

Literature for Competitive Exam
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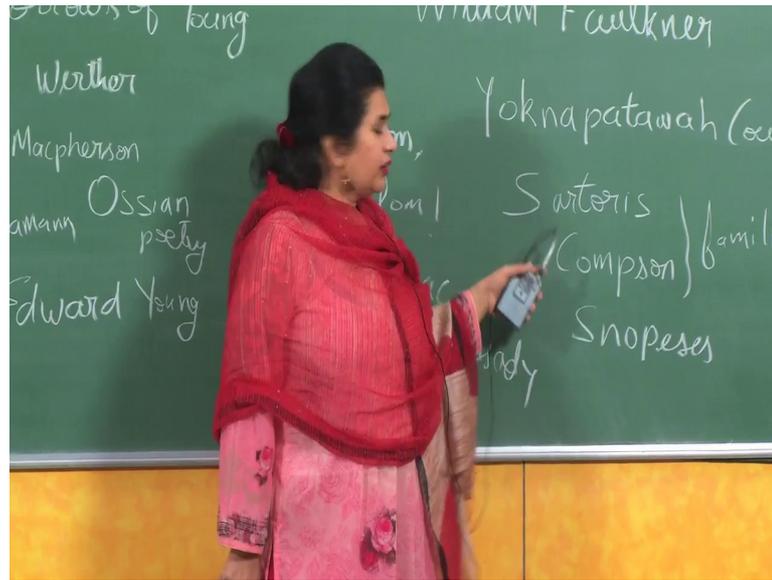
Module - 08
Lecture - 33
Goethe Faust (Contd...)

So, we continue with discussion of answers. Number 12 is d, Absalom, Absalom by William Faulkner. And where is it said; number 13 b, during the civil war, 1861 to 1865. That was about the anti slavery abolitionist movement, that it was that war was related to that movement, Abraham Lincoln at the helm of the affairs.

So, William Faulkner a noble winning novelist, he was born in 1897 and lived till 1962. He came from an old southern family, just like Tennessee Williams. He grew up in Mississippi part of it and joined the Canadian, and later the British royal army force during the First World War. There he had some personal reasons for joining the, the army he studied for a while at the University of Mississippi and sets his stories in the imaginary Yoknapatawpha County. We have R K Narayan writing in the imaginary Malgudi, we have seen that in the when you are talking about Indian writing in English in week 7. So, this is again an imaginary space.

So, what did he write about basically, his stories deal with the decay of the old south? Again a Tennessee Williams kind of a theme and most of his stories the decay is represented by the families Sartoris, Compson, Snopeses.

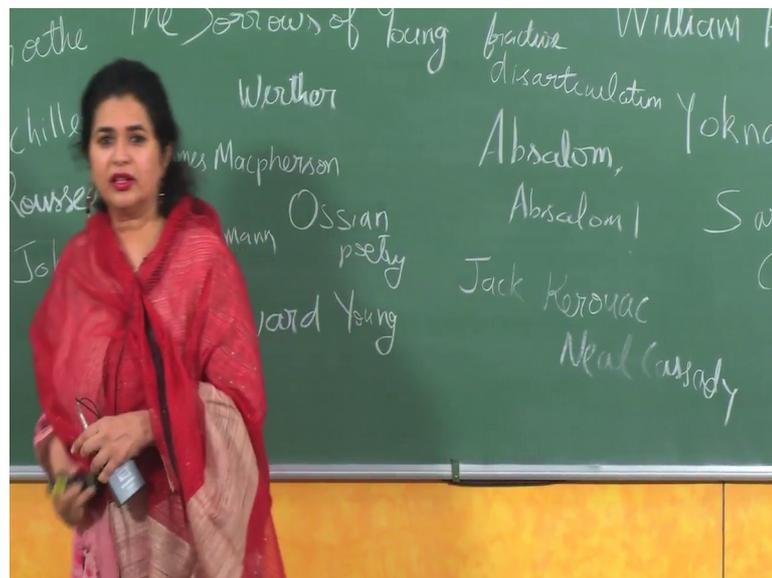
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So, Sartoris and Compson they are the old established families now in the process of decay. And I mean they are losing their status and the emergence of the new money, the brash newcomers as they say the Numerish Snopeses.

In 1940 he published the first volume of the snopeses trilogy, which was called the hamlet. To be followed by 2 volumes, the town and the mansion. And all of these all these work stress the rise of the evil insidious, snopeses, family to position of power and wealth, at the same time chronicling the decay of the old established order.

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In *Absalom Absalom* which was 1936 novel, an considered by many his best work his masterpiece. It is a story of someone called Thomas Sutpen, who arrived in Jefferson from so called nowhere, and coughs a last plantation out of the wilderness in Mississippi. And fights in the civil war in defense of his adopted society, but is ultimately destroyed by the people around him, because some of the people he has misused and cast aside in his obsessive pursuit for grandness, and also grand dynastic design. He let us he never acknowledges his you know half blood son and there are you know such issues.

Now, *Absalom Absalom* is often seen as a supreme modernist fiction because of it is open endedness and also multiple perspectives. In the passive that we just did Miss Roza Khol feel she is commenting on Thomas Sutpen. Likewise several people comments on and building, so the fragmented comments on the character of Thomas Sutpen is something that the writers and the artist of that period were very fond of using. Most famously *Citizen Kane* by Orson Welles, in the movie the character of the deadman, the dead or a wealthy man that is Charles first again, is built up constructed by bits and pieces by narratives of different people. Faulkner received the noble prize in 1949.

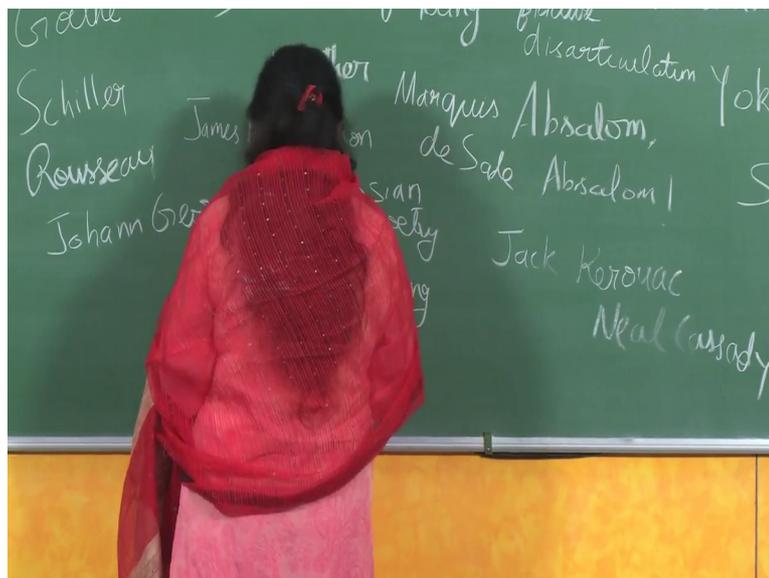
And number 14 is d. Absolutism, which is generally used in conjunction with some European monarchs, during the transition from feudalism to capitalism. And monarchs were described as absolute. So, this was especially visible in the 16 to 19 century, characterized by the ending of feudal partitioning, consolidation of power with the monarch, rise of the state power, unification of state laws, and a decrease in the influence of the church and the nobility. We have been doing a lot of British history if you remember our initial classes and Henry the 8th was almost like an absolute monarch.

Number 15 is c, enlightenment. And number 16 is b, that passage is by Samuel Beckett, the *Unnamable* that is the name of the play. Now it is a postmodern his work we have done that post modernism as a postmodernism our later developments in modernism, tendencies that have influenced literature, art, music, cinema, architecture, and philosophy. Another arts from 50s, 60s and 70s also in 80s, two of the open endedness is of course, one thing which was the characteristic feature of modernism also, but in postmodernism you find disarticulation, people are not able to articulate themselves properly, appropriately, Fracture.

Fracture of what? Communication, fracture of the plot, fracture of the grand narrative, so, this is postmodernism goes beyond modernism. Postmodernism are also they look very suspiciously, at anything which is rational. So, the other day we were talking about the unreliable narrator, which is again a very distinctive feature of postmodernism.

Postmodernism makes us understand you know one of these key features here is the silence, people like Harold Pinter and Samuel Beckett they are the supreme practitioners of the art of silence, people are in articulate and also silent. And they feel that there is more communication in this kind of disarticulation and silence. The silence of Beckett has opposed to the excesses of marques, or marques de Sade, the great see the excesses marques de Sade.

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So, the excesses so somewhere there; so post modernism sort of manifests the 2 construct, the silence and the excesses.

We were talking the other day about David lodge, who is not just a great novelist, but also an eminent critic. Who mentions how in Beckett's silencers we find the element of the postmodernist conditions. So, in this particular passage that you have just seen from the Unnamable from Beckett's play, 1953 play. And this passage helps us to understand the postmodernist fragmentation and randomness.

Number 17 is a, Sturm und Drang. It is a German word for storm and stress. Wild feelings in other words very simplistically put. So, this was sort of a German literary movement of the late 18th century. And it celebrated nature the way the British romantics the English romantics did and also not just the nature, but also human feelings human individuality. We have seen all this in transcendentalism and British or English romanticism.

They sort of revolted against the extreme enlightenment in reason, in the cult of rationalism. People like Goethe and Schiller.

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These are the German writers. They begin their careers as prominent members of this movement is Sturm und Drang. So, they were called the writers of Sturm und Drang. Of course, later on they shifted they changed their positions.

The exponents of the Sturm und Drang were profoundly influenced by the writings and thoughts of Rousseau and Johanna George Hamann. So, these are again great German Rousseau was French and Johanna George Hamann, who was the German philosopher. Who held the basic varieties of existence were to be experienced through faith and experience of the senses rather than rationality and excessive logic. That is what enlightenment taught us. The literature with the Sturm und Drang has an anti aristocratic slant. And places values on the ambal just like words worth and Coleridge propounded in

the lyrical ballads. Also places value on those on nature and intensity and feelings. In music the symphonies of Mozart are example of this tendency.

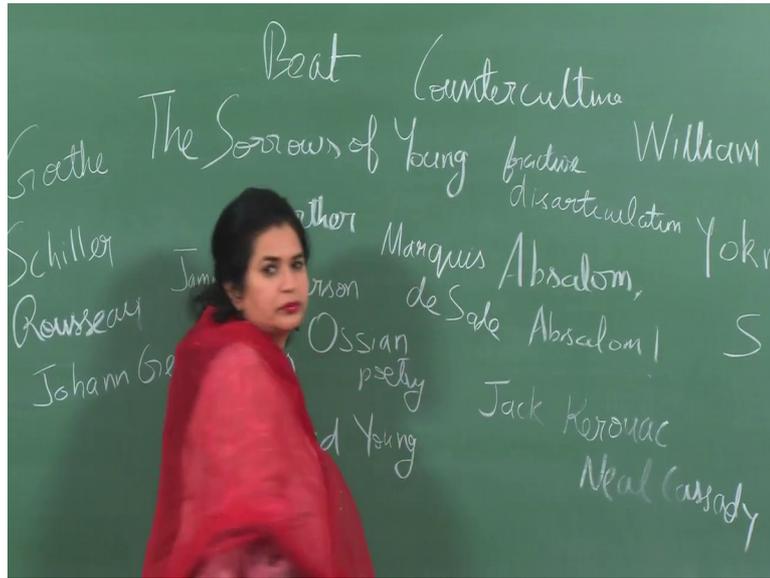
Now, these German writers who came under the influence of Sturm und Drang were also influenced by the works of the English poet Edward young. And also the poetry of someone called James McPherson who is associated with the Ossian poetry. All these works you should know. And also the works of Shakespeare, that were translated in German. So, these young writers were immensely influenced by these writers Goethe of course, was one of the earliest practitioners. And his novel the sorrows of young werther, the sorrows of young werther is sataffinate at epitomizes the spirit of the movement.

So, number 18 is c, hart crane and the passages taken from hart cranes poem, to the Brooklyn Bridge. And number 19 is b modernism. So, it is a legend of modernism the majestic arcs of the bridge the Brooklyn Bridge. And it was still being constructed by hart crane was writing a pending the poem. So, the he was he would sit in his room and that would overlook the bridge under construction, and he was immensely moved and this is interesting to note because you have remember you can remember you may remember a modernist like T.S. Eliot, who was not too much a fan of this kind of industrialization and development, but hart crane was. For him the bridge mirrors the arc of a seagull or seagull's wings in flight and it is the bridges cables are seen as the strings of a great harp. So, there is music symphony, there is there is nature there is beauty for hart crane.

He also shows us the bridge as a man made wonder, adding to the myth of god, it is an alternative vision of the early twentieth century life, signifying a departure from the brooding gloom of European modernism. So, hart cranes to the Brooklyn bridge. Some places it appears as merely just the bridge.

Number 20 is d. No country for old men by Cormack McCarthy, considered by many of the greatest contemporary American novelist. Number 20 is b, the novel is set in Texas. You can look at the cadences of the passage. And number 22 is c. Goethe, the passage or the quotation is by Goethe. Number 23 is Jack Kerouac. And the title of the book is on the road, it is a 1957 work; now regarded as the bible of the beat generation, and a classic study of American literary counter culture.

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So, you should know these terms. Beat generation, counter culture.

Kerouac made a famous road trip. And in the company of someone call Neal Cassady, Neal Cassady and the book recounts their experiences. And it sort of became a cultural phenomenon it was published in 1957 and after that it became the cool thing, the in thing for young man or man who still could do that or had strength in them to take a cross country visit by the road America as seen through the road. So, Kerouac and his various friends started the trip from New York to New Orleans heading towards William S Burroughs the writer of the naked lunch. So, they headed towards his home.

And this experience has used to tell the story of Kerouac who in the novel appears in the book appears as someone called sal paradise. And Cassidy appears as deen Moriarty and they invent for themselves a new kind of identity new life, liberation the road trip brings liberation to them. They meet new people that are open minded, all embracing, of all kinds of cultures, and people, and moralities. So, Kerouac uses the autobiographical mode of narration, and also combines stream of consciousness technique to tell the story. His story and America story and nation that was rapidly clamping down on it is cherished ideals of liberty. So, that was that is what he thought.

He demonstrated a sort of free and structured composition, where the author puts down thoughts and feelings without any plan, absolute freedom and spontaneity. It was it went on to have far reaching influences, and the brought into focus a new genre of writing the

road novel and a new genre of cinema also of the road movie. Best characterize or epitomise by easy rider.

Number 24 is c. It is Tom Stoppard play called Rosencrantz and Guildenstern are dead. And number 25 is b. The play knots to Hamlet. Again it is a very postmodernist kind of play, where minor characters from Shakespeare become the major characters here. And Hamlet just makes a fleeting sort of a cameo. Rosencrantz and Guildenstern are dead and it is an absurdist play one of the best plays of contemporary times.

Number 26 is c Galileo, by burst but all burst the other day we were doing burst also, and the anecdote tells you how marks is it is in its position. And of course, that is burst. And the tone is rhetorical 27 he is not questioning in the sense that he is not interrogating, just because there are question marks, but he is making a point through the use of those question marks.

Number 28 is b. John Fowles, the French lieutenant's woman. And number 29 the most startling aspect of the French lieutenant's woman is his conclusion answer is c, conclusion. The plot of the French lieutenant's woman, Charles Smithson is the hero he is a paleontologist living on the south western coast of England and he has a fiancé, who is very upright, very uptight. Now he comes in contact with someone called a woman a mysterious woman called Sarah Woodruff. She is a local governess people believe that she has been used by a French soldier and, but she is still finding a way for him.

The fourth major figure is not a character, but the author. Now one of the interesting features of this novel is that the author is not the all powerful all knowing omniscient kind of a character. Early on he discovers that he has lost control of his characters and plot. And proposes in that case to let them have their own freedom, said classic death of the author kind of a situation.

That story proceeds although he uses alternative episodes in one Charles marries his fiancé in another he does not, there are multiple endings with the author. Sometimes turning up to walk among these characters and commenting on their actions. So, that is the way the story is constructed. One of the best known well loved works of postmodernism.

We have been talking a quite a lot about German literature. And I thought it is about time that we should do something on Goethe, Johann Wolfgang Von Goethe, who lived from 1749 to 1832. Please note the date 1749 to 1832 one of the greatest poets and dramatist, not just at Germany, but anywhere. He was also a novelist and scientist. He wrote the sorrows of young werther in 1774. He also wrote something called Wilhelm Meisters apprenticeship, which was which comes into the genre of Bildungsroman in 1796.

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I hope you people know what is Bildungsroman. Coming of age Bildungsroman. This is a Johann where this focuses on the sorrows and lives and trials and tribulations of a young person who comes of age. So, the sorrows of young werther is one and Wilhelm Meisters apprenticeship He also wrote poetry and truth from my life, in 1833 and then he wrote Iffigenia in Tauris all these works and details and summaries of these works are freely available easily available on the net. You have to know that Goethe is life coincides with the Period called German romanticism, and that it is important. Late 18th and early nineteenth century musically it was one of the greatest periods. So, it is people like Wagner and Liszt and Beethoven and Schubert all combining elements from various sources including Folklores and Supernaturalism and composing their immortal melodies symphony. Beethoven and Schubert also composed some of Goethe's poems.

Goethe was belongs or comes under the board umbrella of romanticism. He was interested in subjects beyond the developments in Germany, so his nationalism was not a

narrow nationalism. He coined the term world literature. Many of us are very fond of using this term. But he actually coined the term, world literature. He was disillusioned by the idea of the way literature escapes into dreams and illusions. He also did the same thing in young wrether. And he wanted to experiment a with a different form and theme, and thus came up with fost his magnum opus. There are 2 part one was published in 1808 and another in 1832. First is a drama in 2 parts one is called scholars tragedy and second is called Gretchen's tragedy. It is scholar's tragedy and Gretchen's, tragedy.

As you might know the theme is mans desire to transcend his limitations. The story has it is origin in the legends of fifteenth and sixteenth centuries as the other day we were just discussing that it is a German lore a folklore. It is a German folklore and the story of a doctor who indulge in black magic. It has been in a way his who sells his soul or who sort of mortgages his soul to the devil, in exchange for worldly pleasure in some versions. And in some versions it is a bet and it is a vagen as in Goethes faust earlier it legend who was adapted by Christopher Marlowe the Elizabethan and dramatiz in his doctor Faustus.

Faust as you know he is a scholar, whose good works as a university teacher and physician have earned in gods eyes, he has earned heaven. He is a proof that god has created a phenomenal creature, and an extremely worthy man. But Nephesta Phyllis he sort of places a (v jarror a but with the lord. He mocks Faust for his dedication to god. And suggests that this you know thirst for knowledge is a weakness and he can break Faust. He can break him away from god and his ways. So, what happens is that allured attempted by Mephistopheles Faust sort of mortgages his soul to Mephistopheles and that is the Tragedy.

Faust is also seen as a drama of modernity at Jatisons the aristrotalion concept of the 3 unities and unities, just drive from the theme modern and dynamic of a striving; to strive for encyclopedic breadth of vision expression and knowledge. So, this is what this knowledge? Is could be history, politics, or religion, philosophy, economics, technology and that is what he earns for. So, part one is concerned with the little world. And in the second part which has a much greater and broader scope. He focuses on the great world.

So, with this we end. And I would like you to keep revising the literature that we have been doing. So, far we have been referring to, please remember that in this course it was

not possible that we should be, we should complete or look in depth at each and every author or movement or work. But what we have try to do through several practice test to give you an overview of the major landmarks, the major writers, and the major works, the major movements in literature. And not just British or American literature, but literature from, that is what we have attempted, or we stroke to give you literature from all parts of the worlds. So, perhaps it is was a bird's eye view, but I hope it was useful and please, try to take this further.

Thank you very much.