

CALICUT UNIVERSITY

SECOND SEMESTER

FOUR YEAR UNDER GRADUATE PROGRAMME(CU-FYUGP)

equipping with excellence

**BEYOND BOUNDARIES: EXPLORING DIVERSE FICTIONAL WORLD  
READING FICTION**

PREPARED BY

SOUDHABI AT

DEPARTMENT OF ENGLISH

CPA COLLEGE OF GLOBAL STUDIES, PUTHANATHANI

CALICUT UNIVERSITY – FOUR-YEAR UNDER GRADUATE PROGRAMME (CU- FYUGP)

## BA ENGLISH LANGUAGE & LITERATURE HONOURS MAJOR

<b>Programme</b>	<b>BA ENGLISH LANGUAGE &amp; LITERATURE HONOURS</b>				
<b>Course Code</b>	<b>ENG1CJ101/ENG1MN100</b>				
<b>Course Title</b>	<b>INTRODUCTION TO THE WORLD OF LITERATURE</b>				
<b>Type of Course</b>	<b>MAJOR</b>				
<b>Semester</b>	<b>I</b>				
<b>Academic Level</b>	<b>100-199</b>				
<b>Course Details</b>	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	3	-	2	75
<b>Pre-requisites</b>	Basic understanding of the characteristics and conventions of various literary genres including poetry, fiction, drama and short stories.				
<b>Course Summary</b>	This course offers a comprehensive examination of various literary expressions interweaving the past and present. Through a combination of classic and contemporary works, as well as engaging TED Talks, speeches, illustrative narratives, web series and films, students will delve into the rich tapestry of human expressions through literature				

## Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Acquaint various genres of literary representations and their multiple interpretations.	U	F, C, M	Assignments Quiz
CO2	Sensitize learners with the critical aspect of reading literature.	U, An	C, M	Assignments Seminars
CO3	Learns to appreciate the aesthetic, imaginative and creative range of poetry along with the basic elements of poetry, including the stylistic and rhetorical devices.	U, An, E	C, M	Peer Evaluation Test Paper
CO4	Familiarize the basic elements of drama and thereby appreciate the art form.	U, An	C, M	Discussion/ Presentation
CO5	Learn to identify how fiction inculcates the question of social/cultural/ethical/gender/political contexts and frameworks in the texts.	U, An, E	C, M	Assignment.  Seminars
CO6	Be exposed to the digital and broader aspects of literature.	Ap, E	M, P	Practical Assessment  Assignment
* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create ©				
# - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)				

**Detailed Syllabus:**

Module	Unit	Content	Hrs	Marks
<b>I</b>	<b>MODULE I- Genres</b>		<b>12</b>	<b>18</b>
	1	Dracula(Movie Adaptation 1958)-Terence Fisher	7	
	2	The Tuesday Night Club- Agatha Christie	2	
	3	The Color Purple(Excerpt) – Alice WalkerD	2	
	4	Dune Part 1-Denis Villeneuve	1	

II	<b>MODULE II- Narrative Techniques</b>		<b>16</b>	<b>24</b>
	4	The Yellow Wallpaper-Charlotte Perkins Gilman	4	
	5	The £1,000,000 Bank -Note- Mark Twain	4	
	6	Frankenstein(Chapter13)-Mary Twain	6	

<b>III</b>	<b>MODULE III-Deconstructing Canons</b>		<b>12</b>	<b>18</b>
	7	Cendrillon-	3	
	8	“The Legacy of Living Root Bridges of Meghalaya” by Neelima Vallangi (Blogpost) <a href="https://travelwithneelima.blogspot.com/2015/12/living-root-bridges-meghalaya.html">https://travelwithneelima.blogspot.com/2015/12/living-root-bridges-meghalaya.html</a>	6	
	10	“A Traditional Onam Experience” National Geographic India, YouTube <a href="https://youtu.be/ELY7mjQLwEM?si=8XqIo9MUjDgHGJV">https://youtu.be/ELY7mjQLwEM?si=8XqIo9MUjDgHGJV</a>	1	
	11	Content Making - podcasts, travel website, and blog	2	
		<b>Suggested Activities:</b> <ol style="list-style-type: none"> <li>1. Create a blog on a historically relevant place in your locality.</li> <li>2. Plan the theme and script of a travel podcast.</li> <li>3. Create content for a travel website of your choice</li> </ol>		
<b>IV</b>	<b>TRAVEL CONTENT: CAREER PROSPECTS</b>		<b>8</b>	<b>10</b>
	12	Career prospects - Freelance writing, travel columnist, sustainable tourism advocate, travel influencing (content collaborations, destination marketing, event and festival promotion), social media managers for travel brands/ agencies, travel journalist/editor	5	
	13	Portfolio Preparation	3	
		<b>Suggested Activities:</b> <ol style="list-style-type: none"> <li>1. Create a portfolio incorporating the travel content created across a variety of platforms.</li> <li>2. Analyse the prospects of creating content on crowd-sourced sustainable travel.</li> <li>3. Create a travel brochure</li> </ol>		
<b>V</b>	<b>OPEN ENDED</b>		<b>12</b>	

## UNIT 1

### DRACULA (Movie Adaptation 1958) by Terence Fisher

- The 1958 movie adaptation of *Dracula*, directed by Terence Fisher, is a landmark horror film produced by Hammer Film Productions. It is also known as *Horror of Dracula* in the United States.
- The film immediately establishes tension by having Jonathan Harker arrive at Dracula's castle under the pretense of being a librarian. However, unlike the novel—where Harker is a passive prisoner—this version reveals that Harker is actually a vampire hunter working for Van Helsing.
- Jonathan Harker arrives at Dracula's castle, pretending to be a librarian but actually planning to kill the vampire. However, Dracula turns him into a vampire, forcing Van Helsing to intervene.
- Van Helsing informs Arthur Holmwood and Mina about Dracula's threat.
- Dracula preys on Lucy Holmwood, turning her into a vampire.
- Van Helsing and Arthur track Dracula, leading to a climactic battle in Dracula's castle, where Van Helsing kills him with sunlight.
- The film simplifies the novel's structure, removing secondary characters like Renfield and Quincey Morris. Instead of a prolonged chase across Europe, the narrative is more contained within a few key locations.
- **Harker's Role Altered:** In contrast to the novel, Jonathan Harker is turned into a vampire early, shifting the protagonist role to Van Helsing.
- **Increased Action & Pacing:** Unlike earlier adaptations (e.g., Tod Browning's *Dracula* (1931)), Fisher's film moves at a quicker pace, with Van Helsing actively hunting Dracula rather than merely reacting to events.
- **Concentrated Conflict:** The film creates a direct rivalry between Van Helsing and Dracula, omitting complex subplots like Dracula's voyage to England.
- By making Harker an active participant rather than a helpless victim, the film establishes Dracula as a formidable opponent early on.
- Harker's attempt to destroy Dracula is swift and decisive, unlike the slow burn of the novel.
- In Stoker's book, Harker escapes Dracula's castle and returns later. Here, he fails in his mission and is turned into a vampire, immediately setting up Van Helsing's entrance.
- After Harker is turned, **Van Helsing arrives at Castle Dracula**, only to find his friend already transformed. He mercifully destroys Harker, establishing him as the **film's main protagonist**.
- **Van Helsing's Role is Elevated:** Unlike the novel, where he is introduced later, he is now the central hero from the beginning.

- Themes of Science vs. Superstition: Van Helsing's methodical approach (using garlic, crosses, and logic) reinforces the theme of rationality combating the supernatural.
- Darker, More Tragic Tone: The fact that Harker dies so early creates a sense of despair—Dracula is not just a myth to be studied; he is a deadly predator who has already claimed victims.

Dracula, enraged by Harker's actions, shifts his focus to **Lucy Holmwood**, whom he seduces and eventually turns into a vampire

- **Condensed Narrative:** Instead of multiple female victims (Lucy Westenra and Mina Harker in the novel), the film **combines their roles** into **Lucy Holmwood**.
- **Sexual Undertones:** Lucy's transformation into a vampire is highly **sensualized**, with Dracula's attack framed as both horrifying and erotic—a theme that **Hammer Films emphasized** more than earlier adaptations.
- **Stronger Conflict:** The Holmwood family, especially **Arthur Holmwood (Michael Gough)**, is drawn into the fight against Dracula, giving the story a **personal and emotional** edge.

After Lucy dies, Van Helsing and Arthur discover that she has **become a vampire** and is luring children into the graveyard. They destroy her using a wooden stake, much to Arthur's horror.

- **Horror & Tragedy Combined:** Lucy's transformation and subsequent death make **Dracula's influence feel deeply personal** for the Holmwoods.
- **Classic Vampire Imagery:** The **child-luring motif** is a direct reference to the “Bloofers Lady” sequence from Stoker's novel, though heavily condensed.
- **Arthur's Doubt vs. Van Helsing's Conviction:** Arthur represents **skepticism and emotional resistance**, while Van Helsing remains the **logical force**, furthering the theme of **rationality vs. superstition**.

After Lucy is destroyed, Dracula **shifts his focus to Mina**, seeking revenge. This leads to a climactic chase back to **Castle Dracula**, where Van Helsing finally defeats the vampire.

- **Increased Action & Tension:** Unlike the novel, which involves a drawn-out pursuit across Europe, the film **cuts directly to Dracula's stronghold**, keeping the tension high.
- **Van Helsing as a Man of Action:** Instead of a scholarly battle of wits, **Van Helsing physically confronts Dracula**, using candlesticks, a cross, and finally, **sunlight to destroy him**.
- **Symbolic Death:** The use of **sunlight to kill Dracula** represents the **triumph of knowledge and purity over darkness and corruption**.

The film **ends decisively** with Dracula crumbling into dust, marking a **clear victory** for Van Helsing. Unlike the novel, which leaves room for ambiguity, Fisher's version **eliminates Dracula completely** (though sequels later revived him)

- **Definitive Good vs. Evil Resolution:** Unlike some interpretations that depict Dracula with nuance, here he is **purely malevolent**, and his destruction is absolute.
- **More Visceral & Cinematic:** The **dramatic burning and crumbling effects** were groundbreaking for 1958 and remain visually memorable.

- Fisher's *Dracula* (1958) is an **efficient, visually stunning, and engaging adaptation** of Stoker's novel. By focusing on **Van Helsing vs. Dracula**, the film **creates a tighter, more action-oriented story** that remains one of the most influential vampire films of all time.



## UNIT 2

### The Tuesday Night Club- Agatha Christie

- “The Tuesday Night Club” is the first short story in Agatha Christie's *The Thirteen Problems* (1932). It marks the **first appearance of Miss Marple**, showcasing her exceptional deductive abilities.
- The story is set in the **village of St. Mary Mead** at the home of Raymond West, a writer and Miss Marple's nephew.
- Present at the gathering are:
- **Raymond West** – a modernist writer, skeptical of traditional wisdom.
- **Miss Jane Marple** – an elderly spinster with keen observational skills.
- **Dr. Pender** – a retired clergyman.
- **Sir Henry Clithering** – a former **Commissioner of Scotland Yard**.
- **Joyce Lempière** – a young artist.
- **Mr. Petherick** – a solicitor.
- The group decides to form a **club** where each member will narrate an **unsolved mystery**, and the others will attempt to solve it.
- **Sir Henry Clithering narrates the first mystery** – an old case he encountered during his time at Scotland Yard.
- The case revolves around **Mr. and Mrs. Jones** and their household:
- **Mr. Jones** – a wealthy man who suddenly fell ill and died.
- **Mrs. Jones** – his wife, much younger than him, suspected of poisoning him.
- **Miss Clark** – Mrs. Jones's companion, a close and loyal friend.
- **A Cook and Two Maids** – additional household staff.
- Mr. Jones had **severe digestive issues** and was under medical treatment.
- He was found **dead one morning**, and an **autopsy confirmed arsenic poisoning**.
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  - **A Cook and Two Maids** – additional household staff.
- Mr. Jones had **severe digestive issues** and was under medical treatment.
- He was found **dead one morning**, and an **autopsy confirmed arsenic poisoning**.
- Miss Marple **quickly deduces the truth** based on her knowledge of human nature.
- She suggests that **Miss Clark, the devoted companion, was the murderer**.
- **Her reasoning:**
  - Miss Clark was **extremely protective** of Mrs. Jones and saw Mr. Jones as an obstacle.
  - She had access to the medicine and could easily **mix arsenic into the bismuth powder**.
  - She knew that suspicion would fall on Mrs. Jones and might have hoped she would be acquitted due to lack of direct evidence.
- **Sir Henry Clithering confirms that Miss Marple is correct**—Miss Clark was ultimately found guilty.

- The group is **shocked by Miss Marple's accuracy**, especially Raymond, who underestimated his aunt.
- Miss Marple humbly explains that her knowledge comes from **years of observing village life**.
- She compares Miss Clark to a woman from her village who had a similar protective devotion and turned out to be just as dangerous.
- The story ends with the group acknowledging Miss Marple's **sharp intellect**, setting the stage for future mysteries in *The Thirteen Problems*.



## Excerpt from the Color Purple- Alice Walker

- *The Color Purple* is a **novel in epistolary form (written as letters)**, different excerpts focus on **various themes** such as **racism, sexism, sisterhood, self-discovery, and resilience**.
- The Color Purple is set in the **early 20th century American South**, dealing with the struggles of **African American women**.
- The novel follows **Celie**, a poor, uneducated Black woman who endures **abuse, oppression, and separation from her sister Nettie**.
- The story is told through **letters Celie writes to God and later to Nettie**.
- *The Color Purple* is written in an **epistolary form** (letters), and Celie's **letters to Nettie** mark a major turning point in the novel.
- Nettie is Celie's beloved **younger sister**, who escapes their abusive home and becomes a **missionary in Africa**.
- Celie believes Nettie is **dead** because Mr. \_\_ (Celie's husband) **hides her letters for years**.
- When Celie **finally discovers Nettie's letters**, it **restores her hope** and gives her **the strength to break free from oppression**.
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- The letters **reaffirm Celie's bond with Nettie**, giving her **hope and purpose**.
- She **continues writing**, determined to reunite with Nettie and her children.
- The novel's later sections focus on **Celie's emotional healing and eventual reunion with Nettie**.

## Key Themes in the Letters

- **Sisterhood & Love** – Celie's bond with Nettie gives her strength.
- **Self-Discovery** – The letters help Celie **realize her worth**.
- **Oppression & Resistance** – Nettie's letters highlight **racism, sexism, and colonialism**, showing the **global struggle of Black women**.
- **Hope & Freedom** – The letters **empower Celie to break free** and live life on her own terms.



## DUNE: Part1(Movie Adaptation)- Denis Villeneuve

- **Dune: Part One** is a sci-fi epic based on Frank Herbert's 1965 novel.
- The story takes place in the far future within a feudal interstellar society.
- The universe revolves around the desert planet Arrakis, the only source of spice (melange), a substance crucial for space travel, enhanced abilities, and extended life.
- The **Emperor orders House Atreides** (led by Duke Leto Atreides) to take control of Arrakis, replacing their rivals, **House Harkonnen**.
- Duke Leto suspects this is a **trap** but accepts the responsibility.
- He arrives on Arrakis with:
  - **Paul Atreides** (his son and heir)
  - **Lady Jessica** (his Bene Gesserit concubine)
  - His loyal advisors **Gurney Halleck, Duncan Idaho, and Thufir Hawat**.
  - Paul has **prophetic dreams** about Arrakis and the Fremen (native desert people).
  - He is trained in combat and the Bene Gesserit "**Voice**" technique by Lady Jessica.
  - The **Reverend Mother Mohiam** tests Paul with the **Gom Jabbar**, proving he has exceptional mental and physical control.
- The Bene Gesserit **prophecy hints that Paul may be the "Kwisatz Haderach"**, a powerful being.
- The ruthless **Baron Vladimir Harkonnen**, with the Emperor's secret support, launches an attack on House Atreides.
- **Duke Leto is betrayed by Dr. Yueh**, who disables Arrakeen's defenses.
- The Harkonnens, led by **Beast Rabban** and **Sardaukar soldiers**, **massacre House Atreides**.
- **Duke Leto is captured and killed** after attempting to assassinate the Baron.
- Paul and Jessica **escape into the desert**, pursued by Harkonnen forces.
- They use **the Voice** to overpower their captors and flee.
- **Paul's visions intensify**, hinting at a great war and his potential future as a messianic leader.
- Paul and Jessica endure the **harsh Arrakis desert**, learning to use **stillsuits** to conserve water.
- They encounter **a sandworm**, a massive creature that responds to rhythmic vibrations.
- They are eventually found by **the Fremen**, led by **Stilgar**.
- **Chani**, a Fremen woman from Paul's visions, is among them.
- The Fremen are **skeptical of Paul and Jessica**, considering killing them.
- Paul challenges **Jamis**, a Fremen warrior, to a duel to prove his worth.
- Paul **kills Jamis**, despite never having killed before.
- Stilgar and the Fremen **accept Paul and Jessica into their tribe**.
- Paul embraces his new life with the Fremen, believing **his destiny is among them**.
- Chani tells Paul, "**This is only the beginning**," hinting at his transformation into the **prophesied leader**.
- The movie ends with Paul looking toward his uncertain future on Arrakis.

## THE YELLOW WALLPAPER-Charlotte Perkins Gilman

### About the Author

- Born on July 3, 1860, in Hartford, Connecticut, USA.
- Raised by a single mother after her father abandoned the family.
- Had limited formal education but was a self-taught intellectual.

### The Yellow Wallpaper

- The narrator, a woman, suffers from postpartum depression.
- Her husband, John, a physician, dismisses her illness as a temporary nervous condition.
- She is confined to a rented mansion for rest therapy, as per her husband's advice.
- She stays in a room with barred windows and a yellow, peeling wallpaper.
- John controls her activities, prohibiting writing and social interactions.
- She secretly writes in a journal to express her thoughts and emotions.
- She becomes fixated on the wallpaper's pattern, seeing strange shapes and figures.
- Over time, she believes there is a woman trapped behind the wallpaper.
- Her mental condition worsens due to isolation and lack of stimulation.
- She begins to see the trapped woman moving behind the wallpaper.
- She starts peeling off the wallpaper in an attempt to free the woman.
- As John prepares to take her home, she locks herself in the room.
- She fully identifies with the trapped woman, believing she has escaped from the wallpaper.
- John finds her creeping around the room and faints in shock.
- She continues creeping over John's unconscious body, symbolizing her complete descent into madness.
- The story critiques the oppressive treatment of women and the consequences of medical neglect.
- On the last day, she locks herself inside the room and strips off most of the wallpaper.
- John enters and faints upon seeing her crawling around, convinced she has become the woman in the wallpaper.
- She continues creeping over his unconscious body, symbolizing her complete descent into madness.

## Themes

- **Women's Oppression** – The narrator's confinement reflects societal restrictions on women.
- **Mental Illness & Misdiagnosis** – The story critiques the inadequate treatment of mental health, especially in women.
- **Identity & Freedom** – The narrator's struggle with the wallpaper symbolizes her fight for self-expression.
- This psychological horror story is a powerful feminist critique of 19th-century gender roles and medical practices.

## THE 1,000,000 BANK-NOTE- MARK TWAIN

### About Mark Twain (1835–1910)

- Born **Samuel Langhorne Clemens** on **November 30, 1835**, in **Florida, Missouri, USA**.
- Grew up in **Hannibal, Missouri**, a town near the Mississippi River, which later inspired many of his stories.
- Left school after his father's death and worked as a printer's apprentice, developing a love for writing.

### THE 1,000,000 BANK-NOTE

- The story follows Henry Adams, a young and honest American clerk in San Francisco.
- He works hard but earns very little. One day, while sailing for leisure, he gets caught in a storm and is shipwrecked.
- He is rescued and taken to London, but he has no money, no friends, and no way to return home.
- While wandering the streets of London in search of food and work, Henry is noticed by two wealthy brothers.
- These eccentric gentlemen have made a peculiar bet: one believes that if a poor man is given a £1,000,000 bank-note (without being allowed to cash it), he will be able to survive for a month, while the other disagrees.
- To test their theory, they hand Henry the note in an envelope without explaining its value. They ask him to return after a month to share his experience.
- At first, Henry is unaware of the note's worth. He enters a small restaurant to buy a meal but realizes he has no small money to pay.
- When he presents the bank-note, the owner and staff are stunned.
- The restaurant owner, assuming that Henry is a wealthy gentleman, refuses to take payment and instead offers him free food, believing that a rich man like Henry will be a valuable customer in the future.
- Henry then goes to a tailor's shop, where he faces a similar situation.
- The tailor, eager to please such a "wealthy" customer, provides him with a fine suit and allows him to pay later. Slowly, Henry realizes the power of perception—people believe he is rich simply because he possesses the large bank-note.
- Henry's reputation quickly spreads. Newspapers begin to mention him as a mysterious millionaire, and he is invited to high-society events.
- Aristocrats, business owners, and influential people try to befriend him, believing he is an important figure.

- Even though he has no actual money, people continue to offer him services and goods on credit, thinking he will repay them later.
- During his rise in society, Henry meets a beautiful and kind-hearted woman named Portia.
- They develop a close relationship, and she is one of the few people who cares for him regardless of his wealth.
- Meanwhile, Henry also gets involved in business. Using his influence, he makes smart investments and starts earning real money.
- At the end of the month, Henry returns to the two brothers to reveal his experience.
- They are surprised to see him well-dressed, respected, and financially successful.
- Henry explains how the bank-note's perception helped him build his fortune. He then shocks them further by returning the note, proving he no longer needs it, as he has made his own wealth.
- As a final reward, Henry and Portia reveal their love and announce their plans to marry. One of the brothers, who believed Henry would succeed, happily grants him his blessing.
- The story ends with Henry securing a prosperous future, proving that luck, intelligence, and confidence can turn the most difficult situations into great opportunities.

### Themes in the Story

- **Power of Perception** – Henry is treated as a millionaire simply because of the bank-note, showing how society values appearance over reality.
- **Social Class and Privilege** – The rich are given benefits without needing to prove their wealth, while the poor struggle.
- **Luck and Opportunity** – A random event transforms Henry's life, highlighting the role of luck in success.
- **Satire on Wealth and Society** – Twain humorously critiques the way people blindly respect money and status.
- This humorous and insightful short story by Mark Twain highlights the absurdities of social status and wealth while providing an entertaining and uplifting tale.

## FRANKENSTEIN(CHAPTER 13)-MARY SHELLEY

### About the Author-Mary Shelley

- Born Mary Wollstonecraft Godwin on August 30, 1797, in London, England.
- Daughter of Mary Wollstonecraft, a feminist philosopher, and William Godwin, a political writer.
- Her mother died shortly after childbirth, leaving her to be raised by her father.
- Received an excellent education, which was unusual for women of her time.

### FRANKENSTEIN(CHAPTER 13)

- In Chapter 13 of *Frankenstein*, the creature continues to secretly observe the De Lacey family and learns more about human society, emotions, and language.
- This chapter is crucial because it highlights the creature's growing understanding of the world and his increasing sense of isolation.
- One day, a beautiful foreign woman named Safie arrives at the De Lacey cottage.
- She is warmly welcomed by Felix, Agatha, and their father, as she is Felix's love interest.
- Safie does not speak their language, and Felix starts teaching her French.
- The creature, who has been secretly watching the family, also begins learning the language alongside Safie.
- As Felix teaches Safie, the creature listens and learns words, grammar, and communication.
- He understands human emotions, expressions, and social structures by observing their conversations.
- Through Safie's lessons, he begins to grasp history, culture, and human civilization.
- The lessons include discussions about human laws, government, and the differences between rich and poor.
- The creature realizes that society values beauty and wealth while rejecting those who are different or deformed.
- He becomes painfully aware that he will never be accepted due to his monstrous appearance.
- As the creature gains knowledge, he also becomes more self-aware and emotional.
- He admires the kindness and love shared by the De Laceys but feels heartbroken because he knows he can never be part of their world.
- He starts to feel deep loneliness, envy, and sadness, realizing his physical appearance makes him an outcast.
- The creature learns about religion and moral values from the books and lessons Felix teaches Safie.
- He starts questioning his own existence, asking whether he has a soul and if he belongs in the world.
- This increases his internal struggle between his desire for love and his growing bitterness toward humanity.

## Key Themes in Chapter 13

1. Knowledge and Learning – The creature learns language, history, and social customs, highlighting the importance of education.
2. Loneliness and Isolation – As he understands human relationships, his sense of alienation deepens.
3. Prejudice and Injustice – The creature realizes that people judge others based on appearance rather than character.
4. Self-Awareness – He begins to question his identity and place in the world.

This chapter is a turning point in the novel, showing the creature's intellectual and emotional growth while foreshadowing his increasing despair and desire for acceptance.

## CENDRILLON- CHARLES PERRAULT

### CENDRILLON

- *Cendrillon* (commonly known as *Cinderella*) is a classic fairy tale by Charles Perrault, first published in 1697 in *Histoires ou contes du temps passé*.
- It tells the story of a kind and beautiful young girl who is mistreated by her stepfamily but ultimately finds happiness through magic, perseverance, and virtue.
- Cendrillon is the daughter of a wealthy gentleman. After her mother passes away, her father remarries a haughty and cruel woman who has two equally arrogant daughters.
- While Cendrillon is naturally kind and graceful, her stepsisters are vain and selfish.
- When her father dies, the stepmother seizes control of the household and forces Cendrillon into servitude.
- She is made to wear rags, sleep near the fireplace, and perform the hardest chores. Because of the ashes she is often covered in, she is mockingly called "Cendrillon" (derived from *cendre*, meaning ash).
- Despite the mistreatment, she remains gentle and patient.
- One day, the king's son announces a grand ball where he will choose a bride.
- The stepmother and stepsisters are ecstatic and spend days preparing lavish dresses.
- Cendrillon helps them with their gowns but is not allowed to attend.
- After they leave, she breaks down in tears, longing to go to the ball.
- At Cendrillon's moment of despair, her Fairy Godmother appears and offers to help. She uses her magic to transform:
  - A pumpkin into a splendid carriage,
  - Mice into horses,
  - A rat into a coachman,
  - Lizards into footmen,
  - Cendrillon's rags into an exquisite gown,
  - And, most notably, gives her delicate glass slippers (*pantoufles de verre*).
- However, the Fairy Godmother warns her that the spell will break at midnight, and she must leave before then.
- A wealthy gentleman remarries a proud and cruel woman who has two daughters.
- His new wife and stepdaughters are vain and selfish, while his own daughter, Cendrillon, is gentle, kind, and exceptionally beautiful.
- However, after her father dies, her stepmother forces Cendrillon into servitude, making her do all the household chores and treating her cruelly.

- Cendrillon is given old, ragged clothes to wear and is made to sleep in the attic, while her stepsisters enjoy luxurious lives.
- Despite their mistreatment, she remains patient and kind. Because she often sits near the fireplace to keep warm, she is mockingly nicknamed *Cendrillon* (meaning "little ashes" or "Cinder-girl").
- One day, the king announces that a grand ball will be held at the palace to find a suitable bride for the prince. Cendrillon's stepsisters receive invitations and excitedly prepare extravagant gowns.
- Cendrillon, though eager to attend, is cruelly forbidden by her stepmother, who mocks her and insists that she is not fit to be seen at such an event.
- As her stepsisters leave for the ball, Cendrillon is left at home, crying.
- As Cendrillon weeps, her fairy godmother appears. She asks Cendrillon to bring her a pumpkin, which she magically transforms into a splendid golden carriage.
- She then turns mice into horses, a rat into a coachman, and lizards into footmen. Finally, she transforms Cendrillon's rags into a magnificent gown and gives her glass slippers.
- Before sending her to the ball, the fairy godmother warns Cendrillon that the magic will only last until midnight. If she does not leave in time, everything will return to its original state
- When Cendrillon arrives at the ball, everyone is mesmerized by her beauty, including the prince, who immediately falls in love with her.
- She is so dazzling that even her own stepsisters do not recognize her. The prince dances with her the entire evening, ignoring all other women.
- As the clock nears midnight, Cendrillon remembers her fairy godmother's warning and quickly runs away, losing one of her glass slippers on the palace stairs.
- She barely makes it home before the magic wears off, returning her to her ragged clothes.
- When her stepsisters return home, they excitedly talk about the unknown princess at the ball, not realizing that it was Cendrillon.
- The prince, desperate to find the mysterious woman he loves, orders his servants to search the kingdom for the owner of the glass slipper.
- Women from all walks of life attempt to fit into the shoe, but none succeed.
- When the prince's men arrive at Cendrillon's house, her stepsisters eagerly try on the slipper, but it does not fit.
- Cendrillon then asks if she can try it on, despite the mocking protests of her stepfamily.
- To everyone's astonishment, the slipper fits her perfectly. She then takes out the matching slipper and puts it on, proving that she is the mysterious woman from the ball.
- The prince is overjoyed and immediately takes Cendrillon to the palace, where they are married.

- Despite her past suffering, Cendrillon forgives her stepfamily and even finds noble husbands for her stepsisters.
- The story ends with a moral lesson emphasizing the importance of kindness, patience, and inner beauty, while also highlighting the role of magic and grace in achieving happiness.



## CINDERELLA-JAMES FINN GARNER

### About the Author

- James Finn Garner is an American writer, satirist, and humorist best known for his book *Politically Correct Bedtime Stories* (1994).
- His work is characterized by sharp wit, irony, and a keen ability to critique social and cultural norms through humor.

### CINDERELLA

- *Cinderella* by James Finn Garner is a satirical and humorous retelling of the classic fairy tale, rewritten in a politically correct manner.
- It is part of his book *Politically Correct Bedtime Stories*, in which he reimagines traditional fairy tales to reflect modern social sensitivities and progressive ideologies.
- The story follows the familiar plot of *Cinderella* but with several twists that critique traditional gender roles, class structures, and outdated moral values.
- The tale begins with Cinderella, who is not described as a helpless maiden but rather as an "empowered, self-actualized young woman" forced to do household chores because of a dysfunctional family dynamic.
- Her stepmother and stepsisters, instead of being outright villains, are depicted as products of their own upbringing and social conditioning, making them more complex figures rather than one-dimensional antagonists.
- Cinderella is still forced to do all the work around the house while her stepsisters indulge in vanity. However, rather than portraying her as a victim, the narrative emphasizes her independence and resourcefulness.
- She is not merely a passive character waiting for rescue but someone capable of making her own decisions.
- The story critiques the idea that women should be judged by their beauty or that their ultimate goal should be to marry a wealthy prince.
- The royal ball is announced, but in this version, it is described as an elitist event that upholds patriarchal and classist traditions.
- Cinderella's stepmother and stepsisters eagerly prepare, emphasizing their belief that women should strive to be chosen by a powerful man rather than finding fulfillment through their own means.
- Instead of the traditional fairy godmother, Cinderella is aided by a "fairy godperson" who is non-binary and ensures that Cinderella's transformation aligns with modern principles of equality and empowerment.
- Cinderella's makeover is not just about external beauty but about helping her express her true self.
- The fairy godperson questions why women must conform to unrealistic beauty standards and why attending the ball should be Cinderella's only goal.
- Cinderella attends the ball but does not behave in the traditionally demure and submissive manner.
- She dances with the prince but engages him in deep discussions about societal issues, challenging his views and making him question his privileged position.

- The prince is portrayed as well-meaning but oblivious to his privilege, needing to learn about fairness and social justice.
- As the clock strikes midnight, Cinderella leaves behind her glass slipper. The prince embarks on a search for her, but in this version, it is not a simple quest of romantic destiny.
- Instead, it is critiqued as an outdated practice of reducing a woman's identity to a piece of footwear. Cinderella ultimately reclaims her independence and refuses to be chosen simply based on how she fits into an arbitrary societal mold.
- Rather than marrying the prince and living "happily ever after," Cinderella chooses to forge her own path. She pursues education, activism, or a career that aligns with her values.
- The prince, having learned from her, commits to making positive changes in his kingdom by addressing issues of equality and social justice.



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The logo for CPA College of Global Studies features a large, stylized, light blue and white heart shape. The text "CPA COLLEGE OF GLOBAL STUDIES" is written in a serif font, diagonally across the heart. Above the heart, the words "equipping with excellence" are written in a smaller, sans-serif font.

## HEART OF DARKNESS(EXCERPT)- JOSEPH CONARD

### About the Author: Joseph Conrad

- Joseph Conrad was a Polish-British writer, best known for his novels exploring themes of imperialism, human nature, and existential struggles.
- Born Józef Teodor Konrad Korzeniowski in Berdychiv (then part of the Russian Empire, now Ukraine), Conrad's early life was shaped by political turmoil and personal hardships.
- His father, a revolutionary against Russian rule, was exiled, and both of his parents died when he was young.

### HEART OF DARKNESS

- *Heart of Darkness* is a novella by Joseph Conrad that explores themes of imperialism, colonial exploitation, and human savagery.
- The novel begins with an unnamed narrator describing the setting on the Thames River.
- A group of men, including Marlow, sit aboard a ship, waiting for the tide to turn. The narrator reflects on England's history of conquest, acknowledging that the same land that once suffered under the Roman Empire
- Marlow then takes over as the main storyteller. He begins to discuss the nature of imperialism, questioning its supposed nobility.
- He criticizes the brutal conquest of foreign lands, describing it as the act of taking land away from those who are different. However, he notes that the only justification for imperialism is the "idea" behind it—an abstract belief in civilization and progress, which is often used to mask exploitation.s now the center of a powerful British empire.
- This excerpt appears in *Heart of Darkness* when Marlow, the narrator, arrives at the Outer Station of the Company. The passage vividly describes the suffering of enslaved African laborers under European imperial rule.
- Marlow observes the horrifying conditions of the native Africans who have been forced into labor.
- He describes their emaciated bodies and weak, lifeless postures as they crouch and lean against trees, exhausted and on the verge of death.
- They are depicted as mere "black shapes," emphasizing their dehumanization by the European colonizers.
- These men, once strong, have been reduced to skeletal figures due to starvation, disease, and brutal mistreatment.
- The description evokes a haunting image of suffering: some of the men lay motionless, others sat in silence, and a few feebly attempted to move.
- Their eyes, sunken and filled with despair, reflect their suffering and powerlessness.

- The jungle around them seems indifferent to their misery, creating an eerie contrast between nature's vastness and the small, dying figures within it.
- As Marlow continues to observe, he realizes that some of the men have sought refuge in the shadows, huddling together in quiet desperation. One man, described as a boy with a piece of white thread around his neck, particularly catches his attention.
- The thread stands out as an eerie and meaningless symbol—perhaps a sign of European control or an empty gesture of identification in the face of their impending deaths

### Themes in the Excerpt

- Dehumanization of the Natives – The Africans are reduced to “black shapes,” stripped of individuality and dignity by the colonial system.
- Horrors of Imperialism – Conrad exposes the brutal exploitation and suffering caused by European colonization.
- Marlow’s Awakening – This scene marks a turning point where Marlow begins to truly grasp the cruelty and hypocrisy of European rule.
- Symbolism of Darkness – The imagery of shadows, darkness, and decay highlights the moral corruption of imperialism.

## AN IMAGE OF AFRICA: RACISM IN CONRAD'S HEART OF DARKNESS- CHINUA ACHEBE

### About the Author

- Chinua Achebe was born as Albert Chinualumogu Achebe on November 16, 1930, in Ogidi, Nigeria.
- Raised in a Christian Igbo family.
- Studied at University College, Ibadan, where he developed an interest in literature.

### An Image of Africa: Racism in Conrad's Heart of Darkness

#### 1. Introduction to Achebe's Critique

- Chinua Achebe presents *Heart of Darkness* as a racist work.
- He critiques Joseph Conrad for dehumanizing Africans.
- The essay was first delivered as a lecture in 1975.

#### 2. Conrad's Portrayal of Africa

- Achebe argues that *Heart of Darkness* presents Africa as a primitive and uncivilized place.
- The novel depicts Africans as silent, inhuman, and without culture or history.
- Africa is reduced to a backdrop for the European protagonist's journey.

#### 3. Dehumanization of Africans

- Africans are described with animalistic and grotesque imagery.
- They have no agency or individuality in the novel.
- The novel reinforces European superiority by showing Africa as the "other."

#### 4. Conrad's Eurocentrism

- Achebe points out Conrad's portrayal of Europe as the center of civilization.
- He criticizes Conrad for using Africa only as a contrast to highlight European values.
- Africa is depicted as a place of darkness and savagery.

#### 5. Marlow as a Racist Narrator

- Marlow, the narrator, reflects racist attitudes common in 19th-century Europe.
- He describes Africans in a degrading manner.
- Achebe suggests that Conrad uses Marlow as a mouthpiece for his own views.

#### 6. Defense of Conrad & Achebe's Rebuttal

- Some scholars argue that *Heart of Darkness* is anti-imperialist.
- Achebe rejects this, claiming that Conrad critiques imperialism but still upholds racist views.
- He argues that Conrad fails to see Africans as equals.

## 7. Impact of *Heart of Darkness*

- Achebe emphasizes that literature shapes perceptions of cultures.
- He warns that *Heart of Darkness* reinforces racist stereotypes.
- The novel continues to be widely taught despite its racist portrayal.

## 8. Call for Re-Evaluation

- Achebe argues that Conrad should not be considered a great humanitarian writer.
- He calls for African writers to tell their own stories.
- He encourages a more critical approach to colonial literature.

## 9. Conclusion

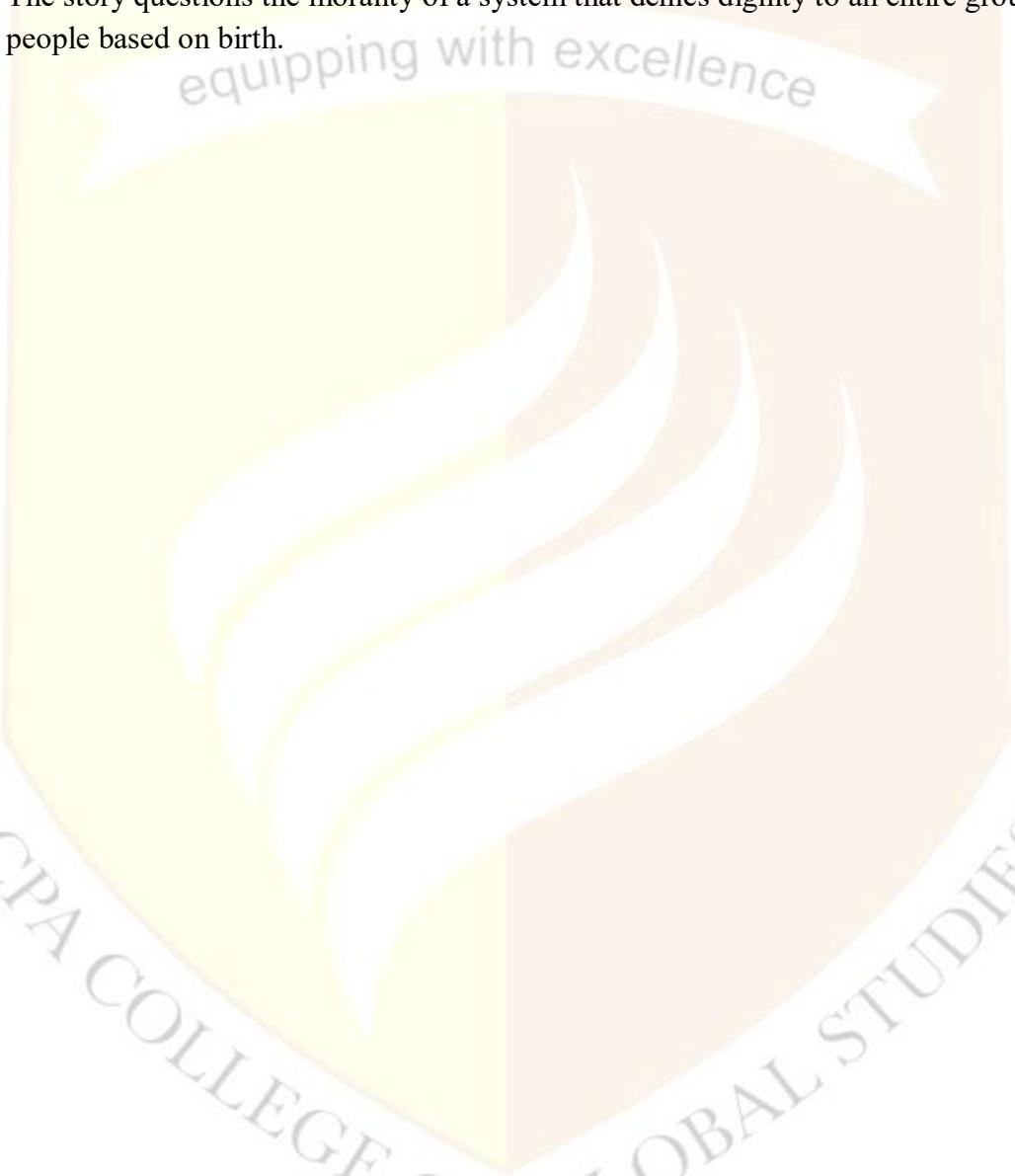
- Achebe challenges the glorification of Conrad's work.
- He insists on recognizing and confronting racism in literature.
- He advocates for a more accurate and dignified representation of Africa in global literature.
- This essay remains a pivotal work in postcolonial literary criticism, sparking debates on racism in Western literature.

## A CORPSE IN THE WELL- SHANKER RAMACHANDRA KHARAT

- **About the Author: Shankar Ramachandra Kharat**
- Shankar Ramachandra Kharat (1921–2001) was a prominent Indian writer, social activist, and a significant figure in Dalit literature.
- Born into a Dalit (formerly untouchable) community in Maharashtra, he dedicated his life to highlighting the struggles, injustices, and aspirations of the oppressed caste groups in India.
- His literary works often reflect the harsh realities of caste discrimination and the fight for equality.
- **A CORPSE IN THE WELL**
- "A Corpse in the Well" by Shankar Ramachandra Kharat is a powerful short story that highlights the deep-rooted caste discrimination and social injustices prevalent in Indian society.
- The story is a poignant depiction of the struggles faced by the Dalits (the so-called untouchables) and the inhuman treatment they endure at the hands of upper-caste individuals.
- The story is set in a rural Indian village where caste hierarchy is strictly maintained. The plot revolves around an incident involving the discovery of a dead body in a well.
- The well is the primary source of drinking water for the upper-caste villagers, and the presence of a corpse pollutes it, rendering the water undrinkable.
- This leads to a major concern among the villagers, as they need the well to be cleaned immediately.
- However, since the body has already contaminated the water, the upper-caste villagers refuse to remove it themselves, fearing ritual pollution. Instead, they order the Dalits, who are considered "untouchables," to remove the corpse.
- The Dalits, who are always subjected to such demeaning and exploitative tasks, have no choice but to comply.
- The removal of the corpse becomes a distressing event, as it symbolizes the oppression, discrimination, and marginalization faced by the lower castes.
- The story starkly exposes the hypocrisy of the caste system, where the upper-caste people maintain their so-called purity while forcing the Dalits to undertake impure and degrading work.
- Despite their critical role in keeping the village clean and functional, the Dalits are denied basic human dignity and respect.

- **Themes Explored:**
- **Caste Discrimination:**
- The story highlights the rigid caste divisions and the unjust treatment of Dalits, who are assigned menial and humiliating tasks.

- **Social Hypocrisy:**
- The upper-caste villagers refuse to touch the corpse due to their belief in purity but have no problem exploiting the Dalits for the task.
- **Oppression and Helplessness:**
- The Dalits are forced to obey the commands of the dominant caste, illustrating their lack of agency and the deep-seated inequality in society.
- **Human Dignity:**
- The story questions the morality of a system that denies dignity to an entire group of people based on birth.



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## OPEN IT- SADAT HASAN MANTO

### About the Author: Saadat Hasan Manto

- Saadat Hasan Manto was one of the most controversial, bold, and influential writers of Urdu literature, known for his realistic, unfiltered portrayals of society.
- His works, particularly his short stories, exposed the harsh realities of communal violence, social injustice, and human depravity, often focusing on the Partition of India (1947) and its devastating impact on people.

### OPEN IT

- "Open It" ("Khol Do") is a harrowing short story by Saadat Hasan Manto, one of the most renowned writers of Urdu literature.
- Set against the backdrop of the Partition of India in 1947, the story highlights the horrors of communal violence, the brutalization of women, and the loss of humanity during the chaotic division of the subcontinent.
- The story revolves around Sirajuddin, an old man who is desperately searching for his young daughter, Sakina, after they were separated during the violence of Partition.
- The narrative begins with Sirajuddin waking up in a refugee camp, disoriented and overwhelmed by grief. His wife has been killed in the riots, and his daughter has gone missing.
- Determined to find her, he pleads for help from a group of young men who are actively engaged in rescuing lost women and children.
- He describes Sakina's appearance, her modesty, and how she was wearing a light-colored dress before they were separated. The young men reassure him that they will find her.
- Days pass, and Sirajuddin remains anxious, hoping for news of his daughter. Eventually, Sakina is found and taken to a hospital, but what follows is deeply disturbing.
- In the hospital, a doctor sees an unconscious girl lying on a stretcher. He immediately asks those who brought her in to "Open the window!" so she can get some fresh air.
- But to his shock, the girl, still in a semi-conscious state, instinctively moves her hands to undo the drawstrings of her salwar (trouser strings), as if responding to an all-too-familiar command—"Khol Do" ("Open it").
- At that moment, the horrific reality of what has happened to Sakina becomes clear—she has been repeatedly raped and brutalized, likely by the same men who had promised to rescue her.
- Sirajuddin, still unaware of her suffering, sees his daughter alive and thanks God, while the doctor is left in shock at the depth of human depravity.
- "Khol Do" is one of Manto's most powerful and disturbing works, exposing the hidden wounds of Partition.
- It forces readers to confront the moral decay of society and the devastating impact of war and communal violence, especially on women.

- The ending leaves an unforgettable impact, making the reader question the very meaning of humanity in times of chaos.

### **Themes in the Story:**

#### **Brutality of Partition Violence:**

- The story captures the **horrors and senseless brutality** that accompanied the division of India, where people lost not only their homes but also their dignity and humanity.

#### **Exploitation and Violence Against Women:**

- Sakina's fate represents the **unimaginable suffering of women during Partition**, many of whom were abducted, raped, and discarded by their own community and supposed rescuers.

#### **Loss of Humanity:**

- The story questions **who the real monsters are**—the rioters, the so-called "rescuers," or the society that allowed such horrors to occur.

#### **Irony and Tragedy:**

- The **tragic irony** lies in Sakina's response to "Khol Do"—a phrase that once signified oppression now becomes an unconscious, ingrained reaction to repeated sexual violence.

## DRAUPADI- MAHASHWETA DEVI

### About the Author: Mahasweta Devi

- Mahasweta Devi was one of India's most influential writers, activists, and social reformers, known for her powerful storytelling, strong political voice, and relentless advocacy for the rights of marginalized communities.
- Her works focus on tribal rights, caste oppression, gender discrimination, and socio-political struggles, making her a leading figure in Dalit and Adivasi literatureAbout the Author: Mahasweta Devi

### **DRAUPADI**

- Mahasweta Devi's short story "Draupadi" (originally written in Bengali as "Dopdi") is a powerful critique of state-sponsored violence, caste and gender oppression, and the resilience of tribal women in India.
- It reinterprets the Hindu epic Mahabharata's Draupadi through the lens of a modern-day Santhal tribal woman, showing how marginalized communities face brutality and resistance in contemporary society.
- The story follows Dopdi Mejhen, a Santhal (tribal) woman and a Naxalite rebel, who fights against the feudal and exploitative system in West Bengal.
- She, along with her husband Dhulna Majhi, is part of a revolutionary movement against landlords, the police, and government forces who oppress the tribals.
- The story begins with official reports about Dopdi, describing her as a dangerous Naxalite insurgent wanted for killing an upper-caste landowner and being involved in guerrilla activities.
- The police, led by Senanayak, launch a manhunt to capture her. Senanayak, a high-ranking officer, is depicted as an educated but ruthless man who believes in crushing rebellions with violence.
- Dopdi's husband, Dhulna, has already been killed, and she is now the most wanted insurgent in the area.
- Dopdi is eventually captured in the forest, betrayed by an informant.
- Instead of being given a fair trial, she is brutally tortured and gang-raped by multiple soldiers under Senanayak's orders.
- After enduring the entire night of sexual violence and dehumanization, Dopdi is left in a bloodied, naked, and wounded state.
- The next morning, the soldiers bring her before Senanayak.
- Despite being stripped of her clothes, dignity, and bodily autonomy, Dopdi does not break down or beg for mercy.
- In a powerful and symbolic act of defiance, she stands tall, refuses to cover herself, and confronts Senanayak with her mutilated but unyielding body.
- Instead of submitting, she laughs in the face of her oppressors, showing that while they have violated her physically, they have failed to break her spirit.

- Mahasweta Devi's "Draupadi" is a landmark feminist and Dalit-Adivasi resistance text that challenges state violence, patriarchy, and caste oppression.
- It portrays Dopdi not as a helpless victim but as a symbol of unbreakable strength, making it one of the most powerful stories in Indian literature.

