SURESH GYAN VIHAR UNIVERSITY

Accredited by NAAC with 'A+' Grade

Master of Arts

(English)

British Prose and Fiction – 2

Semester-II

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British Prose & Fiction – II

Learning Outcomes

The student will be able to understand:

Unit I

- Analyze the "Lord Jim" addresses these themes, considering the impact of European expansion on individuals and societies.
- Studying "Lord Jim" explores cultural clash and individual identity in the context of colonial encounters.
- A study of the historical and cultural context of the novel provides students with a deeper understanding of the late 19th-century setting and the broader societal issues that influenced Conrad's work.

Unit II

- Encouraging students to write critically about the stories, characters, and themes in "Dubliners" helps develop their critical thinking and writing skills.
- A study of the historical and cultural context of early 20th-century Dublin provides students with a deeper understanding of the societal issues and changes that influenced Joyce's work.
- Studying character analysis, exploring the motivations, conflicts, and psychological depth of the characters across different stories.

Unit III

- Studying character analysis, exploring the motivations, relationships, and psychological depth of the characters in "The Rainbow."
- Studying the period, identifying common themes, stylistic features, and the evolution of literary.
- A study of the historical and cultural context of the early 20th century provides students with a deeper understanding of the societal issues, cultural shifts, and artistic movements that influenced Lawrence's work.

Unit IV

- Studying "A Passage to India" provides insights into the dynamics of British imperialism and the emergence of Indian nationalism.
- Studying "A Passage to India" reflects Forster's humanist philosophy, particularly in its portrayal of empathy, understanding, and the potential for connection between individuals.
- Analyze the characters' struggles with identity and self-discovery in the context of colonial rule.

Unit V

- Studying character analysis, exploring the inner lives, motivations, and relationships of the characters in the Ramsay family and beyond.
- Analyze the symbolic significance of elements such as the lighthouse, the sea, and the Ramsay's summer home, enhancing their understanding of the novel's deeper meanings.
- Analyzing the historical and cultural context of the poem.

BRITISH PROSE & FICTION – II SYLLABUS

UNIT I
NOVEL BY JOSEPH CONRAD
J Conrad: Lord Jim

UNIT II
COLLECTION OF SHORT STORIES BY J JOYCE
J Joyce: Dubliners

UNIT III
THE RAINBOW
D H Lawrence: The Rainbow

UNIT IV
A PASSAGE TO INDIA
E M Forster: A Passage to India

UNIT V
NOVEL BY VIRGINIA WOOLF
V Woolf: To the Lighthouse

UNIT I

NOVEL BY JOSEPH CONRAD

STRUCTURE

NOTES

1.1 LEARNING OBJECTIVE

After completion of this unit, student will be able to:

- Know about life of the author.
- Understand the summary, characters and analysis of given novel 'Lord Jim' which is written by J. Conrad.

1.2 INTRODUCTION TO THE LIFE OF JOSEPH CONRAD

Joseph Conrad, orig. Józef Teodor Konrad Korzeniowski, (born Dec. 3, 1857, Berdichev, Ukraine, Russian Empire—died Aug. 3, 1924, Canterbury, Kent, Eng.), Polish-British novelist and short-story writer. He adopted the pen name Joseph Conrad in April 1895 with the publication of his novel *Almayer's Folly*.

Joseph Conrad's father, Apollo Nalęcz Korzeniowski, was a poet and an ardent Polish patriot who participated in a Polish insurrection against Russian rule. After both his parents died from tuberculosis, Conrad was put under the care of his maternal uncle, Tadeusz Bobrowski, a lawyer.

Joseph Conrad was an English novelist and short-story writer of Polish descent who is regarded as one of the greatest English novelists. Before his writing career, he worked on the sea, rising from apprentice to captain. He mined his maritime experiences for use in his fiction. He managed to join the French merchant marine and in 1878 the British merchant navy, where he pursued a career for most of the next 15 years; his naval experiences would provide the material for most of his novels. Though he knew little English before he was 20, he became one of the master English stylists. He is noted for tales in rich prose of dangerous life at sea and in exotic places, settings he used to reveal his real concern, his deeply pessimistic vision of the human struggle. Of his many novels, which include Almayer's Folly (1895), The Nigger of the "Narcissus" (1897), Lord Jim (1900), Nostromo (1904), The Secret Agent (1907), and Under Western Eyes (1911), several are regarded as masterpieces. He also published seven story collections; the novella "Heart of Darkness" (1902) is his most famous shorter work and the basis for Francis Ford Coppola's film Apocalypse Now (1979).

Conrad's influence on later novelists has been profound both because of his masterly technical innovations and because of the vision of humanity expressed through them. He is the novelist of man in extreme situations. "Those who read me," he wrote in his preface to A Personal Record, "know my conviction that the world, the temporal world, rests on a few very simple ideas; so simple that they must be as old as the hills. It rests, notably, among others, on the idea of Fidelity." For Conrad fidelity is the barrier man erects against nothingness, against corruption, against the evil that is all about him, insidious, waiting to engulf him, and that in some sense is within him unacknowledged. But what happens when fidelity is submerged, the barrier broken down, and the evil without is acknowledged by the evil within? At his greatest, that is Conrad's theme. Feminist and

post colonialist readings of Modernist works have focused on Conrad and have confirmed his centrality to Modernism and to the general understanding of it.

1.3 ABOUT THE NOVEL 'LORD JIM'

Lord Jim, novel by Joseph Conrad, published in 1900. The work, originally intended as a short story, grew to a full-length novel as Conrad explored in great depth the perplexing, ambiguous problem of lost honour and guilt, expiation and heroism.

The title character is a man haunted by guilt over an act of cowardice. He becomes an agent at an isolated East Indian trading post. There his feelings of inadequacy and responsibility are played out to their logical and inevitable end.

Summary of the Novel

We are introduced to Jim (later, Lord Jim) at a time when he was working as a water-clerk for a ship-chandler firm in the Far East. It was menial work, but Jim seemed fairly happy, and everyone liked him. They knew him simply as "Jim." Yet, as the plot unfolds, with Conrad's skillful analysis of Jim's character, we gradually realize that Jim was not "merely" Jim; he was "one of us."

Jim was born and raised in an English parson's home, and when he was still a young lad, he decided to make the sea his career; thus, he enrolled on a training ship for officers of the merchant marine. He did well and advanced to third place in navigation. While still aboard the training ship, he met his first test of courage.

But during that test of courage, Jim held back in fear when he was called upon to assist a vessel injured in a fierce storm. Afterward, he justified himself and rationalized that he was not really afraid; he was simply waiting for a challenge that would be equal to his heroism. Next time, he would be heroic. He was convinced that he would have another chance.

Sometime later, an injury from a falling spar put Jim in the hospital, and after recovering, he shipped out as first mate on the Patna, an old iron tramp steamer bound for holy places with 800 Moslem religious pilgrims. The other four officers of the Patna were riff-raff. Accordingly, Jim held himself aloof from them.

On a calm, dark night in the Arabian Sea, the Patna ran over some floating wreckage and got badly damaged in her forepeak compartment. Jim discovered the damage and saw that the sea was pressing in on the bulkhead, which walled in the hold, where hundreds of the pilgrims were asleep. The bulkhead bulged. It could not possibly withstand the pressure. Jim was convinced that within minutes the sea would rush in and the pilgrims would all be drowned. With too few lifeboats and no time, there was no possible salvation for everybody on board.

Meanwhile, the skipper and the other officers struggled to lower a lifeboat. Jim despised their cowardice and refused to help them. Then he spotted a squall bearing down on the Patna, and he knew that the lightest shudder would burst the bulkhead. It might be a matter of seconds.

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The officers got the boat over the side, while the squall closed in with dark, tumbling clouds. The first gust of wind hit the Patna, and she plunged. Jim was sure that it was her last tremor. He jumped.

Hours of horror followed. The other officers resented Jim's presence in the lifeboat. They watched as the lights of the Patna seemed to go out, and meanwhile, Jim listened and seemed to hear the hysterical screams of the helpless passengers. Once, he even considered throwing himself over the lifeboat and swimming back.

Before sundown of the following day, the ship Avondale picked up the four men, and ten days later, it delivered them to an Eastern port.

The story which the Patna's skipper invented as their alibi for desertion was immediately useless when they heard the news that a French man-o-war had discovered the Patna listing badly, deserted by her officers, and towed it into Aden.

At this news, the skipper vanished, and the two engineers drank themselves into a hospital. Jim faced the official inquiry panel alone. He defended himself doggedly and insisted that there hadn't been a chance in a million that the Patna could have survived. "There was not the thickness of a sheet of paper between the right and wrong of this affair."

At the inquiry, a man named Marlow entered the scene, and throughout most of the novel, the reader will see Jim through Marlow's sympathetic eyes and emotions.

Deeply interested in the young, wholesome-looking Englishman who seemed so "doomed," Marlow attended the inquiry and tried to discover why Jim deserted the Patna.

Then, a strange and dramatic circumstance brought Marlow and Jim together. Jim confronted Marlow and accused him of calling him a "wretched cur." Marlow convinced Jim that another person had made the remark and was referring not to Jim, but to an actual dog. Jim realized that he had exposed his low opinion of himself to Marlow.

Nevertheless, Marlow found himself even more drawn to Jim, and so he invited the young man to have dinner with him at Malabar House. There, Jim related the story of what happened that night aboard the Patna. Marlow was puzzled by the young man's attitude toward himself, and, despite himself, he caught glimpses of his own tormented soul within Jim.

The inquiry ended, Jim lost his naval certificate, and Marlow invited him to his hotel room, where the reader sees the agony of the promising young officer who now regarded himself as "no better than a vagabond."

Marlow found a job for Jim, and the young man did well and pleased his employer. But suddenly, Jim disappeared. Someone had mentioned the Patna affair and Jim could not endure it. Under such circumstances, Jim left job after job until every waterfront character throughout the Orient knew Jim's story.

Marlow finally confided Jim's story to a Herr Stein, a philosophical old trader with a fabulous butterfly collection. Stein, who had never seen Jim, labeled him a "romantic" and suggested that Jim go to Patusan, an isolated island community in a Malay state where three warring factions were contending for supremacy. In Patusan, Stein had an

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unprofitable trading post under the direction of a slimy Portuguese, Cornelius. Jim could take over the trading post and begin a new life; no one would know him in Patusan.

Stein's offer delighted Jim. He felt that he could now bury his past completely and no one would ever find out about it. Stein also gave Jim a silver ring, a symbol of eternal friendship between Stein and Doramin, chief of the Bugis Malays in Patusan.

Alone, Jim traveled upriver to Patusan, but he was soon captured by Rajah Allang's men. He did, however, manage to leap over the stockade and escape to Doramin's village, where he showed him Stein's silver ring, symbolic of eternal friendship between Stein and Doramin. Afterward, Jim was warmly welcomed and was protected.

Jim's hopes seemed about to be realized. Doramin's son, Dain Waris, was a strong, intelligent youth about Jim's age, and the two worked together to put down the vandalism of Sherif Ali and to bring Rajah Allang under control.

Jim felt secure in the love and trust of all the Malays. He had a noble and beloved friend in Dain Waris, and he fell in love with a girl, Jewel, who shared his life.

After two years, Marlow visited Jim at Patusan, but it wasn't a completely successful visit; Marlow felt that even his temporary intrusion into this idyllic existence upset Jim and those who were close to him. He resolved never again to visit Patusan.

The outside world also reentered Jim's sanctuary in the person of "Gentleman Brown," a renegade Australian who stole a ship and, with a band of desperate seamen, traveled upriver to Patusan. He intended to plunder the settlement and supply his ship for a voyage to Madagascar.

When the bandits arrived, Jim was away, but the village people under Dain Waris repulsed the invaders and drove them to a knoll, where the white men were able to throw up a temporary defense.

When Jim returned, Doramin, Dain Waris, and all of the villagers urged immediate annihilation for the robbers, but Jim decided to talk to Brown.

Brown did not really know anything about Jim's past, but he knew enough of his own vile history, and so he judged Jim by himself; thus, Jim's old fears and shame returned. Brown was able to see that Jim had a guilty conscience about something.

Jim did not want bloodshed, so he promised Brown and his men safe conduct down the river. Then he made a persuasive speech to the Bugis in which he pledged his own life as security — should any harm come to any of the villagers as a result of his letting Brown's party go free.

Brown, advised and guided by the slimy Cornelius, left as planned, but he treacherously ambushed a party of Malays under Dain Waris on the way downriver. The chief's son and many of his soldiers were killed.

Survivors brought Dain Waris' body to his father, Doramin. On the young man's hand was the silver ring which Jim had sent to him as a pledge of Brown's good faith. Someone took the ring and held it up for Doramin to see. The old chief let out "one fierce cry, deep from the chest, a cry of pain and fury."

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Meanwhile, the awful news reached Jim. His new life had fallen into ruins. The Malays would never again trust him. He had three choices. He could run; he could fight (he had an arsenal); or he could give himself up according to Malay custom. Jewel and Tamb' Itam, Jim's servant, urged him to fight or, at least, flee, but Jim deliberately crossed the creek and climbed the hill to Doramin's village. Stooping down, he lifted the sheet from Dain Waris' face. Then, alone and unarmed, he faced Doramin.

As the old chief rose up, the silver ring fell from his lap and rolled to Jim's feet. Doramin shot Jim through the chest, and as he did so, Lord Jim flashed a proud and unflinching look toward all of the assembled Malays. Then he fell at Doramin's feet, a hero in death.

1.4 LIST OF CHARACTERS APPEARING IN THE NOVEL

- **Lord Jim:** A tall, powerfully built young man with piercing blue eyes and a deep voice. On his first assignment at sea, aboard the Patna, Jim abandons 800 Moslem pilgrims because he thinks that the ship is going to explode momentarily. Afterward, he is terribly ashamed and unable to live a normal life because he fears that his terrible cowardice will be revealed. It is only after Jim becomes the overseer of a trading post in the far-off Malay Islands that he is able to regain his self-esteem and his sense of honour.
- **Marlow:** A sea captain some twenty years older than Jim. When Marlow first sees Jim, on trial for desertion, he is sure that Jim has a cowardly streak in his nature. Later, however, Marlow begins to identify with Jim, and finally he becomes deeply sympathetic to the sensitive young man. Marlow›s final assessment of Jim is that he is «one of us.» In other words, we all have one shameful secret in our pasts.
- **Skipper of the Patna:** Grossly fat and greasy («a man cut out of a block of fat»), he embodies evil and cowardice; he is «the incarnation of everything base and vile.» It is his voice which Jim hears, seemingly commanding Jim to jump, to abandon the Patna.
- **Egstrom and Blake:** Owners of a ship-chandler firm, where Jim is employed as a waterclerk. Egstrom praises Jim's happy energy and honesty, and he is puzzled when he discovers that Jim fled the country because of his overwhelming guilt about the Patna incident.
- **Stein:** A wealthy and respected businessman, a naturalist of distinction, and a collector of butterflies and beetles (symbols of sentimentality and romance, and of hard-shelled, unimaginative reality). It is Stein who believes that Jim should immerse himself in his romantic nature rather than reject it; therefore, he offers Jim a chance to rebuild his life in far-off Patusan.
- **Cornelius Jewel's stepfather**; he has mismanaged and bungled Stein's trading operations in Patusan. The buildings and books are in a shambles when Jim arrives to replace him. Cornelius "slinks" and "skulks" around the village, hoping to somehow reestablish himself. He knows that he has failed as a businessman and as a father, and his guilt has soured him on mankind. He foolishly believes that

the villainous Brown accepts him as a trusted partner in Brown's plan to loot and destroy Patusan.

- **Doramin:** An enormously fat native chieftain of Patusan. He offers sanctuary to Jim when Jim escapes from Rajah Allang; it is Doramin who kills Jim at the end of the story.
- **Dain Waris Doramin's only son**; Jim's best friend. He is the first of the Patusan people to believe in Jim's goodness and in his potential as a leader. Dain Waris becomes an innocent victim when Jim naively believes that Brown will leave Patusan peacefully.
- **Jewel:** A white girl who has been raised in Patusan. Jim falls in love with her, and she loves Jim with both fierceness and affection. She is not as trusting of people as Jim is, and she is quick to anger when Jim is threatened. She often guards Jim's door at night. One night in particular, she leads him to a nest of assassins. Ultimately, she cannot forgive Jim for his code of honor, a code which requires his death.
- **Tamb' Itam:** Jim›s devoted servant; he saves Jim›s life during the assault on Sherif Ali's stockade. It is he who carries Jim's silver ring to Dain Waris as a sign that they can trust Brown to leave Patusan peacefully.
- **Rajah Allang:** A corrupt man who established power over the Patusan natives by force and intimidation. He extorts everything he can from the people and trades it all to foreign buyers. He is awed by Jim's charismatic hold over the natives.
- **Sherif Ali:** A corrupt renegade who lives in the hills and makes frequent raids on the natives. Jim establishes his own sense of power and authority by destroying Sherif Ali's bastion, which hangs over the village like a buzzard's roost.
- **Brown:** Because he once had a respectable background, he calls himself "Gentleman Brown." Now, however, he has become a pirate. By chance, he comes upriver to Patusan, hoping to raid the village for enough food and water to get his pirate crew to Madagascar.
- **Mr. Denver Marlow:** convinces Denver to give Jim a job at his rice mill. All goes well until one of the Patna's crew turns up at the mill and tries to blackmail Jim. Not knowing why Jim flees the mill, Denver writes an angry letter to Marlow.
- **The French Lieutenant:** He boards the Patna the morning after she is abandoned, and he remains on board until she is towed to port. The trip was disappointing, he says, because there was no wine available for dinner. Talking to Marlow, he reveals that he is cynical about the nature of bravery.
- **Chester:** An Australian adventurer, he believes that he has found an uncharted island so rich in guano (bird droppings) that he will soon be rich beyond measure. He unsuccessfully pleads with Marlow to convince Jim that he can find a new and satisfying life for himself as an overseer on the guano island.
- **Brierly:** To all appearances, he has led a model life as a seaman; his future seems full of promise. Brierly presides as judge at Jim›s trial for deserting the Patna, and

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as the trial progresses, he so closely identifies with Jim that he begins to fear that someday he too might commit an error similar to Jim›s jumping from the Patna. Therefore, he sets his affairs in order and commits suicide by «jumping» into the sea.

- **The Dane:** A cross-eyed lieutenant in the Royal Siamese Navy who insults Jim while they are playing billiards. Jim tosses him into the sea.

1.5 ANALYSIS OF CHAPTERS OF THE NOVEL

Chapter 1

Our first view of Lord Jim, the protagonist of the novel, is that of a dedicated and moral person; consequently, we are immediately aware that this novel will deal with moral and ethical issues.

Many critics refer to this novel as an "impressionistic" novel because we are given the impression of a man who, at three critical times in his life, is faced with a difficult choice, and, each time, he chooses incorrectly. First, he must choose whether, as a cadet, he will join in rescuing a sinking ship; he doesn't. Second, he must choose whether or not to jump from the sinking Patna, leaving 800 pilgrims to drown; he jumps. Third, he must choose whether or not to have Gentleman Brown killed; he chooses not to. In each case, because of his romantic illusions, Lord Jim makes the wrong decision and we see how these wrong decisions affect him.

Throughout this novel, we are constantly reminded that Jim is "one of us" — that what Lord Jim does is probably what most of us would do under the same circumstances, and until we are confronted with a similar situation, we do not know whether or not we also would "Jump." As the critic Albert Guerard states, "The universality of Lord Jim is even more obvious, since nearly everyone has jumped off some Patna and most of us have been compelled to live on, desperately or quietly engaged in reconciling what we are with what we would like to be."

The first four chapters of the novel offer a view of Jim from the omniscient author's (Conrad's) point-of-view. The rest of the novel presents views of Jim from Marlow's point-of-view, as well as additional points-of-view from Jim's father's letter, from documents, and from Gentleman Brown's account of Jim.

Significantly, also, these first four chapters show us Jim's early life and the influence of "light holiday reading" on him, his heroic dreams, a key incident in his sea training, his accident, the voyage of the Patna up until the moment when the ship strikes a submerged wreck, and a portion of the courtroom scene where the accused is being questioned.

In Chapter 1, we are given a physical description of Jim; he is an ideal specimen of humanity — tall, handsome, powerfully built, clean cut, and apparently popular. Then Conrad offers us the first incongruity — Jim, as a water-clerk for a ship-chandler, is outstanding in this position (and others) until unexpectedly "he would throw up the job and depart." Likewise, if anyone found out his last name, he would leave immediately. Already, then, Conrad lets us know that there is "something unknown" about Jim's past which caused him to act mysteriously and erratically.

Later, Jim will be seen, by Stein and others, as a romantic, and Conrad lets us know that Jim's love of the sea was a result of "light holiday reading." Even in training, Jim tried to see "himself saving people from sinking ships. . . . in a hurricane swimming through a surf," and performing all sorts of heroic and romantic deeds, living more in the world of fantasy than in reality.

Reality intruded into Jim's dreams, however, when he failed his first test of courage. All the other cadets rushed to the aid of a sinking ship, but Jim remained aboard ship — almost paralyzed. Too late, he tried to join the others. After the others returned, Jim fantasized that next time he would perform greater feats of heroism. Thus, Jim failed his first test and resorted again to dreaming about acts of courage.

Chapter 2

The actual day-to-day routine of being first mate was "strangely barren" and dully monotonous; it contrasted significantly with Jim's romantic dreams and fantasies. Jim's injury served merely to place him in a hospital in an "Eastern port" (most probably Singapore) where he was in danger of "lounging through the days in easy chairs . . . with eternal serenity." Thus, he determined to take the first available passage out and, consequently, he signed on as first mate on the Patna, a rusty, old dilapidated steamer, "eaten with rust worse than a condemned water-tank." It was commanded by an incompetent, disreputable captain and a crew from which Jim stood out; he was too "perfect." Conrad's description of the ship and the captain portends that this ship is unsafe and that an unfortunate incident is imminent.

Reading the description of the pilgrims boarding the ship, one is reminded of cattle being blindly herded and crowded into small, unclean quarters. The German captain's view of the pilgrims as "cattle" emphasizes his disgust with them and justifies, in his mind, his later desertion of them to seemingly certain death — a view that completely separates him from Jim, who is deeply and profoundly affected by his actions. Jim's jumping from the Patna controls the rest of his life.

Concerning the episode of the Patna and the pilgrims, Conrad is basing this part of Lord Jim upon an actual event. The actual ship was named the Jeddah, and it was loaded with about 1,000 pilgrims. When it almost foundered, the ship was abandoned by the captain and the crew, who were picked up by a steamship and taken to the port of Aden, where they reported the "loss" of their ship. The next day, the Jeddah was towed into the port of Aden with all of her pilgrim/passengers still on board. This was a naval scandal, and the disgrace became widely known throughout the nautical world, causing horrendous gossip and a full inquiry. But Conrad's readers will not be informed about the events concerning the Patna until later, and even then, the facts will be only slowly revealed.

Chapter 3

This chapter devotes itself to presenting a repulsive picture of Jim's captain and fellow officers. The captain, the chief engineer, and the second engineer are all described in derogatory terms in order to foreshadow their despicable, disreputable, horrible immoral actions — that is, the desertion of the 800 Moslem pilgrims to certain death.

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For example, the immoral nature of the captain is first expressed in his physical description — "There was something obscene in . . . his naked flesh . . . [his] odious and fleshly figure . . . fixed itself in his memory as the incarnation of everything vile and base that lurked in the world we love." In addition to the captain's obesity is the drunkenness of the second engineer. Against these people, Jim and his romantic purity and ideals stand in sharp relief. And yet in the crucial moment, as we later learn, Jim "Jumps" along with these immoral derelicts.

Later in the novel, and especially at the end of Chapter 3, note Conrad's technique of impressionistically suggesting that "something" has happened. Conrad, however, will not reveal fully "the jump" until quite later. In fact, the reader should try to determine at what point in this novel it becomes perfectly clear that Jim did indeed "Jump" and abandon the Patna and the Moslem pilgrims.

Chapter 4

This chapter shifts to sometime later. Here, the reader could be justifiably confused about the time, the place, the purpose of the "inquiry," and the indistinct introduction of a strange man called Marlow.

Throughout these first four chapters, we see Jim through the omniscient narrator as a magnificent physical specimen endowed with an "exquisite sensibility," a man who dreams of "valorous deeds" and who lives on an idealistic level. Later, we will realize that this view is ironic: here, for example, Jim is on trial at a court of inquiry, and he is filled with horror and shame, and yet we don't know the reason why. Jim is forced, we hear, to give facts — even though facts do not answer the essential questions: "They wanted facts. Facts. They demanded facts of him, as if facts could explain anything."

Meantime, Jim knew that "only a meticulous precision of statement would bring out the true horror behind the appalling face of things." Jim's realizations, by the very nature of the language, imply that something horrible has happened, yet the reader is still essentially in the dark as to the nature of Jim's "horror" and his "shame."

In summary, the first four chapters have presented, from an omniscient view,

1. Jim's early life and training for the sea,
2. His dreams of performing acts of courage and heroism,
3. An important chance to be a hero during his sea training,
4. The voyage on the Patna until some unexplained misfortune strikes, and
5. Jim's being tried for some unknown but horrible and shameful act.

Chapter 5

The end of Chapter 4 mentioned an observer named Marlow who was present at Jim's trial, and now that Jim is placed before us as a man on trial, we must begin, through Marlow's eyes, to make judgments about Jim. Marlow will now select and objectify our views of Jim.

Marlow is theoretically telling the story to some unnamed listeners (one of them, we know, is named Charley), and many readers have questioned this device — that is, in Conrad's "Author's Note," he writes that critics have "argued that no man could have been expected

to talk all that time, and other men to listen so long." Conrad answered the objection by saying that, first, some members of Parliament speak for six hours in Parliament without stopping and that, second, Jim's story is so intriguing that it would hold the attention of the listeners.

Chapter 5, however, still does not enlighten the reader as to the true nature of the Patna episode. Rather, Conrad focuses on the four officers from Marlow's point-of-view: the captain is presented as "the fattest man in the whole blessed tropical belt" and is elephantine in nature and thoroughly obscene and disgusting in every way. The other three men are all contrasts to the captain. The chief engineer and the second engineer are almost insignificant, and in total contrast to all of them is Jim — the magnificent, broad-shouldered youth whose very appearance seems to inspire confidence.

Most important, however, is the fact that Marlow realized that Jim is "one of us." This phrase, as noted earlier, will become one of the principal themes of the novel. That is, if Jim is "one of us," then any of us readers, finding ourselves in the same predicament as Jim found himself, would probably react exactly as Jim did. Therefore, throughout the novel we should gauge Jim's actions against how we ourselves might likely act in a similar situation.

But, as yet, as noted above, we still do not know what the horrible, shameful, disgraceful action was that Jim committed; we know only that everyone reacted violently and with deep resentment and indignation.

Marlow prepares us for Jim's remaining all alone in port to testify by emphasizing in great detail how the captain suddenly "departed, disappeared, vanished, absconded." The second engineer is also dispensed with, and the chief engineer drank himself into such a coma that he couldn't testify. These drastic actions intrigue the reader as to the nature of the forthcoming testimony.

Chapter 6

The inexplicability of human action is presented through the story of Captain Brierly. Here we have a man who has risen to the pinnacle of his profession by the age of thirty-two, has never made a mistake, nor had an accident or mishap. He has no debts, no entanglements, and yet, for no seeming reason, he goes about logically and systematically putting his ship into the hands of the chief mate, Mr. Jones, and then he commits suicide by diving into the sea with iron ballasts fastened to his body.

Ultimately Jim's actions, however, will seem as inexplicable as Captain Brierly's. Some critics even believe that the captain is so troubled by the actions of someone like Jim, who is such an outstanding gentleman . . . "one of us," that the analogy troubles Brierly too much; therefore, he calmly prepares his own suicide so that he won't have to live with the knowledge that he too might someday do the exact same thing.

Of course, it is also very significant that Brierly wants to furnish sufficient money (200 rupees) for Jim to disappear because the entire trial and inquiry and the "infernal publicity is too shocking"; by analogy, the trial is a reflection upon a fellow Englishman in an alien land.

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Again, by the end of Chapter 6, Conrad has still not revealed Jim's full, actual predicament, and Brierly intrigues us further by asking, "Why are we tormenting that young chap?" We don't know; we are still in the dark as to the nature of Jim's torment.

Marlow's first meeting with Jim is charged with emotion as Jim mistakenly thinks that Marlow has referred to him as a "wretched cur." By the time the mistake is corrected, Marlow is able to persuade Jim to have dinner with him, and we now anticipate hearing more of Jim's story.

Chapter 7

Chapter 7 allows the reader to know more about Jim's predicament, but not before Marlow again lets us know that Jim "was of the right sort; he was one of us." The repetition of this phrase functions to remind us again and again that we are like Jim and would probably have reacted the same way that he did, especially since Jim states his case directly to Marlow in such a way that aligns all of us to Jim. "Do you know what you would have done? Do you? and you don't think yourself . . . you don't think yourself a — a — cur?"

When Jim maintains that after this terrible event, "this . . . hell," he can never go home again, and after he explains further that with his "certificate gone, career broken, no money . . . no work that he could obtain," that he is, in essence, ruined, the reader's interest in Jim's disgrace is intensified.

The reason for the narrative of Jim's exploits lies simply in his statement to Marlow: "It is all in being ready. I wasn't; not — not then. I don't want to excuse myself, but I would like to explain — I would like somebody to understand — somebody — one person at least! You! Why not you?" Thus Marlow, through his initial empathy for this young and handsome man, is chosen by him to be the recipient of this horrible experience.

Our first real intimation as to what really happened comes when Marlow says: "So that bulkhead held out after all," and then a second hint comes when Jim murmurs: "Ali! What a chance missed! My God! what a chance missed."

It is then after some contemplation that Marlow finally reacts and says, "If you had stuck to the ship, you mean." Still, even the most sensitive readers might miss this clue or not come to the full implication of its meaning. For many readers, it will not be clear what happened until much later, when we hear that the Patna was towed to Aden. Some readers, of course, will not be fully aware of what has happened until they hear the French lieutenant's story. But nevertheless, most readers, by now, are forming some definite impressions about the character of Jim and the character of Marlow, as well as some of the other characters.

When Jim maintains that there was nothing that he could do for the pilgrims ("They were dead! Nothing could save them! There weren't boats enough for half of them, but there was not time! No time! No time!"), he also protests that he was not thinking of saving himself, that he was not afraid of death.

At this point, Marlow interprets for the reader by saying that Jim was not afraid of death, but . . . he was afraid of the emergency." Marlow then interprets for us that Jim "might have been resigned to die, but I suspect he wanted to die without added terrors, quietly, in a sort of peaceful trance." Marlow will continue to interpret for the reader, but we should always remember that we are still free to disagree with his viewpoint.

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Chapter 8

Chapter 8 continues in an indirect manner, further unravelling the mysterious catastrophe connected with the Patna. Conrad, through Marlow, continues to approach the incident indirectly (by circumlocution). For example, instead of attacking the narrative directly, he gives us the reactions of the various members of the crew.

He examines Jim first because as first mate, Jim has all of the lifeboats ready for use in spite of the fact that there are not enough to save even half of the pilgrims. Then we see Jim panicking when one of the pilgrims asks for some drinking water for his sick child; Jim interprets the request as a threat and reacts with hostility.

Further panicking is seen when Jim feels a "heavy blow on [his] shoulder" only to discover that it is the second engineer, and the captain himself charges against Jim until he realizes that it is actually Jim. Then Jim hears the captain say that he is going to "clear out" — a horribly shocking statement. Throughout this narration, Conrad (Marlow) is conveying the confusion and horror of the situation which creates the panic and confusion, causing Jim to jump without ever really knowing why he jumped.

Again in this chapter, Marlow and the reader are re-involved in the mystery when Jim once again cries out: "You think me a cur for standing there, but what would you have done? What! You can't tell nobody can tell." And then in the very next paragraph, Marlow reinforces this idea and again repeats it: "The occasion was obscure, insignificant — what you will: a lost youngster, one of a million — but then he was one of us," and thus each of us might have done exactly as Jim did.

Later in the novel, Stein will categorize Jim as being an extreme romantic. Here in this chapter, Conrad is already preparing us for this scene as he emphasizes Jim's simplicity and his innocence — two qualities most often associated with the romantic.

It is Jim's innocence which makes it so hard for him to deal with the deviousness of the other members of the crew, especially when the first engineer attacks Jim and then cries out: "Won't you save your own life — you infernal coward?" Jim cannot react to this except to laugh bitterly over the irony of it, especially now that he has been internationally branded as a coward because he did save his life by jumping.

Even though the reader is still not informed precisely as to the true nature of the Patna episode, this chapter does provide a final clue: "And still she floated! These sleeping pilgrims were destined to accomplish their whole pilgrimage to the bitterness of some other end." By now there should be enough clues for the reader to form a very definite view — that the crew, thinking that the ship would sink, abandoned the ship and yet the ship miraculously did not sink.

Chapter 9

Chapter 9 finally presents Jim's jump from the presumably sinking ship. But the jump is surrounded by so many real and so many impressionistic details that it is difficult to separate the real from the impressionistic. From a distance, Jim wants to laugh at the tragic-comic frantic actions of the captain and the crew: "It was funny enough to make angels weep." Then suddenly a squall came up and the crew was sure that the squall

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would immediately sink the ship: "In absolute stillness there was some chance for the ship to keep afloat a few minutes longer, [but] the least disturbance of the sea would make an end of her instantly." At this, the others "displayed their extreme aversion to die."

Jim soon realizes "that there was nothing in common between him and these men," and when Jim expresses his anger at them for their cowardly actions, the entire crew here (and later) turns against him, calling him a fool and pointing out that he wouldn't have a ghost of a chance if they awaken "that lot of brutes [the pilgrims]. They will batter your head for you."

Consequently, after the captain and the crew are safely in the water, they call for George, the third engineer (who, unknown to them, is dead from a heart attack) to jump into the lifeboat, but they do not call for Jim to jump. And later, Jim's life is endangered by the hatred of these cowards.

Amidst the confusion, the oncoming squall, the definite sensation of the ship sinking, the terrified and desperate activities of the captain and the crew, and the sudden dipping of the bow of the ship, Jim is completely lost in confusion. Again he aligns Marlow and the readers by asking "What would you have done? You are sure of yourself — aren't you? What would you do if you felt now — this minute the house here move, just move a little under your chair? Leap! By heavens! You would take one spring from where you sit and land in that clump of bushes yonder."

The answer, of course, is that almost every one of us, amid such confusion and confronted with certain death, would also have jumped. Even Marlow admits how uncomfortable it made him feel, and he was careful not to answer because of his fear of being "drawn into a fatal admission about myself." And furthermore, Marlow reiterates that "really he [Jim] was too much like one of us . . ."

Thus, amidst all the confusion, with the captain and the crew calling for George (the dead third engineer) to jump, and with Jim feeling that the ship "was going down, down, head first under me. . ." he apparently jumped. Jim puts his actions in the past: "I had jumped . . . it seems." He doesn't actually remember the jump, only the painful landing in the boat and then he feels regretfully that he "had jumped into a well — into an everlasting deep hole." The rest of his life will hereafter be determined by this one act, and later, his every job and his every act until, finally, his tragic decision concerning Gentleman Brown will be determined by this tragic jump.

Chapter 10-11

Chapter 10 presents the immediate horrors of Jim's jumping, and it opens with Marlow's confirming Jim's assertion at the end of Chapter 9 that Jim "had indeed jumped into an everlasting deep hole. He had tumbled from a height he could never scale again."

The first horror which Jim faces as a result of his jump is that he finds himself among the dastardly people who also deserted the ship. Jim's deepest instincts tell him that he is, if not superior, at least different from these horrible, depraved cowards, yet he too did desert the ship, and thus he is "one of them." They all are literally and metaphorically in the same boat, and ironically, they misidentify Jim as George, the third engineer who died (unbeknownst to them) of a heart attack.

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This mistaken identity further aligns Jim with the others until they discover that it is Jim and begin to curse him. But their animosity, hatred, and threats to take his life allow Jim to again see himself as a being entirely apart (or separate) from these unethical monsters, especially as they continually call him a coward or a "murdering coward." Jim sums up the first horror of jumping as the discovery that he had joined these horrible companions. He says, "Oh yes, I know very well — I jumped. Certainly, I jumped! I told you I jumped; but I tell you they were too much for any man."

A short time after he jumped, Jim could still see the masthead light, and it terrified him to see that the ship had not sunk. Then, when he and the others saw the light disappear, they all assumed that the ship had sunk.

As we are later to hear from Captain Brierly, what happened was that the squall simply turned the ship around so that the light was no longer visible. Still, Jim had a deep desire to escape from the accursed lifeboat — to swim back and see for himself because the horror of being with the captain and the others was more horrible than possible death.

In Chapter 11, Jim again brings Marlow and us back to the matter of guilt by asking again if we wouldn't act the same as he did: "Suppose I had stuck to the ship? Well. How much longer? Say a minute half a minute. Come. In thirty seconds, as it seemed certain then, I would have been overboard; and do you think I would not have laid hold of the first thing that came in my way — oar, life-buoy, grating anything? Wouldn't you?" And now if Marlow even uses a euphemism, such as "And so you cleared out," Jim emphatically corrects him: "Jumped . . . jumped, mind you."

At the end of Chapter 11, Jim is waiting "for another chance," and thus, the remainder of the novel will deal with Jim's search for another chance to prove himself to himself.

Chapter 12-13

Jim tries to explain that when the Avondale rescued them, he said nothing when the captain gave out the fictitious story because, after all, I had jumped, hadn't I?" Thus after avoiding the word "jumped" for so long, now that he has actually said it, he seems to take a perverse delight in using the word. After the report of the Patna, Jim is exultant partly because the shouts for help that have been haunting him must have been imaginary, but nevertheless, these shouts were so piercing that he is now glad that the pilgrims were saved so that he will no longer hear their imaginary shouts. He still can't understand the sinking of the masthead (explained by Captain Brierly as a shift in the ship's position), but he knows that it too must be imaginary.

Conrad then shifts his narrative to that of the report of the French lieutenant whose gunboat rescued the Patna. Then Conrad shifts the novel's time sequence again — this time, to three years in the future, when Marlow encountered this same French lieutenant who had boarded the Patna and oversaw her towing for thirty hours without sleep or wine, but knowing that two quartermasters were standing with axes ready to cut loose the lines if the Patna were to begin to sink, in which case, the French lieutenant would have also have gone to his death.

And yet in Chapter 13, when Marlow and the French lieutenant discuss the events, the Frenchman does not condemn Jim for his actions. Even though he himself was there for

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thirty hours, he maintains that "After all, one does not die of . . . being afraid." Also, he maintains that "there is a point — there is a point — for the best of us there is somewhere a point when you let go everything. And you have got to live with that truth — do you see?" Thus, the man who faced death for thirty hours refuses to either condemn or judge Jim.

Conrad (or Marlow) then returns to the time of the trial — just before the judging, when Marlow finally feels that Jim has suffered enough indignation and therefore offers him money (200 rupees from Captain Brierly and more from himself) so that Jim can simply leave, disappear. But Jim refuses: "I may have jumped, but I don't run away." It is as though once again his romantic nature craves added punishment and indignation.

Chapter 14

This chapter presents the final, "official" verdict about Jim's jumping ship, and Conrad builds up suspense for it by having the court ask a series of unimportant questions. Then we hear the final verdict: "Certificate cancelled."

Having been branded as a coward and his certificate cancelled, what worse fate could befall Jim? Conrad hints at one possible "worse" fate in the episode concerning Chester and Robinson, who are two of the most disreputable men of the South Seas — in fact, one of them, Robinson, has long been suspected of cannibalism. These two horrible creatures typify the dark powers that wait to swallow a discouraged and rejected man. They are introduced to show the change that is taking place within Marlow because Chester's suggestion fills Marlow with utter loathing.

These two unsavory men need a kind of non-person to do their dirty work — overseeing coolie labor in digging and sacking bird manure — and they feel that the horribly disgraced Jim is just such a person, or non-person. Marlow, horrified at this completely decadent, immoral proposition, will not intervene. His view of Jim does not include such depraved labors or even working with such depraved men. Marlow is clearly so deeply involved with Jim that he cannot abandon him to such degradation.

Chapter 15-17

After showing Jim at his lowest point in the preceding chapter, Marlow tells us that he lived to see Jim "loved, trusted, admired, with a legend of strength and prowess forming round his name as though he had been the stuff of a hero." It is as though Marlow is telling us to wait — because his evaluation of Jim is correct. That is, Jim is indeed one of us. He also lets us know that had he not interceded between Chester and Jim, then he would never have seen Jim again because he learns later that the men on Chester's guano enterprise disappeared.

And yet, Chester, and all that pertains to him, is important because it shows Marlow's development. Marlow still feels that Jim is concerned not so much with his guilt as he is with the humiliating and treacherous "Jump" and its shameful consequences. Jim is seen here writhing in the agonies of romantic melancholy with his "refined sensibilities and his fine feelings, fine longings — a sort of sublimated, idealized selfishness"; that is, Jim is too "fine a fellow" to throw over to Chester and his kind.

These descriptions of Jim prepare us for Stein's firm statement that Jim is a romantic. And certainly in the romantic tradition, Jim's raging emotions within are symbolically reflected in the raging storm outside. Throughout these scenes, Marlow watches Jim writhe and squirm in agony like one of Stein's impaled beetles, but then Marlow is also impaled on the sharp point of his own new affection for Jim and the sense of his responsibility for Jim.

Since the trial is now over, Marlow turns to practical matters (Jim won't consider the horror of accepting his back pay from the Patna), and when Marlow volunteers to help, Jim responds by saying, "You can't." Of course, Marlow meant "help with practical matters," but Jim means help in an entirely different sense — in assuaging his feelings of disgrace and guilt. Thus, when Marlow tells Jim that he is writing to a man in Jim's behalf, Jim's appreciation is immense — mainly because he now realizes that there is someone who still cares for him, or believes in him, a fact which gives Jim a new confidence in himself. Jim's soaring gratitude and unbounded delight as Marlow unfolds his plan indicate a relief and a deliverance from an alternative so forbidding as to suggest nothing short of death itself.

Chapter 18-19

In these two chapters, Marlow relates three episodes involving Jim, and the episodes occurred at immense geographical distances from each other. In each case where some connection or comment was made about the Patna episode, Jim would literally flee. For example, in his first job where he had earned the respect of his employer, Mr. Denver stood to reap great financial rewards; the happenstance appearance of the second mate was bad enough, but when this second mate tried to become intimate with Jim, Jim could not "stand the familiarity of the little beast."

After all, Jim was a gentleman, and furthermore, after the sinking of the Patna, the second mate and his fellow officers had considered killing Jim. Likewise, at Jim's next job — one in which he was extremely successful and well liked — he fled immediately when someone began discussing the Patna episode, and his final adventure was with the Dane in the Siamese Navy. All three of these episodes represent what must have been dozens more (as Marlow says, "More than I could count on the fingers of my two hands"), and thus Jim's almost obsessive, almost pathological sense of guilt has made him known over thousands of miles all through the South Pacific.

It is ironic that Jim feels his guilt more than other people. His innate sensitivity makes him feel that everyone condemns him, and then we hear that Egstrom did not care at all. Egstrom says, "And who the devil cares about that?" Furthermore, the physical attack on the Dane represents the one time that Jim did not behave as though he was "one of us."

After one episode when Marlow brings Jim aboard his ship, Jim constantly remains below deck and is quiet and reticent. Note that when Marlow asks him if he would like to go to California, Jim responds, "What difference would it make?" In other words, Jim cannot escape from himself even if it be across continents and oceans; instead, he is looking for an opportunity to prove himself to himself.

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Chapter 20-21

In Chapter 19, Marlow had decided to take Jim's problems to a wealthy merchant named Stein, a respected and trustworthy man. Stein was also a world-renowned collector of rare butterflies and beetles. Marlow (Conrad) now offers us a history (or background) to Mr. Stein.

The main point of this digression is to show us Stein's reaction to treachery, ambush, and betrayal as opposed to the capture of the most beautiful butterfly in the world. In other words, Stein thinks nothing of being betrayed, ambushed, and shot at by would-be assassins (or even deceptively killing some of his would-be assassins), but when, in the next moment, he finds one of the rarest butterflies in the world, his knees collapse with wonderment and joy. Therefore, this digression shows Stein to be probably one of the most magnificent romantics in the world, and thus, he will recognize immediately that Jim is also a romantic. Indeed, after hearing Jim's story, Stein immediately pronounces: "He is romantic — romantic."

Clearly, Stein identifies with Jim and thinks of how many wonderful opportunities have come his way that he has missed while Jim has missed only one — the chance to be the hero of the Patna episode instead of its scapegoat. Stein then suggests to Marlow that their problem is not how to cure Jim, but instead, how to teach him to live (practically and otherwise) with himself.

Chapter 21 introduces us to Patusan, where it is decided that Jim will be sent to replace the present, dishonest manager. The importance of Patusan is that it is the most isolated place in that part of the world. Consequently, it will allow Jim to be extremely isolated and so preoccupied that he will not have time to confront himself with massive attacks of guilt and self-recrimination.

At the end of this chapter, we gain somewhat of an understanding of why Marlow has taken such pains with Jim: Marlow believes that "We exist only in so far as we hang together," and since Jim is one of us, it becomes necessary for Marlow and Stein (and, previously, the others — Mr. Denver, Egstrom, and De Jongh) to look after Jim.

Chapter 22-23

Again, Conrad (and Marlow) lets us know that at an earlier time, Patusan was famous for its vast treasure of pepper, but now that pepper is not so important, Patusan has lost much of its influence as an important trading center. In fact, the reader often wonders (and is never told precisely) what it is that justifies Stein's still retaining a trading post there.

In this chapter, we also hear of the immense danger for strangers to travel to Patusan; the "wary captain" who is to take Jim to Patusan refuses to go any farther than the mouth of the river; he explains to Marlow that he already sees Jim as a dead man. Part of the danger is a man named Rajah Allang (an evil man who will capture Jim upon his arrival and who will be a force for Jim to contend with for a long time).

Jim, however, welcomes to the point of ecstasy the opportunity to simply fade from civilization, to enter Patusan and let the veil of civilization forever close behind him. He

welcomes the opportunity to "jump into the unknown" and "achieve his disappearance" from all of the known world.

Thus, Conrad continues his metaphor of "jumping" — that is, just as Jim's jump from the Patna was a jump into an unknown part of himself, his "Jump" here, into an unknown part of the world (into Patusan), is an equivalent jump into the unknown. "Once he got in, it would be for the outside world as though he had never existed. He would have nothing but the soles of his two feet to stand upon."

We further see Stein as the complete romantic, and his romantic nature is further revealed in the generous provisions that he is ready to make for this youth, whose story has captured his own romantic imagination to the point that he is ready to bestow much of his fortune on Jim.

In Chapter 23, we are told about the ring which old Doramin gave to Stein as a parting symbol of their eternal friendship. Jim is to take Stein's ring to Doramin, and it will insure him protection by the great chief ("The ring was a sort of credential"). This, of course, is the ring which will figure so prominently in Jim's tragic death at the end of the narrative.

Although Jim is wildly enthusiastic about his future fortunes — to Marlow, Jim seems filled with romantic posturing to the point of being melodramatic. But even now, Marlow doesn't fully understand the nature of the weight that Jim feels, a weight so heavy that Marlow doesn't understand Jim when Jim mentions that once he is in Patusan, he will never want to come out again. When Marlow asserts that "if you only live long enough, you will want to come back," Jim virtually ignores him and dismisses Marlow's comment with the remark, "Come back to what?" For Jim, the civilized world has no hold on him. He is no longer a part of the civilized world. For Jim, this is his "magnificent chance" to prove his own worth to himself.

Chapter 24-25

Again in these chapters, Conrad (or Marlow) skips about from past time to present time (two years later). We witness a scene when Marlow visits Jim, and then the narrator returns to a past time, when Jim first arrived in Patusan.

Marlow even hints of future occurrences and tells the story of Jim's arrival from a distance of many years, and so it seems natural to him (and, of course, to Conrad) to call up, first, one experience and then another — without due regard for their time sequences.

By the time of Marlow's arrival, the natives are calling Jim "Tuan Jim" or, in English, Lord Jim, and we are told that Jim has won their respect and, in some cases, their awe; already, many legendary stories have grown up around Lord Jim. Without our knowing how Lord Jim accomplished it, we are informed that he had indeed achieved a type of greatness — complete trust and ultimate respect in this outpost. "He was approaching greatness as genuine as any man ever achieved."

When Jim first arrived, we hear from Marlow (who is narrating what Jim told him) that Jim had been held captive for three days, and Marlow points out that had he Jim) been killed then, the entire province of Patusan "would have been the loser." Even Jim recognizes his greatness and appreciates the fact that now, "there is not one [house] where I am not

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trusted." Lord Jim has at last, finally, found his niche in the universe, and he will never leave Patusan, the place where he is honored and trusted, respected and loved.

In addition to Jim's newfound self-assurance and happiness, Marlow noticed other differences in Jim. He was now more intellectually alert; there was an eloquence and "a dignity in his constitutional reticence" and a "high seriousness" in his actions that showed "how deeply, how solemnly" he felt about his work at Patusan. Marlow concluded that Jim had indeed found himself.

When Jim took Marlow to the place where Rajah Allang, who had held him prisoner, lived, Jim showed great courage in drinking coffee once a month with the Rajah — even though he knew that it might be poisoned.

Lord Jim then told Marlow of his escape — of another "Jump," which this time led him to a bog where, for awhile, he was stuck in mud and slime. When he emerged, he was symbolically covered with filth, but even in this disgusting condition, he ran to Doramin's stockade where he showed him the ring and was accepted into Doramin's family, thus symbolically emerging from the filth and slime to begin anew a new, clean, productive life. The symbolism is obvious: the "jump" that takes Jim deep into the vile slime and mud of the creek represents the jump from the Patna which immersed Jim deep into vile shame and everlasting remorse.

Chapter 26-27

Chapter 26 establishes the fact that Doramin, his wife, and their son Dain Waris are a very closely knit family, with Dain Waris being the son of their later life. Likewise, Conrad (Marlow) is anxious to establish the close bond of friendship that exists between Lord Jim and Dain Waris. It should also perhaps be noted that although we are constantly told about the depth of this friendship between Dain Waris and Lord Jim, we seldom see it in operation except for the fact that Dain Waris was the first person to endorse Lord Jim's plan to bombard Sherif Ali's stronghold, and that it was Dain Waris who saved Jim's life. Of course, we are also told that Dain Waris "not only trusted Jim, he understood him."

The emphasis upon the closeness between Doramin and his son and upon the close friendship between Lord Jim and Dain Waris foreshadows the final moments in Lord Jim's life. Likewise, the pair of magnificent pistols on Doramin's knees will play a sinister part later on. These are the "immense flintlock pistols" which Stein gave Doramin in exchange for the ring which Doramin gave Stein, and these are the pistols which will be the instruments of death for Jim.

Jim's desire to bring peace to the land becomes tantamount in his mind. His own fate and, later, his fame are both based upon the success of his attack against Sherif Ali. After the success of the bold plan to take the cannons up the mountain and after his routing Sherif Ali, Jim's fame becomes so great that some of the natives even report that he carried the cannons singlehandedly on his own back. After this military success, Jim's fame places him in a position where he is expected to settle everything — even divorce cases: "His word decided everything." Jim's victory, we realize, gave him a firm sense of his own worth and value: "Thus he illustrated the moral effect of his victory in war. It was in truth immense."

Chapter 28-30

Even though Jim becomes the most respected person in Patusan, being called "Tuan Jim," or Lord Jim, Doramin shows no sense of jealousy even though Doramin's most secret desire is to have his son Dain Waris become the chief ruler of Patusan. Part of Doramin's lack of jealousy, of course, stems from the fact that both he and his wife know that no white man has ever stayed in Patusan for longer than a few years, unless they were evil, vicious, spiteful, and cruel — such as the wicked and unprincipled Cornelius.

Jim, however, basking in the glory of his recent triumphs, cannot tell the people of Patusan that he is, in the eyes of the outside world, a disgrace who can never be accepted, and thus, he can never return to that society. In addition to Doramin's wife, then, who cannot believe that Jim has no mother, no one at all to return to, later Jewel, Jim's wife, will also have difficulty believing that Jim will not leave her someday.

This brings Marlow to the subject of the romantic love that developed between Jim and Cornelius' stepdaughter. Their love, from the start, was imbued with "a romantic conscience," and Jim even translated her Malay name into the English name "Jewel," meaning any gem of precious quality. Not only was their marriage performed in the native style, but their union was highly successful. It was also highly unique because Jim and Jewel would walk publicly hand-in-hand or arm-in-arm; normally, a Malay woman was supposed to walk behind her lord and master and was considered to be inferior to her husband. Furthermore, we later learn that when Jim had to be away from the village, Jewel was placed in charge of valuable property, such as the ammunition room.

Chapter 29 presents more of Jewel's background and reinforces what we have already been told about her total and complete devotion to Lord Jim — a devotion that is equaled only by Tamb' Itam's loyalty to Jim. The depth of the devotion of these two people to Jim will later account for their inability to understand Jim's decision not to flee after the terrible tragedy at the end of the novel.

In contrast to the purity and beauty of Jewel's and Tamb' Itam's characters is the vileness of Cornelius, Jewel's stepfather. "His slow, laborious walk resembled the creeping of a repulsive beetle, the legs alone moving with horrid industry while the body glided evenly. . . . [He was so] loathsome, abject and disgusting" that Marlow could not stand to even be around him. Conrad's graphic description of Cornelius prepares the reader for his vicious and cowardly behavior at the end of the novel.

Chapter 30 continues to present Cornelius' atrocious behavior, especially his disgraceful treatment of Jewel. Yet, ironically, it is in the midst of the horror of Cornelius' presence that Jim suddenly conceives of a plan to free Patusan of the wicked Sherif Ali — a plan which we have already seen was successful.

Chapter 31-33

These chapters are essentially devoted to the love that developed between Jim and Jewel, and the difficulties that Jewel encountered when she tried to believe Jim and trust him — in spite of the fact that everyone else in the village trusted him completely.

In Chapter 31, we go back in narrative time to a point before Jim blew up Sherif Ali's fortress; we return to a night when four of Sherif Ali's men attempted to kill Jim. It was

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the first night that Jim discovered that the girl, Jewel, had constantly kept a vigil over him while he was sleeping, thus indicating to him her deep concern for him.

At first, when Jewel came to him, Jim thought that she was in trouble; then he was annoyed when she told him that his life was in danger. He had heard this fear expressed so many times from so many people that the threat had become boring.

This time, however, Jewel was correct, and we see Jim confronting the charging killer and capturing the three men in hiding. The entire purpose of this scene is to illustrate both to the reader and to Jewel the nature of Jim's courage.

Here, in the face of almost certain death, Jim did not "jump."

He held his ground until the last possible moment, and then he fired at the charging killer. By standing his ground, Jim displayed considerable courage; in one sense, he has begun to redeem himself from his jump from the *Patna*. Furthermore, Jim grew in stature in Jewel's eyes.

In Chapter 32, Jim expressed some of the paradoxes of his love for Jewel. First of all, he couldn't leave her because he had become convinced that his very existence was essential for her own continued existence. He was obligated to her. He was, however, troubled that he could never be completely honest with her, partly because she would never believe him if he were to tell her the true reason for his being in Patusan.

That is, Jewel has seen Lord Jim perform outstanding acts of bravery, courage, and defiance; thus, she would never believe him if he were to tell her the true state of affairs. But the colossal irony is that if Jim were to tell Jewel or anyone else about his past, they not only wouldn't care, but they would agree that Jim had done the right thing in saving his own life. This view is what will make it so impossible for Jewel and Tamb' Itam to accept Jim's decision, at the end of the novel, not to "run for his life."

Chapters 32 and 33 present a fuller view of Jewel. When she is alone with Marlow, she questions him about Jim because she can't understand Jim. We see her as an acute, sharp, intelligent woman, but one who is still naive and innocent. She also has deep fears of Marlow's "hold" over Jim, and as Marlow says: I belonged to the Unknown that might claim Jim for its own at any moment." Jewel greatly fears this great Unknown. Jewel knows that other white men have come, and they have always left after awhile: "They always leave us." Sometimes she thinks that Jim "in his sleep when he cannot see me [will] then arise and go" because even though "other men had sworn the same," yet they all have left. The irony of these fears is that, in the ultimate analysis, Jewel is right. In deciding not to flee (not to make a run for his life later on) and in his decision to face death rather than live with her, Jim will be "deserting" Jewel.

Chapter 34-35

These two chapters' end Marlow's direct association with Lord Jim. The rest of Jim's story will be given to us by reports, documents, and letters concerning Jim, along with Jewel's and Tamb' Itam's reports of Jim.

NOVEL BY JOSEPH CONRAD

We hear again that Jewel refuses to believe that Jim is not "good enough" for the outside world, and Marlow's attempts to convince her of Jim's loyalty by his explanations

"only succeeded in adding to her anguish the hint of some mysterious collusion, of an inexplicable and incomprehensible conspiracy to keep her forever in the dark."

Marlow was ready to leave because he was now convinced that his earlier views of Jim were the correct ones — that is, Jim had indeed proved to all concerned that "he was one of us," and now Marlow saw that all of his efforts on Jim's behalf and all of his trust in Jim's essential goodness had been fully justified; thus, Marlow was now content to leave Jim to his own destiny, knowing full well that they would never meet again — that is, that he (Marlow) would never return to Patusan and that Jim would never leave Patusan.

These chapters also present more of Cornelius, a villainous man whom Marlow completely misreads. Marlow considers Cornelius to be such a repulsive, spiteful, cringing, insidious insect that he, Cornelius, is not really dangerous. Marlow, in essence, dismisses this obnoxious creature as being "too insignificant to be dangerous." In terms of Cornelius' treachery with "Gentleman Brown" later, we realize that Marlow is wrong in his interpretation of Comelius' "insignificance."

Chapter 36-37

This chapter presents a type of transition from the earlier narration by Marlow to a type of narration presented through documents and letters, "pieced together by" Marlow and sent to one of the men on the verandah who listened to Marlow's story. The time of the receipt of the packet is some two years after the events of the last chapter.

Conrad's use of these narrative devices and the introduction of an anonymous recipient of this material is perhaps the most awkward and unaesthetic aspect of the novel. This method of bringing the novel to a climax is, for the modern reader, terribly distracting and unjustified as a narrative technique, and the introduction of the anonymous recipient of the letter is totally unwarranted — we simply don't care about this person. The whole chapter is out of place.

In Chapter 37, as is typical of this novel, Conrad jumps forward in his narration, and we hear about the death of Jim before we hear about the events surrounding Jim's death. We are also introduced to Gentleman Brown, the instrument of Jim's death.

In Gentleman Brown, we meet the epitome of Jim's nemesis — a person who reeks of pure evil. At this point, we are not prepared for someone who thoroughly and irrationally hates Jim for no other reason than the fact that Jim is a good and honorable man. Had Jim screamed at Brown, "Hands off my plunder," Brown would have respected him as another pirate or as another mercenary, but Brown has never before encountered so perfect and so honorable a gentleman. Thus, Brown can only respond to Jim with disgust. On his deathbed, Brown is ultimately pleased that he "paid out the fellow" and that finally he did "make an end of him after all."

Conrad gives us this information before we see the encounter between Jim and Brown in order to let us know that Jim should have handled Brown in an entirely different manner. In other words, the reader thoroughly dislikes Brown after this introduction to him, and he wishes futilely that Jim would have followed the advice of his associates who wanted him to destroy Brown.

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This chapter also confirms Jewel's earlier fear that Jim eventually would, like all the other white men, finally leave Patusan. But note that before meeting Jewel at Stein's house, Marlow meets Tamb' Itam, who cries out to Marlow that Jim "would not fight. He would not fight."

To the incredibly loyal native, Jim's refusal to fight was totally incomprehensible and therefore unforgivable. The same is also true for Jewel: upon seeing Marlow, she immediately cries out that "He has left me . . . you always leave us — for your own ends." She also feels that "It would have been easy to die with him."

Jim's death confirms her earlier statements and fears. She could have accepted anything that Jim might have decided to do — *if* his decision had been made with *survival* being uppermost in his mind. Jewel wanted Jim to save his own life, to fight for survival. She could have forgiven Jim anything — except one unalterable fact: Jim deliberately *chose* death over a life with her. Because of this decision, she can never forgive him. The shock and horror of Jim's choice of death and honor over life and love is unfathomable to Jewel. Not surprisingly, it has changed her nature. Jewel has changed from "passion into stone." She has been betrayed by Jim, and she will never understand or ever recover from his betrayal of her.

Chapter 38-39

Chapters 38 and 39 present more of Gentleman Brown's background, further showing his corruptness, his evil nature, and his amorality. Brown kills for the sake of killing: he is "a blind accomplice to the Dark Powers." What makes Brown so dangerous is the fact that he "was tired of his life and not afraid of death." In fact, Brown would rather be killed than face the possibility of imprisonment. This lack of a fear of death is what makes Brown such a danger to everyone.

It is ironic that Lord Jim is trusted so thoroughly by the people of Patusan that they will not do anything on their own concerning the fate of Gentleman Brown. Even though Dain Waris and Jewel both want the evil man to be killed, the other natives want to wait until Jim's return. Thus, by the very trust that the natives have for Jim, they place Jim in a position of having to make a decision about Brown's life, a decision which will ultimately bring about the deaths of many people, including Dain Waris and Jim himself.

These two chapters also present the other forces aligned against Jim. Kassim is a bitter and evil person who hates without reason, and Cornelius has long despised Jim and has longed for his death because Jim is so perfect and good. Rajah Allang wants Jim dead so that he can return to terrorizing the natives again. Thus, they are all aligned in their treachery against Jim and the forces for good.

Chapter 40-41

Chapter 40 continues to blacken the picture of Brown, showing him as one of the most detestable characters in fiction, possessing absolutely no redeeming traits. He uses everyone in order to achieve his evil purposes merely for the sake of evil. Like Shakespeare's Iago, he seems to dwell upon evil merely for the sake of evil. For example, he is delighted that there is a fort already built so that he will be able to crush the people of Patusan more efficiently.

At the end of Chapter 40, he is told by Cornelius that Jim is like a child — that he has no fear of anything and that it will be very easy to take anything from him.

Not surprisingly, in Chapter 41, Jim goes to see Brown. From the very first meeting, Brown despises Jim because Jim is clearly loved and trusted by the people of Patusan and because Jim's looks and assurance and youth are in total contrast to Brown's blackened body and his dark, evil soul. Furthermore, Jim displays no sense of fear; he seems entirely self-possessed and confident.

However, as the two men talk, Brown, who is evil but no fool, is soon able to worm his way into the inner nature of Jim. Brown reminds Jim that they are both here because of some guilty thing that happened to them in the past, and that they both must have done things in the past of which they are ashamed. As Brown says, "I am here because I was afraid once in my life." This, of course, is a terrifying parallel to why Jim is here — that is, once in his life, Jim, possibly out of fear, jumped. And ever since, to the public and to himself, Jim has been convinced that he is indelibly branded as a "coward."

Note that Brown uses the same imagery associated with Jim's jump from the Patna — "I am sick of my infernal luck. . . . There are men in the same boat — and by God, I am not the sort to jump out of trouble and leave them in a d — d lurch." These words and illusions serve to remind Jim that a man should not be judged by a single act performed under stress and duress. These comments, as we will see, will lead Jim astray in his judgment of Brown's basically evil nature and will render Jim incapable of acting as a free agent. Jim's inability to see through Brown's evil nature and treachery simply because Brown makes such a parallel analogy to their mutual pasts causes Jim to feel a compassion for Brown which will, in turn, bring about the tragic deaths of Dain Waris and others, including Jim himself.

Chapter 42-43

In Chapter 42, once Brown has discovered Jim's weak spot, he continues to emphasize to Jim that there is a *common bond* between them — that they both share some kind of *common guilt*. As noted above, Brown is similar to Iago — that is, while being the incarnation of pure evil, he is nevertheless very astute in psyching out his opponent. Brown, Conrad tells us, "had a satanic gift of finding out the best and the weakest spot in his victims," and it did not take him long to discover Jim's weak spot. In fact, Conrad virtually uses Jim's earlier words when Brown asks Jim if Jim "didn't understand that when it came to saving one's life in the dark, one didn't care who else went three, thirty, three hundred people," and upon asking this question to Jim, Brown brags that he was delighted: "I made him wince."

Of course, Brown's question uses virtually the same words that Jim used earlier to Marlow when he was trying to explain the confusion aboard the *Patna* and the fact that any man in an emergency would reach out to save his own life. Thus, we see that Lord Jim's deep compassion, combined with his lingering guilt over the *Patna* affair, causes him to totally misjudge Brown. Jim›s guilt is still so great that he eventually yields to Brown›s refusal to surrender his arms, thus leaving Brown and his men with sufficient means to accomplish the forthcoming ambush.

Having now been exposed to Brown's total devotion to evil, we are in a position to know

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that Jim was wrong in his decision to release Brown, and thus we can once again see how Jim's judgment has been affected by his guilt long before we know of the impending catastrophe.

For example, Jim's defense of his decision to free Brown and his men — "they were erring men whom suffering had made blind to right and wrong" — could so easily apply to Jim himself, for Jim also feels that as he himself once needed a chance to redeem himself, so these cutthroats might also need a similar chance for redemption. Therefore, Jim pledges his life if any of the men should come to any harm — a pledge that later Jewel and Tamb' Itam cannot see any reason to honor.

In Chapter 43, Stein, upon hearing of Jim's releasing Brown, once again calls Jim a "romantic! romantic!" and in this instance, Stein means that the true romantic is forever looking for the innate goodness of man. Jim's altruistic belief in man's innate nobility causes him to be blind to Brown's evilness and thus allows Brown to wreak vengeance upon Patusan.

Chapter 44-45

These last two chapters are filled with more action per se than any of the other chapters. We see the attack, the panic caused among the Bugis, the death of Dain Waris, Tamb' Itam's killing of Cornelius and then his quick flight back to Lord Jim, and after Jim's confrontation with Jewel, concerning whether or not to fight, we see Lord Jim go to meet Doramin with the full knowledge of his impending death.

These final chapters show the penultimate treachery of "Gentleman Brown" — his "act of cold-blooded ferocity." What happened, Marlow says, was a lesson — "a demonstration of some obscure and awful attribute of our nature which, I am afraid, is not so very far under the surface as we like to think." Marlow seems to be implying that just as all men are capable of "Jumping" (as Lord Jim did aboard the Patna), likewise, all men are also capable of some sort of treachery, as performed by Brown. Certainly, Brown himself implied the same theory to Lord Jim, an idea so unnerving that it caused Jim to fail to see Brown's treachery clearly. However, Brown exceeds all decency when he gloats on his deathbed about the havoc that he wreaked upon Lord Jim. In his last moments on earth, Brown rejoiced that Lord Jim was ultimately killed.

When Lord Jim climbs up to Doramin's village to face certain death, he climbs back all of the way that he had "jumped" when he deserted the Patna. Jim has conquered fear and shame. He has discovered the chance he waited for, the opportunity to restore to himself his own vision of himself.

Jewel can never understand Jim's decision not to fight and as we have seen earlier at Stein's, she will never forgive Jim because she fully believes that he, like all white men, has deliberately deserted her. Her last words to him as he walks toward Doramin are: "You are false!" She screams these words to Jim, who asks her forgiveness. "Never! Never!" she calls back. Unfortunately, Jewel will never understand Lord Jim's moral position. He had no choice. Morally, Jim had to prove his worth to himself; fighting had nothing to do with the honor which he had to try and find within himself.

Jim promised safety for his people if they would let Brown go, and he offered his life as proof that they could trust Brown. Now Dain Waris and many others are dead. Jim had to offer his own life in payment. He was a Lord to his people, and he had to give his life when it was necessary. This time, Jim did not flee, and he did not jump.

He had conquered fear and shame, and he met death as a hero would. He made a bargain with the human community, a community he once deserted, and he paid for its trust with his life. At last, Jim became the master of his own destiny.

1.6 REVIEW QUESTIONS

SHORT ANSWER TYPE QUESTIONS

1. **Where does the story Lord Jim take place?**
2. **Give an introduction about Lord Jim by Joseph Conrad?**
3. **What is Jim's job?**
4. **How does Captain Brierly's method of dealing with his past influence Jim?**
5. **Discuss why Jim lacks the respect of his own people in Lord Jim.**

LONG ANSWER TYPE QUESTIONS

1. **Trace Conrad's use of light and darkness throughout the novel.**
2. **What role does Jewel play in Jim's life?**
3. **Which is more important to Jim — justifying himself to the world? Or justifying his actions to himself?**
4. **What is the moral wrong that Jim believes he has committed?**
5. **Why did Jim choose to try and find forgiveness in a dark, wild, isolated pocket of mankind?**

1.7 MULTIPLE CHOICE QUESTIONS

1. **The ship which Jim sails aboard as chief mate which then nearly sinks, leading him to abandon it, is called the _____.**
   a. Patusan
   b. Sarah W. Granger
   c. Jewel
   d. Patna

2. **Marlow first encounters Jim _____.**
   a. On board a ship
   b. In a courtroom
   c. At the Malabar House
   d. In Patusan

3. **Patusan is a _____.**
   a. Small independent state
   b. British colony
   c. Part of the Philippines
   d. Dutch colony

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4. Jim is put on trial by _____.

a. British authorities
b. His fellow seamen
c. Muslim clerics
d. The Patna's owners

5. Who tells Marlow of Jim's final fate?

a. Dain Waris and Doramin
b. Tamb' Itam and Jewel
c. Jewel and Stein
d. Stein and De Jongh

6. Stein was forced to flee Europe because he was a _____.

a. Revolutionary
b. Forger
c. Royalist
d. Thief

7. Which of the following is not a business proposition offered to Jim?

a. Guano collecting on the Walpole Reef
b. Trading post manager in Patusan
c. Water-clerk for De Jongh
d. Tax collector in Batavia

8. Jewel is the daughter of _____.

a. Stein and the Dutch-Malay woman
b. Cornelius
c. the Dutch-Malay woman
d. Cornelius and the Dutch-Malay woman

9. Marlow repeatedly refers to Jim as _____.

a. "A jolly good fellow"
b. "One of us"
c. "A monster"
d. "A younger version of himself"

10. Patusan was first visited by Dutch traders in search of _____.

a. Slaves
b. Gold
c. Territory
d. Pepper

♦♦♦♦♦

UNIT II

COLLECTION OF SHORT STORIES BY J JOYCE

STRUCTURE

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2.1 LEARNING OBJECTIVE

After completion of this unit, student will be able to:

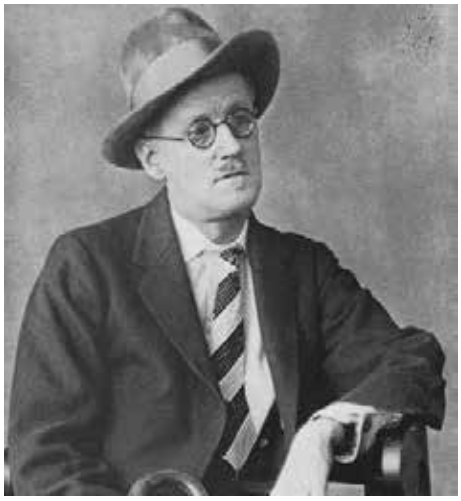
- Know about life of the author.
- Understand the summary and analysis of each of the short stories in the novel 'Dubliners' which are written by J. Joyce.

2.2 INTRODUCTION TO THE LIFE OF JAMES JOYCE

Early Years and Education

James Augustine Joyce was born on February 2, 1882, in Dublin, Ireland. At the age of six and a half, he was enrolled at Clongowes Wood College, a Jesuit School for Boys in Ireland's County Kildare. Eventually his family withdrew him from Clongowes, lacking the tuition. From 1893 to 1898 Joyce studied at Belvedere College, another private boys' school, and in 1898 he enrolled at University College, Dublin. He graduated in 1902 with a degree in modern languages. During 1903 he studied medicine in Paris and published reviews; receiving a telegram saying that his mother was deathly ill, he returned to Dublin in time for her death. The following year he met Nora Barnacle, a country girl from the west of Ireland who would become his lifelong companion; their first date took place on June 16, 1904: the day on which Joyce's masterpiece, Ulysses, would be set.

Literary Writing



Also in 1904, while teaching school in Ireland, Joyce published stories in The Irish Homestead and began a novel, Stephen Hero, that would eventually metamorphose into A Portrait of the Artist as a Young Man. Though unmarried to Nora Barnacle, he left Ireland with her and they travelled together to Europe, where he taught languages in the Berlitz School in Yugoslavia and then in Trieste, Italy, where their son Giorgio was born. In 1906 Joyce, Nora, and Giorgio moved to Rome, where he worked in a bank, and the following year his collected poems, called Chamber Music, were published in London. Also during this time, his daughter Lucia was born.

In 1909 Joyce visited Ireland, where he opened a movie theatre in Dublin with the help of some European investors; he also signed a contract for the publication of Dubliners. In 1912 he visited Ireland again, this time with his family; the book would not be published until two years later, in London. Also in 1914, Joyce's first completed novel, A Portrait of the Artist as a Young Man, was serialized in the London magazine The Egoist. He began writing Ulysses at this time.

The Joyces moved in 1915 to Switzerland. The following year, A Portrait was published in New York. In 1918, his poorly received play, Exiles, was published in London. It was also that year that chapters from Ulysses, his novel-in-progress, began to appear in the

American Journal 'The Little Review.' Publication of the completed book would not occur until 1922. Ernest Hemingway and Winston Churchill were two of the first to buy the already famous new book.

The writer's Pomes Pennyeach was published in 1927; four years later, Joyce and Nora were married in London, already having lived together for over a quarter of a century. In 1933, a New York judge ruled that Ulysses was not pornographic; until that time, it had been banned in the United States as obscene. A year later, Random House published the novel, and five years after that, in 1939, Finnegans Wake appeared.

Joyce died at the age of 59 on January 13, 1941, in Zurich, where he was buried.

Honours and Awards

Though easily one of the most innovative and influential writers of the twentieth century, James Joyce was little rewarded during his lifetime for his achievements in literature. Upon the appearance of his first published stories, he received the kudos of his literary peers, giants like W.B. Yeats and Ezra Pound. With the publication of Ulysses in Paris — and its subsequent banning in the United States and other countries — he achieved worldwide fame and notoriety, appearing, for instance, on the cover of Time magazine. Formal recognition, in the form of honours and awards, was scant, however. Amazingly, he never received the Nobel Prize for Literature. Money was rarely forthcoming.

Unlike most other authors, whose status ebbs and flows, Joyce has never gone out of fashion. (In that way he is like his heroes, Shakespeare and Ibsen.) Stylistically, his influence can be seen in the work of literary giants who followed him, ranging from Ernest Hemingway and William Faulkner to Ralph Ellison and Henry Roth. To many writers, scholars, and general readers, he is the very embodiment of the Modern in literature.

James Joyce continues to influence all writers at every level who strive to write about the ordinary, to tell the story of the little guy (or gal). In 1999 a panel convened by the Modern Library named Ulysses the most notable novel of the century, with A Portrait of the Artist as a Young Man coming in third.

2.3 ABOUT THE NOVEL 'DUBLINERS'

James Joyce originally released Dubliners, a collection of fifteen short tales, in 1914. It offers a realistic portrayal of Irish middle class life in Dublin and the surrounding area in the first half of the 20th century.

The stories of Dubliners are united by the city itself — Dublin is rendered in Joyce's book with a concreteness and specificity that was unprecedented at the time of its writing. The other aspect that unites these disparate works of narrative prose is shared themes. Though the protagonist of "Araby" and that of "Clay" could hardly be more different with respect to age and temperament (the same goes for the main characters of "Eveline" and "The Dead"), all these stories are united by the ideas that the tales dramatize: paralysis, corruption, and death. In story after Dubliners story, characters fail to move forward, tending rather to forge outward and then retreat, or else circle endlessly. They are stuck in place. Examples of corruption — that is, contamination, deterioration, perversity, and depravity — occur throughout. Finally, Dubliners begins with a death and

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ends with a death (in a story titled, logically enough, "The Dead"), with numerous deaths either dramatized or referred to in between.

All of this knits the book's many and varied stories together in a web of place, time, and meaning. Each successive story gains in momentum and weight by virtue of following those that came before. (For instance, Gabriel Conroy from "The Dead" is more completely understood if thought of as the grown-up protagonist of "Araby.") And after reading the book, it will be hard to think of one Dubliners tale without remembering others.

Summary of the novel 'Dubliners'

"The Sisters"

A boy grapples with the death of a priest, Father Flynn. With his aunt, the boy views the corpse and visits with the priest's mourning sisters. As the boy listens, the sisters explain Father Flynn's death to the aunt and share thoughts about Father Flynn's increasingly strange behaviour.

"An Encounter"

Fed up with the restraints of school and inspired by adventure stories, two boys skip their classes to explore Dublin. After walking around the city for a while, the unnamed narrator and his friend, Mahony, eventually rest in a field. A strange old man approaches and talks to them, and his sexual innuendos make the narrator uncomfortable. Ultimately, the narrator and Mahony manage to escape.

"Araby"

A young boy falls in love with his neighbour Mangan's sister. He spends his time watching her from his house or thinking about her. He and the girl finally talk, and she suggests that he visit a bazaar called Araby, which she cannot attend. The boy plans to go and purchase something for the girl, but he arrives late and buys nothing.

"Eveline"

A young woman, Eveline, sits in her house and reviews her decision to elope with her lover, Frank, to Argentina. Eveline wonders if she has made the correct choice to leave her home and family. As the moment of departure approaches, she reaffirms her decision, but changes her mind at the docks and abandons Frank.

"After the Race"

Jimmy Doyle spends an evening and night with his well-connected foreign friends after watching a car race outside of Dublin. Upon returning to the city, they meet for a fancy meal and then spend hours drinking, dancing, and playing card games. Intoxicated and infatuated with the wealth and prestige of his companions, Jimmy ends the celebrations broke.

"Two Gallants"

Lenehan and Corley walk through Dublin and discuss their plot to swindle a housemaid who works at a wealthy residence. Corley meets with the girl while Lenehan drifts through the city and eats a cheap meal. Later in the night Lenehan goes to the residence as planned

and sees the girl retrieve something from the house for Corley. Finally, Corley reveals to Lenehan that she procured a gold coin for him.

"The Boarding House"

In the boarding house that she runs, Mrs. Mooney observes the courtship between her daughter, Polly, and a tenant, Mr. Doran. Mrs. Mooney intercedes only when she knows Mr. Doran must propose to Polly, and she schedules a meeting with Mr. Doran to discuss his intentions. Mr. Doran anxiously anticipates the conversation and the potential lifestyle change that awaits him. He resolves that he must marry Polly.

"A Little Cloud"

One evening after work Little Chandler reunites with his old friend, Gallaher. Little Chandler aspires to be a poet, and hearing about Gallaher's career in London makes Little Chandler envious and determined to change his life. Little Chandler imagines freedom from his wife and child, but he feels ashamed about his thoughts and accepts his situation.

"Counterparts"

After an infuriating day at work, Farrington embarks on an evening of drinking with his friends. Even though Farrington pawns his watch to replenish his empty wallet, he finds himself spending all of his money on drinks for himself and his companions. Growing more and more frustrated, Farrington almost explodes when he loses an arm-wrestling match. At home later that night, Farrington vents his anger by beating his son.

"Clay"

On Halloween night, Maria oversees festivities at the charity where she works. Afterward, she travels to the home of Joe Donnelly, whom she nursed when he was a boy. Along the way, Maria purchases sweets and cakes for Joe's family. When she arrives at the house, she realizes she has somehow lost the special plum cake she'd bought. After talking, eating, and playing Halloween games, Maria sings a song for the Donnellys.

"A Painful Case"

Mr. Duffy develops a relationship with Mrs. Sinico at a concert in Dublin. The two meet often for long chats and become close, but Mr. Duffy cuts off the relationship when Mrs. Sinico makes the intimate but chaste gesture of taking Mr. Duffy's hand and putting it against her cheek. Four years later, Mr. Duffy reads in a newspaper that Mrs. Sinico has died in a train accident. He feels angry, sad, and uneasy as he remembers her, and he finally realizes he lost perhaps his only chance for love.

"Ivy Day in the Committee Room"

A group of men working as street promoters for a mayoral candidate meets to discuss their jobs and escape from the rainy weather on Ivy Day, which commemorates the death of Charles Stuart Parnell, the influential Irish politician. The men complain about their late pay checks and debate politics. The conversation eventually turns to Parnell and his political endeavours, and one of the men, Hynes, recites a poem he wrote in memory of him.

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"A Mother"

An Irish cultural society organizes a concert series with the help of Mrs. Kearney, the mother of one of the performers. Mrs. Kearney secures a contract with the society's secretary, Mr. Holohan, so that her daughter is ensured payment for her piano accompaniment. A series of logistical changes and failed expectations infuriate Mrs. Kearney, and she hounds the officers of the society for the money, making a spectacle of herself and her daughter.

"Grace"

After an embarrassing public accident, Tom Kernan is convinced by his friends to attend a Catholic retreat. The men hope that this event will help Mr. Kernan reform his problematic, alcoholic lifestyle. At the service, the presiding priest preaches about the need for the admission of sins and the ability of all people to attain forgiveness through God's grace.

"The Dead"

With his wife, Gretta, Gabriel Conroy attends the annual dancing party hosted by his two aging aunts, Julia and Kate Morkan, and their niece, Mary Jane. At the party, Gabriel experiences some uncomfortable confrontations. He makes a personal comment to Lily, the housemaid, that provokes a sharp reply, and during a dance he endures the taunts of his partner, Miss Ivors. Finally, Gabriel sees Gretta enraptured by a song sung toward the end of the party. Later, he learns that she was thinking of a former lover who had died for her. He sadly contemplates his life.

Full Title	Dubliners
Author	James Joyce
Type Of Work	Collection of short stories
Genre	Realist fiction; Urban literature
Language	English (with some Irish and Hiberno-English sayings)
Time And Place Written	Early 1900s, Ireland and Italy
Date Of First Publication	1914
Publisher	Grant Richards

2.4 LIST OF CHARACTERS APPEARING IN THE NOVEL

- **Lily:** Kate and Julia Morkan's housemaid.
- **Kate and Julia Morkan:** Grand dames in the world of Dublin music, who throw an annual party at Christmastime.
- **Pat Morkan:** Brother of Kate and Julia (dead).
- **Mary Jane Morkan:** Church organist and daughter of Pat, thus niece of Kate and Julia.
- **Mr. Fulham:** Kate and Julia Morkan's landlord.
- **Gabriel Conroy:** A professor and part-time book reviewer; Kate and Julia Morkan's nephew.
- **Gretta Conroy:** Gabriel›s wife.

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- **Freddy Malins:** A drunken guest at the Morkans' party.
- **Ellen Morkin Conroy:** Mother of Gabriel (dead).
- **T. J. Conroy:** Member of the Dublin Port and Docks Board; father of Gabriel (dead).
- **Mrs. Malins, Miss Daly, Miss Power, Mr. Browne, Miss Furlong, Mr. Bergin, Mr. Kerrigan, and Miss O'Callaghan:** Guests at the Morkans' party.
- **Bartell D'Arcy:** A renowned tenor vocalist and a guest at the Morkans' party.
- **Constantine Conroy:** A priest; brother of Gabriel.
- **Molly Ivors:** A guest at the Morkans' party and a colleague of Gabriel's; she is involved in the movement to restore Irish language and culture to the island.
- **Patrick Morkan:** Owner of a glue or starch mill, and father of Kate and Julia (dead).
- **Tom and Eva Conroy:** Children of Gabriel and Gretta.
- **Michael Furey:** Gretta›s first lover, who died for the love of her.

2.5 SUMMARY AND ANALYSIS OF EACH OF THE FIFTEEN SHORT STORIES

1. THE SISTERS

Summary

It is 1895 in Dublin, Ireland when an unnamed boy comes down to supper one evening. Family friend Old Cotter is telling the boy's aunt and uncle that the boy's mentor, Father James Flynn, has passed away after a third stroke. The two men share the opinion that spending time with Father Flynn was unhealthy for the boy, who should have been playing "with young lads of his own age." In bed later, the boy tries to understand why Old Cotter and his uncle would not want him to associate with Father Flynn; then he imagines or dreams about the priest trying to confess something to him.

The following morning, the boy visits Father Flynn's house and finds a card displayed outside announcing the man's death, but he does not knock on the door. He feels less sad than he would have expected; in fact, the boy experiences "a sensation of freedom" as a result of his mentor's death. That evening, the boy's aunt takes him on a formal visit to the house of mourning. He sees the body of Father Flynn lying in an open casket, after which the boy's aunt and the priest's two sisters converse cryptically about the deceased, implying that he was mentally unstable for some time before dying and that he may have been involved in some scandal or other.

Analysis

This, the first story in Dubliners, introduces many of the themes and motifs that will recur throughout the book, linking its component parts together into something that is not quite a novel but more than a mere collection of short stories.

The first theme is paralysis. James Joyce believed that the Irish society and culture, as well as the country's economy, had been paralyzed for centuries by two forces. The first was the Roman Catholic Church, the teachings of which most Dubliners of Joyce's day adhered to passionately. The second was England, which had

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conquered Ireland in the seventeenth century and resisted granting the country its independence until 1922.

In the first line of "Sisters," Father Flynn has suffered a third and fatal stroke — a malfunctioning of blood vessels in the brain that can cause paralysis, if not death. In fact, it may have been a stroke that resulted in the scandalous dropping of the chalice revealed near the end of the story. And of course, the gray face in the boy's dream that "had died of paralysis" is that of Father Flynn himself.

Clearly Father Flynn represents the paralyzed Catholic Church in this story — and the church's ability to paralyze others. The time spent with the priest prevents the boy from having fun with his peers. Father Flynn, in turn, lives on Great Britain Street and dies on the anniversary of England's victory over Ireland in 1690.

The second theme that Joyce introduces is corruption. In the second paragraph of this story, the narrator (storyteller) mentions the word simony, the selling of blessings, pardons, or other favors by the Roman Catholic Church to its members. Later, Father Flynn will be referred to as a simoniac, one guilty of this offense. Because corruption prevents progress, it is closely related to the theme of paralysis.

The third theme is death, whether that death be physical or merely spiritual. Joyce's attitude toward death is complex. In "The Sisters," for example, physical death is not entirely bad, as it frees Father Flynn from what sounds like a miserable life. Indeed, the last image of the priest shows him "sitting in the dark in his confession box, wide-awake and laughing-like softly to himself." The priest's death liberates the boy, too — from the paralysis, corruption, and death that Joyce clearly felt would come to him if his association with the church continued. "I found it strange," the narrator says, "that neither I nor the day seemed in a mourning mood and I felt even annoyed at discovering in myself a sensation of freedom as if I had been freed from something by his death." On the other hand, Father Flynn seems to have been suffering a kind of spiritual death long before he actually passed away.

Finally, notice Father Flynn's "big discoloured teeth" — yellow or brown, presumably. Yellow and brown are the colors symbolic of decay and paralysis throughout the work of James Joyce. Much more of this color scheme is to be found in the other stories of Dubliners.

2. AN ENCOUNTER

Summary

As in "The Sisters," an unnamed storyteller (possibly the same narrator featured in that story) recalls a transformative boyhood experience. Here, the boy schemes with his friends Leo Dillon and Mahony to play hooky from their exclusive private school one day in June and walk across Dublin, and then ride a ferry boat across the River Liffey to the Pigeon House. When Dillon fails to show up, the narrator and Mahony leave without him.

After crossing the Liffey, the boys chase a stray cat across a field and encounter a stranger there. The man quizzes the narrator and Mahony on the books they've read, and then asks them if they have girlfriends. After a while, the man crosses the field and does something that the boys find "queer" — probably masturbating. Then he returns. When Mahony leaves to pursue the cat further, the strange man talks obsessively to the protagonist (main character) about the need for boys

who misbehave to be whipped. When the stranger is done talking, the boy leaves, seeking Mahony.

Analysis

Joyce continues here the themes of paralysis and spiritual death begun in "The Sisters." This story's main character wants more than to play cowboys and Indians with his schoolmates; he wants "real adventures." But he knows that "real adventures . . . do not happen to people who remain at home: they must be sought abroad." Thus, he skips school one day and sets out for the Pigeon House across Dublin with his friend Mahony.

Significantly, however, the two truants never reach their destination. Instead, they are waylaid by a pervert with green eyes — Ireland's nickname is the Emerald Isle — who becomes sexually excited when the boys discuss girlfriends, though it appears he is more aroused by the boys themselves than by the young girls they mention. At this point the stranger walks away to masturbate, a kind of paralysis because it is sex that does not result in procreation. After his return, the man becomes aroused again while talking about whips and whipping.

Although neither of the boys has been overtly harmed by the incident, their journey in search of adventure has ended unexpectedly, to say the least, in an encounter (their first, probably) with adult sexuality and the kind of spiritual death represented in "The Sisters" by Father Flynn. Note that both old men show yellow teeth when they smile; the colors yellow and brown are symbolic of decay and paralysis throughout Joyce's work. Ireland itself has foiled their attempt at discovery and development.

3. ARABY

Summary

A young boy who is similar in age and temperament to those in "The Sisters" and "An Encounter" develops a crush on Mangan's sister, a girl who lives across the street. One evening she asks him if he plans to go to a bazaar (a fair organized, probably by a church, to raise money for charity) called Araby. The girl will be away on a retreat when the bazaar is held and therefore unable to attend. The boy promises that if he goes he will bring her something from Araby.

The boy requests and receives permission to attend the bazaar on Saturday night. When Saturday night comes, however, his uncle returns home late, possibly having visited a pub after work. After much anguished waiting, the boy receives money for the bazaar, but by the time he arrives at Araby, it is too late. The event is shutting down for the night, and he does not have enough money to buy something nice for Mangan's sister anyway. The boy cries in frustration.

Analysis

Like the two previous stories, "The Sisters" and "An Encounter," "Araby" is about a somewhat introverted boy fumbling toward adulthood with little in the way of guidance from family or community. The truants in "An Encounter" managed to play hooky from school without any major consequences; no one prevented them from journeying across town on a weekday or even asked the boys where they were going. Similarly, the young protagonist of this story leaves his house after nine o'clock at night, when "people are in bed and after their first sleep," and travels through the city in darkness with the assent of his guardians. Like the main character in "The Sisters," this boy lives not with his parents but with an

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aunt and uncle, the latter of whom is certainly good-natured but seems to have a drinking problem. When the man returns home, he is talking to himself and he almost knocks over the coat rack. He has forgotten about his promise to the boy, and when reminded of it — twice — he becomes distracted by the connection between the name of the bazaar and the title of a poem he knows. The boy's aunt is so passive that her presence proves inconsequential.

Like "An Encounter," "Araby" takes the form of a quest — a journey in search of something precious or even sacred. Once again, the quest is ultimately in vain. In "An Encounter," the Pigeon House was the object of the search; here, it is Araby. Note the sense of something passionately sought, against the odds: "We walked through the flaring streets, jostled by drunken men and bargaining women, amid the curses of labourers, the shrill litanies of shop-boys who stood on guard by the barrels of pigs' cheeks, the nasal chanting of street-singers . . .. These noises converged in a single sensation of life for me: I imagined that I bore my chalice safely through a throng of foes."

Although the boy ultimately reaches the bazaar, he arrives too late to buy Mangan's sister a decent gift there, and thus he may as well have stayed home: paralysis. Like the narrator of "An Encounter," this protagonist knows that "real adventures . . . must be sought abroad." And yet, having set his sights on something exotic or at least exotic sounding ("Araby" means Arabia, and the bazaar features a French-style café), the boy cannot get there in time for his experience to be worth anything. Why? Because his uncle, who holds the money that will make the excursion possible, has been out drinking.

Some critics have suggested that Mangan's sister represents Ireland itself, and that therefore the boy's quest is made on behalf of his native country. Certainly, the bazaar seems to combine elements of the Catholic Church and England (the two entities that Joyce blamed most for his country's paralysis), just as Father Flynn's death did in "The Sisters." As the church has hypnotized its adherents, Araby has "cast an Eastern enchantment" over the boy. Moreover, it is "not some Freemason [Protestant] affair." Church parishes often organized bazaars to raise money for charity. When the boy reaches the object of his quest, however, Araby (the church) is empty — except for a woman and two men who speak with English accents. The woman speaks to the story's main character in a manner that is "not encouraging" and is clearly doing so "out of a sense of duty."

Thus, a mission on behalf of an idealized homeland (the boy does not actually know Mangan's sister — she is more or less a fantasy to him) is thwarted in turn by the Irish themselves (the charming uncle and his propensity to drink), the church, and England.

In addition to being an artist of the highest order, Joyce was also a consummate craftsman. He guides his readers through the story itself, thereby seducing them into considering his themes. First, he offers a main character who elicits sympathy because of his sensitivity and loneliness. Joyce then provides that protagonist with a specific, dramatic conflict (the need to impress Mangan's sister with a gift from Araby). Though apparently minor, this desire is compelling because it is so intensely felt by him. He cares, so the reader cares.

Then the writer puts roadblocks in the way of the boy and the reader: the wait for Saturday itself, and then for the uncle's return from work. Joyce expands time, stretches it out, by piling on the trivial details that torture the boy as he waits: the

ticking of the clock, the cries of the protagonist's playmates outside, the gossiping of Mrs. Mercer, the scratching of the uncle's key in the lock, and the rocking of the hallstand. Then the uncle must eat dinner and be reminded twice of Araby, after which begins the agonizingly slow journey itself, which seems to take place in slow motion, like a nightmare. When the protagonist finally arrives at the bazaar, too late, the reader wants so badly for the boy to buy something, anything, for Mangan's sister that when he says "No, thank you" to the Englishwoman who speaks to him, it is heartbreaking. "Gazing up into the darkness," the narrator says, "I saw myself as a creature driven and derided by vanity; and my eyes burned with anguish and anger." The eyes of Joyce's readers burn, too, as they read this.

One final point: Though all are written from the first-person point-of-view, or perspective, in none of the first three stories in Dubliners is the young protagonist himself telling the story, exactly. It is instead the grown-up version of each boy who recounts "The Sisters," "An Encounter," and "Araby." This is shown by the language used and the insights included in these stories. A young boy would never have the wisdom or the vocabulary to say "I saw myself as a creature driven and derided by vanity." The man that the boy grew into, however, is fully capable of recognizing and expressing such a sentiment. Joyce's point-of-view strategy thereby allows the reader to examine the feelings of his young protagonists while experiencing those feelings in all their immediate, overwhelming pain.

4. EVELINE

Summary

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

Analysis

Though short and easy to read, this story is devastating, possibly the most powerful in the book. (The other candidate for that honor would be "The Dead.") It is yet another Dubliners tale about paralysis, as Eveline stands on the pier at story's end, frozen in place by fear and guilt. She wants to leave Ireland, but she quite literally cannot move, speak, or even express emotion on her face. A crippled childhood friend called Little Keogh, whom Eveline recalls early in the story, perhaps foreshadows her own eventual paralysis.

Death pervades "Eveline" too: the deaths of her mother and her brother Ernest, and of a girlhood friend named Tizzie Dunn. And of course, Eveline fears her own death: "he would drown her," she thinks of Frank, defying logic. Perhaps she unconsciously associates her fiancé with the other man in her life, her brutal father.

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As usual, Joyce holds the Catholic Church and England accountable, albeit subtly. Though Eveline's father's cry of "Damned Italians! coming over here!" is of course irrational, it reminds the reader of the seat of the church's power in Rome, and the way that power affects even distant Ireland. Note that Eveline's dockside paralysis is preceded by a prayer "to God to direct her, to show her what was her duty" — and that a bell (like a church bell) clangs "upon her heart" as Frank grasps her hand in vain at story's end. Also, be aware that like contemporary airline passengers flying first to a hub airport before boarding planes for their final destinations, Irish travelers for South America at the turn of the twentieth century had to travel first by ferry to Liverpool, England. Neighbors named the Waters have "gone back to England," but Eveline is incapable of straying even that far from home, much less across the Atlantic.

Thus, this is the third Dubliners story in a row about a failed quest. The Holy Grail of the boy in "An Encounter" was the Pigeon House, which he never reached; the main character in "Araby" sought the bazaar, closing down by the time he got there. Eveline seeks Argentina, a place where she hopes to avoid the very real threat of her father's violence as well as her dead mother's "life of commonplace sacrifices closing in final craziness." "People would treat her with respect," Eveline thinks of married life in Argentina.

She believes she has a right to happiness, too — that is, until she stands on the shore and confronts the reality of the journey on which she is about to embark. Then fear and guilt (about abandoning her father and her younger siblings) overwhelm her, and she stays rather than goes. Though it is as old and dusty as her father's house ("She looked round the room, reviewing all its familiar objects which she had dusted once a week for so many years, wondering where on earth all the dust came from"), Dublin is at least familiar, and Eveline is a fearful young woman, obsessed with thoughts of wild Patagonians and remembered ghost stories. "He rushed beyond the barrier and called to her to follow," the tale concludes. "He was shouted at to go on but he still called to her. She set her white face to him, passive, like a helpless animal. Her eyes gave him no sign of love or farewell or recognition." Though this is not certain, it seems unlikely that Eveline will ever leave home now. Frank seems to have been her last, best chance.

5. AFTER THE RACE

Summary

After an automobile race outside Dublin, a 26-year-old Irishman named Jimmy, the son of a wealthy former butcher, accompanies the French team back into the city. Jimmy was educated at a Catholic preparatory school in England, then Trinity College in Dublin, and finally at Cambridge University (though he was never a serious student). Back in Dublin, Jimmy and one of the drivers (Villona) change their clothes at his parents' house, and then join the others (Ségouin and Rivière) as well as a young Englishman (Routh) for dinner at the hotel of a team member. Afterward, accompanied by an American (Farley), Jimmy, the French racing team, and the Englishman take a train to nearby Kingstown. There they board the American›s yacht. Aboard the yacht they dance, eat, drink, and play cards, at which Jimmy loses a great deal of money.

Analysis

Unlike most of the other stories in Dubliners, "After the Race" is not highly regarded

by most critics, who believe that Joyce was describing here a social class (the very wealthy) about which he knew very little.

Still, it is consistent with the other stories in the collection with regard to both theme and symbolism. Jimmy illustrates the theme of paralysis by not progressing in any real way. Jimmy's parents have used the money earned by his father in the butcher trade to send him to a series of highly regarded schools, and yet Jimmy seems to have learned very little as a result of his lavish education. Sure, he has made friends (like Charles Segouin, the owner of the racing car and a proprietor-to-be of an automobile dealership in Paris), but those friends are not necessarily loyal to Jimmy. From the opening scene, in which Jimmy cannot hear the driver and his cousin in the front seat over the Hungarian Villona's humming and the noise of the car itself, the reader has a sense of Jimmy's half-baked membership in the group. In fact, the team probably tolerates Jimmy strictly because of the money (his father's) that he has promised to invest in Segouin's company.

A racing car goes nowhere, of course, and though Jimmy boards a yacht near the story's conclusion, the boat remains at anchor — paralyzed. He feels as though he is accomplishing much on the night after the race, but like Dublin itself, which "wore the mask of a capital" though not really a capital, Jimmy's accomplishments are an illusion. In fact, he is worse off at the end of "After the Race" than he was at the beginning, having lost all his money at cards. Because it was this money that made him acceptable to the team in the first place, his flirtation with Continental glamour is probably near its end.

The French driver has "a line of shining white teeth" in contrast to the yellow or brown teeth seen on Irish characters to date (yellow and brown being Joyce's colors of decay and paralysis). Also, Jimmy's luck begins to change when the Englishman, Routh, joins the group; Jimmy himself was educated in England and at Protestant, Anglocentric Trinity College in Dublin. As in earlier stories, Joyce blames the English for Irish paralysis when he can.

6. TWO GALLANTS

Summary

On a Sunday evening in August, a young man named Corley has told another, Lenehan, of a plan he has hatched with a housekeeper engaged in prostitution on the side. Corley goes off with the young woman, while Lenehan walks idly around Dublin until 10:30, stopping only to eat a dinner of peas and ginger beer at a pub. Finally, exactly according to plan, Lenehan observes from a distance but does not interrupt as the woman enters via the basement the elegant house where she works and emerges from the front door. Minutes later, Corley shows Lenehan what she has stolen from inside: a gold coin.

Analysis

In this story, Joyce reiterates the motif of a circular path that leads nowhere, introduced by implication in "After the Race." The author is even more compulsive than usual at including actual Dublin place names in "Two Gallants" — to a fault, perhaps. He does so partly to stress the story's veracity. These events could really happen; Joyce is telling us — maybe they did! But he also does this so that readers familiar with the city's geography would recognize that Lenehan, who will reappear in Joyce's novel Ulysses, ends his evening's odyssey not far from where he began it. Like Jimmy in "After the Race," Eveline (in the story of the same name), and the protagonist of "An Encounter," Lenehan has ventured out only to

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return to the place where he began. Clearly, the three frustrated characters who preceded him are going home after their stories conclude.

In keeping with a common theme in Dubliners, "Two Gallants" lays blame with the Catholic Church for Irish paralysis: The blue-and-white of the slavery's outfit recalls the Virgin Mary's traditional colours. But England is especially responsible here; almost every place name referenced on Lenehan's pointless roundabout, from Rutland Square (named for an English politician) to the neighbourhood near (Protestant) Trinity College and City Hall, was associated by Irish-Catholic Dubliners with the English.

The street on which "Two Gallants" concludes is a dead end. Obviously Corley (a kind of poor man's criminal mastermind) and the slavery (a thief, by story's end) are already dead, in a spiritual sense. Lenehan, killing time on a warm summer evening merely so that he can witness a petty crime, is not far behind.

Finally, symbolism in this story is fairly straightforward, though sometimes ironical. The harp is a time-honoured emblem of Ireland and means precisely what it appears to. The double halo around the moon, however, appears here as a reminder that neither Lenehan nor Corley is a saint, and that the woman in blue and white is no virgin. Joyce's private symbolic system (using the colours of yellow and brown to indicate decay) takes over at the end of "Two Gallants" — the coin the young woman steals is yellow in colour.

7. THE BOARDING HOUSE

Summary

Mrs. Mooney, who has been separated from her **abusive alcoholic husband** ever since he tried to kill her with a cleaver, runs a boarding house occupied by music-hall performers, tourists, and a number of young Dublin clerks. Her daughter, **Polly**, worked briefly as a typist and now labors as a housekeeper at home. When Polly becomes involved with one of the boarders, a clerk in his mid-thirties named **Mr. Doran**, Mrs. Mooney does not interfere.

Instead, she allows the affair to continue until other lodgers at the house have observed it. Then she insists that Doran marry her daughter. Doran already feels guilty, thanks to a meeting with his priest the night before, and he is worried that his employer will get wind of the affair. Also, he is concerned that Polly might try to "put an end to herself," and he fears the wrath of Polly's brother **Jack**. Despite the fact that he does not love her, and that his family will look down on the marriage because the Mooneys belong to an inferior social class, Doran agrees to wed Polly.

Analysis

More paralysis, death, and corruption — and more symbolism and storytelling craftsmanship — are evident in "The Boarding House." As in "An Encounter," "Araby," "Eveline," and "After the Race," a character in "The Boarding House" (Polly) ventures forth — to her typist's job at the corn-factor's — only to return home without having achieved the object of her quest. In Polly's case, the quest is for a life independent of her mother. Though over thirty years old, Mr. Doran (who, like Lenehan, will return as a supporting character in Ulysses) seems to have made little forward progress in life, and he will make even less as Mrs. Mooney's son-in-law. Somehow hobbled until now, frozen at present with fear of Jack Mooney, he will be from this day on genuinely paralyzed — as paralyzed as Polly, her mother, and so many Dubliners characters before and after them.

Though Mrs. Mooney avoided her husband's meat cleaver, it makes little difference, as she is spiritually dead at the time during which "The Boarding House" takes place. It is no coincidence that the story's narrator refers to her as "the Madame." Like the proprietress of a whorehouse, she hopes to earn money from the young woman living under her roof and thus gives Polly "the run of the young men" there. (This corrupt financial transaction is reminiscent of Father Flynn's simony in "The Sisters.")

Joyce's private system of color symbolism (yellows and browns indicating decay) is used again in "The Boarding House." The yellows appear in "yellow streaks of eggs," "butter safe under lock and key," "the little gilt clock," and it is a corn-factor for whom Polly works. Examples of browns are the "beer or stout," "bacon-fat," "pieces of broken bread," and Jack Mooney's bottles of Bass ale. The Catholic Church's implied guilt in the matter of Irish paralysis is also dramatized: Doran went to confession the night before he agrees to marry Polly, where the priest "so magnified his sin that he was almost thankful at being afforded a loophole of reparation." When he walks downstairs to talk with Mrs. Mooney, Mr. Doran leaves Polly moaning "O my God!" on the bed.

Joyce excelled not only at the art of fiction, but (as in "Araby") at the craft of storytelling, too. Much of this tale's drama is lent to it by the fact that Joyce tells it from three different points-of-view, in series: Mrs. Mooney's, Mr. Doran's, and Polly Mooney's. This is the first story in Dubliners told from more than one perspective. "The Sisters," "An Encounter," and "Araby" were of course limited to the perspectives of their first-person narrator. "Eveline," "After the Race," and "Two Gallants" are told from the third-person point-of-view, but the reader never knows what anyone beside Eveline, Jimmy, and Lenehan is thinking or feeling. Here, ever so subtly, Joyce expands his canvas, becoming more novelistic — more like the writer of the sprawling, panoramic novel Ulysses, at least with respect to point of view.

8. A LITTLE CLOUD

Summary

One evening, a fussy, conservative Dublin clerk known as **Little Chandler** sets out to meet his old friend **Gallaher** at a restaurant called Corless's. Gallaher left Dublin eight years earlier and has made a success of himself as a journalist in London. On the way, Little Chandler fantasizes about succeeding himself, as a writer of poetry. At the restaurant, Gallaher tells Little Chandler about his adventures abroad; afterward, Little Chandler returns home to his wife (**Annie**) and baby son, where he fantasizes further about success as a poet, loses his temper with the child, and then feels remorseful.

Analysis

This story reiterates the dynamic of "An Encounter," "Araby," and "Eveline," as Little Chandler sets out seeking Gallaher and all he represents, only to return home defeated. It also resembles "After the Race" in that Little Chandler quests like Jimmy for European sophistication and winds up as provincial as ever. At the same time, parallels exist between Little Chandler/Gallaher and Lenehan/Corley from "Two Gallants." The first member of each set is so misguided that he admires and hopes to emulate the second — though Gallaher, like Corley, is spiritually dead.

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A new twist, not seen in other Dubliners tales, is the notion that escape from Ireland does not necessarily equal salvation. "If you wanted to succeed you had to get away," Little Chandler thinks, echoing the thoughts of the narrator in "An Encounter" ("real adventures . . . do not happen to people who remain at home: they must be sought abroad"). And yet Gallaher, who got away, has succeeded in only the most superficial sense. Despite having seen London and Paris and heard talk of Berlin, he is shallow, boorish, and alone. "A Little Cloud" is a turning point in the collection, because it implies that, contrary to what so many of the book's characters believe, flight from Ireland is not necessarily the solution to their problems. This was hinted at in "After the Race" (in which, after all, Jimmy has "studied" abroad), but it is truly dramatized here, in the insufferable, obnoxious figure of Gallaher.

Finally, the conclusion of "A Little Cloud," in which Little Chandler returns dissatisfied to his family and shouts at his crying child, will be brutally reiterated in the ending of the next story, "Counterparts." This binds the two stories together, as "The Sisters," "An Encounter," and "Araby" are bound by their interchangeable protagonists. Again, Joyce conceived Dubliners as an integral work of fiction, not merely a collection of stories. Techniques such as these lend the volume coherence.

9. COUNTERPARTS

Summary

Humiliated by his boss (**Mr. Alleyne**) at the law firm in which he works, a copy clerk named **Farrington** pawns his watch and spends the money on a night of drinking in Dublin pubs. Afterward, he goes to his house in the suburbs, where he vents his rage by beating one of his five children (**Tom**).

Analysis

The line "He had done for himself in the office, pawned his watch, spent all his money; and he had not even got drunk" sums up Farrington's pervasive impotence. The beating of his young son in the story's final scene dramatizes his relationship to his children and, probably, his wife. Like "Eveline," this story shows how intractable Irish paralysis seemed to Joyce — impossible to ameliorate, much less escape altogether.

As ever, the author subtly holds the English and the Roman Catholic Church accountable. Farrington's co-workers at the law firm of Crosbie and Alleyne all have English or at least non-Irish names (Parker, Higgins, Shelley, Delacour), the woman who snubs him in the back room at O'Halloran's says "Pardon!" with a London accent, and just before arriving at home in Sandymount, Farrington passes the barracks where English soldiers live. More than in any Dubliners story yet, Ireland seems here to be a country under extended occupation by foreigners.

In the last scene of "Counterparts," Farrington's son reports that Mrs. Farrington is "out at the chapel." When Farrington begins to beat him, the boy desperately offers "I'll say a Hail Mary for you…" If not precisely to blame for Ireland's misery, the church certainly appears powerless against the forces paralyzing the culture.

10. CLAY

Summary

It is Halloween night. After work in the kitchen of an industrial laundry mainly staffed by recovering alcoholics and ex-prostitutes, an older unmarried woman named **Maria** attends a party at the home of a man named **Joe.** Maria served as

his nurse when Joe was a baby. While playing traditional Irish Halloween games, a blindfolded Maria chooses clay rather than water, a ring, or a prayerbook, signifying (at least according to Irish superstition) that she will die soon.

Analysis

Some critics have interpreted Maria as a symbol of Ireland itself (which would link her, unpredictably, with the pervert from "An Encounter"). Maria is poor and relatively forsaken. She is in thrall to the Roman Catholic Church (setting her alarm an hour earlier than usual so that she can attend All Saints' Day Mass the next morning), and she loses her gift while distracted by a "colonel-looking gentleman" who might represent England.

Maria is ignorant, as well. (Joyce believed that education in Roman Catholic schools had made the Irish ignorant, exacerbating the country's paralysis.) She does not seem to realize the significance of her choice in the Hallow Eve game. Joyce writes that "She felt a soft wet substance with her fingers and was surprised that nobody spoke or took off her bandage," rather than writing something like "She felt a soft wet substance, obviously clay rather than a book, ring, or water, and gasped at the thought of death foretold."

With regard to Joyce's system of color symbolism, the color brown (meaning decay) looms largest in this story. Maria's raincloak is brown, as is the hard hat of the man on the tram. And of course, the story's central image, the clay itself that superstition says may mean death for Maria, is probably brown, or brownish, as well.

Like "A Little Cloud" and "Counterparts," "Clay" employs the limited third-person point-of-view strategy. That is, although Maria does not herself tell the story, the reader is privy to her thoughts and no other characters'. (The story's narrator never tells anything that Maria does not know, as a traditional omniscient narrator almost certainly would.) The technique demands much of a reader (for example, figuring out that the "soft wet substance" Maria touches during the Hallow Eve game is the clay of the title), but the story rewards just this sort of participation. It also rewards repeated readings.

11. A PAINFUL CASE

Summary

A solitary, effete bank cashier named James Duffy becomes acquainted with a woman named Mrs. Sinico at a Dublin concert. They meet regularly to discuss art and ideas, first at her house (with the full knowledge of her husband, Captain Sinico), and then at her cottage outside the city, where they grow close both intellectually and emotionally. When Mrs. Sinico reaches for Duffy's hand, however, he insists that they stop seeing one another. Four years later, Duffy reads in the newspaper about Mrs. Sinico's death, apparently by suicide. At first he feels revolted, ashamed that he ever considered her a peer. Then Duffy begins to feel guilty: Did his rejection of her result in Mrs. Sinico's suicide? Finally, he identifies and empathizes with Mrs. Sinico, realizing that her aloneness mirrored his own — and that he is now more alone than ever.

Analysis

Like "Eveline," this is a story of missed opportunity, and true to its title, "A Painful Case" is perhaps even more agonizing to read than that earlier selection. Just as Eveline's fiancé presents her the chance to escape Ireland, Duffy is allowed a once-

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in-a-lifetime opportunity to connect with a kindred soul, Mrs. Sinico. Tragically (and typically), both are paralyzed: Eveline by guilt and fear, and Duffy by fear as well — fear that his fanatically orderly world will be thrown into disarray by shared passion. As in the earlier story, Joyce seemingly intends the reader to believe that such an opportunity will never come again.

In some ways, "A Painful Case" is the most sophisticated and complex Dubliners story yet, as it achieves its powerful effect through a deft combination of storytelling techniques and symbolism. As in "A Little Cloud," "Counterparts," and "Clay," Joyce employs the limited third-person point-of-view, allowing access to his protagonist's thoughts and feelings while keeping the reader distant enough from the main character to realize the errors of the protagonist's ways before the protagonist does. (The reader knows, for example, that it is a terrible mistake for Duffy to terminate his relationship with Mrs. Sinico.)

Unlike the stories "A Little Cloud," "Counterparts," and "Clay," however, "A Painful Case" includes information that was initially beyond the perspective of its protagonist. Because he does not speak with Mrs. Sinico for the four years immediately prior to her suicide, Duffy has no way of following what goes on in her life during that time, nor does the reader. Joyce includes the newspaper article documenting her death and the inquest that follows it, and the article retroactively shares Mrs. Sinico's life since of the past four years with Duffy and the reader. The author's use of this document to tell his story is an inventive way of surmounting his limited point-of-view strategy without violating its restrictive rules.

Joyce characterizes Duffy by means of his possessions: the picture-free walls of his uncarpeted room, and the fastidious, eminently practical manner in which he has arranged his books (by weight!). Though Joyce reveals that Duffy "abhorred anything which betokened physical or mental disorder," he doesn't really have to because he has taken care to dramatize Duffy's character. The reader can generalize about the man Duffy is based on the evidence presented.

The colours yellow and brown (which Joyce uses to indicate paralysis and decay) are everywhere in "A Painful Case" — in Duffy's uncarpeted floor, his hazel walking stick, and the beer and biscuits he eats for lunch. Even Duffy's face is brown: "the brown tint of the Dublin streets." An apple rots in his desk (that is, turns yellow and then brown), a symbol of Duffy's own decaying possibilities. The newspaper that announces Mrs. Sinico's suicide is buff in colour, yellowish brown. The use of these colours by Joyce to symbolize decay and paralysis is consistent both within individual stories and across the collection as a whole. It thereby links the stories of Dubliners together, reiterating the common lot of the book's many disparate characters.

12. IVY DAY IN THE COMMITTEE ROOM

Summary

On a rainy Dublin election day, Mr. O'Connor sits by the fire in the Committee Room after canvassing on behalf of a candidate for city council named Richard Tierney. O'Connor is visited by fellow canvassers and others, including the caretaker Old Jack, Joe Hynes, John Henchy, a suspended priest named Father Keon, a delivery boy, Crofton, and Lyons (possibly the Bantam Lyons mentioned in "The Boarding House" and in Joyce's Ulysses). Because it is also Ivy Day, the anniversary of the Irish patriot Charles Stuart Parnell, talk turns inevitably to

Parnell; eventually, Joe Hynes delivers a poem he has written in the patriot's honour.

Analysis

Though it was Joyce's favourite of the tales in Dubliners, "Ivy Day in the Committee Room" is a difficult story for most American readers to comprehend, thanks to its excess of Irish slang and references to turn-of-the-century Irish politics. However, the fact that most of the story is told by means of dialogue rather than narrative — an unusual, even radical, approach at the time "Ivy Day" was written — should be appreciated. Like the prior story ("A Painful Case"), it also includes a document quoted at length in place of a conventional, dramatic climax. In "A Painful Case," the document was the newspaper article about Mrs. Sinico's suicide, while here it is Joe Hynes's poem, which he recites from memory.

The story is for the most part a naturalistic one with little in the way of overt symbolism, and yet "Ivy Day in the Committee Room" reiterates the themes of corruption and death introduced in the collection's first story, "The Sisters." The canvassers are working for money, rather than out of any particular enthusiasm on behalf of the candidate they support, and some of them seem actually to be contemptuous of Tierney. At the same time, they criticize others for having been paid off by the Protestant authorities: "Some of those hillsiders and fenians are a bit too clever if you ask me. . .. Do you know what my private and candid opinion is about some of those little jokers? I believe half of them are in the pay of the Castle." Some also suspect Joe Hynes of spying for the rival candidate in this election. Gossip is one of the motifs of "Ivy Day in the Committee Room." As soon as any of the characters depart the room, at least one of the others begins bad-mouthing him.

Ivy Day is the anniversary of the death of Charles Parnell, the Nationalist and "uncrowned king of Ireland" whom the Irish turned on when his affair with a married woman came to light — thus further delaying Irish independence.

13. A MOTHER

Summary

An inexperienced Dublin impresario named **Mr. Holohan** arranges with **Mrs. Kearney** for her daughter **Kathleen** to accompany on the piano the singers at a series of four concerts. When the first three concerts are sparsely attended, Mrs. Kearney demands payment for all the performances before the fourth show, delaying the start of that evening›s entertainment. Finally, Mrs. Kearney refuses to let Kathleen play during the second half of the concert because she has not been paid the entire promised fee.

Analysis

"A Mother" is a relatively straightforward and easy-to-read Dubliners selection that provides comic relief before the last two stories in the collection. The concert is literally paralyzed by Mrs. Kearney's greed until the Committee of the Eire Abu Society finds a replacement for Kathleen. In other words, although this story is light in tone, it nevertheless reiterates Joyce's main theme of paralysis.

"A Mother" also returns to the theme of corruption. The concerts staged by Holohan (who will reappear as Hoppy Holohan in Ulysses) are patriotic in nature, a celebration of Irish culture. And yet, Mrs. Kearney's only concern is the money promised to her daughter.

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Although the goal of the Society is a renaissance of Irish culture and language, the concert series seems stillborn: "The poor lady sang Killarney in a bodiless gasping voice, with all the old-fashioned mannerisms of intonation and pronunciation which she believed lent elegance to her singing. She looked as if she had been resurrected from an old stage-wardrobe." Death, introduced in "The Sisters" and reiterated periodically ever since, reappears in "A Mother."

Lastly, Joyce's color symbolism (with yellow and brown representing decay and paralysis) returns as well, linking this story with the others preceding it in a fashion that seems genuinely cinematic. Mr. Kearny has a "great brown beard," for example, and that brownness yields a consistency of appearance with the stories that have come before, as if the same cameraman shot all of them.

14. GRACE

Summary

After a Dublin tea taster and salesmen named **Tom Kernan** loses consciousness while drunk, his friends **Martin Cunningham, Jack Power, C.P. M'Coy,** and Mr. Fogarty gather in his bedroom to gossip about the church and persuade him to attend a retreat that they hope will renew his faith. In the story's last scene, the men attend the retreat together.

Analysis

This story is much like "Ivy Day in the Committee Room" in that it takes place for the most part in one room and is conveyed mainly by means of dialogue. Unfortunately, the dialogue, like that in the earlier story, is obscure to most American readers (though no doubt highly authentic). When the talk turns to ecclesiastical matters, mostly misinformation is shared by the participants; though their faith in God may be firm, their understanding of Roman Catholic dogma is shaky at best.

Here, Joyce repeats the theme of death — Kernan came near to killing himself when he fell down the stairs — and of corruption. Somehow, the purity of Christian faith in God has been corrupted by the institution of the Catholic Church, the author seems to say, and then further corrupted by types like Kernan's friends, who seem to mean well but misunderstand almost everything about their own faith. The way in which the priest at the retreat "dumbs down" the Bible for his audience is the final insult.

This is the most novelistic story in the collection, except for "The Dead." Not only is "Grace" longer than the stories that come before it, it also uses techniques such as three separate scenes and a truly omniscient point-of-view. Not only are the thoughts in Kernan's mind available to the reader, but his wife's and those of some of his friends are as well. These are techniques associated more with novels than with short stories. Fittingly, Kernan himself, as well as Cunningham and M'Coy appear in Joyce's great novel Ulysses.

15. THE DEAD

Summary

A professor and part-time book reviewer named **Gabriel Conroy** attends a Christmastime party thrown by his aunts (**Kate and Julia Morkin**, grand dames in the world of Dublin music) at which he dances with a fellow teacher and delivers a brief speech. As the party is breaking up, Gabriel witnesses his wife, **Gretta**, listening to a song sung by the renowned tenor **Bartell D'Arcy**, and the intensity of her focus on the music causes him to feel both sentimental

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and lustful. In a hotel room later, Gabriel is devastated to discover that he has misunderstood Gretta's feelings; she has been moved by the memory of a young lover named **Michael Furey** who preceded Gabriel, and who died for the love of Gretta. Gabriel realizes that she has never felt similarly passionate about their marriage. He feels alone and profoundly mortal, but spiritually connected for the first time with others.

Analysis

By general consensus, this is the greatest of all the stories in Dubliners — the longest, richest, and most emotionally affecting — and the story more than any other that points toward Joyce's career as one of the English language's greatest novelists ever. (He would follow this book with A Portrait of the Artist as a Young Man, Ulysses, and Finnegans Wake.)

The story reiterates the great themes of Dubliners. Gabriel's marriage is clearly suffering from paralysis, the condition of nearly all the characters in the collection. This accounts for his excitement at story's end when he believes that Gretta's passion relates to him and them, as their marriage has decayed badly over the years. In this story, paralysis is represented as usual by the colors yellow and brown, but Joyce also employs the symbolism of snow and ice; after all, if something is frozen, it is motionless — paralyzed.

Thus, when Gabriel enters his aunts' party, "A light fringe of snow lay like a cape on the shoulders of his overcoat and like toecaps on the toes of his galoshes; and, as the buttons of his overcoat slipped with a squeaking noise through the snow-stiffened frieze, a cold fragrant air from out-of-doors escaped from crevices and folds." The symbolism returns at story's end, in the justly famous final paragraphs describing a snow-covered Ireland. Not only Gabriel but his entire homeland has been paralyzed, Joyce is saying (or, more precisely, revealing). Alternatively, at the conclusion of Dubliners, something connects Gabriel to his fellow Irishmen, a connection he had until that time disavowed.

Gabriel's paralysis is partly a result of his denial of and lack of interest in those fellow Irishmen, dramatized in his encounter with Miss Ivors. Like Kathleen Kearny in "A Mother," she is involved in the movement to restore Irish language and culture to the island. Gabriel writes a column for a newspaper opposed to Irish nationalism; indeed, he goes so far as to tell Miss Ivors, "Irish is not my language." Additionally, he tells her that he is uninterested in a vacation to the west of Ireland, preferring to holiday in Europe. She parries by calling him a West Briton — that is, an Irishman who identifies primarily with England, a cultural traitor — and this appears to be at least partly true.

After all, Gabriel plans to quote in his after-dinner speech from the work of the poet Robert Browning (an Englishman); when he finally delivers that speech, it includes extemporaneous remarks criticizing the "new generation" of Miss Ivors and her associates. Gabriel wears galoshes, fashionable in Europe, though more or less unheard of in Ireland. He earned his college degree at Anglican Trinity College in Dublin. When he thinks of going outside, what comes to mind is the snow-covered monument to Wellington, a British hero who played down his birth in Ireland. And speaking of monuments, another symbol of Ireland's inability to progress is Gabriel's grandfather riding his horse Johnny around and around the statue of William III, conqueror of Ireland on behalf of England. (The circle as symbol of pointless repetition was introduced in the stories "After the Race" and

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"Two Gallants.") Thus, as in many Dubliners stories before it, "The Dead" connects paralysis with the English. To summarize, Gabriel suffers from paralysis, at least partly because of his admiration for and attraction to things English.

Of course, Joyce also holds the Catholic Church accountable for Ireland's failure to move forward into modernity. Thus, in one of the story's most striking images (that of Trappist monks sleeping in their coffins, which is a myth, but that does not make it any less effective a symbol), Joyce portrays the most pious of clergymen as no less than the living dead, zombies among us.

Though "The Dead" includes much believable dialogue, it is the story in all of Dubliners with the most — and the most evocative — descriptions. For example, Joyce uses closely observed details to add to the reader's understanding of the story's characters, as in this description of Freddy Malins: "His face was fleshy and pallid, touched with color only at the thick hanging lobes of his ears and at the wide wings of his nose." Not once but twice Freddy is described as "rubbing the knuckles of his left fist backwards and forwards into his left eye." As a result, he is easily visualized, and despite Freddy's movement in and out of the Morkin sisters' party, the reader never quite loses track of him.

Joyce also uses description for pacing; the author cinematically cuts away to the ordinary objects within the room during the story's enormously dramatic penultimate scene. The result is that the already considerable dramatic tension of "The Dead" actually increases: "A petticoat string dangled to the floor. One boot stood upright, its limp upper fallen down: the fellow of it lay upon its side."

As effective as the combination of theme, symbolism, dialogue, and description were in the prior story, "Grace," they mix here to yield something even more impressive: a story that begins simply, builds slowly, eventually grows hypnotic in its power, and ends in a truly heartrending burst of emotion. "One by one they were all becoming shades," Gabriel thinks of the people he knows and, until now, has taken for granted. "Better pass boldly into that other world, in the full glory of some passion, than fade and wither dismally with age."

"The Dead" is unforgettable, and it launches the reader from this collection of carefully wrought and closely joined stories (the world of Dubliners) into the world of Joyce's remarkable novels.

2.6 REVIEW QUESTIONS

SHORT ANSWER TYPE QUESTIONS

1. **In "Araby," why does the narrator want to go to the bazaar?**
2. **Why does Eveline decide to stay in Dublin in "Eveline"?**
3. **In "Counterparts," why is Farrington unable to concentrate on his work?**
4. **How is "The Sisters" an ideal story with which to open Dubliners? How is it less than ideal?**
5. **How important are parents in the stories from Dubliners?**

LONG ANSWER TYPE QUESTIONS

1. **Why does Little Chandler admire Gallaher in "A Little Cloud"?**
2. **What causes Gretta's strange mood at the end of "The Dead"?**

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3. **Focusing on "Araby" and "The Dead," write about adolescent love in Dubliners.**
4. **Are the protagonists of "The Sisters," "An Encounter," and "Araby" the same character? What do they have in common? How are they different?**
5. **What is the function of children in the stories from Dubliners?**

2.7 MULTIPLE CHOICE QUESTIONS

1. **According to the newspaper article in the story, what causes Mrs. Sinico's death in "A Painful Case"?**
   a. Old age
   b. Shock or heart failure
   c. Mr. Duffy's political theories
   d. A train accident
2. **Which Irish national figure is celebrated in "Ivy Day in the Committee Room"?**
   a. James Joyce
   b. Bono
   c. Charles Stuart Parnell
   d. Leopold Bloom
3. **What does Maria lose in "Clay"?**
   a. Her train ticket
   b. A plum cake
   c. A bundle of clay for Halloween games
   d. Her memory
4. **Who narrates "An Encounter"?**
   a. A boy named Mangan
   b. Father Flynn
   c. A strange, anonymous man
   d. An unnamed young boy
5. **In "A Little Cloud," what does Little Chandler dream about becoming?**
   a. A poet
   b. A newspaper reporter in London
   c. A legal copier
   d. A weather forecaster
6. **Where is Charles Ségouin from in "After the Race"?**
   a. Just outside of Dublin
   b. England
   c. The west of Ireland
   d. France
7. **What does Corley procure from his date in "Two Gallants"?**
   a. A gold coin
   b. A harp

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c. Fancy cigars
d. Food

8. Who is referred to as "The Madam" in "The Boarding House"?

a. Mrs. Kearney
b. Mrs. Mooney
c. Kate Morkan
d. Mangan's sister

9. What does Farrington do when he returns home in "Counterparts"?

a. He prepares dinner for his wife
b. He prays the "Hail Mary"
c. He beats his son
d. He puts out the fire

10. In "A Mother," why does Mrs. Kearney storm out of the final concert with her daughter when it is only halfway through?

a. She was offended by the nudity
b. The piano was out of tune
c. The audience booed
d. The organizers refused to pay the full fee they'd agreed on

♦♦♦♦♦

UNIT III

THE RAINBOW

STRUCTURE

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3.1 LEARNING OBJECTIVE

After completion of this unit, student will be able to:

- Know about life of the author.
- Understand the summary of the chapters in stories in the novel 'The Rainbow' which are written by D. H. Lawrence.

3.2 INTRODUCTION TO THE LIFE OF D. H. LAWRENCE

David Herbert Lawrence was born on September 11, 1885, in the mining town of Eastwood in the English Midlands. His parents were John Arthur Lawrence, a coal miner and the model for Walter Morel in Sons and Lovers (1913), and Lydia Beardsall Lawrence, a former schoolteacher and the model for Gertrude Morel in the same novel. Lawrence grew up in Eastwood and lived there for twenty years. Those years were difficult for him due to health problems that plagued him from birth, impoverished living conditions, and his parents' constant fighting. His autobiographical novel Sons and Lovers chronicles those troubled years along with his intense attachment to his mother and his first romantic involvements. Eastwood and the events of his early life appear in other works as well, including his first novel, The White Peacock (1911), his masterpiece, Women in Love (1920), and his most controversial novel, Lady Chatterley's Lover (1928).

After completing a two-year teacher-training course at University College, Nottingham in 1908, Lawrence began a teaching career at a school in Croydon, a London suburb. During this period, he continued his childhood friendship with Jessie Chambers, who encouraged him to continue writing. She became the model for Miriam in Sons and Lovers.

Lawrence escaped the tedium of teaching by writing and soon had his short story, "Odour of Chrysanthemums," published. A year later, in 1911, his first novel, The White Peacock, was published, followed by The Trespasser, in 1912. That year Lawrence met Frieda Weekley, the German wife of a professor at Nottingham University College and distant cousin of the famous World War I flying ace, Manfred von Richthofen (1882-1918), who was known as the Red Baron. Frieda introduced Lawrence to the writings of German psychologists, including that of Otto Gross, which had an important influence on Lawrence's work.

Frieda left her husband and three children in 1912 and travelled with Lawrence to Europe. Financial problems prompted him to write book reviews and essays while he continued work on his poetry, novels, and short stories. He was not noticed in the literary world until the publication of his third novel, Sons and Lovers, which after negative early reviews for its sexual themes gradually gained acclaim.

3.3 ABOUT THE NOVEL 'THE RAINBOW'

The Rainbow, novel by D.H. Lawrence, published in 1915. The novel was officially banned after it was labelled obscene, and unsold copies were confiscated.

The story line traces three generations of the Brangwen family in the Midlands of England from 1840 to 1905. The marriage of farmer Tom Brangwen and foreigner Lydia Lensky eventually breaks down. Likewise, the marriage of Lydia's daughter Anna to Tom's nephew Will gradually fails. The novel is largely devoted to Will and Anna's oldest child, the schoolteacher Ursula, who stops short of marriage when she is unsatisfied by her love affair with the conventional soldier Anton Skrebensky. The appearance of a rainbow at the end of the novel is a sign of hope for Ursula, whose story is continued in Lawrence's Women in Love.

The rainbow is the symbol of emerging new world. It is the symbol of regeneration of the future. And the key point of the fact is that the writer has chosen even the name of his creation on nature which he wants to represents in it. Nature lives and breathes in man.

The narrator is generally neutral about many of the characters, although there are some moments in which the narrator discusses homosexual characters, and the reader feels that a negative judgment is being emphasized.

Wedding rings are an important symbol in The Rainbow. In the first chapter of the novel, when Tom is courting Lydia, he notices that Lydia still wears the wedding ring from her dead husband and he concludes that "it bound her life, the wedding-ring, it stood for her life in which he could have no part". Thus, the wedding ring creates a sort of enclosure that binds two people together. Still, he proposes to her and they marry. Yet Tom's intuition is correct as a certain distance separates him and Lydia—the wedding ring she once wore marks a part of her life that he cannot access.

Wedding rings are also a type of circle—another important symbol in the novel. Indeed, two of the novel's chapters are titled "The Widening Circle." For Lawrence, a circle represents harmony and completeness. We talk about "the cycle of life" as the complete journey from birth to death, and in The Rainbow, Lawrence depicts this complete circle. The wedding ring represents the unity of love that is part of the broader circle of life. Yet, a circle (and a wedding ring) can also function as a kind of enclosure or a trap. Ursula in particular seeks to escape the enclosure of marriage and wants to preserve her freedom by refusing marriage.

Evidently, the wedding ring is a rich symbol in The Rainbow and it should be little surprise that Lawrence considered titling the novel The Wedding Ring.

3.4 LIST OF CHARACTERS APPEARING IN THE NOVEL

- **Anna Brangwen**
  As a child, Anna Brangwen exhibits the same kind of foreignness, separateness, and sense of superiority as does her mother, except on the farm. She has an indomitable spirit that she carries over to her adulthood. Her strong sense of independence and desire for freedom emerge when she refuses to allow Will to dominate her. She can also be quite selfish, however, regarding her own needs when she tries to destroy her husband's passionate connection to the church. Anna wants to be the only interest in Will's life, but she then gets irritated when he hovers over her. She devotes herself passionately to childrearing but seems to lose interest in her offspring when they become adolescents.

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- **Gudrun Brangwen**
  Gudrun Brangwen's character is not well developed, except as a confidant for her sister Ursula. She shows remarkable artistic talent but is shy and withdrawn.

- **Lydia Brangwen**
  Will is attracted to Lydia Brangwen's "fineness" and her self-possession before he marries her. After the marriage, her separateness frustrates him when she will not give herself up to him. The deaths of her first husband and especially of her first two children cause a part of her to withdraw into herself. Yet she is generous and needy enough to eventually open up to Tom. Her sense of superiority also causes her to keep herself separate from others. She regarded people she met in Poland as cattle, and the English are too foreign, and so she keeps to herself. Her capacity for love is shown in her attention to her children and in her reaction to Tom's death, which devastates her.

- **Tom Brangwen**
  Tom Brangwen, who becomes stepfather to Anna, has a generous and kind nature with a zest for life. Although he sometimes yearns for a life outside the intimate world of the Marsh Farm, he recognizes that he is well suited to his world. Like all the Brangwen men, he tries to exercise his will over his wife, but he is not as insistent as the others. His gentleness and patience eventually win Lydia over, and the two find satisfaction in their marriage.

  Tom also shows his generous nature when he accepts Anna as his own child. One of the most moving scenes in the novel occurs when he comforts her when she is terrified by her mother's labor. Later, he puts aside his sorrow over losing her to Will and helps furnish the couple's new home. He shows his loyalty and good sense when he stands by her when she fights with Will but also tries to get her to reconcile with him.

- **Ursula Brangwen**
  Ursula Brangwen exhibits the strongest sense of individuality and desire for freedom of all the Brangwens. Ursula shows great tenderness for her sister and love for her father, until she feels that he betrays her trust when he strikes her for misbehavior. She is open to new experiences and initially idealistic about her success with them. In the face of failure, she shows her resilience when she does not become bitter. That same openness saves her from despair after her miscarriage and enables her to focus, with hope, on the future.

- **Will Brangwen**
  Will Brangwen has a passionate nature that is revealed in his love for the church and his desire for Anna. Yet when Anna rejects him, the darkness within him surfaces and he becomes filled with rage, which causes him to lash out at her. He also has a strong will, which, coupled with his conventional ideas about sex roles, prompts him to feel that he has the right to demand that Anna obey him. He is initially indifferent to the outside world, but when he is offered a position in Nottingham, he emerges from his interior life and becomes active in the community.

- **Mr. Harby**
  Mr. Harby is Ursula's narrow-minded superintendent at the grammar school. His main goal is to have complete control over his staff and over the children. His pettiness is triggered when he is crossed in any way; he retaliates by trying to

humiliate the offender. He also exhibits a cruel streak and evil spirit in his dealings with the children.

- **Winifred Inger**
  Winifred Inger attracts Ursula with her independent spirit and combination of masculine and feminine qualities. She proves herself to be morally vacant, however, and so makes a good match with Uncle Tom.
- **Maggie**
  Maggie, a young school teacher, befriends Ursula when they both teach at the grammar school. Maggie, who is never developed as a character, is devoted to women's suffrage. She and Ursula drift apart after Ursula rejects her brother's proposal of marriage.
- **Anton Skrebensky**
  Anton Skrebensky, the baron's son and a young soldier in the British army, is Ursula's first lover. She is attracted to his confidence but pulls away when he tries to dominate her. He has strong nationalistic feelings, especially about Britain's colonialism, which eventually cause Ursula to reject him as a mate.

3.5 SUMMARY OF EACH OF THE CHAPTERS IN THE NOVEL

Chapter I: How Tom Brangwen Married a Polish Lady

The Rainbow opens with a general description of the Marsh Farm in the English Midlands and of the generations of the Brangwens who have lived there. The men were well satisfied on the land, with which they had an intimate connection, but the women "looked out from the heated blind intercourse of farm-life, to the spoken world beyond." The women craved a better life, if not for themselves, then for their children.

The narrative shifts to 1840, when a canal is constructed across the Marsh Farm and soon after, a colliery and the Midland Railway appear. During this period, Alfred Brangwen and his family live on the farm and prosper from the development of the nearby town. Alfred's youngest son Tom becomes the focus of the narrative as he is sent off to school with his mother's hopes of his becoming a gentleman. Without an aptitude for book learning, however, Tom fails miserably at academics.

When his father dies, seventeen-year-old Tom takes over the running of the farm. After he has sex with a prostitute, he becomes confused about his feelings. The experience increases his desire to be with a woman, but the "nice" girls terrify him and the "loose" ones offend him. He begins to drink heavily to escape his constant dreams of women. One-day Tom meets a gentleman who inspires in him a curiosity about the outside world.

When Tom is twenty-eight, he meets Lydia Lensky, a Polish widow who has become a housekeeper for the local vicar, and her four-year-old daughter, Anna. He feels "a curious certainty about her, as if she were destined to him." He is attracted to her "fineness," and she, to his directness and confidence. They soon agree to marry.

Chapter II: They Live at the Marsh

The two are nervous about marriage. Each is attracted to the other, but they also feel their foreignness to each other. After they marry, Tom is afraid to give himself to Lydia completely, somehow fearing her power. During their first months together, he vacillates

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between a fierce desire for her that allows him to give himself up to her and a fear that she might leave him, which fills him with anxiety. He often feels that she intentionally keeps separate from him, which enrages him and prompts his desire to destroy her. Yet eventually they come together, losing themselves in each other.

When Lydia gets pregnant, she withdraws from him again, and Tom spends evenings in the local pub. He also turns to Anna, Lydia's child, with whom he eventually forms a deep bond. Initially, however, Anna resents Tom's intrusion into their lives and rejects him. Gradually, as her mother withdraws further into herself, Anna turns to Tom for comfort and companionship. Lydia becomes depressed during her pregnancy, filled with memories of her first husband's death and the loss of her first two children to diphtheria. Tom comforts the frightened Anna during her mother's labour. Lydia and Tom forge a stronger bond after the birth of their son.

Chapter III: Childhood of Anna Lensky

Though Tom and Lydia have a son, Anna remains his favourite. Tom and Lydia's relationship follows the same pattern of coming together and separating. When he cannot reach her, he drinks more heavily and transfers his attentions to Anna, whom he takes weekly to the cattle market. One evening, however, Lydia confronts Tom, complaining of his distance, and after the two discuss what they need from the other, they are able to unite and find entry "into another circle of existence," a "complete confirmation" into a more satisfying life.

Chapter IV: Girlhood of Anna Brangwen

Prompted by a desire to make her a lady, Tom sends nine-year-old Anna away to school in a nearby town. Anna has a difficult time at school due to her sense of superiority and her need to keep her distance from others. She does, however, form an attachment to her mother's friend, Baron Skrebensky, a Polish exile who is now vicar of a country church in Yorkshire, who represents to her a romantic world of lords and kings.

When she is sent to a young ladies' school in Nottingham, Anna determines to adapt to the habits and style of the girls whom she meets there, but she still finds it difficult to establish any friendships and becomes unsure of her sense of herself. She prefers her life at home, where she and her family are "a law to themselves, separate from the world."

When Anna is eighteen, she meets her twenty-year-old cousin Will Brangwen, who has taken a job at a nearby town. After an awkward beginning, they are soon drawn to each other and begin a passionate relationship. Tom, who has become jealous of Anna's attentions to Will, tries to talk them out of marriage, but Anna angrily insists that Tom is not her father and so has no right to deny her, which cuts him deeply. Later, after Tom finally agrees, Anna tries to re-establish a bond with him, but he now feels separate from her. Yet after they marry, Tom enjoys helping the couple set up house.

Chapter V: Wedding at the Marsh

The Brangwen men enjoy their drink at the wedding, especially Tom, who makes a heartfelt toast after the ceremony, extolling the virtues of married life. After Anna and Will retire to their cottage, several of the men, including Tom, sing carols outside their window.

Chapter VI: Anna Victrix

After the wedding, they spend days together, lounging in bed. Anna returns to the world first, which Will resent along with his growing dependence on her. She becomes impatient with his continual need to be with her and so tells him to find something to do. He becomes filled with a dark anger in response and pulls away from her, sometimes treating her cruelly. Other times they come together in a perfect union.

Anna becomes jealous of his love for and attention to the church. When she ridicules his beliefs, trying to force him to find explanations for the rituals, he fails, and so his passion for his religion fades. He hates her for forcing him into this state, and the two engage in frequent, vicious battles of will. He tries to control her actions; she rebels against his authority. Yet after their fights, she fears she will lose him and so comes back to him. They continually move back and forth between union and conflict, yet his dark side is always present. He tries to assume the role of master of the house, but she will not acknowledge him as such, jeering at his attempts, which fills him with black rage.

When Anna becomes pregnant, Tom intervenes and brings the two back together. Their battle of wills, however, continues, and Anna banishes him to another bedroom for a few nights each week so that she can sleep in peace. When they have a girl, Ursula, Will claims the child, but Anna becomes victorious in the sense of her motherhood. She soon is pregnant again, which fills her with an ultimate sense of satisfaction.

Chapter VII: The Cathedral

Anna and Will visit Baron Skrebensky and his new wife and then visit Lincoln Cathedral, a church that meant a great deal to Will when he was a boy. During the visit, Will is caught up in religious ecstasy, renewing his old spiritual passions, while Anna feels only a sense of being closed in, cut off from the world. When she calls attention to the carved gargoyles and what she considers to be their separate, defiant wills, she begins to destroy his "vital illusions," and he becomes disillusioned with the power of the church. He still loves the church as a symbol but is unable to reach the same heights of spiritual ecstasy again.

As Anna becomes lost in the bliss of mothering her child, Will finds a measure of peace in the nearby church, teaching Sunday school and playing the organ. Their relationship continues to be tumultuous.

Chapter VIII: The Child

Ursula and Will form a strong bond, especially when a year later, Anna gives birth to a second child, Gudrun. Anna falls into "a kind of rapture of motherhood" and soon has two more children. Ignored by Anna, Will spends evenings in town. One night, he tries to seduce a young woman, but after some passionate moments, she resists him. When he returns, Anna responds to his new air of confidence, and her passion for him returns. Now with his intimate life fulfilled, Will turns to public life and starts teaching carpentry.

Chapter XI: The Marsh and the Flood

When Ursula is eight, Tom drowns when the canal breaks and floods the farm. He has been out drinking, and when he returns home, he can scarcely walk. When he tries to put the horse up for the night in the shed, he is caught in the rising water and falls, losing

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consciousness when something strikes his head. After his death, Ursula and Lydia become close as she tells her granddaughter stories of her homeland and of her husband.

Chapter X: The Widening Circle

Ursula feels the burden of watching over her younger siblings. When she is sent to school, she becomes obsessed with becoming a lady. She also develops a passion for the church that is similar to the one her father had.

Chapter XI: First Love

At sixteen, Ursula becomes confused about her feelings toward religion, which pit the material world against the spiritual. In the midst of this confusion, she begins a relationship with Anton Skrebensky, a young solider in the army and son of Baron Skrebensky, which redirects her passions from the spiritual to the physical. She is attracted by his relaxed self-assurance, and they soon become lovers.

During her uncle's wedding, Ursula and Anton have an argument about nationalism, Ursula insisting on the primacy of the individual over the country. Later, when they dance, she feels as if he is weighing her down and runs off to dance under the moon. When they reunite, their passion becomes a battle of wills until Anton reluctantly gives himself up to her. Soon the Boer War breaks out in Africa, and Anton leaves to join the fight.

Chapter XII: Shame

While at school, Ursula forms an attachment with one of the teachers, twenty-eight-year-old Winifred Inger. She is attracted to her beauty as well as her sense of independence. During a swim class, the two caress underwater, and soon after Winifred invites Ursula to tea. After she arrives, she persuades Ursula to go for a swim, and the two naked women share an intimate embrace. They soon become inseparable, and Winifred introduces Ursula to new ideas and philosophies, including those concerning the emerging women's movement.

Ursula's Uncle Tom invites her and Winifred to his home in Yorkshire for a visit. Ursula, whose feelings for her friend are waning, hopes she will marry him. While there, she recognizes the affinity between her uncle and Winifred, determining that they both devote themselves to abstractions—Tom to the industrial machine of the colliery, and Winifred to the cause of womanhood—which repulses her. Winifred and Tom soon marry.

Chapter XIII: The Man's World

At home, Ursula is disgusted by her mother's complacent breeding and determines to follow a non-traditional path. After her father refuses to allow her to take a teaching position on the other side of London, he finds her one in an elementary school in the nearby town. She looks forward to giving "all her great stores of wealth to her children," which "would make them so happy." Yet she finds her hopes dashed on her first day when she meets her "bossy" co-workers and feels shut up in her stuffy classroom jammed full of fifty-five children. Ursula quickly feels out of place and overwhelmed, not knowing how to teach the students.

While Ursula enjoys a sense of independence from her parents when she is paid after her first week, her visions of teaching appreciative students are quickly dashed when she is

unable to control the class. Mr. Harby, the superintendent, bullies the children and her, constantly berating her for her poor performance in the classroom. She recognizes that to survive, she must turn the children "into one disciplined, mechanical set, reducing the whole set to an automatic state of obedience and attention." After Mr. Harby's continual humiliation of her in the classroom, Ursula turns on one unruly, smug child and beats him, which in turn, breaks something in her. Yet as a result, she is able to gain control of the children.

She and Maggie, one of the teachers at the school, become friends, which helps Ursula endure the tedium she experiences there. Maggie, who is an active member of the suffragette movement, inspires Ursula's desire for independence. She thinks about Anton but determines that "he had not been strong enough to acknowledge her."

Chapter XIV: The Widening Circle

When Ursula spends a weekend at Maggie's home, Maggie's brother falls in love with Ursula and proposes marriage. Ursula rejects him. Her father soon takes a position as instructor for the County of Nottingham, and the family becomes involved in the bustle of moving. When she is given a going-away present by her colleagues at her elementary school, she softens toward them, including Mr. Harby.

Chapter XV: The Bitterness of Ecstasy

Ursula returns to college and passes her first exams at the end of the year. During her second year at college, the glamour begins to wear off, and she is filled with a sense of disillusionment. Though she has not seen Anton for two years, her thoughts return to him, and she convinces herself that she loves him. When he returns home on leave for six months, they resume their relationship and soon consummate it. They declare their love for each other, and Ursula is caught up in the realization of her sensual nature.

But when he asks her to marry him, she refuses. He later presses her, however, and she finally agrees. During the next few weeks, she begins to drift away from him and the two argue about his nationalistic feelings. She admits that he no longer satisfies her, which enrages him to the point of madness.

Ursula gets the news that she failed her exams and so will not receive her bachelor's degree. She cannot decide whether she should become Anton's wife or a "spinster, school-mistress." She tells a friend that she loves Anton but that she does not care about love and admits that she is confused about what she does care about. Fearing her uncertainty, she determines that she will go through with the marriage, but at the last minute, she backs out. Anton immediately proposes to his colonel's daughter, and the two are married two weeks later before they sail to India.

Chapter XVI: The Rainbow

During the next few weeks, Ursula is filled with apathy. When she discovers that she is pregnant, she writes Anton, asking his forgiveness and agreeing to marry him. She decides that childbearing is the appropriate role for her. One day while walking, a group of horses chase her menacingly as she runs from them. When she returns home, she falls into a feverish state for two weeks and miscarries. She recognizes that she cannot be

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bound to Anton and soon gets a letter from him informing her that he is married. As she is recovering, she looks out her window and sees a faint vast rainbow in the sky, which fills her with a sense of hope for the future.

3.6 REVIEW QUESTIONS

SHORT ANSWER TYPE QUESTIONS

1. **What happened when Anna becomes pregnant?**
2. **When the father of seventeen-year-old Tom dies, then what happened?**
3. **While Ursula was at school, what feelings did she develop?**
4. **Illuminate the character of Tom Brangwen.**
5. **Explain the last chapter of the novel 'The Rainbow'.**

LONG ANSWER TYPE QUESTIONS

1. **The novel tracks a large degree of development in social and technological areas. How does Lawrence regard this progress?**
2. **At one point, Lawrence intended to title the novel** *The Wedding Ring***. What might be the significance of this title?**
3. **What is the significance of the scene at the Lincoln Cathedral?**
4. **In particular, the novel's depiction of sex and sexuality was regarded as obscene by censors. How does Lawrence present sexuality in the novel?**
5. **Throughout the novel, Lawrence presents a number of parallels between the generations of the Brangwen family. Identify one and explain its significance to the novel.**

3.7 MULTIPLE CHOICE QUESTIONS

1. **Who is Lydia's comforting friend after Tom's death?**
   a. Anna
   b. Ursula
   c. Gudrun
   d. Tilly
2. **How does Ursula get through the long weeks while Anton is away?**
   a. Praying for his safe return
   b. Spending time with friends
   c. As if half alive
   d. Going to church every day
3. **What does Anna find refreshing about the Skrebensky's relationship?**
   a. They are as one person, totally involved with each other.
   b. They always hold hands.
   c. They are free in their isolation and detachment from one another.
   d. They smile at one another intimately.

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4. When Ursula believes she is pregnant with Anton's child, what does she decide about her mother's life?

a. Her mother is a lost soul.
b. Her mother is right to accept her fate as a mother and a wife.
c. Her mother lost her independence.
d. Her mother never became the person she could be.

5. How does William become reborn, learning to be himself and alone?

a. Anna forces him to sleep alone.
b. He leaves Anna for two weeks.
c. He forces Anna to sleep in another room.
d. He goes to church every day.

6. How does Ursula feel about college as she prepares for her final examination?

a. College is the reality of life.
b. She is as excited as the first day of college.
c. Her studies are the truth of life.
d. She thinks college is a sham.

7. What is Ursula's impression of her father?

a. He is a stranger to her.
b. He is cruel and heartless to her.
c. He is full of magic and fascination to her.
d. He is indifferent and loveless to her.

8. What is the vision the author gives of life if one looks at the Resurrection as life, not death?

a. Those who have died are bodiless.
b. Those who have died never rise again.
c. Those who have died are corrupted.
d. Those who have risen will walk again in a perfect body among men.

9. While Anton is away, who does Ursula fall in love with while at school?

a. Mr. Morton
b. Miss Inger
c. Miss Jenny
d. Mr. Phillips

10. Why can't Ursula escape from the world of system and work?

a. She wants to have full rights in the working world.
b. Her mother forces her to pay board.
c. Her father demands that she works.
d. She needs to support herself.

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UNIT IV

A PASSAGE TO INDIA

STRUCTURE

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4.1 LEARNING OBJECTIVE

After completion of this unit, student will be able to:

- Know about life of the author.
- Understand the summary, characters, analysis, nature and mysticism of given novel 'A Passage To India' which is written by E. M. Forster.

4.2 INTRODUCTION TO THE LIFE OF E. M. FORSTER

Edward Morgan Forster was born in London in 1879, the son of an architect. He attended Tonbridge School, which he hated; he caricatured what he termed "public school behaviour" in several of his novels. A different atmosphere awaited him at King's College, Cambridge, which he enjoyed thoroughly.

After graduation, he began to write short stories. He lived for a time in Italy, the scene of two of his early novels: Where Angels Fear to Tread (1905), and A Room with a View (1908). Cambridge is the setting for The Longest Journey (1907). It was in this year that he returned to England and delivered a series of lectures at Working Men's College. His most mature work to date was to appear in 1910 with the publication of Howards End.

Forster then turned to literary journalism and wrote a play which was never staged. In 1911 he went to India with G. Lowes Dickinson, his mentor at King's College. During World War 1, Forster was engaged in civilian war work in Alexandria. He returned to London after the war as a journalist.

In 1921 he again went to India, to work as secretary to the Maharajah of Dewas State Senior. He had begun work on A Passage to India before this time, but on reading his notes in India, he was discouraged and put them aside. The book was published in 1924, having been written upon his return to England. This was his last novel. It is considered to be his magnum opus, and it won for the author the Femina Vie Heureuse and the James Tait Black Memorial prizes in 1925.

In 1927, Forster delivered the William George Clark lectures at Trinity College, Cambridge. Titled Aspects of the Novel, the lectures were published in book form the same year. Also in 1927 he became a Fellow of Cambridge.

Forster's writing after that time has been varied. A collection of short stories (The Eternal Moment) was published in 1928. Abinger Harvest (1936) is a collection of reprints of reviews and articles. During World War II he broadcast many essays over the BBC. He has written a pageant play (England's Pleasant Land), a film (Diary For Timothy), two biographies (Goldsworthy Lowes Dickinson in 1934 and Marianne Thornton in 1956), a libretto for Benjamin Britten's opera, Billy Budd (with Eric Crozier), and numerous essays. In 1953 he published The Hill of Devi, an uneven collection of letters and reminiscences of his experiences in India.

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In 1960 A Passage to India was adapted for the stage by Santha Rama Rau. After playing in London for a year, the play opened on Broadway on January 31, 1962, and ran for 110 performances. Although Forster was "delighted" with the adaptation, most of the American critics felt the play did not measure up to the novel.

In 1946, Forster moved to King's College in Cambridge to live there as an honorary fellow. Mr. Forster's numerous awards included membership in the Order of Companions of Honour, a recognition bestowed in 1953 by Queen Elizabeth II. Forster died on June 7, 1970.

4.3 ABOUT THE NOVEL 'A PASSAGE TO INDIA'

A Passage to India, novel by E.M. Forster published in 1924 and considered one of the author's finest works. The novel examines racism and colonialism as well as a theme Forster developed in many earlier works, namely, the need to maintain both ties to the earth and a cerebral life of the imagination.

The book portrays the relationship between the British and the Indians in India and the tensions that arise when a visiting Englishwoman, Adela Quested, accuses a well-respected Indian man, Dr. Aziz, of having attacked her during an outing. Aziz has many defenders, including the compassionate Cecil Fielding, the principal of the local college. During the trial Adela hesitates on the witness stand and then withdraws the charges. Aziz and Fielding go their separate ways, but two years later they have a tentative reunion. As they ride through the jungles, an outcrop of rocks forces them to separate paths, symbolizing the racial politics that caused a breach in their friendship.

SUMMARY OF THE NOVEL

A Passage to India was divided by E. M. Forster into three parts. The first part, "Mosque," begins with what is essentially a description of the city of Chandrapore. The physical separation of the city into sections, plus the separation of earth and sky, are indicative of a separation of deeper significance that exists between the Indian and English sectors.

This novel deals with human relationships, and the theme that determines its plot line is introduced in this section: "Is it possible for the Indian and the Englishman to be friends?" To show both sides of this question, the reader is first introduced to Dr. Aziz and his friends. Aziz is a Moslem doctor who practices at the government hospital in Chandrapore under the supervision of Major Callendar. Among Aziz's friends are Hamidullah, an Indian barrister who has lived in England; Nawab Bahadur, an influential landowner; and Mahmoud Ali. In the opening chapters these men are shown discussing the English officials who govern under the British Raj in India.

Among the English faction, who also discuss the Anglo-Indian relationship, are Mr. Turton, the Collector; Major Callendar, the English doctor; Mr. McBryde, the police magistrate; and Ronny Heaslop, the city magistrate and the latest official to assume duties in Chandrapore.

Between these groups, or outside them, are Cyril Fielding, the English principal of the government school, whose allegiance belongs to neither group; Mrs. Moore, mother of Ronny Heaslop, who has come to India as chaperone to Miss Adela Quested, Ronny's intended fiancée; Professor Godbole, a Hindu who is separated from the Moslems by his

religion and* from the English by his religion and nationality; and the English missionaries, Mr. Graysford and Mr. Sorley, who share none of the arrogance of English officialdom as they attempt to convert the Indians to Christianity.

The story opens with Aziz's arrival at Hamidullah's house, where he is to spend a social evening with his friends. Their conversation centres upon the indignities that the Indian must suffer at the hands of the English officials and their wives. Young Ronny Heaslop, whom they dub the "red-nosed boy," is a particular object of ridicule.

Aziz is summoned to the house of his superior, Major Callendar. He is late in arriving and when he arrives, he finds the major gone. Two English women pre-empt his Tonga and on the walk back to his house he encounters Mrs. Moore at the mosque. The old lady endears herself to Aziz by her innate understanding of him and of Moslem custom; he calls her an Oriental.

Later, at the English club, Adela Quested expresses her desire to see the "real India" and is advised by a passer-by to "try seeing Indians." To humour her Mr. Turton offers to give a "Bridge Party," a garden party ostensibly designed to bridge the distance between the English and the Indian, and to give Adela and Mrs. Moore the opportunity to meet socially some of the upper-class Indians.

At Mrs. Moore's cottage that night Ronny and his mother discuss her encounter with Aziz at the mosque. Ronny shows his unmistakable prejudice and Mrs. Moore is appalled at his inhumane attitude. On her way to bed, she exhibits a sympathetic response to a wasp, one of the least of India's creatures.

On the outskirts of the town, Mr. Sorley, the younger and more liberal of the two English missionaries, while willing to accept that there may well be a heaven for mammals, cannot bring himself to admit the lowly wasp.

The garden party given by the Turtons only serves to show more clearly the division of peoples, as each group keeps to itself. Cyril Fielding, who mingles freely with the Indians, is impressed by the friendliness of Mrs. Moore and Adela and invites them to tea at his home. They are also invited for a Thursday morning visit — which never materializes — to the home of the Bhattacharya's, a Hindu couple.

That evening, in a discussion with Ronny, Mrs. Moore is again appalled by her son, and quotes to him from the Bible, reminding him that God is love and expects man to love his neighbour (though she herself has found Him less satisfying in India than ever before). Ronny humours her, reminding himself that she is old.

At tea at Fielding's house, Mrs. Moore and Adela visit pleasantly with Aziz and Professor Godbole, enigmatic Hindu associate of Mr. Fielding. The kindness of Mrs. Moore and Adela Quested prompts Aziz to invite them on an outing to the Marabar Caves, which they accept. Ronny Heaslop arrives at Fielding's cottage to take his mother and Adela to a game of polo; his discourtesy to Aziz and his arrogant demeanour toward all Indians causes Adela and Ronny to quarrel, and Adela tells Ronny she cannot marry him.

Later the young people go for a ride with Nawab Bahadur, and when the automobile is involved in an accident with an unidentified animal on a back road, they are drawn

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together once more and announce their engagement. Mrs. Moore accepts the news calmly, but when told of the accident she murmurs, "A ghost!"

Aziz, pleased with the friendship shown him by Cyril Fielding, shows the English professor a picture of his dead wife, a courtesy equal to inviting Fielding behind the purdah, the highest honour an Indian can give.

The next section, "Caves," begins with a detailed description of the Marabar Caves, the peculiar hollow caverns within the equally curious Marabar Hills that rise from an otherwise flat area outside the city of Chandrapore.

It is to these caves that Aziz has planned an elaborate trip for Mrs. Moore and Adela Quested. He has also included Fielding and Godbole in the invitation. Unfortunately, Fielding and Godbole miss the train and Aziz is left in full charge of the expedition, which begins with a train ride and ends with an elephant ride to the immediate vicinity of the caves. In the first cave Mrs. Moore is terrified by an echo and the press of the crowd and declines to go farther.

Aziz, a guide, and Adela go on alone. Adela, pondering her engagement to Ronny, unwisely asks Aziz if he has more than one wife. The excitable little Indian, upset by her queries, dashes into a cave to recover his composure. Adela wanders aimlessly into another cave and is supposedly assaulted by someone there. She rushes down the side of the hill, where she meets Nancy Derek, an English companion to a maharani, who has brought Fielding to the caves. Nancy returns the overwrought Adela to Chandrapore.

In the meantime, Aziz, knowing nothing of what has happened to Adela, entertains his other friends and returns with them by train. At the station he is met by Mr. Haq, the police inspector, who arrests him for assaulting Miss Quested.

Fielding alienates himself from the English by siding with Aziz. The English rally around Adela and press for a quick conviction. Mrs. Moore, now sunk into a state of apathy, refuses to admit that Aziz may be guilty but also refuses to testify in his behalf in court; Ronny arranges passage for her to England. On the way she dies; her name, however, becomes for a time a legend to the natives of Chandrapore.

At the trial, Adela Quested, who has been in a state of shock since the incident at the caves, suddenly finds her mind clear again and exonerates Aziz. Her withdrawal of the charge against Aziz causes her to be ostracized by the English. Fielding reluctantly offers her the use of his cottage while he is absent on official business, and Ronny eventually breaks their engagement. Disillusioned by her experience in India, Adela returns to England; and Fielding persuades Aziz to drop a damage suit against her.

Two years later the setting of the novel shifts to the Hindu state of Mau in a section entitled "Temple." Following the trial, Fielding had returned to England, married, and was then sent on a tour of central India to inspect government schools. Godbole has become the Minister of Education at Mau, and through his influence, Aziz has become personal physician to the Rajah of Mau.

The opening chapter of this section describes a Hindu ceremony honouring the birth of the god Krishna. Professor Godbole directs the temple choir and, in an ecstasy of religious

fervour, dances his joy. While in this almost trancelike state he remembers Mrs. Moore and a wasp, associating them as he contemplates the love of God. The biblical statement "God is Love," with which Mrs. Moore had exhorted her son, is repeated in the Hindu ceremony, although through an error in its printing it becomes "God si Love."

Aziz is annoyed when he discovers that Fielding is visiting Mau in line with his official duties. He has become thoroughly disillusioned with the British and even with Fielding; when he learned that Fielding had married in England, he concluded that the wife was Adela Quested and henceforth refused to read any of Fielding's letters. Aziz has married again and has his children with him. Although he does not embrace Hinduism, he is tolerant of their festivals and is finding peace and contentment away from British domination. He has, however, let his practice of medicine degenerate until he is little more than a glorified medicine man.

When Aziz meets Fielding again, he learns that Stella Moore, not Adela Quested, is Fielding's wife. Stella and her brother Ralph have accompanied Fielding to India. Aziz forms a special attachment for Ralph, whose bee stings he treats, because Ralph shows many of the traits of his mother, Mrs. Moore.

The Hindu festival continues after the celebration of the birth of the god. Fielding and Stella go out in a boat to better observe the ceremony, as do Aziz and Ralph in another boat. In the storm the boats collide with each other and capsize. In the general confusion that follows, the ceremony comes to an end and the English return to the guest house. Aziz has confided to Ralph that the rajah has died, but the announcement of his death is suspended until after the festival.

Hinduism affects both Stella and Ralph, but Fielding cannot understand the effect it has on them, though he is intrigued by it. Aziz believes that Ralph, at least, has an Oriental mind, as Mrs. Moore had.

Although Fielding finds that the school that Professor Godbole was to superintend has been neglected and the building turned into a granary, he does nothing to rectify the situation. The floods, which have kept Fielding in Mau, abate, and he and his party make plans to leave. Before they go, Fielding and Aziz take a final horseback ride together. Good-naturedly, they argue about the Anglo-Indian problem. Aziz excitedly declares that India must be united and the English driven out. Sensing that this is the end of their association, Aziz and Fielding attempt to pledge eternal friendship in spite of their differences, but the path narrows and their horses are forced apart, signifying that such a friendship is not yet possible.

4.4 LIST OF CHARACTERS APPEARING IN THE NOVEL

- **Adela Quested:** A young woman newly arrived from England, expecting to be the fiancee of Ronny Heaslop.
- **Mrs. Moore:** Adela's chaperone and Ronny Heaslop's mother, by her first marriage.
- **Ronny Heaslop:** The City Magistrate of Chandrapore.
- **Doctor Aziz:** The Moslem doctor at the Government Hospital.

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- **Major and Mrs. Callendar:** A Civil Surgeon and Aziz's superior; and his wife.
- **Cyril Fielding:** The English Principal at the Government College.
- **Professor Godbole:** The Hindu colleague of Fielding's.
- **Hamidullah:** Aziz's uncle and eminent Moslem barrister.
- **Mahmoud Ali:** Pleader (attorney) in the court, and friend of Aziz.
- **Ram Chand, Syed Mohammed, and Mr. Haq:** Friends of Aziz.
- **Mr. Das:** Ronny's assistant and the Hindu judge at the trial.
- **Nawab Bahadur:** The wealthy, influential friend of Aziz.
- **Mr. and Mrs. McBryde:** The District Superintendent of Police and his wife.
- **Nancy Derek:** A guest of the McBryde's and the companion of a maharani in a native state.
- **Mr. and Mrs. Turton:** Collector, head of British officialdom and social leader of Chandrapore; and his wife.
- **Mr. Armitrao:** The lawyer from Calcutta who takes Aziz's case.
- **Nureddin:** Grandson of Nawab Bahadur.
- **Ralph Moore:** Mrs. Moore's son by her second marriage.
- **Stella Moore:** Mrs. Moore's daughter, who becomes the wife of Cyril Fielding.
- **Mr. and Mrs. Lesley:** A British official and his wife.
- **Karin, Ahmed, Jamila:** Children of Aziz.
- **Doctor Panna Lal:** Hindu colleague of Aziz.
- **Mohammed Latif:** Poor relative who lives in the house of Hamidullah.
- **Mr. Graysford and Mr. Sorley:** Missionaries who live on the outskirts of Chandrapore.
- **Lord and Lady Mellanby:** The Lieutenant Governor and his wife.
- **Mrs. Bhattacharya:** The Indian woman who invites Adela and Mrs. Moore to her house and then neglects to send a carriage for them.

4.5 ANALYSIS OF CHAPTERS OF THE NOVEL

Part I: Chapters 1-3

Chandrapore is an undistinguished Indian town except for the outlying Marabar Caves. The language that Forster uses to describe the town creates the feeling of monotony, vast space, and infinity. The separation of the English settlement from the Indian is as distinct in the character and attitudes of the people as it is in the physical appearance of the houses and grounds.

Forster uses the sky as the symbolic arch which is almost the only common link between the two national groups. By implication, he contrasts the infinite power and mystery of the immense sky with the discordant affairs of earthbound men.

Changes in weather and types of weather are common symbols used by authors to indicate changes in moods or deeper meanings. In this book, Forster shows the sky as a source of strength as it governs the weather and the seasons. The earth is shown to be dependent upon the caprices of the sky. Words such as "glory" and "benediction" give the sky divine attributes. In his notes in the Everyman Edition, Forster records that the three parts of the book correspond to the three seasons of India: the cold season, which is just ending in the Mosque section, the hot season, which dominates the Caves section, and the rainy season, which occurs during the Temple section.

A central question of the novel is presented in Chapter 2: "Can the Indians and the English become friends?" The problems involved in interracial relationships determine the main lines of the plot's structure.

The Indians are introduced as intelligent and perceptive people who resent their treatment by the British but generally accept it with a humorous cynicism. Forster, although he depicts Indian failings, quite frankly sympathizes with the Indian attitude rather than with the English. Part of his concern was to show the evils of political rule of one nation over another. The major Indian characters in this novel are educated men who are capable of independent action. They must serve under minor or major British officials who rarely make any effort to consider the Indian viewpoint about anything. The Indians are expected to obey the British without question.

Some of the older Indians judge the English both as a group and as individuals: Hamidullah, for example, recalls the fine English people with whom he lived in Cambridge. In India, however, only the English are free to make overtures of friendship. The Indians know from past experiences, too, that the friendly English newcomers usually become tiresomely condescending in a short time under the influence of the career British officials. (It will be seen throughout the book that most of the English think of the Indians as a group. It is a rare English person who dignifies an Indian as an individual.)

The reader meets Aziz's aunt, a Moslem woman in purdah (an Indian custom by which women live in seclusion). The only men to see women's faces were the men in their immediate families. It was commonly thought that Indian women were unimportant shadows in the background. Forster suggests that the sheltered Indian women were often women with lively minds whose opinions were sought and valued. Their men enjoyed visiting with them as equals.

Part 1, therefore, begins with an introduction to India from the Moslem viewpoint. (The term "Mohammedan," used by Westerners as a synonym for "Moslem," is considered objectionable by the professors of this faith. Mohammed, or Muhammed, was not divine; he was simply the messenger of Allah. The terms "Moslem" to define the person and "Islam" to mean the religion are considered correct.) This viewpoint is shown primarily through the warm, impulsive, young Aziz.

It is important to remember that Aziz calls Mrs. Moore an Oriental. The conflict of the Oriental mind and the Western mind is an important one in this novel, because it is the basis of much of the misunderstanding. Mrs. Moore has the ability to cross the lines. It is

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further important to remember the inscription that Aziz would choose for his tomb: he cherishes the "secret understanding of the heart" and values that quality in others.

Forster uses Chapters 2 and 3 to contrast Indian and English customs, attitudes, and beliefs. He shows the Indians at home discussing the English, followed by the English at the club discussing the Indians. Both groups are revealing likes, dislikes, and preconceived judgments about each other. Only the reader is seeing both sides and the elements that shape the problem ofAnglo-Indian dissension in India.

It is well to review these two chapters in detail to gain the feeling of differences between the groups. Look for contrasting viewpoints. For example, notice the difference in attitudes in the Major Callendar-Aziz episode. The major expected Aziz promptly; Aziz tarried with his friends and was delayed further by an accident to his bicycle. The underlying conflict is in the attitude toward time.

Highly organized nations and people put a premium on promptness; visitors to foreign lands, where life is slower, often notice that their time has only relative value. Punctuality, to a native of a country such as India, is not a major virtue; but courtesy is. The major, however, waiting to go to the club, becomes impatient at the delay and dashes off to settle the matter without leaving a message, without considering that Aziz may have a social life which would take him away from his house. Both men feel a sense of injustice.

Such opposing points of view serve as a constant source of irritation on both sides. Very few of the characters are able to overlook such petty differences and to find planes of common respect. Underlying these surface differences is, of course, the feeling of superiority of the British ruling class and the sting the Indian feels as the subject race.

The principal characters begin to emerge more distinctly from this point. Mrs. Moore and Aziz are revealed as persons of spirit and determination. Fielding's one line at the club, "Try seeing Indians," discloses that he shares their broader thinking.

Ronny Heaslop is shown for what he is: the kind of person who seems to have been stamped out with a cookie cutter. He is a product of England's public school system and adopts quickly and completely the attitudes of his British colleagues in India. This solves the inconvenience of thinking for himself and, of course, simplifies his relationship with his colleagues.

Contrast Ronny's statement about the subject race with the ideas of the newcomers, Mrs. Moore and Miss Quested. One should give careful consideration to the way Mrs. Moore begins her acquaintance with India. She respects what she cannot understand, as at the mosque. She puzzles her son, Ronny, by describing Aziz as a "young man" rather than as a young native. Later, she is almost swayed by Ronny's interpretation of the incident until she realizes that Ronny does not really know Aziz and that he is judging him simply as an Indian. Aziz is, to Ronny, not a young man to whom one accords the dignity of his position, but a young Indian who has dared to converse on an equal basis with an Englishwoman.

Adela Quested develops as a possible "thorn-in-the-side" person because she questions blanket judgments. She is a plain, fair-minded young woman with a questing mind and with (so she believes) an interest in knowing the Indians as they really are. She has the

perception to wonder if she can be happy with a "rubber-stamp" British official as she questions Ronny's acceptance of the opinions of the 20-year men in the British Raj.

Fielding's comment, "Try seeing Indians" is a key to understanding this man's broader thinking. He seems to be saying: Stop looking at India. Try seeing the Indians as people with all the common problems that people everywhere have to meet.

The comments and thoughts of Fielding and Mrs. Moore should be observed closely. Their viewpoints, although different from each other, are unusually objective, and through their eyes the reader is able to view the problems more objectively.

In the opening chapters observe Forster's use of symbols. These symbols carry a thread of meaning throughout the novel. For instance, in the first chapter special significance is given to the sky. In Chapter 3 the moon becomes a symbol of universality: Mrs. Moore wonders if she is looking at the other side of the moon, the side never seen in England. A person passing by overhears, and comments that even on the other side of the world, it is still the same old moon.

Consider the implied meanings. Geographical location may change, but the same moon shines down upon everyone. There is a universal oneness — the oneness that might be achieved among all people, but which now exists only in the natural world. Later, when Mrs. Moore looks up at the moon, she feels a curious kinship with all heavenly bodies. This is the first portent of the transcendent nature of Mrs. Moore's thoughts.

The wasp symbol which crops up throughout the novel appears here for the first time. It is associated with Mrs. Moore's spiritual sensibility; and later the Hindu, Professor Godbole, is to associate the wasp with his memory of Mrs. Moore when he is participating in a religious ceremony. Both Mrs. Moore and the professor have an appreciation for the importance of everything — people, animals, insects, and even inanimate objects — in the divine scheme.

The geniality with which Collector Turton offers to give the "Bridge Party" (a party supposedly intended to bridge the gap between nationalities), to satisfy Adela Quested's desire to see Indians is indicative of the courtesy the English tender to their own kind. This serves as a contrast to the lack of courtesy they show to their Indian subjects.

Part I: Chapters 4-6

The central event of these chapters is the Bridge Party. When the Indian gentlemen receive their invitations, Nawab Bahadur, a wealthy landowner, makes a significant statement about long-distance sympathy. Some of the Indians believe that the invitation to meet the English socially is due to pressure brought to bear by the lieutenant governor. Nawab Bahadur announces his intention to accept the invitation, believing that it is local in origin; he says, in effect, the governor is too far away to understand the problem of Chandrapore. A problem that is too uncomfortable to face can always be ignored if one maintains a safe distance from it.

By this time, the actions and reactions of the two large groups are generally evident. One is accustomed to the feeling of suspicion that the groups hold for each other, with nothing accepted at face value.

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A part of the English colony that is seldom mentioned is the missionary compound on the outskirts of the city. To lead into the discussion of the work of the missionaries, Forster writes, "All invitations must proceed from heaven perhaps . . ." The missionaries, Mr. Sorley and Mr. Graysford, are trying to teach that God loves everyone. The Hindus question if that includes monkeys, jackals, and even the lowly wasp? (Recall Mrs. Moore's appreciation for the wasp, one of the least-appreciated creatures of India.)

The younger of the missionaries, Mr. Sorley, though he will admit mammals to a heaven, cannot quite bring himself to include wasps; and he balks completely at plants, mud, and bacteria. Forster seems, by implication, to be indicating another difference between the cultures. First, from the missionaries' (and the Western) point of view, everyone must omit something from his consideration: if everyone and everything is equal, how can there be anyone or anything to look down upon to increase one's sense of self-importance? Second, from an opposing standpoint, Forster emphasizes an important Hindu concept, that the Divine excludes nothing and no one.

The term "Bridge Party" is an ironic one, for the party serves only to intensify the division of peoples. Fielding, who chooses to socialize with the Indians, does so at the cost of alienating himself from the English. The English use of "they" in speaking of the Indians again demonstrates that the English think of the Indians en masse, not as individuals.

In describing the party, Forster presents many types of women. Mrs. Turton typifies the "official Englishwoman." She is the acknowledged leader of the British social class system. She considers herself superior to Indians, even to those who surpass her in knowledge. Contrast her Indian dialect for underlings, for example, with the Indian ladies' command of English.

Miss Quested, the newcomer, is the inquiring woman who is too much of an individual to accept the conformity required by the British group. To many of the Englishwomen in the strange world of India, conformity and security become companions. Conformity assures the insecure of a standard of thought and behavior, thus relieving them of the anxiety of making their own decisions. The insecure person feels threatened by new or different ideas, and the individual who questions, as Adela does, poses a threat. She is immediately set down as not being "pukka," or one of the right sort to live in India.

The Indian women, only recently liberated from purdah, are a puzzling combination of giggles, shyness, and unexpected knowledge. The purdah custom was subject to bitter discussion within Indian ranks for many years. At the time of this book, 1924, many women were emerging into a fuller life. Many more of the women were urged, often by their men, to forsake purdah. For example, the forsaking of this custom was often the subject of Aziz's poetry two years later, in Mau, though he still respects it in the earlier sections of the book. One realizes the rapid transformation of the Indian woman's status since 1924 by remembering that in 1966 a woman, Indira Nehru Gandhi, became India's prime minister.

Mrs. Moore emerges as a still more important figure. In her is centered what may be termed the "mystical" aspect of this novel — that aspect which makes it much more than a propagandistic story about the problems of Anglo-India. She is an enigmatic character,

and her significance has been the object of much critical discussion. Her sympathy with a wasp (and by implication with Hindu theology), has been indicated in the preceding chapters; here she shows the beginnings of her alienation from Christianity. She tells Ronny that "God is Love" and quotes to him the familiar passage from the New Testament (Corinthians 13) which emphasizes the importance of charity (love).

But the chapter ends with the statement that, although she thinks of God more as she grows older, Mrs. Moore has found Him less satisfying and more remote since she entered India. And, as will be seen later, her actions after the incident in the caves can by no means be termed "charitable."

Note the allusions to the weather, the sky, and the echo, which are recurring symbols throughout the novel. The weather has much to do with the temperament of both British and Indian in India. The sky, with its arches above and beyond it, relates the human condition to the infinite and indicates a quality of remoteness in the infinite. The echo, only casually mentioned here, becomes increasingly important in ensuing chapters in a mystical and highly complex manner.

Aziz, whom Forster chooses as the spokesman and principal representative of the Moslem faction in Chandrapore, is shown to be a man of excitable and changeable temperament. He is highly affectionate by nature and extends this affection to Indian and English alike when they exhibit traits of understanding and sincerity. This accounts for his quick acceptance of Mrs. Moore and Cyril Fielding. By the same token, he is quick to condemn both Indian and English for insincerity and lack of courtesy.

Some authorities see the name Aziz as symbolic: Aziz represents the range of human emotion from A to Z. He loves his children and makes great material sacrifices for them; and though the memory of his dead wife, with whom he had enjoyed an intellectual companionship, saddens him, he does not think of her often, and arranges to visit a brothel in Calcutta. His religion is important to him only for patriotic reasons, in relation to the past glories of Islam. He is tormented and delighted in turn by his ability, or inability, to relate adequately to other people.

An example of Aziz's acceptance of persons whose humanitarian instincts prompt them to disregard nationality and creed is the affection he feels for Mrs. Moore following their encounter at the mosque. Later, when Cyril Fielding invites him to tea, even though Aziz had ignored an earlier invitation, the English professor is firmly established in Aziz's friendship. His tendency to act on impulse — as his heart, rather than his head, dictates — is indicated when he does not attend the Bridge Party; he had arranged to go with Dr. Panna Lai, but at the last minute was "seized with a revulsion" and decided to send a telegram to his children instead, since this was the anniversary of his wife's death.

Part I: Chapters 7-8

Fielding's tea party presents a contrast to the Bridge Party in that, without pretending to, it bridges the gap successfully. Present are English (Mrs. Moore, Adela, Fielding), Moslem (Aziz), and Hindu (Professor Godbole). There is mutual respect and tolerance, and the conversation is rewarding.

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Several incidents and developments are noteworthy:

Aziz has a chance to reciprocate Fielding's friendliness. At a risk to his own dress (which Ronny Heaslop speaks of disparagingly later), Aziz removes his collar stud and gives it to Fielding, saying, out of courtesy, that it was in his pocket.

Adela mentions the Bhattacharya incident, which Fielding thinks is better forgotten. Perhaps the Bhattacharyas' did not expect the Englishwomen to take the invitation seriously, or they became too worried about the visit to carry it through.

Professor Godbole is introduced by Forster as the enigmatic representative of Hinduism. He eats apart from the group, as becomes a Brahmin, but is included in the conversation. His quiet wisdom is contrasted with Aziz's quick judgments. One would do well to review the contrast between the two men. Note, in particular, their discussion of the Marabar Caves: Aziz tries to persuade Godbole to reveal concrete information about them, with the feeling that the Hindu is, probably unconsciously, concealing something — but he does not succeed.

It is important to notice Mrs. Moore's interest in Professor Godbole. She is quick to sense the wisdom he represents. The song that Godbole suddenly sings is especially important. In it he takes the role of a milkmaid and appeals to Krishna, who refuses to come to him alone, or to a multitude of his companions; in fact, Godbole — calmly says the god does not come in this or in any other song, despite appeals. This song is a factor in furthering the apathy of Mrs. Moore — an apathy the beginnings of which have already been indicated, and which becomes more pronounced after her visit to the caves.

Fielding, as host, is the broadminded man who embraces all ideologies, because, in a sense, he embraces none. He is the worldly man whose "understanding heart" judges only on the basis of the worth of the individual. He professes to being interested only in education. As such he poses a threat to the smug English community: as Fielding educates the Indians, he gives them a view of a better life. This is what the British Raj' cannot countenance. Forster emphasizes the point that only a people kept in ignorance can be kept in submission.

Under the influence of the social compatibility she shares with the Indians at Fielding's tea, Adela sees her place in the English Club circle as impossible and inadvertently states that she does not intend to remain in India.

When Ronny Heaslop appears, he sounds a discordant note and all the old animosity returns. Aziz becomes irritable and rude. Mrs. Moore is embarrassed, Adela is resentful, and Godbole retreats into silence, breaking it only to sing his song. On the way home from the tea the annoyance deepens; Ronny's chief concern seems to be that his mother and Adela have not behaved as the British in India should.

Forster indicates the influence of new locale on human behavior:

Ronny criticizes Aziz for what he calls the "fundamental slackness" of the race because Aziz, otherwise impeccably dressed, has apparently forgotten a collar button (the one which he gave to Fielding). On the other hand, when they are away from the Indians, he shows great tolerance and understanding when Adela tells him she cannot marry him.

Adela is disturbed because she acts so "British." She seems to feel that she should act differently now that she is in India.

Forster introduces the little green bird which neither of the young people can identify to remind them and the reader that in spite of their British attitudes, they are in an India which they do not really know and cannot understand, and India will continue to intrude.

Mrs. Moore shows further traits of her affinity with Hindusim when she abruptly withdraws from Adela and Ronny's quarrel. Remember how Godbole withdraws into himself at any mention of dissension.

Ronny and Adela are shown interacting in the incident of the quarrel and the subsequent ride, which ends in an accident. They are shown almost as half-characters who, although they are reasonably honest and reasonably fair, are coolly restrained and not capable of any depth of feeling or real involvement. The main difference between them is that Adela is more perceptive about herself and others, and basically therefore more honest with herself; Ronny, whose notions are those of the accepted group, seldom questions his motives.

Ronny and Adela's ride in Nawab Bahadur's car and the subsequent accident bring out several interesting points:

The uninspiring scenery seems to call out "Come, come" in vain, as in Godbole's song.

Ronny and Adela's engagement is brought about by the slight sensual thrill that they feel, showing once more the lack of depth in their affection.

Miss Derek is introduced as another quite different part of the English community in India. Ronny feels that her position in the household of a maharani is detrimental to English prestige.

Mr. Harris, the half-English, half-Indian chauffeur, expresses the despair of so many of his kind; he feels that he belongs to neither group.

Nawab Bahadur's condemnation of superstition following the accident is defensive rather than deeply felt; he secretly believes that the cause of the accident was the ghost of a drunken man whom he had run over and killed years earlier.

When Mrs. Moore, after being told of the incident, mentions a ghost, she exhibits once more her unconscious affinity with the Oriental mind.

Forster makes a facetious play on words as Ronny's servant Krishna (like the Krishna in Godbole's song) does not come, although Ronny storms angrily at him.

Part I: Chapters 9-11

When Aziz becomes mildly ill, he exaggerates his illness and is visited by representatives of the many groups of Indians. This meeting gives Forster an opportunity to demonstrate subtle humor in conjunction with inter-racial tensions in India. Should the British depart, there would be no Indian unity. The Indians would lose their only bond — their common dislike for the English. Now, the Indians blame the English for their problems, rather than seeking understanding and agreement within their own ranks. In a sense, the British save

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the Indians from themselves. The widely differing opinions of the group around Aziz's bed show the dissension within the groups of Indians and their opinions of the causes.

Into this group comes Fielding. His blunt answers to the Indians' questions demonstrate the Englishman's highly valued virtue of honesty, which often seems impolite to the Indian mind. Recall earlier chapters where the Indian, as a courtesy, has gone to great lengths to give an answer that "saves face" for himself and embarrassment for his listener. This is part of the reason that the Indian will sometimes refrain from saying what he means; instead he will say what his listener wants to hear. In his viewpoint courtesy takes precedence over honesty.

Another reason for the vague answer with which the Indian skirts the truth is that, when the Indian admits something, he is often judged by the British on the basis of his race and is then penalized without further investigation. After a number of episodes such as this, the Indian becomes cautious and self-protective. This characteristic is not limited to the Indian. People who are dominated by a person, or a group, tend to be elusive to save some particle of independent thought or action.

For further contrasts in the Indian-English viewpoint, look to Aziz's thoughts on sex and his comments to Fielding. Aziz holds that it is wrong to offend God or a friend, but that there is no wrong deceiving society because society is not injured unless the wrong is discovered. Later, Aziz implies that having an illegitimate child to carry on one's name is preferable to having no children. In contrast, Fielding is content to let his name vanish.

Time, as pointed out previously, is not naturally important to the Indian. However, under the influence of Western thinking, the educated Indians realize that this lack of attention to time is one of their problems.

When Aziz's guests leave him they are conscious of the heat; even the thought of it is oppressive. Forster makes it plain that the *A Passage to India* weather governs India. The hot weather of April saps man›s strength and taxes his disposition; it is a period when tempers flare and troubles increase.

Fielding, who has been purposely detained by Aziz, is paid the highest compliment that an Indian can bestow upon an Englishman. He is shown a picture of Aziz's dead wife. This is equivalent to lifting the purdah and Aziz says that this is done only for a man whom he can call "brother." The mutual trust and affection that Aziz and Fielding feel for each other is the beginning of a strong friendship. Both have understanding hearts and educated minds, and each has some knowledge and appreciation of the other's cultural and social customs. This is a firm basis for friendship and only time and circumstance will tell if this is enough to withstand the differences that exist between them.

Through the eyes of Fielding, the individualist and the objective observer, the reader may see more clearly the emotional events into which the Indians and English will be plunged in Part II. While Fielding is objective, he is also human and capable of error in judgment. Realizing this, the reader can more clearly understand what happens when a subjective, highly sensitive, and insecure person such as Aziz is faced with disaster.

Part II: Chapters 12-16

Having set the stage in Part I, Forster leads the reader into the height of his drama in Part II.

In the introductory chapter of Part II Forster describes the Marabar Caves. Though he describes them physically — their great geological age, their lack of shrines, their perfectly polished walls, their rough-hewn, manmade entrances — what remains in the mind is their sense of mystery, which Forster suggests but does not attempt to explain. There is "something unspeakable" in them; visitors come away with uncertain impressions; if the unopened caves were excavated, "nothing would be added to the sum of good or evil." Recall here Godbole's unwillingness to describe the caves in Chapter 7; the assumption there is that he understands their mystery, and they are thereby related to Hinduism.

It might be suggested that the caves symbolize in part the total negation of self, the complete rejection of the importance of all material things, which is the goal of the practice of Yoga; the sense of such negation and rejection would be terrifying to a totally unprepared person, especially to a Westerner reared in an individualistic environment. Yet even this interpretation is too simple; it will not bear the weight of all that the caves imply in the novel, the "something very old and very small . . . incapable of generosity" that dwells in them.

Aziz, with his peculiar combination of Eastern and Western thinking, has impulsively invited the guests of Fielding's tea party to an excursion to the Marabar Caves. The irresponsible, courteous Eastern half of his mind made the invitation; the Western half is obliged to carry it out. His plans include a curious, almost ludicrous, mixture of Indian and English entertainment. He provides a "purdah" car on the train for Mrs. Moore and Adela and serves them an English breakfast. At great expense he provides an elephant ride from the train to the caves — the one thing to which all tourists are treated and which Adela and Mrs. Moore did not want. Mrs. Moore, with her usual innate understanding, assures Aziz that he is the perfect host.

There is an ironic note on the subject of time, for it is Fielding, the Englishman, who misses the train. However, Professor Godbole is the real culprit, for he has been too long at his prayers.

Although the trip is busy with human activity, there is a spiritual atmosphere enveloping the participants. Mrs. Moore and Adela are in a state of apathy dating from the tea party and Professor Godbole's song. The impression that this has made upon them keeps them from being excited about the visit to the mysterious caves. Adela confesses to herself that she cannot get excited over Aziz's arrangements because they will not "bite into her mind," and she resolves to spend the time planning her wedding.

Mrs. Moore feels detached from the reality of any human activity, reflecting that "though people are important, the relations between them are not." In her reflections she senses the necessity for an understanding between men, an understanding that has not progressed despite all centuries of human relationships.

Several phrases are dropped by Forster to keep the spiritual note predominant. There is a "spiritual silence" during the elephant ride: nothing is important; everything is elusive

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and illusionary. Aziz cannot answer questions about the caves because he knows nothing about them. He wishes for Professor Godbole, for the professor is a spiritual man, the man most likely to be able to explain a mystery.

There is an early portent of the catastrophe about to take place when Aziz allows extra time for misfortune, which he says often happens "among my people."

Mrs. Moore suffers a violent reaction to her experience in the first cave. The whole party surges in; the press of the crowd stifles her; and the echo terrifies her. Whatever is said in the cave produces a meaningless "bourn" or "ou-boom." As she sits alone, everything — poor little talkative Christianity," people, the universe — becomes meaningless, and she surrenders herself to complete apathy.

Forster, who has related Mrs. Moore's receptivity to Hindu philosophy, does not make her adopt Hinduism. Though she senses the universality of all creation, she does not consciously subscribe to it; though she feels at one with the heavenly bodies and, at the other end of the continuum, takes delight in the lowly wasp, she cannot conceive of a religion that is adequate to teach such a concept, and this disheartens and frightens her.

When Adela, Aziz, and the guide, in accord with Mrs. Moore's request, continue the investigation of the caves by themselves, Adela is pondering her marriage to Ronny. Her questions to Aziz about marriage are innocent attempts to find some answers to the dilemma of her engagement. She fails to see the agitation she engenders in Aziz when she asks him how many wives he has. Forster makes the point that Aziz is offended because he is proud of his Westernized thinking, which forbids polygamy. As Forster says, "it challenged a new conviction.... and new convictions are more sensitive than old."

This lack of understanding causes Aziz to leave Adela for a short time while he dashes into a cave to regain his composure. As Adela wanders aimlessly into another cave, pondering her feelings for Ronny, she precipitates a crisis that, for one thing, results in the resolution of her problem.

Because the caves are so much alike, Aziz is unable to locate the spot where he left Adela. When he sees her going down the hill he rationalizes away the peculiar circumstances of her hasty departure, such as the broken strap of her field glasses, which appear to have been unceremoniously dropped, and the disappearance of the guide. Fielding, with his logical English mind, is uneasy. Mrs. Moore remains unmoved.

By now the reader is aware of the many references which Forster makes to the differences in Oriental and Occidental thinking. As another example, note the contrast between the maxim which Aziz makes up to explain how frugality must give way to hospitality and the care of one's poor relatives, and the old, stuffy maxims upon which, Fielding says, "the British Empire rests."

The caves, which suggest infinity and menacing mystery when seen close-up, become "finite and rather romantic" seen from a comfortable distance.

Aziz reflects the Indian attitude toward the British Raj when he is arrested. He thinks of the disgrace to his name and his children, showing that in his opinion, being arrested is the same thing as being found guilty.

Part II: Chapters 17-24

Forster shows his attitude toward a nation that dominates another as he directs bitter satire toward the British Raj. Adela's supposed assault becomes an excuse for the British officials to exercise authority over their Indian subjects with Aziz as the "example." Feelings that have smouldered between the two nationalities suddenly burst into flame. Forster shows the strength of mob psychology when emotions that have been held in check have something to feed upon.

Because Fielding always thinks first of the individual, and because he knows Aziz is incapable of the crime of which he is accused, he feels he must defend Aziz; his stand earns him the hatred of his countrymen. He tries to temper his defence of Aziz to Mr. Turton with courtesy, but the collector is crazed with emotion and cannot understand Fielding's lack of the "herd instinct," his failure to rally to the cause.

McBryde, the superintendent of police, is less emotional about the incident but comes to the same conclusion as the others. He has a theory that the climate makes the Indian criminal; he believes Aziz is guilty and refuses to accept any evidence to the contrary. He is upset by Fielding's defence of Aziz primarily for official reasons: if Fielding refuses to come into the English camp, he will weaken English rule, and McBryde says they can afford no "gaps."

Fielding wants to see Adela himself, because he believes she is being abetted in her accusation of Aziz by people whose only desire is to see him convicted. But he is not allowed this privilege.

Every scrap of evidence available is brought in against Aziz. A letter is found addressed to Aziz from a friend in Calcutta who is believed to keep a brothel. When Fielding objects to this, McBryde changes the subject. The later revelation that McBryde's wife is divorcing him for adultery reveals the irony in this conversation. The crowning insult to Aziz is the confiscation of his wife's picture, which he has kept hidden from all except those he calls "brother."

As the Indians begin to gather their forces, Fielding realizes just how much in the middle of things he is. While the English are coldly furious with him for standing by Aziz, the Indians frustrate him with their illogical thinking and their fear. Forster states that "fear is everywhere and the British Raj rests on it." As long as the Indians can be kept in fear and ignorance, British domination will remain intact. Fielding has been busy fighting ignorance by educating the Indian; now he sets about to give him courage. As a result of Fielding's talk with him, Hamidullah turns from obsequiousness to aggressiveness, to the unfortunate extreme of insisting on hiring a notoriously anti-British Hindu lawyer for Aziz's defence.

To understand in any measure, the strange dialog between Fielding and Professor Godbole, the student must understand something of a central dogma of Hinduism. Essentially it is this: All the universe, animate and inanimate, is one perfect design or image. This image is seen perfectly only by a few holy men, or Brahmins, when the activity of the mind is brought to complete stillness by the practice of Yoga. After seeing this complete image of the universe, the mind once more returns to activity, but ever after the Brahmin sees

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everything as a part of the whole and every part is equal in the sight of the Divine Spirit, for every part is necessary to complete the divine image.

In a sense then, good and evil are both a part of the same thing and the people who perform good and evil acts are not only a part of the whole scheme, but also a part of each other. Likewise, cows, stones, mud, and wasps have a part in the whole design and are as sacred as any other part. This concept is hard for the Western mind to grasp, for to the Western mind only man is of God.

Chapter 20 is characterized with the greatest quantity of fine irony in the book. Adela Quested, who had been condemned as not belonging — not being "pukka" — suddenly becomes the "darling" of the English Club circle. The men become charged with chivalry and the women take her to their bosoms. Mrs. Blakiston, formerly ignored because her social standing is not equal with that of the wives of the British officials, is now the symbol of all that is good and pure which must be protected from the coloured horde of India.

Collector Turton now finds himself in a quandary. He must keep a precarious balance between righteous indignation toward Aziz and a full-scale riot. It is not only that a riot might be difficult to control, but also that the lieutenant governor would most certainly look with disfavour upon it.

Fielding, who prides himself on maintaining a neutral position between the Indian and the English, is forced to make an open break with the British when he is provoked by accusations levelled at him by the subaltern. Though his "understanding heart" senses Ronny Heaslop's distress, he is made to appear discourteous and unfeeling to the city magistrate in maintaining that Aziz is innocent. After resigning from the club, Fielding goes to join his Indian allies. On the way he resolves to examine some of the cave incidents — the echo and the guide — further.

There is much activity in Chandrapore in preparation for the Moslem festival, Mohurram, a one-time sacred worship of Allah, which has degenerated into a hassle over the height of the floats in the parade. The festival also serves to heighten the emotional pitch brought on by the arrest of Aziz.

Godbole, whose training as a Brahmin has taught him to be detached and indifferent, refuses to be drawn into the controversy and leaves quietly for his new job in an outlying Hindu state.

Chapter 22 is essentially Adela's inner struggle. The reader should note especially the many references to the echo she keeps hearing, which disappears when she suddenly cries that Aziz is innocent. Ronny does his best to convince her that she is mistaken and confused, and that his mother's defence of Aziz is just as mistaken. Adela is an intensely honest person in an emotional crisis, and her inability to think logically of what actually did happen in the caves distresses and horrifies her.

Mrs. Moore, to whom Adela turns, repudiates her. Forster chooses specific expressions to show that Mrs. Moore withdraws from the situation, much as Godbole has done except that his withdrawal is peaceful. Mrs. Moore says that when she settles the marriages of her children she will "retire . . . into a cafe of [her] own." In another instance she remarks, "Oh, why can't I walk away and be gone?" Godbole has already gone.

Although Ronny fears that his mother will probably help Aziz if she remains in India, it is Mrs. Moore who decides to return to England before the trial. She sails for England as the guest of Lady Mellanby, wife of the lieutenant governor of the province. Ronny, always impressed with rank and station, basks in the glow of this unexpected honour.

As the omniscient author, Forster reveals Mrs. Moore's meditations. He shows her pondering immorality. She had come to India satisfied with her view of man and his relation with infinity. She played her game of "patience," secure in the traditions of her Christian belief. Her experiences in India, and particularly her experience in the cave, resulted in a change of attitude. The evil of the Marabar was for her "the undying worm" itself. This presumably has reference to Mark 9:44, "where their worm dieth not and the fire is not quenched." The subject is hell, for Mrs. Moore, the hell of meaninglessness.

It should be noted that the caves do not affect everyone equally. Mrs. Moore reacts violently to her experience in the first cave; Adela does not react until she reaches the second one, and her reaction is different; and Aziz and Fielding seem unaffected.

In Chapter 24, Forster brings together many of the forces upon which he has been focusing his attention.

First there is the weather. Just as the trial brings emotions to fever pitch, the heat descends upon the city of Chandrapore.

The British officials turn out in force to convict Aziz; by his conviction they hope to get a tighter grip upon their Indian subjects.

The Indians, strengthened by the friendship of Fielding and a growing discontent, show an unusual spirit of rebellion. There are strikes, and some Moslem women have declared a fast until Aziz is free. Stones drop on, or near, the car of the collector. At the beginning of the trial, through the calculating wisdom of the Hindu lawyer, the English are humiliated by having to come down from the dais in the courtroom where they hoped to lend superiority to their position by being physically above the Indians.

In the midst of the political struggle, Adela, who has started the whole thing, is nearly forgotten. On the strength of her testimony against Aziz, the English expect to put down the "changing tide" in Chandrapore, and this is almost the extent of their regard for her.

Mrs. Moore, safely on her way to England, still lends the spiritual impetus that changes the complexion of the trial. Adela's buzzing echo, which becomes worse as the trial approaches, has kept her mind confused and wavering; but when she thinks of Mrs. Moore and hears the chant ("Esmiss, Esmoor") of the natives who have deified Mrs. Moore, she is suddenly able to remember the day in detail, in a sort of vision, and she exonerates Aziz.

The unexpected exoneration sets the courtroom in an uproar. As the English lose their grip, the women who have clasped Adela to them lash out at her in uncontrolled fury. (Forster sometimes tempers his criticism of the English officials with mercy — that of their wives, almost never.)

The strikingly handsome young outcaste who operates the fan is apparently a symbol of the gods' disregard of man. Men come, create a furor, and go, and he continues to fan the air.

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Part II: Chapters 25-32

The trial that vindicates Aziz has some strange results, but an expected result is the mass hysteria of the natives of Chandrapore.

If Adela's honesty had freed a Caucasian, she would have been a heroine to him and his friends. The Indians, however, are unable to understand or appreciate the honest effort to be fair that prompted Adela to rescind her accusation; it is too cold and unemotional for them. Aziz not only does not feel gratitude toward her, but he violently resents having his name linked with hers on a sexual charge, because she is physically unattractive. Although technically he has been declared innocent, the stain on his character remains. He states that all he has left is the affection of his friends.

The English are furious because the outcome of the trial weakens their political superiority and their prestigious social position.

Fielding resents having to protect Adela from the rioting crowd. He has no feeling for her because his hardheaded approach to life made him doubt her veracity from the first.

When the first surge of the victory celebration breaks over Chandrapore, one senses the strength and the menace of the revolutionary spirit. Hamidullah and Mahmoud Ali, usually quiet and thoughtful, suddenly turn against the English with loud and angry voices. One can almost see the guillotine fall on the necks of the Turtons and the McBrydes. This is India, however, and not France: Dr. Parma Lai, Aziz's unprincipled colleague, saves the riot from more disastrous results by playing the fool at the hospital; and finally the weather has the last word. The heat saps the strength from the momentary rebellion and it dies.

Nawab Bahadur, whose attitude has been one of appeasement, significantly changes his name back to Zulfiqar. Bahadur means "brave one." Perhaps the events of the trial make him feel that reconciliation between the nationalities is futile, and that the name bestowed upon him by the English no longer has meaning.

Chapter 26 deals with the interaction between Fielding and Adela, which is brought about by her enforced stay at his cottage. Adela's earnest attempt to analyze the situation at the cave and her complete honesty earn Fielding's grudging admiration. He thinks she has had a hallucination; she agrees that that may be true — or she may have been attacked by the guide who disappeared, or by someone else; they will never know, and it no longer seems important.

Forster inserts a bit of comic irony as he has Hamidullah announce Ronny Heaslop's coming by saying, "He comes, he comes, he comes." Krishna will not come when Godbole calls, and He is God, but the English come unbidden. They come with their superiority, their blunt English manners, and their lack of understanding.

Fielding is particularly disappointed in Hamidullah. The barrister has been the most stable of the Indian gentlemen, but he is far from any kind of understanding. The trial, which should have proved that someone connected with the British officials could be fair, does nothing to soften the hearts of the Indians toward their rulers — though of course it is true that the entire affair was caused by Adela's mistaken accusation.

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After the victory celebration dinner, Fielding and Aziz talk about the damages that Aziz feels Adela owes him. It is a curious exchange in that Aziz, through his confinement, has acquired a way of thinking that is in some ways hard, blunt, and very much Western. Yet when Fielding chides him on the disproportion of his emotional feelings for the two women — his strong affection for Mrs. Moore, who has done nothing for him, and his strong dislike of Adela, who has freed him at great cost to herself — Aziz objects to this unemotional common sense.

Forster comments on the difference in the Western and Eastern ideas of leisure and on the natural grace, the civilized "restfulness of gesture" of the Oriental — the social equivalent of Yoga."

Chapter 28 reveals three significant attitudes toward Mrs. Moore's death:

It is an inconvenience to Lady Mellanby; it spoils her homecoming.

In Chandrapore, the natives begin a short-lived "Esmiss-Esmoor" cult, and a legend grows up that Ronny has killed her for trying to save an Indian's life.

Ronny Heaslop at first feels guilty, but with his customary rationalizing, he manages to lay the blame for his mother's death on her, because she had "mixed herself up with natives." He decides to forget the matter, planning a memorial tablet to her in her church in England.

Ronny is shown rapidly hardening into the pattern of the "twenty-year official." Having taken care of his mother, he turns his thoughts to Adela. He feels that she will be detrimental to his career, no doubt because she has shown that she can never be an adequate part of the British Raj, and he plans to break their engagement.

The lieutenant governor reinstates Fielding at the club and murmurs the usual glib clichés of the observer who is not personally involved in an affair.

For the second time Forster says that Adela gets "the worst of both worlds." She has gained the enmity of the English, but she has not earned the gratitude of the Indians. The Indians cannot understand the generosity of her honesty, so they mistrust her motives. She is not physically attractive, so she cannot gain their admiration. She, in turn, has no real affection for them and only waits in India for Ronny to make up his mind about her.

When the subject of the damage suit arises again, Fielding uses what he knows of Oriental thought to persuade Aziz to drop the charges. Having failed to arouse him to a feeling of sympathy for Adela, Fielding turns to Aziz's affection for Mrs. Moore. Her memory is the only key to any leniency that he may expect from Aziz, and Aziz cannot override it; he drops the suit.

Although Fielding uses the thought of immortality to help convince Aziz that Mrs. Moore would not want him to trouble Adela, he himself takes no stock in the afterlife. Adela agrees with him in principle. Their conversation occasionally approaches matters beyond their understanding — such as Adela's suggestion of. Mrs. Moore's telepathic knowledge - but they both shy away from anything which their honest intellectuality cannot comprehend. However, they are vaguely aware of the immensity of what they avoid; and as they shake hands in parting, Forster records that they are as "dwarfs."

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With the thought of England and her job, Adela returns to stability. She is really untouched by India, because without the "understanding heart" she cannot meet its demands.

The trial accomplishes nothing as far as the Anglo-Indian problem is concerned, except to deepen the ill-feeling between the races, but it does bring about at least a temporary and local tolerance between Moslem and Hindu. Aziz is invited by a Hindu (Mr. Bhattacharya, brother-in-law of Das, the magistrate at the trial) to write a poem for a new Indian magazine for both Hindus and Moslems. However, despite his realization of the need for a unified India, he never writes the poem, but rather decides to leave British India.

When Hamidullah tells Aziz of the rumor of an affair between Fielding and Adela, Aziz is resentful at the thought that Fielding did not tell him of the affair; such an omission indicates a lack of trust and affection. (Later he assumes that Fielding talked him out of the damage suit because he intended to marry Adela, and, in effect, have the money himself.) When Aziz mentions the matter to Fielding, the latter in his surprise calls Aziz "a little rotter," much to the distress of both.

Later, as they strive to salvage the remnants of their friendship and are discussing poetry, Fielding makes an important observation about Hinduism. Though he is an atheist, he says that "there is something in religion that may not be true, but has not yet been sung.... something that the Hindus have perhaps found." Since this remark comes from Fielding it carries much weight.

When Fielding leaves India and sees the harmony between the works of man and nature in the Mediterranean countries, he is more conscious than ever of the disharmony, the muddle, of India; he has returned to the "human norm," to that which he understands well.

Part III: Chapters 33-37

The apparent confusion of the Hindu festival in the opening chapters is indicative of the disorder that characterizes India, but with a difference: there is harmony among the people, a harmony achieved through love and a momentary transcendence of self. "Talkative" Christianity coined the phrase "God is love". Hinduism practices it. Love exists and dominates the scene.

A brief discussion of some aspects of Hinduism here may be of some help to the reader in understanding at least the outward aspects of this festival.

In the Hindu religion, the eternal and infinite is usually called "Brahman" rather than "God"; the essential teaching of the religion is the oneness of all living things, all of which partake of Brahman; the ideal is the loss of the ego and of individuality — a concept not congenial, or even understandable, to most Westerners. It is a highly complex philosophy, and no attempt will be made to explain all of its ramifications here; those interested may read the pertinent books listed in the bibliography.

The importance of Krishna in the novel, however, may be somewhat clarified by a statement of his place in Hindu mythology, according to which there are three aspects of God: Brahma the Creator, Vishnu the Preserver, and Shiva the destroyer. There have been nine chief incarnations of Vishnu, in which God is assumed to have taken human form.

The most important of these are Rama and Krishna, and the latter is the more popular; his story, as Forster indicates, is in some respects similar to that of Christ (who in Christian theology, of course, is an incarnation of God the Father). Krishna, however, has amatory experiences, which the Hindus interpret symbolically; one of the legends concerning him (referred to several times in the novel) deals with his flirtation with the milk maidens and his affair with one of them (Rahda). It is the birth of Krishna that the festival is celebrating.

In the trancelike state brought on by Godbole's religious fervor, the thought of Mrs. Moore enters his mind, followed by that of a wasp. This would seem to be an indication that her sympathy with the tenets of Hinduism was recognized, perhaps intuitively, by Godbole.

Aziz, through Godbole's influence, has become the attending physician to the rajah of the state of Mau. He has found peace and contentment among the Hindus. The secret of his peace among them is due to one thing — tolerance. He does not understand their religion and does not attempt to do so, but continues to write his poems, into which Islam continues to intrude. The one remnant of Islam in the Hindu state is a decaying shrine about which Aziz's children play.

Into this Hindu state comes Fielding with his bride and her brother. At first Aziz has no desire to see Fielding, believing him to have married Adela Quested; he feels that she would be a disrupting influence, bringing ugliness and trouble. When he learns that Stella Moore is Fielding's wife, he is torn between embarrassment and happiness, for the memory of Mrs. Moore is still a tender one.

Floods attend Fielding's arrival. The hot weather broken, men's spirits revive, and the promise of life is renewed. This is first symbolized by the birth of the god. The festival continues after the initial ceremony and everyone is caught up in it. Forster makes a point of the precedence of religious matters over the affairs of state.

Contrast to this the attitude of Ronny Heaslop and the British in general; for them, political matters always predominate and religion is subservient.

Forster also points up the difference that Mrs. Moore noted earlier between the wisdom of Godbole and the simpler mind of Aziz, who felt "like a baby" in Godbole's presence.

Two things are significant in the incident of the bee stings. One authority says that the bees are significant of the hostility of India to interracial relationships. This, coupled with Mrs. Moore's appreciation for the wasp, would confirm Aziz's opinion that she has an Oriental mind and therefore is one of them. Another facet of the bee-sting episode is that when Aziz treats Ralph, Ralph tells him that his "hands are unkind." He has sensed that Aziz's rough treatment has an emotional source; it is retaliation for the unkindness with which Nureddin, grandson of Nawab Bahadur, was rumored to have been treated by Major Callendar, and also retaliation for Aziz's general mistreatment by the English.

But when Ralph shows signs of his mother's understanding, Aziz typically warms to him. Forster stresses many times that what India needs most is kindness, and Ralph tells Aziz that kindness is the one thing he "always knows." In return for this confidence, Aziz classes Ralph with Mrs. Moore, calling him an Oriental.

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The collision of the boats, one carrying Aziz and Ralph, the other Stella and Fielding, with the holy tray borne by the servitor, serves again to emphasize the "muddle" of India; it is not a dignified climax to the ceremony, but the Hindus are not unduly disturbed by it, nor by the downpour which follows. It also serves to ease the tension between Fielding and Aziz.

One of the most significant points in Part III is Fielding's reaction to Hinduism. By marrying an English girl Fielding travels less light (he has earlier contended that he "travels light"). He has aligned himself with the British Raj. However, he is intrigued by the effect of Hinduism on his marriage — his relationship with Stella is better here than it had been previously — and for the first time he seems consciously aware of, and interested in, matters beyond his comprehension. This interest in the spiritual is an important admission by Fielding, but Aziz is not interested in his questions, for he has no such interest himself.

One of Forster's conceptions is that of the cyclical nature of life. With the acquaintance of Ralph, Aziz sees everything "beginning all over again." The expanding symbol, the ever-widening circle, seems to be operating at the end of this book.

Aziz makes a portentous statement about future generations driving the English out of India. The concept of universal love and understanding that India — and all the world — needs, Forster leaves to another circle of time. This is symbolized by the rocks that force Fielding and Aziz apart and by the sky that speaks for all the discordant voices which come to it from India.

4.6 NATURE IN 'A PASSAGE TO INDIA'

This novel does more than stress the malignant effect of moral and political domination; it also emphasizes the coexistence of nature with human struggle. Someone has noted that Forster knew and appreciated many of the beauties of India's landscape, but this is not the novel that depicts them. The mud, the dun-colored sky, the buzzing flies, the evil caves, the floods, and the merciless heat constitute for Forster the setting about Chandrapore. It is a place of cheerless plains and "lumpy" hills which contain the "fists and fingers" of the Marabar. "Nothing fits," and man's creations are completely out of harmony with nature.

It is quite evident that Forster intentionally chooses a most unlovely part of India to show the disharmony among the people who inhabit it. He explores the extremes of benevolence and malevolence and uses nature to help with both. For example, the beauty of the moon illuminates the lovely friendship of Mrs. Moore and Aziz; the pale sun against an "insipid sky" forecasts the evil of the cave incident. The wasp enhances Mrs. Moore's and Professor Godbole's concept of God's love for His creation. The bee stings bring Ralph and Aziz together, but the rocks force Fielding and Aziz apart. This influence of nature on human affairs is in line with Hindu philosophy.

4.7 MYSTICISM IN 'A PASSAGE TO INDIA'

Much has been written about mysticism in Forster's novels, primarily in A Passage to India. It is not, however, mysticism per se with which Forster is here concerned, but rather the mysticism of Hinduism. Any understanding of the mystic element in this novel requires some knowledge of the religion on the part of the reader.

But even such knowledge will not bring complete or immediate understanding, for Forster is not attempting to explain Hinduism, or to proselytize for it; his method of dealing with it is, in the main, allusive rather than expository.

The novel is full of unanswered questions: "Mrs. Moore felt increasingly (vision or nightmare?) that, though people are important, the relations between them are not." "God si love. Is this the first message of India?" The reader can find many others for himself; since Forster himself does not pretend to answer them, it would be presumptuous to do so here. In fact, part of the essence of mysticism is its inexpressibility; it cannot be reduced to words, to questions with answers.

However, the reader should at least be aware of those elements that have mystical overtones — primarily the character of Mrs. Moore, the echo and its effect on her, and many of the aspects of Hinduism.

4.8 STRUCTURE OF 'A PASSAGE TO INDIA'

A Passage to India falls naturally into three parts. The first is dominated by the educated Moslem gentlemen, with Aziz as the most prominent. It reveals the division of Chandrapore into two factions, the English and the Indians. It shows how each feels toward the other with a kind of uneasiness apparent in the differences between them. It is the period before the hot weather and on the surface, benign.

The Caves section plunges the groups into the hot weather. The cave incident that involves Aziz and Adela in a trial reveals the hatred that has lain below the surface in both groups. Evil and ugliness prevail and violence erupts briefly and then subsides, subservient to the oppressive heat.

Warily, in this section, Forster begins to sound the temple bells, and the voice of Hinduism becomes more and more prevalent.

The trial scatters the main participants in many directions. Mrs. Moore dies en route to England; Adela returns to England after her broken engagement; Fielding is promoted to a new position that involves travel; and Aziz and Godbole retire to the Hindu state of Mau, which is the setting for the final section of the novel.

The Temple section regroups three of the main characters, and, as the title suggests, brings Hinduism into the spotlight. Fielding, traveling less "light" than usual, is reunited with Aziz, but Fielding's marriage makes complete reconciliation impossible. The rainy season predominates and seems to give new life and to renew the life cycle.

Although some critics seem to believe that Forster ends the novel on a pessimistic note, the prevalence of Hinduism and its beneficent effect on Fielding somewhat denies the charge.

E. K. Brown discusses the rhythm in the book, saying that there is a rise-fall-rise pattern indicated in the events of the three parts of the book: in the first part, good; in the second, evil; and in the third, good again.

Godbole's song runs as a haunting melody through the part of the book that follows the tea party, popping up unexpectedly to produce strange effects. It finally comes to full fruition at the celebration of the birth of the god Krishna.

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4.9 REVIEW QUESTIONS

SHORT ANSWER TYPE QUESTIONS

1. **What causes Adela's breakdown? Why does she accuse Aziz?**
2. **What purpose does Part III, "Temple," play in A Passage to India?**
3. **What do Adela and Mrs. Moore hope to get out of their visit to India?**
4. **What qualities enable Adela to admit the truth at the trial?**
5. **Compare the attitude toward the natives of:**
   a. **Mrs. Moore**
   b. **Fielding**

LONG ANSWER TYPE QUESTIONS

1. **Discuss Oriental womanhood as shown in the novel.**
2. **Does Cyril Fielding change in the course of the novel? Why, and in what ways?**
3. **Take the scene of the "Bridge Party" and describe what might have brought the groups together.**
4. **What is the significance of the friendship between Aziz and Ralph?**
5. **Adela may be said to approach life intellectually, Mrs. Moore emotionally, and Aziz impulsively. Compare and contrast these characteristics in any given situation.**

4.10 MULTIPLE CHOICE QUESTIONS

1. **Aziz doesn't want to see Fielding in Mau because _____.**
   a. Fielding mistreats the natives
   b. Fielding never wrote to Aziz
   c. He thinks Fielding killed Mrs. Moore
   d. He thinks Fielding married Adela quested

2. **Aziz treats Ralph for _____.**
   a. A bee sting
   b. A broken arm
   c. Beriberi
   d. Influenza

3. **How does Aziz show his trust and affection toward Cyril Fielding?**
   a. He invites Fielding to pray with him
   b. He kisses Fielding on the forehead
   c. He shows Fielding a picture of his dead wife
   d. He vows to name his next child after Fielding

4. **In the days after Aziz's trial, Adela _____.**
   a. Is sent to prison
   b. Returns to England
   c. Stays in Fielding's cottage
   d. Stays with Mrs. Moore

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5. In the Marabar Caves, what does Adela ask that upsets Dr. Aziz?

a. How many wives he has
b. If he knows who his father is
c. Whether he believes in Jehovah
d. Which Buddhist god he prays to

6. Part III opens with a festival celebrating the birth of whom?

a. Krishna
b. Radha
c. Shiva
d. Vishnu

7. What is ironic about the "Bridge Party"?

a. It highlights differences instead of bringing people together
b. It is held near the ship's stern, far from the bridge
c. It is held on a ferry
d. The guests only play gin rummy

8. When Fielding says "Try seeing Indians," he is pointing out that

a. That Indians, on the whole, are less intelligent than the British
b. That the British should bring more Indian workers into their businesses
c. The English should try seeing Indians as individuals instead of as a homogenous group
d. The English should try having romantic relationships with the natives

9. Who do Dr. Aziz and his friends call "the red-nosed boy"?

a. Cyril Fielding
b. Major Callendar
c. Professor Godbole
d. Ronny Heaslop

10. Why wasn't Fielding touring the Malabar Caves with Adela, Mrs. Moore, and Aziz?

a. He decided not to go
b. He missed the train
c. He was afraid of the caves
d. He was ill

♦♦♦♦♦

UNIT V

NOVEL BY VIRGINIA WOOLF

STRUCTURE

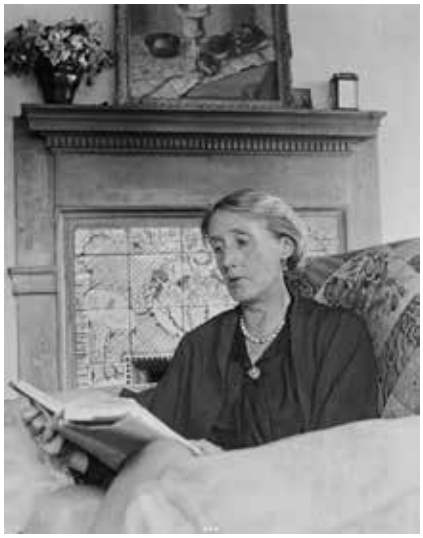
NOTES

5.1 LEARNING OBJECTIVE

After completion of this unit, student will be able to:

- Know about life of the author.
- Understand the characters, summary and analysis of given novel 'To The Light-house' which is written by V. Woolf.

5.2 INTRODUCTION TO THE LIFE OF VIRGINIA WOOLF



Virginia Woolf, orig. Adeline Virginia Stephen, (born Jan. 25, 1882, London, Eng.—died March 28, 1941, near Rodmell, Sussex), British novelist and critic. Daughter of Leslie Stephen, she and her sister became the early nucleus of the Bloomsbury group. She married Leonard Woolf in 1912; in 1917 they founded the Hogarth Press. Her best novels—including Mrs. Dalloway (1925) and To the Lighthouse (1927)—are experimental; in them she examines the human experience of time, the indefinability of character, and external circumstances as they impinge on consciousness. Orlando (1928) is a historical fantasy about a single character who experiences England from the Elizabethan era to the early 20th century, and The Waves (1931), perhaps her most radically experimental work, uses interior monologue and recurring images to trace the inner lives of six characters. Such works confirmed her place among the major figures of literary modernism.

Her best critical studies are collected in The Common Reader (1925, 1932). Her long essay A Room of One's Own (1929) addressed the status of women, and women artists in particular. Her other novels include Jacob's Room (1922), The Years (1937), and Between the Acts (1941). She also wrote a biography of Roger Fry. Her health and mental stability were delicate throughout her life; in a recurrence of mental illness, she drowned herself. Her diaries and correspondence have been published in several editions.

Woolf's work often explored her fascination with the marginal and overlooked: of 'an ordinary mind on an ordinary day', as she put in her essay 'Modern Fiction' (1919/25). In 'The Art of Biography' (1939), she argued that

"The question now inevitably asks itself, whether the lives of great men only should be recorded. Is not anyone who has lived a life, and left a record of that life, worthy of biography – the failures as well as the successes, the humble as well as the illustrious."

She refused patriarchal honours like the Companion of Honour (1935) and honorary degrees from Manchester and Liverpool (1933 and 1939), and wrote polemical works about the position of women in society, such as A Room of One's Own (1929) and Three Guineas (1938). In Flush (1933) she wrote of the life of the spaniel owned by the poet Elizabeth Barrett Browning, in Orlando (1928), she fictionalised the life of her friend Vita Sackville-West into that of a man-woman, born in the Renaissance but surviving till

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the present day.

Besides her writing, Woolf had a considerable impact on the cultural life around her. The publishing house she ran with her husband Leonard Woolf, the Hogarth Press, was originally established in Richmond and then in London's Bloomsbury, an area after which the 'Bloomsbury Set' of artists, writers and intellectuals is named. Woolf's house was a hub for some of the most interesting cultural activity of the time, and Hogarth Press publications included books by writers such as T S Eliot, Sigmund Freud, Katherine Mansfield, E M Forster, and the Woolf's themselves.

5.3 ABOUT THE NOVEL 'TO THE LIGHTHOUSE'

To the Lighthouse, novel by Virginia Woolf, published in 1927. The work is one of her most successful and accessible experiments in the stream-of-consciousness style.

The three sections of the book take place between 1910 and 1920 and revolve around various members of the Ramsay family during visits to their summer residence on the Isle of Skye in Scotland. A central motif of the novel is the conflict between the feminine and masculine principles at work in the universe.

In the first part, the reader looks at the world through Mrs. Ramsay's eyes as she presides over her children and a group of guests on a summer holiday. In the second section of the novel, Woolf illustrates time's passage by describing the changes wrought in the summer home over a decade. The third section relates the return of the Ramsay children, now grown, and Lily Briscoe, a painter and friend of the family.

With her emotional, poetical frame of mind, Mrs. Ramsay represents the female principle, while Mr. Ramsay, a self-centred philosopher, expresses the male principle in his rational point of view. Both are flawed by their limited perspectives. Lily Briscoe is Woolf's vision of the androgynous artist who personifies the ideal blending of male and female qualities. Her successful completion of a painting that she has been working on since the beginning of the novel is symbolic of this unification.

5.4 LIST OF CHARACTERS APPEARING IN THE NOVEL

- **Mrs. Ramsay**
  Mr. Ramsay's wife. A beautiful and loving woman, Mrs. Ramsay is a wonderful hostess who takes pride in making memorable experiences for the guests at the family's summer home on the Isle of Skye. Affirming traditional gender roles wholeheartedly, she lavishes particular attention on her male guests, who she believes have delicate egos and need constant support and sympathy. She is a dutiful and loving wife but often struggles with her husband's difficult moods and selfishness. Without fail, however, she triumphs through these difficult times and demonstrates an ability to make something significant and lasting from the most ephemeral of circumstances, such as a dinner party.
- **Mr. Ramsay**
  Mrs. Ramsay's husband, and a prominent metaphysical philosopher. Mr. Ramsay loves his family but often acts like something of a tyrant. He tends to be selfish and harsh due to his persistent personal and professional anxieties. He fears, more than anything, that his work is insignificant in the grand scheme of things and that

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he will not be remembered by future generations. Well aware of how blessed he is to have such a wonderful family, he nevertheless tends to punish his wife, children, and guests by demanding their constant sympathy, attention, and support.

- **Lily Briscoe**
  A young, single painter who befriends the Ramsays on the Isle of Skye. Like Mr. Ramsay, Lily is plagued by fears that her work lacks worth. She begins a portrait of Mrs. Ramsay at the beginning of the novel but has trouble finishing it. The opinions of men like Charles Tansley, who insists that women cannot paint or write, threaten to undermine her confidence.

- **James Ramsay**
  The Ramsays' youngest son. James loves his mother deeply and feels a murderous antipathy toward his father, with whom he must compete for Mrs. Ramsay's love and affection. At the beginning of the novel, Mr. Ramsay refuses the six-year-old James's request to go to the lighthouse, saying that the weather will be foul and not permit it; ten years later, James finally makes the journey with his father and his sister Cam. By this time, he has grown into a willful and moody young man who has much in common with his father, whom he detests.

- **Paul Rayley**
  A young friend of the Ramsays who visits them on the Isle of Skye. Paul is a kind, impressionable young man who follows Mrs. Ramsay's wishes in marrying Minta Doyle.

- **Minta Doyle**
  A flighty young woman who visits the Ramsays on the Isle of Skye. Minta marries Paul Rayley at Mrs. Ramsay's wishes.

- **Charles Tansley**
  A young philosopher and pupil of Mr. Ramsay who stays with the Ramsays on the Isle of Skye. Tansley is a prickly and unpleasant man who harbours deep insecurities regarding his humble background. He often insults other people, particularly women such as Lily, whose talent and accomplishments he constantly calls into question. His bad behaviour, like Mr. Ramsay's, is motivated by his need for reassurance.

- **William Bankes**
  A botanist and old friend of the Ramsays who stays on the Isle of Skye. Bankes is a kind and mellow man whom Mrs. Ramsay hopes will marry Lily Briscoe. Although he never marries her, Bankes and Lily remain close friends.

- **Augustus Carmichael**
  An opium-using poet who visits the Ramsays on the Isle of Skye. Carmichael languishes in literary obscurity until his verse becomes popular during the war.

- **Andrew Ramsay**
  The oldest of the Ramsays' sons. Andrew is a competent, independent young man, and he looks forward to a career as a mathematician.

- **Jasper Ramsay**
  One of the Ramsays' sons. Jasper, to his mother's chagrin, enjoys shooting birds.

- **Roger Ramsay**

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One of the Ramsays' sons. Roger is wild and adventurous, like his sister Nancy.

- **Prue Ramsay**
  The oldest Ramsay girl, a beautiful young woman. Mrs. Ramsay delights in contemplating Prue's marriage, which she believes will be blissful.
- **Rose Ramsay**
  One of the Ramsays' daughters. Rose has a talent for making things beautiful. She arranges the fruit for her mother's dinner party and picks out her mother's jewellery.
- **Nancy Ramsay**
  One of the Ramsays' daughters. Nancy accompanies Paul Rayley and Minta Doyle on their trip to the beach. Like her brother Roger, she is a wild adventurer.
- **Cam Ramsay**
  One of the Ramsays' daughters. As a young girl, Cam is mischievous. She sails with James and Mr. Ramsay to the lighthouse in the novel's final section.
- **Mrs. McNab**
  An elderly woman who takes care of the Ramsays' house on the Isle of Skye, restoring it after ten years of abandonment during and after World War I.
- **Macalister**
  The fisherman who accompanies the Ramsays to the lighthouse. Macalister relates stories of shipwreck and maritime adventure to Mr. Ramsay and compliments James on his handling of the boat while James lands it at the lighthouse.
- **Macalister's boy**
  The fisherman's boy. He rows James, Cam, and Mr. Ramsay to the lighthouse.

5.5 SUMMARY AND ANALYSIS OF CHAPTERS OF THE NOVEL

The Lighthouse: Chapters I–III

Summary: Chapter I

Lily sits at breakfast, wondering what her feelings mean, returning after ten years now that Mrs. Ramsay is dead. She decides that she feels nothing that she can express. The entire scene seems unreal and disjointed to her. As she sits at the table, she struggles to bring together the parts of her experience. She suddenly remembers a painting she had been working on years ago, during her last stay at the Ramsays', and the inspiration that the leaf pattern on the tablecloth gave her. She decides that she will finish this painting now, heads outside, and sets up her easel on the lawn. Upon her arrival the previous night, she was unable to assuage Mr. Ramsay's need for sympathy, and she fears his interference with her current project. She sets a clean canvas on the easel, but she cannot see the shapes or colours that surround her because she feels Mr. Ramsay bearing down on her. She thinks angrily that all Mr. Ramsay knows how to do is take, while all Mrs. Ramsay did was give. As her host approaches, Lily lets her brush fall to her side, convinced that it will be easier to remember and imitate the sympathy that Mrs. Ramsay was able to muster for her husband than to let him linger on the lawn beside her.

Summary: Chapter II

Mr. Ramsay watches Lily, observing her to be "shrivelled slightly" but not unattractive. He asks if she has everything she needs, and she assures him that she does. Lily cannot give him the sympathy he needs, and an awful silence falls between them. Mr. Ramsay sighs, waiting. Lily feels that, as a woman, she is a failure for not being able to satisfy his need. Eventually, she compliments him on his boots, and he gladly discusses footwear with her. He stoops to demonstrate the proper way to tie a shoe, and she pities him deeply. Just then, Cam and James appear for the sojourn to the lighthouse. They are cold and unpleasant to their father, and Lily reflects that, if they so wished, they could sympathize with him in a way that she cannot.

Summary: Chapter III

Lily sighs with relief as Mr. Ramsay and the children head off for the boat. With Mr. Ramsay standing by, she had jammed her easel into the ground at the wrong angle and taken up the wrong brush. She writes the canvas, raises the correct brush, and wonders where to begin. She makes a stroke on the canvas, then another. Her painting takes on a rhythm, as she dabs and pauses, dabs and pauses. She considers the fate of her painting, thinking that if it is to be hung in a servant's room or rolled up under a sofa, there is no point in continuing it. The derogatory words of Charles Tansley—that women cannot paint, cannot write—return to her, but she maintains the rhythm of her work. She remembers a day on the beach with Tansley and Mrs. Ramsay, and is amazed by Mrs. Ramsay's ability to craft substance out of even "silliness and spite." She thinks, perhaps, that there are no great revelations. There is, to her, only the memory of Mrs. Ramsay making life itself an art. Lily feels that she owes what revelation she has in this moment to Mrs. Ramsay. On the edge of the water, she notices a boat with its sail being hoisted and, sure that it belongs to the Ramsays, watches it head out to sea.

Analysis—The Lighthouse: Chapters I–III

The structure of *To the Lighthouse* creates a strange feeling of continuity between drastically discontinuous events. "The Window" ends after dinner, as night falls; "Time Passes" describes the demise of the house as one night passes into the next over the course of ten years; "The Lighthouse" resumes in the morning, at breakfast. Woolf almost suggests the illusion that Lily sits at the table the morning after the dinner party, even though the scene takes place a decade later. This structure lends the impression that Mr. Ramsay's voyage to the lighthouse with Cam and James occurs the next day as James had hoped, though his world is now wholly different.

In spite of these differences, the Ramsays' house in the Hebrides remains recognizable, as do the rhythmic patterns of the characters' consciousness's. As Woolf resumes her exploration of the subtle undercurrents of interpersonal relationships, she begins with characters who are "remote" from one another. They occupy, in fact, the same positions of private suffering as at the beginning of Mrs. Ramsay's magnificent dinner party. Mr. Ramsay, a man in decline, is no longer imposing to Lily. Rather, he is awkward and pathetic. His children are waging a barely veiled revolt against his oppressive and self-pitying behaviour. Still desperate for sympathy but unable to obtain it from Mrs. Ramsay,

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Mr. Ramsay turns to Lily and his children to satisfy his need. Lily, on the other hand, still feels unable to give of herself in this way. Her reluctance to show sympathy to Mr. Ramsay recalls her reaction to Charles Tansley at the dinner table. Then, as now, she cannot bring herself to soothe the tortured male ego. The world, as a result of these disjointed personalities and desires, seems "chaotic" and "aimless," and Lily concludes that the house is brimming with "unrelated passions."

"The Window" establishes a rhythm between chaos and order, which allows us to anticipate the direction that "The Lighthouse" will take. Mr. Ramsay eventually reaches the lighthouse, just as Lily eventually completes her painting. The poignant scene in which Mr. Ramsay bends to knot Lily's shoe foreshadows the "common feeling" that the two share when Lily's consciousness becomes tied to her host's. Before this union can happen, though, the two must be separated. Indeed, Lily's thoughts toward Mr. Ramsay begin to soften only after he leaves her alone at her easel and sets off for the lighthouse. Only then does the sight of Cam, James, and Mr. Ramsay reveal itself as a potential image of harmony — "a little company bound together and strangely impressive to her."

Memory is another vital step toward this harmony. Though long dead, Mrs. Ramsay lives in Lily's consciousness in the final section of the novel, for it was Mrs. Ramsay who taught Lily a valuable lesson about the nature of art. As her hostess once demonstrated on an outing to the beach, art is the ability to take a moment from life and make it "permanent." With this goal in mind, Lily begins to paint.

The Lighthouse: Chapters IV–VII

Summary: Chapter IV

As the boat sails toward the lighthouse, both James and Cam feel their father's mounting anxiety and impatience. Mr. Ramsay mutters and speaks sharply to Macalister's boy, a fisherman's son who is rowing the boat. Bound together against what they perceive to be their father's tyranny; the children resolve to make the journey in silence. They secretly hope that the wind will never rise and that they will be forced to turn back. But as they sail farther out, the sails pick up the wind and the boat speeds along. James steers the boat and mans the sail, knowing that his father will criticize him if he makes the slightest mistake.

Mr. Ramsay talks to Macalister about a storm that sank a number of ships near the lighthouse on Christmas. Cam realizes that her father likes to hear stories of men having dangerous adventures and thinks that he would have helped the rescue effort had he been on the island at the time. She is proud of him, but also, out of loyalty to James, means to resist his oppressive behaviour. Mr. Ramsay points out their house, and Cam reflects how unreal life on shore seems.

Only the boat and the sea are real to her now. Cam, though disgusted by her father's melodramatic appeals for sympathy, longs to find a way to show him that she loves him without betraying James. James, for his part, feels that Cam is about to abandon him and give in to their father's mood. Meanwhile, Mr. Ramsay muses that Cam seems to have a simple, vague "female" mind, which he finds charming. He asks Cam who is looking after their puppy, and she tells him that Jasper is doing it. He asks what she is going to name

the puppy, and James thinks that Cam will never withstand their father's tyranny like he will. He changes his mind about her resolve, however, and Cam thinks of how everything she hears her father say means "Submit to me." She looks at the shore, thinking no one suffers there.

Summary: Chapter V

Lily stands on the lawn watching the boat sail off. She thinks again of Mrs. Ramsay as she considers her painting. She thinks of Paul and Minta Rayley and contents herself by imagining their lives. Their marriage, she assumes, turned out badly. Though she knows that these sorts of imaginings are not true, she reflects that they are what allow one to know people. Lily has the urge to share her stories of Paul and Minta with the matchmaking Mrs. Ramsay, and reflects on the dead, contending that one can go against their wishes and improve on their outdated ideas. She finally feels able to stand up to Mrs. Ramsay, which, she believes, is a testament to Mrs. Ramsay's terrific influence over her. Lily has never married, and she is glad of it now.

She still enjoys William Bankes's friendship and their discussions about art. The memory of Mrs. Ramsay fills her with grief, and she begins to cry. She has the urge to approach Augustus Carmichael, who lounges nearby on the lawn, and confess her thoughts to him, but she knows that she could never say what she means.

Summary: Chapter VI

The fisherman's boy cuts a piece from a fish that he has caught and baits it on his hook. He then throws the mutilated body into the sea.

Summary: Chapter VII

Lily calls out to Mrs. Ramsay as if the woman might return, but nothing happens. She hopes that her cries will heal her pain, but is glad that Carmichael does not hear them. Eventually, the anguish subsides, and Lily returns to her painting, working on her representation of the hedge. She imagines Mrs. Ramsay, radiant with beauty and crowned with flowers, walking across the lawn. The image soothes her. She notices a boat in the middle of the bay and wonders if it is the Ramsays'.

Analysis—The Lighthouse: Chapters IV–VII

Although Chapter VI is presented in brackets and is only two sentences long, its description of a live mutilated fish is important to the novel since the fish represents the paradox of the world as an extremely cruel place in which survival is somehow possible. The brackets also hearken back to the reports of violence and sorrow in "Time Passes," which recount the deaths of Prue and Andrew Ramsay. *To the Lighthouse* is filled with symbols that have no easily assigned meaning. The mutilated fish, the boar's head wrapped in Mrs. Ramsay's shawl, Lily's painting, and the lighthouse itself are symbols that require us to sift through a multiplicity of meanings rather than pin down a single interpretation.

Mrs. Ramsay and the pasts of her guests and children haunt the novel's final section. As Lily stands on the lawn watching the Ramsays' boat move out into the bay, she is possessed by thoughts of Mrs. Ramsay, while Macalister spins out stories of shipwrecks and drowned sailors, and Cam reflects that there is no suffering on the distant shore where people are

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"free to come and go like ghosts." At first, Mrs. Ramsay exerts her old pull on Lily, who begins to feel anxious about the choices she has made in life. But as her thoughts turn to Paul and Minta Rayley, around whom she has built up "a whole structure of imagination," Lily begins to exorcise Mrs. Ramsay's spirit and better understand her old friend. Though she readily admits in regard to her imagining of the Rayleys' failed marriage that "not a word of it [is] true," she believes that her version of their lives constitutes real knowledge of the couple; thus, the novel again insists upon the subjective nature of reality. These thoughts allow Lily to approach Mrs. Ramsay, who insisted on Paul's marriage, from a new, more critical, and ultimately more truthful angle.

Lily's longing for Mrs. Ramsay is a result of understanding her as a more complicated, flawed individual. When she wakes that morning, Lily reflects solemnly that Mrs. Ramsay's absence at the breakfast table evokes no particular feelings in her; now, however, Lily calls out Mrs. Ramsay's name, as if attempting to chant her back from the grave. Lily's anguish and dissonance force us to reassess her art. Mrs. Ramsay's beauty has always rendered Lily speechless, but Lily now realizes that "beauty had this penalty—it came too readily, came too completely. It stilled life—froze it." She mimics Mrs. Ramsay's psychological gesture of smoothing away life's complexities and flaws under a veneer of beauty. Continuing to paint, Lily feels a deeper need to locate the Ramsays' boat on the water and reach out to Mr. Ramsay, to whom a short while earlier she feels that she has nothing to give.

The Lighthouse: Chapters VIII–XIII

Summary: Chapter VIII

"They don't feel a thing there," Cam muses to herself while looking at the shore. Her mind moves in swirls and waves like the sea, until the wind slows and the boat comes to a stop between the lighthouse and the shore. Mr. Ramsay sits in the boat reading a book, and James waits with dread for the moment that his father will turn to him with some criticism. James realizes that he now hates and wants to kill not his father but the moods that descend on his father. He likens the dark sarcasm that makes his father intolerable to a wheel that runs over a foot and crushes it. In other words, Mr. Ramsay is as much a victim of these spells of tyranny as James and Cam. He remembers his father telling him years ago that he would not be able to go to the lighthouse. Then, the lighthouse was silvery and misty; now, when he is much closer to it, it looks starker. James is astonished at how little his present view of the scene resembles his former image of it, but he reflects that nothing is ever only one thing; both images of the lighthouse are true. He remembers his mother, who left him sitting with the Army and Navy Stores catalogue after Mr. Ramsay dismissed their initial trip to the lighthouse. Mrs. Ramsay remains a source of "everlasting attraction" to James, for he believes she spoke the truth and said exactly what came into her head.

Summary: Chapter IX

Lily watches the sea. She notes the power of distance and how it has swallowed the Ramsays and herself. All is calm and quiet. A steamship disappears from sight, though its smoke lingers in the air.

Summary: Chapter X

Cam feels liberated from her father's anger and her brother's expectations. She feels overjoyed at having escaped the burden of these things, and entertains herself with a story of adventure. She imagines herself escaping from a sinking ship. She wonders what place the distant island has in the grand scheme of things and is certain that her father and the men with whom he keeps company (such as William Bankes and Augustus Carmichael) could tell her. She feels incredibly safe in her father's presence and wishes her brother would put aside his grievances with him.

Summary: Chapter XI

Back on shore, Lily loses herself in her intense memories of Mrs. Ramsay, noticing Carmichael when he grunts and picks up his book and reflecting on the freedom from conventional chatter the early morning hour provides. Watching the sailboat approach the lighthouse, she contemplates distance as crucially important to one's understanding of other people. As Mr. Ramsay recedes into the horizon, he begins to seem to her a different person altogether.

Similarly, Lily's understanding of Mrs. Ramsay has changed considerably since Mrs. Ramsay's death. Lily thinks about the people she once knew at this house, about Carmichael's poetry, about Charles Tansley's marriage, his career in academics, and his educating his little sister. She recalls having heard Tansley denounce the war and advocate brotherly love, which did not fit her understanding of him at all. But she thinks that people interpret one another in ways that reflect their own needs. To see someone clearly and fully, she concludes, one would need more than fifty pairs of eyes. Lily thinks about the Ramsays' marriage, saying that theirs did not constitute marital bliss. She recounts to herself the domestic forces that occupied and tired Mrs. Ramsay, then notices what looks like a figure in the window of the house. The image is fleeting, however, and leaves Lily yearning for Mrs. Ramsay and wishing that Mr. Ramsay would return.

Summary: Chapter XII

Mr. Ramsay is almost finished with his book. The sight of the lighthouse inspires James to recognize the profound loneliness that both he and his father feel. James mutters a snatch of poetry under his breath, as Mr. Ramsay often does. Cam stares at the sea and becomes sleepy. James steers the boat, and Mr. Ramsay opens their parcel of food and they eat. The fisherman says that three men drowned in the spot the boat is in. Mr. Ramsay reiterates the line of verse, "But I beneath a rougher sea." James lands the boat, and Mr. Ramsay praises James's sailing. Cam thinks that James has gotten what he has always wanted—his father's praise—but James, unwilling to share his pleasure, acts sullen and indifferent. As Mr. Ramsay stands and looks at the lighthouse, Cam wonders what he sees, what he thinks. He tells his children to bring the parcels that Nancy has packed for the voyage and bounds, like a young man, onto the rock.

Summary: Chapter XIII

On the shore, Lily declares aloud that her painting is finished, and notes that Mr. Ramsay must have reached the lighthouse by now. Carmichael rises up and looks at the sea, agreeing that the sailboat must have reached its destination. Lily draws a final line on her

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painting and realizes that it is truly finished, feeling a weary sense of relief. She realizes that she does not care whether it will be hung in attics or destroyed, for she has had her vision.

Analysis—The Lighthouse: Chapters VIII–XIII

James's reflection on the lighthouse underlines the contradictory psychological and narrative structures of the book. The lighthouse provides James with a chance to consider the subjective nature of his consciousness. He decides that the tower can be two competing images at once: it is, for him, both a relic of his childhood fantasy *and* the stark, brutally real and somewhat banal structure he now sees before him. Just as Lily concludes that she would need more than fifty pairs of eyes in order to gain a complete picture of Mrs. Ramsay, James realizes that nothing is ever only one thing—the world is far too complex for such reduction and simplification. These metaphors explain Woolf's technique. Only by presenting the narrative as a collection of varied and competing consciousness's could she hope to capture a true likeness of her characters and their worlds.

In the final pages of the novel, Woolf reveals the key to the reconciliation of competing impressions that allows James to view the lighthouse and Lily to see Mrs. Ramsay in the context of both the past and present. This key is distance; which Lily notes in Chapter IX has "extraordinary power." Lily has had ten years to process her thoughts regarding Mrs. Ramsay, ten years to work her way beyond an influence that, in the opening pages of the novel, overwhelms her with its intensity. When, earlier, Lily sits at Mrs. Ramsay's feet, she is blinded by her love for the woman. Her opinion of Mrs. Ramsay has changed considerably by the end of the novel. She recognizes Mrs. Ramsay's dated ways and somewhat manipulative nature, and her vision of Mrs. Ramsay is now more complete. Likewise, James is better able to see the lighthouse and, more pivotal, his father because of the distance that separates him from his childhood impressions. Mr. Ramsay, as Cam realizes, is not the same man he was ten years ago. Although still domineering, he has become more sensitive, a fact that James, overjoyed with the compliment his father has paid him, might finally begin to see.

Woolf's phrasing of Lily's declaration of "it is finished" lends gravity and power to the moment with its biblical echoes of death and impending rebirth. The moment also parallels James's ability to see the lighthouse and his father anew but holds singular importance for the structure of the novel. Mr. Ramsay, Mrs. Ramsay, and Lily Briscoe make three distinct attempts to harness the chaos that is life and make it meaningful. As a philosopher, Mr. Ramsay fails to progress to the end of human thought, that elusive letter Z that he believes represents the ultimate knowledge of life, while Mrs. Ramsay dies before she sees her children married.

Thus, both the intellectual and social attempts to order life fall short. Only Lily's attempt at artistic order succeeds, and it does so with grace and power. Lily has a "vision" that enables her to bring the separate, conflicting objects of her composition into harmony. This synthesizing impulse counters the narrative fragmentation as well as the competing worldviews among the characters. The painting represents a single instant lifted out of the flow of time and made permanent.

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FULL BOOK SUMMARY

"The Window" opens just before the start of World War I. Mr. Ramsay and Mrs. Ramsay bring their eight children to their summer home in the Hebrides (a group of islands west of Scotland). Across the bay from their house stands a large lighthouse. Six-year-old James Ramsay wants desperately to go to the lighthouse, and Mrs. Ramsay tells him that they will go the next day if the weather permits. James reacts gleefully, but Mr. Ramsay tells him coldly that the weather looks to be foul. James resents his father and believes that he enjoys being cruel to James and his siblings.

The Ramsays host a number of guests, including the dour Charles Tansley, who admires Mr. Ramsay's work as a metaphysical philosopher. Also at the house is Lily Briscoe, a young painter who begins a portrait of Mrs. Ramsay. Mrs. Ramsay wants Lily to marry William Bankes, an old friend of the Ramsays, but Lily resolves to remain single. Mrs. Ramsay does manage to arrange another marriage, however, between Paul Rayley and Minta Doyle, two of their acquaintances.

During the course of the afternoon, Paul proposes to Minta, Lily begins her painting, Mrs. Ramsay soothes the resentful James, and Mr. Ramsay frets over his shortcomings as a philosopher, periodically turning to Mrs. Ramsay for comfort. That evening, the Ramsays host a seemingly ill-fated dinner party. Paul and Minta are late returning from their walk on the beach with two of the Ramsays' children. Lily bristles at outspoken comments made by Charles Tansley, who suggests that women can neither paint nor write. Mr. Ramsay reacts rudely when Augustus Carmichael, a poet, asks for a second plate of soup. As the night draws on, however, these missteps right themselves, and the guests come together to make a memorable evening.

The joy, however, like the party itself, cannot last, and as Mrs. Ramsay leaves her guests in the dining room, she reflects that the event has already slipped into the past. Later, she joins her husband in the parlour. The couple sits quietly together, until Mr. Ramsay's characteristic insecurities interrupt their peace. He wants his wife to tell him that she loves him. Mrs. Ramsay is not one to make such pronouncements, but she concedes to his point made earlier in the day that the weather will be too rough for a trip to the lighthouse the next day. Mr. Ramsay thus knows that Mrs. Ramsay loves him. Night falls, and one night quickly becomes another.

Time passes more quickly as the novel enters the "Time Passes" segment. War breaks out across Europe. Mrs. Ramsay dies suddenly one night. Andrew Ramsay, her oldest son, is killed in battle, and his sister Prue dies from an illness related to childbirth. The family no longer vacations at its summerhouse, which falls into a state of disrepair: weeds take over the garden and spiders nest in the house. Ten years pass before the family returns. Mrs. McNab, the housekeeper, employs a few other women to help set the house in order. They rescue the house from oblivion and decay, and everything is in order when Lily Briscoe returns.

In "The Lighthouse" section, time returns to the slow detail of shifting points of view, similar in style to "The Window." Mr. Ramsay declares that he and James and Cam, one of his daughters, will journey to the lighthouse. On the morning of the voyage, delays throw

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him into a fit of temper. He appeals to Lily for sympathy, but, unlike Mrs. Ramsay, she is unable to provide him with what he needs. The Ramsays set off, and Lily takes her place on the lawn, determined to complete a painting she started but abandoned on her last visit. James and Cam bristle at their father's blustery behaviour and are embarrassed by his constant self-pity. Still, as the boat reaches its destination, the children feel a fondness for him. Even James, whose skill as a sailor Mr. Ramsay praises, experiences a moment of connection with his father, though James so wilfully resents him. Across the bay, Lily puts the finishing touch on her painting. She makes a definitive stroke on the canvas and puts her brush down, finally having achieved her vision.

5.6 REVIEW QUESTIONS

SHORT ANSWER TYPE QUESTIONS

1. **Was Virginia a complete pessimist? Why does she commit suicide?**
2. **Why does Lily decide to move to the centre of her painting?**
3. **How does Augustus Carmichael infuriate Mr. Ramsay at dinner?**
4. **How does Andrew Ramsay die?**
5. **How does Augustus Carmichael infuriate Mr. Ramsay at dinner?**

LONG ANSWER TYPE QUESTIONS

1. **What are some of the main symbols in 'To the Lighthouse', and what do they signify?**
2. **If 'To the Lighthouse' is a novel about the search for meaning in life, how do the characters conduct their search? Are they successful in finding an answer?**
3. **Compare and contrast Mr. and Mrs. Ramsay. How are they alike? How are they different?**
4. **How does Woolf's use of symbolism advance her thematic goals?**
5. **Why is Viginia Woolfe's 'To the Lighthouse' considered a modern text?**

5.7 MULTIPLE CHOICE QUESTIONS

1. **What is Mr. Ramsay doing in the boat?**
   a. Birdwatching
   b. Arguing with James
   c. Reading
   d. Dozing
2. **How does the lighthouse look to James as he approaches it?**
   a. Ornate
   b. Silvery and misty
   c. Starker than he remembered
   d. Boring
3. **What does Lily feel after she has painted the final line of her painting?**
   a. Love

b. Anger
c. Inexplicable feelings
d. Relief

4. What do James and Cam secretly hope will happen to the boat they are in?
a. Shipwreck
b. Speeds up
c. Forced to turn back
d. Explodes

5. What does Cam realize Mr. Ramsay likes to hear stories about?
a. Men having dangerous adventures
b. Modernist stream-of-consciousness
c. Comic buffoonery
d. The American Dream

6. What does Lily do as she is thinking about the memory of Mrs. Ramsay?
a. Cries in grief
b. Shouts out loud
c. Hums to herself
d. Stares silently

7. What does Lily compliment Mr. Ramsay on?
a. His boyish good looks
b. His hat
c. His boots
d. His haircut

8. Lily remembers that _____ gave her inspiration for her painting ten years before.
a. Leaves on the trees
b. Something Mrs. Ramsay said
c. The tablecloth pattern
d. A wall hanging

9. What does Lily notice on the edge of the water?
a. A boat
b. A bit of driftwood
c. Some creels
d. Some floats

10. What does Lily imagine Mrs. Ramsay wearing on her head as she crosses the lawn?
a. A helmet
b. A flower crown
c. A tiara
d. Laurel leaves

♦♦♦♦♦

ANSWER KEY

UNIT I

QUESTION	ANSWER	QUESTION	ANSWER
1.	d.	6.	a.
2.	b.	7.	d.
3.	a.	8.	c.
4.	b.	9.	b.
5.	b.	10.	d.

UNIT II

QUESTION	ANSWER	QUESTION	ANSWER
1.	b.	6.	d.
2.	c.	7.	a.
3.	b.	8.	b.
4.	d.	9.	c.
5.	a.	10.	d.

UNIT III

QUESTION	ANSWER	QUESTION	ANSWER
1.	b.	6.	d.
2.	c.	7.	c.
3.	c.	8.	d.
4.	b.	9.	b.
5.	a.	10.	a.

UNIT IV

QUESTION	ANSWER	QUESTION	ANSWER
1.	d.	6.	a.
2.	a.	7.	a.
3.	c.	8.	c.
4.	c.	9.	d.
5.	a.	10.	b.

UNIT V

QUESTION	ANSWER	QUESTION	ANSWER
1.	c.	6.	a.
2.	c.	7.	c.
3.	d.	8.	c.
4.	c.	9.	a.
5.	a.	10.	b.

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