

Literature for Competitive Exam
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Module - 08
Lecture - 31
World Literature (Contd...)

Welcome back, and will be doing the answers to our last class. Now first one, Aristophanes play it is a comedy the frog. So, answer is b one b. And two is it is debate between the mock paradium, mock debate between isklis and euro pities, two of the greatest tragic writers. So, the writer of Greek comedies, comedic play Aristophanes parading, isklis and euro pities two of the greatest tragedians.

So, answer is two c. The frogs was published or actually not published exactly, but produced and staged, before Athens was defeated in one of the wars. The prestige or the self esteem was of the people of the Athens was atterlu blow up the worst elements were in control of the city, as in the play of that Aristophanes has written. They were in the control of the so called underworld you know people who live below outside the boundaries.

Now, while many of the best citizens were in exile or disempowered, marginalized such was the tragic background against which Aristophanes wrote the comic frogs. You must also remember it is setting is the underworld, and the pre occupation with literally criticism all this is tied exactly or directly two comments on the immediate social political condition.

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Now, I have written here a term called parabasis. Parabasis is in Greek comedies the address of the chorus. You all know that in the Greek plays the writers were very fond of using the chorus, chorus element. The chorus would move from one direction to another isotropy, antistrophe. And they would comment on the play they would sing songs perhaps invoking the gods praising the king and also commenting on the play the action.

So, here in parabasis the chorus urges the audience directly, to save their city by recalling the political exiles, political exiles that is the citizens of Athens. Remember as I just told you they were defeated in a war. And the idea was also to place the control of internal affairs and all in the hands of the older and worthier families. So, that is what the parabasis did. So, in case you get a question like that parabasis it is function, and in Aristophanes place that this is what. Invoking they were like, invoking patriotism and pride in Athens.

And you have to remember or you should also know that this entire ark of patriotism of the parabasis was so much admired by the Athenians, the old families that the chorus one a very distinguished and prestige's first prize, the performance was asked to be repeated, I mean I am talking about those days, those ancient days. We did not have repeat performances were here the performances was repeated, and Aristophanes was crowned with Athena's, that is the goddess goddesses sacred olive, that was let us assume this you know one of the greatest award surprises that was given in those days.

So, sacred olive, Aristophanes was honored by conferring the sacred olive on him. Number three is c, Oscar Wilde. The judge passed this sentence for Oscar Wilde. Now why what was the crime that he has committed? The crime was of so called, sodomy and practicing homo sexuality. At Wilde's first criminal trial, he was cross examined extensively or something which was called love that dare not speak its name. Homo sexuality was the term that could not even be uttered, and that you should remember that this practice prevailed for a very long time. Even in Lillian Hellman's *The Children's Hour*, nowhere will you find the term homo sexuality uttered ever, or even once. In *Cat on a Hot Tin Roof* words like this were and they were just not accepted that was not allowed.

So, even in Oscar Wilde's times this kind of love affection was termed as love that dare not speak its name. Wilde served his two years and then spent the last three years of his life in exile. Wilde belongs to a group of a very distinguished and a leading group of writers, poets, thinkers who had done a lot of work while in prison and in exile. You need to you must read writers in exile or writers who were sentenced to prison look these things up and you will find, because this is one of the favorite pet questions of many examiners. Wilde died at the age of 45, and then was buried in Paris. Number four is b, Edith Sitwell's autobiography is called *A Backward Glance*. In the lots of reviews and text parts of *A Backward Glance* are available on the net.

So, you can look at up. And number five is a, *The Age of Innocence* which is the novel by Edith Wharton. The question was the author of *A Backward Glance* is also the author of one of these. So, that answer is *The Age of Innocence*. Number six is Stephen Gosson, the author of *School of Abuse*. So, that lengthy title that we had just seen is by Stephen Gosson answer is c the author of *School of Abuse*, where poetry is referred to something that is that propagates or encourages immorality. Number seven is d, *Dedicated to Sir Philip Sidney*, Stephen Gosson dedicated *School of Abuse* where he criticizes poetry and it is dedicated to Sir Philip Sidney. Number eight is d *Ulysses* by James Joyce. And number eight is George Lucas, comments extensively on literature and realism.

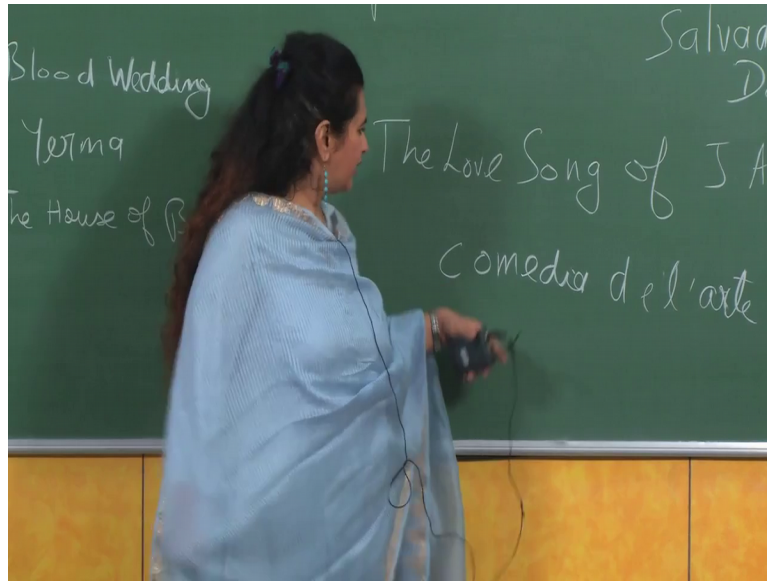
George Lucas came from Hungary. So, that is ten is question ten answer is d. Number eleven is b. *I Am Old* the love song of J Alfred Prufrock. So, *I Love Song of J Alfred Prufrock* by T S Eliot, one of the greatest poems ever I argue to go through it. It is very important. A number 12 were you see the parade. So, that is a, David Lodge and his *The*

British museum is falling down that is the title and that is was play on London bridges falling down, the British museum is falling down. David lodge answer a. Number thirteen is c the book parade is what the stream of consciousness the invert thinking the words the expressions and the language that goes the thoughts that go on in the minds of the of the character. And we are often shown that by exclamation punctuation over excessive use of punctuation, ellipses capitalization so hat is the thought process of the characters.

Number fourteen is c. Literary critic David lodge is a literary critic. Apart from being an emanon novelist he is also a literary critic. Well respected academic, he has taught at on at a regular position in university of Birmingham in England, were he also teach us frequently even now. He is published numerous works of literary criticism alongside his novels, he wrote the book on Henry James author which is like a novel on Henry James. He has also done some screen writing in play writing. Number fifteen is c, Federico Garcia Lorca. And apart from being an eminent poet Lorca was also a play write So, sixteen is d. Lorca lived between 1899 to 1936, in 1929, he travelled and studied in the US and came strongly under the influence of Salvador Dali.

What is, who was Salvador Dali? What was he known for? Surrealism, remember Dali was a painter, an artist and he is known for his practice of surrealism art, and that is one of the modernist arts expects of the modern art along with Dali along with lui banel and also collaborated on several surrealistic, kinds of film that is also that something that you should know. Now Lorca came under the influence of surrealism. This is an experience which he records in his book poet in New York. Lorca's early plays are comedy fantasies, they are light they are impressionistic is teebed in the tradition of puppet theatre, and also comedia del arte, commedia del arte.

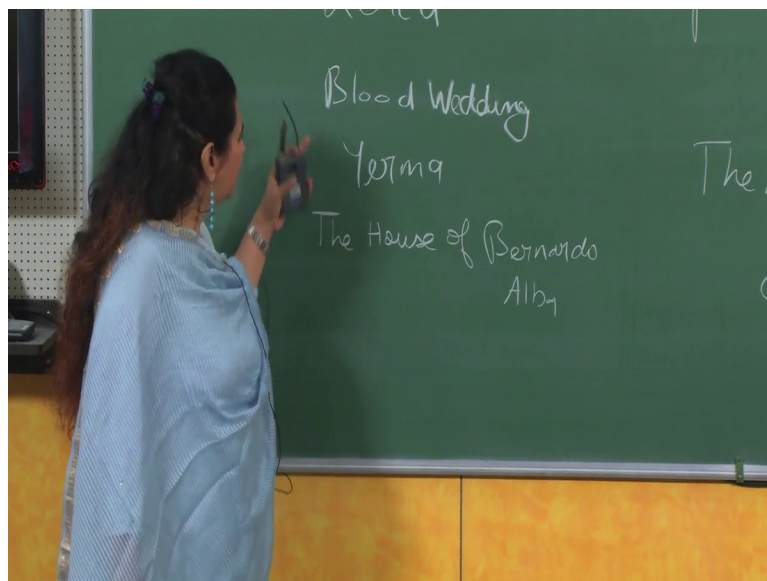
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You need to have an extra m here, Comedia de l'arte ok.

Which means which was like a kind of fars and exaggerated kind of comedy that was practiced in particularly in Italy and his point. One of the best known works by Lorca of this tradition is the shoe makers marvelous wife. Lorca then also went on to write plays and some of his sorry tragic plays apart from his comedies.

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So, his tragic plays are blood wedding yerma, look at this spelling yerma, and the house of Bernardo Alba. And now if you are more interested in Lorca is an important writer

poet and if you think that you need to know more about these days and you can read up or look up on works of Lorca collected volumes of Lorca. You can also look up the net. Number seventeen is c, Milan Kundera. Now Milan Kundera is the answer and except is taken from book of laughter and forgetting. That is the name of the book title of the book for Milan Kundera's book of laughter and forgetting. The theme of this book is fragility of memory and what kind of memory? He talks about the loss of past how nations how countries are forced to lose their past historical or personal.

And he explores how losing the past and memory under mind the identity of people and nations. Lorca's concern or concerns are revisions of history, names of cities are changed, names of buildings and important landmarks are changed, names of streets are changed, what are we doing? We are erasing certain important landmarks in history. So, we are erasing memories of the past that is what his concern is. So, that is what the book of laughter and forgetting is all about. Number eighteen is b, the joke. That is also another work by Milan Kundera also of course, he best known for his *The Unbearable Lightness of Being*. Number nineteen is b magic realism. And number twenty is a, the comment made on Beckett is by Sean O'Casey the Irish playwright.

So, number twenty is a number twenty one is c semiotics, and the passages taken from the name of the rules by Umberto Eco. Umberto Eco as you should know is an Italian semiotician. He practices semiotics. He lived between 1912 to 1992. Eco's seminal works are *A Theory of Semiotics*, *The Rule of the Reader*, *Semiotics and Philosophy of Language* and *On Beauty and Ugliness*, those are his works. He also wrote an essay called *Towards a Semiotic Inquiry into the Television Message*. Which is an important study of how viewers actually read and understand what they see, Eco has famously used the term *model reader*, which means that the author and the reader they share and understand the same books or same or I am sorry, the same quotes. See being a semiotician he is extremely interested in quotes. We should also know Roland Barthes and he is practice of quotes his five quotes, and then how Umberto Eco is also interested in reading of semiotics and it is specific quotes.

So, in a model reader the idea is that the author and reader they share and understand the same quotes, linguistic quotes that is what we mean. A model reader for Eco is inscribed in the text and is not strictly speaking external to the text. One of his greatest contributions of course, he is a semiotician also the great novelist, but he has also made

the contribution towards the reader response theory. Which is contained in the in his book the role of the reader, which asserts that every reception of works those interested in reception theory and study.

So, this is also you should be looking at. That every reception of a work of artist both an interpretation and the performance of the work which means that in every reception the work invites a fresh perspective. And we should understand that interpretations are infinitive or infinite. For instants when you read work like the great getsby in a poor nation it will be interpreted at something else. When you read the great getsby in the first world country and highly developed country then interpretation of the work would be the same that would be very different. So, different sets of people receive a text in the different way, so several numerous people numerous interpretation.

Number 22 is a, Eugene Ionesco, that is his comment or that is his quotation. And number 23 is d Swinburne Algernon Charles Swinburne, he was he is one of the names for most names associated with the theory of hours for hours he can estheticism. He wrote poem poems and ballet us in 1866, which clearly display his pre occupation with self flagellation self you know self inflicting of pains like masochism and paganism. The book as expected was severely criticized and pan when it was first release; however, now it is acknowledged that the book contains some of the finest poems, Dolores and the garden of Proserpine.

So, you should look up poem in ballet us and perhaps you know some of the poems like Dolores and the garden of Proserpine. In 1867 Swinburne met someone called Giuseppe Mazzini, from Italy one of the patriots Mazzini ok.

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And the poetry the collection songs before sunrise, which was published in 87 is principally concern with the theme of political liberty, which is you know influenced by Giuseppe Mazzini's thoughts. Number 24 is d, sorry Roland Barthes. So, that is the he is the one who identified five quotes, while analyzing honore de Balzac Sarasin, in the essay s by z, s upon z. And number twenty four is b, Jonathan Keller. That is his quotation from the pursuit of science.

Number 26 is b Albert or Albert Camus. And number 27 is existentialism the theory philosophy that Camus was most concerned with. Number 28 is b, betty Friedan, the author of the feminine mistake. And number 29 is d, Aubrey Beardsley would it the illustration for Oscar wildes play Salome. Number 30 is c, apology for poetry by Philip Sidney; so c which was a response to Stephen gossons the school of abuse. So, we are just seen the school of abuse dedicated to Philip Sidney and Philip Sidney wrote very famous response called apology for poetry, which is with based the influence of play toes we know when Aristotle responded to play toes attack on poets ok.

Number 30 c. Number 31 is b, love in the time of cholera Gabriel Garcia Marquez. And 32 is c, the literally device that Garcia marquezes most closely associated with magic realism. Number 33 is b, which is Finnegans wake by James Joyce. And number thirty four the handmaids tale is title which honors Chaucer's canterbury tales. So, answer is c, number 35 amine Charles are immortal characters from gustave Flaubert Madame

Bovary answer is a, and number 36 c, it is c it is realism you should remember Flaubert is most closely related associated with the theme of or the practice of realism, along with the some of the greatest Russian masters, particularly Leo Tolstoy, and also in England George Eliot. So, they are realist they practice something called realist very similitude would slides of life. So, those are the terms that are associated with people like Flaubert, Honore de Balzac George Eliot and Leo Tolstoy.

Number 37 is Steven, b which is who is the character from Ishiguro's Remains of the Day, Kazuo Ishiguro's Remains of the Day. Number 38 is c, the novel is known for an unreliable narration, we never know whether Steven remembers his past accurately or perhaps he is making up or giving the events his own personal touch. And the author of the Remains of the Day is also the author of Never Let Me Go. So, number 39 is d another great work by Ishiguro. Number 40 is c (pathirassy) metanarratives. So, all these concepts are given by Jean Lyotard. One of the most famous distinctions in the post modern thought is given to us by Jean François Lyotard and his concept of grand narratives petty narratives. Grand narratives are discussions debates on Christianity Marxism and enlightenment, that attempt to provide a frame work or response for everything.

According to Lyotard such narratives follow a movement towards a time of equality and justice. After the large judgment the revolution or the scientific conquest of nature, in justice unreason and evil will end that is what was believed by the believers of grand narratives. Lyotard's position is that the contemporary world views governed by petty little narratives. Contemporary western discourses is unstable fragmented, dispersed and does not appropriate a world view at all that is what Lyotard means by the idea of grand narratives and petty narratives. Little narratives present local explanations of individually events of phenomenon, but do not claim to know anything. So, it is a very post modernist thought, instability of meaning and also fragmentation of experience.

Number 41 is c Bertolt Brecht, at Happy is the Land that needs a Hero those are the lines taken from Galileo. Number 42 is a and the lines and the quotes are from Sorrows of Young Werther. And Goethe is associated with the practice of romanticism; he is associated with German romanticism 43 c. So, we just talked about Bertolt Brecht and I gave a reference to his play Galileo. I think it is about time that we familiar or get familiar with Bertolt Brecht one of the greatest playwrights ever and also an extreme innovative German playwright. He was also a theatre director, theoretician, and

influential in the realm of political play writing. He has given us the unique style of acting and play writing that is called the epic theatre.

The epic theatre aims to disrupt something called realism. Realism as we have just seen we were talking about George Eliot and Leo Tolstoy and Balzac and Flaubert. Now what is realism? Realism is very similitude, I see it, I feel it, it happens in real life, it is a slice of life that is how we talk about it. Now Brecht aims to provide the audience with ways of looking at reality which is called Brechtian reality as unnatural, these are unnatural and unreal things and in order to understand all this, he wanted to alienate it. So, that is the term he gave alienate or estrange the audience. The idea is to question the world which is largely created by those in authority, the judge, the capitalist, the big businesses.

In the Brechtian idea was to question this world, and the society these people controlled and sustained. In another terms he encouraged the audience or actually force them to think, often he use the term that shed tears from the brain. You should generally shed tears from your heart do not feel, but think. His epic theatre as I have written here epic theatre is not epic that you have just learnt in Eliot and Odyssey. So, that is not the epic that Brecht is interested. In this idea of an epic theatre is to understand the purpose of a play which is not to provide simplistic entertainment or imitation of reality. According to Brecht ideas should be presented and invite audience to judge characters, not merely mimic reality or people. His idea was to represent opposing sides of argument you know, that marks is dialectics that we often called.

He says that we should always the audience should always be aware that they are indeed watching a play. They should not get too immersed in the play. You see that is what great practitioners like Aristotle taught us that, a play tragedy should lead to catharsis of emotion people should get so much involved that at the end it leads to catharsis that is what most cinema also does especially melodramatic cinema. Bollywood as well as Hollywood, they are notorious for creating sort of cathartic cinema. People should get too involved, but European cinema European theatre, they asked they urged to question and to think to keep a distance. So, dissociation detachment, estrangement those are the concepts that are used here, that are thrown about here. Brecht also gives us the concept of alienation effect, audience should be kept at an emotional distance from the action.

They should not get immersed in whatever is happening on this stage he also gives us another term called defamiliarization. So, the defamiliarization effect is that we know that such kinds of things happened, but we are looking at them in from a different perspective now. So, a mother is generally represented as an all sacrificing and all you know self effacing human being entity, but in Brecht a mother can also be ruthless and exploitative and selfish, and greedy and materialistic. Something that notion traditional notions of mother hood do not allow us to or do not encourage us to think. But then Brecht ask us to think about the other side, also the he makes us question.

So, makes the familiar and defamiliar by presenting them in another and different light. So, making familiar strange show everything in fresh and un familiar light, give or offer different perspective that is what Brecht does. So, alienation in cinema is also a practice people like Michael Henke from Sweden who has who has directed funny games, or even earlier we had people like Godard making Breathless or Bergman doing Persona, so using various cinematographic and editing devices such as long shots jump cuts etcetera. They showed us that cinema can also practice alienation.

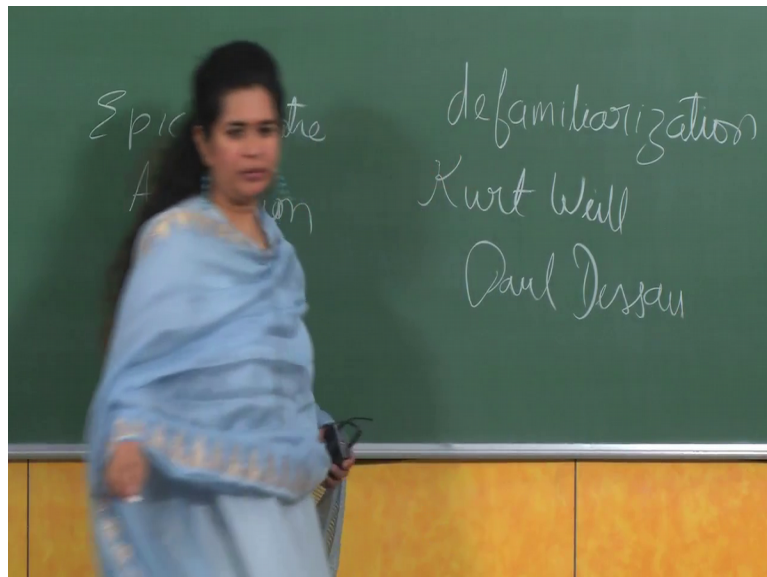
Now, epic play coming back to epic play of Brecht, it follows a story generally it follows the story that is familiar to audience it could be a fable historical event etcetera it is episodic in nature. And all the episodes seem to be disconnected; however, Brecht was very clear that he wanted open ended montage of scenes should be So if you read Galileo there are several scenes that are open ended you do not know why they are there at all. Example there is a street scene in Galileo, where a street performer just start dancing and distributing pamphlet us about Galileo's theories of the revolutionary theory of that it is the earth that revolves around the sun and not the existing believe that it was sun that revolve around the earth. So, Galileo challenge this notion and it is distributed pamphlet us.

So, in the street scene in Galileo, we find this happening and what is happening why are the street singers dancing and sort of creating a mask? It is a very episodic in nature. So, very episodic kind of a scene in the entire play it seems to be disconnected, and it is open ended; many a time in many of Brecht in place we find non naturalistic and non chronological sequences happening without restriction of time place or formal state or formal plot. Stage for theatre and his stage for Brecht and his followers was a place for discussion and debate intellectual debate. Audiences presented with a social or political

topic and they were asked to think, sometimes audiences would be directly questioned or addressed to, stage was usually left bare.

So, you would not find the heavily decorated stage, and machinery and sometime they expose the stage machinery, as well the sound the microphone the camera the lights all these things would be just put out for all to see. That the idea was to create a sense of distance that look this is in the watching a play this is not real. But think about what is happening here. Epic theatre also resorted to changing scale of properties use. So, skyscrapers would be used a stable for intense. And then there was epic music, which was fairly discordant it was not the melodious sound of music or the musicals that we generally come across.

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When we think music, it was a vital ingredient and one of the two of his most frequent collaborators were Kurt Weill and Paul Dessau. Those were the collaborators Kurt Weill, Paul Dessau. These were the musicians so frequently collaborated with Brecht for his epic theater Brecht.

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Also gives us the term called smokers theatre that is audience could come relax in smoke. What he said? What that one tribute that we can pay the audiences is to treat them as intelligent beings. It is wrong to treat people as simple terms, when they grow when they are grown up at the age 17.

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Dramatic Form of Theater	Epic Form of Theater
the stage embodies an event	the stage narrates an event
draws the spectator into an event	makes him an observer, but...
consumes his capacity for action	awakens his capacity for action
allows him to have emotions	demands decisions from him
provides him with experience	provides him with knowledge
the spectator is drawn into the plot	the spectator is placed opposite the plot
suggestion is used	arguments are used
feelings are preserved	feelings are propelled into perceptions
man is assumed to be known	man is the object of the inquiry
man is unalterable	man is alterable and altering
suspense about the outcome	suspense about the progress
one scene exists for another	each scene exists for itself
linear development	in curves
the world as it is	the world as it becomes
what man ought to do	what man is forced to do
his instincts	his motivations
thinking determines being	social being determines thinking

I appeal to the reason and that is what Brecht was extremely concerned about there should be reason I appeal to the reason. I would like it to look at this slide here, and how epic drama Brecht in epic theatre is different from conventional dramatic form. Now

look at this slide, the stage embodies and event, the stage narrates an event. The stage draws the spectator into an event; in epic form he may at the stage makes him an observer. In dramatic form the stage consumes his capacity for action, in epic theatre the audience is forced to think reason and therefore, awakens the theatre awakens his capacity for action. In dramatic form the audience is allowed to have emotions, in epic theatre you the audience is demanded of decisions and reasons

In dramatic form an audiences provided with experience. In epic form the audiences provided with knowledge. The spectator is drawn into the plot; the spectator is placed opposite the plot. In dramatic form suggestion is used, in epic form arguments are used. Feelings are preserved feelings are propelled into perceptions. You have to look at various perceptions. Man is assumed to be known, man is the object of the inquiry, man is unalterable, man is alterable, and alter altering always changing in consistency.

So, debunking the supremacy of man suspense about the outcome suspense about the progress, in dramatic form one scene exists for another, in epic form each scene is episodic exist for itself. These are linear chronological development in epic form you move in circles often movies in circles and in curves. The world as it is very similitude wood, the world as it becomes changes alters dramatic form urges us to think what man ought to do and epic form man is a weakling what he is force to do. Dramatic form appeals to instincts epic form celebrates motivations dramatic form.

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Life of Galileo

- <https://www.youtube.com/watch?v=074YKv7Owzs>

Tells us that thinking determines being and epic form say that social being determines thinking; man is a product of his class has the upbringing and you are as good as what you think. So that is what Brecht tells us. You may you may not agree with it. Before ending I would like to guide you towards this film excellent films starring to Paul as Galileo, life of Galileo the complete film is available on you tube so.

Thank you very much, will meet soon for our next class.