

**SIXTH SEM BA ENGLISH**  
**UNIVERSITY OF CALICUT**

**WORLD CLASSICS IN TRANSLATION**

**2017 ADMISSION**

*Prepared by*

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## **WORLD CLASSICS IN TRANSLATIONS**

COURSE CODE	ENG6B05E01
TITLE OF THE COURSE	WORLD CLASSICS ITRANSLATIONS
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	6
NO. OF CREDITS	3
NO. OF CONTACT HOURS	54 (3hrs/wk.)

### **1. AIM OF THE COURSE**

To develop sensible response to great classics in translations and find you an analytical skill with a view to achieving a broad, wholesome vision of life.

### **2. OBJECTIVE OF THE COURSE**

- To introduce students to the world's best classics in translations
- To generate a broad vision of life by making the students to come to grips with universal problems and varied life situations.
- To make the students to have a feel of excel classics in translations various genres – poetry, fiction, short stories and drama- by a judicious selection. It should instil in the students a spirit of enquiry and further exploration.

## **COURSE OUTLINE**

### **MODULE 1 – POETRY**

- a) A general introduction to world classics in translation
- b) Poetry, a brief introduction

For Detailed Study

Dante – The Divine Comedy – 3 Paradiso Canto XXI (Penguin)

Goethe – “The Reunion”

A.S. Pushkin: “I Love You”

For Non -Detailed Study

An introduction to Homer and Virgil touching on The Iliad, The Odyssey and The Aeneid.

### **MODULE 2 – DRAMA**

A brief introduction to world drama in general

For detailed study: Sophocles: Oedipus Rex

For non-detailed study: Bhasha: Karnabharam

### **MODULE 3 – FICTION AND SHORT STORIES**

A brief introduction

Fiction: Nondetailed study

Dostoevsky: Notes from underground

Hermann Hesse: Siddhartha

Short Fiction: Detailed study

Leo Tolstoy: the repentant sinner

## **MODULE 1- POETRY**

### **1 THE DIVINE COMEDY 3. PARADISO**

#### **DANTE**

- Major Italian poet of the late middle ages.
- His Divine Comedy is considered as the master piece of world literature.
- Dante has been called “the father of the Italian language”

#### **PARADISO:**

- The poem opens with Dante’s invocation to Apollo and the Muses.
- He and Beatrice ascend from the Earthly Paradise to different layers of the Heaven.
- First Heaven – the Moon, Second Heaven – sphere of Mercury, Third Heaven – sphere of Venus, Fourth Heaven – sphere of Sun, Fifth Heaven – sphere of Mars, Sixth Heaven- sphere of Jupiter, Seventh Heaven – sphere of Saturn, Eighth Heaven- sphere of the fixed stars, Ninth Heaven- Primum Mobile, Tenth Heaven – the Empyrean.
- Seventh Heaven: Sphere of Saturn
- Rising a magnificent golden ladder extending so high.
- Thousands of souls climbing down the steps of the ladder.
- Dante asks two questions to the soul.

### **2. THE REUNION:**

#### **GOETHE:**

- German writer and states man.
- He was called the “Last true polymath to walk on the earth”
- His literary life extended over 57 years.

#### REUNION:

- Philosophically presents how dear the Almighty God is to him.
- He gives the minute details of His creation.
- The poem is divided into six stanzas.
- Poet describes the beauty and glow spread on the Earth due to the creation.
- Poet concludes the poem adding different perspective to God's creativity.

#### 3. I LOVE YOU

##### A.S. PUSHKIN:

- Russian poet, playwright and novelist of the Romantic era.
- Founder of modern Russian literature.
- He used his poems to address his feelings concerning the political views in Russian between 1814 and 1817.

##### I LOVE YOU:

- Written in Russian language.
- Express his affectionate feelings about a lady.
- He is concerned about the happiness of this lady whom he idolizes as the love of his life.
- The poet does not wish to fight for this girl's affection.
- He is still deeply in love with her.
- A true quality of love that it is not self-seeking.

## **MODULE 2: DRAMA**

### **INTRODUCTION TO THE WORLD DRAMA**

- The term drama is derived from the Greek word 'dran' which means 'to act'
- Ancient Greek drama took its origin to certain religious rituals performed during the worship of Dionysus, the God of wine and fertility
- Mystery plays – religious themes from Bible
- Miracle plays – dealt with the lives of saints
- Morality plays – character represented abstract qualities
- The word theatre has been derived from 'theatrons' which means a place for viewing
- Types of theatres – house and open space
- The theatre was rich in music, rituals and dance
- Tragic actors wore masks, padded costumes and thick, high heeled shoes
- The comic actors wore light-weight shoes
- Chorus: A group of people wearing masks, who sang or chanted verses while performing dance like maneuvers at religious festivals
- Hero – protagonist, Rival – antagonist

### **1.SOPHOCLES: OEDIPUS REX**

#### **AUTHOR:**

- Predominant playwright of Greek drama
- He had no formal education
- He had great zest for music
- Major plays: Oedipus Rex, Oedipus Clonus, Antigone

## CHARACTERS:

- **Oedipus**, in Greek mythology, the king of Thebes who unwittingly killed his father and married his mother.
- Jocasta - Oedipus's wife and mother, and Creon's sister.
- Antigone - Child of Oedipus and Jocasta, and therefore both Oedipus's daughter and his sister.
- Creon - Oedipus's brother-in-law,
- Polynices-Son of Oedipus, and thus also his brother.
- Tiresias- Tiresias, the blind soothsayer of Thebes,
- Haemon-Creon's son, who appears only in *Antigone*. Haemon is engaged to marry Antigone. Motivated by his love for her, he argues with Creon about the latter's decision to punish her.
- Ismene-Oedipus's daughter.
- Theseus-The king of Athens in *Oedipus at Colonus*.
- Chorus
- **Eurydice-Creon's wife.**

## THE PLOT OF OEDIPUS THE KING/OEDIPUS REX

### Before the play begins . . .

- By leaving his home in Corinth, Oedipus thinks he has escaped a terrible prophecy that says that he will kill his father and marry his mother.
- Oedipus has defeated the riddling Sphinx, saved the seven-gated city of Thebes, and married the queen Jocasta. (Her first husband, Laius, had been killed.) They have four children, Eteocles, Polynices, Antigone, and Ismene, and they rule in peace.
- But a mysterious plague has recently afflicted the city, bringing death to the people, livestock, and crops. Oedipus has sent Creon to Delphi to find out from the oracle there what to do.

### **In the play . . .**

- A priest and his followers ask Oedipus to find a way to save them from the plague.
- Creon returns and reports that they need to find the murderer of Laius, the former king.
- Oedipus swears he will find and punish the man.
- He summons Tiresias, the famous seer, to tell what he knows.
- At first Tiresias refuses to speak, but when pressed, he tells Oedipus that the murderer he seeks is Oedipus himself.
- The king and the chorus refuse to believe the prophet, and Oedipus accuses Tiresias and Creon of plots and corruption.
- Jocasta intervenes and tells Oedipus not to worry.
- Oedipus starts to ask questions about Laius's death, and the circumstances begin to sound familiar. But a Messenger comes from Corinth to say that Oedipus's father is dead, so he doesn't need to worry about the prophecy.
- Oedipus asks about his mother, since there's that other part of the prophecy, and the Messenger tells him he was adopted.
- Jocasta realizes the truth—that Oedipus is her son as well as her husband—and tells Oedipus to stop the interrogations.
- He doesn't listen, and an eyewitness, the Herdsman who rescued him when he was an infant, confirms that he was Laius and Jocasta's child, and that Oedipus killed Laius.
- A Servant reports the suicide of Jocasta, and Oedipus emerges from the house having blinded himself.
- He seeks exile and mourns with his daughters. Creon takes over.

### **THEMES**

#### **Fate and Free Will**

- The ancient Greeks believed that their gods could see the future, and that certain people could access this information.



- Prophets or seers, like blind Tiresias, saw visions of things to come. Oracles, priests who resided at the temples of gods—such as the oracle to Apollo at Delphi—were also believed to be able to interpret the gods' visions and give prophecies to people who sought to know the future

### **Guilt and Shame**

- The play begins with a declaration from the oracle at Delphi: Thebes is suffering because the person guilty of the murder of King Laius has not been brought to justice.
- Oedipus sets himself the task of discovering the guilty party—so guilt, in the legal sense, is central to *Oedipus Rex*.
- Yet ultimately it is not legal guilt but the emotion of guilt, of remorse for having done something terrible, that drives the play.

### **Sight and Blindness**

- When Oedipus publicly declares his intention to solve the mystery of King Laius's murder, he says, "I'll start again—I'll bring it all to light myself."
- Oedipus's vision and intelligence have made him a great king of Thebes—he solved the riddle of the Sphinx and revitalized the city.
- But he is blind to the truth about his own life. It takes the blind prophet, Tiresias, to point out his ignorance and to plant the first

### **Finding Out the Truth**

- The terrible deeds that are Oedipus's undoing actually took place long before the play begins.
- King Laius has been dead for many years, Oedipus has ruled for some time, and his marriage to Jocasta has produced four children.
- They might have all remained happy in their ignorance had the plague not come to Thebes and the oracle not commanded that the murderer of Laius be found.

## Action and Reflection

- In his quest for truth, Oedipus is a man of constant action.
- When the priests come to ask for his help, he has already dispatched Creon to the oracle to find out what the gods suggest.
- When the chorus suggests that he consult Tiresias, Oedipus has already sent for him.
- Oedipus decides quickly and acts quickly—traits his audience would have seen as admirable and in the best tradition of Athenian leadership.

## 2. BHASHA: KARNABHARAM

- ‘Karnabhara’ is a play written in Sanskrit by Bhasa.
- This play is based on the incidents of Mahabharata.
- Bhasa is one of the earliest and most celebrated Indian playwrights in Sanskrit.
- Bhasa has written many plays based on the Ramayana and the Mahabharata, his two plays have been very popular on account of their appeal to modern tastes. They are: ‘Uru Bhanga’ and ‘Karna-bhara’.
- Both plays are the tragic Sanskrit plays in ancient India.
- The hero of ‘Uru Bhanga’ is Duryodhana of Mahabharata and Karan is the hero of ‘Karnabhara’.
- Bhasa is dated around 5<sup>th</sup> century BC.
- Bhasa does not follow the rules of the Natya Shastra.
- Bhasa allows scenes that contain signs of physical violence to be shown on stage in plays like ‘Uru bhanga’ The plays of Bhasa are short compared to later playwrights like Kalidasa. Most plays of Bhasa draw the theme from the Indian epics, the Mahabharata and the Ramayana.
- He always supports the heroes of the epic, Bhasa treats their opponents with great sympathy.

- Bhasa takes a lot of freedom and make many changes in his plays to achieve this sympathy. For example, in his play ‘Karna-bhara’ Bhasa takes a lot of liberties and make many deviations from the original story in ‘Mahabharatha’.

**Deviations from the original story in Mahabharatha:**

- In his play ‘Karna-bhara’, Bhasa wants to focus the personality of Karna to the core. So, he highlights Karna’s boundless and self-effacing generosity which ultimately leads to his own tragic end.
- The most significant deviation is the time and the manner in which Indra begs for the armour (Kavacha) and ear-rings (Kundala) and the manner in which Karna gives them away.
- In the original story of Mahabharatha, Indra comes to Karna and receives the gift of the armour (Kavacha) and ear-rings (Kundala) much earlier, when Pandavas were in the jungle in exile and Karna was offering daily prayer to the Sun (Surya) to attain more powers.
- But in the play ‘Karna-Bhara’ the incident occurs very late, on the 17<sup>th</sup> day of the Kurukshethara War, when Karna was on his way to meet Arjuna in a decisive battle with the determination to kill Arjuna or to be killed by him.
- This change of time is the artistic workmanship of the great classic playwright Bhasa! This change of time makes the gift of Karna more significant and enhances his reputation as a generous giver of gift! It further contributes to heighten the sublime tragedy of Karna.
- Another important deviation is that in the original story of Mahabharata, Karna demands the Sakti from Indra in return for the gift of armour (Kavacha) and ear-rings (Kundala), but in the play of Bhasa, Karna refuses every offer of Indra in return for the gift of the armour and ear-rings.
- This change made by Bhasa shows the skill of a great dramatist as it enhances the glory and greatness of Karna.
- Similarly, Bhasa avoids the original scene of the Sun (Surya) the father of Karna appears to him in a dream and warns him against Indra’s treachery.

- The arrival of Indra in the play Karnabharam has an element of surprise and the offer of various objects by the unsuspecting Karna has a thrilling dramatic effect.
- When Indra feels sorry for his treachery, he sends an angel to Karna with a Sakti is a welcome change as it shows the sterling character and personality of Karna and makes it a sublime tragedy.
- Another important deviation is in the character of **Salya**, the charioteer of Karna.
- In the original story of Mahabharatha, the Salya always criticises Karna, discourages him, and use harsh words and even quarrel with him. But we see a very different Salya in the play 'Karnabharam'.
- Here Salya is a true friend and well-wisher of the protagonist.
- Salya warns Karna not to give away his Kavacha and Kundala to the Brahmin and feels sympathy for Karna when he has narrated his bitter experiences with Parasurama and his curse on Karna.
- This change in the character of Salya also enhances the beauty of the tragedy.
- *Another significant innovation is in the frame of Karna's mind.*
- There is a black misery clouded the mind of the tragic hero. Karna tries to get rid of this black misery by many attempts like the test of the weapons and the arrival of Indra.
- All these innovations are made by Bhasa, the great classic dramatist in order to draw the cathartic element and thereby develop the tragic element more sublime and glorious.
- While going to Arjuna in the Kurukshethra war, Karna recalls the request of Kunthi not to kill any more of his brothers.
- It appears as if the request of Kundthi is still fresh and green in the restless mind of Karna and his heart is moved by the fact that the Pandavas are his own brothers.
- In spite of his great valour and generosity, Karna is taken towards his own tragic end, as he is like all human beings, a poor victim of fate on which has no control. But in the original story of Mahabharatha, Karna is not seen as disturbed by such black miseries.

### *The Character of Karna*

- Karna-Bhara is the play in which the burden (bhara) is the central theme.
- Bhasa has shown great dramatic skill and psychological insight in portraying the character of Karna who is the king of Anga and took over the command of the Kaurava army on the sixteenth day of the Kurukshethra war, soon after the death of Dronacharya.
- Karna is the son of Surya (the sun) on Kunthi and as such the Pandavas are his younger brothers. But Karna does not know the secret of his birth and always associated with the Kauravas.
- The brightest warrior on the side of Yudhishtira was Arjuna and therefore Duryodhana wanted Arjuna to be killed first.
- Karna is the bravest warrior on the Kaurava side just as Arjuna of the Pandava army. Karna asks Salya, his charioteer to take him to Arjuna and remarks that he will bring joy to Kauravas if only he meets Arjuna in the battle as no one whom he has met in the battle has gone alive.
- But now an unknown black misery haunts him and his mind is overburdened with heavy thoughts. This is the central point of the play Karna-Bhara written by Bhasa.
- Karna exclaims sadly “How is it that in this very hour of battle, despair creeps into my heart?” His mind is filled with sad thoughts – the request of his mother Kunthi and the curse of his master Parasurama.
- He tries to unburden his mind by narrating the story of his learning about various weapons and missiles from the great sage Parasurama. Salya, his charioteer listens to the narration with great interest.
- Karna tells how some years ago he went to the teacher Parasurama and the teacher said that he would teach only Brahmins and not Kshatriyas, Karna said that he was a Brahmin and started learning the martial art.
- The Guru was pleased with the progress of the student and taught him all about weapons.
- One day Parasurama was tired and took a nap placing his head on Karna’s lap. As ill-luck would have it, an insect called vajramukha crept through Karna’s thighs, but Karna bore the pain with fortitude lest his master’s sleep would be disturbed, but alas! the warm blood gushed from the thighs and the sleep was disturbed.

- Parasuram at once learned the truth that Karna was a Kshatriya and, in his temper, Parasuram cursed Karna that the weapons would be useless in times of need! Salya feels sympathy for Karna and remarks that it was indeed very dreadful for the sage to utter such a curse.
- Karna now says that his weapons have lost their power and his horses and elephants appear helpless.
- Now Karna tells Salya not to be disappointed. Karna says, "If killed in battle, one reaches heaven and if one wins the battle, he gets fame and earthly glory. Both are good. So fighting is never fruitless".
- Thus, Karna tries to muster up courage and he further praises the excellent qualities of his horses that had never failed him in battle. Invoking the blessings of cows and Brahmins, he hopes to win the battle.
- Brahmin stops him and begs a big boon.
- This is India in disguise come with the only purpose to deprive Karna of his Kavacha and Kundala, by exploiting the generosity of Karna and thereby ensure the victory of Arjuna.
- Although Karna suspects that it might be a trick played by Krishna, Karna wholeheartedly gives away his Kavacha and Kundala to the Brahmin. Here Bhasa skilfully shows the glory of the greatest warrior of Kurukshethra that giving alms to the poor Brahmin is far greater than death in the battlefield.
- The character of Karna reaches sublime heights. Karna refuses to accept anything in return for his gifts.
- Karna accepts the Sakti only because of his respect for a poor Brahmin.
- Now Indra is in an awkward situation. He cannot bless Karna saying "May you live long". But he must say something as a blessing from a Brahmin. So, Indra says, "May your fame be eternal as the Sun, the Moon, the Himalayas and the Ocean".
- Karna is shocked to hear such a strange blessing and asks the Brahmin why he would not say "May you live long" which is the usual manner of blessing. Now the Brahmin explains that one should strive only for virtues because they are eternal in the form of fame, when the body is killed and perished in the soil.
- At last Karna offers his unbreakable armour (Kavacha) and Kundala (ear-rings) which are born with him. With great joy, the Brahmin greedily asks, 'give, give.'



- Karna suspects the foul play of Krishna.
- Salya warns Karna not to give the Kavacha and Kundala, but Karna says that alms (offerings) and sacrifices will last forever, while other things such as learning, wealth etc. are lost by lapse of time.
- When Indra goes away, he mutters to himself, "I've done what the Gods decreed as essential for the victory of Arjuna".
- Salya does not tell Karna that he has been cheated by Indra, but Karna says that he has cheated Indra, because the Brahmin is a great scholar even propitiated by learned Brahmins in sacrifices has come to Kshatriya like Karna and begged alms from him.
- So, a giver of alms is always superior to a supplicant. Now an angel comes and offers an unfailing spear named 'Vimala' to Karna saying that Indra is sorry for taking away the armour (Kavacha) and ear-rings (Kundala) and he has sent this unfailing weapon to kill one of the Pandavas.
- Karna refuses to take anything return for his gifts to the Brahmin, but when told that it may be taken at a Brahmin's biddings, Karna accepts it saying that he has never rejected a Brahmin's bidding.
- When the angel is disappeared, Karna hears the sound of Arjuna's conch and commands Salya to rush his chariot to the spot where Arjuna is standing. When Salya drives on, the play ends.
- Tragedy broods over Karna and we know that he is going to his death, but Karna is not afraid of death and he is optimistic and he continues to be the tragic hero of Kurukshetra. With great psychological insight, Bhasa has portrayed Karna's mental worries (Bhara).
- He is worried about his mother Kunthi's request that he should not kill her sons which means Karna's younger brothers.
- But as the leader of the Kaurava army it is duty to kill Arjuna.
- His second worry is about Parasuram's curse upon him. These worries (bhara) have actually robbed Karna of his courage and valour and his hold on life and that is perhaps the real tragedy of the greatest warrior of Kurukshetra

## MODULE 3: FICTION AND SHORT STORIES

### 1. NOTES FROM UNDERGROUND – DOSTOEVSKY

#### DOSTOEVSKY:

- Russian novelist, philosopher, short story writer, essayist, and journalist.
- Dostoevsky's literary works explore human psychology in the troubled political, social, and spiritual atmospheres of 19th-century Russia, and engage with a variety of philosophical and religious themes.
- Many literary critics rate him as one of the greatest psychological novelists in world literature.
- His 1864 novel *Notes from Underground* is considered to be one of the first works of existentialist literature

#### NOTES FROM UNDERGROUND

- The anonymous narrator of *Notes from Underground* is a bitter, misanthropic man living alone in St. Petersburg, Russia, in the 1860s. He is a veteran of the Russian civil service who has recently been able to retire because he has inherited some money.
- The novel consists of the “notes” that the man writes, a confused and often contradictory set of memoirs or confessions describing and explaining his alienation from modern society.
- *Notes from Underground* is divided into two sections. The first, “Underground,” is shorter and set in the 1860s, when the Underground Man is forty years old. This section serves as an introduction to the character of the Underground Man, explaining his theories about his antagonistic position toward society.
- The first words we hear from the Underground Man tell us that he is “a sick man . . . a wicked man . . . an unattractive man” whose self-loathing and spite has crippled and corrupted him. He is a well-read and highly intelligent man, and he believes that this fact accounts for his misery.



- The Underground Man has great contempt for nineteenth-century utilitarianism, a school of thought that attempted to use mathematical formulas and logical proofs to align man's desires with his best interests.
- The second fragment of *Notes from Underground*, entitled "Apropos of the Wet Snow," describes specific events in the Underground Man's life in the 1840s, when he was twenty-four years old. In a sense, this section serves as a practical illustration of the more abstract ideas the Underground Man sets forth in the first section.
- This second section reveals the narrator's progression from his youthful perspective, influenced by Romanticism and ideals of "the beautiful and lofty," to his mature perspective in 1860, which is purely cynical about beauty, loftiness, and literariness in general.
- "Apropos of the Wet Snow" describes interactions between the Underground Man and various people who inhabit his world: soldiers, former schoolmates, and prostitutes.
- The Underground Man is so alienated from these people that he is completely incapable of normal interaction with them. He treats them with a mixture of disgust and fear that results in his own effacement or humiliation—which in turn result in remorse and self-loathing.
- The Underground Man attempts to rescue an attractive young prostitute named Liza by delivering impassioned, sentimental speeches about the terrible fate that awaits her if she continues to sell her body.
- When Liza comes to visit the Underground Man in his shoddy apartment several days later, he reacts with shame and anger when he realizes she has reason to pity or look down upon him. The Underground Man continues to insult Liza throughout the visit. Hurt and confused, she leaves him alone in his apartment.
- Here the Underground Man decides to end his notes. In a footnote at the end of the novel, Dostoevsky reveals that the Underground Man fails to make even this simple decision to stop writing, as Dostoevsky says that the manuscript of the notes goes on for many pages beyond the point at which he has chosen to cut it off.

## 2. SIDDHARTHA - HERMANN HESSE

### HERMANN HESSE:

- 2 July 1877 – 9 August 1962) was a German-born Swiss poet, novelist, and painter. His best-known works include *Delian*, *Steppenwolf*, *Siddhartha*, and *The Glass Bead Game*, each of which explores an individual's search for authenticity, self-knowledge and spirituality.
- In 1946, he received the Nobel Prize in Literature
- 1922 novel by Hermann Hesse that deals with the spiritual journey of self-discovery of a man named Siddhartha during the time of the Gautama Buddha. The book, Hesse's ninth novel, was written in German, in a simple, lyrical style.

### SIDDHARTHA

#### THEMES

##### The Search for Spiritual Enlightenment

- In *Siddhartha*, an unrelenting search for truth is essential for achieving a harmonious relationship with the world.
- The truth for which Siddhartha and Govinda search is a universal understanding of life, or Nirvana.
- Siddhartha and Govinda both have a fundamental desire to understand their lives through spirituality, seek to do this by reaching Nirvana, and start with the conviction that finding Nirvana is possible
- Although Nirvana leads to a perfect relationship with the world and is thus an end goal that each man aspires to reach, Siddhartha and Govinda differ in what they're willing to do in search for this truth.

##### Inner vs. Exterior Guidance

- In *Siddhartha*, Siddhartha learns that enlightenment cannot be reached through teachers because it cannot be taught—enlightenment comes from within. Siddhartha begins

looking for enlightenment initially by looking for external guidance from organized religion in the form of Brahmins, Samanas, and Buddhists.

- When these external spiritual sources fail to bring him the knowledge and guidance he needs, he discards them for Kamala and Kamaswami in the material world, again using an external source in his quest. These sources also fail to teach him wisdom, and he knows he must now find wisdom on his own.
- This realization itself comes from within. Siddhartha leaves the Brahmins, the Samanas, Gotama, and the material world because he feels dissatisfied, not because an external source tells him to go. His eventual attainment of Nirvana does not come from someone imparting the wisdom to him but instead through an internal connection to the river, which he finds contains the entire universe.
- Vasudeva is a teacher of sorts for Siddhartha, and thus an external guide, but Vasudeva never attempts to tell Siddhartha what the meaning of life is. Instead, Vasudeva directs Siddhartha to listen to the river and search within himself for an understanding of what the river says.
- Govinda, on the other hand, persists in looking to teachers for his wisdom, and in the end, asks Siddhartha to teach him the path to enlightenment. Because of this reliance on an external explanation, Govinda continuously fails to find Nirvana.
- His final success, however, does not come as explicit directions from Siddhartha on how to achieve enlightenment. Instead, Siddhartha acts as a conduit for Govinda, as the river did for him. He asks Govinda to kiss his forehead, an act that enables Govinda to see the nature of existence in an instant.
- Govinda's final revelation thus comes through his own interpretation of what Siddhartha shows him in the kiss. Though interior and exterior paths to enlightenment are both explored in *Siddhartha*, the exterior path is roundly rejected. Nirvana comes from within.

### **The Wisdom of Indirection**

- Throughout the novel, Siddhartha pursues Nirvana differently, and though at first his tactics are aggressive and deliberate, he eventually finds that a more indirect approach yields greater rewards.

- Both Siddhartha and Govinda initially seek Nirvana aggressively and directly. Govinda remains dedicated to the relentless practice of Buddhist devotions that are specifically intended to bring about enlightenment, but Siddhartha eventually rejects these methods and instead relies on intuition for guidance.
- Siddhartha points out that by focusing only on the goal of Nirvana, Govinda failed to notice the tiny clues along the way that would have pointed him in the right direction. In effect, Govinda tries too hard.
- Siddhartha ultimately understands that because the essence of enlightenment already exists within us and is present in the world at every moment, prescriptive paths simply lead us further from ourselves and from the wisdom we seek.
- An indirect approach is more likely to take into account all elements of the world and is therefore better able to provide the necessary distance from which to see the unity of the world.

## **MOTIFS**

- Love
- Om
- Polarities

## **3.THE REPENENT SINNER – LEO TOLSTOY**

### **LEO TOLSTOY**

- Russian writer who is regarded as one of the greatest authors of all time.
- He received nominations for the Nobel Prize in Literature every year from 1902 to 1906 and for the Nobel Peace Prize in 1901, 1902, and 1909

## THE REPENENT SINNER

- The story opens with the imminent death of a 70-year-old sinner.
- The man has never done a good deed in his life, and only with his last words did he address God and ask for forgiveness.
- When the man dies his soul comes before the gates of Heaven, but they are locked. The man knocks and knocks at the gates, but to no avail.
- Finally, the Accuser decrees that such a sinner cannot enter Heaven, and all the man's sins are recited. The sinner begs to be let in, but Peter the Apostle explains that such a sinner cannot be allowed in.
- The sinner points out that for all of Peter's virtue, he still sinned by denying Christ. He is still not let in. The sinner continues his knocking, and is again met by his list of sins by the Accuser.
- Now King David explains that such a sinner cannot be allowed in. The sinner points out that for all of David's virtue, he still sinned by committing adultery. He is still not let in.
- The sinner continues his knocking, and now is spoken to by John the Apostle. The sinner pleads with John, saying that he of all people should understand repentance. The repentant sinner is finally allowed into Heaven

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