

FOURTH SEM BA ENGLISH

UNIVERSITY OF CALICUT

APPRECIATING FICTION

2019 ADMISSION

Prepared by

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APPRECIATING FICTION

Course code	Eng4b05
Title of the course	Appreciating fiction
Semester in which the course is to be taught	4
No. Of credits	4
No. Of contact hours	90 (5hrs/wk.)

AIM OF THE COURSE:

The course aims to instil in the learners a love of fiction, to stimulate their imagination and to foster intercultural dialogue

OBJECTIVES OF THE COURSE:

- A. To help students discover the pleasures in reading fiction.
- B. To aid students gains an insight into the human condition and the complexities of life.
- C. To acquaint the students with different types of fiction and analyze them.

COURSE DESCRIPTION:

A. Course summary:

Module 1: 20 hrs

Module 2: 35 hrs

Module 3: 15 hrs

Module 4: 8 hrs

Evaluation: 12 hrs

Total 90 hrs

B. Course details:

Module 1: understanding fiction

What is fiction - plot- character- atmosphere- narrative techniques- points of view-difference between long

And short fiction- different types of fiction

Module 2: short fiction

1. O henry- the cactus

2. Maxim gorky- her lover

3. James joyce- eveline

4. Ray bradbury- sound of thunder

5. Sally morgan- the letter

6. Arun joshi- the homecoming

7. Ken liu- the paper menagerie

Module 3: long fiction

George orwell- animal farm

Module 4: film

Moby dick: dir. John huston

READING LIST:

Core text: a text containing the above lessons will be made available

Further reading:

Craft, stephen and helen d cross. Literature, criticism and style: a practical guide to advanced level

English language. Oxford: oup,2000.

Watt, ian. The rise of the novel. University of california press, 2001.

Booth, wayne c. Rhetoric and fiction. University of chicago press, 1983

Lubbock, percy. Craft of fiction. Penguin 2017.

Lazar, gillian. Literature and language teaching: a guide for teachers and learners. Cambridge university

Press, 2008.

Guerin, wilfred l et al. A handbook of critical approaches to literature. New delhi: oup, 2007.

Borges, jorge luis and andrew hurley. Collected fictions. The penguin press,1954.

Camus, albert. The stranger. New york: vintage books,1954

Evans, arthur b eds. The wesleyan anthology of science fiction. Middletown, conn: wesleyan university

Press, 2010

Gorky, maxim. The collected short stories of maxim gorky. Citadel press, 1988

Joyce, james - dubliners at planet ebook

Liu, ken. The paper menagerie and other stories. London, sydney, new york: saga press, 2016

Maupassant, guy de. Complete maupassant original short stories at project gutenber
www.gutenberg.org

Morgan, sally. My place. New york: seaver books, 1987.

O' henry. Works by o henry- at project gutenber www.gutenberg.org

Orwell, george –1984. London: secker and warburg, 1949

Poe, edgar allan –the complete tales and poems of edgar allan poe. New york: vintage books,1975

Salinger, j d. The catcher in the rye. Boston: little, brown,1951

Tagore, rabindranath. The hungry stones and other stories.at project gutenber.
Www.gutenberg.org

Tolstoy, leo. The death of ivan ilyich and other stories. New york: new american library, 1960



MODULE 1: UNDERSTANDING FICTION

NOVEL:

- An invented prose narrative that is usually long and complex and deals especially with human experience through a usually connected sequence of events
- The term novel is derived from the Italian novella means a little new thing
- In 19th century, novel came to be popular

SHORT STORY

- A short story is a piece of prose fiction that typically can be read in one sitting and focuses on a self-contained incident or series of linked incidents, with the intent of evoking a single effect or mood.
- the short story is one of the oldest types of literature and has existed in the form of legends, mythic tales, folk tales, fairy tales, fables and anecdotes in various ancient communities across the world.
- The modern short story developed in the early 19th century

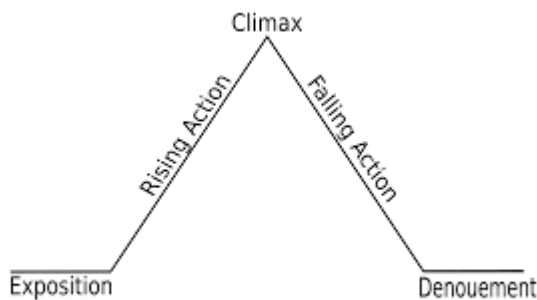
NOVELLA

- In literature, a novella is a type of prose fiction, which is shorter than full length novels and longer than short stories.
- It originates from an Italian word “*novella*“, which means “new.” It is a well-structured yet short narrative; often satiric or realistic in tone.
- It usually focuses on one incident, or issue with one or two main characters and takes place at a single location

PLOT

- In a literary work, film, story or other narrative, the plot is the sequence of events where each affects the next one through the principle of cause-and-effect. The causal events of a plot can be thought of as a series of events linked by the connector "and so".

- The '**fabula**' refers to the chronological order in which the events of a story take place: the timeline, in other words. The '**syuzhet**' refers to the sequence in which the author chooses to relate those events, which we could describe as the storyline or the plot
- Aristotle assigned primary importance to plot and considered other elements. Including character, subordinate to it.
- **Freytag's pyramid:** devised by 19th century German playwright Gustav Freytag, Freytag's pyramid is a paradigm of dramatic structure outlining the seven key steps in successful storytelling: exposition, inciting incident, rising action, climax, falling action, resolution, and denouement



CHARACTERS:

- **Flat and round:** flat characters are two-dimensional; in that they are relatively uncomplicated. By contrast, round characters are complex figures with many different characteristics, that undergo development, sometimes sufficiently to surprise the reader.^[17]

CHARACTERIZATION:

- It is a *literary* device that is used step-by-step in *literature* to highlight and explain the details about a character in a story. S the representation of the traits, motives, and psychology of a character in a narrative.
- Characterization may occur through direct description, in which the character's qualities are described by a narrator, another character, or by the character him or herself.

TYPES OF CHARACTERIZATION:

- Narrational characterization, figural characterization, explicit and implicit self-characterization, altero characterization

ATMOSPHERE

- It is the overall mood of a story or poem. It's usually something readers can't quite put their finger on – not a motif or a theme, but a “feel” that readers get as they read.

POINT OF VIEW

- It refers to who is telling or narrating a story. A story can be told from the first person, second person or third person **point of view** (pov). Writers use pov to express the personal emotions of either themselves or their characters

First person points of view:

- In this kind of *narrative*, you are inside a character's head, watching the story unfold through that character's eyes.

Second person point of view:

- The second point-of-view essentially makes the reader or viewer a character in the narrative to draw them into the story. The narrative is written from their point of view and addresses them at the same time.

Third person point of view:

- The author is narrating a story about the characters, referring to them by name, or using the **third-person** pronouns “he,” “she,” and “they”

NARRATIVE TECHNIQUES

- Provide deeper meaning for the reader and help the reader use imagination to visualize situations. Narrative literary techniques are also known as literary devices.

ANACHRONIES

- **Analepsis and prolepsis/ "flashback" and "flashforward."**
- ways in which a narrative's discourse re-order's a given story: by "flashing back" to an earlier point in the story (analepsis) or "flashing forward" to a moment later in the chronological sequence

ALLUSION:

- An implied or indirect reference to a person, event, or thing or to a part of another text.

SYMBOLS:

- They are often characters, settings, images, or other motifs that stand in for bigger ideas. Authors often use symbols or “symbolism” to give their work with more meaning and to make a story be about more than the events it describes.

IRONY:

- Literary device is a situation in which there is a contrast between expectation and reality

DEUS EX MACHINA:

- This is a plot device used when a seemingly unsolvable conflict or impossible problem is solved by the sudden appearance of an unexpected person, object, or event.

EPIGRAPH:

- A phrase, quotation, or poem that is set at the beginning of a document, monograph or section

EPIPHANY:

- The moment when a character is suddenly struck with a life-changing realization which changes the rest of the story.

ANTHROPOMORPHISM:

- A literary device that assigns human characteristics to nonhuman entities like animals or inanimate objects

PARODY:

- A comical imitation of another work. It stops at mocking or making fun of one work

PASTICHE:

- A work of visual art, literature, theatre, or music that imitates the style or character of the work of one or more other artists. Unlike parody, pastiche celebrates, rather than mocks, the work it imitates

INTERIOR MONOLOGUE:

- Exhibits the thoughts passing through the minds of the protagonists. These ideas may be either loosely related impressions approaching free association or more rationally structured sequences of thought and emotion

STREAM OF CONSCIOUSNESS:

- Narrative technique in nondramatic fiction intended to render the flow of myriad impressions—visual, auditory, physical, associative, and subliminal—that impinge on the consciousness of an individual and form part of his awareness along with the trend of his rational thoughts

POLYPHONIC:

- Characters are portrayed not as the objects of narration of an omniscient narrator but as a subject capable of self – expression.

DIFFERENCE BETWEEN LONG FICTION AND SHORT FICTION

- The basic difference between a short and a long story is short stories are short and long stories are long.
- In short stories you do not need to give a background to your characters, sometimes you can even omit to give names to your characters.

- But in long stories you ought to give a background to your characters

TYPES OF FICTION

The picaresque novel:

- (Spanish: *picaresca*, from *pícaro*, for "rogue" or "rascal") is a genre of prose fiction. It depicts the adventures of a roguish, but "appealing hero", usually of low social class, who lives by his wits in a corrupt society.^[1] picaresque novels typically adopt a realistic style

Epistolary novel:

- *Novel* written as a series of documents. The usual form is letters, although diary entries, newspaper clippings and other documents are sometimes used.

Gothic novel:

- Type of fiction that employs mystery, terror, horror, suspense and supernatural to chill the spine and curdle the blood.

Bildungsromane:

- A literary genre that focuses on the psychological and moral growth of the protagonist from youth to adulthood

Historical fiction:

- A literary genre in which the plot takes place in a setting located in the past. The term is commonly used as a synonym for the **historical novel**, it can also be applied to other types of narrative, including theatre, opera, cinema, and television, as well as video games and graphic novels.

Detective fiction:

- It is a subgenre of crime *fiction* and mystery *fiction* in which an investigator or a *detective*—either professional, amateur or retired—investigates a crime, often murder.

Science fiction:

- Deals with imaginative and futuristic concepts such as advanced science and technology, space exploration, time travel, parallel universes, and extra-terrestrial life.

Magic realism:

- A style of fiction and literary genre that paints a realistic view of the modern world while also adding magical elements.

Antinovel:

- Any experimental work of fiction that avoids the familiar conventions of the novel. The term was coined by the French philosopher and critic Jean-Paul Sartre

Metafiction:

- A form of fiction which emphasizes its own constructedness in a way that continually reminds readers to be aware that they are reading or viewing a fictional work

Historiographic metafiction:

- A term coined by Canadian literary theorist Linda Hutcheon in the late 1980s. The term is used for works of fiction which combine the literary devices of metafiction with historical fiction



MODULE 2 – SHORT FICTION

1. THE CACTUS: O. HENRY

O. HENRY

- **William Sydney Porter** (September 11, 1862 – June 5, 1910), better known by his pen name **O. Henry**, was an American short story writer.
- Porter was born in Greensboro, North Carolina, and later moved to Texas in 1882.
- He was in New York that Porter's most intensive writing period occurred, with Porter writing 381 short stories.
- Porter's works include "The Gift of the Magi", "The Duplicity of Hargraves", and "The Ransom of Red Chief".
- His stories are known for their surprise endings and witty narration. Porter also wrote poetry and non-fiction.
- Porter's legacy includes the O. Henry Award, an annual prize awarded to outstanding short stories
- O. Henry is a half-modernist and half-Victorian short story about a couple's misunderstanding.
- O. Henry is well renowned in the annals of literature for his well-crafted short stories. Most of his stories, if not all, have twists at the end.

THE CACTUS

- It is common to find O. Henry writing about the theme of not judging the book by its cover or mistaken notions of people. In this story, a self-indulgent, pretentious, and vain young man named Trysdale had lost out in love.
- His lover had married another man, and he can't understand what went wrong in their relationship. All he knows is that the day after he proposed marriage to the girl he loved, she sent him a cactus in a red pot through her groom.

- This short story titled 'The Cactus' has a plot twist and anti-climax at the end, which is very heartening.
- The **theme** of this short story is that you should always pay attention to details. When Trysdale received the cactus, he just thought it was a flower for decoration
- **PLOT:** In the short story, "The Cactus" by O. Henry, the main character, Trysdale, has just left a wedding and is reflecting on his past relationship with the bride. In his misery, he recalls deceiving her into believing that he knew Spanish, and his pride made him believe that perception meant more than reality
- **CONFLICT: Man, vs Self** is a primary conflict in this story. In this story, Emily is shot by a "boy thief." In this story, the protagonist offers to give up body parts to get his wife back. At the end of this story, the protagonist's wife is transformed
- The **point of view** is third person limited since the narrator knows the thoughts and feelings of only Trysdale. The readers only know what the other characters are saying and doing, not what they are feeling or thinking. - "White favours like stars upon their coats shone through the gloom of the apartment."

2. HER LOVER: MAXIM GORKY

MAXIM GORKY

- The short story "Her Lover" was written by the famous Russian-Soviet writer Maxim Gorky.
- As a Master of literature, Gorky's work represented the universal idea of struggling people because of indifference, lack of self-sufficiency, prejudice, callousness, superiority complex and so on.
- If we looked around, we can see under cruel appearance a tender, sentimental soul of individuals like Teresa.
- This idea of humanism according to Maxim Gorky leads society to a peaceful and happy life

The main themes of Maxim Gorky's story are:

- Human loneliness, lack of communication;
- Teresa represented a sense of romantic imagination which was expressed by inventing an imaginary lover;
- Overcoming a prejudice which divides the society leads to a new level of understanding people.

HER LOVER

- The narrator told the author about the time when he was a student in Moscow. He lived alongside a neighbour; a lady called Teresa.
- The narrator described her as "*a tallish, powerfully-built brunette, with black, bushy eyebrows and a large coarse face as if carved out by a hatchet.*"
- The narrator characterized her reputation as questionable. He avoided meeting her on the staircase. When they randomly met in the yard, she would smile which seemed to the narrator as sly and cynical.
- One morning, Teresa asked for a favour- to write a letter for her acquaintance who lived in her home country- Poland.
- Next time, Teresa asked the narrator to write a letter again.
- The narrator understood at last. Alongside him lived "*a human creature who had nobody in the world to treat her kindly, affectionately, and this human being had invented a friend for herself!*".
- Since that time, the narrator wrote a letter to Boles twice a week, and an answer from Boles to Teresa.

3. EVELINE: JAMES JOYCE

JAMES JOYCE

- He was an Irish novelist, short story writer, poet, teacher, and literary critic
- He contributed to the modernist avant-garde movement and is regarded as one of the most influential and important writers of the 20th century.
- Joyce is best known for *Ulysses* (1922), a landmark work in which the episodes of Homer's *Odyssey* are paralleled in a variety of literary styles, most famously stream of consciousness.
- Other well-known works are the short-story collection *Dubliners* (1914), and the novels *A Portrait of the Artist as a Young Man* (1916) and *Finnegan's Wake* (1939).
- His other writings include three books of poetry, a play, his published letters and occasional journalism.

EVELINE

- Eveline Hill, a 19-year-old woman who works in a Dublin shop, sits inside her family's house recalling childhood, including some happy memories as well as her father's drunken brutality to her and her siblings.
- Eveline thinks about people she has known who have either left Ireland (a priest who has travelled to Melbourne, for example) or died (her mother and her brother Ernest), and of her own plans to leave the country with a man named Frank.
- She recalls meeting Frank, an Irish sailor now living in Argentina, and dating him while he visited Dublin on vacation.
- Eveline also thinks about her father's disapproval of Frank, and of her promise "to keep the home together as long as she could" before her mother grew deranged and died.
- Later, gripped by fear of the unknown and probably guilt as well, Eveline finds herself unable to board the ferry to England, where she and Frank are scheduled to meet a ship bound for South America. He leaves without her.

4. A SOUND OF THUNDER: RAY BRADHURY

RAY BRADHURY

- **Ray Douglas Bradbury**, (born August 22, 1920, Waukegan, Illinois, U.S.—died June 5, 2012, Los Angeles, California),
- American author best known for his highly imaginative short stories and novels that blend a poetic style, nostalgia for childhood, social criticism, and an awareness of the hazards of runaway technology.

A SOUND OF THUNDER

- In Bradbury's "A Sound of Thunder," a hunter named Eckels pays \$10,000 to travel with Time Safari, a time machine company that takes hunters back to the time of dinosaurs and allows them to hunt Tyrannosaurus Rex.
- The company guarantees nothing - neither your safety nor your return, and there are strict instructions and expectations for how the hunters should behave once they travel back in time.
- Eckels and the two other hunters, Billings and Kramer, are to obey their guide, Travis, at all times. Before they leave, Eckels reviews this information with the man behind the desk and they both engage in small talk.
- When they travel sixty million two thousand and fifty-five years back in time, Eckels is incredibly excited about the idea of conquering the beast Tyrannosaurus.
- Before they exit the time machine, Travis points out the path laid by Time Safari. It floats six inches above the earth and is the only path that the hunters should travel upon.
- He draws out the example of killing one mouse and articulates the potential aftershocks of it: "Step on a mouse and you leave your print, like a Grand Canyon, across Eternity."
- Stepping on a mouse has a much broader reach than Eckels initially thought.
- Together, the five of them depart on the path to find their prey.
- The Tyrannosaurus Rex has been carefully been scouted by Travis on a previous trip to the past, where he waited to see when one of the dinosaurs would die naturally and then timed the next hunting trip accordingly.

- When they reach the clearing where the Tyrannosaurus is scheduled to appear, Eckels begins to have second thoughts, and he becomes increasingly more scared as the dinosaur comes into view.
- Eckels describes the encounter as, "a sound of thunder."
- Eckels is paralyzed by fear, and Travis yells at him, telling him to go back to the time machine and wait for the others.
- "Like a stone idol, like a mountain avalanche, Tyrannosaurus fell". Caked in blood, the others return to the time machine, where they find Eckels shivering on the floor.
- He managed to find his way back to the time machine. They all hear a cracking sound the tree branch has now fallen on top of the dinosaur as had been observed.
- They have no idea how much damage Eckels has caused for future generations and species. Travis relents a bit though, and allows Eckels to return to the future as long as he removes the bullets from the monster's skull.
- Eckels returns drenched in blood and passes out immediately after returning the bullets to Travis. Travis is still outraged and threatens to kill Eckels, but ultimately, they clean up and begin to travel back to present day.
- When they exit the time machine, Travis anxiously checks in with the man behind the desk to see if everything is ok, and the man tells him it is.
- The immediate thing that he noticed had changed was the sign upon the wall. The words were spelled differently, and Eckels begins to panic, seeing first-hand the repercussions of his stroll off of the path.
- He sits down and inspects himself, particularly the bottoms of his shoes. "Embedded in the mud, glistening green and gold and black, was a butterfly, very beautiful and very dead."
- Eckels cries out in disbelief, begging to return to the past and somehow undo what he has done. He sits down with his eyes closed and senses Travis enter the room; Travis breathes loudly and takes the safety off of his rifle.

- Suddenly, all Eckels hears is a sound of thunder and he is dead

5. THE LETTER: SALLY MORGAN

SALLY MORGAN

- an Australian Aboriginal author, dramatist, and artist. Her works are on display in numerous private and public collections in Australia and around the world
- Also known by her stage name **Psychic Sally** is a British television and stage artist and author who claims to have psychic abilities. She has received considerable criticism over these claims
- She is currently Director of the Centre for Indigenous History and Arts at the University of Western Australia, Perth. She has continued to write, publishing children's stories, another book and a play. *Citizenship*, 1987, is Morgan's most widely known print

THE LETTER

- “The Letter” portrays the life-long anguish that an aboriginal mother had endured after getting separated from her half cast/part- Aboriginal daughter.
- Nellie is the aboriginal mother in the story.
- Within the first-person narrative of Bessie, there is a letter written by Nellie to her daughter Elaine.
- The dissident letter finally succeeds in communicating the treacherous intervention of the government in separating Elaine from her loving mother.
- The letter helps Elaine reconcile with her real identity and she decides to revive the served family ties.

6. THE HOMECOMING: ARUN JOSHI

ARUN JOSHI

- Arun Joshi (1939-1993) was an Indian writer.
- He is known for his novels *The Strange Case of Billy Biswas*
- *The Apprentice*. His sudden demise, in 1993, would cause an irreparable loss to the field of Indian writing in English.
- He won the Sahitya Akademi Award for his novel *The Last Labyrinth*

THE HOMECOMING

- The protagonist was a war survivor
- Unable to erase the impact of war ravages on his psyche
- Consequently, he remains alienated from his family members
- He was a young lieutenant in the Indian Army
- The war debilitates him psychologically
- He finds himself “a changed man, in the changed world”

7. THE PAPER MENAGERIE: KEN LIU

KEN LIU

- Ken Liu (born 1976) is a multiple Hugo Award-winning American author of science fiction and fantasy.
- His epic fantasy series *The Dandelion Dynasty*, the first work in the "silkpunk" genre, is published by Simon & Schuster

THE PAPER MENAGERIE

- In *Paper Menagerie*, the narrator is 1st person, protagonist.
- The main character, the son, is written as "I" in the story and people can read his thoughts.
- He talks about his story between him and his mother, how their relationship was changed

- In the Paper Menagerie by Ken Liu, we have the **theme of** resentment, connection, culture, identity, prejudice, acceptance, struggle and love.
- Narrated in the first person by a man called Jack the reader realizes after reading the story that Liu may be exploring the theme of resentment
- Jack, a little boy from Connecticut, enjoys playing with origami animals that his Chinese mother makes for him and that come to life when she blows into them.
- As Jack grows into a teenager he tries to fit in with his American friends and starts to ignore the origami animals and his mother, who tries very hard to speak English and change her habits in order to please him.
- After a family tragedy takes place Jack finds a message from his mother in one of the origami animals and learns about her past
- The amount of fantasy in this story may be slight, but it was the right amount for Ken Liu's purpose.
- The origami animals were not meant to be the main focus of his story; Otherwise, he would have given them much more page time.
- **Climax:** Son finds out from the translator what the Chinese character for love is and writes over and over-- he finally realizes he loves her back. and read the note. ... Mom shows Son how she makes origami animals come alive using her magic.
- **Setting:** Paper Menagerie alternates back and forth between memories having to do with the animals, memories of how things began to get complicated with Jack's relationship with his mother, and the present time

MODULE 3 – LONG FICTION

ANIMAL FARM

PLOT SUMMARY

- *Animal Farm* is a novel about a group of animals who take control of the farm they live on.
- The animals get fed up of their master, Farmer Jones, so they kick him out. Once they are free of the tyrant Jones, life on the farm is good for a while and there is hope for a happier future of less work, better education and more food.
- However, trouble brews as the pigs, Napoleon and Snowball, fight for the hearts and minds of the other animals on the farm.
- Napoleon seizes power by force and ends up exploiting the animals just as Farmer Jones had done.
- The novel ends with the pigs behaving and even dressing like the humans the animals tried to get rid of in the first place.

SOCIAL AND HISTORICAL CONTEXT

- Russian Revolution propaganda poster
- *Animal Farm* was written by George Orwell and published in 1945.
- This novel is an allegory - even though it is set on a farm and stars a cast of farm animals, **it reflects the events of the Russian revolution of 1917.**
- The animals are all clever representations of Russian politicians, voters and workers.

THE SEVEN COMMANDMENTS

1. Whatever goes upon two legs is an enemy
2. Whatever goes upon four legs, or has wings, is a friend
3. No animals can wear clothes
4. No animals shall sleep in a bed
5. No animal shall drink alcohol
6. No animal shall kill any other animal
7. All animals are equal

DETAILED PLOT SUMMARY - PART 1

- **Old Major inspires the animals to rebel**
- Old Major delivers a speech to all the farm animals. He points out that their lives are difficult, full of hardship and that they live in slavery because of the way Farmer Jones treats them.
- According to Old Major 'All men are enemies. All animals are equal' and one day there will be a rebellion.
- He then teaches the animals a song called 'Beasts of England'. The song is about animals overthrowing man and being free.
- **Animalism is established**
- Old Major dies three nights later and three pigs, Snowball, Napoleon and Squealer take Old Major's teaching and turn it into a way of thinking called 'Animalism'.
- **The animals rebel**
- The rebellion comes when Mr Jones forgets to feed the animals and a fed-up cow pushes her way into the store-shed to look for food.
- The rest of the animals go in to help themselves and Mr Jones and his men try to get the animals back in line but the animals chase them off the farm - it belongs to them now.
- The animals rejoice in their victory. They change the name of the farm to 'Animal Farm' and decide on seven commandments to live by that focus on animal equality and avoiding behaving like Jones.
- **Life is good after the rebellion**
- The animals are happy, they work well together and more efficiently than Mr Jones ever did.
- Boxer the horse always makes a huge effort, his motto is 'I will work harder!'.
- The pigs begin to teach the others to read and write. It is hinted though that Napoleon steals some milk for himself after the first day's harvest.

DETAILED PLOT SUMMARY - PART 2

- **The pigs educate the others**
- The pigs learning to count

- Two pigs, Snowball and Napoleon, often argue during the meetings. Snowball sets up 'committees' focused on education, reading and writing.
- He reduces 'Animalism' to one idea for the simpler animals - 'four legs good, two legs bad' - and the sheep regularly chant it. Napoleon however, thinks educating the old animals is a waste of time, he focuses on the youngsters; in particular a litter of nine puppies that he takes away from their mother to educate them himself.
- **The pigs begin to take more food**
- At this stage, the pigs start taking any extra apples and milk for themselves, some animals complain but Squealer persuades them that if the pigs don't get the extra food they need, Jones might return. This is enough to make the other animals agree with him. The inequality between the pigs and the others begins here.
- **Mr Jones tries to take back the farm**
- Jones and his men try to retake the farm but the animals fight against the invasion. The fight becomes known as 'The Battle of the Cowshed'. Awards are given for bravery to Snowball and Boxer.
- **The animals vote on the windmill**
- Snowball suggests building a windmill. Napoleon thinks they should spend their time building up food stores instead. As the animals are about to vote on the matter, Napoleon calls his dogs into the barn. They are now fully grown and they chase Snowball away.

DETAILED PLOT SUMMARY - PART 3

- **Napoleon and the pigs break the commandments**
- Napoleon takes over the farm
- Supplies and food run short and the pigs start trading with the humans. They move into the farmhouse, sleep in beds and get up an hour later than the other animals.
- An incident occurs with some hens who protest against unfair treatment and refuse to hand their eggs over. Napoleon stops their food and nine of them die as a result.
- After this, Napoleon holds show trials, where any animal that had spoken against him has to publicly confess their 'crimes' and is then killed.
- **The men invade and blow up the windmill**

- The animals finish the windmill for the second time, but with longer working hours and less food. During another attempted invasion by the men the windmill is blown up.
- The pigs then break another commandment by drinking alcohol to celebrate the victory of the invasion. The farm is proclaimed a republic and a president is 'elected' - but there was only one candidate to vote for, Napoleon.
- **Boxer collapses and is sold to the horse slaughterer**
- Boxer falls whilst re-building the windmill. The pigs claim they will look after him but sell him to a horse slaughterer.
- Squealer lies to the other animals, telling them that Napoleon ensured that Boxer got the best treatment possible. The pigs use the money from the sale of Boxer to buy whisky.
- **The pigs become just as bad as Mr Jones**
- The pigs start behaving like humans
- Time moves on and the pigs grow fatter whilst the other animals work harder and are given less food.
- They now can't remember if they were better or worse off under the rule of Mr Jones.
- The pigs learn to walk on two legs and have adopted all of Mr Jones' bad habits that Old Major told them to avoid in his speech.
- They invite the humans they once fought against to the farm. Napoleon declares that the farm will be called 'Manor Farm' again, the animals watching the meeting cannot tell the difference between the humans and the pigs.
- **Animal Farm is a novel about freedom, rebellion and the corrupting nature of power**

MODULE IV – FILM

MOBY DICK: Directed by JOHN HUSTON

ETYMOLOGY

- *Moby-Dick* begins with the etymological derivation of the word “whale.”
- The etymology itself offers a quotation from the sixteenth-century explorer Hackluyt that emphasizes the importance of the unpronounced “h” in “whale.”
- One dictionary claim that the word derives from *hval*, the Swedish and Danish word for roundness, another that it derives from *Wallen*, the Dutch and German word verb meaning “to roll.” These etymologies are followed by the word for whale in thirteen other languages.

EXTRACTS

- The “extracts” are quotations from various sources in which whales are mentioned.
- They are numerous and suggest the wide range of things that the whale has represented at different times.

CHARACTERS

- Ishmael
 - The narrator, and a junior member of the crew of the *Pequod*. Ishmael doesn’t play a major role in the events of the novel, but much of the narrative is taken up by his eloquent, verbose, and extravagant discourse on whales and whaling.
- Ahab
 - The egomaniacal captain of the *Pequod*. Ahab lost his leg to Moby Dick. He is single-minded in his pursuit of the whale, using a mixture of charisma and terror to persuade his crew to join him. As a captain, he is dictatorial but not unfair. At

moments he shows a compassionate side, caring for the insane Pip and musing on his wife and child back in Nantucket.

- Moby Dick

- The great white sperm whale. Moby Dick, also referred to as the White Whale, is an infamous and dangerous threat to seamen, considered by Ahab the incarnation of evil and a fated nemesis.

- Starbuck

- The first mate of the *Pequod*. Starbuck questions Ahab's judgment, first in private and later in public. He is a Quaker who believes that Christianity offers a way to interpret the world around him, although he is not dogmatic or pushy about his beliefs. Starbuck acts as a conservative force against Ahab's mania.

- Queequeg

- Starbuck's skilled harpooner and Ishmael's best friend. Queequeg was once a prince from a South Sea island who stowed away on a whaling ship in search of adventure. He is a composite of elements of African, Polynesian, Islamic, Christian, and Native American cultures. He is brave and generous, and enables Ishmael to see that race has no bearing on a man's character.

- Stubb

- The second mate of the *Pequod*. Stubb, chiefly characterized by his mischievous good humour, is easy-going and popular. He proves a bit of a nihilist, always trusting in fate and refusing to assign too much significance to anything.

- Tashtego

- Stubb's harpooner, Tashtego is a Gay Head Indian from Martha's Vineyard, one of the last of a tribe about to disappear. Tashtego performs many of the skilled tasks aboard the ship, such as tapping the case of spermaceti in the whale's head. Like Queequeg, Tashtego embodies certain characteristics of the "noble savage" and is

meant to defy racial stereotypes. He is, however, more practical and less intellectual than Queequeg: like many a common sailor, Tashtego craves rum.

- **Flask**
 - A native of Tisbury on Martha's Vineyard and the third mate of the *Pequod*. Short and stocky, Flask has a confrontational attitude and no reverence for anything. His stature has earned him the nickname "King-Post," because he resembles a certain type of short, square timber.
- **Daggoo**
 - Flask's harpooner. Daggoo is a physically enormous, imperious-looking African. Like Queequeg, he stowed away on a whaling ship that stopped near his home. Daggoo is less prominent in the narrative than either Queequeg or Tashtego.
- **Pip**
 - A young black boy who fills the role of a cabin boy or jester on the *Pequod*. Pip has a minimal role in the beginning of the narrative but becomes important when he goes insane after being left to drift alone in the sea for some time. Like the fools in Shakespeare's plays, he is half idiot and half prophet, often perceiving things that others don't.
- **Fedallah**
 - A strange, "oriental" old Parsee (Persian fire-worshipper) whom Ahab has brought on board unbeknownst to most of the crew. Fedallah has a very striking appearance: around his head is a turban made from his own hair, and he wears a black Chinese jacket and pants. He is an almost supernaturally skilled hunter and also serves as a prophet to Ahab. Fedallah keeps his distance from the rest of the crew, who for their part view him with unease.
- **Peleg**
 - A well-to-do retired whaleman of Nantucket and a Quaker. As one of the principal owners of the *Pequod*, Peleg, along with Captain Bildad, takes care of hiring the crew. When the two are negotiating wages for Ishmael and Queequeg, Peleg plays the generous one, although his salary offer is not terribly impressive.

- Bildad
 - Another well-to-do Quaker ex-whaleman from Nantucket who owns a large share of the *Pequod*. Bildad is (or pretends to be) crustier than Peleg in negotiations over wages. Both men display a business sense and a bloodthirstiness unusual for Quakers, who are normally pacifists.
- Father Mapple
 - A former whaleman and now the preacher in the New Bedford Whaleman's Chapel. Father Mapple delivers a sermon on Jonah and the whale in which he uses the Bible to address the whalemens' lives. Learned but also experienced, he is an example of someone whose trials have led him toward God rather than bitterness or revenge.
- Captain Boomer
 - The jovial captain of the English whaling ships the *Samuel Enderby*. Boomer lost his arm in an accident involving Moby Dick. Unlike Ahab, Boomer is glad to have escaped with his life, and he sees further pursuit of the whale as madness. He is a foil for Ahab, as the two men react in different ways to a similar experience
- Gabriel
 - A sailor aboard the *Jeroboam*. Part of a Shaker sect, Gabriel has prophesied that Moby Dick is the incarnation of the Shaker god and that any attempts to harm him will result in disaster. His prophecies have been borne out by the death of the *Jeroboam's* mate in a whale hunt and the plague that rages aboard the ship.

THEMES

- The Limits of Knowledge
 - As Ishmael tries, in the opening pages of *Moby-Dick*, to offer a simple collection of literary excerpts mentioning whales, he discovers that, throughout history, the whale has taken on an incredible multiplicity of meanings.

- Over the course of the novel, he makes use of nearly every discipline known to man in his attempts to understand the essential nature of the whale.
- The multiplicity of approaches that Ishmael takes, coupled with his compulsive need to assert his authority as a narrator and the frequent references to the limits of observation (men cannot see the depths of the ocean, for example), suggest that human knowledge is always limited and insufficient.
- When it comes to Moby Dick himself, this limitation takes on allegorical significance. The ways of Moby Dick, like those of the Christian God, are unknowable to man, and thus trying to interpret them, as Ahab does, is inevitably futile and often fatal.
- The Deceptiveness of Fate
 - In addition to highlighting many portentous or foreshadowing events, Ishmael's narrative contains many references to fate, creating the impression that the *Pequod's* doom is inevitable. Many of the sailors believe in prophecies, and some even claim the ability to foretell the future.
 - A number of things suggest, however, that characters are actually deluding themselves when they think that they see the work of fate and that fate either doesn't exist or is one of the many forces about which human beings can have no distinct knowledge.
 - Ahab, for example, clearly exploits the sailors' belief in fate to manipulate them into thinking that the quest for Moby Dick is their common destiny. Moreover, the prophecies of Fedallah and others seem to be undercut in Chapter 99, when various individuals interpret the doubloon in different ways, demonstrating that humans project what they want to see when they try to interpret signs and portents.
- The Exploitative Nature of Whaling
 - At first glance, the *Pequod* seems like an island of equality and fellowship in the midst of a racist, hierarchically structured world. The ship's crew includes men from all corners of the globe and all races who seem to get along harmoniously.
 - Ishmael is initially uneasy upon meeting Queequeg, but he quickly realizes that it is better to have a "sober cannibal than a drunken Christian" for a shipmate.
 - The conditions of work aboard the *Pequod* promote a certain kind of egalitarianism, since men are promoted and paid according to their skill.

- The work of whaling parallels the other exploitative activities—buffalo hunting, gold mining, unfair trade with indigenous peoples—that characterize American and European territorial expansion.
- Each of the *Pequod*'s mates, who are white, is entirely dependent on a non-white harpooner, and non-whites perform most of the dirty or dangerous jobs aboard the ship.
- Flask actually stands on Daggoo, his African harpooner, in order to beat the other mates to a prize whale.
- Ahab is depicted as walking over the black youth Pip, who listens to Ahab's pacing from below deck, and is thus reminded that his value as a slave is less than the value of a whale.

MOTIFS

- Whiteness
 - Whiteness, to Ishmael, is horrible because it represents the unnatural and threatening: albinos, creatures that live in extreme and inhospitable environments, waves breaking against rocks. These examples reverse the traditional association of whiteness with purity.
 - Whiteness conveys both a lack of meaning and an unreadable excess of meaning that confounds individuals. *Moby Dick* is the pinnacle of whiteness, and Melville's characters cannot objectively understand the White Whale.
 - Ahab, for instance, believes that *Moby Dick* represents evil, while Ishmael fails in his attempts to determine scientifically the whale's fundamental nature.
- Surfaces and Depths
 - Ishmael frequently bemoans the impossibility of examining anything in its entirety, noting that only the surfaces of objects and environments are available to the human observer.
 - . The sea itself is the greatest frustration in this regard: its depths are mysterious and inaccessible to Ishmael. This motif represents the larger problem of the limitations of human knowledge.

- Humankind is not all-seeing; we can only observe, and thus only acquire knowledge about, that fraction of entities—both individuals and environments—to which we have access: surfaces

SYMBOLS

- The *Pequod*
 - Named after a Native American tribe in Massachusetts that did not long survive the arrival of white men and thus memorializing an extinction, the *Pequod* is a symbol of doom.
 - It is painted a gloomy black and covered in whale teeth and bones, literally bristling with the mementos of violent death. It is, in fact, marked for death. Adorned like a primitive coffin, the *Pequod* becomes one.
- Moby Dick
 - Moby Dick possesses various symbolic meanings for various individuals. To the *Pequod*'s crew, the legendary White Whale is a concept onto which they can displace their anxieties about their dangerous and often very frightening jobs.
 - They have no delusions about Moby Dick acting malevolently toward men or literally embodying evil, tales about the whale allow them to confront their fear, manage it, and continue to function.
 - Ahab, on the other hand, believes that Moby Dick is a manifestation of all that is wrong with the world, and he feels that it is his destiny to eradicate this symbolic evil.
 - Moby Dick also bears out interpretations not tied down to specific characters. In its inscrutable silence and mysterious habits, for example, the White Whale can be read as an allegorical representation of an unknowable God. As a profitable commodity, it fits into the scheme of white economic expansion and exploitation in the nineteenth century. As a part of the natural world, it represents the destruction of the environment by such hubristic expansion.

- Queequeg's Coffin

- Queequeg's coffin alternately symbolizes life and death. Queequeg has it built when he is seriously ill, but when he recovers, it becomes a chest to hold his belongings and an emblem of his will to live.
- He perpetuates the knowledge tattooed on his body by carving it onto the coffin's lid. The coffin further comes to symbolize life, in a morbid way, when it replaces the *Pequod's* life buoy. When the *Pequod* sinks, the coffin becomes Ishmael's buoy, saving not only his life but the life of the narrative that he will pass on.

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