**Faculty of Arts and Science**

**ARTS BOARD-2019**

**M.A ENGLISH LITERATURE**

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UNIT-I: POETRY

1. Pablo Neruda: *Fully Empowered*

**Author Biography:**

One of Latin America's greatest poets, Neruda was born Neftalí Ricardo Reyes Basoalto in Parral, Chile, on July 12, 1904. His mother died when he was an infant, and in 1906 he moved with his father to Temuco in southern Chile. At school he was encouraged in his early literary efforts by the poet Gabriela Mistral, who recognized his talent. By the time he graduated from high school he had already published poetry in local

**Fully Empowered:**

Pablo Neruda himself regarded Fully Empowered -- which first appeared in Spanish in 1962 under the title Plenos Poderes -- as a particular favorite, in part because it came out of a most fruitful period in his life. These thirty-six poems vary from short, intense lyrics to characteristic Neruda odes to magnificent meditations on the office of poet, including poems that would undoubtedly claim a place in any selection of Neruda's greatest work. "The People" ("El Pueblo"), about the state of the working man in Chile's past and present, and the most celebrated of Neruda's later poems, completes this reflective, graceful collection.

Fully Empowered (Plenos Poderes). The poems in the collection range from impressionistic descriptions of nature, daily activities or common objects to ruminations on the nature of our lives and those of the poor and working class.

Fully Empowered is a poem by Pablo Neruda, who is considered to be one of the greatest twentieth-century poets. The poem was first published in Spanish in 1962 in the volume of the same title, *Plenos poderes*, which was translated into English as *Fully Empowered*by Alastair Reid in 1975. This book was reprinted in 2001 with an introduction by Reid. Both editions are bilingual, with the Spanish text appearing alongside the English translation. The poem can also be found in *The Poetry of Pablo Neruda*, edited and with an introduction by Ilan Stavans, published by Farrar, Straus, and Giroux in 2003. Another translation of the poem, titled Full Powers, can be found in the collection of Neruda's poems *Five Decades: Poems, 1925-1970*, translated by Ben Belitt and published by Grove Press in 1994.

Neruda wrote Fully Empowered quite late in his long poetic career. It is a personal, highly symbolic poem that employs images that recur many times in Neruda's poetry. It might be understood to refer to the poet's creative process and his role as a poet. With its richness of imagery and the affirmative joy of its theme, Fully Empowered is an intriguing introduction to Neruda's work.

**2. A.D. Hope: *Lamp***

**A.D. Hope**, in full **Alec Derwent Hope**, (born July 21, 1907, [Cooma](https://www.britannica.com/place/Cooma), [New South Wales](https://www.britannica.com/place/New-South-Wales), Australia—died July 13, 2000, [Canberra](https://www.britannica.com/place/Canberra), Australian Capital Territory), Australian poet who is best known for his elegies and satires.

Hope, who began publishing poems when he was 14 years old, was educated in [Australia](https://www.britannica.com/place/Australia) and at the [University of Oxford](https://www.britannica.com/topic/University-of-Oxford). He taught at various Australian universities, including Sydney Teachers’ College and Melbourne University, until his retirement in 1972. Though traditional in form, his [poetry](https://www.britannica.com/art/poetry) is thoroughly modern, two outstanding examples being “Conquistador” (1947) and “The Return from the Freudian Isles” (1944). Both poems are typical in their satirical approach and striking clarity of [diction](https://www.merriam-webster.com/dictionary/diction). Hope also wrote religious and [metaphysical](https://www.merriam-webster.com/dictionary/metaphysical) poems, as well as erotic verse, which often attracted controversy, as did his attacks on the cultural establishment, which he considered pretentious and empty. His first book of poems, The Wandering Islands, appeared in 1955 and was followed by several volumes of new poems and of collected poems. He also wrote essays and [criticism](https://www.merriam-webster.com/dictionary/criticism), including A Midsummer Eve’s Dream (1970), The Cave and the Spring (1965), and Native Companions (1974). He was made a member of the Order of the [British Empire](https://www.britannica.com/place/British-Empire) in 1972 and a Companion of the Order of Australia in 1981.

1. **F.R. Scott: *The Canadian Authors' Meet***

“The Canadian Authors Meet” is one of F.R. Scott’s earliest poems, first published in the McGill Fortnightly Review in 1927 and then republished in New Provinces.  Scott, as one of the founding members of the Montreal Group, was opposed to the Romantic and Victorian style of poetry, and he felt that Canada desperately needed to catch up with the rest of the world in exploring modernism.  While Scott is a master of many forms, “The Canadian Authors Meet” displays scathing satire and blatantly attacks former Canadian poetry. By nature, satires mock the status quo to bring about social change, and Scott’s words are calculated to do just that. The poem itself is satirical in its very structure; Scott uses the simple AB rhyme scheme throughout the poem to mock the simplicity of the poetry to which Canadian poets were bound.

The opening lines of the poem set up the setting: a meeting of the Canadian Authors' Association (CAA).  Scott describes members as being “expansive puppets” who “percolate self-unction / Beneath a portrait of the Prince of Wales” (1-2). The term puppet starts off the poem with a strong image, as puppets are controlled objects, usually by a puppet master.  As a result, puppets cannot think, move, or speak for themselves.  Additionally, the act of percolating is to spread an idea through a group of people, while self-unction refers to religious anointment.  In the opening line alone, Scott suggests that the CAA are a group who cannot think for themselves and cannot come up with their own original ideas, which is why they strongly reject modernism.  However, they all collectively believe that they are all-knowing and that their opinions are the right ones.  The Prince of Wales stands out because the position is one of an heir to the reigning monarch; they do not have power until they take the throne.  Scott has the group meeting underneath a portrait of the Prince of Wales to symbolize that the group may think they are powerful, but they are really only second to actual poets who can create modern art.

**Scott believed in poetry that was accessible to the masses and that addressed social issues**.

The next section of the poem focuses on the issue of gender in modernism.  While Scott was writing, the CAA was composed of mostly middle-class, middle-aged women who shared anti-modernist sentiments.  As a result, Candida Rifkind points out that their literature was often about “home, hearth, and Empire” (9).

The lines “Miss Crotchet’s muse has somehow failed to function / Yet she’s a poetess” depicts the notion that the inspiration is gone, and no new ideas will come to Miss Crotchet, but she still considers herself to be a master of her art (3-4).  As a result, Miss Crotchet and similar others in the group are what Scott calls “virgins of sixty who still write of passion” (8).  Here, Scott uses crude humour to depict the women as old and dried up.  The term “virgins” reveals inexperience, and by pairing it with the age of “sixty,” the reader is left with an image of an elderly woman who has never experienced pleasure or passion in life, but believes that she understands it.  The term “Miss” suggests that Crotchet is unmarried, and the reader can further assume her virginal status.  The commentary Scott makes is that the women of the CAA are unable to understand modernism, yet they continue to have strong anti-modernist sentiments.  Rifkind argues that while Scott’s satire is aimed at the women, it is also at the “older generation’s outdated tastes” (10).

The poem quickly switches from gender social issues back to the issue of outdated Canadian poetry.  Scott refers to “Carman, Lampman, Roberts, Campbell, Scott,” the Confederation Poets in Canada (10).  These men are all very influential Canadian poets, who wrote Victorian and Romantic poetry, something to which Scott was opposed.  In this line, it appears as if Scott is referring to Bliss Carman, Archibald Lampman, Charles G.D. Roberts, and Duncan Campbell Scott, as they are the four main Confederation poets.  However, there is a comma separating Campbell and Scott, which could mean that the author is referring to William Wilfred Campbell and Frederick George Scott, who is F.R. Scott’s father.  It is curious that Scott leaves this ambiguity up to the reader to determine which Scott he is referring to.  Perhaps he did not openly want to insult his father, but he still wanted to leave an undertone, because he is breaking away from not only from his father, but from the style of writing he believes is outdated.  Scott generally believed in writing for the masses, yet this single line is arguably written for other poets to interpret and discuss.

In the next verse, the reader is once again exposed to Scott’s striking sarcasm.  The repetition and variation of the word “sweet” (13) has the opposite effect on the reader; it leaves a bitter taste in one's mouth.  Additionally, the use of the word “literati” is social commentary on the fact that Scott believed poetry is meant for the masses, and is not to be written for other poets alone, unlike his peer A.J.M. Smith.  By definition, the term "literati" refers to people who read or comment on literature, which perfectly and pompously defines the CAA.  For Scott, the CAA should not hold power over Canadian authorship because poetry is meant for everyone, not just the elite.

In the second-last verse, Scott takes his satire even further by reducing the CAA to children mindlessly playing games.  “Shall we go around the mulberry bush” is directly referring to the English nursery rhyme (17).  By evoking this nursery rhyme, Scott is likening the CAA to children, and belittling their negative opinions of modernism.  In his poem, “The Hollow Men,” written in 1925, T.S. Eliot uses the same nursery rhyme, but adds his own dark twist.  The Montreal Group was heavily influenced by Eliot, and it is no coincidence that Scott chooses to use the same nursery rhyme as Eliot to satirize the CAA and to bring modernism to Canada.

In the last verse of the poem, Scott brings his satire together by playing with the national anthem, “O Canada.”  Scott writes, “O Canada, O Canada, O can / A day” (21).  The last use of “O Canada” is split into four separate words, and an extra letter is added to the end, to break up “O Canada.”  The repetition of “O Canada” reveals exasperation in the country, and by diving the last one, there is hope that the country can break out of its slump and try to explore modernism.

1. **Judith Wright: Woman to Man**

**Summary of Judith Wright's Woman to Man**

Judith Wright was a prolific Australian poet, critic, and short-story writer, who published more than 50 books. Wright was also an uncompromising environmentalist and social activist campaigning for Aboriginal land rights. She believed that the poet should be concerned with national and social problems. She died at the age of 85. The poem Woman to Man is about the fear of a woman in giving birth to a child. It clearly exhibits the psyche or the fear of a pregnant woman.

The poem opens with the description of the child, a foetus. The woman, the mother, is anxious about the child. She describes the child as an eyeless labourer that grows inside the darkness of her womb. She holds the child in her womb. The foetus is said to be shapeless and selfless. Childbirth is compared with the resurrection day. The child is safe, silent and swift inside her womb. It is enthusiastically expecting to see the world or the light outside its mother’s womb.

The, according to the mother, “is no child with a child’s face”. This might refer to the identity crisis of aborigines in Australia or could plainly mean that the mother is unaware of the gender of the foetus. They, the woman and her husband, has not yet named the child. They both exist with the hope that the child would bring into their lives. They call the child as their and hunter and their chase. The child, to be born, would become the third member of their family.

The child is the product of the strength of the man and the flesh of her breast. The child is said to be the crystal of their eyes, meaning their hope and faith of their posterity or future. The child is compared with an intricate rose. The child gives them paradoxical notions of their life in future. The child is considered as the question and answer and as the maker and the made.

Being optimistic about the child’s future the poem culminates or concludes with a note of fear. The mother shudders at the thought of the child’s head butting out of her womb, to see the light reflected by the blade. This threat metaphorically informs us about the mother’s fear as an aborigine, who suffers the worldly life once been experienced to reality.

**Unit -II**

**1. Frantz Fanon: The wretched of the earth: Reciprocal Bases of National Culture and the Fight for Freedom**

**Summary**

This chapter, which was first presented as a paper at the Second Congress of Black Writers and Artists in Rome in 1959, is in some ways a continuation of the previous chapter. That chapter was about how a nation can form politically to replace the colonists after independence. This chapter asks, relatedly: how can a national culture form after independence? Colonialism destroys and perverts culture, for instance teaching the colonized to consider their past as unworthy or evil. What can the colonized do to assert or reclaim or newly produce culture after this kind of brainwashing?

Fanon begins by considering the “colonized intellectual,” someone who has been educated by the colonist but reacts against him. The intellectual’s strategy is to counter the demeaning force of colonized culture by “racializing” culture, for instance advocating for a “Negro literature” or “Negro art” that unites all of Africa. This is what is sometimes called the “Négritude” movement. For Fanon, this is too reactive of an approach. It basically argues with colonists on their own terms. Colonists lump all of Africa into one group, ignoring differences of tribe or ethnicity and the rich cultural histories different places have. Now, intellectuals more or less do the same thing, but instead say all of Africa is the source of good values, rather than bad ones.

But this does not have to be the only stage in the colonized intellectual’s life. In fact, Fanon details three stages in the cultural trajectory of the colonized intellectual. In the first stage, the intellectual mimics the colonist and conforms to colonial tastes. This is a stage of trying to be like the Europeans, extolling European culture. In the second stage, the colonized reacts against this. This is the Négritude phase in which, in reaction to the European casting of African culture as inferior, the intellectual extols each and every thing about African culture as superior. In the third stage, this love for culture finally moves to a fight for liberation. The intellectual begins to write “combat literature, revolutionary literature” that hopes to galvanize the people into fighting the colonist. Here, the hope is that developing a *new*culture will begin to shape a new nation.

This is an important progression, because it moves the intellectual from a pan-African approach to an approach that is about a nation—rather than an entire race—asserting its nationhood against colonialism. However, there is still room for more progress. Eventually, the intellectual has to realize that culture doesn’t produce nationhood. Rather, a revolutionary fight produces nationhood. All along, the intellectuals’ mistake has been in thinking that culture justifies a nation. In the first phase, the superiority of European culture justifies colonialism; in the third phase, national culture justifies anticolonialism. But only a national fight produces nationhood. Culture follows from nationalism rather than the other way around.

According to Fanon, “the colonized intellectual is responsible not to his national culture, but to the nation as whole, whose culture is, after all, but one aspect.” In other words, the intellectual has first to fight for the liberation of the nation, and then culture will follow because it will have a national context in which to grow. It is the revolutionary action that produces culture, not culture that produces revolution. “National culture is the collective thought process of a people to describe, justify, and extol the actions whereby they have joined forces and remained strong,” writes Fanon. “National culture in the under­developed countries, therefore, must lie at the very heart of the liberation struggle these countries are waging.”

Fanon spends a good deal of space in this chapter focusing on one example, a poem by Guinean intellectual named Keita Fodeba. What Fanon likes about Fodeba’s poem is that it draws upon his nation’s history while also re-contextualizing it within the struggle for liberation. Here, culture is used in order to fight for the future. The poem absorbs the rhythms of combat. In it, culture cannot stand apart from fighting. This is the kind of literature the revolution needs, and it shows the intellectual cannot stand apart from combat, but rather derives his materials from it.

Fanon concludes this chapter by considering recent calls for a culture that is supra-national. Here is how Fanon summarizes these recent calls: “Humanity, some say, has got past the stage of nationalist claims. The time has come to build larger political unions, and consequently the old-fashioned nationalists should correct their mistakes.” What is wrong about these calls, Fanon says, is they fundamentally mistake what culture is. As Fanon has just argued, culture derives *from* national consciousness. There therefore cannot be a culture that isn’t national. National culture is the highest form of culture, and any form of international or global culture has to be based on national culture. It cannot surpass it.

**2. Milan Kundra: The Art of the Novel- The Deprecated Legacy of the Cervantes (Yet I think…...one is outraged.)**

In 1935, Edmund Husserl gave a series of lectures in the Central European cities of Vienna and Prague. In these lectures he revealed his (rather fatalistic) belief that a crisis in the form of man's "passion to know" was ravaging Europe. The roots of this crisis, according to the philosopher, are buried in the beginnings of the Modern Era with Galileo and Descartes. He blamed the "one-sided nature of the European sciences, which reduced the world to a mere object of technical and mathematical investigation." The emergence of scientific thought, he speculated, "propelled man into the tunnels of the specialized disciplines". As a result, the "world of life", or die Lebenswelt, became irrelevant - it was too broad, too vague, toe able to evade technical analysis, so it became useless to modern man. Advancements in knowledge made man less able to clearly see the world as a whole or his self as a free-standing entity. Husserl's student Heidegger called this abandonment of the big picture the "forgetting of being." Man was officially possessed by the forces of technology, politics, and history, which he himself had excavated and exposed. A true Frankenstein horror.

In part one of his book The Art of the Novel, Kundera, while not exactly disagreeing with Husserl, does call him out on his fatalism. He says Galileo and Descartes should not be the only ones awarded the title of 'founder of the Modern Era'; Cervantes also deserves some kudos. Cervantes, a contemporary of the aforementioned scientists, introduced the art of the novel, the art that is the investigation and exploration of this forgotten "world of life," a perfect foil and counteraction to Descartes and Galileo. In a world where science examines various particularities of existence, the novel sought to discover "various dimensions of existence." Where science looked through a telescope at the surface of a far-off planet, the novelist tore away the lens and was dumbfounded by the largeness of the sky, arrested by the one thing the stars can actually provide to us here on earth: their beauty and their mystery. So Cervantes began the novel's journey to discover these various dimensions by examining the nature of adventure. After him, Richardson examined the interior, the realm of feelings; Balzac, man's roots in history; Flaubert, the intrigue of the quotidian; Tolstoy, the role of irrationality in decision making. Kundera responds to Husserl's fatalist attitude toward the sciences by suggesting that the "passion to know" which Husserl thought quelled artistic creativity actually prompted the novelist to protect man's concrete life against the "forgetting of being," to examine die Lebenswelt in a way never before attempted. From Cervantes onward, the history of the novel is the sequence of discoveries of what the novel can examine.

The novel was conceived at a time when Europe was in a transition from God-guided to God-less. As man's faith in God began to erode and man's trust in one divine Truth began to decompose into belief in many relative truths, so the Modern Era was born and the novel - "the image and model of that world" - was born as an attempt to make sense of this new, God-less world. Cervantes was the very first to boldly face this world as one of ambiguity and uncertainty, one where one Truth did not exist but rather several truths existed, waiting to be weighed and contrasted. This uncertainty became his guiding force and inspiration, and this is why one who searches for a moral stance in his masterpiece of a novel will come away empty handed: at his novel's core there is no moral stance, only inquiry. On this subject, Kundera states,

"Man desires a world where good and evil can be clearly distinguished, for he has an innate and irrepressible desire to judge before he understands. Religions and ideologies are founded on this desire. They can cope with the novel only by translating its language of relativity and ambiguity into their own apodictic and dogmatic discourse...This 'either-or' encapsulates an inability to tolerate the essential relativity of things human, an inability to look squarely at the absence of the Supreme Judge. This inability makes the novel's wisdom (the wisdom of uncertainty) hard to accept and understand."

Cervantes and Diderot wrote of an unlimited world. Half a century later, Balzac wrote with an awareness of social institutions - police, law, the State - but social institutions that were not yet constricting. He wrote with an idea of what History was - to him, it was a train, forward moving, exciting, driving man closer to opportunity for adventure with every rounding of a bend. For Flaubert, adventure and intrigue could only be found within an individual; the world, the train of History, no longer offered limitless adventure as it once did because these social institutions began to confine the individual instead of free him. Eventually, by the time Kafka was writing, the institutions did not even allow adventure and intrigue to exist within the individual's mind as they had within Emma Bovary's. No, History, omnipotent society, had taken control of man and not even his interior held intrigue anymore. In Kafka's novels, all man can think about is the day-to-day. And this brings us roughly to the contemporary novel.

Cervantes' unlimited world of adventure, the first theme of the novel, has become something Kundera calls a terminal paradox, the term he uses to define the contemporary era of literature. As Flaubert's was the era of the interior and Tolstoy's was the era of the irrational, we are now in the era of the terminal paradox. That which was once comprehensible is now a laughing matter. The example Kundera gives is in regard to Hasek's novel The Good Soldier Svejk. The book is both a comic novel and a war novel. This comic quality of a subject matter that was once approached with complete seriousness reflects the apparent lack of sense characteristic of all paradoxes. This lack of sense always existed - war was always motivated by a senseless will to exert force, a "will to will," but only recently, within the last century of literature, has the motive been stripped of its rational argument to stand alone, naked; war is shown plainly in all its senselessness in the contemporary era of terminal paradox.

With the onset of the first European-wide war, something fundamental about existing in the world changed. For the first time, besides his own soul, man had History to grapple with, a complete, exterior force to reconcile. These post-war novels show how under conditions of the terminal paradox, all "existential categories" (and by this Kundera means war, solitude, punishment, unity, etc.) change their meanings. And we can see this in the novels produced in post-War Europe: What is war if it is the setting of a comic novel? Or if those fighting in the war have not the slightest clue what they're fighting for? What is solitude if at every moment, even at his most vulnerable, man is under surveillance? What is public and private, then? These "existential categories" are brought under examination to show how quickly they turn to contradictions in the era of paradox.

In this discussion of the history of the novel and its progress throughout the centuries, it is natural for Kundera to bring up the possibility of the death of the novel. How can the novel die? Kundera says he has seen the death of the novel, and it does not come from the petering out of artistic spirit, but rather from its suffocation under totalitarian rule. The spirit of the novel is incompatible with the totalitarian universe - where Totalitarian Truth exists, ambiguity and uncertainty cannot. Russian communist novels exist, but they discover nothing new of existence and therefore exist beyond the history of the novel. They do not participate in the "sequence of discoveries" of die Lebenswelt which constitutes the history of the novel. Kundera, who spent much of his life in Soviet Czechoslovakia, who witnessed the growth of the Soviet Union and lived through Prague Spring and witnessed Nazi Germany's occupation of eastern Europe, was for obvious reasons interested in the communist novel. Those of us growing up in the twenty-first century United States can look instead to the novels being produced today in our country and others and ask ourselves, is what Kundera writing about in his 1986 book relevant? In my opinion, some novels being produced today might fall under a similar category of those Russian communist novels: unambiguous, adding little to our understanding of the "world of life."

The unification of the world is accompanied by a process of reduction. Man's life is reduced to his social function, the history of a people to a small set of events that have been interpreted down to a few pages in a history book. The media amplifies the reduction process to unify the world's history, producing and exporting a definitive narrative where several are necessary to understand the complexity of an issue. And this makes sense to me - in order to create a news bite that can be transmitted quickly and widely, one must take a hard stance and permit minimal nuance from muddling the black and white of the headline. Perhaps this is the only way for news to spread across the wide world; but once this kind of unambiguous thinking becomes the norm not only in the media but in the classroom and office and home, the spirit of the media has already become the spirit of our time. And this is something Kundera states outright: the spirit of our time is one of reduction, of certainty, one without nuance or gradation. The novel's spirit is one of complexity, always seeking to show that things are not so simple simple as they seem. This spirit is irreconcilable with the spirit of the media, the spirit of our time. And now it's Kundera's turn to be fatalistic. If the novel "is to go on discovering the undiscovered...it can do so only against the progress of the world." Kundera admits he is attached to the depreciated legacy of Cervantes. He is sad to see what he believes is the end of Cervantes' lineage and seems in a sense to vow his loyalty to it: "Now, if the novel's raison d'etre is to keep 'the world of life' under a permanent light and to protect us from 'the forgetting of being,' is it not more than ever necessary today that the novel should exist?"

**UNIT-III: DRAMA**

**Lorraine Hansberry: A Raisin in the Sun**

**Character list:**

1. **Walter Lee Younger:** The protagonist of the play. Walter is a dreamer. He wants to be rich and devises plans to acquire wealth with his friends, particularly Willy Harris.
2. **Beneatha Younger (“Bennie”)** - Mama’s daughter and Walter’s sister. Beneatha is an intellectual.
3. **Lena Younger (“Mama”)** - Walter and Beneatha’s mother. The matriarch of the family, Mama is religious, moral, and maternal.
4. **Ruth Younger** - Walter’s wife and Travis’s mother. Ruth takes care of the Youngers’ small apartment.
5. **Travis Younger** - Walter and Ruth’s sheltered young son.
6. **Joseph Asagai** - A Nigerian student in love with Beneatha.
7. **George Murchison** - A wealthy, African-American man who courts Beneatha.
8. **Bobo** - One of Walter’s partners in the liquor store plan. Bobo appears to be as mentally slow as his name indicates.
9. **Willy Harris** - A friend of Walter and coordinator of the liquor store plan.
10. **Mrs. Johnson** - The Youngers’ neighbor.

**Summary of the play:**

A Raisin in the Sun portrays a few weeks in the life of the Youngers, an African-American family living on the South Side of Chicago in the 1950s. When the play opens, the Youngers are about to receive an insurance check for $10,000. This money comes from the deceased Mr. Younger’s life insurance policy. Each of the adult members of the family has an idea as to what he or she would like to do with this money. The matriarch of the family, Mama, wants to buy a house to fulfill a dream she shared with her husband. Mama’s son, Walter Lee, would rather use the money to invest in a liquor store with his friends. He believes that the investment will solve the family’s financial problems forever. Walter’s wife, Ruth, agrees with Mama, however, and hopes that she and Walter can provide more space and opportunity for their son, Travis. Finally, Beneatha, Walter’s sister and Mama’s daughter, wants to use the money for her medical school tuition. She also wishes that her family members were not so interested in joining the white world. Beneatha instead tries to find her identity by looking back to the past and to Africa.

As the play progresses, the Youngers clash over their competing dreams. Ruth discovers that she is pregnant but fears that if she has the child, she will put more financial pressure on her family members. When Walter says nothing to Ruth’s admission that she is considering abortion, Mama puts a down payment on a house for the whole family. She believes that a bigger, brighter dwelling will help them all. This house is in Clybourne Park, an entirely white neighborhood. When the Youngers’ future neighbors find out that the Youngers are moving in, they send Mr. Lindner, from the Clybourne Park Improvement Association, to offer the Youngers money in return for staying away. The Youngers refuse the deal, even after Walter loses the rest of the money ($6,500) to his friend Willy Harris, who persuades Walter to invest in the liquor store and then runs off with his cash.

In the meantime, Beneatha rejects her suitor, George Murchison, whom she believes to be shallow and blind to the problems of race. Subsequently, she receives a marriage proposal from her Nigerian boyfriend, Joseph Asagai, who wants Beneatha to get a medical degree and move to Africa with him (Beneatha does not make her choice before the end of the play). The Youngers eventually move out of the apartment, fulfilling the family’s long-held dream. Their future seems uncertain and slightly dangerous, but they are optimistic and determined to live a better life. They believe that they can succeed if they stick together as a family and resolve to defer their dreams no longer.

**UNIT-IV: SHORT STORIES**

**1. Jorge Luis Borges: Death and the Compass**

Borges's "Death and the Compass", which is more of detective work that investigates a series of murder that seem to follow a pattern. The crimes are being investigated by 2 cops, Lonnrot and Treviranus. A Jewish rabbi is killed in a hotel room on Dec 3. T. postulates that he was killed by mistake for someone intended to steal from the person in the next room who owns the finest gems. On the typewriter in the room, an unfinished line is written - "The first letter of the Name has been written.". Other possessions are mostly Kabbalah & Jewish books. L. shrugs off this explanation as not interesting and points to it being a planned murder. L. takes along dead man's books and studies them. Of particular interest to him is "tetragrammaton" which is the unspeakable name of the God. Word gets out that L. has taken to study the names of God in order find the murderer.

The next crime happens Jan 3 amid rhombus houses, a person lay dead with the "The second letter of the Name has been written." scribbled on the walls. On Feb 3, T. gets an anonymous call who offers to reveal the details of the murders. He traces the call to a hotel and when they reach the hotel room, they find the third crime committed and predictably scrawled on the wall is "The last letter of the Name has been written.". The hotel manager mentions that room guest had made a call and soon left. In the room L. finds a text underlined "The Jewish day begins at sundown and lasts until sundown of the following day."

On March 1, T. receives a letter predicting that this month there will be no crime and sending the exact location of the three crimes on map which turn out to be a equilateral triangle.T. is of the opinion that the killing spree is finished. L. pondered over the space and time symmetry of the crimes and declares that he will have killer arrested soon for there will be another crime. He leaves for the south a day earlier to pre-empt and catch the murderer. He reaches a villa that abounded in "pointless symmetries and obsessive repetitions." A niche reflected in a niche, a balcony was reflected in another balcony. A two-faced Hermes adored the garden. The abandoned house seemed infinite and ever growing.

Here he is ambushed by known criminal Scharlach Red and his henchmen. Red is previously known to L. for he arrested Red's brother in a shoot-out that also gravely injuring Red. Lying for nine days in midst of struggle between life and death in this complex villa, he vowed to hunt down L. and weave a labyrinth around him. Red discloses that the first murder was by chance for they were there to loot the gems, but his henchman double crossed and mistakenly killed the rabbi. The rabbi has just written a line on the typewriter. Red got the news that L. investigating the case was certain that the elusive line was linked to the murder. So Red set about justifying that link and killed the next two people on specific days & directions and left behind connecting clues to point to a greater conspiracy fully aware that only L. would see through it and find out that there is fourth piece to the puzzle for there are four directions, the day was the fourth Jewish day, and the Name of God "YHVH" consists of four letters. L. in his bitterness says that such a complex maze was not needed and proposes a easier solution before he is shot dead.

"There are three lines too many in your labyrinth," he said at last. "I know of a Greek labyrinth that is but one straight line. So many philosophers have been lost upon that line that a mere detective might be pardoned if he became lost as well. When you hunt me down in another avatar of our lives, Scharlach, I suggest that you fake (or commit) one crime at A, a second crime at B, eight kilometers from A, then a third crime at C, four kilometers from A and B and halfway between them. Then wait for me at D, two kilometers from A and C, once again halfway between them. Kill me at D, as you are about to kill me at Triste-le-Roy." "The next time I kill you,"Scharlach replied, "I promise you the labyrinth that consists of a single straight line that is invisible and endless."

2. **Carlos Fuentes: The Doll Queen**

"The Doll Queen" originally appeared as "La muñeca reina" in Cantar de ciegos in 1964. It is one of several tales by Carlos Fuentes that involve variations on the theme of the triple lunar goddess (maiden, matron, and witch or hag), deity of birth, love, and death, visible as the new, full, and old or waning moon. Worshiped under many names, the goddess is associated with numerous sacred animals, emblems, and other attributes, as well as with madness, obsession, fertility, spiritual love, and lust, death-in-life and life-in-death. Fuentes, well-acquainted with myths from many cultures, is interested also in the occult and in exotic religions, likewise relevant to understanding "The Doll Queen."

Narrated by a male protagonist, the tale recounts his impulsive search for a long-lost friend, Amilamia, who 15 years before used to play near the place where he studied in a garden or park. Memories of Amilamia reconstruct her as an idealized version of the child or maiden, associated with symbols of the White Goddess: she appears in a "lake of clover," water and three-leaved plants being emblems of the moon goddess. She wears a white skirt (visible sign of virginity) and invariably carries a pocketful of "white blossoms" (associated with the casting of spells). Amilamia is remembered in the wind, "her mouth open and eyes half closed against the streaming air" (the White Goddess traditionally controls the winds).

The second stage of the Goddess, nymph or goddess of love, is suggested as a dream of the narrator, "the women in my books, the quintessential female … who assumed the disguise of Queen … the imagined beings of mythology," and as a potential of Amilamia/Aphrodite, insinuated when their last romp acquired unexpected erotic undertones.

Amilamia is not a normal or usual name but one invented by Fuentes, probably referring to the lamia, another legendary being, commonly represented in classical mythology with the head and breast of a woman and the body of a serpent. Lamias were female demons, reputedly vampires, believed to lure youths to where they could suck their blood. In Mexican mythology they are associated with the loss or death of children, specifically with women whose children have died. Amilamia's death proves to be figurative, but such connotations allow Fuentes to suggest the monstrous and to hint at danger while keeping the details of his narrative within the bounds of reality.

After Amilamia disappears from the garden—a microcosm of earth—and the hero goes to seek her, there are analogies with Demeter's search for Persephone (and Amilamia is Kore or Persephone) and with Orpheus seeking Euridice. The hero must figuratively enter the underworld, "descend the hill … cut through that narrow grove," and cross a busy avenue, a figurative Styx, to reach a "gray suburb," "dead-end streets," a tomblike house whose Greek adornments subtly indicate the presence of myth beneath the narrative surface. "Harsh, irregular breathing" heard through the door betrays a sort of Cerberus (watchdog of Hades) whose function is to prevent intercourse between the two worlds, and, indeed, the initial attempt at entry fails. Later description of this guardian terms him an "asthmatic old bear" who wears a "turtle's mask," a composite mythological beast like the lamia and the three-headed hound of Hades with snakes protruding from its neck and shoulders.

Returning under the pretext of conducting an assessment, the narrator discovers a woman of 50, "dressed in black … with no makeup and her salt-and-pepper hair pulled into a knot," with eyes "so indifferent they seem almost cruel." The witchlike appearance and chaplet she carries—a figurative key—identify the woman with Hecate, the Terrible Mother, associated with cruelty and the lower world (death). A clue indicating Amilamia's presence in the tomblike abode is the symbolic fruit "where little teeth have left their mark in the velvety skin and ocher flesh," clearly evoking Persephone and the pomegranate.

When forced to confess the true motive for his visit, the narrator is conducted to the funereal chamber holding the dolls and forgotten toys of Amilamia, with its sickly floral scent and small coffin displaying the "doll queen who presides over the pomp of this royal chamber of death." The doll cadaver maintained in the bedroom is death-in-life, one aspect of the White Goddess. The spectacle convinces the nauseated narrator that Amilamia had died long years before, and he leaves the underworld overcome with sympathy for the bereaved parents. Only chance determines that the story does not end with the supposed revelation of death.

Accidentally discovering the child's card months afterward, he returns in the belief that it may assuage the parent's grief. As he approaches the door, several motifs evoke the goddess of fertility or vegetation (another aspect of the lunar goddess): "Rain is beginning to fall … bringing out of the earth … the odor of dewy benediction that stirs the humus and quickens all that lives." The dwarfish, deformed body of the "misshapen girl" found in the wheelchair with a "hump on her chest" incarnates a degraded variant of the myth; the comic book suggests that she may also be mentally retarded. The guardian's reaction is that of Cerberus preventing contact with the outsider: "Get back! Devil's spawn! Do I have to beat you again?" Persephone imprisoned, Amilamia appears here as the goddess of death-in-life, unable to leave the tomb or to participate in the world beyond.

As a self-conscious writer, an admirable critic, and a literary theoretician well aware of the mythological sources of his inspiration, Fuentes (who is well read and fluent in English) may have been familiar with The White Goddess or The Golden Bough, or he may have used original myths. The usefulness of mythic analysis of Fuentes's works using Aztec deities as the archetypes has been repeatedly demonstrated; classical mythology is a comparably significant instrument.

**3. Octavio Paz: The Blue Bouquet**

The short story unfurls the catastrophic confrontation of an ordinary man in a strange and mysterious world in the hands of a maniac who set out in pursuit of fulfilling the strange need of gifting his beloved with a blue bouquet.

The narrator who was staying in a hotel room woke up from his slumber fully drenched in sweat . As the heat inside the room was so intense, he decided to go out for a walk. Inside the room was so dark and creatures like scorpion, bugs are common there. After listening to the vast and feminine breathing of the night for a while standing at the window, he got dressed first making sure that no bugs had got into the seams of his clothes. As he reached downstairs, he saw the strange looking glum, reticent, one eyed hotel keeper sitting at the door smoking cigarette, forewarned him that he had better stay in since everything was closed up by then and he also added that there were no street lights. Disregarding the forewarning, the narrator who was highly romantic and poetic, though so dark was the night, waded into the darkness without knowing that he was going to fall prey to the maniacal exercise of the predomination of the flimsy fancies of love over intellect.

The nature received him with sweet and mild moonlight and colourful twinkling of stars orchestrated with the the vocals of crickets and with the accompaniment of sounds of leaves and insects. He felt that the whole universe was a grand system of signals where himself was only a part of that macrocosm.The stary and moony night with the fragrance of the tamarind trees took him in to a world of illusion where he could hear the great lips pronouncing so clearly and joyously that he felt safe and free though he was alone in that street. He felt that the night was a garden of eyes.

All on a sudden, the narrator sensed that he was being followed by someone. Though he tried to run, he couldn't. Before he could defend himself, he heard a voice saying "Don't move senor or you are dead" and felt a point of knife against his back. So strange was the demand of the stranger, he wanted blue eyes to make a blue bouquet for his beloved. The stranger was a short and slight man wearing a palm sombrero half covering his face. The narrator offered him everything for his life, but everything was in vain. Though the narrator told him that his weren't blue, he wasn't moved by his request. He asked the narrator to light a match. In its light he saw a long machete glittering in his hands. After several attempts the stranger realised that the eyes weren't blue. Throwing the narrator into a quagmire of mystery and terror, he disappeared in to the darkness after a polite "Excuse Me".

After this horrible experience the narrator ran through the deserted street and reached the hotel. The hotel keeper was still sitting there. Without uttering anything he went inside and fled from that mysterious town.

1. **Gabriel GarcaMarquez: Balthazar’s Marvellous Afternoon**

Balthazar makes a beautiful birdcage for Chepe Montiel’s son Pepe Montiel. To create the cage he even neglects his routine carpentry work against the wish of his wife. The cage attracts almost the entire town. On his attempt to sell the cage, Chepe Montiel, the rich man of the town refuses to accept it on the ground that he was not consulted before hand. On seeing the tumult of the boy on disappointment, Balthazar gives away the cage as a gift to the boy and comes out. On facing the crowd that surrounded him and asked how much he sold the cage; he lies that he sold for sixty pesos. The crowed cheered and compelled him to give them a treat. By pledging his watch, Balthazar feeds them and gets drunk himself. Balthazar dreams a marvellous afternoon in intoxication. He feels relieved from the annoying clutches of money minded riches.

**UNIT - V: FICTION**

**1. Amy Tan: The Joy Luck Club**

**Character list:**

### **Woo Family**

**Jing-Mei (June) Woo** -  Jing-mei Woo is the newest member of the Joy Luck Club, having taken her mother Suyuan’s place after her death.

**Suyuan Woo** - Suyuan Woo was Jing-mei’s mother and the founder of the Joy Luck Club, a group of women who come together once weekly to play mahjong.

**Canning Woo** - Canning Woo is Suyuan’s second husband and father of her daughter Jing-mei.

**Wang Chwun Yu And Wang Chwun Hwa Chwun** -  Yu and Chwun Hwa are Suyuan’s twin daughters by her first husband, Wang Fuchi; they are the half-sisters of Jing-mei.

**Jong Family**

**Lindo Jong** - Lindo is a member of the Joy Luck Club. Waverly’s mother.

**Waverly Jong** - Waverly is the youngest of Lindo and Tin Jong’s children.

**Tin Jong** - Tin is Lindo’s second husband. He is the father of her three children: Vincent, Waverly, and Winston.

**Vincent Jong** - Vincent is Lindo and Tin Jong’s second child.

**Winston Jong** - Winston was Lindo and Tin Jong first child.

**Huang Tyan-Yu** -  Tyan-yu was Lindo Jong’s first husband, in China.

**Huang Taitai** - Huang Taitai was Tyan-yu’s mother.

**Marvin Chen** - Marvin was Waverly’s first husband and is the father of her daughter,

**Shoshana Chen -** Shoshana is Waverly’s four-year-old daughter.

**Lindo’s Mother** -  After Lindo was engaged at the age of two, Lindo’s mother began to talk about Lindo as if she were already her mother-in-law Huang Taitai’s daughter.

**Rich Schields** - Schields is Waverly’s white fiancé.

**Hsu Family**

**An-Mei Hsu - An**-mei is one of the members of the Joy Luck Club.

**Rose Hsu** - Rose is the youngest of An-mei and George Hsu’s three daughters. She married Ted Jordan.

**Bing Hsu** - Bing was the youngest of An-mei’s and George Hsu’s seven children.

**George Hsu** - George is An-mei’s husband and Rose’s father.

**An-Mei’s Mother** -  An-mei’s mother was a strong but sorrowful woman who, after being widowed while still young, was tricked into becoming the fourth wife of Wu Tsing.

**Popo** - Popo was An-mei’s maternal grandmother.

**Wu Tsing** - Wu Tsing was a wealthy Chinese merchant who took An-mei’s mother as his third concubine, or “Fourth Wife.

**Second Wife** - Second Wife was Wu Tsing’s first concubine.

**Syaudi** - Syaudi was the son of An-mei’s mother and her second husband, Wu-Tsing, but Second Wife took him as her own.

**Ted Jordan** - Ted Jordan is Rose’s estranged husband.

**St. Clair Family**

**Ying-Ying St. Clair** -  Ying-ying is a member of the Joy Luck Club. As a child, Ying-ying was headstrong and independent.

**Lena St. Clair** -  Lena is the only child of Ying-ying and Clifford St. Clair.

**Clifford St. Clair** -  Clifford St. Clair is Ying-ying’s second husband.

**Ying-Ying’s Amah** -  Ying-ying’s Amah was her childhood nursemaid.

**Harold Livotny** - Harold is Lena St. Clair’s husband.

Plot overview:

The novel is composed of four sections, each of which contains four separate narratives.

**In the first four stories of the book**, the mothers, speaking in turn, recall with astonishing clarity their relationships with their own mothers, and they worry that their daughters’ recollections of them will never possess the same intensity.

**In the second section**, these daughters—Waverly, Jing-mei, Lena, and Rose—relate their recollections of their childhood relationships with their mothers; the great lucidity and force with which they tell their stories proves their mothers’ fears at least partially unfounded.

**In the third group of stories**, the four daughters narrate their adult dilemmas—troubles in marriage and with their careers. Although they believe that their mothers’ antiquated ideas do not pertain to their own very American lifestyles, their search for solutions inevitably brings them back to their relationships with the older generation.

**In the final group of stories**, the mothers struggle to offer solutions and support to their daughters, in the process learning more about themselves. Lindo recognizes through her daughter Waverly that she has been irrevocably changed by American culture. Ying-ying realizes that Lena has unwittingly followed her passive example in her marriage to Harold Livotny. An-mei realizes that Rose has not completely understood the lessons she intended to teach her about faith and hope.

Although Jing-mei fears that she cannot adequately portray her mother’s life, Suyuan’s story permeates the novel via Jing-mei’s voice: she speaks for Suyuan in the first and fourth sections, the two “mothers’ sections,” of the novel. Suyuan’s story is representative of the struggle to maintain the mother-daughter bond across cultural and generational gaps; by telling this story as her mother’s daughter, Jing-mei enacts and cements the very bond that is the subject of Suyuan’s story. When Jing-mei finally travels to China and helps her half-sisters to know a mother they cannot remember, she forges two other mother-daughter bonds as well. Her journey represents a reconciliation between Suyuan’s two lives, between two cultures, and between mother and daughter. This enables Jing-mei to bring closure and resolution to her mother’s story, but also to her own. In addition, the journey brings hope to the other members of the Joy Luck Club that they too can reconcile the oppositions in their lives between past and present, between cultures, and between generations.

**2. NayomiMunaweera : Island of a Thousand Mirrors**

The book opens with a brief passage describing a post-coital moment, then flashes back to 1948 when Ceylon has just won its independence from Great Britain. The book’s narrator then introduces herself as Yasodhara Rajasinghe. She describes her father, Nishan, in 1948 as a seven-year old boy, and his twin sister Mala. Nishan sees a school of silver fish that seem like a thousand mirrors in the ocean. Nishan and Mala’s mother, Beatrice, is a teacher and a member of the Sinhala people, the majority of Sri Lanka’s population and privileged in many ways in Sri Lankan society. Their father is a doctor but of a less prestigious bloodline mixed with the Tamil, the minority ethnicity in Sri Lanka.

Yasodhara recounts how her grandparents met, and Beatrice’s growing dissatisfaction with her life and ambition for her children. The family leaves their fishing village and move to Colombo, sixty miles away, so Nishan and Mala can attend university. In Colombo, a woman named Sylvia and her husband, known as the Judge, have a daughter named Visaka, and take in a woman named Alice as their servant. Sylvia allows Alice to bring her son, Dilshan, as well.

Mala and Nishan learn about the ethnic conflict in Sri Lanka; although they are taught that the Tamil have just as much right to the island as the Sinhala, other Sinhala also warn that if allowed the Tamil would drive them off the island forever. They hear rumors of killings of Hindu Tamils by Muslim Sinhala people.

Mala grows up the victim of prejudice and bullying because of her dark skin that makes her look Tamil. She marries a fellow student impulsively in hopes of escaping her childhood traumas, without going through the traditional ceremonies and rituals. Nishan is considered more acceptable by society because he is an engineer and looks more Sinhala. He accepts an arranged marriage with Visaka, who considers herself above his station. Secretly, Sylvia needs money because the Judge spent all of their savings on renovating their fine home before his death, and having her daughter marry Nishan solves their financial problems. Sylvia had been forced to rent out the upper floor of their home just to survive, and Visaka secretly loves a married Tamil who is renting there named Ravan.

Not knowing about his wife’s true feelings, Nishan moves in downstairs from Ravan. Nishan and Visaka have two daughters, Yasodhara and Luxshmi, who become close with Ravan’s son, Shiva. Everyone is happy despite the rising ethnic hostilities until Mala’s husband is suddenly murdered by a mob, and Nishan and Visaka decide it is too dangerous to stay in Sri Lanka. They say their goodbyes and move to California.

In the second part of the novel we meet Saraswathi. She is Tamil and her family lives in a war-torn area of Sri Lanka where the civil war is inescapable. The family has lost two sons to the war, but there is hope the daughters might become teachers. However, violence rages around them and there is pressure for all the children to join the Tamil Tigers and be trained as child soldiers in the civil war with the Sinhala. Saraswathi is attacked and brutalized by soldiers, and her family cannot overcome their sense of shame at what has happened. Cut off from those emotional bonds, Saraswathi joins the Tamil Tigers and trains, becoming a ruthless killer who revels in her revenge.

At first both Yasodhara and Luxshmi are happy in America and quickly adapt. Yasodhara has a bad romance, and in her depression allows her mother to arrange a traditional marriage for her, but this turns into a loveless disaster. Luxshmi returns to Sri Lanka to be a teacher for children who have been injured in the war, and Yasodhara follows in order to escaper her dull marriage. The sisters find that their homeland is unfamiliar and hostile, broken by war and alien. Saraswathi kills Luxshmi as part of her rebel activities, and shortly after a truce is declared and the war ends, but Yasodhara indulges in a small rebellion by not celebrating the end of war or the victory, but reflecting instead on the tens of thousands of Tamil and Sinhala people who died needlessly during the conflict, and the transformation of Sri Lanka from an untouched natural paradise when her father was a child to the grim, polluted, blood-soaked place it has become after decades of war.

**3. ChimamandaNgoziAdichie : Half of a Yellow Sun**

Half of a Yellow Sun takes place in Nigeria in the 1960s. The book begins when Ugwu, an Igbo boy from a bush village, goes to Nsukka to work as a houseboy for Odenigbo, a professor and radical. Odenigbo is in love with Olanna, the beautiful daughter of a wealthy Nigerian. Olanna moves in with Odenigbo and meets his friends, who argue about politics every night. Ugwu becomes an excellent cook and goes to school. Meanwhile Richard, a white Englishman in Nigeria, leaves his girlfriend Susan when he falls in love with Kainene, Olanna’s sardonic twin sister. Richard moves to Nsukka and befriends Odenigbo and Olanna. Odenigbo’s mother “Mama” visits and calls Olanna a witch, which upsets her greatly. Olanna and Odenigbo start trying to have a child.

The narrative jumps a few years ahead, when the Nigerian government is overthrown. The Northern Hausa blame the Igbo for the coup. There is then another coup, and this time many Igbo soldiers are killed. Olanna now has a child she calls “Baby,” and she takes her to Kano to visit her relatives. The violence against the Igbo becomes a pogrom, and Olanna’s relatives are brutally murdered. She escapes on a train to Nsukka and sees a woman carrying her daughter’s severed head in a basket. Meanwhile Richard watches Igbo civilians being murdered at the airport. Colonel Ojukwu, the Igbo leader, announces that Southeast Nigeria will secede and become the Republic of Biafra. All the characters are overjoyed at this.

Nigeria then declares war on Biafra to annex it. Britain and Russia supply arms to the Nigerians, who advance against the confident Biafrans. Nsukka is evacuated, and Olanna, Odenigbo, Ugwu, and Baby move to the cities of Abba and then Umuahia. Their living situations get progressively worse as the war continues and Biafra’s food and money runs out. Odenigbo and Olanna get married, but there is an air raid during the reception. The narrative is sometimes interrupted by a book called The World Was Silent When We Died, where an unknown author describes the larger political forces at work in the war.

The story returns to the early sixties, to the time before the war. Olanna goes to London, and while she is away Mama visits Odenigbo with a girl named Amala. Odenigbo sleeps with Amala, and when Olanna returns home she finds out. She moves out and gets very depressed. Olanna learns that Amala is pregnant with Odenigbo’s child. She gets drunk one night and seduces Richard. Richard and Olanna both agree not to tell Kainene, though Olanna soon tells Odenigbo.

Olanna and Odenigbo get back together. Olanna decides to adopt as her own Amala’s child, which is a girl and unwanted by Amala and Mama. Olanna names the child Chiamaka but calls her Baby. Kainene then finds out about Olanna and Richard, and she stops speaking to Olanna. She burns the manuscript Richard was writing but doesn’t leave him.

The story returns to the late sixties. The situation in war-torn Biafra rapidly declines, and there is starvation and violence everywhere. Nigeria blockades all aid to Biafra, and most foreign countries ignore the conflict. Richard starts writing articles about the suffering Biafrans, and Kainene runs a refugee camp. Odenigbo’s mother is killed, and he gets depressed and starts drinking.

Kainene finds Olanna and, her perspective changed by the war, forgives her. The sisters grow close again. Ugwu falls in love with a girl named Eberechi, but then he is forcefully conscripted into the army. He fights some battles and then takes part in the gang rape of a bar girl. He is badly wounded in a subsequent battle, and everyone thinks he is dead. Umuahia falls to the Nigerians and Olanna’s family moves in with Kainene. They find Ugwu in a hospital and take him home. Children start regularly dying of kawashiorkor, a disease of starvation and malnutrition.

One day Kainene crosses enemy lines to find food if possible, and doesn’t return. Richard and Olanna search for her frantically but find nothing. Finally Biafra surrenders and Nigeria is reunified. Olanna’s family returns to Nsukka to find their house looted and all their savings liquidated. Ugwu returns to his village and learns that his sister was gang raped by soldiers. He starts writing about his experiences, and it is revealed that he is the author of The World Was Silent When We Died. Kainene’s disappearance remains a mystery.

**4. YannMartel : Life of Pi**

In an Author’s Note, an anonymous author figure explains that he traveled from his home in Canada to India because he was feeling restless. There, while sipping coffee in a café in the town of Pondicherry, he met an elderly man named Francis Adirubasamy who offered to tell him a story fantastic enough to give him faith in God. This story is that of Pi Patel. The author then shifts into the story itself, but not before telling his reader that the account will come across more naturally if he tells it in Pi’s own voice.

Part One is narrated in the first person by Pi. Pi narrates from an advanced age, looking back at his earlier life as a high school and college student in Toronto, then even further back to his boyhood in Pondicherry. He explains that he has suffered intensely and found solace in religion and zoology. He describes how Francis Adirubasamy, a close business associate of his father’s and a competitive swimming champion, taught him to swim and bestowed upon him his unusual name. Pi is named after the Piscine Molitor, a Parisian swimming club with two pools that Adirubasamy used to frequent. We learn that Pi’s father once ran the Pondicherry Zoo, teaching Pi and his brother, Ravi, about the dangerous nature of animals by feeding a live goat to a tiger before their young eyes. Pi, brought up as a Hindu, discovers Christianity, then Islam, choosing to practice all three religions simultaneously. Motivated by India’s political strife, Pi’s parents decide to move the family to Canada; on June 21, 1977, they set sail in a cargo ship, along with a crew and many cages full of zoo creatures.

At the beginning of Part Two, the ship is beginning to sink. Pi clings to a lifeboat and encourages a tiger, Richard Parker, to join him. Then, realizing his mistake in bringing a wild animal aboard, Pi leaps into the ocean. The narrative jumps back in time as Pi describes the explosive noise and chaos of the sinking: crewmembers throw him into a lifeboat, where he soon finds himself alone with a zebra, an orangutan, and a hyena, all seemingly in shock. His family is gone. The storm subsides and Pi contemplates his difficult situation. The hyena kills the zebra and the orangutan, and then—to Pi’s intense surprise—Richard Parker reveals himself: the tiger has been in the bottom of the lifeboat all along. Soon the tiger kills the hyena, and Pi and Richard Parker are alone together at sea. Pi subsists on canned water and filtered seawater, emergency rations, and freshly caught sea life. He also provides for the tiger, whom he masters and trains.

The days pass slowly and the lifeboat’s passengers coexist warily. During a bout of temporary blindness brought on by dehydration, Pi has a run-in with another blind castaway. The two discuss food and tether their boats to one another. When the blind man attacks Pi, intending to eat him, Richard Parker kills him. Not long after, the boat pulls up to a strange island of trees that grow directly out of vegetation, without any soil. Pi and Richard Parker stay here for a time, sleeping in their boat and exploring the island during the day. Pi discovers a huge colony of meerkats who sleep in the trees and freshwater ponds. One day, Pi finds human teeth in a tree’s fruit and comes to the conclusion that the island eats people. He and Richard Parker head back out to sea, finally washing ashore on a Mexican beach. Richard Parker runs off, and villagers take Pi to a hospital.

In Part Three, two officials from the Japanese Ministry of Transport interview Pi about his time at sea, hoping to shed light on the fate of the doomed ship. Pi tells the story as above, but it does not fully satisfy the skeptical men. So he tells it again, this time replacing the animals with humans: a ravenous cook instead of a hyena, a sailor instead of a zebra, and his mother instead of the orangutan. The officials note that the two stories match and that the second is far likelier. In their final report, they commend Pi for living so long with an adult tiger.

1. **OrhanPamuk : My Name is Red**

Elegant has been murdered, and his corpse lies undiscovered at the bottom of a well. Speaking from the afterlife, he hopes that his body is found soon and that the murderer is captured. Meanwhile, Black has returned to Istanbul after 12 years away. Before he left, Black fell in love with his cousin, Shekure, and he has now been summoned home by Shekure’s father (and Black’s uncle) Enishte. Enishte wants Black to work on a secret book commissioned by the Sultan and illustrated by the three master miniaturists, Butterfly, Stork, and Olive.

The murderer reflects on his difficulty coming to terms with the fact that he has taken someone’s life. He has started frequenting a coffeehouse where a storyteller entertains the audience by impersonating different characters; the murderer laughs at the storyteller’s impression of a dog, and he admits that he killed Elegant because Elegant was threatening to tell everyone about the secret book.

Enishte originally sent Black away after learning that he had fallen in love with Shekure, but he is now pleased with the way that Black has matured during his time in exile. He tells Black about a trip he took to Venice, during which he was astonished (and frightened) by the new realist style of European painting. Enishte introduces Black to Shekure’s six-year-old son Orhan, who then overhears Enishte telling Black about the death of Elegant, whom people suspect was murdered. As Black leaves Enishte’s house, Esther, a Jewish clothier, gives him a letter from Shekure. Riding away on his horse, Black catches a glimpse of Shekure at her window. Shekure admires Black’s handsomeness, but feels conflicted, as she is still technically married to a soldier who never returned from war. Shekure previously lived with her husband’s father and his brother, Hasan, but left when Hasan tried to rape her.

The next chapter is narrated by an illustration of a tree, who declares that it is lonely because it fell out of the book of which it was supposed to be a part. Meanwhile, Black goes to see Master Osman, the Head Illuminator, and he is given a tour of the Royal Workshop. Osman is suspicious of Black, as Enishte is Osman’s archrival. Black then makes individual visits to Butterfly, Stork, and Olive, who each tell Black three different parables about style and signature.

Black gives Esther a letter for Shekure, but before bringing it to Shekure, Esther shows it to Hasan, who writes his own letter. After receiving both letters, Shekure confesses that she is confused about whom to marry. Enishte goes to Elegant’s funeral, where Butterfly tells him that he believes Olive and Stork are behind Elegant’s death. The murderer admits that he put on a big show of grief at the funeral and that he does feel a genuine sense of torment about killing Elegant.

The storyteller’s next narrative is told from the perspective of a gold counterfeit coin, who argues that the people of Istanbul are all obsessed with money. Enishte explains to Black that the final illustration in the secret book will be a portrait of the Sultan, although Enishte is having trouble finishing it. The murderer sees Black leaving Enishte’s house and realizes that Black intends to marry Shekure, which fills the murderer with furious jealousy.

After Esther shows Hasan more letters between Black and Shekure, Hasan writes his own letter to Shekure, threatening to force her to return to his father’s house. Shekure and Black meet at a house that formerly belonged to a Jewish man who was hanged. They kiss and begin to have sex, but Shekure insists that they stop and she makes Black agree to a list of demands in preparation for their marriage.

While Shekure and Black are out, the murderer goes to Enishte’s house and they have a long conversation about art, religion, sin, and the secret book. Eventually, the murderer tells Enishte that it was he who murdered Elegant. They continue their discussion, but it becomes clear to both of them that the murderer intends to kill Enishte. The murderer smashes a Mongolian inkpot over Enishte’s head, and Enishte cries out in agony before dying. His soul is carried to the heavens in the palm of the Angel Azrael.

Shekure walks home in the snow, discovers Enishte’s dead body, and hides the body while pretending to her two sons that Enishte is merely sick. At the coffeehouse, the storyteller speaks from the perspective of the color red, reflecting on the impossibility of explaining color to someone who has never seen it.

In the morning, Shekure meets Black and makes a plan to legally authorize her widowhood so that they can marry. Black bribes an imam to issue the certificate of widowhood and arranges for the imam to officiate their marriage. The wedding takes place around Enishte’s body, with Shekure and Black managing to convince the imam and guests that Enishte is alive and providing his consent from his deathbed. That night, Hasan comes to Enishte’s house and threatens to force Shekure to come back to his father’s house. In the morning, Shekure tells the children that Enishte has just died; her eldest son, Shevket, doesn’t believe her, claiming that he knows Enishte died the previous night.

Black goes to the palace to bring news of Enishte’s death to the Sultan, who is deeply saddened. Black explains that the murderer stole the final illustration for the book, adding that Enishte believed that Elegant was murdered by one of the three master miniaturists and that Enishte’s and Elegant’s murderer is likely the same person.

Enishte is pleased by his funeral, which he witnesses from the afterlife. He explains that after dying he experienced a dazzling array of vivid colors, a collapse of time and space into a single plane, and a conversation in which Allah reassured him about his use of the European style, stating: “East and West belong to me.” After Enishte’s funeral, Esther visits Elegant’s widow, Kabilye, who shows her a drawing of horses that was found on Elegant’s dead body. Kabilye insists that Elegant did not create the drawing himself.

Black is summoned to the palace, where his head is put in a vice. However, just as the torture begins Master Osman interrupts and explains that the Sultan has given them three days in which to figure out who killed Enishte. Black and Osman discuss the particular characteristics of each of the miniaturists, and Osman states that he believes Stork is the murderer. One of the palace officials shows them the horse illustration found on Elegant’s dead body, and they resolve to hold a pretend horse-drawing competition in order to figure out which miniaturist drew the horses, and thus which one is the murderer.

Olive, Butterfly, and Stork each draw horses for the competition, and the murderer asks the reader if they were able to identify him through his drawing. He then describes going to the coffeehouse, where he tells two stories. As he is about to tell a third, he is cut off by the storyteller, who impersonates Satan and claims that evil and free will are important parts of the world and that Allah does not care about minor sins.

Having reached a dead end with the competition, Black goes to the palace, where Master Osman obtains the Sultan’s permission to look through the Royal Treasury for clues that will lead to the murderer. Black and Osman spend hours searching through the books in the treasury and having occasional conversations about the history and future of the miniaturist tradition. Eventually, Black falls asleep, and Master Osman happens upon the needle that Bihzad used both to paint and, eventually, to blind himself. Osman pierces his own eyes with the same needle, and his vision begins to slip away.

When Black is awake again, he and Osman discuss the identity of the murderer; Osman insists that it is Stork. Black goes home in a joyful mood, but he finds that Shekure and the boys are not there. He learns that they are at Hasan’s house and he brings a gang of men from the neighborhood to help him take Shekure back. After some confusion, Hasan’s father permits Shekure and the children to leave. At this moment, the Erzurumis descend on the coffeehouse; Black sends Shekure home and promises to join her soon.

At the coffeehouse, the storyteller tells of his desire to be a woman and he sings a poem about conflicted identity. When the Erzurumis raid the coffeehouse, they kill the storyteller, and Black and Butterfly go to Butterfly’s house. Black interrogates Butterfly and Butterfly pins him to the ground in an aggressive, erotic gesture. Butterfly says he believes Stork is the murderer, and he and Black set off for Stork’s house.

Once there, Stork tells them that Olive drew the horse illustration found on Enishte’s dead body. He adds that Olive will be at the abandoned dervish lodge, which is indeed where they find him. Olive denies drawing the horses. Stork and Black search for the book’s final illustration but find nothing. Olive begins to cry, and it is now clear to everyone present that he is the murderer. He suggests that the miniaturists must now kill Master Osman, and Black puts a knife to Olive’s throat, demanding to know the location of the final illustration. There is a scuffle during which the murderer is blinded. He confesses to both murders and tells the others that there is only once chance to escape the death of the miniaturist tradition—move to India, where the Sultan of Hindustan is gathering the best miniaturists for his royal workshop.

Olive attempts to kill Black but he misses, and then he runs away through the streets of Istanbul and encounters Hasan, who—mistaking Olive for one of Black’s allies—cuts off his head.

In the final chapter, Shekure tells of the fates of the characters after the main narrative ends. She explains that she told the story to Orhan and showed him the letters she exchanged with Hasan and Black, warning the reader that Orhan may not tell the exact truth but that this is in service of creating “a delightful and convincing story.”