one would expect him to walk towards self-destruction, as he does at first. With his anchor, his mother gone, he is a broken spirit, restless and directionless. But Lawrence shows that a tenuous link holds him to sanity and he makes a superhuman effort to move away from death and towards life.

Mrs. Morel comes from a middle class background, and hence has rigid morals and values which she realizes Walter does not have, but wants her children to follow. She loves discussions, loves to listen to intellectual talk, neither of which she can get after her marriage to Walter. Her life is drab, lacking promise of personal and social fulfillment. Above all, she feels betrayed and disillusioned by her husband, who has fallen down on his early matrimonial promises because he has neither the social respectability nor the monetary security she wanted. In her disappointment, she turns first to William, and after his death, to Paul, for fulfillment. She places all her feelings and hopes in her sons, casting off her husband altogether. Her outlook and character are set at the very beginning of the novel, and nothing can stop her but death.

Miriam, is the first woman with whom Paul tries to establish a relationship, with whom he has a lot in common. He derives stimulus, inspiration from her, but dislikes her overemotional intensity and sacrificial spirituality... She is timid and apprehensive (eg. of feeding hens, of riding the swing), which hints at her sexual incapacity. On the other hand, with Clara, Paul finds fulfillment of physical passion, of the life force of the universe. Though he finds joy and an elemental vitality, his relationship with Clara is sketchy outside their physical passion. Perhaps this is why both Mrs. Morel as well as Miriam feel that Clara is harmless. In fact, Mrs. Morel is afraid of Miriam because Paul enjoys special

rapport with her. Though Paul at first thinks there is something lacking in the women, he later realizes that the insufficiency lies him and not in anyone else. This is why he is glad when she goes back to Baxter Dawes.

Both Walter Morel and Baxter Dawes are very earthy, physical men. Lawrence draws Walter, in particular, very vividly. Along with his deceit before marriage, drunkenness, savagery, self-pity, insensitivity he wins sympathy through his sheer vitality as well as his delegation to the most unimportant position in the household by the family. Baxter is the father-figure, a paler-version of Walter.

Notes

The structure of Sons and Lovers : Is it two separate novels?

The novel is made up of two parts, each of which is made up of several chapters. The novel is the story of the protagonist from birth through childhood to youth. Part I of the novel is often regarded as the more vivid and appealing one, while Part II is more drawn-out and less interesting. Many critics often say that these various units, the chapters or the two parts, are not really connected. But the counterargument is that the interconnection between the actions arising out of the characters binds them together. The novel begins with the early married life of the Morels to the last scene when Paul turns from death and walks towards lights and life.

The novel has several turning points, eg., when Mrs. Morel rejects her husband and turns to her children, or when William dies, etc. Though such turning points occur again and again in the novel, the mother's obsessive love for Paul cements them together. Thus, the harsh setting, the parental disagreements, the rejection of the father, Paul's efforts to transfer his love for his mother first to Miriam and then to Clara, his rejection of the two and submission to his mother, all are carried forward by their own momentum to the conclusion. The various chapters and the two parts are joined into one whole, and do not appear to be disconnected and the novel is not lacking in form.

Sons and Lovers as an autobiographical novel

The source of the novel is the life of D.H. Lawrence, fictionalized in the character of Paul Morel. The autobiographical details, which at times are infused in the account of his journey towards selfhood are numerous. Eg., the Nottingham setting, the disappointment of Mrs. Morel's aspirations, her rejection of Mr. Morel, Paul's conflicts, his unsatisfactory relationship with women, the death of his mother, his final turning away from death towards light and life, etc.

Sons and Lovers as a reflection of industrial society

Sons and Lovers is set in the mining village of Bestwood, near Nottingham. This is the place where the colliers working in the coal fields of Nottinghamshire live. The houses are ugly and the ash-pits full of squalor. But the countryside was still unaffected by the Industrial Revolution, and the woodlands, cornfields, brooks and old farms were the same as before. The families living here had their lives centered around their home, school, chapel and the pub. Paul was deeply influenced by the natural beauty of the countryside around, especially

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Willey Farm, and a trip there, was a great treat for the family. Except for a few episodes, which take place in London or the sea resort, the major part of the novel has this as the background. The novel reflects the life of the working class in England during the early part of the twentieth century. Walter Morel represents the proletariat, being rough, earthy, and knowing a world which consists only of the minesand the pub. Mrs. Morel represents the narrow evangelicalism of the middle class of this period which aspired for respectability and a better life.

Summary : The novel opens with a description of life in the mining community where the Morel family lives. Paul is born and grows up in an atmosphere of animosity between his parents. The mother tries to find satisfaction by concentrating her attention on her sons. William, the elder one dies and she turns to Paul. As he grows up, he tries to establish a relationship with two women but his mother's hold over him is so strong that he finds himself incapable of doing so. When she dies, he is a broken man, and it is only tremendous effort that he pulls himself away from death and decides to start a new life again. An analysis of the characters enables us to understand better the influence of the mother on the lives of her sons, and that it is Paul's fault and not Miriam's or Clara's that he cannot have a normal relationship with them. It is this factor of the mother's domination and Paul's struggle to maintain his independence that bind the novel's structure into one whole. The autobiographical element is very strong because Lawrence has incorporated many incidents from his own life in the novel.

5.2.2 Sons and Lovers Themes

Oedipus complex : Perhaps Sigmund Freud's most celebrated theory of sexuality, the Oedipus complex takes its name from the title character of the Greek play Oedipus Rex. In the story, Oedipus is prophesied to murder his father and have sex with his mother (and he does, though unwittingly). Freud argued that these repressed desires are present in most young boys. (The female version is called the Electra complex.)

D.H. Lawrence was aware of Freud's theory, and Sons and Lovers famously uses the Oedipus complex as its base for exploring Paul's relationship with his mother. Paul is hopelessly devoted to his mother, and that love often borders on romantic desire. Lawrence writes many scenes between the two that go beyond the bounds of conventional mother-son love. Completing the Oedipal equation, Paul murderously hates his father and often fantasizes about his death.

Paul assuages his guilty, incestuous feelings by transferring them elsewhere, and the greatest receivers are Miriam and Clara (note that transference is another Freudian term). However, Paul cannot love either woman nearly as much as he does his mother, though he does not always realize that this is an impediment to his romantic life. The older, independent Clara, especially, is a failed maternal substitute for Paul. In this setup, Baxter Dawes can be seen as an imposing father figure; his savage beating of Paul, then, can be viewed as Paul's unconsciously desired punishment for his guilt. Paul's eagerness to

befriend Dawes once he is ill (which makes him something like the murdered father) further reveals his guilt over the situation.

But Lawrence adds a twist to the Oedipus complex: Mrs. Morel is saddled with it as well. She desires both William and Paul in near-romantic ways, and she despises all their girlfriends. She, too, engages in transference, projecting her dissatisfaction with her marriage onto her smothering love for her sons. At the end of the novel, Paul takes a major step in releasing himself from his Oedipus complex. He intentionally overdoses his dying mother with morphia, an act that reduces her suffering but also subverts his Oedipal fate, since he does not kill his father, but his mother.

Bondage : Lawrence discusses bondage, or servitude, in two major ways: social and romantic. Socially, Mrs. Morel feels bound by her status as a woman and by industrialism. She complains of feeling "'buried alive,'" a logical lament for someone married to a miner, and even the children feel they are in a "tight place of anxiety." Though she joins a women's group, she must remain a housewife for life, and thus is jealous of Miriam, who is able to utilize her intellect in more opportunities. Ironically, Paul feels free in his job at the factory, enjoying the work and the company of the working-class women, though one gets the sense that he would still rather be painting.

Romantic bondage is given far more emphasis in the novel. Paul (and William, to a somewhat lesser extent) feels bound to his mother, and cannot imagine ever abandoning her or even marrying anyone else. He is preoccupied with the notion of lovers "belonging" to each other, and his true desire, revealed at the end, is for a woman to claim him forcefully as her own. He feels the sacrificial Miriam fails in this regard and that Clara always belonged to Baxter Dawes. It is clear that no woman could ever match the intensity and steadfastness of his mother's claim.

Complementing the theme of bondage is the novel's treatment of jealousy. Mrs. Morel is constantly jealous of her sons' lovers, and she masks this jealousy very thinly. Morel, too, is jealous over his wife's closer relationships with his sons and over their successes. Paul frequently rouses jealousy in Miriam with his flirtations with Agatha Leiver and Beatrice, and Dawes is violently jealous of Paul's romance with Clara.

Contradictions and oppositions : Lawrence demonstrates how contradictions emerge so easily in human nature, especially with love and hate. Paul vacillates between hatred and love for all the women in his life, including his mother at times. Often he loves and hates at the same time, especially with Miriam. Mrs. Morel, too, has some reserve of love for her husband even when she hates him, although this love dissipates over time.

Lawrence also uses the opposition of the body and mind to expose the contradictory nature of desire; frequently, characters pair up with someone who is quite unlike them. Mrs. Morel initially likes the hearty, vigorous Morel because he is so far removed from her dainty, refined, intellectual nature. Paul's

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attraction to Miriam, his spiritual soul mate, is less intense than his desire for the sensual, physical Clara.

The decay of the body also influences the spiritual relationships. When Mrs. Morel dies, Morel grows more sensitive, though he still refuses to look at her body. Dawes's illness, too, removes his threat to Paul, who befriends his ailing rival.

Nature and flowers : Sons and Lovers has a great deal of description of the natural environment. Often, the weather and environment reflect the characters' emotions through the literary technique of pathetic fallacy. The description is frequently eroticized, both to indicate sexual energy and to slip pass the censors in Lawrence's repressive time.

Lawrence's characters also experience moments of transcendence while alone in nature, much as the Romantics did. More frequently, characters bond deeply while in nature. Lawrence uses flowers throughout the novel to symbolize these deep connections. However, flowers are sometimes agents of division, as when Paul is repulsed by Miriam's fawning behavior towards the daffodil.

5.2.3 Sons and Lovers Character List

Paul Morel : Paul is the protagonist of the novel, and we follow his life from infancy to his early twenties. He is sensitive, temperamental, artistic (a painter), and unceasingly devoted to his mother. They are inseparable; he confides everything in her, works and paints to please her, and nurses her as she dies. Paul has ultimately unsuccessful romances with Miriam Leiver and Clara Dawes, always alternating between great love and hatred for each of them. His relationship fails with Miriam because she is too sacrificial and virginal to claim him as hers, whereas it fails with Clara because, it seems, she has never given up on her estranged husband. However, the major reason behind Paul's break-ups is the long shadow of his mother; no woman can ever equal her in his eyes, and he can never free himself from her possession.

Gertrude Morel : Mrs. Morel is unhappily married to Walter Morel, and she redirects her attention to her children, her only passion in life. She is first obsessed with William, but his death leaves her empty and redirects her energies toward Paul. She bitterly disapproves of all the women these two sons encounter, masking her jealousy with other excuses. A natural intellectual, she also feels society has limited her opportunities as a woman, another reason she lives through Paul.

Miriam Leiver : Miriam is a virginal, religious girl who lives on a farm near the Morels, and she is Paul's first love. However, their relationship takes ages to move beyond the Platonic and into the romantic. She loves Paul deeply, but he never wants to marry her and "belong" to her, in his words. Rather, he sees her more as a sacrificial, spiritual soul mate and less as a sensual, romantic lover. Mrs. Morel, who feels threatened by Miriam's intellectuality, always reinforces his disdain for Miriam.

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Clara Dawes : Clara is an older women estranged from her husband, Baxter Dawes. Unlike the intellectual Miriam, Clara seems to represent the body. Her sensuality attracts Paul, as does her elusiveness and mysteriousness. However, she loses this elusiveness as their affair continues, and Paul feels she has always "belonged" to her husband.

Walter Morel : Morel, the coal-mining head of the family, was once a humorous, lively man, but over time he has become a cruel, selfish alcoholic. His family, especially Mrs. Morel, despises him, and Paul frequently entertains fantasies of his father's dying.

William Morel : William, Mrs. Morel's "knight," is her favorite son. But when he moves away, she disapproves of his new lifestyle and new girlfriends, especially Lily. His death plunges Mrs. Morel into grief.

Baxter Dawes : Dawes, a burly, handsome man, is estranged from his wife, Clara Dawes, because of his infidelity. He resents Paul for taking Clara, but over time the men become friends.

Annie Morel : Annie is the Morel's only daughter. She is a schoolteacher who leaves home fairly early.

Arthur Morel : Arthur, the youngest Morel son, is exceptionally handsome, but also immature. He rashly enters the military, and it takes a while until he gets out. He marries Beatrice.

Louisa Lily Denys Western : Lily, William's girlfriend, is materialistic and vain. Her condescending behavior around the Morels irritates William, and she soon forgets about him after his death.

The Leivers : The Leivers own a nearby farm that Paul and Mrs. Morel visit. They have three sons Edgar being the eldest and two daughters, including Miriam.

Edgar Leivers : The eldest Leiver son, Edgar and Paul become friends.

Agatha Leivers : The elder sister of Miriam, Agatha is a school-teacher who fights with Miriam for Paul's attention.

Beatrice : A friend of the Morel's who stops by and insults Miriam and flirts with Paul. She eventually marries Arthur.

Mrs. Radford : Clara's mother, with whom she lives. Clara is embarrassed by her.

Thomas Jordan : A curt, old man, Jordan employs Paul at his warehouse of surgical appliances.

Pappleworth : Paul's supervisor at Jordan's.

Fanny : A lively hunchback who works at Jordan's.

Polly : Worker at Jordan's whom Paul regularly has dinner with.

Connie : An attractive, redheaded worker at Jordan's.

Louie : Facetious worker at Jordan's.

Emma : Old, condescending worker at Jordan's.

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Mr. Heaton : Clergyman who visits Mrs. Morel and becomes Paul's godfather.

Dr. Ansel : Mrs. Morel's doctor.

Jerry Purdy : Friend of Morel's.

John Field : Childhood friend of Mrs. Morel's.

5.3 SUMMARY

D. H. Lawrence depicts his characters in the context of their social background, and uses the study of the subconscious to penetrate beneath the surface reactions in life. He thus studies the inner aspects of the human personality. In the next chapter, we are going to study a novel by E. M. Forster, who also studies human nature in the context of society, but also regards the cultural background as an important factor that influences it. D. H. Lawrence does not consider the political or cultural angle at all. His concentration is on the individual in the context of his familial and social background.

5.4 EXERCISE

1. Mention any two factors the show the autobiographical element in the novel.
2. What is the main theme of Sons and Lovers ?
3. Who is Paul's yonger brother ?

UNIT 6: THE OUTSIDER (ALBERT CAMUS)

Notes

Structure:

6.0 OBJECTIVES

After reading this Unit. you will be able to:

- explain the albert camus : the outsider
- describe the outsider summary and analysis;
- analysis the outsider character list;
- understand the outsider summary;
- define the biography of albert camus.

6.1 INTRODUCTION

Camus was influenced by a diverse collection of foreign authors and philosophies in the 1930s. The mood of nihilism was high. Nietzsche and Dostoyevsky had remained significant in thought since the turn of the century. German phenomenology was flowing into France. Sartre was struggling against the shallow rationalism of Cartesian thought. Faulkner, Hemingway, and Dos Passos were translated into French and many guess that their styles and concepts made their way into the philosophy of Camus at this time. These influences and moods helped formulate the philosophies of Existentialism and the Absurd as associated with Sartre and Camus. Due to Camus' working-class upbringing, he grows up with a suspicion toward idealism and introspection. He was never one to invest in dreaming. He was interested in living life and the struggle for meaning without the distraction of dreams and fabrications.

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Although Camus later tried to distance himself from the concept of Existentialism, critics still place him there and his own ideas were influenced by the forum of Sartre and other Existentialist philosophers of the time. According to Existentialism, man existed among and against other men in a brutal adventure to which one must give meaning through his actions. The Absurd deals more with the irresolvable paradox between objective judgment of an action and the subjective motivation behind its performance. The disappearance of truth and goals gives way to the absurdity of existence. Yet Camus too is concerned with the creation of meaning in a meaningless world through the process of living life.

The mood of pessimism, which many would take from Existentialism and the Absurd, was strengthened by the political developments of the 1930s. The rise in power of the authoritarian dictators Hitler, Mussolini, and Franco had a harmful effect on the countries of Europe and did not bode well for the upcoming years. The authoritarian regimes solidified Camus as a stong supporter of the Left.

Camus fought stubbornly against war. One can notice the effects of malaise in Camus' earlier writings, reflecting the conflicts of war as well as Franco-Algerian tensions. Economic difficulties in Algeria had increased the conflict. Officially Arabs were equal citizens to the French but they were often treated as a conquered people. When the Popular Front failed to enact a plan increasing Arab franchise, radical Arabs moved toward Nationalism. Conflict existed too between French interests and the pied-noir's, who were also treated as second class citizens but needed French protection in order to compete for working-class jobs against cheap Arab abor.

Meursault of The Stranger belongs to this group and one can understand his feelings toward French institutions as well as the tension between those of Arab and French origin in the story by taking this into account.

The myths of the French-Algerian are evident throughout the novel, such as the notion that they live on the frontier, are pagans, are sexualized, live through their bodies and sport, and oscillate between indolence and intense emotion. Camus wrote of Arab issues in the paper, Alger-Republican, and campaigned for Arabs who had been wrongly accused. He also wrote of the inadequate French social policy concerning schools and medical care. It was at this time, he began writing The Stranger.

By 1939, Alger-Republican was campaigning heavily against the war. Camus placed hope in Neville Chamberlain and wanted concessions to be made. After the newspaper was banned in 1940, Camus left Algeria in search of a job. Working at Paris-Soir, Camus finished the manuscript of The Stranger by May of that year. During that time he also worked on the drafts of a play, Caligula, and an essay, The Myth of Sisyphus, which he felt, with The Stranger, would be parts of one whole, constituting the cycle of the Absurd.

Camus revised The Stranger while living back in Algeria with his wife's family and then sent an edition to Lyon in April 1941 where Gallimard agreed to

publish it. French publishers at the time however had to work with the German Propaganda Staffel and so censorship was an issue. The Occupation authorities found nothing damaging to their cause in the book and it was published as written. The first edition consisted of only 4,000 copies. Ironically, it was very well received in anti-Nazi circles and this support, along with Sartre's article on the novel, launched Camus' career. In the context of Occupation, the book was celebrated for its focus on the illegitimacy of authority, a world without values, and the primacy of the individual. It soon became a classic of French literature in many circles and Camus was quickly recognized as a great French/European writer of the 1940s.

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6.2 ALBERT CAMUS : THE OUTSIDER

6.2.1 The Outsider Summary and Analysis of Part One, Chapters 1-3

Part One

Chapter 1 Summary : Mersault is notified by mail that his mother has died, though he is not sure of the exact date. He asks for two days off from his boss and takes the bus to the old people's home, Marengo, two hours away. He sleeps on the way. At the home, the caretaker and then director speak with him. The director mentions that his mother was happier at the home than with Mersault because she was with people her own age. He agrees.

After the director explains the funeral arrangements, Mersault moves inside the mortuary to see his mother. He requests not to be shown the body and sits by the coffin. The caretaker stays and tells him about his life, explaining how he is not a resident at the home and the differences with a Paris funeral. Mersault decides, hesitating at first because of his mother, to have a smoke. He nods off until Maman's friends come in to sit at the vigil. They all sit on the other side of the coffin with the caretaker and Mersault feels as if he is being judged. When a woman continues to cry softly the caretaker explains that his mother was the only friend the woman had. Mersault perceives that perhaps all of the friends feel very little toward his mother. He falls asleep as do most of the friends and the night passes.

In the morning, Mersault cleans up a bit before the funeral procession. Mersault refuses to look at his mother before the casket is sealed, signs forms, and the procession in underway. It consists of himself, the nurse, the director, the undertaker's men, the priest, and Monsieur Pérez, a member of the home who is allowed to attend because of his closeness to Maman. The procession walks along the long road to the village; nearly an hour away. Mersault feels he can understand his mother better when he is told that she and Pérez would take walks often to the village. Pérez begins to fall behind but catches up using shortcuts. Mersault complains of the heat. He notes that the entire funeral moved so fast and deliberately that he remembers nothing except a comment of the nurse and the image of Pérez crying.

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Analysis : The first sentence of the novel, "Maman died today", is one of the most famous in literature. What is especially noticeable though is the sentence which follows. Mersault is not sure whether it was today or yesterday his mother died. This indifference to detail and time will categorize Mersault's personality throughout the novel. The details of the telegram which he does discuss only concern his uncertainty of the date. He mentions nothing else of the telegram's effect on him.

The jarring effect of his curt and emotionless description is reflected in the style of the prose. The sentences are sharp and concise, consisting of mainly simple action verbs. The reader is advised of nearly all of Mersault's movements as he makes his decisions from which bus he will take, to what he said to his boss, and where he likes to eat. The paradoxical situation presented is that the text is not in the present tense, but the past tense predominately, and very few lines of dialogue are given. The reader should thus pay close attention to the speech which is presented in dialogue form. The first statement in quotation marks we hear from any character comes from Mersault as he claims that his mother's death and his having to miss work are not his fault. This focus on the narrator while simultaneously distancing the narrator from events and responsibility is central to the tone created by Camus.

Several times during the first chapter, Mersault falls asleep. First, on the bus to the home he provides several reasons why it may have happened. At each juncture of his sleeping he points out elements in the environment which would have led to his sleeping. We are thus led to believe that the sleep was beyond his control, that it was brought on by elements of the situation, and that the sleep happened to the passive Mersault. In a sense, the reader becomes connected to Mersault as an everyman character because what happened to Mersault would likely have happened to anyone at that moment. The identification with Mersault is clouded with the paradox of his sleeping through the chapter and many of its events. He is everyman and yet he experiences everything with very little emotion, unlike most people would. He is sleepwalking through his life. Symbolically as he crosses the country for his own mother's funeral, led to the scene of her death, he blanks out, taking a more passive role in the journey. Cyclically, on the way home, the first mention of his joy is given. Happiness is found for Mersault in conjunction with the promise of sleep.

Seemingly Mersault can blot out the living moments of his existence and remember solely what he wishes, as he does with the slices of memory he retains from the funeral. Notice how the mother's woman friend and M. Pérez are the only ones who cry. Mersault remembers this instance yet transforms it into a caricature, removed from himself. In the text, images float by and are reduced to a quick mention or a list of events, separated by commas. He is melted by the hot sun more than by the funeral of his mother and thus gives more attention in detail to that as it is a bodily and not emotive response. Mersault feels little contact with the imposed reality of humanity on the naturalness of the daily and minute events he participates in, a theme which will follow us throughout the novel.

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Chapter 2 Summary : Upon waking up from his 12 hour sleep, Meursault realizes that it is Saturday and that he will, in effect, receive a total of four days off from work. No wonder his boss was annoyed, he thinks, although it is not his fault that Maman died or that the two days he asked for fell right before the weekend. Meursault finally pulls himself out of bed, washes, and decides to go for a swim. At the beach, he runs into Marie Cardona, a former typist at his office to whom he had been attracted. Still attracted, he sits with her on a float and rests his head on her stomach. They decide to go to the movies that night. Once dressed, she wonders at the black tie he is wearing. Meursault informs her of his mother's death the day before. She is surprised by how recent the death was but Meursault does not feel like explaining any further.

She no longer seems to care when they meet for the movies at night. They watch a comedy and he fondles Marie during the movie. After the movie, they go back to his place. She is gone by the time he wakes up in the morning. Meursault is bothered that it is Sunday so he finds the smell of salt left by Marie on her pillow and sleeps some more. Wanting privacy, he makes lunch at home and wanders around the apartment, bored. He notices how the apartment was too big with Maman gone and so he has only kept up what is necessary for his daily life. As it is a beautiful afternoon, he moves out to the balcony from his room and watches the people moving by. Families pass by first and then the local boys a little later. He figures the boys are going to the movies. The road empties, leaving shopkeepers and cats as is the case on most slow Sundays. Meursault smokes cigarettes and eats chocolate. He watches the weather darken and then clear. Soon the streetcar returns bringing fans from the soccer game who alert him that they won.

As the sun sets, people begin returning from their walks. The moviegoers enter the street all at once and appear to Meursault as if they have seen an adventure film. Another set of moviegoers who had attended the further theaters in town pass by more subdued shortly after. The girls and young men laugh and play flirting games as they walk past. Suddenly, Meursault notices the street lights come on and the stars appear in the sky. His eyes begin to tire but pick up the streetcar lights bouncing off of objects. Once the street is deserted, Meursault goes to buy some things for dinner. He cooks and eats standing and then closes the windows. He realizes that nothing much has changed: another Sunday is over and Maman buried.

Analysis : Over the course of the second chapter the reader is introduced to the minute-to-minute details of Meursault's life on a regular Saturday and Sunday. We see the two patterns of life on non-work days that Meursault has through our first glimpse of what his life is like on an ordinary day as opposed to the days surrounding his mother's funeral. The tone however of the chapter does not differ greatly from the first chapter which did focus on the funeral. This sameness is very important when considering the message which Camus is attempting to present through the character of Meursault. The tone we note in both chapters is indifference. As we discussed in the first chapter analysis,

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Meursault is largely more concerned with his physical comfort, the physical environment, and character observations than with the emotional baggage normally accompanying death or the behavior expected by society. Seeing as Meursault is indifferent to the death of his own mother, perhaps we should not be surprised that he is largely indifferent in his daily life as well. Camus is constructing a framework through the character and life of Meursault in order to explore his ideas of the Absurd. Camus once said, "What is absurd is the confrontation between the sense of the irrational and the overwhelming desire for clarity which resounds in the depths of man." In plainer English, Camus did not believe in a world with absolute and/or divine forces such as God or an afterlife. In his world, when one died, that was all. Thus, the striving by the majority of humans to make their lives meaningful in the face of God is absurd. Every aspect of one's life is devoid of any greater meaning or truth and leads solely to nothingness. The struggle then, as he understood it, is to come terms with the Absurd. Hope and faith are but pointless measures constructed by man to provide purpose and avoid responsibility. When these constructs are removed and one understands he is faced with a definitive and eternal end, he has the ability to take control over the actions of his life and give them personal meaning. Creating meaning in a meaningless world is, indeed, absurd but a journey by which Camus is immensely intrigued.

In these philosophic terms, Meursault's choices and lifestyle are slightly more comprehensible. His mother's death is not an emotional experience for him because death is the expected end to the ordinary human cycle and, moreover, he and his mother were not close. He says at one point later in the text that he had sent her to the home because he didn't have the money to care for her and, "it had been a long time since she'd had anything to say to me" Thus the progression of events toward death of a person he knew but was not particularly attached to does not create sadness. Moreover, an ordinary non-work day as we watch Meursault participate in during chapter two is going to present a man following a track of his own physical pleasures. One of his favorite pleasures is swimming and going to the beach, as we will see over the course of the novel, and so on the first day after returning from his mother's burial, he is right back into ordinary life and chooses this as his first activity. He is stimulated by the most simple, physical sensations: hot, cold, sexual attraction. We learn very cursory information about Marie, that she was a typist, but nothing about the details of how she looks and what her personality is like. Instead we learn the physical effects she has on Meursault. This very self-centered narrative tells us about brushing up against her breasts and hearing her heart beat. In a life without meaning, these moments are what stimulate Meursault. We see that Marie is not living quite the same lifestyle as she is noticeably surprised by the nonchalance Meursault has shown toward his very recent mother's death. However, also note that Meursault gets the day wrong on which his mother died. He replies "yesterday" where in fact the burial was the day before but the death was a day or two before that. A slight wave of guilt washes over Meursault

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before he can push it away. He knows that his actions do not mean anything and guilt is simply a human flaw which one must displace.

The social interaction of Marie and Meursault is cut very short by Camus. We know they watch a movie and it is a comedy (not only offensive following his mother's death but referencing the reader's viewing of this comedy) but the plot (also self-referential) is not important. In fact, Meursault claims it "was just too stupid". We read instead about how the two touched each other and then left to have sex. In the morning, he is more distressed by the fact that it is Sunday than that Marie has left already. He enjoys the morning by staying in bed, napping, smelling the salt from Marie's hair, and smoking. Sunday disturbs him because there is no set pattern to follow, as monotonous as the pattern may be during the work-week. His life consists of physical impulses and daily pattern. Sunday interrupts this style and he is bored. Without any motivation, Meursault decides instead to observe others doing. The text becomes nearly a list of others' activities, snapshots in time much like he described his mother's friend Perez at the funeral. The emptiness of Sunday does strike Meursault however as the shopkeepers sweep dust into their deserted shops and he remarks that his apartment is too big for one man whereas it was the right size while Maman lived there. The reader is tempted to take this statement as sentimental but if one just reads the prose, Camus has not told you that Meursault is sad. He is bored. He notices the expressions of the sky much more forcefully than he recognizes expressions of his own emotions. At times, it seems as if Camus' voice is superseding that of Meursault because the words and imagery have a poetical flair. It is also possible that we underestimate a poetical foundation buried inside of Meursault but the reader cannot yet know how beautifully he will speak when approaching death. When the movements of the sky and people grow, Meursault realizes that another meaningless Sunday has passed him by. His mother's dying did little to change that or anything.

Chapter 3 Summary : Meursault returns to work and works hard. The boss is kind. He is relieved to find that Maman was "about sixty" when she died. Meursault does not remember exactly. In the morning, Meursault goes through the invoices on his desk and then washes his hands, a pleasurable activity, before lunch. He leaves for lunch with Emmanuel, who suggests they jump onto a fire truck moving quickly past them. Spontaneously, Meursault agrees and they run and jump on. Dripping with sweat, they go to Céleste's for lunch. Céleste asks Meursault about Maman. He eats fast, drinks too much wine, and returns home to take a nap. Later he goes back to the office and works all afternoon.

On his way home from work, Meursault runs into his neighbor Salamano and his dog. The two have been inseparable for eight years and not only look alike, but hate each other. They are both covered by scabs. Meursault recounts their daily routine of walking and Salamano's beating of the dog. Meursault is non-judgmental about the pair whereas Céleste thinks the dog's treatment in pitiful. Salamano is always yelling at the dog, "Filthy, stinking bastard!" and this time is no different. Immediately after seeing Salamano, another neighbor, Raymond

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Sintès, comes in. He is reputed to be a pimp but says he is a "warehouse guard". Raymond likes to talk to Meursault because he listens. He invites him up for dinner and Meursault accepts so he does not have to cook. The room is messy and filled with pictures of naked women. Raymond explains about the fight he had with a man that day and wants Meursault's advice which, he claims, will make them pals. His story during dinner is about a girlfriend whom he swears is cheating on him, with little evidence. It turns out that the man he fought with was her brother. He admits to giving her an allowance and beating up on her. None of it is his fault, he says. He wants Meursault's help in plotting revenge against the girlfriend, first thinking he could have her arrested as a prostitute or having underworld friends "mark" her. Instead he wants to send her a letter to make her sorry for what she has done so she will come back to him and he can spit on her. Meursault agrees to write the letter right then, hoping it will please Raymond. The girl's name is Moorish. Raymond is happy with the work and says how they have become pals. Before Meursault leaves, Raymond tells him he has heard about Maman's death and to not let things get to him because it was bound to happen. Meursault agrees and leaves, hearing Salamano's dog whimper as he returns to his apartment.

Analysis : Chapters one and two show the reader an extraordinary day and the weekend days, respectively, in the life of Monsieur Meursault. Chapter three thus brings us a typical work day. The boss at Meursault's work is a person of normal human sensibilities, meaning that he follows the fundamental rules of human behavior, so feels that he must ask Meursault about his mother. Meursault's nonchalance on the subject, answering with an approximation of her age, relieves the boss from any sympathy role he must play. It is important to consider that Meursault answers "about sixty" so as to not make a mistake. He is more concerned with guessing close to Maman's age than in following standard protocol. It does not occur to him how disturbing it may seem for a son to not know his mother's age. This small comment is symbolic of his entire outlook toward life. He is more concerned about being truthful to himself than constructing a persona for the public so does not feel the need to disguise his indifference toward the emotional aspects of life. Camus is careful to set this precedent both to display Meursault's attitude and to provide material to later condemn him.

Consequently, the next paragraph quickly moves on to the details of his work day. One may ask, if Meursault is so indifferent why does he work so hard at his job? Yet notice that it is simply the pattern that he must go though during work days. He does not enjoy the job, he just does it and wants to keep doing it. He is living life in the pattern set forth for him, not looking to break the rules but simultaneously breaking the social codes without meaning to because of the lack of meaning breaking the code would have for him. Meursault finds pleasure in the dry roller towel, not in his job. His boss, representing the contrast between Meursault and others, points out the smallness of this desire. Meursault is freed from the need to please anyone else or act any certain way. When Emmanuel

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uggests jumping onto the fire truck, Meursault does it. He can be spontaneous s well as set in a pattern because truly it all makes no difference. Notice too how ften Meursault simply dozes off and naps. He is freed enough from behavioral bligation that he sleeps when he wants to without giving it another thought, just s he does beside Maman's coffin and the morning after Marie leaves. Physical ensations feel good to him and he revels in the sun and sleep and sex and wimming and smoking.

Meursault's neighbor Salamano presents an odd example of a man who loes run his daily life based on emotions and routine. His dog and he look alike nd both are grotesque. He is abusive toward his dog, verbally and physically, nd they seem to hate each other. Yet, Meursault does not judge him. Many f the characters comment on how pitiful the situation is yet Meursault never grees nor disagrees. He looks at their relationship as based in logic and so asks Salamano what the dog has done to deserve the cursing. The illogical reason s that the dog is there. Their love and hate relationship provides a strong and ronic contrast to the relationship Meursault will have with Marie. We will learn hat he does not love her because it does not matter. The dog is all that matters to Salamano and is a metaphor for the element in most human lives which causes us to feel emotions strongly and repeatedly though they are often far from rational approaches or simple physical responses. Yet Camus is far from saying hat Meursault is wrong in his attempt toward life. He has simply not learned yet ow to make the best of an existence which he, in fact, understands the best of ll the characters in Camus' mind. He knows that life is meaningless. However, e has not yet learned how to deal with the Absurd and create meaning. This aradoxical collision of characters alludes to the condemnation Meursault will ater face and the freedom he finds in his condemnation.

Raymond is another repulsive type of character who does little to redeem himself throughout the novel. And yet he sees Meursault as a friend because he s willing to listen. Meursault does not judge him after hearing about his bloody ight with a man which he continued to beat after he was on the ground. The man had kicked back but it is still a questionable action. Meursault however agrees o listen to this and his next story because Raymond will make him dinner and hen he does not need to cook. The physical priority is lifted above any moral one. Still one must wonder why Meursault, a man who seemingly finds the truth very important, would agree to write a letter which is unnecessarily mean and manipulative without even hesitating. Raymond wants him to so he does. He also accepts Raymond's narrative concerning his cheating girlfriend which is rather inconclusive and subjective. He claims she is cheating from evidence such as finding a lottery ticket in her purse she could not explain paying for. These events and life stories do not matter to Meursault; they do not affect him. Yet what does affect him is too many glasses of wine or cigarettes. He s easily overcome by the excess of physical stimuli and has less control over himself when his mind is numb and burning as a result. This theme of physical stimuli excess is a harbinger of bad moments, at least in the eye of society, for

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Meursault. Remember the walk to the funeral where his thoughts are focused on the scorching sun. He will later be condemned for such a focus.

6.2.2 The Outsider Summary and Analysis of Part One, Chapters 4-6

Chapter 4 Summary : Meursault's narration skips ahead a week but fills us quickly in on the details of the past week. He worked hard and saw two movies with Emmanuel. The day before was Saturday and Marie came over. They caught a bus to the beach and swam and played games in the water where Marie taught him how to skim the foam and spout it up in the air. When the salt becomes too bitter, they move into the shore and press up against each other. Speechless, they hurry back to Meursault's bedroom. Marie stays the next morning to have lunch. They hear Salamano yelling at his dog and Meursault tells her about the two. Her laughter turns him on and she asks if he loves her. He replies that it does not matter and that he does not think he loves her. She looks sad but later laughs and he kisses her again.

A fight breaks out in Raymond's room between him and his girlfriend. The woman screams in such a way that the whole building goes out to see the fight. Marie says it is terrible whereas Meursault does not comment. She wants him to get the police but he does not like them. When they do come, Raymond finally opens the door and the woman says how he hit her. Raymond keeps smoking after the cop tells him to remove the cigarette so the cop slaps him. Raymond becomes meek. Raymond is ordered to stay in his room and wait to be summoned while the girl leaves. Meursault and Marie return to make lunch but Marie cannot eat much. Meursault eats most of his food.

Later in the day Meursault is visited by Raymond who tells him how his plan had gone along as expected until she slapped him and then he had beaten her. Meursault says that he should be happy the girl got her punishment. Raymond agrees and doubts the cops can change that. He is glad that Meursault did not care that he had not hit the cop back. Meursault agrees to be his witness and the two go out. They play pool and drink but Meursault refuses to go a whorehouse. On the way back home they see Salamano very flustered. He explains how he lost his dog at the parade grounds. Raymond tries to reassure him that if the dog is lost he will come back. Salamano is worried the police will get him. Meursault explains how he can pay to get the dog out of the pound which Salamano finds absurd (paying for a dog he does not even like) but questions Meursault about it later. Meursault explains how the pound keeps the dog for a short time before deciding what to do with it. Salamano leaves but Meursault can hear him pacing and then crying.

Analysis : The week flies by because now that we have seen a typical workday there is no need to show us others in the routine. They will each be rather similar. The pleasure highlights are pointed out as Meursault goes to the movies twice and then sees Marie on Saturday. This day is given in much greater detail because the pattern is not quite set and it is a long stretch of time where Meursault enjoys what he is doing. As usual though, he and Marie head first to

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go swimming. Similar to the act of sex, Meursault's love for swimming hinges much on the feel and taste of the event. As he had longed for the salty smell of Marie's hair on the pillow after she had left the Sunday before, he likes playing her water game until his mouth stings with "salty bitterness." It is something he longs for but too much of it can become bitter. He is arrested in his behavior by a physical sensation. The act of swimming and absorbing the salt bring about sex as the two rush back to Meursault's apartment, unable to contain themselves. The cool air on their naked bodies makes him feel good and this is all Meursault needs to feel happy.

The harmony of their union is broken by the disharmonious and ugly fight between Raymond and his mistress the next morning. The fight comes right after Meursault tells Marie that he does not think he loves her, but it does not mean anything. Meursault is not involved in emotional excess or extremes of any sort but that does not mean he does not like Marie. He enjoys her very much. The emotional extreme of hate pours into the hall with the fight and provides the largest contrast and paradox, as Meursault does not judge or care much about either. He feels no need to get the police as Marie asks because he does not like police. This response seems very selfish but in fact his refusal to act is, by nature, the act of not acting and thus he chooses to allow the events to continue because his interference would not change anything. The cop's arrival does however throw a different light onto Raymond as he is forced to drop his tough guy exterior and ironically, falls to the other extreme of great acquiescence and fear. He later is relieved to find that Meursault was not disappointed that he did not hit the cop back. He had let his exterior persona drop and was scared at showing his inner fear. The pretense constructed by Raymond acts as a synecdoche for the superficial constructs of society in general, establishing an exterior faith in order to avoid facing the absurd existence of living life.

Not surprisingly, once the fight is separated and Meursault and Marie return to lunch she has lost her appetite whereas Meursault eats all of his lunch. He simply does not allow other people's issue to affect him in such a way as a physical aspect of life could. He does not react as expected. When Raymond visits after Marie has left and Meursault napped, Meursault does not judge his character based on the abusive fight. Meursault agrees to act as his witness and go out with him. The structure of Meursault's thoughts points to his nonchalance concerning the actions of Raymond. Immediately following Raymond's assertion that he was glad the woman got what she deserved, Meursault ironically thinks of how friendly he is and how nice the moment is. A moment with a person society would likely consider to have poor moral values does not impact Meursault except to relate to him Raymond's attempt at friendship.

The portrait painted of Salamano at the end of the chapter is much different than the previous portrait. Though still acting the part of a hating dog owner, his compassion and love for the dog cannot but help to come through. It is a touch of obvious humor that Camus throws in that Salamano was watching "The King of the Escape Artists" when his dog disappears. And yet does not that

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parallel imply that the dog is also a king? Near death, Meursault will come to the conclusion that Maman's or his life are worth no more than Salamano's dog. The loss of Salamano's dog deeply affects and saddens the little man, however. The noise of his crying leads to Meursault's unexpected thought of Maman. The two have to be connected even though Meursault does not see the link. He says, "For some reason I thought of Maman." Yet the grief Salamano is expressing directly precedes the memories of Maman and Meursault goes to bed without eating, the first time during the novel one can note that he passes on a physical pleasure or is incapable of enjoying a physical stimulus. The reader must wonder if normal human sensations and societal behavior codes do lie deep inside Meursault or if we are simply reading too much into his behavior because of our own deeply ingrained expectations.

Chapter 5 Summary : Raymond calls Meursault at his office which annoys Meursault because his boss does not like them to receive personal calls. Raymond tells him that they are invited to a beach house of a friend of his and that he can bring Marie. He also says that a pack of Arabs, one of which is his former girlfriend's brother, had been following him. After hanging up, Meursault's boss calls him but fortunately does not talk about the phone call. Instead he introduces to him the idea of working for the company in Paris. He thinks Meursault seems like the type who would enjoy the travel and change. Meursault says how he does not really care and is happy enough in Algeria. The boss says he has no ambition. Meursault admits to the reader that he once had ambition but lost it when he had to give up his studies.

Marie visits Meursault after work and asks if he would like to marry her. He agrees if that is what she would like but still says it does not matter and he does not love her. He admits that he would marry another woman in the same situation. Marie finally decides that her liking him for this peculiarity may make him hate her later but she will still marry him. She is excited about the prospect of going to Paris, but Meursault tells her how it is dirty. They go for a walk and Meursault mentions the beautiful women they see. Marie agrees. She leaves and Meursault has dinner at Céleste's. A strange little jerky woman joins him at his table. She eats feverishly and meticulously marks a radio program schedule. He follows her for a few minutes when she leaves but then forgets about her.

Salamano is waiting outside when he returns. His dog was not at the pound and he does not want another dog since he was used to his own. Salamano tells him about getting his dog and how nice his coat was before he got sick and old. Upon leaving, he tells Meursault that he is sorry about Maman and how much she liked the dog. He understands why he sent Maman to the home whereas many other neighbors thought it was cold. Meursault had not known that and justifies his behavior by noting that he did not have enough money. Besides, she had nothing more to say to him. Salamano says good night and wonders what he will do now that his life has been changed.

Analysis : Chapter Five begins by introducing the reader to a collision of Meursault's two worlds, the world of the work week and of the weekend

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Raymond calls Meursault at work and Meursault is annoyed right away. At work, he is in the mode of his pattern in which he wants nothing upset. He is afraid his boss will be mad at the personal call and he does not want to risk that. Ironically, he does want the balance of his life upset although he believes that individual choices and events do not matter. Just as it did not matter whether Maman had dies yesterday or the day before, the encounters of life occur but do not matter. In order to keep his work week encounters occurring in the routine he is used to, he does not want to upset his boss. Strangely though, Meursault ends up doing just that when he shows very little excitement at the idea of being transferred to Paris. He states, "it was all the same to me" and means that. He was not unhappy with his life in Algeria so why change it? The boss does not like his idea that one life is the same as another because that disturbs his sense of agency. The standard human sense that the choices one makes impact the outcome of events and make a difference on the quality of their lives and the goal they are heading toward is a non-issue for Meursault. We get a strange peak into Meursault's former life as a student when he did have ambition like the boss wishes he showed. It seems almost as if whatever made him give up his studies forced him to realize that nothing he did really mattered. Yet he is not bitter; the notion is that he has matured and now understands the way he must live life. This highlights that Meursault is capable of change, he is not stuck in a pattern he cannot move from. He simply chooses not to move from it at this point. This tone establishes a precedent, allowing the transformation he will make as he nears the hour of his death.

The reader is further struck by the totality of the theme of Meursault's indifference and apathy during this part in his life when he agrees to marry Marie. Many times, Meursault will make a decision based on the fact that he sees no reason not to act in a certain way though he does not see a reason to either. He will get married if Marie wants to and he is annoyed that she questions his reasons when it is her idea. Meursault is completely honest in his responses to her questions and it is disturbing to a reader, and obviously to Marie, that he participates so little in the rules of manners. It is not polite to tell someone that he would marry any woman in the same situation but this is not a consideration for Meursault. He is happy with Marie and likes her but there is no emotional attachment. We are not surprised by his comment to Marie that Paris was dirty and dark and the people pale. He is attached to the sun and warmth and his Mediterranean lifestyle of swimming and napping. Paris would have nothing to offer him, a man not interested in a cultured lifestyle or architecture, but in the physical stimuli Algeria has offered him. He does not participate in the game of society's expectations and so rejects Paris if he wants to, tells Marie he does not love her, and agrees with his boss that he has no ambition. Marie sees him confused when she scolds him for not wanting to know where she is going to. As Camus wrote, "The hero of my book is condemned because he does not play the game." His refusal to conform to the value system of society in these small ways, though they do not upset Marie or his other friends too drastically, will

parallel his time in prison and will give ammunition to his attackers, condemning Meursault as a danger to society.

The little robot-like woman who sits with Meursault provides an interesting contrast to his own character. By this point in the book the reader has likely started to wonder if Meursault is himself a robot, going through the motions of life and routine and asking little else but to continue in this pattern. Yet for Meursault his routine and indifference is a choice and a stop on his progression toward finding meaning in a meaningless universe. His character, though changing little over the course of the novel until the end, is a work in progress and will have the suggestions of more than one dimension. The robot woman intrigues Meursault through her feverish, robotic movement. It is as if she is propelled ahead by some strange motivation which Meursault cannot grasp. She is so meticulous about her radio program schedule that she appears ridiculous. When she rises from her seat she moves through the crowd with such assurance and speed that she never needs to swerve. Here is a predestined preprogrammed woman. Her life is not a choice but a program. Meursault forgets her soon because she is not real or true to herself. Not immersed in superficial pretext as are other characters, and most of society, she still fails to exercise choice in her actions and again distinguishes Meursault as a singular being in an absurd world.

Salamano without his dog is a truly pitiful creature. The reader watches a man who seemed truly despicable when first introduced but is now saddened by the loss of a companion whom he loved. We understand the depths of his character which suggest that depth is possible in the other characters . We are also hit by the irony of a narrative where a man is crushed by the loss of his dog but a son does not flinch when told of the death of his mother. Is this son a monster? And yet he is compassionate toward Salamano's loss and willing to listen to his stories of the dog. The theme of reliving ones life through memories in order to live it again is central to the novel and will appear again as Meursault approaches death. It is minimized here for the reader in order to plant the seed which will grow into the beautiful prose Camus and Meursault share at the end of the book. He and Salamano become connected through the handshake at the end of the chapter, reflecting the intersection of their stories. Though not similar in personality, the two will each learn how meaning can be represented in life. Salamano, however, still lives within the prescribed boundaries of society and expresses his sadness over the loss of Maman. Meursault characteristically feels no need to respond. What does it matter?

Chapter 6 Summary : Meursault finds it difficult to wake up on this Sunday but Marie shakes him awake. He is in a sour mood. They wait for Raymond outside and the sun hits Meursault like a slap. Marie is excited but Meursault is hungry. Raymond arrives and they decide to take the bus. The day before Meursault had testified that Raymond's girl had been cheating on him and Raymond got off with a warning. They notice a group of Arabs across the street and hurry to the bus. Raymond's friend's name is Masson and his wife has a Parisian accent. The couple causes Meursault to realize for the first

time that he is getting married. Masson, Marie, and Meursault go swimming first off but Masson stay near the shore. Marie and Meursault feel close and happy swimming together. Meursault goes in first and then watches Marie come out later, admiring her wet body. Meursault falls asleep until right before lunch when he and Marie fondle in the water.

Meursault devours his lunch and then takes a walk with the other men. The heat and glare of the sun are almost unbearable to Meursault. They walk along until they see two Arabs on the beach, one being Raymond's man. They approach and Raymond and Masson fight with them. Raymond is cut with a knife and he and Masson go to bandage it before returning to the house. Meursault has to explain to the women but does not like to so says very little. Raymond heads back down the beach later and Meursault follows him although he wants to be alone. They find the two Arabs again, lying on the beach. Raymond wants to shoot but Meursault talks him into giving him the gun which he will shoot for Raymond if the knife is drawn again. The Arabs back away at the last minute and Meursault and Raymond walk back.

Not wanting to enter the bungalow, Meursault goes back to the beach. The heat and glare of the sun strike him like blades against his forehead, as on the day of the burial, he remembers. He sees Raymond's Arab again though he did not intend to search him out. The two watch each other, hardly moving. Meursault notes that the last two hours have stood still. Knowing that he could just turn and leave, he cannot help but move forward. The pain of the sun and heat and salt leaves him dazed and unable to breath or think clearly. The trigger gives and he realizes he has shattered the day and happiness. He has shot the Arab. He fires four more times.

Analysis : It is very significant how hard of a time Marie has waking Meursault up the morning that opens chapter six, the chapter of the novel's climax. He is a man easily driven by physical stimuli, who sleeps and wakes when he chooses. Thus when he has such difficulty dragging himself from sleep, it cannot be a good sign. In fact, the day becomes his last as a free man and his first as a murderer. Meursault certainly had better sense in wanting to stay asleep. Furthermore, Marie notices how glum Meursault looks, almost like a mourner. Meursault has never looked like a mourner, not even when his mother dies. To have the look of one on a simple Sunday morning, the days were he usually does nothing all day long, foreshadows a death which will affect Meursault much mroe deeply than any other death has before. This death, on some levels, will matter. In fact, it will bring the end of Meursault's freedom and ability to enjoy the physical pleasures he loves most as well as the beginning of Meursault's realization of what living life means and his subsequent vindication. Marie laughs with delight, but Meursault feels drained and many of his pleasures already lose their flavor. His life is about to be completely altered. Once he reaches the street, the sun does not have the normal calming effect on Meursault but instead slaps him on the face. We have learned that if the sun is portrayed in a negative way by Camus, it is a harbinger for disastrous encounters or events. This morning

light does not even seem to be harsh or too hot since Marie claims how beautiful it is but in Meursault's state, he can already feel the daggers of the sun which will stab him later. The tone of the chapter's opening is very expectant, pointing toward danger or disaster.

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Marie's joy is heavily contrasted not only by Meursault's gloom, but also by the physical symbols of impending doom represented by the group of Arabs across the street. The metonymic usage by Camus of the conflict between Raymond and the Arabs to represent the French/Algerian conflict alerts the reader to the deeper meaning of the Arab tough guys on the corner. Meursault, being part of the pied-noir working class, is stuck in the battle between two sides and ends up striking out against the Arabs for almost no reason. The situation has placed him there, just as Camus has placed the Arabs conveniently across the street. Meursault will later say that he knows the day could have gone either way, it would have been just as easy for him to shoot as not shoot. Note how when the trio walks to the bus, Meursault looks back and finds that the Arabs are standing indifferently in the same position staring at the same spot of ground as when they left. They are just the tools Camus uses to indict Meursault and represent the intensifying conflict of the French-Algerian in the context of the Absurd.

Arriving at the beach, the atmosphere is still highly negative though on the surface, one would think it would be more positive. Yet note the images which Camus includes, such as Marie's destruction of the flowers or the houses stripped naked in Meursault's view. The air is heavy with the sense of approaching doom. Meursault feels slightly better when he is able to go swimming at Masson's house. He notes that the sun is doing him good. He is in his favorite element and able to shut out the negative energy of the day. His later actions are not predetermined. However grumpy he was feeling before, he is not led to killing someone. The paths in front of him are equally open. Meursault lives in the moment, not in memories of the past or thoughts of the future. He does not think of the implications of agreeing to marry Marie until he sees her talking to Masson's wife. Still just an objective realization, Meursault is most happy when he and Marie swim out into deeper waters and can move together in smooth solid strokes. Time is broken down into a smaller scale and Meursault appreciates the pleasure of taking each stroke with her. This action puts his body at such ease that he naps after reaching the beach and must again be woken up by Marie. She is the consummation of his physical desires. She is united with him in his love for the ocean and sun and she encourages the closeness of their bodies. He wants her because he wants that type of happiness. He eats all of his lunch because his sensations of been peaked and he wills to be physically satisfied.

The sun's negative, blinding attributes reappear as the three men walk together along the beach. Meursault nearly stops listening to them talk because the sun's weight makes him so sleepy. Camus uses terms such as "unbearable","hard to breath", and "red" to describe the damage the sun is doing to Meursault. He feels beaten down. At this point, paralleling the sun struck moment outside of

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the apartment building in the morning, the men notice the Arabs. Meursault agrees to stand aside in case a third Arab comes because he has no reason not to agree. As always, this indifference marks Meursault's decisions. It was easiest to agree. He watches the men fight much like he watched Raymond fight with his girlfriend. It is an event which happens separate from him and does not concern him or his judgment. Raymond is injured foreshadowing the danger inherent in meeting the Arabs like this but it is only a surface wound. The wound is enough to require attention and to make Meursault awkwardly have to recount the event to the women. This place of transferring emotional information does not please him as much as the ocean which he turns to look at instead.

Always making his own decisions and acting on a singular basis, Meursault follows Raymond back to the beach even though he angrily demands to be left alone. Meursault mentions that by this point, the sun is overpowering. The details of the moment which Meursault gives us become even more specific and minute to minute. The reader feels almost like they are in an old Western movie as Raymond reaches toward his pocket for a gun and they watch to see if the Arab reaches for anything in his pocket. We see Meursault try to control the emotions of Raymond from doing something he would regret. He does not want to say anything to set Raymond off. But is this because he is against him shooting? The reader will likely think so but Camus does little to tell us this is so. Meursault averts danger by taking the gun from Raymond at this point and is not overly hesitant when he uses it himself later. Meursault is simply reacting to the situation objectively.

Meursault notices that time has come to a stop. It will not begin again until after Meursault has shot the Arab five times. Nothing happens at this moment with Raymond but the sun and heat still ring in Meursault's ears after they leave the Arab. Meursault decides to head back down the beach after Raymond returns to the house because he realizes that "to stay or to go, it amounted to the same thing." Here is Camus' interjection of Meursault's journey back to meet the Abusrd head on. He did not have to go back and he does not intend to shoot the Arab but the sun is strong and nothing matters. He could go back or he could not but by going back he will force the ultimate conclusion of his creation of meaning in a meaningless world and that is the important goal of Camus' novel.

The sun attacks Meursault's sensibility as he walks back toward his chosen route. His body tenses as the sun is symbolized as a knife, foreshadowing the knife which will set him off. He is dazed and feels drunken because his senses have been overwhelmed. It is his existential struggle against the world and others in it which moves him nearer to the encounter which will bring him meaning. God is not present. Meursault has the power to kill or not to, and he is influenced by no outside influence other than the beating sun and drunkenness of his senses. Time slows even further when he nears the Arab and grips onto Raymond's gun. He is reacting instinctively, he implies, by saying that it was natural that he gripped the gun. The moment of the climax is hyperbolic in nature as Meursault feels that all time has frozen while he and the Arab stare at each other. The light that

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bounces off the knife of the Arab is like a shot at Meursault, stabbing his eyes and forehead. His eyes are blurred by sweat and salt. Each detail and element evident in Camus' narrative lead to Meursault's physical state when he shoots, but none are responsible. Meursault alone is. He is as removed from reality and social context at this moment as every moment. He squeezes the trigger without intent. Each small act is singular. He realizes that he has shattered his happy harmonious life so why fire four more times? What kind of monster can this be? He will later stress to the reader that he is really like everyone else. What does this say about man and our struggle in the world? Is there another solution to living than blame or indifference? The shots are the peak of Meursault's physical life. In order to transcend this blurred dazed drunkenness he consumes, he must knock "on the door of unhappiness."

6.2.3 The Outsider Summary and Analysis of Part Two, Chapters 1-3

Part Two

Chapter 1 Summary : Part Two skips to after Meursault has been arrested. He is quickly questioned to ascertain his identity. He is appointed an attorney though his case is so simple he does not think he needs one. He is taken into an interrogation room which reminds him of interrogations in books he has read. It goes quite pleasantly and he almost shakes the magistrates's hand upon leaving. His lawyer meets him in his cell and questions him as well so that he can help. He is disturbed by the answers Meursault gives in response to questions about his feelings at Maman's funeral. Meursault refuses to say that he had repressed natural feelings of sadness because it is not true. Although those details have little to do with the present case, the lawyer it explains it will come up in court. He leaves angrily and Meursault wishes he could tell him that he is just like everyone else but is too lazy to stop him.

He is then taken to the magistrate again who seems cordial, at first asking him to go over the details of the murder again. He is bothered by the fact that Meursault hesitated between the first shot and the following four. Meursault does not know what reason to give and does not think it really matters. The magistrate explodes. He grabs a crucifix and shoves it in Meursault's face, asking him if he believes in God. He is infuriated to learn that Meursault does not. Finally, hoping that he will stop, Meursault agrees with him at which point the magistrate encourages him to say that he will trust in God to which Meursault disagrees. The magistrate comments that Meursault's is the most hardened soul of any criminal he has met. Meursault has a difficult time realizing that he is a criminal now. Meetings with the magistrate run smoother after the first meeting. Meursault is always accompanied by his lawyer and most of the time is left out of the conversation. He enjoys the parts he participates in and comments that the whole process seemed very natural and he feels like "one of the family". He finds it strange to remember a time happier than the cordial moments with the magistrate.

Analysis : The simple, almost listing manner in which Meursault lists the events which follow the shooting has a matter of fact tone. He is not injecting

emotion or remorse into any of his comments. Again, he is completely objective and distanced. As he says in the previous chapter, he could have easily stayed at the house or ended up shooting someone. Yet the last chapter is separated from this chapter by the idea of book one and two. What division exists that separates the two modes of Meursault's life? In Book One we note that Meursault is honest to himself, indifferent, and nonjudgmental. In Book Two these characteristics are not dependent on him or his nature. He is the object and it is society's turn to decide how they will act in response to him. Here, it is Meursault who will be judged and his actions and choices questioned. He can no longer go on living the unexamined life. Ironically, the examination of his case will become that of his life and indict him on what he thinks more than what he did.

The questioning begins right off in chapter one of part two as the reader is skipped to the arrest. We see none of what happens to the others in the beach house or how they find out or react. We know only of Meursault because he is telling us and, fitting to his character, he thinks in a self-centered manner. After being taken away from the others, his thoughts are moved away as well. They do not affect him or make any difference, so he thinks little of them. Meursault admires how well the court takes care of details and stresses parts like this concerning his interrogation rather than much of anything unpleasant. He understands his case is simple but likes that the court will give him a lawyer. Meursault finds the entire situation surreal because he does not consider himself a criminal. Remember that he must keep reminding himself that he has killed someone and belongs in prison. The interrogation scene he enters does come right out of old crime story novels but he is not too affected by its severity. His desire to shake the guard's hand on leaving strikes the reader as peculiar but to Meursault these are simple human interactions and when someone is kind he appreciates it. He is still living moment to moment and does not concern himself with the past or future.

The lawyer is disturbed most by Meursault's inability to lie about how he felt at his mother's funeral. He is a representative of the French institution since he is provided by the state and Meursault's character is completely foreign to him. The trial is business to him and he wants Meursault to learn how to best succeed in court and is worried that is indifferent outlook will harm his chance of winning the case. Meursault tries being very direct with him and even tells him straight, "my nature was such that my physical needs often got in the way of my feelings." Here Camus is telling us what we have been guessing along. Meursault recognizes this difference from society but it is meaningless to try to change that. The lawyer does not get as upset at this comment though than the one where Meursault claims that he can not say that he repressed his natural feelings at Maman's burial because that would not be true. Meursault, above all, is true to himself. At this, the lawyer looks at him disgusted. Already he is being judged to be an inferior human being because he is refusing to go along with the game implied by the lawyer. Meursault plays by his own rules. As in Existentialism, he is an individual struggling against others in a finite world. It

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is a struggle for one's own identity and meaning. He wishes the lawyer could understand but is too lazy to try to make him. Apathy wins out over the state of another person or his own well-being.

Not surprisingly, the lawyer is unable to come to his next meeting with the magistrate. The point at which the magistrate fails to understand is when Meursault explains that he hesitated after the first shot before firing the last four. Saying he had loved Maman the same as everyone (as he truly does love everyone the same) has less of an impact than his inability to answer why he would have waited like that. The physical stimuli of the moment on the beach return to his senses, he can feel the moment, but he cannot express his motivation because there was none. He could have shot or not shot, and he shot. The crucifix being brought out represents the hinge of Camus' philosophy that there is no God. He is not a nihilist but he believes that nothing divine or absolute exists and that many people use a faith in a higher being as a crutch to avoid living and taking responsibility for this life. Life is absurd, not controlled or monitored or rewarded, and Camus thinks that to live a full life, one must face the absurdity of death leading to nothingness instead of focusing all of one's energies on an abstract and unlikely concept. Why prepare and wait when we could live?

The magistrate gets very frustrated because he does not understand this worldview. Meursault does not even feel sorry for what he did. It was an inconvenience to him to be taken from his pleasurable life and dropped into the monotonous dirty cell. The times with the magistrate come to represent the only breaks from the dark damp world of the cell and he finds pleasure in the simple cordiality of their rare interactions. Each action and encounter that Meursault delights in is indeed an understatement of the manner in which most people live their lives, overlooking these moments by searching for their meaning or accumulation. Meursault's happiness and ability to grasp it is an understatement of Camus' larger message.

Chapter 2 Summary : Meursault realizes that his time in prison is going to be the type of time he has never liked talking about. He is first put in prison with a bunch of people, mostly Arabs. They become quiet when they learn he is there for killing an Arab. A few days later, he is moved to his own cell with a wooden plank to sleep on and a barred window facing the far off sea. Marie comes soon to visit him and looks beautiful. It is hard to speak with her because of the amount of noise from others in the room. It is mostly Arabs, some screaming and others mumbling softly below all the rest. His eyes adjust to the brighter light of the visiting room and he has a forced conversation with. She tries to keep him hoping, which he believes must mean that he should hope he will be able to touch her again. She talks about everyday things which he answers when necessary. He is overwhelmed by the sound and light and wishes to leave but wants to take advantage of Marie being there too. Meursault pays close attention to the other inmates and their visitors. Finally he is told to leave and she tells him he will be acquitted and they will go swimming and get married. He responds uncertainly. After this, he receives a letter from her explaining that she can no longer visit because she is not his wife.

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Meursault explains that life in prison could have been much worse for him. The first months were bad because he still thought like a free man. But then he began to think like a prisoner and looked forward to his walks or lawyer visits instead of swimming and cigarettes. He desired a woman most at first but puts it in perspective when he speaks to the head guard who mentions how missing women and cigarettes and so on was the point of prison. It takes away one's freedom. Meursault realizes he is right and soon gets over his first longings. He mentions that Maman had compared man's ability to get used to anything to living in an hollowed tree where one would get used to looking forward to a bird's flight. Meursault is happy enough in prison.

The main problem for him is killing time. He learns to concentrate on remembering every item and detail of his room at home and makes the catalog longer each time so that it becomes a habit. He is soon able to learn how to sleep in prison as well and progresses to sleeping two thirds of the day. He then has less time to kill. Part of that time he kills by rereading the Czech newspaper crime article he finds. The article contains a tragic story and convinces Meursault that it is never a good idea to play games. With this pattern of life, Meursault soon loses track of time as he had heard would occur in prison. Long and short begin to describe each day and when he is told that he has been in prison for five months he believes but does not understand. He looks at his reflection but no matter how he tries to smile the reflection still looks stern. He realizes too that he has been talking to himself and agrees with the nurse from Maman's funeral that there is no way out.

Analysis : Chapter two is important to the reader because it fills in the details of the prison which are left out of chapter one. We had learned about the interrogations of the magistrate and the meeting with the lawyer but what occurred on a day to day, basic functions level for Meursault during the eleven month period he is held is avoided. The chapter begins with Meursault admitting that there have always been things he does not like to talk about. We are not surprised since he has always mentioned that he only speaks when he has something to say. The reader realizes that the time he is uncomfortable talking about in prison is when he has trouble convincing himself that he is in prison. He still feels he should be free and thus the prison is a punishment, he is being kept away from where he belongs. This he does not like talking about.

He notes, after he receives Marie's letter that she can no longer visit him, he can accept the fact that the prison is his home but it is still not until later that he gets over his reluctance to talk about it. The combination of prison being his home and his thoughts being those of a prisoner will cause the adjustment. Meursault refers to many of Maman's anecdotes throughout his time in prison and it seems as if he gets the ability to adjust from the lessons his mother has taught him. They are probably closer now than they were during her life. He will wish for his one piece of sky to hold onto and make his own. For a man who lives in the present, he simply has to convince himself that the prison is his present and he can move on.

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The meeting he has with Mary before receiving that last letter is chaotic and stifling. The room is filled with Arabs who are characterized as space consuming and loud. They are everywhere- on either side of Meursault, whispering below him, yelling above him. He is nearly drown out by their noise and presence. The damaging effect of the sun is highlighted again when he walks into the room and is blinded by it. It is so much brighter than his cell and he feels uncomfortable then nauseous. The human and physical presences in the room overwhelm him as he has been pulled out of this world and then suddenly interjected back into it. Mary's beauty more than anything else strikes him and he misses the physical feel of her body against his. They talk of trivial things, Meursault often responding simply and just observing her. With the distance of the glaringly crowded room, he cannot connect with her as he once had in the sea and longs for that unity. The trivial items she discusses do not interest him and he would leave except than he would miss her physical presence which still has pull on him. Their inability to communicate without the physical connection is presented as the strains of other conversations interest Meursault more than what Marie is saying. Meursault is forced to shout to Marie in order to be heard but often fails in this because of the surrounding noise. His connection with Marie has been mostly severed though she lingers smiling after him and he yearns for her face and presence long after.

The letter is the first break from his previous. Yet his free man thoughts are still linking him to that world and do not make the break a complete one. We remember the joy Meursault had found in the ocean, in the feel swimming gave him. The urges still are present within him making their denial even harder. This example stands with sex and cigarettes as well. Meursault is in free world withdrawal but he constantly insists that he did not have it as bad as some, that normally he did not take things so far, and that his mother's anecdote about the hollow tree did not even apply because his life in prison was fuller than that analogy. The reasons why he is able to get over the longings for the sea when he can view the waves from his window, and sex, and cigarettes is time and memory. Meursault applies a standard life structure which he had never before depended on. At this point in his existence, living moment to moment is not capable of satisfying him. He realizes that no matter how tantalizing the faces of woman he constructs in his mind are, they still work to pass the time and kill his boredom. He slowly learns to live without any physical stimulation besides that which he is able to create within his mind.

With these acceptances, he uses his memory to kill time and the lack of freedom is lessened. He admits that he is not so unhappy. His mental daily analysis of his room is a classic example of his ability to find value in life and possessions and memory where he had once never bothered to look. He had lived solely for one encounter after another, never examining or looking back to appreciate. By slowly reviewing each and every detail of his room, gaining knowledge each time, he gains back much of the quality of his life that he had allowed to escape him. The realization that a man who lived one day in the outside world would have enough memory to live on in prison is a monumental

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discovery for Meursault, a mental milestone. He finds value and creates meaning in a life where he had seen no reason for meaning. The clipping of the newspaper article on the Czechoslovakian tragedy is another example of his ability to see the value of examination and the preciousness of life. Time itself loses its meaning to him because the moment to moment function of his life no longer has a place. He lives in his ability to kill prison time through memory, the crime story, sleep and other ways. With time dead, he turns to himself. For the first time in the book, we see Meursault looking at himself. His introspection reveals that he can not make his face smile. By seeing the serious expression on his face and finally hearing his own voice ring out, he connects his body to his mind in the first true union of his life.

Chapter three Summary : Meursault notes that the time from last summer to the present one went quickly. The weather becoming hot means something will happen to him. His trial is set for the end of June and meant only to last a few days. He arrives at the courthouse to start his trial and is surprised by the bustle of activity and further surprised to learn that they are all there to see him. The press has built his story up. Sun filters into the room and is stifling. Meursault notices the jury sitting in judgment of him like passengers of a streetcar. Once the court is in session, the press too stares at him coldly. The proceeding events are confusing to Meursault since he does not understand the process. When the judges read off the names of witnesses, he realizes that many people he knows are in the room ranging from the director of Maman's home to Marie and Raymond. The robotic woman who sat with him at Céleste's is also in attendance and stares at him throughout.

The heat increases and the examination begins. The judge reads over Meursault's testimony and Meursault agrees to each section. He then asks why Meursault put Maman in a home and he explains that he did not have enough money to care for her, that they had not needed each other anymore, and that they both got used to their new lives. The prosecutor asks if he intended to return to the Arab and kill him. Meursault replies no, it just happened. The session is adjourned until the afternoon when it is hotter but otherwise the same. The witnesses are called, the home's director being first. He testifies that Meursault was very calm at the funeral: not crying, not wanting to see Maman, and leaving right after. Meursault feels like crying for the first time in years when he perceives the hatred so many people feel for him. The caretaker is the next witness and testifies how little Meursault seemed upset at Maman's coffin. Meursault confirms that he did offer the caretaker a cigarette and the caretaker admits that he did offer Meursault the coffee. Thomas Pérez is next and testifies that he could not see what happened because he had been too overwhelmed by grief. The lawyers go back and forth and prove that he neither saw Meursault cry or not cry.

The defense is called next and Céleste testifies first for Meursault. He states that the crime was just a case of bad luck. He wishes he could do more for Meursault, who thinks that it is the first time he has ever wanted to kiss a

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man. Marie's testimony is focused most on the day she met Meursault with the prosecutor pointing out that it was the day after Maman's funeral and Meursault had swam, started a disreputable affair and gone to see a comedy in the cinema. Marie becomes upset at her words being used against her and is taken out crying. Masson declares that Meursault was an honest and decent man. Salamano pleads with everyone to understand that Meursault had simply run out things to say to Maman but no one seems to understand. Raymond tries to convince the jury that Meursault had simply been on the beach by chance but the prosecutor notes that it is too coincidental that he wrote the letter to Raymond's girlfriend, did not stop his beating her, was a witness at his summons, and so on all by chance. Meursault is called his accomplice and Raymond is termed a "procurer" of women by the prosecutor. Meursault agrees with the prosecutor that they were friends. Meursault's lawyer attempts to move the focus from Maman but the prosecutor turns it back by saying that Meursault had carried a crime in his heart even then. Things do not look good and the trial is adjourned. Upon leaving the courthouse, Meursault is struck by the smell of the summer night and the happy memories it brings back. The paths he once followed, it seemed, could have led as easily back there as to the prison he returned to.

Analysis : With his time killing methods in hand, the year passes quickly for Meursault. The case is set though giving Meursault some kind of endpoint to contain time more realistically. The trial opens with the sun glaring outside and the reader would likely have learned by this point that it is foreshadowing a negative occurrence. Immediately following the mention of the sun, the lawyer says the trial will go quickly since it is not the most important case. His words are also tainted with doubt and this feeling sets up the environment for the trial. When Meursault arrives it seems like a circus and, for all intents and purposes, it is. The press has built up the story to such proportions that spectators are interested because of that. Furthermore, as we will learn, Meursault's case is one of interest because he has denied the social codes and human faculties which society feels bounded by. They push in to see the man who will not play the game. He does not even realize first that the crowd are for him because to him, his behavior seems perfectly normal. Meursault pictures the image of a streetcar because he subconsciously realizes that he is under judgment from these people who do not even know him but to whom his fate has been given. The claustrophobic atmosphere of the courtroom, symbolizing the narrow-minded, judgmental atmosphere, makes Meursault dizzy for good reason.

Similar to how Camus' title is translated into The Outsider in England, we notice how much outside of society Meursault is in this trial opening. He recognizes no one's face nor feels one's approval of him. He is, as he says, "a kind of intruder", like he is being left out of the game. He is the stranger to society and the courtroom. He as the criminal is less on trial than he as the person and the alienation he feels stresses this point. The existential man must struggle alone to reach meaning. The Absurd can only be conquered if one is forced to look at their meaningless struggle in life to form meaning. He must

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be alienated in order to reach the depths we will require of him later. Meursault notices that the reporters all wear the same indifferent faces. One, would not have thought indifference would seem remarkable enough to him to comment on before but in this case it points to his alienation. The young reporter who looks closely at him bothers him even more because he is under examination.

The judge declares that "he was there to conduct in an impartial manner the proceedings of a case which he would consider objectively." This statement rings eerily of Meursault's method of dealing with the world, letting none of it have value or touch him too closely. This parallel places Meursault at the center a paradox as he is also an outsider. The examination begins right after Meursault's notice that the day has become even hotter, another ominous sign. Instead of feeling threatened, Meursault observes that the proceedings start very naturally except that he cannot stop thinking about the feeling of being watched, especially by the young reporter and robot. Each moment and encounter proceeds as always with Meursault's life, until time slows when the subject of Maman is broached. Hardly ever affected, this line of questioning highly irritates him. Still, he answer honestly as always without leaving out details that may upset or disturb the jury such as that he and Maman did not expect anything from each other anymore so it was not hard on him when she moved to the home.

The next day, Meursault is quick to note, is even hotter and more stifling than the first. The reader gets the feeling that she is heading toward an inevitable, ominous, and suffocating verdict for poor Meursault. And yet should we feel sorry for him? It is true that he has shown no remorse. He never did care when his mother died and he did kill a man. Why care that the line of questioning is somewhat irrelevant? The witnesses called against Meursault are solely from his mother's home and based on the one day they met Meursault, at his mother's funeral. Does not it seem ironic that the prosecution of the case does not have one witness who in any way pertains to the actual crime? Note no one in the courtroom notices or objects to this fact. In truth, thus, it is quite evident that Meursault is not on trial for his crime. Sources note that during this period in history a French man would have gotten off rather easily for killing an Arab man. But in this case, the lawyer, with public support, goes in for the kill. The crime is Meursault's lack of morals and refusal to participate in a moral code, reflecting the quotation Camus gives about his hero. The man with knowledge of the Absurd does not give into the game or the program but acknowledges that his actions on Earth do not amount to much or matter for anything or anybody. This singularity is not fleshed out for Meursault yet because he has not come to terms with facing the Absurd, but the basic Camus ideals of no belief in hope or the divine are put on trial so that the author can give them meaning through the resolution that is to come. It is absurd to put on trial the lack of meaning in order to give it meaning through book form which has no meaning unless one gives it their own meaning as Camus is doing.

The ridiculous tone taken in this trial comes to a head during the testimonies of the home caretaker and of Pérez because of the inane details of their testimony

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harped on by the lawyers. The prosecutor asks the caretaker to testify that Meursault ate, drank, and slept at his mother's coffin but did not want to look at her. He does and Meursault's lawyer points out that the caretaker smoked with him. He defends himself and Meursault admits out loud that he did offer the cigarette to him. The caretaker is surprised when Meursault says the statement which is true but does not help his own case. Instead he supports the caretaker. This honesty in a courtroom where the game is being played is a shock and guilts the caretaker into admitting that he offered the coffee to Meursault. The caretakers response gives us a glimpse of the normalcy which the courtroom is forgetting as they harangue Meursault. Pérez, after stating that he could not see how Meursault reacted, is asked whether he saw Meursault cry. This question by the prosecution is in itself ridiculous since it would contradict Pérez's first statement and therefore make his whole testimony void. Yet the prosecutor uses his answer that he did not see Meursault cry as evidence of his being unfeeling. Meursault's lawyer contradicts this but the whole machinery of the courtroom and the sentiment behind the case is ridiculous beyond control, setting out to prove that Meursault is a man who does not deserve to be a member of society.

The defense does little to help Meursault's case because his witnesses, like he himself, can give little reason to justify Meursault's actions besides comments which are immediately thrown out such as Céleste's idea of bad luck and Raymond saying it was all just chance. But did chance or bad luck cause him to shoot the man five times? This idea is also ridiculous, so that neither side of the case can truly be taken seriously by the reader. He is not on trial for his real crime but for his moral character and his defense can offer no redeeming testimony. Each of his companions is also a bad moral character in the eyes of the room. The major point of the case is that Meursault is not being tried fairly, as Salamano shrieks, "you must understand." But no one can or will. The room is impressed by the prosecutor's allegation that Meursault is on trial for burying his mother with a crime in his heart. Normally this would be far from viable in a court of law, but here it makes sense to the crowd. As a man with no faith or hope who lived indifferently and without judgment, society could not accept his existentialist survival. On his way back to the prison, as he is reminded of the summer air and days when he was happy, Meursault realizes again that the paths of life could lead as easily to a life of innocence or crime. Fate does not exist. Where the path leads is not important. Instead, he must learn to value what the journey means to him.

6.2.4 The Outsider Summary and Analysis of Part Two, Chapters 4-5

Chapter 4 Summary : Meursault starts out by saying that it is always interesting when people talk about him. He is annoyed however that his lawyer will not allow him to interject anything. He is the accused and that should count for something. Yet he does not have that much to say and people would probably lose interest in him as he does with the prosecutor's speech. From what he hears, the prosecutor tries to prove that Meursault's crime was premeditated. His evidence is the facts of the crime and his criminal soul as shown through

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his actions toward his mother. He gives a spin on Meursault's relationship with Raymond which could be plausible since, judging from the facts, he could be Raymond's accomplice. Meursault realizes that he is being condemned for being intelligent a positive quality for a normal man is an indictment for a guilty one. The prosecutor then cries that worst of all, Meursault never felt remorse for his crime. His attack was so relentless that Meursault wishes he could explain that he has never felt remorse for anything and often his mind just moves on to the next moment. The prosecutor says that Meursault's soul is empty of man's proper moral principles. He moves the speech to Meursault's attitude toward Maman and speaks for much longer than he had about the crime. He concludes by comparing Meursault's case to the parricide trial to follow, resolving that Meursault's lack of humanity is much worse than, and a precursor to, the parricide. Meursault has no place in human society since he upholds none of its rules, he states before calling for the death penalty and calling Meursault a monster.

When asked if he has anything to add, Meursault asserts that he never intended to kill the Arab. He is flustered when asked why he did kill and finally says the sun. The room laughs. His lawyer asks for his summation to be delayed until the afternoon. At that time, Meursault notices how endless his lawyer's speech is and how he oddly uses the pronoun "I" for Meursault. Meursault feels as if it reduces and excludes him in a courtroom from which he was already greatly distanced. His lawyer seems ridiculous and less talented than the prosecutor. The lawyer hits upon each point made by the prosecution except the funeral, which Meursault feels is a mistake. Yet what he remembers most from the trial is being dazed and hearing the outside noises of an ice cream vendor instead of his lawyer. He is reminded of his previous life where he had found simple, lasting joys. The court process he is a part of seems utterly pointless. He wishes he could go back to the cell and sleep. The lawyer calls for the jury to not condemn a man who lost control for just a moment and is already suffering eternal remorse.

At the end of the speech, Meursault remembers he had forgotten about Marie and catches her eye. He is unable to return her smile. Meursault is led out of the room to wait for the jury to decide and his lawyer seems very affable, explaining that they would not be able to overturn an unfavorable verdict but they could always appeal. Meursault accepts that and finally is called back into the court to hear his sentencing. He is not allowed to hear the verdict which precedes. He has a strange feeling when walking in and hears the announcement that he will be decapitated publicly in the name of the French people. The judge asks him if he has anything to say and Meursault thinks and then replies that he does not. They take him away.

Analysis : Characteristically, Meursault is interested to hear the summations made by the two lawyers because he wants to hear people talk about him. Devoid of fear or urgency or apprehension, Meursault solely thinks it will be interesting as if he were someone in the audience. He has somehow been even further distanced from the courtroom than he felt before because the

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agency of voice has been stripped from him. He can not speak in his defense because his lawyer keeps telling him he will hurt the case. His notion that the accused should have a right to speak is put in perspective when we realize that he has little to do with the proceedings. The entire first half of the novel will be rewound and retold by other narrators, the lawyers, and twisted into the story they want to tell the jury: one of a monstrous, unfeeling man and the other of a man suffering from deep remorse. Neither account is true.

The subjectivity of judgment becomes increasingly obvious in this chapter as even Meursault notes that the series of events and motivations that the prosecutor sets up are plausible. The insensitivity portrayed to the jury concerning his actions the day of and following the burial of Maman is true though irrelevant to the crime. Meursault's actions are easily twisted into a devious plan, creating a man with intentions of future action and past revenge, qualities that we know Meursault has never shown. Ironically, Meursault is condemned for being immoral and insensitive but he is indicted by evidence strictly to the contrary of the persona which is under fire. Meursault works on a moment to moment basis and knowing his foundation in the Absurd we can understand how it was not his nature to interfere with Raymond beating up his girlfriend or to cry at the funeral. Meursault picks up on another inconsistency in the prosecution as well. He is indicted because he is intelligent. The moments of the first chapter are twisted, distorted, and thrown back in Meursault's face. He is not allowed to have acted without intent if he is intelligent. Yet he is allowed to be empty of soul. The creation of qualities in Meursault's character by the prosecution parallels the meaning and value that Meursault will later find he has the power to create in his own life. Paradoxically, he must be defaced in this manner before he can find that power.

Not surprisingly the prosecutor talks for much longer about Maman than about the crime, highlighting the true purpose of this trial. He even states that the trial has superseded in importance and vial nature the parricide trial to follow. The moral killing of his mother, according to the prosecutor, is more odious than the physical killing of a father or an Arab. Thus we see the metaphor for Camus' theme of the moral is given precedence over the physical. The argument is used against Meursault because he was incapable of living a moral life due to the standards of society. Camus wants him to find his morality through another venue. Meursault however has a difficult time paying attention to either lawyer and notices instead that it is hot during the tirade of the prosecutor. Meursault gets his chance to respond and the judge is glad to hear that he has a defense. Yet when pressed to answer why he killed if he did not intend to, Meursault cannot. This moment parallels the interrogation of the magistrate and how Meursault just did not know how to respond to why he hesitated before firing the last four shots. There was no reasoning. Camus has created a murderer without any justification and forces our society to deal with him. Meursault is not a monster but neither is he innocent. He had no motive or justification for his act whatsoever. All he can remember is the effect of the physical elements of the

day, namely the beating sun and red sand. The court only laughs, this type of human can not be real.

Meursault's humanity is reduced further during the summation by his own lawyer. He understands the replacement of his own name with the pronoun "I" by the lawyer to be a further exclusion of his own voice from the trial. He is not on trial, but his morals are. His lawyer's lesser talent as compared to the prosecutor is evident to Meursault who feels as if he is observing the entire process instead of participating in it. Camus has set up the ironic case where the man condemned for his indifference and avoidance of societal code is pushed aside by the court and forced to be the outsider when he wishes he could speak on his own behalf. Meursault's distance takes him to the ice cream vendor outside instead of the speech of his lawyer. He is attacked by memories, beginning to feel the power of memory and the value of moments in life which bring happiness. Those moments of Marie and swimming are his to keep and cherish but he has lost the ability to enjoy and form new moments. This loss strikes him for the first time and it is in the face of this loss that he is able to realize an intrinsic value which he had heretofore ignored in the lost moments. Faced with his memories and the emptiness of the adjourned court, of the sun setting both physically and metaphorically, Meursault cannot feel anything in his heart for his surroundings.

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When Meursault is led into the court to hear that he is to be decapitated by the guillotine, the moments move very fast. He does not make eye contact with anyone and most eyes have turned away. He is a condemned man. Note that the bizarreness of the verdict is echoed in the bizarre language Meursault tells us the verdict is read in. The claim that he is being killed for the French people in the public square is both surreal and contradicted by the feelings he picks up on the faces of those now turned to him. The gentleness and consideration toward a men they just condemned seems out of place and paradoxical. The process has been ludicrous and takes a ludicrous end where a man is condemned for something other than the crime he committed and then is to be killed in the name of many people whom he will never meet. Meursault has nothing to say because it would not matter. The paths in the sun could have led either way.

Chapter 5 Summary : The chapter opens with Meursault's declaration that he has refused the chaplain three times. He has nothing to say and will see the chaplain soon enough at the execution. What he does care about is escaping the inevitability of the machinery of his execution. Meursault wishes that he had paid closer attention to executions in books and such so that he could hold on to the thought of one escape, one possibility. He realizes though, there is little chance for that. Still he finds it very difficult to accept the absoluteness of the machinery he is faced with. The absurdity of the verdict being handed out at a certain time for the good of a certain people decided by random people just like himself hits him full force. It all seemed so haphazard and arbitrary. Nevertheless, the verdict would be very real for him. He remembers a story his mother had told him about his father, whom he had never met. He was originally disgusted by the idea his father chose to go to an execution once knowing the

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idea made him sick. Meursault wishes he would be in the position to be able to live and go to every execution. But he is getting carried away.

Other times Meursault would make up new penal laws where the convicted would have a slight chance of escape every time. He imagines a mix of chemicals which would kill a man who drank it nine times out of ten. The trouble with the guillotine was that it did not afford even the slightest of possibilities. Even worse, the condemned has to hope that it works smoothly the first time which sets up the paradoxical situation of the condemned being "forced into a kind of moral collaboration." He is disturbed to realize that he has imagined the guillotine much more romanticized like in the French Revolution where in fact it is simpler and on ground level so one must approach it like another man. Two other things he thinks of constantly are his appeal and dawn. He would try to picture his heart no longer beating but could not. He figured the executioners always come at dawn so he would lie awake at night waiting, so as not to be surprised. He found that the red streaks of dawn always made him happy because he had another twenty-four hours of life. As for his appeal, he knew to think realistically about it and he worked to convince himself that it would be refused. At this point, he could give himself the permission to entertain the idea of being pardoned. If he could approach this idea rationally, ignoring the joy in his heart, he was afforded one calm hour.

In one of these hours, the chaplain visited. For the first time in awhile Meursault had been thinking of Marie. He realized she may have stopped writing because she was sick or dead and he did not need to think about her dead. No one would think of him after he was dead. The chaplain enters and seems gentle to Meursault. He asks why Meursault has refused him and Meursault answers that he does not believe in God, explaining that it was unimportant. The chaplain's thoughts did not really interest him. He says that he is reacting out of fear and not despair and explains that he does not want any help because he does not have time for things that do not interest him. The chaplain addresses Meursault as "my friend" and declares that all are condemned to die but Meursault does not take consolation in that and states that he would face a later death the same as his approaching one. The chaplain then stares at him which reminds Meursault of a game he has played with friends. He asks if Meursault really believes that after death there is nothing and Meursault replies yes. The chaplain is very upset and explains that divine justice is everything. Meursault notices that the chaplain has only the room to sit or stand.

Finally, the chaplain points to the sweating stones of the cell and says even the most wretched have seen a divine face in them. Meursault knows the stones well and the only face he had looked for was Marie's and he had never found it. The chaplain wonders if he really loves the earth so much. Meursault is just about to ask him to leave but the chaplain refuses to believe that Meursault has never wished for another life. Meursault agrees, he wishes for a life where he could remember this one. The chaplain promises to pray and Meursault

snaps, grabbing his collar and yelling. The chaplain's certainty is worth nothing real. He lives his life like a dead man. Meursault may only have death to wait for but at least he could hold on to it. He had made his own choices in life, knowing nothing matters. Meursault has waited his whole life for this moment of vindication. No one else's life effects his own, what would it matter? The guards tear him away from the chaplain and the chaplain leaves.

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Calmer, Meursault throws himself on the bed and sleeps until the starlight wakes him. The peace of the summer night soothes him. Right before dawn, the sirens blast. He thinks of Maman for the first time in a while and is able to understand her taking a fiancé so close to the end. She had felt ready to live again when faced with death and no one had the right to cry over her. Meursault feels ready to live it again as well and opens himself to the innate indifference of the world, feeling as close to it as a brother. He realizes he had been happy and was happy again. The final consummation, he hopes, would be a crowd of hating spectators at his execution. Then, he would feel less alone.

Analysis : The reader is transported into the cell with Meursault at a point where he has already been approached and has denied the chaplain three times. His inner thoughts have moved for the first time that we see from the external sensations he enjoys or the physical elements of the world he observes to a type of fear, apprehension, and searching for escape. He is less marginalized from the goings on of the court system and institutions around him. He realizes that he is trapped in a machinery which would be very difficult to stop. There is a sense of wish and regret for the past in Meursault which was never noticeable in the past. He wishes that he had taken stories of executions more seriously before so that he would know of one where the condemned had escaped the inevitable machinery of the state. The hope for a future event has been born in Meursault's mind.

He mentions that if he knew of even one escape, "my heart would have taken over from there." His heart has never been an issue. In the courtroom, when the summations had finished, his heart was cold. With Marie, his heart was cold. Faced with death, he wishes to have one little piece of life to hold onto and give to his heart. With nothing to feed his heart, he wishes he had always fed it. He yearns for a chance which could play to his imagination and allow him the freedom of knowing there was a possibility of escape. He mentions hope and imagination as he never would have allowed himself to before. They never would have mattered. Facing the end of all time, nothingness, he realizes that to live, they matter. The vagueness of the absolutes set down by the court strike him with such irony that the reader cannot help but agree with him as to the arbitrary nature of events surrounding his indictment. The decision could have gone either way. How could they decide on the seriousness of a man's life by considering such vague notions as the people of France? Were the French people a decision-making body of one voice and intent? No, yet somehow that term gave the courts in Algeria the right to judge one man's morals against a code they themselves had codified.

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Meursault turns more now than ever to the power and necessity of memory. He recalls thoughts of Maman which make her more of a living force than she ever became in Part One. The story of his father going to executions gives Meursault a past and reality which he had never been afforded by Camus up to this point. He wishes he could fill the shoes his father had walked in. This desire to preserve the past as well as hope for the future points to a distinct and monumental difference in the new Meursault. As he showed signs of during the last chapter, he welcomes a past and future. Meursault begins to appreciate moments in life where one can do that and look forward to doing that and look forward to remembering having done that. His imagination is finally put to use and he comes up with new penal codes which allow for chance. Earlier he would have said that chance did not make a difference and that a path could go either way. Yet when faced with a path having a finite end in sight, he realizes that one wants power over the stops along the path. It is absurd to want a power that will amount to nothing in the end but when faced with end, he realizes that to live a life until that point is to want that power. Similarly to how he has mistaken ideas of the guillotine gathered from images of the French Revolution, his ideas on much of what can be valued in living a life were mistaken.

Meursault's preoccupation with the thoughts of his appeal and dawn apply to many issues which have been discussed about character. The appeal points to his need for hope, as futile as he realizes it must be, and forces him to question his own notions of death. Though he rationally knows that it makes little difference when and how one dies since all people must die, he cannot help but feel the surge of delight when he thinks of his dying being delayed. The future has entered his visceral vocabulary. He must dismiss this in order to control his passions (which he had never before recognized) and to allow himself the even more futile dream of being pardoned. It is these dreams and thought which could succeed in calming Meursault because he had opened up a valve of emotional response, expectation, and hope. Allowing the pardon soothed the need for escape. Furthermore, Meursault forces himself to stay awake for dawn every morning because he is dealing with the fear and apprehension, with the waiting, of his own death which he knows will come at dawn. The streaks of light each morning as another night passes are gifts to Meursault and represent another day of life.

The life he is allowed one day at a time is much too limited for the scope of vision Meursault has become open to by facing the coming of his own death. In his eyes, the chaplain is interfering with the first time in his life when he has tried to live. He is not deciding to play the game of society's codes and he is not transforming his moral character. He still, as he vehemently alerts the chaplain, does not believe in God or look for His help. In contrast, the chaplain appears to be playing a game with Meursault as he stares him down. Meursault holds solidly that death will bring only nothingness. This does not depress Meursault nearly as much as it does the chaplain. Meursault wants to use his time left to live and relive the moments of his life. When Meursault points out that he has never

seen a face or sweat in the stones of his cell, the priest recognizes his sincere attachment to the earth as opposed to any external or divine force. Meursault was living now solely for himself. He did not mourn the supposed death of Marie and expected no one to mourn for him. In fact, he realizes what he wants most is another chance to remember the life he has had and relive it again. There is no need to mourn. He simply hopes that he can enjoy remembering this time he has spent on earth for a little longer.

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Meursault feels vindicated from the moral crime he is indirectly charged with because he realizes that no one should have mourned for Maman. She had taken the chance to really live life at the end once freed from her life obligations. The chaplain, on the other hand, does not focus on the here and now but on the divine and the afterlife which he has no control over. Meursault acknowledges Camus' belief that this attempt at life is synonymous to death. One must live and make meaning in life without the pretext or motivation of God or the absolute. Only man is responsible and his life is worth no more than any others. He must make it meaningful so as to enjoy what he can out of it. The prose is beautiful at the end of the novel because Meursault has been transformed into the type of hero Camus has been looking for. Meursault comes to terms with the absurdity of life and the nothingness of death and prepares to meet both equally and courageously. Camus states slyly in one interview that Meursault is the only true type of Christ figure which we should have. One must admit that Christ too is executed for maintaining his belief in the truth.

6.2.5 The Outsider Character List

Meursault : The narrator and main character of the narrative, he is the driving force behind Camus' examination of the Absurd. He, like the author, does not believe in God and comes to the realization that one must struggle against and with the Absurd in order to create meaning in a meaningless world. He leads a highly indifferent life through much of the book, reveling in the physical impulses which made him happy such as swimming and sex and smoking. The second half of the book turns the man who does not judge into the judged as the reader watches him indicted for the crime of not giving into society's code of morals or sense of fate and the divine. The ridiculousness of the trial and his reaction to it allows him to finally transcend its symbolic imprisonment and free himself for a life beyond what society could offer him.

Meursault's boss : His supervisor at Meursault's work, he is annoyed to give Meursault a total of four days off even though two are to attend his mother's funeral. He is kinder afterwards, asking about his mother and offering him the chance to move to Paris. Meursault refusal angers him as he cannot understand such a lack of ambition.

Céleste : A friend of Meursault's, Céleste owns a nearby restaurant which Meursault dines at regularly. They have gone to races and such together. He shows much support at the trial for Meursault and expresses the desire to do more for him than he really can.

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Maman : A character solely through reference, Maman's death begins the story and indicts Meursault in the end. She had lived with Meursault until he could no longer afford to care for her and they had nothing left to say to each other. At the home, she becomes intimate with Pérez and Meursault understands this action at the end as he realizes she was living it all again. In the face of society, Meursault is condemned for his lack of sadness at her funeral and we learn at the trial that she did harbor resentment toward Meursault for placing her in the home. Meursault references her anecdotes and stories while in jail.

Director of the home : In charge of the home, he leads Meursault through the funeral process. At the trial he testifies to Meursault's coldness during the funeral.

Caretaker : Also a witness against Meursault, he is in charge of the mourning night at Maman's coffin. He lives and works at the home, telling Meursault some of his past. He smokes and has coffee with Meursault while mourning.

Thomas Pérez : Maman's fiancé from the home, he is too overwhelmed by sadness at the funeral to notice much of how Meursault reacts. He is the only resident of the home allowed to attend the funeral and weeps all the way there, often taking shortcuts to keep up.

Nurse : A nurse at the home and accompanying the funeral procession, she speaks briefly with Meursault before entering the church. He remembers her words shortly before his death and their sentiment that there was no way out.

Marie Cardona : Meursault's girlfriend, she was a typist formerly at Meursault's office where they first met. The day after the funeral, she meets Meursault at the beach and continues to date him afterward. She is slightly disturbed by his abnormal behavior but still wants to marry him knowing he does not love her. Meursault likes her for her beautiful body, playfulness, and laughter. She makes him happy. He looks for her face in prison but never finds it and she has long since stopped writing.

Emmanuel : A friend of Meursault's from his office, they are friends outside of the office as well. They jump onto a moving fire truck and go to movies which Meursault often has to explain to Emmanuel.

Salamano : Living with a repulsive spaniel he resembles in Meursault's building, the two amuse Meursault because of their routine love/hate relationship. He is abusive toward the dog but shows a more compassionate side once the dog is lost. He understands Meursault's treatment of his mother and testifies for him at the trial.

Raymond Sint : Reputed to be a pimp, Raymond also lives in Meursault's building. He befriends Meursault because he is willing to listen and he helps Raymond get back at his cheating mistress. They become pals and he intertwines Meursault in his conflict with the Arab Meursault ends up shooting. He also testifies for Meursault but ends up making Meursault look like his accomplice.

Robot-like woman : A strange, jerky woman who sits with Meursault one time at Closets. Her very patterned, robotic movement intrigues Meursault but he forgets about her until she attends his trial as an observer.

Masson : Owner of the beach cottage and friend of Raymond's, Masson is visited by Meursault, Marie and Raymond on the day of the crime. He and his wife host the three as they swim and eat. Masson helps Raymond with fighting the Arabs the first time they meet on the beach but is not present later. He testifies that Meursault is a decent man.

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Examining Magistrate : Running the preliminary investigation into Meursault and his story of the crime, he tries to make Meursault repent by showing him a crucifix. Even though this tactic is unsuccessful, he and Meursault are still on cordial terms and Meursault often looks forward to the times he, the magistrate, and his lawyer meet cordially.

Meursault's Lawyer : Disturbed by the effect Meursault's indifferent responses to the crime and Maman's funeral may have on the jury, he has Meursault speak little at the trial. Meursault feels that his summation is weak but his friends applaud it as excellent. Though he is sure the outcome will be favorable, the punishment is for death and he never notifies Meursault with information on an appeal.

Chaplain : The priest who visits Meursault in his cell after he is condemned to death, he struggles to make Meursault admit to a faith or trust in God and is frustrated repeatedly. He is denied three times by Meursault by the time they speak and then, he is still unable to sway Meursault. Meursault's outrage toward the chaplain, which erupts after more and more questioning, allows him the moment he has been waiting for his entire life, vindication.

6.2.6 The Outsider Summary

The famous lines introducing Meursault's mother open the novel. He is not sure whether she had died today or yesterday since the telegram was not specific. Furthermore he does not really think it matters. He asks for two days off and takes the bus to the home he had put his mother in when he could no longer afford to take care of her. He sleeps on the way there. At the home, Meursault meets the director and the caretaker and is taken to see his mother. He chooses not to look at her and sits by her side as friends come to mourn during the night. He chats with the caretaker, naps, smokes, and has some coffee. In the morning, the funeral procession walks the hour into town for the ceremony. The sun is scorching and Meursault feels more oppressed by the heat than sad over his mother's death. Her fiancé Thomas Pérez however is in tears and must struggle to keep up by taking shortcuts. After the funeral, Meursault catches the bus home and looks forward to sleeping twelve hours.

He wakes up the next day and realizes that it is a weekend and is not surprised his boss was annoyed. He gets up late and then decides to go to the beach where he loves to swim. Once there he sees a woman he used to be attracted to at work, Marie Cardona. They are instantly attracted and agree to

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see a movie later that night. Marie is surprised to hear that Meursault's mother died only yesterday. That night they see a comedy and go back to Meursault's. She is gone the next morning before Meursault gets up. He remembers that he hates Sundays because they are boring so he takes a nap. Finally he gets up, makes lunch and settles on the balcony to watch people pass. Different crowds move by throughout the day including families, soccer fans, and moviegoers. He eats dinner standing up, watches some more, and then moves inside when it gets colder and darker.

A work day follows. His boss, trying to be kind, asks about his mother but is relieved when Meursault says his mother was about sixty when she died. Meursault has a great deal of work to do before lunch. On the break, he and Emmanuel jump onto a moving fire truck. Meursault eats lunch, takes a nap, and returns to work. Arriving home after work, he runs into Salamano and his dog and thinks of the routine the ridiculous pair always follow. Meursault sees Raymond next, who invites him over for dinner. They talk about Raymond's fight with an Arab and then, his cheating girlfriend. He asks Meursault to write a letter to her for him to make her feel bad about what she did. Then he can punish her when she comes back to him. Meursault agrees to write the letter because he is there and Raymond seems to like it very much and says they are pals.

Meursault works hard the following week and attends the movies twice with Emmanuel. On Saturday he sees Marie and they go swimming. He admires her beauty. They frolic in the water and then hurry back to the apartment to have sex. She stays for the morning and asks if he loves her. He says no. They are interrupted by the loud fight between Raymond and his girlfriend. They go watch as Raymond is beating the woman but Meursault does not want to call the police since he does not like them. The cops break it up, slapping Raymond when he will not remove a cigarette from his mouth. Marie and Meursault make lunch but Marie no longer has much of an appetite. After Marie leaves, Raymond comes over and they agree the woman received her punishment. They go out to drink and play pool. They meet Salamano on the way back. He has lost his dog and is upset. Meursault suggests that he check the pound where he could pay a fee for the dog. Salamano is outraged at the idea of paying. He later gets the rest of the details on the pound from Meursault and then goes home. Meursault can hear him crying. He thinks of Maman and goes to bed without dinner.

Meursault receives a call from Raymond at the office which annoys. He is invited by Raymond to bring Marie to his friend's house and told that an Arab relative of Raymond's woman has been following Raymond. Soon after, Meursault's boss offers him a job where he would be transferred to Paris. Meursault admits he is happy enough where he is and the boss berates his lack of ambition. That evening he sees Marie who asks if he will marry her. Meursault says he will if she wants but still says he does not love her. Marie still wants to marry him. She is excited about the prospect of Paris but he thinks it is dirty. Meursault eats dinner alone at Céleste's until he is joined by a jerky robot-like woman. He follows her when she leaves but loses interest. Back at the building,

he finds Salamano waiting. His dog was not at the pound and he tells Meursault stories about him and the dog. He does not want another. He also mentions that he is sorry about Maman and understands why he put her in a home though many neighbors do not.

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Marie has difficulty waking Meursault on the day they are to join Raymond and his friend. Once outside they see a group of Arabs, like Raymond had mentioned, across the street. They get on the bus for the beach and are not followed. The cottage belongs to Masson and his Parisian wife whom Marie befriends. Meursault is struck by the idea of getting married. Marie and Mersault enjoy swimming together. Meursault then naps on the beach before playing in the water more with Marie. He devours his lunch and then takes a walk with the other men. They run into two Arabs on the beach and Raymond and Masson fight them. Raymond gets cut and needs to be stitched. When they return, he takes off down the beach again. Meursault follows him though he wanted to be left alone. They find the Arab but Meursault convinces Raymond to give him his gun. Nothing happens and the men walk back. Meursault is affected by the sun and heat and goes back onto the beach. He finds himself near the Arab again and is drawn closer. With the heat and glare of the knife, Meursault shoots the gun once and then four more times, killing the Arab.

Part Two of the novel takes place after Meursault's arrest. He is taken to prison and held there. The magistrate gives him a lawyer although Meursault does not think it is necessary. He is taken into an interrogation room with a single lamp like in books he has read. It seems like a game but the magistrate is reasonable. His lawyer visits him the next day and is disturbed that he will not agree to say that he repressed his natural feelings on the day of Maman's funeral. Meursault considers stopping him to explain but is too lazy. The magistrate calls him again and is bothered by the part in his testimony where he hesitated before firing the last four shots. As Meursault cannot explain why, the magistrate takes out a crucifix and attempts to make Meursault repent so God will forgive him. Meursault does not follow his reasoning nor does he believe in God. Frustrating the magistrate further, Meursault says he is more annoyed than sorry about the crime he has committed. Their discussions after this time are more cordial and Meursault remembers little else he enjoyed as much as these moments between him and the magistrate.

The same eleven months spent talking to the magistrate are also lived daily in the prison. Meursault does not like to talk about this much. Marie visits him once and the visiting room is very crowded, bright, loud, and hot. Meursault finds it hard to concentrate on their conversation, picking up pieces of the mostly Arab conversations around. Marie looks beautiful and Meursault looks at her body more than he listens to her voice. Meursault is hot and dizzy. He almost leaves but wants to take advantage of Marie being there. Soon after she visits, he receives a letter from Marie saying she is not allowed to visit any longer because she is not his wife. Still this time is not so hard for Meursault. He has free man thoughts and urges for awhile, such as the desire to go swimming, but these

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only last for a few months. He realizes that he can get used to anything. The first months are especially hard because of his desire for women and cigarettes. Women's faces fill his room with desire but they also help to pass the time. He chews on pieces of wood to get over smoking and realizes that the only way to really punish him is by taking away these freedoms. The main problem he faces is killing time. To combat time, he catalogs every item in his apartment gaining more and more detail each time he visualizes its entirety. He learns to sleep two thirds of the day . He finds a scrap of a newspaper crime story about a tragic Czech family and reads it over every day. These items and his memory allow him to ease time. He loses a sense of all but yesterday and today. Meursault realizes that he has even begun talking aloud to himself and that his reflection refuses to smile, but he is not at all unhappy.

The year until the next summer passes quickly and it is time for Meursault's trial. At the courthouse, people cram into to see a spectacle and Meursault realizes that it is he. He feels as if he is being judged. The room is very hot and Meursault feels dizzy. The press has built up his story making the interest and crowds larger than expected. One young reporter in particular examines Meursault thoroughly and the robot woman is also seen in the audience watching intently. His examination is first and he agrees with the judge's reading of his statement. He is irritated by the questions on Maman. After a break, the prosecution's witness are called. The director and caretaker of the home testify on Meursault's lack of sympathy toward his mother at the funeral. Pérez testifies that he could neither see Meursault cry or not cry through his own tears. The defense is then called and Céleste is the first witness. He states that the murder was bad luck. Marie testifies about the day they met following Maman's burial which is turned by the prosecution into a dubious liaison too close to his mother's death. Masson states that Meursault is an honest man and Salamano pleads with the jury to understand. Raymond is the last witness and testifies that Meursault was at the beach by chance and the Arab had hated Raymond. The prosecutor says Meursault is on trial for burying Maman with a crime in his heart. Meursault leaves the courthouse and smells the summer air. He remembers the days when he was happy, noting that his path could have gone either way.

The lawyer's summations follow the next day and Meursault is interested to see what they will say about him. As both speeches are very long, Meursault finds it difficult to pay attention. The prosecutor seems to dwell on his crime being premeditated. Meursault finds the recreation of events plausible and sees how he could be thought of as Raymond's accomplice. Meursault notes how odd it is that his intelligence is used against him. The prosecutor then spends a long time on Meursault's treatment of Maman. Meursault admits to himself that the prosecutor is correct that he is not able to show remorse. The prosecutor ends by declaring that Meursault's soul is empty and that he is a monster who has paved the way for the parricide trial following. Meursault replies that he had no intention of killing the Arab. When asked why he did it, he does not know and can only blurt out that it was because of the sun. The defense lawyer's

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summation is not as skilled Meursault finds, especially since he does not address Maman's funeral. Meursault does not like how his lawyer replaces his name with "I" and feels further excluded from the entire process. The pointlessness of the trial depresses him and he wishes he could go sleep. Meursault is made to wait in another room as the jury decides and pronounces the verdict. He is brought in for the sentencing and hears that he is going to be decapitated in the name of the French people. He has nothing to say.

In his prison cell, Meursault denies the chaplain three times. He wishes he had paid more attention to executions so that he could think of one possibility where the criminal had escaped the inevitability of the process. He finds the absoluteness of the situation to be arrogant. He remembers Maman's story of his father going to an execution and now understands why. He wishes that he could visit all of the executions from now on. This wish is too painful though since there is such little chance of his freedom. He imagines new penal codes which would allow the condemned to have one chance in ten of escaping his fate. He realizes that his concept of the guillotine has always been skewed. The two things he thinks about most though are dawn and his appeal. Meursault knows that the executioners would come right before dawn so he waits up every night. Although he knows everyone will die, the thought of his appeal is maddening. He must convince himself of its impossibility in order to introduce to himself the chance of a pardon, which when faced rationally, gives him an hour of calm.

He thinks of Marie for the first time in a while at such a moment and the chaplain comes in. Asked why he has refused him, Meursault answers that he does not believe in God. Meursault tries to convince the chaplain that he has little time to devote to other thoughts and the chaplain's words do not interest him. The chaplain is surprised to learn that Meursault truly believes there is nothing after death. He points out that every sufferer has found the face of God in the prison stones. Meursault has looked only for Marie and not found her. The chaplain refuses to accept Meursault's behavior. Meursault snaps, yelling at him that he does wish for another life but one where he could remember the present one. He attacks the chaplain as the one who is dead inside, waiting for something after life. Meursault realizes that he has been right all along. He had lived his life one way but it did not matter and no one's life, death, or love made a difference to him. Every life is worth the same and all are privileged.. The guards tear the chaplain away and Meursault falls asleep. When he wakes, it is night. The sirens blast just before dawn and Meursault thinks of Maman. He understands her need to live life all over again, explaining why she took a fiancé so close to death. No one has a right to cry over her. He opens himself to the indifference of the world and finds it to be a brother. He is happy. To feel less alone, he only hopes that a crowd of haters will welcome him at his execution.

6.2.7 Biography of Albert Camus

On November 7, 1913, Albert Camus was born in Mondovi, Algeria to Lucien Camus, whose family had settled in Algeria in 1871. Albert's father, a

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vineyard laborer and thus essentially part of the peasant class, was nevertheless a self-educated man. A year after Albert's birth, his father was mortally wounded in the Battle of the Marne during World War I. Albert's mother, Catherine Sintes, was an illiterate woman with Spanish roots who worked as a cleaner. Catherine Sintes moved her sons, Lucien and Albert, into her mother's apartment in the working-class Belcourt neighborhood of Algiers.

Camus grew up when the French education system was at its peak. He did very well in his classes, and was soon a proud and confident young Frenchman. Camus had a rough and poor childhood, but he enjoyed playing soccer, spending time in the sea, and soaking up the Mediterranean sun. At the age of seventeen, however, he caught tuberculosis, which troubled him consistently for the rest of his life. Despite his illness, he continued to lead an outdoor life. He was energetic and handsome, and a powerful charmer of women. His sickness prevented him from becoming a teacher, and also kept him out of the military. In many ways, however, he was very similar to his friends, such as Jean-Paul Satre, Arthur Koestler, and Romain Gary. They chased women, and drank and smoked to excess.

During the years of 1918-1923, Camus attended primary school and met Louis Germain, who acted as a father to the boy, helping him win a scholarship to high school. Thus, between the years of 1924-1930, Camus was a scholarship student at the University of Algiers. Following the onset of tuberculosis, Camus went on leave from school. He recommenced his studies later in 1930, and paid his way by working odd jobs as a tutor, a salesman of car parts, and a weather bureau worker. Camus lived at the home of his uncle, Gustave Acault, where he began exploring modern literature. During these years, he also met Jean Grenier, the man who introduced Camus to thinkers such as Nietzsche and Bergson. He and Grenier focused much of their writing on the duality of mortality. At the University of Algiers, Camus received a degree in letters and a master's in philosophy, and received his Diplômed'EtudesSuperieures in 1936. In the years between 1934-1936, he was married to Simone Hie, the daughter of a wealthy ophthalmologist.

Camus joined the Communist party in 1934 in response to the rise of fascism in Europe; he was entrusted with propaganda work among the Muslims. Camus' affiliation with the Communist party did not last long, however, and by 1935 his disillusionment had begun. He poured his energy into the theater group, Theatre du Travail, where he worked as an actor, director, and playwright. He formulated a philosophy of moralism that led to his ideas of the absurd, a state which he posits can only exist if God is absent.

Camus soon left Algiers to travel in Central Europe. His marriage to Simone broke up due to her serious drug addiction. He was still able to produce his own play, Revolt in Asturias, that year however. In 1937, Camus completed the book, A Happy Death, though it remained unpublished during his lifetime. However, Camus did publish the essay collection, The Wrong Side and the Right Side. He supported the Blum-Viollette legislation on mitigating social

problems in Algeria and was expelled from the Communist party. He then wrote a characteristic essay, Betwixt and Between. He continued to run his theater group, renamed the Theatre de l'Equipe, until 1938, producing the works of many renowned playwrights, such as Malraux, Gide, Synge, and Dostoevsky.

In 1938, Camus became a journalist at Alger-Republicain and met the influential Pascal Pia, who taught him the craft of journalism. His report on the unhappy state of the Muslims of the Kabylie region aroused the support of the Algerian government and brought him to the attention of the public. As World War II began, his essay collection Nuptials was published and he married Francine Faure in 1940. He found a teaching position in Oran. During this time, he was a vocal, self-proclaimed pacifist. In March of that year, he was advised to leave Algeria because he had become a "threat to national security." The same year, the Alger-Republicain was banned. Camus moved to Paris and worked at Paris-Soir.

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However, in 1941 he lost the Paris-Soir post and returned to Oran, Algeria where he wrote The Myth of Sisyphus. In 1942, illness forced him to return to France and convalesce in the Massif-Central region where he published The Stranger. He remained in Southern France because of the Allied invasion of North Africa and was separated from his wife in Algeria until after the liberation in 1944. In the meantime, Camus moved to Paris where he was employed as an editor at the publishing house Gallimard. During 1943, he joined the French Resistance and became a journalist at the resistance newspaper, Combat. He also wrote a series of Letters to a German Friend. As the country was liberated in 1944, Camus came into contact with many of the figures who shaped the moralist philosophies of his life: Jean-Paul Sartre, Simone de Beauvoir, Arthur Koestler, and Maria Casares, who also became his lover. In 1944, he fully rejected Communism.

After the war, Camus's family expanded with the birth of twins, Jean and Catherine. He visited Algeria and wrote articles attacking French policy. The first performance of his play, Caligula, was produced. Camus toured the United States and published Neither Victims nor Executioners. In 1947, Camus left Combat and published The Plague. State of Siege came out the next year. Camus resumed the love affair with Maria Casares that had started during the War until another attack of tuberculosis forced him to convalescence at Grasse in 1950. He then published The Rebel in 1951. During the following couple of years, Camus was depressed and unable to write. However, he remained politically active, opposing the suppression of a workers' revolt in East Berlin and protesting the seven Tunisians condemned to death for political activity. In 1954, he published his work, Summer. With the start of the Algerian war for independence, he began to contribute articles to L'Express, supporting the French government. In 1956, he called for a truce in Algeria and plead on the behalf of certain Algerian liberals and nationalists who had been arrested. Soon after, Camus and his wife were separated and he again suffers from illness and depression. The Fall was published soon after.

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Amazingly, in 1957 Camus not only revived Caligula and published Exile and the Kingdom and "Reflections on the Guillotine," but he won the Nobel Prize for literature. Following the biggest award of his life, Camus republished The Wrong Side and The Right Side with a new introduction. He bought a house at Lourmarin in Southern France and chose to turn down an offer to have artistic control over the ComedieFrancaise. Instead, in 1959, he adapted and directed Dostoevsky's The Possessed for the experimental stage. He also worked full time on the novel, The First Man.

On the 4th of January, Camus was killed in a car accident at Villeblevin. A Happy Death and The First Man were published posthumously decades later. The sudden death cut short the life of the great moralist of twentieth-century French letters.

6.3 SUMMARY

The title character of The Stranger is Meursault, a Frenchman who lives in Algiers (a pied-noir). The novel is famous for its first lines: "Mother died today. Or maybe it was yesterday, I don't know." They capture Meursault's anomie briefly and brilliantly. After this introduction, the reader follows Meursault through the novel's first-person narration to Marengo, where he sits vigil at the place of his mother's death. Despite the expressions of grief around him during his mother's funeral, Meursault does not show any outward signs of distress. This removed nature continues throughout all of Meursault's relationships, both platonic and romantic.

6.4 EXERCISE

1. What is the stranger about write a short summary ?
2. What do the following quates by Albert Camus mean to you ?