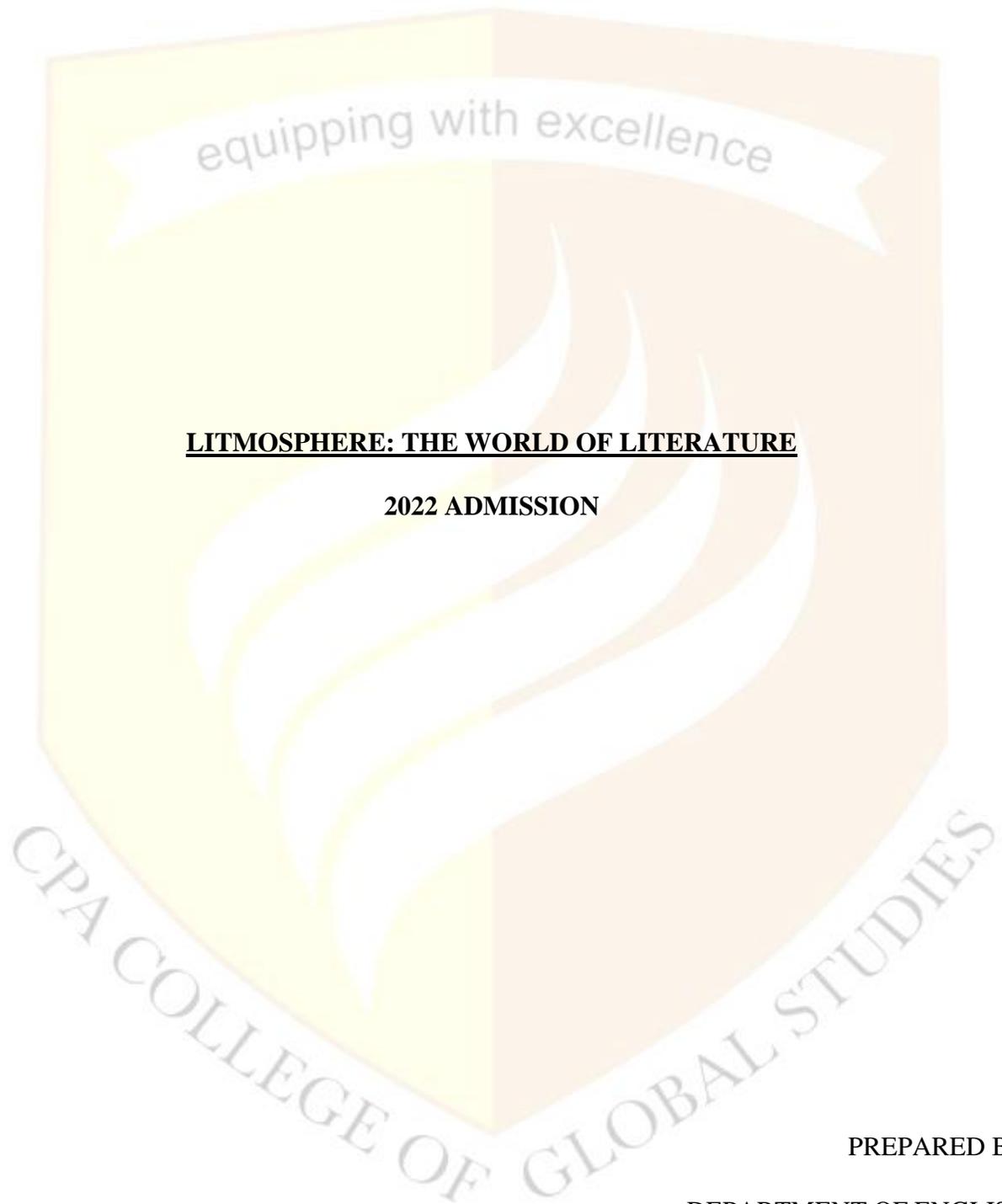


FIRST SEMESTER COMMON PAPER



LITMOSPHERE: THE WORLD OF LITERATURE

2022 ADMISSION

PREPARED BY

DEPARTMENT OF ENGLISH

CPA COLLEGE OF GLOBAL STUDIES

ENG1A01

LITMOSPHERE: THE WORLD OF LITERATURE

COURSE CODE: ENG1A01

TITLE OF THE COURSE: LITMOSPHERE: THE WORLD OF LITERATURE

SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT:1

NO. OF CREDITS :3

NO. OF CONTACT HOURS :72 (4 Hours/Week)

AIM OF THE COURSE:

This course aims to introduce the nature and types of literature to undergraduate students. This course is envisaged in such a way as to help students gain some insights into the art of creative thinking and writing and also to assist them in approaching literature in an analytical way. This eventually leads to develop the students' ability to understand various perspectives on life and literature. Another major purpose of the course is to familiarise the students with English language and literature so that they can appreciate and embrace the creative side of life too.

COURSE OBJECTIVES

- To develop the ability to appreciate life and literature
- To cultivate an interest in society and culture
- To envisage creative approach to life and literature

COURSE OUTCOME

At the end of the course, the students will be able to:

- develop the qualities necessary to become good, kind and responsible human

being

- attain confidence to ask questions

- apply logical and analytical skills in various situations
- understand and apply problem solving skills
- assimilate new perspectives on life
- enhance the ability to express themselves through writing

COURSE DESCRIPTION:

A. COURSE SUMMARY

Module 1: 14 hrs

Module 2: 16 hrs

Module 3: 14 hrs

Module 4: 16 hrs

Evaluation: 12 hrs

Total: 72 hrs

B. COURSE DETAILS:

MODULE 1: Literature- Initiation

- 1.To Posterity (poem)- Louis MacNeice
- 2.The Rocking Horse Winner (Short Story) -D H Lawrence
- 3."Memoirs of A Mad Man (Prose excerpts from Autobiography)-Gustave Flaubert

MODULE 2: Creative Thinking and Writing

1. The Thought Fox (poem)-Ted Hughes
2. Poetry (poem)-Marianne Moore
3. Excerpt from An Autobiography(Prose)-Agatha Christie
4. Half a Day (Short story)-Naguib Mahfouz

MODULE 3: Critical Thinking

1. To a Reason (Poem)- Arthur Rimbaud
2. The Adventures of the Retired Colourman (Short Story)--Arthur Conan Doyle
3. Trifles (One-Act Play)-Susan Glaspe

MODULE 4: Perspectives

1. Body Without the “d” (Poem)-Justice Ameer
2. Sleeping Fool (Poem)-Suniti Namjoshi
3. The Cockroach (Short Story)-Luis Fernando Verissimo; translated by Anna Vilner
4. About Dalit Literature” (Prose)-Sharankumar Limbale
5. Purl (Short Film)-Kristen Lester
5. Purl (Short Film)-Kristen Lester

FURTHER READING:

Koshy, A V- A Treatise On Poetry for Beginners. CreateSpace Independent Publishing Platform, 2012

Rilke, Rainer Maria -Letters to a Young Poet. Yogi Impressions, 2003.

Esplugas, Celia & Landwehr, Margarete. “The Use of Critical Thinking Skills In Literary Analysis”. Foreign Language Annals, 2008. 29. 449 - 461.

10.1111/j.1944-9720.1996.tb01256.x.

LaPlante, Alice - The Making of a Story: A Norton Guide to Creative Writing. WW Norton, 2009.

Michael Michalko- Cracking Creativity. Ten Speed Press, 2001.

MODULE 1: LITERATURE: INITIATION

TO POSTIRITY

By Louis MacNeice

- Louis MacNeice was born on September 12, 1907, in Ireland. He worked as classics lecturer at the University of Birmingham, a position he held until 1936, when he went on to teach Greek at Bedford College for Women, University of London. In 1941, he joined the British Broadcasting Company as a staff writer and producer.
- Christopher Columbus (1944), and The Dark Tower (1946), were originally written for radio and later published. MacNeice also wrote the verse translation The Agamemnon of Aeschylus (1936), translated Goethe's Faust (1951), and collaborated with Auden on the travelogue Letters from Iceland (1937).
- He died on September 3, 1963, just before the publication of his last book of poems, The Burning Perch.
- 'To Posterity' is an unusual poem to dedicate to the future generation.
- In the opening lines of the poem, the poet brings the readers into a situation where books are completely out of work. Through the imagery of graveyard, the poet tries to show the lack of importance of books.
- The poet feels that, in the present situation reading and even speaking have been replaced by other, less difficult media, such as TV and Radio.
- The speaker brings that the fragrance of flowers and tastes of fruits framed in words which are contained in books have disappeared. He wonders that textual words can inspire our senses and visual sensibility.
- Birds without books can't fly, similarly without books human beings can be unimaginative. Books should be intimate companions for all.
- The poet ends the poem by asking many questions whether new media replaces books!!
- **Images:** (a) graveyard (b) wingless birds
- Used Rhetorical question at the end of poetry. (Method of asking questions through poetry).

THE ROCKING HORSE WINNER

By **D.H. Lawrence**

- D.H. Lawrence, in full David Herbert Lawrence, (born September 11, 1885 and died March 2, 1930, France), English author of novels, short stories, poems, plays, essays, travel books, and letters. His novels *Sons and Lovers* (1913), *The Rainbow* (1915), and *Women in Love* (1920) made him one of the most influential English writers of the 20th century.
- ‘The Rocking-Horse Winner’ is a short story by D. H. Lawrence, which was first published in 1926.
- It’s a story about luck, money, success, and the dangers of chasing after these.
- Paul, a young boy is the protagonist of the story.
- Characters:
 - Mother: Hester
 - Uncle: Oscar
 - Paul’s sister: Joan
 - Young Gardner: Basset
 - Nurse: Wilmot
- Paul’s mother, Hester was beautiful, who always believed, she had no luck. Due to financial crisis she could not love her children. Everybody else said of her: "She is such a good mother. She adores her children." Only she herself, and her children themselves, knew it was not so. They read it in each other's eyes.
- Hester had a boy and two little girls. They lived in a pleasant house, with a garden, and they had discreet servants (Young Gardner: Basset and Nurse: Wilmot) and felt themselves superior to anyone in the neighbourhood.
- There was never enough money. The mother and father had a small income, but not nearly enough for the social position which they had to keep up. They frequently heard a whispering sound from the house “There must be more money! There must be more money!”

- Mother advises him to have luck. "If you're rich, you may lose your money. But if you're lucky, you will always get more money." At that time, he said stoutly, "I'm a lucky person. He didn't even know why he had said it.
- Paul starts to search inside himself for luck and becomes overwhelmed by his desire for it. Eventually he starts madly riding his rocking-horse. He predicts the name of the horse that will win the race.
- Uncle Oscar takes Paul for a ride to his home in the country, and Paul tells him that he and Bassett are partners, that they bet together and win when Paul is sure about the winner. He doesn't mind sharing this with his uncle, whom he considers "lucky" because he gave Paul a 10-shilling note that he put on a winner.
- Paul predicts 'Daffodil' will win but Uncle Oscar doesn't believe it. When he discovers Paul bets in pounds, not pennies, he begins to take him a little more seriously. Daffodil is running in the Lincoln races, and Uncle Oscar decides to take Paul, offering to put a fiver on any horse Paul chooses. Paul bets on Daffodil, who wins and pays 4 to 1. Uncle Oscar, astonished, listens intently when Paul offers him a partnership with him and Bassett.
- Uncle Oscar decides to join with Bassett and Paul. When the Leger Race is on, Paul is sure about Lively Spark and puts £1,000 on the horse. It wins and pays 10 to 1, and Paul makes £10,000. Uncle Oscar only bet £200.
- Paul wishes to give his money to mother and he wanted to stop the whispering of the house. He doesn't want his mother to know about the horse race because he fears she might stop him. Uncle gives him an idea that to put £5,000 with the family lawyer, and give his mother £1,000 a year for five consecutive years on the mother's birthday from an anonymous donor.
- Then she meets with the lawyer and asks for the total £5,000. Paul agrees to his mother's demand. He thinks that he can earn more money from next races. (The Grand National, the Lincolnshire, or the Derby).
- He loses The Grand National and the Lincolnshire. he became obsessed with the Derby; mother wants him to send to the seaside. Paul says he doesn't want to leave the house until after the Derby.
- When his mother returns from a party at night, she stands outside his bedroom door and hears noise that is strangely familiar. She opens the door to see Paul furiously riding the rocking horse. He calls out "It's Malabar!" and crashes to the floor. He calls out for Bassett, "It's Malabar!"

- Paul remains unconscious for three days. Malabar came in first and paid 14 to 1, and Paul won £70,000. Bassett tells him he now has a total of £80,000.
- Paul asks his mother if she thinks he's lucky, and with his last words, "I never told you, mother, that if I can ride my horse, and get there, then I'm absolutely sure—oh, absolutely! Mother, did I ever tell you? I am lucky!" His mother denies that he ever did tell her about his luck. He dies that night. As he lay dead, his mother heard her brother's voice. "My God, Hester, you're eighty thousand pounds to the good, and a poor son to the bad," he said. "But, poor, poor boy, he's best gone out of a life where he rides his rocking-horse to find a winner."

MEMOIRS OF A MADMAN

by Gustave Flaubert

- *Memoirs of a Madman* is an autobiographical text written by Gustave Flaubert in 1838. The next year, Flaubert dedicated it to his friend, Alfred Le Poittevin . The manuscript changed hands twice before being finally published in *La Revue Blanche* from December 1900 to February 1901, some twenty years after Flaubert's death.
- *Memoirs of a Madman* alternates between the narrator's musings on the present and his memories of the past. In the sections that deal with the present, the narrator takes a bleak outlook on life, discussing writing, sanity, and death.
- More attention has been given to the memories of his past. In one section, he recalls a summer near the ocean when he is fifteen. There he meets and falls in love with a married woman named Maria. Later in the work, he will remember returning to the seashore many years later to look for her again unsuccessfully. A second episode concerns his meeting two young English girls, one of whom seems to fall in love with him. Still in love with Maria, he cannot return the girl's emotions, and she moves away.

MODULE 2: CREATIVE THINKING AND WRITING

The Thought-Fox

by Ted Hughes

- The Thought-Fox' is one of the most famous poems by Ted Hughes (1930-98). It is also one of the most celebrated poetic accounts of the act of writing poetry, or rather, more accurately, trying to write poetry and the arrival of inspiration.
- The Thought-Fox' explores and analyses the writer's struggle for inspiration, which is depicted in the poem by the fox. In summary, the speaker of the poem sits and tries to write a poem, the sound of the ticking clock and the blank page before him taunting him. He casts around for inspiration, but rejects the typical poetic trope of the stars ('I see no star'), instead sensing the arrival of a fox into his 'loneliness'.
- The fox is described in terms of its nose, its eyes, its paws leaving prints in the snow (the whiteness of the snow similar to the blankness of the white page in front of the poet), suggesting that the poet's imagining of the creature is coming in partial details, much as inspiration often arrives gradually though vividly.
- The poem ends with the whole fox becoming fully formed in the poet's mind's eye. The poet successfully writes his poem, as if printing his words across the white page is simply a case of mirroring the paw-prints of the animal Thought-Fox Ted Hughes across the snow.

Poetry

By Marianne Moore

- Marianne Craig Moore (1887-1972) is an American poet and translator whose poetry was marked by keen observation and new poetic techniques. She was one among the most fascinating poets in the twentieth century. Moore published extensively in various magazines and journals. Her first book titled Poems was published in London in 1921. Her next book of poems Collected Poems was published in 1951. She was the editor of the well-

known American Journal *the Dial*. She experimented with the form, structure and theme of poems. Moore received the Pulitzer Prize for her work *Collected Poems*.

- This poem was first published in 1919, but Moore revised it many times and the final version which has only three lines was published in 1967.
- The poem begins with the expression, “I too dislike” i.e., the poet too dislikes poetry. Then the poet tells us why many people dislike poetry. She compares poetry to a fiddle. Poetry might seem worthless as it deals with simple things in life. The language of poetry can be ambiguous. But Moore says that poetry has a genuine space. It is understood by genuine readers.
- Moore also warns the readers against half-poets who are not able to write or appreciate genuine poetry. The poet wishes to find poets who create imaginary gardens with real toads in them. She says, if you demand the raw material of poetry in all its rawness, then, it shows that you are interested in poetry.
- Moore says that she is not a fan of poetry. She too dislikes poetry because there are things that are more important than poetry. Poetry might look unimportant as it deals with the simple things in life. The high-sounding interpretations make poetry difficult to understand. We do not admire poetry when we cannot understand it. There are also half-poets who are insolent and trivial. What they produce is not poetry at all. They bring dishonour to poetry.
- The speaker says high-sounding interpretation makes poetry difficult to understand. We do not admire poetry when we cannot understand it. There are poems on the bat holding on upside down or in search of something to eat. Some poems speak about elephants pushing or a wild horse taking a roll, or a tireless wolf under a tree. Some others write about the immovable critic, the base-ball fan and the statistician. Such writings turn people away from poetry.
- The speaker mentions several important phenomena like the bat holding on upside down or in search of something to eat, and elephants pushing. There is also a wild horse taking a roll, and a tireless wolf under a tree. Then there is the immovable critic who moves his skin like a horse that feels a flea, the base-ball fan and the statistician. Business documents and school-books may also be reckoned. All these phenomena are important because they help readers to think about the simple, unnoticed side of life.

- Good poetry helps to perceive things clearly. The language of poetry is intense and honest. Poetry doesn't discriminate. It helps readers to think about the simplest, unnoticed side of life. This may not sound interesting to intellectuals or literary critics. But poetry can influence genuine readers who can appreciate these qualities. It also helps people to hold on to life. Poetry enables us to admire the simplicity and variety in life. Then you are interested in poetry.
- The speaker talks about the possible ways to analyse one's interest in poetry. At the same time, she also warns against half-poets who are not able to write or appreciate genuine poetry. The poet wishes to find poets who create imaginary gardens with real toads in them. She says, if you demand the raw material of poetry in all its rawness, and that which is genuine, then you are interested in poetry. Poetry enables us to admire the simplicity and variety in life.

Excerpts from an Autobiography

By Agatha Christie

- Agatha Christie was an English detective novelist and playwright. Her play *The Mousetrap* is known as the world's longest running play. She worked as a nurse during world war 1 and published her first novel *The Mysterious Affair at Styles* in 1920. In the literary world she is often described as the 'queen of mystery' because of her skill in creating suspense and her characterization. Miss Jane Marple was an elderly woman detective Agatha Christie introduced to her readers. In these excerpt, Agatha Christie described her life as a nurse during the 1 world war, and her initial interest in writing detective fictions.
- An Autobiography the title of Agatha Christie's life story narrated by her, it traces her experiences from her childhood to her journeys to Iraq and Turkey with her archeological husband.

- This autobiography is an interesting work about the life and art of Agatha Christie and her happiness and breakdown at different points in life. Being an imaginative person and a great storyteller, this memoir is also a mark of her mystery loving and adventurous spirit.
- This excerpt is taken from Chapter III of her memoir where she tells the readers how she planned her first novel and how she finalized the characters for it. Here she details her experiences which led to her first novel *The Mysterious Affair at Styles*, finally published in 1920 after rejection from many publishers.
- She states that the job at dispensary provides her a favorable opportunity to think about her novel because work at dispensary seemed to offer a favorable opportunity unlike nursing, where there always something to do.

HALF A DAY

by NAGUIB MAHFOUZ

- Egyptian Nobel Prize Winner
- The story talks about the importance of time, not something we can get back
- A short story that reflects the journey of life and the speed in which it begins and ends
- The story opens in an unnamed city early in the morning. The narrator is a young boy walking with his father to his school for the first time
- His anxiety only increases when he arrives at school, by a woman who advises them to accept the school as their new home.
- When his father doesn't turn up, he begins walking home by himself and runs into a middle aged man who greets him familiarly.
- The narrator continues walking, only to find that the city has changed dramatically since the morning.
- He is not surrounded by gardens but by crowds of people, cars and tall buildings
- Towards the end he attempts to cross the street but the traffic is heavy and he hesitates
- The story concerns the different stages of human life. The little boy has passed an entire life time in what seemed life only half a day and now an old man at the end of his life

MODULE 3: CRITICAL THINKING

TO A REASON

by Arthur Rimbaud

- French poet and renowned for the symbolist movement and markedly influenced modern poetry
- Rimbaud's famous formulation, "I is someone else"
- Against European colonization and slave trade
- A blow on the drum will make other sounds subdue and starts a new harmony
- These new harmonies are new visions and people may follow the new
- The poet asks the head to turn away from the old system and search for new ideas new love
- The plagues are the stupid visions of feudal system, colonization. These bad ideas need to be destroyed or demolished from the beginning of time
- World is controlled by old ideas. Here Children are begging for their future
- Raise their desired and fortunes.
- A new world should arise where everyone questions the age old rigid customs and conventions
- New thinking and philosophies can make a radical change in the new generation who assess without prejudices.
- The complexity of this poem lies in its recognition of a western world order reigning the modern thought and its impact on the others of the world.

The Adventure of the Retired Colourman

By Arthur Conan Doyle

- **Sir Arthur Ignatius Conan Doyle** (22 May 1859 – 7 July 1930)
- He was a British writer and physician.
- He created the character Sherlock Holmes in 1887 for *A Study in Scarlet*, the first of four novels and fifty-six short stories about Holmes and Dr. Watson. The Sherlock Holmes stories are milestones in the field of crime fiction.

- Doyle was a prolific writer; other than Holmes stories, his works include fantasy and science fiction stories about Professor Challenger and humorous stories about the Napoleonic soldier Brigadier Gerard, as well as plays, romances, poetry, non-fiction, and historical novels.
- Doyle is often referred to as "Sir Arthur Conan Doyle" or "Conan Doyle", implying that "Conan" is part of a compound surname rather than a middle name.
- Sherlock Holmes is hired by Josiah Amberley, a retired art supply dealer from Lewisham, to look into his wife's disappearance. She has left with a neighbour, Dr Ray Ernest, taking a sizeable quantity of cash and securities. Amberley wants the two tracked down, though it is unclear if he is more concerned about his wife or the money.
- Holmes is too busy with another case at the moment; so he sends Dr Watson to Lewisham to observe what he can, although Watson is keenly aware that this is more Holmes's province. He does his best, observing that Amberley is busy painting his house, which seems a bit odd. He even sees Amberley's wife's unused theatre ticket; she and her young man disappeared while Amberley went to the theatre alone after his wife complained of a headache. Watson notes the seat number.
- Watson also sees Amberley's strongroom from which his wife had taken the valuables. She, apparently, had a key of her own. He meets a lounge with a rather military appearance in the street, and later observes him running to catch the train at Blackheath Station as he is returning to 221B Baker Street. Holmes recognizes the description; it is his rival in detection, Barker. Dr Ernest's family has hired him to find the missing doctor.
- A number of other things about Amberley are obvious. He is a miser, and as such is quite a jealous man. He is an avid chess player (indeed, so is Ernest, which is how they became acquainted), suggesting to Holmes that he also has a scheming mind.
- Holmes suspects something, and so sends Watson and Amberley on a fool's errand to the remote village of Little Purlington, near Frinton in Essex, just to keep Amberley out of the way while Holmes breaks into his house to investigate it. He is "caught" by Barker, but they decide to work together.
- They reach a conclusion, and later Holmes confronts Amberley with the dramatic question "What did you do with the bodies?" Holmes manhandles Amberley just in time to stop him taking a poison pill. Amberley is obviously guilty.

- Holmes explains how he reached his conclusion. Amberley's alibi fell apart when Holmes discovered that his seat at the Haymarket Theatre had not been occupied on the night in question, its number deduced from the ticket that Watson had seen. Also, the painting was a clue. Holmes realized that it was being done to mask a smell, and he soon discovered what that was: gas. He found a gas pipe leading into the strongroom with a tap outside. Amberley had lured his wife and her lover — for so he had believed Dr. Ernest to be — into the strongroom, locked them in, and turned the gas on, killing them out of jealousy. He had simply hidden the “stolen” valuables somewhere. In indelible pencil, one of the victims wrote “We we...”, perhaps meaning to write “We were murdered.”
- The bodies are found in a disused well in the garden, hidden under a dog kennel, just where Holmes suggested that the police look.
- Amberley apparently hired Holmes out of “pure swank”, believing that no-one would ever find him out.
- Holmes believes that Amberley will likely end up at Broadmoor rather than on the scaffold, owing to his mental state.

TRIFLES

By Susan Glaspie

- It is a one-act play by Susan Glaspell in which several neighbors enter the Wrights' farmhouse to investigate the murder of John Wright. John's wife, Minnie, is suspected of the murder.
- Mrs. Hale and Mrs. Peters accompany their husbands to the Wright house. The men look for evidence to use against Minnie, while the women gather Minnie's personal affects
- Mrs. Hale and Mrs. Peters look around the kitchen. They find a broken bird cage and the corpse of Minnie's beloved canary with its neck broken.
- Mrs. Hale and Mrs. Peters sympathize with Minnie, realizing that her husband was abusive. They decide to hide the evidence.

- Sheriff Henry Peters and county attorney George Henderson visit the Wright home to investigate the murder of John Wright. His wife, Minnie Wright, has been arrested for the murder, and the two men have come to collect evidence against her. To that end, they have brought Lewis Hale, Minnie Wright's neighbor, who was the first person other than Minnie to see John's dead body. Hale will be a witness for the prosecution at the trial. With the three men are Mrs. Peters, the sheriff's wife, and Mrs. Hale, Lewis's wife, who have come to collect some of Minnie's personal effects to bring to her in prison.
- The sheriff is the first to enter the Wrights' little farmhouse. He and the other two men gather around the hot stove for warmth while the women linger in the doorway. It is clear that the two women are more upset about the murder than their husbands and that they have reservations about entering the house.
- Inside, the men begin their investigation. Henderson questions Hale about the events of the previous day. Hale recounts how he was going to town with a sack of potatoes when he stopped at the Wright farm, wondering if the Wrights would like to share a telephone line. He found Minnie in her rocking chair behaving strangely. She told him that John was upstairs, dead, with a rope around his neck.
- At the time, Minnie claimed that John was strangled in his sleep by an unknown assailant and said she did not hear the strangling, because she "sleeps sound." Minnie was arrested and is now awaiting trial for the murder of her husband. She has been in jail for a full day at this point and needs a fresh change of clothes, which is why Mrs. Peters and Mrs. Hale have come—out of kindness.
- Henderson suggests that the men have a look around, thinking they might find some clues. The men decide not to search the room where Lewis Hale found Minnie, because, according to Sheriff Peters, there is "nothing here but kitchen things." These words demonstrate the sheriff's disdain for women's work, introducing the theme of sexism that recurs throughout the play.
- Sheriff Peters decides they are going to focus on the bedroom and the barn, where, they assume, the real clues will be found. When Henderson searches a cupboard, he finds several broken jars of preserves. He dismisses these jars as "trifles," even though Minnie specifically mentioned the preserves, fearing that the jars would break in the freeze. While the men are upstairs, the women conduct the real investigation. As soon as they are alone,

they begin gathering things to bring to Minnie in prison: a change of clothes, a shawl, a pleated apron. This leads them to some important discoveries.

- First, the women note how dull and shabby Minnie's clothes are. Mrs. Hale says, "She used to wear pretty clothes and be lively, when she was Minnie Foster," meaning that marrying John changed her. Wright was an abusive, hot-tempered man and forced Minnie to wear boring house clothes instead of the pretty clothes she likes. This is the first indication that Minnie was unhappy with her controlling husband.
- Then there are the little things: the bread left out to get stale, the table only half-cleaned, a quilt with crooked, erratic stitching that reflects Minnie's mental state. Things were going downhill, the women realize, long before the murder. Their suspicions are confirmed when they find the final, most important clues: a broken birdcage and a dead canary.
- It is likely that John broke this birdcage, though it is unclear exactly why, beyond his general cruelty. Minnie has been keeping the canary in a sewing box, wrapped up in silk like a treasure. This bird is symbolic of Minnie herself, who used to sing in the town's choir before she married.
- When the men reappear suddenly, Mrs. Hale instinctively hides the sewing box and makes up a lie about a cat attacking the canary to explain away the presence of the birdcage. Before they leave, the men decide to take one last look upstairs.
- This gives the women time to discuss what to do. Both of them have come to sympathize with Minnie, understanding why she murdered her abusive husband. Mrs. Peters remembers what it was like when she lived on a farm with her husband.
- Life was rough then, and she lost her baby on the homestead. She isn't surprised that Minnie felt pushed beyond her limits. Together, Mrs. Peters and Mrs. Hale decide to hide the evidence they have found as to Minnie's motive. Unsurprisingly, the men take no notice, thinking of these items as mere "trifles."

MODULE 4: PERSPECTIVES

BODY WITHOUT THE "D"

By Justice Ameer

- Justice Ameer is a Black trans poet based in Providence, Rhode Island.

- Xe is a Pink Door fellow and an inaugural Feminine Empowerment Movement (FEM) Slam co-champion.
- Body without the "d" is a poem written by a trans woman about her experiences as one.
- Within the poem, she speaks about how she both has too much flesh and not enough, representing how she feels she was born in a body not meant for her.
- The poem give double meaning to bo"d"y which means first as body and second as boy.
- It shows that our identity is expected to mirror our biological conditions and that society actively reproduces this tendency by making gender identity dependent on outward appearances instead of how we act and behave.
- In this poem the poet refers to a body which is not complete or perfect because of a missing letter or flesh, hair or biological functions like bleeding
- LGBTQ
- LESBIAN
- G-GAY
- B-BISEXUAL
- T-TRANSGENDER
- Q-QUEER /QUESTIONING

THE SLEEPING FOOL

By Suniti Namjoshi

- **Suniti Namjoshi is a poet and a fabulist.**
- **She grew up in India, worked in Canada and at present lives in the southwest of England with English writer Gillian Hanscombe.**

- **Her work is playful, inventive and often challenges prejudices such as racism, sexism, and homophobia.**
- **Born:** 1941 (age 81 years),
- **Nationality:** Indian
- The poem questions the stereotypical notions regarding an ideal woman.
- It also brings out the lack of understanding in man-woman relationship.
- The bride in the poem refuses to be treated like an object. She wants to be herself. She refuses to see herself through the eyes of others.
- The dreamer does many things to please the bride.
- He keeps her beside a stream, washes her, bathes her, and gathers daisies for her. The bride refuses them all.
- Then he runs, leaps and weeps. He also starts reciting his verses. Finally, he asks her plainly what she wants.
- In a patriarchal society, a woman is simply an object, dancing to the tune of the man.
- In the poem, the woman is a "stone bride", an object without a soul.
- The husband keeps her beside a stream, and does all sorts of things.
- However, she tells him in his face that she wants to be the dreamer, the subject or the doer of things.
- She is not ready to remain like a doll, a "stone bride", a sleeping fool.

THE COCKROACH

By Luis Fernando Verissimo

- **Luis Fernando Verissimo** (born September 26, 1936) is a Brazilian writer. Verissimo is the son of Brazilian writer Erico Verissimo and lived with his father in the United States during his childhood.
- Best known for his crônicas and texts of humor, more precisely satire of manners, published daily in several Brazilian newspapers, Verissimo is also a cartoonist, translator, and television writer, playwright and novelist. He has also been advertising and newspaper copy desk.
- He is also a musician, having played saxophone in a few sets. With over 60 published titles, is one of the most popular contemporary Brazilian writers.
- **Anna Vilner** is a Russian-born American translator. Her work has appeared in *Hart House Review*, the *Massachusetts Review*, *Columbia Journal*, and elsewhere. She holds an MFA in literary translation from the University of Arkansas.

- It is a political satire. The writer satirizes democracy by showing how a simple incident gets complicated and how in bureaucracy there is always somebody to blame.
- The ease with which power transforms a cockroach into an olive is quite interesting. It seems to question the idea of democracy as upheld by some nations.

About The Dalit Literature

By Sharankumar Limbale

- **Sharankumar Limbale** (born June 1, 1956) is a Marathi language author, poet and literary critic. He has penned more than 40 books. This best-known work is his autobiography Akkarmashi published in 1984. Akkarmashi has been translated to several other Indian languages and English. The English translation has been published by the Oxford University Press with the title The Outcaste.
- His critical work Towards an Aesthetics of Dalit Literature (2004) is considered amongst the most important works on Dalit literature. It discusses how Dalit anubhava (experiences) should take precedence over anumana (speculation).
- Limbale in his essay describes Dalit Literature as writings about Dalit sufferings by Dalit writers, born out of their Dalit consciousness. The purpose of this literature is to spread awareness amongst the Dalit society about their slavery and narrate the pain and suffering of the same to the rest of the society.
- He further asks whether it is justified to expect pleasure or beauty, from a Dalit text which has primarily been written for social transformation and is a narrative of pain and suffering. Its focus is to spread awareness and not be analysed on the already established aesthetic measures. Hence, Dalit Literature rejects traditional aesthetics and demands new yardsticks for evaluating the aesthetics of a Dalit text.
- Suvarna critics have already claimed that Dalit Literature should get literary appraisal on the same measures as any other literary piece and should be critiqued on the basis of eternal and universal time-tested aesthetic values.
- However, what they don't bring into account while forwarding such a uni-dimensional criticism is that Dalit Literature can be understood in the context of its uniqueness and inspiration as literature of the exploited and hence, literature of rebellion. Dalit Literature's

literary value is embedded in its social value and any aesthetic consideration of such a literature should be based in Ambedkar's thoughts of social upliftment for the lower classes.

- Limbale comments that the traditional values of Satyam, Shivam and Sundaram, are not applicable in context of Dalit aesthetics as they are fabrications used to exploit common people. This aesthetic trinity only benefits the upper caste and has been formulated to suppress the lower ones. This concept should be replaced with a more social and material concept. Limbale then posits some counter values to Satyam, Shivam and Sundaram that Dalit Literature espouses. He considers viewing human beings, first and foremost as humans irrespective of their class and creed as Satyam; the liberation of human beings as Shivam and humanity of human beings as Sundaram.
- He at last gives aesthetic measures which form the foundation of Dalit Literature, which are equality, liberty, justice and fraternity

PURL

By Kristen Lester

- It is a 2018 American computer-animated short film directed and written by Kristen Lester with the story written by Michael Daley, Bradley Furnish, Lester, and James Robertson, produced by Pixar Animation Studios, and distributed by Walt Disney Studios Motion Pictures.
- It is the first short released as part of Pixar's SparkShorts program, and focuses on a ball of yarn named Purl, who gets employed in a male-dominant company, which causes her to be ignored by her fellow employees.
- Purl, a humanoid, pink-colored ball of yarn, begins an entry-level position at a company named B.R.O. Capital. While excited at first to work there, she soon realizes that her partners barely notice her, in spite of her attempts to fit in.
- After being left alone while her coworkers go out for a group lunch, Purl observes from photos of the company's capital team that it is composed entirely of white men in similar power suits and hairstyles. This inspires her to change her appearance and personality to resemble theirs.
- After the other employees return, Purl, now talking and acting like everyone else, is noticed by her coworkers, who invite her out for drinks. Before the group leaves, however, a yellow-colored ball of yarn named Lacy arrives at the office to begin working. When she

notices the new ball of yarn is also ignored, Purl befriends Lacy and invites her to join them for drinks. After some time has passed, Purl has returned to her original appearance, and B.R.O. Capital is shown to be staffed by a more diverse combination of men and balls of yarn, who work together as a team.

