

WORLD GREAT WRITERS



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Preface

A world without books is hard to imagine. From childhood onwards man is greatly influenced by books. Blessed are the men who can pen down their thoughts. Shakespeare, Dryden, Pope, Vikram Seth and so many more, all of these has influenced us in one way or another. This book is dedicated to these man and women.

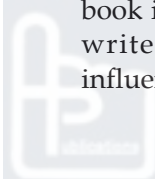
It was not easy to decide whom to include in our volume. We have tried to span the breadth of civilizations to identify writers from various cultures and perspectives who influenced the shape of our present world. We have left out some individuals, but we hope the reader will forgive such omissions. We have tried to be as accurate as possible, but some mistakes are sure to come in. The entries are arranged alphabetically. Each entry contains a brief biography and a concise, detailed discussion of the author's major works and themes.

In preparation of this book, the author has freely consulted large number of books and journals so no authenticity is claimed. Author is especially thankful to Anmol Publications Pvt. Ltd., New Delhi for shaping this book in its final form. Suggestions for further improvement of this book are not only welcome but also greatly appreciated.

Author

About the Book

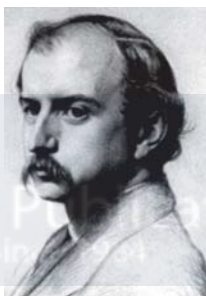
A world without books is hard to imagine. From childhood onwards man is greatly influenced by books. Blessed are the men who can pen down their thoughts. Shakespeare, Dryden, Pope, Vikram Seth and so many more, all of these has influenced us in one way or another. This book is dedicated to these man and women. This book covers writers from various cultures and perspectives who influenced the shape of our present world.



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Bashu Mitra Ghosh (Author)

Adams, Henry



Henry Adams, who was perhaps the first American cosmopolitan, came from the most prominent family of the country — a grandfather and a great-grandfather had been presidents, and the father was Congressman and Minister to Britain. After graduating from Harvard, Henry spent most of his twenties in Europe and never grew sedentary, even if, after living as a Harvard professor in Boston for seven years, he eventually made Washington his winter home (residing in Lafayette Square, just behind the White House) and built a summer house in Beverly Farms, a resort on the shore north of Boston. Aside from travels in America (like the expedition in 1872 to the Rockies in Colorado and Utah), he returned to the old world for extended visits on his honeymoon trip (which in 1874 led him across Europe and up the Nile to Abu Simbel) and the archival tour of Britain, France, and Spain in 1879/80 (when he also crossed to Ceuta).

After Marian Adams committed suicide in December 1886, the widower became a compulsive traveler. Having been to Japan and Cuba, and on a swing of the American Far West, Henry embarked, in 1890, in San Francisco on an eighteen-month journey across the globe, to Hawaii, Samoa, Tahiti, Fiji, Australia, Java, Ceylon, Aden, Paris, London, and back to Washington. He could claim, had he been inclined to do so other than tacitly, that he had seen all five continents and more of the United States than almost anybody else. (For a more detailed account of Adams's travels

There always were exceptions, when there were no rails. In Cuba and Mexico, Adams would resort, grumbling, to horses and mules; for he would opt for as much comfort as could be obtained under the circumstances. A case in point is the 1894 expedition on horseback to Yellowstone, undertaken with John and Del Hay—conceivably because they wanted to inspect their friend Theodore Roosevelt's hobbyhorse.

Adams's ruminations, the tours of the ways and by-ways of America and the world, became significant because they formed the backdrop of much of his writing, whether in extended travel letters from the South Seas or in *Tahiti*, the oral history he recorded following the notes he took as Marau Taaroa, the last queen of the island, told him her memoirs. When Adams wrote of his travels, they always became journeys in time as much as in space. In *Jefferson and Madison* the historian scholar presents, on a broad canvas, a large epic in lively detail. In *Mont Saint Michel and Chartres* the historian whom the critic Gregory S. Jay calls "Outlaw Virgin" tells a more intimate story of his views of Norman culture between the 10th and the 13th century. The letters Adams wrote around the turn of *his* century — and there was no better letter writer in American literature than Henry Adams — reveal him to be an advocate of politics on a global scale, enjoying and exploiting the privileges of an inside observer. John Hay, Theodore Roosevelt, and Henry Cabot Lodge, all three close friends of Adams, were running American foreign

politics as the United States bumptiously entered the global race for imperialist glory and colonialist exploitation.

By 1902, Adams withdrew from politics. A convert to the amenities of an 18 horse-power Mercedes-Benz, he spent more and more time away from Washington; instead, he explored France in his new motor car, inviting friends like Edith Wharton and Bernard Berenson to join him on his cultural peregrinations. After he had seen the mural paintings in the caves of Dordogne, his money made possible the systematic investigation of the caves.

Henry Adams summarized his notions of travel in a 1902 letter to one of his nieces: "My idea of paradise is a perfect automobile going thirty miles an hour on a smooth road to a twelfth-century cathedral."

In 1868, Henry Adams returned to the United States and settled down in Washington, D.C., where he started working as a journalist. Adams saw himself as a traditionalist longing for the democratic ideal of the 17th and 18th centuries. Accordingly, he was keen on exposing political corruption in his journalistic pieces.

In 1870 Adams was appointed Professor of Medieval History at Harvard, a position he held until his early retirement in 1877, aged only 39. That year he returned to Washington, where he continued working as a historian. In the 1880s Adams also wrote two novels: *Democracy* was published anonymously in 1880 and immediately became popular. (Only after Adams's death did his publisher reveal Adams's authorship.) His other novel, published under the *nom de plume* of Frances Snow Compton, was *Esther* (1884).

In 1885 Marian Adams, his wife, committed suicide. Upon her death Adams took up a restless life as a globetrotter, traveling extensively and, for years, spending summers in Paris and winters in Washington, where he erected an elaborate memorial at her grave site. In 1907 he published his Pulitzer Prize winning autobiography, *The Education of Henry Adams*. The work concerned the birth of

forces Adams saw as replacing Christianity. For Adams, the Virgin Mary had shaped the old world, as the dynamo represented the new. The book is agreed by many to be the most important non-fiction work of the 20th century.

In 1912 Adams suffered a disabling stroke; in 1918 he died at his home in Washington.

As a historian, Adams is considered to have been the first (in 1874 -1876) to conduct historical seminar work in the United States. His *magnum opus* is *The History of the United States of America (1801 to 1817)* (9 vols., 1889-1891). It is particularly notable for its account of the diplomatic relations of the United States during this period, and for its essential impartiality. Garry Wills's book *Henry Adams and the Making of America* (2005) examines Adams's *History*, and proclaims it a neglected masterpiece.

Adams also published *Life of Albert Gallatin* (1879), *John Randolph* (1882), and *Historical Essays* (1891), besides editing *The Writings of Albert Gallatin* (3 volumes, 1879) and, in collaboration with Henry Cabot Lodge, Ernest Young and J. L. Laughlin, *Essays in Anglo-Saxon Law* (1876).

Ambler, Eric



English author, widely regarded with Somerset Maugham and Graham Greene as one of the pioneers of politically sophisticated thrillers. Ambler published 19 novels under his own name and collaborated on four novels with Charles Rodda under the pseudonym Eliot Reed. Among Ambler's best works is *The Mask of Dimitros* (1939), where a complex series of discoveries leads the hero, Charles Latimer, a British detective-story writer, to the realization that the man named Dimitrios is still alive and dangerous. During Latimer's search Ambler made allusions to the political situation in the Balkans, adding authenticity to the basic tale - topicality played a great role in Ambler's works.

Eric Ambler was born in London. His parents had been entertainers and Ambler himself also toured in the late 1920s as a music-hall comedian and wrote plays. From 1924 to 1927 he studied engineering at London University and took up

an apprenticeship in engineering at the Edison Swan Electric Company. Later, when the company became part of Associated Electrical Industries, he worked in its advertising department. In the 1930s Ambler wrote avant-garde plays. By 1937 he was the director of a London ad agency. After resigning he moved to Paris for some time and devoted himself to writing. In Paris he met an American fashion correspondent, Louise Crombie, whom he married in 1939.

Between the years 1936 and 1940 Ambler wrote six classic thriller novels - *The Dark Frontier* (1936), *Uncommon Danger* (1937), *Epitaph for a Spy* (1938), *Cause for Alarm* (1938), *The Mask of Dimitros* (1939), and *Journey into fear* (1940), in which an unwitting bystander, Mr Graham, ends up being hunted across wartime Europe. Graham is an engineer working for an arms company and on his business trip to Istanbul he finds himself in the middle of a nightmare. Unknown pursuers are threatening his life for unknown reasons. "Death, he told himself, would not be so bad. A moment of astonishment, and it would be over. He had to die sooner or later, and a bullet through the base of the skull would be better than months of illness when he was old." (from *Journey into Fear*) The book was filmed in 1942, starring Joseph Cotten and produced by Orson Welles' Mercury company. In one scene Everett Sloane, an arms salesman Kopetkin, says to Cotten, the armament engineer Howard Graham: "You're a ballistic expert, and you've never fired a gun?" "Well, I just never did," answers Cotten. *Epitaph for a Spy* was filmed under the title *Hotel Reserve* (1944), starring James Mason and Lucie Mannheim. In the story *Monsieur Vadasse*, a teacher on vacation, is accused of espionage in France before WWII. *Cause for Alarm* was set in Italy and again an innocent bystander, this time an engineer, is caught in the web of espionage.

In his earlier works Ambler used the thriller form to examine big business and international politics, stating "it is not important who pulled the trigger but who paid for the bullets".

In *The Dark Frontier* Professor Bairstow says: "What else could you expect from a balance of power adjusted in terms of land, of arms, of man-power and of materials: in terms, in other words, of Money?... Wars were made by those who had the power to upset the balance, to tamper with international money and money's worth." Like many intellectuals in the 1930s Ambler had leftist sympathies, and he supported the Popular Front, but never became a Communist. He attacked blindness to threats of fascist ideology and nationalism. He developed the successful formula, where the main character, usually an ordinary Englishman, is drawn into a web of international espionage and intrigue. Ambler had also an exceptional character in two of his novels, *Uncommon Danger* and *Cause for Alarm*, a heroic Soviet agent, Andreas Zaleshoff.

In 1938 Ambler became a script consultant for Alexander Korda. During World War II he joined the Royal Artillery as a private, but was then assigned to a combat photographic unit. Ambler served in Italy, and was made assistant director of army cinematography in the British War Office. During this period he wrote and produced nearly one hundred training and propaganda films. When the American actor Humphrey Bogart toured Italy and entertained the troops near Naples, Ambler met him and the director John Huston, who had spent four days at the front. By the end of the war, Ambler was a lieutenant colonel and was awarded an American Bronze Star.

After the war Ambler went to work as a screenwriter for the Rank Organization. In 1949 he worked with the famous director David Lean in *Passionate Friends* (1949), based on the novel by H.G. Wells. "David had curious limitations," he later said. "For instance, it was painful to watch him trying to write even a step outline for a script. He would stick out his tongue, frowning with intense concentration. He really had physical difficulty." Ambler continued with Lean in *Madeleine* (1950), but when he fell ill and withdrew, the script was credited only to Stanley Haynes and Nicholas Phipps. Both films were commercial failures - "*Madeleine* was the

worst film I ever made," confessed Lean later. Ambler's adaptation of Arnold Bennett's novel *The Card*, starring Alec Guinness and Glynis Johns, was a surprise hit in 1952.

Between the years 1940 and 1951 Ambler wrote no thrillers, but after the silence he published a series of novels with Charles Rodda under the pseudonym Eliot Reed. Ambler first visited Hollywood in 1957, but a few years earlier he had already written for United Artists the screenplay for *The Purple Plain*, starring Gregory Peck and directed by Robert Parrish.

In post-war thrillers Ambler took a relatively neutral stand to Cold War antagonism. His characters included naïve Western liberals, misled terrorists, corrupt post-colonial politicians, unscrupulous representatives of multinational capitalism, and political refugees. A relatively clear clash between different ideologies, familiar from pre-war novels, has now become a complex web of intrigues. Among his most interesting characters from these works is Ernesto Castillo from *Doctor Figo* (1974). He is the son of an assassinated political leader, who has become a legend. Castillo is drawn into politics against his better judgment, and this eventually leads to a coup and destruction of his idealism.

From 1969 Ambler lived 16 years in Switzerland and then returned to England. His memoirs *Here Lies Eric Ambler*, appeared in 1981. It covered the period from his childhood to his wartime experiences. Many of his novels have been filmed. *Topkapi* (1964), adapted from *The Light of the day* (1962) by Monja Danischewsky, was a commercial hit. Its memorable score was composed by Manos Hadjidakis. In this light-hearted caper international thieves try to rob the Istanbul museum. Peter Ustinov, playing Arthur Abdel Simpson, a petty thief, won his second Academy Award as best supporting actor. Melina Mercouri, who was recovering from a long illness, said it was the first film she truly didn't enjoy making. The director Jules Dassin was her husband. Dassin's adult son and daughter appeared in bit parts. The film was lampooned by Blake Edwards' *The Pink Panther*.

Ambler married twice, the second time to Joan Harrison, who died in 1994. She worked as an assistant to the film director Alfred Hitchcock, collaborating with others on screenplays for *Jamaica Inn* and *Rebecca*, both adapted from the novels by Daphne Du Maurier. Joan Harrison had produced in 1957 Ambler's original TV drama 'The Eye of Truth' for Hitchcock's *Suspicion* series. In 1959, 1962, 1967 and 1972 Ambler received the Gold Dagger award from the British Crime Writers Association and a Diamond Dagger for life achievement in 1986. He won the Edgar Award of The Mystery Writers of America in 1964 and was named as Grand Master in 1975 by the same organization. He also received literary awards from Sweden and France. In 1981 Ambler was named an Officer of the Order of the British Empire. Eric Amber died in London on October 22, 1998.



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Anand, Mulk Raj



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Mulk Raj Anand (1905-2004) Indian novelist, short-story writer, and art critic writing in English. Mulk Raj Anand was among the first writers to render Punjabi and Hindustani idioms into English. Anand drew a realistic and sympathetic portrait of the poor in India. With Raja Rao and R.K. Narayan he has been regarded as one the “founding fathers” of the Indian English novel.

—Mulk Raj Anand was born in Peshawar as the son of Lal Chand, a coppersmith and soldier, and Ishwar Kaur. He attended Khalsa College, Amritsar, and entered the University of Punjab in 1921, graduating with honors in 1924. Thereafter Anand did his additional studies at Cambridge and at London University, receiving his Ph.D. in 1929. He studied - and later lectured - at League of Nations School of Intellectual Cooperation in Geneva. Between 1932 and 1945

Anand lectured, on and off, at Workes Educational Association in London.

In the 1930s and 1940s Anand divided his time between literary London and Gandhi's India. He joined the struggle for independence, but also fought with the Republicans in the Spanish Civil War. During World War II he worked as a broadcaster and scriptwriter in the film division of the BBC in London. Among his friends was George Orwell.

After the war Anand returned permanently to India and made Bombay his home town and center of activity. In 1946 he founded the fine-arts magazine *Marg*. He also became a director of Kutub Publishers. From 1948 to 1966 Anand taught at Indian universities. In the 1960s he was Tagore Professor of Literature and Fine Art at the University of Punjab and visiting professor at the Institute of Advanced Studies in Simla (1967-68). Between the years 1965 and 1970 Anand was fine art chairman at Lalit Kala Akademi (National Academy of Arts). In 1970 he became president of Lokayata Trust, for creating a community and cultural center in the village of Hauz Khas, New Delhi.

Anand started to write at an early age. His first texts were born as a reaction to the trauma of the suicide of an aunt, who had been excommunicated for dining with a Muslim woman. An unhappy love for a Muslim girl, who was married, inspired some of his poetry.

Anand began his career as a writer in England by publishing short notes on books in T.S. Eliot's magazine *Criterion*. Among his friend were such authors as E.M. Forster, Herbert Read, Henry Miller, and George Orwell. The most important influence upon Anand was Gandhi, who shaped his social conscience.

In the early 1930s Anand focused on books on art history. It was not until the appearance of the novels *Untouchable* (1935) and *Coolie* (1936), the story of a fifteen year-old child-labourer who dies of tuberculosis, that Anand gained a wide recognition. *Untouchable* narrates a day in the life of Bakha,

an unclean outcaste, who suffers a number of humiliations in the course of his day. Bakha is eighteen, proud, "strong and able-bodied", a child of modern India, who has started to think himself as superior to his fellow-outcastes. Due to his low birth, Bakha's fate is to work as a latrine sweeper. The powerful critique of the Indian caste system suggested, that British colonial domination of India has actually increased the suffering of outcastes, such as Bakha. After 19 rejection slips Anand's novel was published in England with a preface by E.M. Forster.

In *Two Leaves and a Bud* (1937) Anand continued his exploration of the Indian society. The story told about a poor Punjabi peasant who is brutally exploited in a tea plantation and killed by a British official, who tries to rape his daughter. The socially conscious novel shared much with the proletarian novels published in Britain and the United States during the 1930s.

Anand's famous trilogy, *The Village* (1939), *Across the Black Waters* (1940), and *The Sword and the Sickle* (1942) was a strong protest against social injustices. The story follows the life of Lai Sing from adolescent rebellion through his experiences in World War I, to his return home and revolutionary activities. In Anand's early novels his social and political analysis of oppression grows clearly from his involvement with the Left in England. Among Anand's later and most impressive works is *The Private Life of an Indian Prince* (1953). This time Anand focused more on human psyche and personal struggles than on class conflicts. The story had its origins in the betrayal of a hill-woman with whom the author was romantically involved while married to his first wife, the actress Kathleen van Gelder. Anand had met Gelder in London; they married in 1939.

After divorce in 1948, Anand married Shirin Vajibdar, a distinguished dancer. Anand's daughter from his first marriage become a writer, too. Since the 1950s, Anand intermittently worked on a projected seven-volume autobiography, entitled *Seven Ages of Man*. From the project

appeared *Seven Summers* (1951), *Morning Face* (1968), *Confessions of a Lover* (1976), and *The Bubble* (1984). Anand also published books on subjects as diverse as Marx and Engels in India, Tagore, Nehru, Aesop's fables, the Kama Sutra, erotic sculpture, and Indian ivories. Mulk Raj Anand died in Pune on September 28, 2004.

Works

- Persian Painting, 1930
- Curries and Other Indian Dishes, 1932
- The Hindu View of Art, 1933
- The Golden Breath, 1933
- The Lost Child and Other Stories, 1934
- Untouchable, 1935
- Coolie, 1936
- Two Leaves and a Bud, 1937
- Lament on the Death of a Master of the Arts, 1938
- Marx and Engels on India, 1939
- The Village, 1939
- Across the Black Waters, 1940
- Letters on India, 1942
- The Sword and the Sickle, 1942
- India Speaks, 1943 (play)
- The Barber's Trade Union, and Other Stories, 1944
- The Big Heart, 1945
- Apology for Heroism, 1946
- Homage to Tagore, 1946
- Indian Fairy Tales, 1946 (retold by M.R.A.)
- The Tractor and the Corn Goddess, and Other Stories, 1947
- The Bride's Book of Beauty, 1947 (with K. Hutheesing)

- On Education, 1947
- Indian Short Stories, 1947 (ed., with I. Singh)
- The King-Emperor's English, 1948
- The Story of India, 1948
- Letters Written to Indian Air, 1949
- The Indian Theatre, 1950
- Seven Summers, 1951
- The Story of Man, 1952
- The Private Life of an Indian Prince, 1953 (rev.ed. 1970)
- Reflections on the Golden Bud and Other Stories, 1954
- Selected Stories, 1954
- The Story of Man, 1954
- The Dancing Foot, 1957
- The Hindu View of Art, 1957
- India in Colour, 1958
- Kama Kala, 1958
- The Power of Darkness, and Other Stories, 1959
- Aesop's Fables, 1960 (retold by M.R.A.)
- The Old Woman and the Cow, 1960 (as Gauri, 1976)
- Homage to Khajuraho, 1960
- The Road, 1961
- More Indian Fairy Tales, 1961 (retold by M.R.A.)
- Homage to Khajuraho, 1962
- Is There a Contemporary Indian Civilization?, 1963
- Death of a Hero, 1963
- The Third Eye, 1963
- The Story of Chacha Nehru, 1965
- Bombay, 1965

- Lajwanti and Other Stories, 1966
- The Volcano, 1967
- The Humanism of M.K. Gandhi, 1967
- Morning Face, 1968
- Annals of Childhood, 1968 (ed.)
- Contemporary World Sculpture, 1968 (ed.)
- Experiments, 1968 (ed.)
- Grassroots, 1968 (ed.)
- Delhi, Agra, Sikri, 1968
- Konorak, 1968 (with others)
- Indian Ivories, 1970
- Ajanta, 1970
- Roots and Flowers, 1972
- Author to Critic: The Letters of Mulk Raj Anand to Saros Cowasjee, 1973
- Between Tears and Laughter, 1973
- Album of Indian Paintings, 1973
- Folk Tales of Punjab, 1974 (ed.)
- Apology for Heroism: a Brief Autobiography of Ideas, 1975
- Roots and Flowers, 1975
- Confessions of a Lover, 1976
- Homage to Amritsar, 1977 (ed.)
- Homage to Jaipur, 1977 (ed.)
- Selected Short Stories, 1977
- Alampur, 1978 (ed.)
- Seven Little Known Birds of the Inner Eye, 1978
- Tales from Tolstoy, 1978 (ed.)

- Tantra Magic, 1978 (with A. Mookerjee)
- The Humanism of Jawaharlal Nehru, 1978
- Only Connect: Letters to Indian Friends - E.M. Forster, a Profile, 1979
- Homage to Kalamkari, 1979 (ed.)
- The Humanism of Rabindranath Tagore, 1979
- Golden Goa, 1980 (ed.)
- Splendours of Tamil Nadu, 1980 (ed.)
- Splendours of the Vijayanagara, 1980 (ed.)
- Maya of Mohenjo-Daro, 1980
- Conversations in Bloomsbury, 1981
- Maharaja Ranit Singh as Patron of the Arts, 1981 (ed.)
- Treasures of Everyday Art, 1981 (ed.)
- Kama Sutra of Vatsyayana, 1982 (ed. with L. Dane)
- Ellora, 1984
- Madhubani Painting, 1984
- The Bible, 1984
- Pilpali Sahib: the Story of a Childhood under the Raj, 1985
- Poet-Painter: Paintings by Rabindranath Tagore, 1985
- Panorama, 1986 (ed. with S.B. Rao)
- Ajanta, 1988
- Three Eminent Personalities on the Ram Janambhoomi, 1989
- Amrita Sher-Gil, 1989
- Pilpali Sahib: The Story of a Big Ego in a Small Boy, 1990
- Old Myth and New Myth: Letters from Mulk Raj Anand to K.V.S. Murti Anand, 1991
- Little Plays of Mahatma Gandhi, 1991

Andersen, Hans Christian



Hans Christian Andersen (April 2, 1805–August 4, 1875) was a Danish author and poet most famous for his fairy tales.

Andersen was born in Odense, Denmark, on Tuesday, April 2, 1805. He was the son of an impoverished, sickly, twenty-two-year-old shoemaker and an alcoholic laundress, several years older than her husband. The entire family lived and slept in a single tiny room.

Andersen's father apparently believed that he might be related to nobility, and according to scholars at the Hans Christian Andersen Center, his paternal grandmother told him that the family had once been in a higher social class. However, investigation proves these stories unfounded. The family apparently did have some connections to Danish royalty, but these were work-related. Nevertheless, the theory that Andersen was the illegitimate son of royalty persists in

Denmark, bolstered by the fact that the Danish King took a personal interest in Andersen as a youth and paid for his education. The writer Rolf Dorset insists that not all options have been explored in determining Andersen's heritage.

Andersen displayed great intelligence and imagination as a young boy, a trait fostered by the indulgence of his parents and by the superstition of his mother. He made himself a small toy-theatre and sat at home making clothes for his puppets, and reading all the plays that he could lay his hands upon; among them were those of Ludvig Holberg and William Shakespeare. Throughout his childhood, he had a passionate love for literature. He was known to memorize entire plays by Shakespeare and to recite them using his wooden dolls as actors.

In 1816, his father died and the young boy had to start earning a living. He worked as an apprentice for both a weaver and a tailor, and later worked in a cigarette factory where his fellow workers humiliated him by betting on whether he was in fact a girl, pulling down his trousers to check. At the age of fourteen, Andersen moved to Copenhagen seeking employment as an actor in the theatre. He had a pleasant soprano voice and succeeded in being admitted to the Royal Danish Theatre. This career stopped short when his voice broke. A colleague at the theatre had referred to him as a poet, and Andersen took this very seriously and began to focus on writing.

Following an accidental meeting, King Frederick VI of Denmark started taking an interest in the odd boy and sent Andersen to the grammar school in Slagelse, paying all his expenses. Before even being admitted to grammar-school, Andersen had already succeeded in publishing his first story, *The Ghost at Palnatoke's Grave* in (1822). Though a backward (perhaps learning-disabled) and unwilling pupil, Andersen studied both in Slagelse and at a school in Elsinore until 1827. He later stated that these years had been the darkest and most bitter parts of his life. He had experienced living

in his schoolmaster's own home, being abused in order to "build his character", and he had been the odd man out among his fellow students, being much older than most of them, homely and unattractive.

The feeling of "being different", usually resulting in pain, is a recurrent motif in his work. One of the most telling stories in that respect is "The Little Mermaid", who takes her own life since she cannot be loved by a beautiful prince. Some biographers think this story exemplifies Andersen's homosexual love for the young Edvard Collin, to whom he wrote: "I languish for you as for a pretty Calabrian wench... my sentiments for you are those of a woman. The femininity of my nature and our friendship must remain a mystery." Collin, who was not erotically attracted to men, wrote in his own memoir: "I found myself unable to respond to this love, and this caused the author much suffering." Likewise, the infatuations of the author for the Danish dancer Harald Scharff and the young duke of Weimar did not result in notable partnerships.

The question of Andersen's homosexuality is a matter of controversy in academic circles. The discussion began in 1901 with the article "Hans Christian Andersen: Evidence of his Homosexuality" by Carl Albert Hansen Fahlberg (using the pseudonym Albert Hansenin) in Magnus Hirschfeld's publication *Jahrbuch für sexuelle Zwischenstufe* (Yearbook on Ambiguous Sexuality).

In Andersen's early life, his private journal records his refusal to have sexual relations and his unabashed release through masturbation.

In the spring of 1872, Andersen fell out of bed and severely hurt himself. He never quite recovered, but he lived until the August 4, 1875, dying very peacefully in a house called *Rolighed* (literally: calmness), near Copenhagen. His body was interred in the Assistens Kirkegård in the Nørrebro area of Copenhagen. At the time of his death, he was an internationally renowned and treasured artist.

2005 is the bicentenary of Andersen's birth and his life and work has been celebrated around the world. The interest in Andersen's person, legacy and writing has never been greater. In Denmark, particularly, the nation's most famous son has been feted like no other literary figure. The Hans Christian Andersen Bicentenary Website is an excellent resource.

In 1829, Andersen enjoyed a considerable success with a fantastic story entitled "A Journey on Foot from Holmen's Canal to the East Point of Amager", and during the same season, he published both a farce and a collection of poems. His first success happened at a time when his friends had ultimately given up hope for him, deciding that his early eccentricity and vivacity would never lead to anything good. He had little further progress, however, until 1833, when he received a small travelling grant from the King, making the first of his long European journeys. At Le Locle, in the Jura, he wrote "Agnete and the Merman"; and in October 1834 he arrived in Rome.

Andersen's first novel, *The Improvisatore*, was published in the beginning of 1835, and became an instant success. His humble beginnings as a poet had finally come to an end. During the same year, Andersen published the first installment of his immortal *Fairy Tales* (Danish: *Eventyr*). More stories, completing the first volume, were published in 1836 and 1837. The quality of these stories was not immediately recognised, and they sold poorly. At the same time, Andersen enjoyed more success with two novels: *O.T.* (1836) and *Only a Fiddler* (1837).

In 1851, he published to wide acclaim *In Sweden*, a volume of travel sketches. A keen traveller, Andersen published several other long travelogues: *Shadow Pictures of a Journey to the Harz, Swiss Saxony, etc. etc. in the Summer of 1831* (1831), *A Poet's Bazaar* (1842), *In Spain* (1863), and *A Visit to Portugal in 1866* (1868). In his travelogues Andersen took heed of some of the contemporary conventions about travel

writing, but always developing the genre to suit his own purposes. Each of his travelogues combines documentary and descriptive accounts of the sights he saw with more philosophical excursions on topics such as being an author, immortality, and the nature of fiction in the literary travel report. Some of the travelogues, such as *In Sweden*, even contain fairy-tales.

In the 1840s Andersen's attention returned to the stage, however with no great success. His true genius was however proved in the miscellany the *Picture-Book without Pictures* (1840). The fame of his *Fairy Tales* had grown steadily; a second series began in 1838 and a third in 1845.

In the English-speaking world, the stories "The Ugly Duckling", "The Emperor's New Clothes", and "The Princess and the Pea" are cultural universals; everyone knows them, though few can name the author. They have become part of our common heritage, and, like the tales of Charles Perrault, are no longer distinguished from actual folk-tales such as those of the Brothers Grimm. Andersen himself was highly inspired by the Arabian Nights. A few of his stories such as "The Wild Swans" and The Rose-Elf are adaptations of older folktales (for example, "The Wild Swans" might be a retelling of The Six Swans as recorded by the Brothers Grimm.)

Andersen's work is often categorised as children's literature, though, he did not like to be stereotyped. The overall character of Andersen's stories is dark, sometimes even cruel, and redemption often comes at a high price. It is therefore a mistake – as it is with most literature for children – to think of his work as innocent. One of his famous stories, "The Ugly Duckling", is a story that Anderson explained in his personal correspondence as a story that could be generalized broadly. In particular, he was writing the story as a tribute to those who like himself had (what were regarded at the time as) deviant sexual feelings. In that vein, Linda de Haan and Stern Nijland claim to have been inspired by Anderson's story of the Ugly Duckling in their controversial work *King and King*.

Fairy Tales

Some of his most famous fairy tales include:

- The Angel
- The Bell The Emperor's New Clothes
- The Fir Tree
- The Happy Family
- The Little Match Girl
- The Little Mermaid
- Little Tuk
- The Nightingale
- The Old House
- Ole Lukoie
- The Princess and the Pea (also known as *The Real Princess*)
- The Red Shoes
- The Shadow
- The Snow Queen
- The Steadfast Tin Soldier
- The Story of a Mother
- The Swineherd
- Thumbelina
- The Ugly Duckling
- The Wild Swans

Asimov, Isaac



Isaac Asimov was born in Petrovichi, Russia, as the son of Judah Asimov and Anna Rachel Berman Asimov. His father was educated within the limits of Orthodox Judaism, but religion did not play a central role in Isaac's childhood. "He didn't even bother to have me bar mitzvahed at the age of thirteen", Asimov remarked later. Judah Asimov was well read in Russian literature, but especially he loved Sholem Aleichem's Yiddish stories. During World War I he served in the Russian Army. In 1923 the family moved to the United States, and settled in New York. Before opening a sweet-shop, Judah worked in odd jobs, and learned also to speak English. In old age, when he retired to Florida, he became Orthodox again. Asimov himself never learned Russian, and the culture of his parents' native country remained him distant.

Asimov could read before he entered the first grade. He also had "a near-photographic memory." At school Asimov

finished books in a few days. His father got him a library card, but did not supervise the books his son read. A classic "bookworm", Asimov devoured early works on Greek mythology, the *Iliad*, William Shakespeare plays, history books, all kinds of miscellaneous reading. One library was not enough - he used to go to every one within reach. After leaving Boys High School in Brooklyn, an elite school in those days, Asimov studied chemistry at Columbia University, New York, where he graduated in 1939 and received his M.A. in 1941.

In 1942 Asimov married Gertrude Blugerman; they had two children. The marriage was not easy - "sex didn't work out too well", recalled Asimov, "with neither of us possessing experience." She also smoked. During WW II Asimov worked in the US Naval Air Experimental Station alongside the science fiction writers L. Sprague de Camp, who, according to Asimov, had "something very British about his appearance", and Robert A. Heinlein, who made Asimov feel "particularly gauche" with his courtly way. Asimov's relationship with Heinlein became later somewhat strained. He believed that Heinlein, a liberal during the war, adopted "rock-ribbed far-right conservative" attitudes afterwards under the influence of his wife. At the NAES Asimov remained from 1942 to 1945. After the end of the war Asimov served in the army as a corporal - he received his draft notice in September 1945. Asimov served eight months and twenty-six days. In 1948 he received his Ph. in biochemistry from Columbia University. Asimov's pseudo-dissertation, 'The Endochronic Properties of Resublimated Thiotimoline', was published in 1948 in *Astounding Science Fiction*.

In 1949 Asimov joined the Boston University School of Medicine, where he was made an associate professor of biochemistry in 1955. Asimov was one of the best lecturers at the university, but after 1958 he only occasionally gave lectures. Research did not interest him much. "As far as I know, not a single research paper to which my name was attached ever proved of the slightest importance," Asimov

said. He devoted himself to writing and focused mostly on non-fiction, publishing such works as *The Intelligent Man's Guide To Science* (1960), and books on history and literary topics. Asimov remained an associate professor until 1979, and subsequently held the title of professor.

Asimov's breakthrough work, 'Nightfall' (1941), is acclaimed to be the best science fiction story ever written - an overstatement of course. The poetic story depicts a world which has six suns, at least one of which is always shining. The world have experienced a universal eclipse every two millennia, and lost its social organization as a result. When the darkness falls the reason for this cyclical development is revealed: suddenly the thousands of stars are visible. Most of Asimov's books are pure adventure, and good entertainment, often giving solutions to all kinds of problems of human society and technology. Among his most popular works are the *Foundation* novels - based loosely on Edward Gibbon's *History of the Decline and Fall of the Roman Empire* - and *Robot* novels and stories.

The first *Foundation* trilogy is perhaps the most impressive of Asimov's writings. Set in the far future the space opera depicts the period between the fall and the rise a new Galactic Empire. The mysterious inventor of psychohistory, Hari Seldon, has established two 'Foundations' to control this development. The first 'Foundation' is public and based on the physical sciences. The second 'Foundation', which is secret, copes with the unknown factors, which Hari Seldon could not have anticipated. The grand scheme is thrown away when the 'Mule', a mutant warlord, comes on the scene. The Mule uses his ability to manipulate minds by direct force to give history a new direction. According to the science of psychohistory, the behaviour of humans in the mass can be predicted by purely statistical means - if the human conglomerate is unaware of the psychohistoric analysis and act randomly. The third part of the trilogy concerns the efforts of the 'Second Foundation' both to get history back on course and to avoid detection and destruction by the First, which perceives it as a rival. Outside this epic

future history Asimov wrote *The End of Eternity*, which examined the paradoxes of time travel.

In the 1960s Asimov did not publish science fiction novels - he felt it had passed beyond him. The "New Wave" was more experimental and radical compared to the Golden Age tradition, but Asimov's works still sold well. He returned to novels in 1980s and started the ambitious project to amalgamate the *Robot* and *Foundation* sequences into one huge tale. The new books included *Foundation's Edge* (1982), *The Robots Of Dawn* (1983), *Robots And Empire* (1985), *Foundation And Earth* (1986), *Prelude To Foundation* (1988), and *Forward the Foundation* (1993), in which Hari Seldon struggles to create his twin foundations, to preserve human civilization in the future of the Galaxy. In *Robots and Empire* (1985) R. Daneel Olivaw learns the tricks of telepathy, a step toward the Foundation. The *Second Foundations Trilogy* was a homage to Asimov's grand vision, beginning with *Foundation's Fear* (1977) by Gregory Benford, and continuing with *Foundation And Chaos* (1998) by Greg Bear, and *Foundation's Triumph* (1999) by David Brin.

Isaac Asimov's Science Fiction Magazine was founded by *Davis Magazines*. It started to appear quarterly from 1977, monthly from 1979 and 4-weekly from 1981. IASFM was a success from the start and its stories have won an extraordinary high number of awards. Its title changed in 1992 to *Asimov's Science Fiction Magazine*, when the magazine was sold to a new publisher. The actual editorial work was done first by George Scithers and then by a succession of other editors. Asimov himself wrote a 1,500-word editorial in every issue, and answered letters.

Asimov's *Robot* stories were based on the Three Laws of Robotics, a set of programmed instructions. Asimov formulated the laws with John W. Campbell, Jr.: 1) a robot may not injure a human being or, through inaction, allow a human being to come to harm; 2) a robot must obey the orders given it by human beings except where such orders would conflict the First Law; 3) a robot must protect its own

existence as long as such protection does not conflict with the First or Second Law. - Asimov introduced the laws in the 'Liar!' (1941), about a telepathic robot. Most of Asimov's *Robot* stories, collected as *I, ROBOT* (1950) and *The Rest Of The Robots* (1964), revolve around various interpretations of these laws. They are also basis for the novels *The Caves of Steel* (1954) and *The Naked Sun* (1957), introducing the detective team of Elijah Baley and R. Daneel Olivaw, a humaniform robot. The books were set respectively on an overpopulated Earth and barely populated colony world.

Asimov was extraordinarily prolific writer of a prodigious number of works including science fiction, science fact, mystery, history, short stories, guides to the Bible and Shakespeare, and discussions of myth, humor, poems, limericks, as well as annotations of literary works. Asimov authored nearly 500 books.

Selected Works

The Robot series:

- *The Caves of Steel* (1954)
- *The Naked Sun* (1957)
- *The Robots of Dawn* (1983)
- *The Positronic Man* (1993)

Galactic Empire series:

- *Pebble in the Sky* (1950)
- *The Stars, Like Dust* (1951)
- *The Currents of Space* (1952)

Original Foundation trilogy:

- *Foundation* (1951)
- *Foundation and Empire* (1952)
- *Second Foundation* (1953)

Extended Foundation series:

- *Foundation's Edge* (1982)

- Foundation and Earth (1986)
- Prelude to Foundation (1988)
- Forward the Foundation (1993)

Short story collections

- I, Robot (1950)
- The Martian Way and Other Stories (1955)
- Earth Is Room Enough (1957)
- Nine Tomorrows (1959)
- The Rest of the Robots (1964)
- Asimov's Mysteries (1968)
- Nightfall and Other Stories (1969)
- The Early Asimov (1972)
- The Best of Isaac Asimov (1973)
- Buy Jupiter and Other Stories (1975)
- The Bicentennial Man and Other Stories (1976)
- The Complete Robot (1982)
- The Winds of Change and Other Stories (1983)
- The Alternate Asimovs (1986)
- The Best Science Fiction of Isaac Asimov (1986)
- Robot Dreams (1986)
- Azazel (1988)
- Gold (1990)
- Robot Visions (1990)
- Magic (1995)
- The Death Dealers (1958) (later republished as A Whiff of Death)
- Murder at the ABA (1976) (also published as Authorized Murder)
- Asimov's Mysteries
- Tales of the Black Widowers (1974)

- More Tales of the Black Widowers (1976)
- The Key Word and Other Mysteries (1977)
- Casebook of the Black Widowers (1980)
- The Union Club Mysteries (1983)
- Banquets of the Black Widowers (1984)
- The Disappearing Man and Other Mysteries (1985)
- The Best Mysteries of Isaac Asimov (1986)
- Puzzles of the Black Widowers (1990)
- Return of the Black Widowers (2003) contains stories uncollected at the time of Asimov's death, in addition to contributions by Charles Ardai and Harlan Ellison
- Fact and Fancy (1962)
- View from a Height (1963)
- Adding a Dimension (1964)
- Of Time, Space, & Other Things (1965)
- From Earth to Heaven (1966)
- Science, Numbers and I (1968)
- The Solar System and Back (1970)
- The Stars in Their Course (1971)
- Left Hand of the Electron (1972)
- The Tragedy of the Moon (1973)
- Of Matters Great & Small (1975)
- The Planet that Wasn't (1976)
- Quasar, Quasar, Burning Bright (1977)
- Road to Infinity (1979)
- The Sun Shines Bright (1981)
- Counting the Eons (1983)
- X Stands for Unknown (1984)
- The Subatomic Monster (1985)
- Far as Human Eye Could See (1987)

- The Relativity of Wrong (1988)
- Out of Everywhere (1990)
- The Secret of The Universe (1990)
- Asimov on Numbers (1959)
- Asimov's Chronology of Science and Discovery (1989, second edition extends to 1993)
- Asimov's Chronology of the World (1991)
- The Chemicals of Life (1954)
- The Clock We Live On (1959)
- The Collapsing Universe (1977)
- The Earth (2004, revised by Richard Hantula)
- Exploring the Earth and the Cosmos (1982)
- The Human Brain (1964)
- Inside the Atom (1956)
- Isaac Asimov's Guide to Earth and Space (1991)
- The Intelligent Man's Guide to Science (1965)
- Jupiter (2004, revised by Richard Hantula)
- Life and Energy (1962)
- The Neutrino (1966)
- Our World in Space (1974)
- The Sun (2003, revised by Richard Hantula)
- The Universe: From Flat Earth to Quasar (1966)
- Venus (2004, revised by Richard Hantula)
- Views of the Universe (1981)
- Words of Science and the History Behind Them (1959)
- The World of Carbon (1958)
- The World of Nitrogen (1958)
- Isaac Asimov's Treasury of Humor (1971)

Austen, Jane



Jane Austen (December 16, 1775 – July 18, 1817) was an English novelist whose work is considered part of the Western canon. Her insights into women's lives and her mastery of form and irony have made her one of the most noted and influential novelists of her era despite being only moderately successful during her lifetime.

Jane Austen was born at the rectory in Steventon, Hampshire, in 1775, daughter to the Rev. George Austen (1731–1805) and his wife Cassandra (née Leigh) (1739–1827). She lived in the area for most of her life and never married. She had six brothers and one older sister, Cassandra, to whom she was very close. The only undisputed portrait of Jane Austen is a somewhat rudimentary coloured sketch done by Cassandra which resides in the National Portrait Gallery, London. Her brothers Frank and Charles went to sea, eventually becoming admirals. In 1783, she was educated

briefly by a relative in Oxford, then in Southampton. In 1785–1786, she was educated at the Reading Ladies boarding school in the Abbey gatehouse in Reading, Berkshire. In general, she received an education superior to that generally given to girls of her time, and took early to writing, beginning her first tale in 1789.

Austen's life was relatively uneventful. In 1801 the family moved to Bath, the scene of many episodes in her writings (though Jane Austen, like her character Anne Elliot, seems to have "persisted in a disinclination for Bath"). In 1802 Austen received a marriage proposal from a wealthy but "big and awkward" man named Harris Bigg-Wither, who was six years her junior. Such a marriage would have "established" her (in the terminology of the day), and freed her from some of the constraints and "dependency" then associated with the role of a spinster who must rely on her family for support. Such considerations influenced her to at first accept his offer, but she then changed her mind the next day. It seems clear that she did not love him. After the death of her father in 1805, Austen, her sister, and her mother lived in Southampton with her brother Frank and his family for several years until they moved in 1809 to Chawton. Here her wealthy brother Edward had an estate with a cottage, where he allowed his mother and sisters to live. Their house is now open to the public.

Austen continued to live a quiet life with her family. In 1816, she began to suffer from ill-health. It is now thought she may have suffered from Addison's disease, the cause of which was then unknown. Her disease had ups and downs, but in 1817 her condition became so serious that she travelled to Winchester. She died there two months later, and was buried in the cathedral.

Adhering to contemporary convention for female authors, Austen published her novels anonymously. Her novels achieved a measure of popular success and esteem, yet her anonymity kept her out of leading literary circles. Although all her works are love stories and although her career coincided with the Romantic movement in English

literature, Jane Austen was no Romantic. Passionate emotion usually carries danger in an Austen novel and the young woman who exercises rational moderation is more likely to find real happiness than one who elopes with a lover. Her artistic values had more in common with David Hume and John Locke than with her contemporaries William Wordsworth or Lord Byron. Among Austen's favourite influences were Samuel Johnson, William Cowper, Samuel Richardson and Fanny Burney.

Her posthumously published novel *Northanger Abbey* satirizes the Gothic novels of Ann Radcliffe, but Austen is most famous for her mature works, which took the form of socially astute comedies of manners. These, especially *Emma*, are often cited for their perfection of form, while modern critics continue to unearth new perspectives on Austen's keen commentary regarding the predicament of unmarried genteel English women in the early 1800s. Inheritance law and custom usually directed the bulk of a family's fortune to male heirs.

Austen also earned the admiration of Macaulay (who thought that in the world there were no compositions which approached nearer to perfection), Samuel Taylor Coleridge, Robert Southey, Sydney Smith, and Edward FitzGerald. Nonetheless, she was a somewhat overlooked author for several decades following her death. Interest in her work revived during the late nineteenth century. Twentieth century scholars rated her among the greatest talents in English letters, sometimes even comparing her to Shakespeare. Lionel Trilling and Edward Said were important Austen critics.

Austen's literary strength lies in the delineation of character, especially of women, by delicate touches arising out of the most natural and everyday incidents in the life of the middle and upper classes, from which her subjects are generally taken. Her characters, though of quite ordinary types, are drawn with such firmness and precision, and with such significant detail as to retain their individuality intact through their entire development, and they are uncoloured

by her own personality. Her view of life seems largely genial, with a strong dash of gentle but keen irony.

Some contemporary readers may find the world she describes, in which people's chief concern is obtaining advantageous marriages, unliberated and disquieting. In her era options were limited, and both women and men often married for financial considerations. Female writers worked within the similarly narrow genre of romance. Part of Austen's prominent reputation rests on how well she integrates observations on the human condition within a convincing love story. Much of the tension in her novels arises from balancing financial necessity against other concerns: love, friendship, and morals.

Novels

- Sense and Sensibility (published 1811)
- Pride and Prejudice (1813)
- Mansfield Park (1814)
- Emma (1816)
- Northanger Abbey (1817) posthumous
- Persuasion (1817) posthumous

Shorter Works

- Lady Susan
- The Watsons (incomplete novel)
- Sanditon (incomplete novel)

Juvenilia

- The Three Sisters
- Love and Freindship
- The History of England
- Catharine, or the Bower
- The Beautifull Cassandra

Balzac, Honoré de



French journalist and writer, one of the creators of realism in literature. Balzac's huge production of novels and short stories are collected under the name *La Comédie humaine*, which originated from Dante's *The Divine Comedy*. Before his breakthrough as an author, Balzac wrote without success several plays and novels under different pseudonyms.

Honoré de Balzac was born in Tours. His father, Bernard-François Balssa, named his son after St Honoré whose day had just been celebrated. He had risen to the middle class, and married in 1797 the daughter of his Parisian superior, Anne-Charlotte-Laure Sallambier; she was 31 years his junior. The marriage was arranged by her father. Bernard-François had worked as a state prosecutor and Secretary to the King's Council in Paris. During the French Revolution, he was a member of the Commune, but was transferred to Tours in

1795 because of helping his former royalistic protectors. Bernard-François felt at home in the land of Rabelais, and started energetically to run the local hospital. In 1814 the family moved back to Paris.

Balzac spent the first four years of life in foster care, not so uncommon practice in France even in the 20th century. His first years he spent in the village of Saint-Cyr, and returned to his parents at the age of four. At school Balzac was an ordinary pupil. He studied at the Collège de Vendôme and the Sorbonne, and then worked in law offices. In 1819, when his family moved for financial reasons to the small town of Villeparisis, Balzac announced that he wanted to be a writer. He returned to Paris and was installed in a shabby room at 9 rue Lediguières, near the Bibliothèque de l' Arsenal. A few years later he described the place in *La Peau De Chargin* (1831), a fantastic tale owing much to E.T.A. Hoffmann (1776-1822). Balzac's first work was *Cromwell*. The tragedy in verse made the whole family dispirited.

By 1822 Balzac had produced several novels under pseudonyms, but he was ignored as a writer. Against his family's hopes, Balzac continued his career in literature, believing that the simplest road to success was writing. Unfortunately, he also tried his skills in business. Balzac ran a publishing company and he bought a printing house, which did not have much to print. When these commercial activities failed, Balzac was left with a heavy burden of debt. It plagued him to the end of his career. "All happiness depends on courage and work," Balzac once said. "I have had many periods of wretchedness, but with energy and above all with illusions, I pulled through them all."

In 1833 Balzac conceived the idea of linking together his old novels so that they would comprehend the whole society in a series of books. This plan eventually led to 90 novels and novellas, which included more than 2,000 characters. Balzac's huge and ambitious plan drew a picture of the customs, atmosphere, and habits of the bourgeois France. Balzac got down to the work with great energy, but also

found time to pile up huge debts and fail in hopeless financial operations. "I am not deep," the author once said, "but very wide." Once he developed a plan to gain success in raising pineapples at his home at Ville d'Avray (Sevres). After two two years, he had to flee from his creditors and conceal his identity under the name of his housekeeper, Madamede Brugnonne.

In the 'Avant-propos' to *The Human Comedy* from 1842 Balzac compares under the influence of Geoffroy Saint-Hilaire's theories of the animal kingdom and human society. "Does not Society make of man, according to the milieu in which his activity takes places, as many different men as there are varieties in zoology?" However, Balzac sees that human life and human customs are more multifarious and there are dramatic conflicts in love which seldom occur among animals.

Among the masterpieces of *The Human Comedy* are *Le Père Goriot*, *Les Illusions Perdues*, *Les Paysans*, *La Femme De Trente Ans*, and *Eugénie Grandet*. In these books Balzac covered a world from Paris to Provinces. The primary landscape is Paris, with its old aristocracy, new financial wealth, middle-class trade, demi-monde, professionals, servants, young intellectuals, clerks, criminals... In this social mosaic Balzac had recurrent characters, such as Eugène Rastignac, who comes from an impoverished provincial family to Paris, mixes with the nobility, pursues wealth, has many mistresses, gambled, and has a successful politician. Henry de Marsay appeared in twenty-five different novels.

Le Père Goriot (1835), originally published in the *Revue de Paris* in 1834, appeared in book form in 1835. The story is an adaptation of Shakespeare's play *King Lear*, a pessimistic study of bourgeois society's ills after the French Revolution. It tells the intertwined stories of Eugène de Rastignac, an ambitious but penniless young man, and old Goriot, a father who sacrifices everything for his children. His daughters Anastaria and Delphine are married into a rich family. They are ashamed of their father and visit him only to ask for

money. Rastignac falls in love with Delphine. Goriot has gradually lost all his money, he doesn't have enough for a proper burial. On his death bed Goriot learns about his daughters' egoism - they don't come to see him. At the same time he admits his own guilt and forgives his daughters. Rastignac pays the expenses of the burial. Goriot's coffin is followed by the empty luxurious carriages of his daughters. Balzac describes lovingly the topography of Paris, his Muse. The city is one of the characters, and has a language and will of its own: "Left alone, Rastignac walked a few steps to the highest part of the cemetery, and saw Paris spread out below on both banks of the winding Seine. Lights were beginning to twinkle here and there. His gaze fixed almost avidly upon the space that lay between the column of the Place Vendôme and the dome of the Invalides; there lay the splendid world that he wished to conquer." (from *Old Goriot*, 1835)

La Cousin Bette (1846) contained thinly veiled autobiographical elements of Balzac's love affairs. In the story a spinster, Cousin Bette, tries to revenge her family with a beautiful courtesan Valerie Marneffe all her disappointments. The aristocratic Baron Hulot d'Evry, whom Bette had wanted to marry, had married her cousin, Adeline. She also loses her new love, Count Wenceslas Steinbock, to Baron Hulot's daughter. Valerie seduces Hulot, who has several mistresses, and Steinbock. After some financial troubles Hulot escapes into the slums. Adeline finds him. Bette falls ill with pneumonia and dies. Hulot continues his affairs with a cook, and finally marries the cook's apprentice.

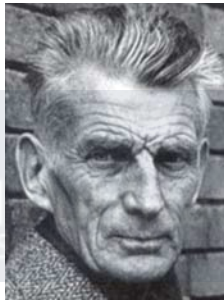
Gervais Charpentier published the best novels of Balzac in a new format, the octodecimo "jésus" - it was much cheaper than the traditional octavo volume. Balzac lived mostly in his villa in Sèvres during his later years. Close to his heart was Mme de Berny, who was much older, and whose death was a deep blow to the author. With Eveline Hanska, a rich Polish lady, Balzac corresponded for more than 15 years; their correspondence started in 1832. She posed as a model for some of his feminine portraits (Mme Hulot in

La Cousine Bette, 1847). "I cannot put two ideas together that you don't come between them," Balzac wrote in a letter to her. In the spring of 1837, he went to Italy to recuperate, and to see the bust of Madame Hanska, made by Bartolini. He also asked M. de Hanska's permission to have a copy of it, half size, made for himself. In October 1848 Balzac travelled to Ukraine. Mme Hanska's husband had died in 1841 and Balzac could now stay with her a longer time. His health had already broken down, but they were married in March 1850. Balzac returned with her to Paris, where he died on August 18, 1850.



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Beckett, Samuel



The Beckett family (originally Becquet) were rumoured to be of Huguenot stock and to have moved to Ireland from France after the revocation of the Edict of Nantes in 1685, though this theory seems unlikely. The Becketts were members of the Church of Ireland. The family home, Cooldrinagh in the Dublin suburb of Foxrock, was a large house and garden complete with tennis court that was built in 1903 by Beckett's father William. The house and garden, together with the surrounding countryside where he often went walking with his father, the nearby Leopardstown Racecourse, Foxrock railway station and Harcourt Street station at the city terminus of the line, all feature in his prose and plays.

At the age of five, Beckett attended a local playschool, where he first started to learn music, and then moved to

Earlsford House School in the city centre near Harcourt Street. In 1919, Beckett went to Portora Royal School in Enniskillen, County Fermanagh—which school Oscar Wilde had also attended. A natural athlete, Beckett excelled at cricket as a left-handed batsman and a left-arm medium-pace bowler. Later, he was to play for Dublin University and played two first-class games against Northamptonshire. As a result, he became the only Nobel laureate to have an entry in Wisden Cricketers' Almanack, the bible of cricket.

Beckett studied French, Italian and English at Trinity College, Dublin from 1923 to 1927, graduating with a B.A., and—after teaching briefly at Campbell College in Belfast—took up the post of *lecteur d'anglais* in the Ecole Normale Supérieure in Paris. While there, he was introduced to renowned Irish author James Joyce by Thomas MacGreevy, a poet and close confidant of Beckett who also worked there. This meeting was soon to have a profound effect on the young man, and Beckett assisted Joyce in various ways, most particularly by helping him do research for the book that would eventually become *Finnegans Wake*. In 1929, Beckett published his first work, a critical essay entitled *Dante...Bruno.Vico..Joyce*. The essay defends Joyce's work and method, chiefly from allegations of wanton obscurity and dimness, and was Beckett's contribution to *Our Exagmination Round His Factification for Incamination of Work in Progress*, a book of essays on Joyce which also included contributions by Eugene Jolas, Robert McAlmon, and William Carlos Williams, among others. Beckett's close relationship with Joyce and his family, however, cooled when he rejected the advances of Joyce's daughter Lucia. It was also during this period that Beckett's first short story, "Assumption", was published in Jolas' periodical *Transition*. The next year he won a small literary prize with his hastily composed poem "Whoroscope", which draws from a biography of René Descartes that Beckett happened to be reading when he was encouraged to submit.

In 1930, Beckett returned to Trinity College as a lecturer. He soon became disillusioned with his chosen academic

vocation, however. He expressed his aversion by playing a trick on the Modern Language Society of Dublin, reading a learned paper in French on a Toulouse author named Jean du Chas, founder of a movement called Concentrism; Chas and Concentrism, however, were pure fiction, having been invented by Beckett to mock pedantry.

After leaving Trinity, Beckett began to travel in Europe. He also spent some time in London, where in 1931 he published *Proust*, his critical study of French author Marcel Proust. Two years later, in the wake of his father's death, he began two years of Jungian psychotherapy with Dr. Wilfred Bion, who took him to hear Carl Jung's third Tavistock lecture, an event which Beckett would still recall many years later. In 1932, he wrote his first novel, *Dream of Fair to Middling Women*, but after many rejections from publishers decided to abandon it; the book would eventually be published in 1993. Despite his inability to get it published, however, the novel did serve as a source for many of Beckett's early poems, as well as for his first full-length book, the 1933 short-story collection *More Pricks Than Kicks*.

Beckett also published a number of essays and reviews around the time, including "Recent Irish Poetry" (in *The Bookman*, August 1934) and "Humanistic Quietism", a review of his friend Thomas MacGreevy's *Poems* (in *The Dublin Magazine*, July–September 1934). These two reviews focused on the work of MacGreevy, Brian Coffey, Denis Devlin and Blanaid Salkeld, comparing them favourably with their Celtic Revival contemporaries and invoking Ezra Pound, T. S. Eliot and the French symbolists as their precursors. In describing these poets as forming 'the nucleus of a living poetic in Ireland', Beckett was in fact tracing the outlines of an Irish poetic modernist canon.

In 1946, Jean-Paul Sartre's magazine *Les Temps Modernes* published the first part of Beckett's short story "*Suite*" (later to be called "*La fin*", or "The End"), not realizing that Beckett had only submitted the first half of the story; Simone de Beauvoir refused to publish the second part. Beckett also

began to write his fourth novel, *Mercier et Camier*, which was not to be published until 1970. The novel, in many ways, presaged his most famous work, the play *Waiting for Godot*, written not long afterwards, but more importantly, it was Beckett's first long work to be written directly in French, the language of most of his subsequent works, including the "trilogy" of novels he was soon to write: *Molloy*, *Malone Dies* and *The Unnamable*. Despite being a native English speaker, Beckett chose to write in French because—as he himself claimed—French was a language in which it was easier to write 'without style'.

Beckett is most renowned for the play *Waiting for Godot*. In a much-quoted article, the critic Vivian Mercier wrote that Beckett "has achieved a theoretical impossibility—a play in which nothing happens, that yet keeps audiences glued to their seats. What's more, since the second act is a subtly different reprise of the first, he has written a play in which nothing happens, twice." (*Irish Times*, 18 February 1956, p. 6.) Like most of his works after 1947, the play was first written in French with the title *En attendant Godot*. Beckett worked on the play between October 1948 and January 1949. He published it in 1952, and premiered it in 1953. The English translation appeared two years later. The play was a critical, popular, and controversial success in Paris. It opened in London in 1955 to mainly negative reviews, but the tide turned with positive reactions by Harold Hobson in the *Sunday Times* and, later, Kenneth Tynan. In the United States, it flopped in Miami, and had a qualified success in New York City. After this, the play became extremely popular, with highly successful performances in the U.S. and Germany. It is still frequently performed today.

As noted, Beckett was now writing mainly in French. He translated all of his works into the English language himself, with the exception of *Molloy*, whose translation was collaborative with Patrick Bowles. The success of *Waiting for Godot* opened up a career in theatre for its author. Beckett went on to write numerous successful full-length plays, including 1957's *Endgame*, the aforementioned *Krapp's Last*

Tape (written in English), 1960's *Happy Days* (also written in English), and 1963's *Play*.

In 1961, in recognition for his work, Beckett received the International Publishers' Formentor Prize, which he shared that year with Jorge Luis Borges.

The 1960s were a period of change, both on a personal level and as a writer. In 1961, in a secret civil ceremony in England, he married Suzanne, mainly for reasons relating to French inheritance law. The success of his plays led to invitations to attend rehearsals and productions around the world, leading eventually to a new career as a theatre director. In 1956, he had his first commission from the BBC for a radio play, *All That Fall*. He was to continue writing sporadically for radio, and ultimately for film and television as well. He also started to write in English again, though he continued to do some work in French until the end of his life.

Beckett's new-found fame—coupled with the Nobel Prize in Literature that he won in 1969 and which he and his wife considered to be a 'catastrophe'—meant that academic interest in his life and work grew, creating eventually something of a 'Beckett industry'. Other writers also started to seek out Beckett, with the result that a steady stream of students, poets, novelists and playwrights passed through Paris over the years, hoping to meet the master.

Suzanne died on July 17, 1989. Beckett, suffering from emphysema and possibly Parkinson's disease and confined to a nursing home, died on December 22 of the same year. The two were interred together in the Cimetière du Montparnasse in Paris. Beckett's gravestone is a massive slab of polished black granite. Chiseled into its surface is "Samuel Beckett 1906–1989", below the name and dates for Suzanne. At the foot of the grave stands one lone tree, a reminder of the stage set for his most famous play.

Works

- Our Exagmination Round his Factification for Incamination of Work in Progress, 1929
- Whohoscope, 1930
- Proust, 1931
- More Pricks Than Kicks, 1934
- Echo's Bones, 1935
- Murphy, 1938
- Molloy, 1951 - Suom.
- Malone Meurt, 1951 - Malone Dies
- L'innommable, 1953 - The Unnamable
- En Attendant Godot, 1952 - Waiting for Godot - Godota Odotellessa / Huomenna Hän Tulee
- Watt, 1953
- Nouvelles Et Textes Pour Rien, 1955
- Fin De Partie, 1957 - Endgame - Leikin Loppu
- The Unnameable, 1958
- From an Abandoned Work, 1958
- Bram Van Velde, 1958
- Acte Sans Paroles, 1958
- Krapp's Last Tape, 1959 - Viimeinen Ääninauha
- All that Fall, 1959 - Kaikkien Kaatuvien Tie
- Happy Days, 1961 - Voi Miten Ihana Päivä, Suom. Juha Mannerkorpi
- Comment C'est, 1961 - How it is - Millaista On, Suom. Juha Mannerkorpi
- Words and Music, 1962
- Acte Sans Paroles II, 1963
- Cascando, 1963

- Play, 1964
- Imagination Morte Imaginez, 1965
- Assez, 1966
- Bing, 1966
- Film, 1967
- Va Et Vient, 1967 - Come And Go
- Eh Joe, 1967
- L'issue, 1968
- Sans, 1968
- Breath, 1970
- Premier Amour, 1970
- Séjour, 1970
- Le Dépeupler, 1971
- Breath and other Short Plays, 1972
- Abandonne, 1972
- The North, 1972
- Nor I, 1973
- Still, 1974
- Mercier Et Camier, 1974 - Mercier Ja Camier
- All Strange Away, 1976
- Ghost Trio, 1976
- That Time, 1976
- Rough for Theatre I, 1976
- Rough for Radio I, 1976
- Rough for Radio Ii, 1976
- For To Wend Yet Again And Other Fizzles, 1976
- Four Novellas, 1977
- ... But The Clouds..., 1977

- Mirlitonnades, 1978
- Company, 1979
- All Strange Away, 1979
- Nohow On, 1981
- Rockaby, 1982
- Ohio Impromptu, 1982
- A Piece Of Monologue, 1982
- Mal Vu Mal Dit, 1982 - Ill Seen Ill Said - Huonosti Nähty, Huonosti Sanottu
- Worstward Ho, 1983
- What Where, 1983
- Nacht Und Träume, 1983
- The Collector Shorter Plays Of Samuel Beckett, 1984
- Quad, 1984
- Catastrophe, 1984
- Complete Dramatic Works, 1986
- Hommage À Jack B. Yeats, 1988
- Teleplays, 1988
- Le Monde Et Le Pantalon, 1989
- Stirring Still, 1989
- Dream Of Fair To Middling Women, 1992
- Samuel Beckett: The Complete Short Prose, 1929-1989, 1995
- Nohow On: Three Novels, 1996

Camus, Albert



Albert Camus (November 7, 1913 – January 4, 1960) was a French author and philosopher and one of the principal luminaries of absurdism. Camus was the second youngest-ever recipient of the Nobel Prize for Literature (after Rudyard Kipling) when he received the award in 1957. He is also the shortest-lived of any literature laureate to date, having died in a car crash three years after receiving the award.

Albert Camus was born in Mondovi, Algeria to a French Algerian (pied noir) settler family. His mother was of Spanish extraction. His father, Lucien, died in the Battle of the Marne in 1914 during the First World War, while serving as a member of the Zouave infantry regiment. Camus lived in poor conditions during his childhood in the Belcourt section of Algiers.

In 1923, Camus was accepted into the lycée and eventually to the University of Algiers. However, he contracted tuberculosis in 1930, which put an end to his football activities (he had been a goalkeeper for the university team) and forced him to make his studies a part-time pursuit. He took odd jobs including private tutor, car parts clerk, and work for the Meteorological Institute. He completed his *licence de philosophie* (BA) in 1935; in May of 1936, he successfully presented his thesis on Plotinus, *Néo-Platonisme et Pensée Chrétienne* for his *diplôme d'études supérieures* (roughly equivalent to an M.A. by thesis).

Camus joined the French Communist Party in 1934, apparently for concern over the political situation in Spain (which eventually resulted in the Spanish Civil War) rather than support for Marxist-Leninist doctrine. In 1936, the independence-minded Algerian Communist Party (PCA) was founded. Camus joined the activities of Le Parti du Peuple Algérien, which got him into trouble with his communist party comrades. As a result, he was denounced as "Trotskyite", which did not endear him to Stalinist communism.

In 1934, he married Simone Hie, a morphine addict, but the marriage ended due to infidelity from both of them. In 1935, he founded *Théâtre du Travail* — "Worker's Theatre" — (renamed *Théâtre de l'Equipe* ("Team's Theatre") in 1937), which survived until 1939. From 1937 to 1939, he wrote for a socialist paper, *Alger-Rpublicain*, and his work included an account of the peasants who lived in Kabylie in poor conditions, which apparently cost him his job. From 1939 to 1940, he briefly wrote for a similar paper, *Soir-Rpublicain*. He was rejected from the French army because of his tuberculosis.

In 1940, Camus married Francine Faure, a pianist and mathematician. Although he loved Francine, he had argued passionately against the institution of marriage, dismissing it as unnatural, and even after Francine gave birth to twins Catherine and Jean Camus on September 5, 1945, he

continued to joke wearily to friends that he was not cut out for marriage. Francine suffered numerous infidelities, particularly a public affair with the Spanish actress Maria Casares. Also in this year, Camus began to work for *Paris-Soir* magazine. In the first stage of World War II, the so-called Phony War stage, Camus was a pacifist. However, he was in Paris to witness how the Wehrmacht took over. On December 15, 1941, Camus witnessed the execution of Gabriel Peri, an event which Camus later said crystallized his revolt against the Germans. Afterwards he moved to Bordeaux alongside the rest of the staff of *Paris-Soir*. In this year he finished his first books, *The Stranger* and *The Myth of Sisyphus*. He returned briefly to Oran, Algeria in 1942.

During the war Camus joined the French Resistance cell *Combat*, which published an underground newspaper of the same name. This group worked against the Nazis, and in it Camus assumed the nom de guerre "Beauchard". Camus became the paper's editor in 1943, and when the Allies liberated Paris, Camus reported on the last of the fighting. He eventually resigned from *Combat* in 1947, when it became a commercial paper. It was here that he became acquainted with Jean-Paul Sartre.

After the war, Camus became one member of Sartre's entourage and frequented *Café de Flore* on the Boulevard St. Germain in Paris. Camus also toured the United States to lecture about French existentialism. Although he leaned left politically, his strong criticisms of communist doctrine did not win him any friends in the communist parties and eventually also alienated Sartre.

In 1949 his tuberculosis returned and he lived in seclusion for two years. In 1951 he published *The Rebel*, a philosophical analysis of rebellion and revolution which made clear his rejection of communism. The book upset many of his colleagues and contemporaries in France and led to the final split with Sartre. The dour reception depressed him and he began instead to translate plays.

Camus's most significant contribution to philosophy was his idea of the absurd, the result of our desire for clarity and

meaning within a world and condition that offers neither, which he explained in *The Myth of Sisyphus* and incorporated into many of his other works, such as *The Plague*. Some would argue that Camus is better described not as an existentialist (a label he would have rejected) but as an absurdist.

In the 1950s Camus devoted his efforts to human rights. In 1952 he resigned from his work for UNESCO when the UN accepted Spain as a member under the leadership of General Franco. In 1953 he was one of the few leftists who criticized Soviet methods to crush a workers' strike in East Berlin. In 1956 he protested against similar methods in Hungary.

He maintained his pacifism and resistance to capital punishment everywhere in the world. One of his most significant contributions was an essay collaboration with Koestler, the writer, intellectual, and founder of the League Against Capital Punishment.

When the Algerian War of Independence began in 1954 it presented a moral dilemma for Camus. He identified with pied-noirs, and defended the French government on the grounds that revolt of its North African colony was really an integral part of the 'new Arab imperialism' led by Egypt and an 'anti-Western' offensive orchestrated by Russia to 'encircle Europe' and 'isolate the United States' (*Actuelles III: Chroniques Algériennes, 1939-1958*). Although favouring greater Algerian autonomy or even federation, though not full-scale independence, he believed that the pied-noirs and Arabs could co-exist. During the war he advocated civil truce that would spare the civilians, which was rejected by both sides who regarded it as foolish. Behind the scenes, he began to work clandestinely for imprisoned Algerians who faced the death penalty.

From 1955 to 1956 Camus wrote for *L'Express*. In 1957 he was awarded the Nobel Prize in literature, officially not for his novel *The Fall*, published the previous year, but for his writings against capital punishment in the essay "Réflexions Sur la Guillotine". When he spoke to students at

the University of Stockholm, he defended his apparent inactivity in the Algerian question and stated that he was worried what could happen to his mother who still lived in Algeria. This led to further ostracism by French left-wing intellectuals.

Camus died on January 4, 1960 in a car accident near Sens, in a place named "Le Grand Frossard" in the small town of Villeblevin. Ironically, Camus had uttered a remark earlier in his life that the most absurd way to die would be in a car accident.

The driver of the Facel Vega, Michel Gallimard — his publisher and close friend — also perished in the accident. Camus was interred in the Lourmarin Cemetery, Lourmarin, Vaucluse, Provence-Alpes-Côte d'Azur, France.

He was survived by his twin children, Catherine and Jean, who hold the copyrights to his work.

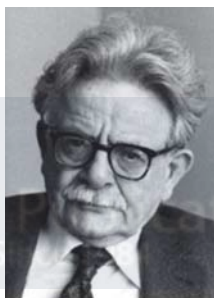
After his death, two of Camus's works were published posthumously. The first, entitled *A Happy Death* and published in 1970, featured a character named Mersault, as in *The Stranger*, but there is some debate as to the relationship between the two stories. The second posthumous publication was an unfinished novel, *The First Man*, that Camus was writing before he died. The novel was an autobiographical work about his childhood in Algeria and was published in 1995.

Works

- The Stranger (*L'Étranger*, sometimes translated as *The Outsider*) (1942)
- The Plague (*La Peste*) (1947)
- The Fall (*La Chute*) (1956)
- A Happy Death (*La Mort heureuse*) (early version of *The Stranger*, published posthumously 1970)
- The First Man (*Le premier homme*) (incomplete, published posthumously 1995)
- Exile and the Kingdom (*L'exil et le royaume*) (1957)

- The Guest (1957)
- La Femme Adultère (1954)
- Betwixt and Between (L'envers et l'endroit, also translated as The Wrong Side and the Right Side) (collection, 1937)
- Neither Victim Nor Executioner (Combat) (1946)
- The Myth of Sisyphus (Le Mythe de Sisyphe) (1942)
- The Rebel (L'Homme révolté) (1951)
- Notebooks 1935-1942 (Carnets, mai 1935 — février 1942) (1962)
- Notebooks 1943-1951 (1965)
- Nuptials (Noces)
- Caligula (performed 1945, written 1938)
- The Misunderstanding (Le Malentendu) (1944)
- State of Siege (L'État de siège) (1948)
- The Just Assassins (Les Justes) (1949)
- Between Hell and Reason: Essays from the Resistance Newspaper "Combat", 1944-1947 (1991)
- Camus at "Combat": Writing 1944-1947 (2005)
- Lyrical and Critical Essays (1970)
- Resistance, Rebellion, and Death (1961 - Collection of essays selected by the author)
- Youthful Writings (1976)

Canetti, Elias



Bulgarian-born German novelist, essayist, sociologist, and playwright, who was awarded the Nobel Prize for Literature in 1981. Canetti's best-known work is *Crowds and Power* (1960), an imaginative study of mass movements, death and disordered society which drew on history, folklore, myth, and literature. The book was inspired by the burning of the Palace of Justice in Vienna in 1927. Canetti started publishing in the 1930s but it was not until the 1960s and especially after the Nobel prize that his work started to gain sustained critical attention. Most of his life he was resident in London, but he did not actively associate with English writers or German language colleagues.

“Die charaktvollsten gelehrten sein um Bücher
willen schon zu Verbrechern geworden. Wie gross
sei die Versuchung erst für einen intelligenten und
bildungshungrigen Menschen, die zum erstenmal

Bücher mit all ihren Reizen drückten!" (from *Die Blendung*, 1935)

Elias Canetti was born in Ruse, a small port in Bulgaria on the river Danube, into a Sephardic Jewish family. The family were well-to-do merchants, who spoke old Spanish. German was the fourth language Canetti acquired - after Ladino, an archaic Spanish dialect, Bulgarian, and English. He eventually chose to write in German and retained a lasting love of German culture. When Canetti was six, his family moved to Manchester, England. After the sudden death of his father, his mother took the family to Vienna, where he learned German.

From 1916 to 1921 Canetti studied in Zürich, and produced his first literary work, *Junius Brutus*, a verse play. During a visit to Berlin in 1928 he met Bertolt Brecht, Isaak Babel, and George Grosz, and started to plan a series of novels on the subject of human madness. The idea resulted in the novel *Die Blendungen*, (translations into English in 1947 and 1964), which was well received after WW II among others by Thomas Mann and Iris Murdoch, and considered to have been ahead of its time.

Canetti graduated in 1929 with a Ph.D. in chemistry at the University of Vienna. In the early 1930s he translated works by the American writer Upton Sinclair. While in Austria he had an experience that would affect all his future work: angry protesters burned down the Palace of Justice and the author was caught up in the crowd, later describing how he felt himself becoming part of the mob. In 1934 Canetti married Veza Taubner-Calderón, who died in 1963. In the 1930s he wrote two plays, *Die Hochzeit* (The Wedding), a comedy of manners, and *Die Komödie Der Eitelkeit*, forerunners of the theater of the absurd. *Die Befristeten*, produced in Vienna in 1967, asked the question what happens if one knows the exact date of one's death. To escape the systematic persecution of Jews, Canetti fled to Paris in 1938 and next year he immigrated to England, where he mostly lived for the rest of his life, also maintaining a home in Zürich

from the 1970s. In 1971 he married Hera Buschor; they had one daughter. Hera Buschor died in 1988.

Canetti's breakthrough work *Die Blendung* (Auto-da-Fé) appeared in 1935. It was banned by the Nazis, but beside this acknowledgment Canetti did not gain much attention as a writer before the 1960s when the book was reprinted. The protagonist is Peter Klein, a forty-year-old philologist and sinologist. He knows much of ancient languages but is unable to decipher contemporary voices. "He himself was the owner of the most important private library in the whole of this great city. He carried a minute portion of it with him wherever he went. His passion for it, the only one which he had permitted himself during a life of austere and exacting study, moved him to take special precautions. Books, even bad ones, tempted him easily into making a purchase. Fortunately the great number of the book shops did not open until after eight o'clock." Klein feels safe with his 40 000 characters of the Chinese alphabet and 25 000 books. He fears social and physical contacts, and his inhumane view of the world contradicts his learning. However, he allows himself to get into the clutches of his ignorant and grasping housekeeper Therese Krummholz, nearing 60, whom he marries, and who robs him of everything. In this she is helped by Benedikt Pfaff, the proto-fascist caretaker of the apartment block. Klein descends to the lower, surrealistic depths of society. His brother Georges, who is a psychiatrist, tries in vain to cure him. Doomed Klein dies in apocalyptic self-destruction amidst his books.

Crowds and Power (1960), brought together material from many disciples, and avoided such names as Marx or Freud, who is mentioned once in a note. It started from the assumption that crowd instinct is as fundamental as the passion to survive. "The lowest form of survival is killing." The first half analyses the dynamics of different types of crowds and of 'packs'. The second part focuses on the question how and why crowds obey rulers. Canetti presented Hitler as the paranoiac ruler of crowds, fascinated by the size

of the crowds he commands. The persecution of the Jews he connects with the German experience of inflation - they needed to pass this humiliation on to something else which would be reduced to worthlessness. "Our most pressing need, as Canetti very movingly and convincingly argues at the end, is to control the 'survivor mania' of our rulers, and the key to this is 'the humanisation of command'. But how is command to be humanised? Canetti has not given us a psychology with which to picture the humanisation of command." (Iris Murdoch in *The Spectator*, September 1962)



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Carroll, Lewis



“Lewis Carroll,” as he was to become known, was born on January 27 1832. His family was predominantly northern English, with Irish connections, Conservative, Anglican, High Church, upper middle class, and inclining towards the two good old upper middle class professions of the army and the Church. His great-grandfather, also Charles Dodgson, had risen through the ranks of the church to become a bishop; his grandfather, another Charles, had been an army captain, killed most romantically in action in 1803 while his two sons were hardly more than babies.

The elder of these — yet another Charles - reverted to the other family business and took holy orders. He went to Westminster School, and thence to Oxford. He was mathematically brilliant and won an astonishing double first which could have been, but turned out not to be, the prelude

to a brilliant career. Instead he married his cousin in 1827 and retired into obscurity as a country parson.

Young Charles was born in the little parsonage of Daresbury in Cheshire, the oldest boy but already the third child of the four-and-a-half year marriage. Eight more were to follow and, incredibly for the time, all of them — seven girls and four boys — survived into adulthood. When Charles was 11 his father was given the living of Croft-on-Tees in north Yorkshire, and the whole family moved to the spacious Rectory. This remained their home for the next 25 years. Dodgson senior made some progress through the ranks of the church: he published some sermons, translated Tertullian, became an Archdeacon of Ripon cathedral, and involved himself, sometimes influentially, in the intense religious disputes that were dividing the Anglican church. He was High Church, inclining to Anglo-Catholicism, an admirer of Newman and the Tractarian movement, and he did his best to instil such views in his children.

Young Charles grew out of infancy into a bright, articulate boy. In the early years he was educated at home. His “reading lists” preserved in the family testify to a precocious intellect: at the age of seven the child was reading *The Pilgrim’s Progress*. It is often said that he was naturally left-handed and suffered severe psychological trauma by being forced to counteract this tendency, but there is no documentary evidence to support this. At twelve he was sent away to a small private school at nearby Richmond, where he appears to have been happy and settled. But in 1845, young Dodgson moved on to Rugby School, where he was evidently less happy, for as he wrote some years after leaving the place.

I cannot say ... that any earthly considerations would induce me to go through my three years again ... I can honestly say that if I could have been ... secure from annoyance at night, the hardships of the daily life would have been comparative trifles to bear.

The nature of this nocturnal ‘annoyance’ will probably never now be fully understood, but it may be that he is delicately referring to some form of sexual abuse. Scholastically, though, he excelled with apparent ease. “I have not had a more promising boy his age since I came to Rugby” observed R.B. Mayor, the Maths master.

He left Rugby at the end of 1849 and, after an interval which remains unexplained, went on in January 1851 to Oxford: to his father’s old college, Christ Church. Oxford and beyond He had only been at Oxford two days when he received a summons home. His mother had died of “Inflammation of the Brain” — perhaps meningitis or a stroke — at the age of forty-seven. Whatever Dodgson’s feelings may have been about this death, he did not allow them to distract him too much from his purpose at Oxford. He may not always have worked hard, but he was exceptionally gifted and achievement came easily to him. The following year he achieved a first in Honour Moderations, and shortly after he was nominated to a Studentship (the Christ Church equivalent of a fellowship), by his father’s old friend Canon Edward Pusey.

His early academic career veered between high octane promise, and irresistible distraction. Through his own laziness, he failed an important scholarship, but still his clear brilliance as a mathematician won him the Christ Church Mathematical Lectureship, which he continued to hold for the next 26 years. The income was good, but the work bored him. Many of his pupils were stupid, older than him, richer than him, and almost all of them were uninterested. They didn’t want to be taught, he didn’t want to teach them. Mutual apathy ruled

In 1856 he took up the new art form of photography. He excelled at it and it became an expression of his very personal inner philosophy; a belief in the divinity of what he called “beauty” by which he seemed to mean a state of moral or aesthetic or physical perfection. He found this divine beauty not simply in the magic of theatre, but in the poetry

of words, in a mathematical formula; and perhaps supremely, in the human form; in the body-images that moved him. When he took up photography he sought with his own representations, to combine the ideals of freedom and beauty into the innocence of Eden, where the human body and human contact could be enjoyed without shame. In his middle age, he was to re-form this philosophy into the pursuit of beauty as a state of Grace, a means of retrieving lost innocence. This, along with his lifelong passion for the theatre was to bring him into confrontation with the Moral Majority of his day and his own family's High Church beliefs.

The young adult Charles Dodgson was about six foot tall, slender and handsome in a soft-focused dreamy sort of way, with curling brown hair and blue eyes. At the unusually late age of seventeen he suffered a severe attack of whooping cough which left him with poor hearing in his right ear and was probably responsible for his chronically weak chest in later life, but the only overt defect he carried into adulthood was what he referred to as his "hesitation" — a stammer he had acquired in early childhood and which was to plague him throughout his entire life. The stammer has always been a potent part of the myth. It is part of the mythology that Carroll only stammered in adult company, and was free and fluent with children, but there is nothing to support this idea. Many children of his acquaintance remembered the stammer; many adults failed to notice it. It came and went for its own reasons, but not as a cliché manifestation of fear of the adult world. Dodgson himself was far more acutely aware of it than most people he met. Although his stammer troubled him — even obsessed him sometimes — it was never bad enough to stop him using his other qualities to do well in society.

He was naturally gregarious, egoistic enough to relish attention and admiration. At a time when people devised their own amusements, when singing and recitation were required social skills, this youth was well-equipped as an engaging entertainer. He could sing tolerably well and was

not afraid to do so in front of an audience. He was adept at mimicry and story-telling. He was something of a star at charades. He could be charming, pushy, manipulative, with the kind of ready sensitivity vulnerable women are apt to find irresistible. There are brief hints at a soaring sense of the spiritual and the divine; small moments that reveal a rich and intensely-lived inner life. 'That is a wild and beautiful bit of poetry, the song of "call the cattle home",' he suddenly observed, in the midst of an analysis of Kingsley's novel *Alton Locke*:

'I remember hearing it sung at Albrighton: I wonder if any one there could have entered into the spirit of *Alton Locke*. I think not. I think the character of most that I meet is merely refined animal... How few seem to care for the only subjects of real interest in life'.

He was also quite nakedly socially ambitious, anxious to make his mark on the world in some way, as a writer, as an artist. His scholastic career was only a stop-gap to other more exciting attainments that he wanted hungrily. He was writing — poetry, short stories, sending them to various magazines, and already enjoying moderate success. Between '54 and '56, his work appeared in the national publications, *The Comic Times* and *The Train*, as well as smaller magazines like the *Whitby Gazette* and the *Oxford Critic*. Most of his output was funny, sometimes satirical. But his standards and his ambitions were exacting. "I do not think I have yet written anything worthy of real publication (in which I do not include the *Whitby Gazette* or the *Oxonian Advertiser*), but I do not despair of doing so some day," he wrote in July 1855. Years before *Alice*, he was thinking up ideas for children's books that would make money: 'Christmas book sell well...Practical hints for constructing Marionettes and a theatre' His ideas got better as he got older, but the canny mind, with an eye to income, was always there.

In 1856 he published his first piece of work under the name that would make him famous. A very predictable little romantic poem called "Solitude" appeared in the *Train* under

the authorship of 'Lewis Carroll'. In the same year, a new Dean arrived at Christ Church, Henry Liddell, bringing with him a young wife and children, all of whom would figure largely in Dodgson's life over the following years. He became close friends with the mother and the children, particularly the three sisters — Ina, Alice and Edith. It seems there became something of a tradition of his taking the girls out on the river for picnics at Godstow or Nuneham.

It was on one such expedition, in 1862, that Dodgson invented the outline of the story that eventually became his first and largest commercial success — the first Alice book. Having told the story and been begged by Alice Liddell to write it down, Dodgson was evidently struck by its potential to sell well. He took the MS to Macmillan the publisher who liked it immediately. *Alice's Adventures in Wonderland* was published in 1865, under the pen-name Dodgson had first used some nine years earlier — Lewis Carroll.

With the launch and immediately phenomenal success of *Alice*, the story of the author's life becomes effectively divided in two: the continuing story of Dodgson's real life and the evolving myth surrounding "Lewis Carroll." Carroll quickly became a rich and detailed alter ego. A persona as famous and deeply embedded in the popular psyche as the story he told. To him belongs a large part of the image of 'little girls' and strange otherworldliness. that we know as the author of *Alice*. Dodgson's reality remained and remains largely obscure. It has been ignored, even by the most recent and reputed of modern biographers, in all, but its briefest outline. It is undisputed that throughout his growing wealth and fame, he continued to teach at Christ Church until 1881, and that he remained in residence there until his death. He published *Through the Looking-Glass* and what Alice found there in 1872, his great Joycean mock-epic *The Hunting of the Snark*, in 1876, and his last novel the two volume *Sylvie and Bruno* in 1889 and 1893 respectively. He also published many mathematical papers under his own name, courted scandal through his associations with the opposite sex, toured

Russia and Europe on an extended visit (in 1867) and bought a house in Guildford, where he died, suddenly of violent pneumonia, in January 14 1898, leaving mystery and enigma behind him.

Work

- Alice's Adventures in Wonderland
- The Hunting of the Snark
- Through the Looking Glass
- How Doth The Little Crocodile...
- Jabberwocky
- The Lobster-quadrille
- The Voice Of The Lobster
- The Walrus And The Carpenter



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Cervantes Saavedra, Miguel de



Miguel de Cervantes Saavedra (September 29, 1547 – April 23, 1616), was a Spanish novelist, poet and playwright. He is best known for his novel *Don Quixote de la Mancha*, which is considered by many to be the first modern novel, one of the greatest works in Western literature, and the greatest of the Spanish language. It is one of the Encyclopedia Britannica's "Great Books of the Western World" and the Russian author Fyodor Dostoyevsky called it "the ultimate and most sublime word of human thinking". Israeli Prime Minister David Ben-Gurion learned the Spanish language so that he could read it in the original, considering it a prerequisite to becoming an effective statesman. Sigmund Freud also learnt Spanish to read it.

Cervantes was born at Alcalá de Henares, Spain, on a day not recorded but since he was named Miguel it is guessed

he was born on the feast day of St. Michael (Sept 29) in 1547. He was the second son and fourth of seven children of Rodrigo de Cervantes and Leonor de Cortinas. His father was an impoverished apothecary-surgeon and came from an old family of Northern Spain. Cervantes was baptized on November 9, 1558. Although Cervantes' reputation rests almost entirely on his portrait of the gaunt country gentleman, *El ingenioso hidalgo*, his literary production was considerable. William Shakespeare, Cervantes' great contemporary, had evidently read *Don Quixote*, but it is most unlikely that Cervantes had ever heard of Shakespeare. As a child, Cervantes saw the famous actor-manager and dramatist Lope de Rueda and mentions this in the preface to his plays. This possibly ignited his passion for the theatre in later life.

Cervantes lived an unsettled life of hardship and adventure. He was the son of a surgeon who presented himself as a nobleman, although Cervantes's mother seems to have been a descendant of Jewish converts to Christianity. Little is known of his early years, but it seems that Cervantes spent much of his childhood moving from town to town, while his father sought work. After studying in Madrid (1568-1569), where his teacher was the humanist Juan López de Hoyos, Cervantes went to Rome in the service of Giulio Acquavita. Once in Italy, he doubtless began straightway to familiarize himself with Italian literature, a knowledge of which is so readily discernible in his own productions. In 1570, he became a soldier, and fought bravely on board a vessel in the great battle of Lepanto in 1571, and was shot through the left hand in such a way that he never after had the entire use of it.

He had recovered sufficiently however to participate in the naval engagement against the Muslims of Navarino in October 7, 1572. He participated in the capture of Tunis on October 10, 1573 and in the unsuccessful expedition to the relief of La Goletta in the autumn of 1574.

After living a while longer in Italy, with periods of garrison duty at Palermo and Naples, he finally determined

to return home in 1575. The ship was captured by the Turks, and he and his brother, Rodrigo, were taken to Algiers as slaves. In an extraordinary stroke of good fortune Cervantes was in possession of a letter of recommendation from the Duke of Alba, whose ship he had served on. The letter was found on his person and the Turks took him for a man of some importance who might bring a hefty ransom. He was held captive for five years, since his family could not afford the overpriced sum, undergoing great sufferings, some of which seem to be reflected in the episode of the "Captive" in Don Quixote, and in scenes of the play, *El trato de Argel*. After four unsuccessful escape attempts, he was ransomed by the Trinitarians, and returned to his family in Madrid in 1580.

In 1584, he married Catalina de Salazar y Palacios, 22 years younger than him. He and his wife had no children, although two years before his marriage Cervantes had fathered an illegitimate daughter, Isabel, in an affair with Ana Francisca de Rojas.

During the next 20 years he led a nomadic existence, working as a purchasing agent for the Spanish Armada, and as a tax collector. He was temporarily excommunicated for confiscating supplies which belonged to the dean of the cathedral of Seville. He suffered a bankruptcy, and was imprisoned at least twice (1597 and 1602) because of irregularities in his accounts, one due rather to some subordinate than to himself. Between the years 1596 and 1600, he lived primarily in Seville. In 1606, Cervantes settled permanently in Madrid, where he remained for the rest of his life.

In 1585, Cervantes published his first major work, *La Galatea*, a pastoral romance, at the same time that some of his plays, now lost except for *El trato de Argel* (where he dealt with the life of Christian slaves in Algiers) and *El cerco de Numancia*, were playing on the stages of Madrid. *La Galatea* received little contemporary notice, and Cervantes never wrote the continuation for it, (which he repeatedly promised).

Cervantes next turned his attention to drama, hoping to derive an income from that source, but the plays which he composed failed to achieve their purpose. Aside from his plays, his most ambitious work in verse was *Viaje del Parnaso* (1614), an allegory which consisted largely of a rather tedious though good-natured review of contemporary poets. Cervantes himself realized that he was deficient in poetic gifts.

If a remark which Cervantes himself makes in the prologue of *Don Quixote* is to be taken literally, the idea of the work, though hardly the writing of its "First Part", as some have maintained, occurred to him in prison at Argamasilla, in La Mancha. Cervantes' idea was to give a picture of real life and manners, and to express himself in clear language. The intrusion of everyday speech into a literary context was acclaimed by the reading public. The author stayed poor until 1605, when the first part of *Don Quixote* appeared. Cervantes tried to give output to several novellas that appear as subplots of the first part. Although it did not make Cervantes rich, it brought him international appreciation as a man of letters. Cervantes also wrote some plays during this period, as well as short novels, and the vogue obtained by Cervantes's story led to the publication of a continuation of it by an unknown who masqueraded under the name of Alonso Fernández de Avellaneda. In self-defense, Cervantes produced his own continuation, or "Second Part", of *Don Quixote*, which made its appearance in 1615. Surer of himself, this part does not feature extraneous plots.

For the world at large, interest in Cervantes centers particularly in *Don Quixote*, and this work has been regarded chiefly as a novel of purpose. It is stated again and again that he wrote it in order to ridicule the romances of chivalry, and to destroy the popularity of a form of literature which for much more than a century had engrossed the attention of a large proportion of those who could read among his countrymen, and which had been communicated by them to the ignorant.

Don Quixote certainly reveals much narrative power, considerable humour, a mastery of dialogue, and a forceful style. Of the two parts written by Cervantes, the first has ever remained the favourite. The second part is inferior to it in humorous effect; but, nevertheless, the second part shows more constructive insight, better delineation of character, an improved style, and more realism and probability in its action.

In 1613, he published a collection of tales, the *Exemplary Novels*, some of which had been written earlier. On the whole, the *Exemplary Novels* are worthy of the fame of Cervantes; they bear the same stamp of genius as Don Quixote. The picaresque strain, already made familiar in Spain by the *Lazarillo de Tormes* and his successors, appears in one or another of them, especially in the *Rinconete y Cortadillo*, which is the best of all. He also published the *Viaje Del Parnaso* in 1614, and in 1615, the *Eight Comedies* and *Eight New Interludes*, the largest group of plays written by Cervantes to have survived. At the same time, Cervantes continued working on *Los trabajos de Persiles y Sigismunda*, a Byzantine novel of adventurous travel completed just before his death, and which appeared posthumously in January, 1617.

He died in Madrid on April 23, 1616 (Gregorian calendar), the same date of the death of Shakespeare (in the Julian calendar). It is worth mentioning that the *Encyclopedia Hispanica* claims the date widely quoted as Cervantes' date of death, namely April 23, is the date on his tombstone which in accordance of the traditions of Spain at the time would be his date of burial rather than date of death. If this is true, according to *Hispanica*, then it means that Cervantes probably died on April 22 and was buried on April 23

Cervantes's influence is seen among others in the works of Sir Walter Scott, Charles Dickens, Gustave Flaubert, Herman Melville, Fyodor Dostoyevsky, and in the works of James Joyce and Jorge Luis Borges.

Chekhov, Anton Pavlovich



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Anton Pavlovich Chekhov was a major Russian short story writer and playwright. Many of his short stories are considered the apotheosis of the form while his playwriting career, though brief, have had a great impact on dramatic literature and performance.

Chekhov is better known in modern-day Russia for his several hundred short stories, many of which are considered masterpieces of the form. Yet his plays are also major influences on twentieth-century drama. From Chekhov, many contemporary playwrights have learned how to use mood, apparent trivialities and inaction to highlight the internal psychology of characters. Chekhov's four major plays—*The Seagull*, *Uncle Vanya*, *Three Sisters*, and *The Cherry Orchard*—are frequently revived in modern productions.

Anton Chekhov was born in Taganrog, a small provincial port on the Sea of Azov, in southern Russia on January 29, 1860. A son of a grocer and grandson to a serf who had bought his own freedom, Anton Chekhov was the third of six children..

In the late 1880s, Chekhov contracted tuberculosis from his patient. In 1887, forced by overwork and ill health, Chekhov undertook a trip to eastern Ukraine. Upon his return, he started writing the long short story *The Steppe* (*Step*), which was eventually published in a serious literary journal *Severny vestnik* ("Northern Herald"). This short story marked a new height for the writer, having the prestige to be published in a leading periodical of the time and showing the maturity that distinguished his later fiction.

The first production of "The Seagull," which premiered October 17, 1896, in St. Petersburg, was disastrous for Chekhov. The opening night audience was expecting a comedy and the company had had only nine days to rehearse. Jeers and boos greeted Nina's monologue at the end of Act I. So distraught was Chekhov that he wrote "I shall never forget last evening...I shall not have that play produced in Moscow, ever. NEVER again shall I write play or have them staged." (As luck would have it, audiences from the 2nd and 3rd nights were more appreciative; however, Chekhov ignored them.)

After the second production of *The Seagull* (and first successful one) by the Moscow Art Theatre, in 1898, he wrote three more plays for the same company: *Uncle Vanya*, *The Three Sisters* and *The Cherry Orchard*. In 1901 he married Olga Leonardovna Knipper (1870-1959), an actress who performed in his plays.

The movement toward naturalism in theatre that was sweeping Europe reached its highest artistic peak in Russia in 1898 with the formation of the Moscow Art Theatre (later, until recently, called the Moscow Academy Art Theatre). Its name became synonymous with that of Chekhov, whose plays about the day-to-day life of the landed gentry achieved

a delicate poetic realism that was years ahead of its time. Konstantin Stanislavsky, its director, became the 20th century's most influential theorist on acting.

Accompanied by Suvorin, Chekhov visited western Europe. Their long and close friendship negatively reflected on Chekhov's popularity, as Suvorin's *Novoye vremya* was considered politically reactionary in the increasingly liberal times. Eventually, Chekhov broke with Suvorin over the attitude taken by the paper toward the notorious Dreyfus Affair in France, with Chekhov championing the cause of Alfred Dreyfus.

His illness forced Chekhov to spend long periods of time in Nice, France and later in Yalta, Crimea. Chekhov died of complications of tuberculosis in Badenweiler, Germany where he had been visiting a special clinic for treatment. He was buried in Novodevichy Cemetery.

Assessment

It can be safely said that Chekhov revolutionized the genre of short story; his subject matter and technique influenced many future short-story writers. It is often said that little action occurs in Chekhov's stories and plays, but he compensates for lack of outward excitement by his original techniques for developing internal drama. The point of a typical Chekhov story is most often what happens within a given character, and that is conveyed indirectly, by suggestion or by significant detail. Chekhov eschews the traditional build-up of chronological detail, instead emphasizing moments of epiphanies and illumination over a significantly shorter period of time. As such, his best stories have a psychological realism and concision seldom matched by other writers. Tolstoy likened Chekhov's technique to that of the French Impressionists, who daubed canvases with paint apparently without reason, but achieved an overall effect of vivid, unchallengeable artistry.

One critic says of Chekhov that he is no moralist — he simply says "you live badly, ladies and gentlemen," but his smile has the indulgence of a very wise man.

As samples of the Russian epistolary art, Chekhov's letters have been rated second only to Aleksandr Pushkin's by the literary historian D.S. Mirsky. Although Chekhov is still chiefly known for his plays, critical opinion shows signs of establishing the stories, particularly those that were written after 1888, as an even more significant and creative literary achievement.

Equally innovative in his dramatic works, Chekhov sought to convey the texture of everyday life and move away from traditional ideas of plot and conventions of dramatic speech. Dialogue in his plays is not smooth or continuous: characters interrupt each other, several different conversations take place at the same time, and lengthy pauses occur when no one speaks at all. A recurring theme is the pointlessness of radical, human or mechanical change, versus the powerful inertia of slow organic cycles.

Works

Plays

- That Worthless Fellow Platonov (c.1881) - one act
- On the Harmful Effects of Tobacco (1886, 1902)
- Ivanov (1887) - a drama in four acts
- The Bear (1888) - one act comedy
- The Proposal or A Marriage Proposal (c.1888-1889) - one act
- The Wedding (1889) - one act
- The Wood Demon (1889) - four-act comedy
- The Seagull (1896)
- Uncle Vanya (1899-1900) - based on The Wood Demon
- Three Sisters (1901)
- The Cherry Orchard (1904)

Nonfiction

- A Journey to Sakhalin (1895), including:

- o Saghalien Island (1891-1895)
- o Across Siberia
- Letters

Short stories

Many of the earlier stories were written under the pseudonym "Antosha Chekhonte".

- "Intrigues" (1879-1884) - nine stories
- "Late-Blooming Flowers" (1882)
- "The Death of a Government Clerk" (1883)
- "The Swedish Match" (1883)
- "Lights" (1883-1888)
- "Oysters" (1884)
- "Perpetuum Mobile" (1884)
- A Living Chronology (1885)
- "Motley Stories" ("Pëstrye Rasskazy") (1886)
- "Excellent People" (1886)
- "Misery" (1886)
- "The Princess" (1886)
- "The Scholmaster" (1886)
- "A Work of Art" (1886)
- "Hydrophobia" (1886-1901)
- "At Home" (1887)
- "The Beggar" (1887)
- "The Doctor" (1887)
- "Enemies" (1887)
- "The Examining Magistrate" (1887)
- "Happiness" (1887)
- "The Kiss" (1887)

- "On Easter Eve" (1887)
- "Typhus" (1887)
- "Volodya" (1887)
- "The Steppe" (1888) - won the Pushkin Prize
- "An Attack of Nerves" (1888)
- "An Awkward Business" (1888)
- "The Beauties" (1888)
- "The Swan Song" (1888)
- "Sleepy" (1888)
- "The Name-Day Party" (1888)
- "A Boring Story" (1889)
- "Gusev" (1890)
- "The Horse Stealers" (1890)
- "The Duel" (1891)
- "Peasant Wives" (1891)
- "Ward No 6" (1892)
- "In Exile" (1892)
- "The Grasshopper" (1892)
- "Neighbours" (1892)
- "Terror" (1892)
- "My Wife" (1892)
- "The Butterfly" (1892)
- "The Two Volodyas" (1893)
- "An Anonymous Story" (1893)
- "The Black Monk" (1894)
- "The Head Gardener's Story" (1894)
- "Rothschild's Fiddle" (1894)
- "The Student" (1894)

- "The Teacher of Literature" (1894)
- "A Woman's Kingdom" (1894)
- "Three Years" (1895)
- "Ariadne" (1895)
- "Murder" (1895)
- "The House with an Attic" (1896)
- "My Life" (1896)
- "Peasants" (1897)
- "In the Cart" (1897)
- "The Man in a Case", "Gooseberries", "About Love"
- the 'Little Trilogy' (1898)
- "Ionych" (1898)
- "A Doctor's Visit" (1898)
- "The New Villa" (1898)
- "On Official Business" (1898)
- "The Darling" (1899)
- "The Lady with the Dog" (1899)
- "At Christmas" (1899)
- "In the Ravine" (1900)
- "The Bishop" (1902)
- "The Bet" (1889)
- "Betrothed" or "A Marriageable Girl" (1903)
- "Agafya"
- "The Pipe"
- "The Lottery Ticket"
- "Verochka"

Chaucer, Geoffrey



Geoffrey Chaucer is remembered as the author of *Canterbury Tales*, which ranks as one of the greatest epic works of world literature. Chaucer made a crucial contribution to English literature in using English at a time when much court poetry was still written in Anglo-Norman or Latin. Although he spent one of two brief periods of disfavor, Chaucer lived the whole of his life close the centers of English power.

Geoffrey Chaucer was born in London. His name was of French origin and meant shoemaker. Chaucer was the son of a prosperous wine merchant and deputy to the king's butler, and his wife Agnes. Little is known of his early education, but his works show that he could read French, Latin, and Italian. There exists no memoirs of Chaucer, but *Canterbury Tales* perhaps gives a sight of the writer:

In 1359-1360 Chaucer went to France with Edward III's army during the Hundred Years' War. He was captured in the Ardennes and returned to England after the treaty of Brétigny in 1360. It is said that during this period he translated from the French the allegory *Romaunt of the Rose*, which was his first literary work. Chaucer was so valued as a skilled professional soldier that his ransom, £16, then a tidy sum, was paid by his friends and King Edward. There is no certain information of his life from 1361 until c.1366, when he perhaps married Philippa Roet, the sister of John Gaunt's future wife, and one of Queen Philippa's ladies. Philippa apparently gave him two sons, 'little Lewis', to whom Chaucer addressed *A Treatise on the Astrolabe* (1391), and Thomas, who was later highly successful in public service. Philippa died in 1387 and Chaucer enjoyed Gaunt's patronage throughout his life. He was in the King's service, held a number of positions at court, and spent some time in Spain.

Between 1367 and 1378 Chaucer made several journeys abroad on diplomatic and commercial missions. It is possible that he met Giovanni Boccaccio or Petrarch in pre-Renaissance Italy in 1372-73. And it is said that the example of Dante gave him the idea of writing in the vulgar English rather than in the court French of the day. In 1374 he became a government official at the port of London, holding the post of Comptroller of the Customs and Subside of Wools, Skins, and Tanned Hides. During that time he was charged with rape, but his guilt or innocence has never been determined. In 1380 he paid Cecile Champaigne for withdrawing the suit. In 1385 he lost his employment and rent-free home, and moved to Kent where he was appointed as justice of the peace. He was also elected to Parliament. This was a period of great creativity for Chaucer, during which he produced most of his best poetry, among others *Troilus and Cressida* (c. 1385), based on a love story by Boccaccio.

When his wife died, according to records, Chaucer was sued for debt. Several of his friends were executed by the Merciless Parliament. In 1389 Richard II regained control and Chaucer reentered the service of the crown as Clerk of the

King's Works, to upkeep and repair governmental buildings in and out of London. Later 1390s he received royal gifts and pensions. Chaucer seems to have been in attendance (1395-96) on Henry Bolingbroke, John of Gaunt's son, who deposed Richard II in 1399 and who, as Henry IV, increased Chaucer's annuity.

The last years of his life Chaucer lived at Greenwich, "an Inne of Shrews," as the Host calls it in the *Canterbury Tales*, referring perhaps to the occasion when he was held up or mugged there, not once but twice in the same day. According to tradition, Chaucer died in London on October 25, 1400. He did not leave a will and it has been speculated that he was murdered. The regime of Thomas Arundel, Archbishop of Canterbury, did not accept attacks on the clergy and the ideas of the Lollards, who wanted to return to the apostolic poverty. Chaucer himself had friends who supported the reformist movement. Chaucer was buried in Westminster Abbey, in the part of the church which afterwards came to be called Poet's Corner. Virtually all the surviving manuscripts of his work date from the fifteenth century. A monument was erected to him in 1555.

Chaucer took his narrative inspiration for his works from several sources, including the *Romance of the Rose* by Guillaume de Loris, Ovid's poems, and such Italian authors as Dante, Petrarch, and Boccaccio. Their works he may have read during his travels in Italy. Chaucer remained still entirely individual poet, gradually developing his personal style and techniques. He must have heard a number of tales in his life time, it was the most common entertainment in the period of Black Death, popular unrest, serfdom, peasant revolts, foreign and local wars.

His first narrative poem, *The Book of the Duchess*, was probably written shortly after the death of Blanche, Duchess of Lancaster, first wife of John Gaunt, in September 1369. It was based largely on French sources, particularly the *Toman de la Rose* and several works of Guillaume de Machaut. His next important work, *The House of Fame*, was written between

1374 and 1385, and draw on the works of Ovid, Vergil, and Dante. Soon afterward Chaucer translated the *Consolation of Philosophy* by Boethius, and wrote the poem *Parliament of Birds*.

Chaucer's writing developed from a period of French influence in the late 1360s, through his 'middle period' of both French and Italian Influences, to the last period. Chaucer did not begin working on the *Canterbury Tales* until he was in his early 40s. The book, which was left unfinished when the author died, depicts a pilgrimage by some 30 people, who are going on a spring day in April to the shrine of the martyr, St. Thomas à Becket. En route to and from Canterbury they amuse themselves by telling stories. Chaucer himself knew the road well. When Dante's journey in *The Divine Comedy* ended in spiritual purification, Chaucer's pilgrims learned about the weakness of human nature, women's mastery over men, and how a canon cheated a priest. However, Chaucer do not deny that "the period of pilgrimage" could not end with blessedness. Among the rather democratic band of pilgrims are unprivileged and aristocrats - a knight, a monk, a prioress, a plowman, a miller, a merchant, a clerk, and an oft-widowed wife from Bath. It must be remembered, that Chaucer himself did not belong even the minor nobility, but he was used to associate with highly influential people.

Chaucer's innovation was to use such a diverse assembly of narrators, whose stories are interlinked with interludes in which the characters talk with each other, revealing much about themselves. Among Chaucer's sources were Boccaccio's *Teseida*, *The Wedding of Sir Gawen and Dame Ragnell*, and Ovid's *Metamorphoses*. He never mentions *Decamerone*, which he perhaps never read thoroughly. The rhyming verse was written in what is called Middle English, an old form of the language that differs from the English used today. Chaucer's style and techniques have been imitated through centuries. Shakespeare borrowed his plot for the drama *Troilus and Cressida*, John Dryden and Alexander Pope modernized some of his tales. - "He must have been a man of a most wonderful

comprehensive nature, because, as it has been truly observed of him, he has taken into the compass of his *Canterbury Tales* the various manners and humour (as we now call them) of the whole English nation in his age." (John Dryden in *Preface to the Fables*, 1700)

Selected works:

- Book of the Duchess, c. 1370)
- Monk's Tale, c. 1374
- Canterbury Tales, 1378-1400
- The Parlement of Foules, 1382
- The House of Fame, 1374-82
- Legende of Goode Wimmen, 1368, 1395
- Troilus and Criseyde, 1385



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Christie, Agatha



Agatha Christie was born in Torquay, in the county of Devon, as the daughter of Frederick Alvah Miller, an American with a moderate private income, and Clarissa Miller. Her father died when she was a child. Christie was educated home, where her mother encouraged her to write from very early age. At sixteen she was sent to school in Paris where she studied singing and piano. Christie was an accomplished pianist but her stage fright and shyness prevented her from pursuing a career in music. In her books Christie seldom referred to music, although her detectives, Poirot and Miss Marple, show interest in opera and Poirot sings in *The A.B.C. Murders* (1936) a World War I song. When Christie's mother took her to Cairo for a winter, she wrote there a novel. Encouraged by Eden Philpotts, neighbor and friend in Torquay, she devoted herself into writing and had short stories published.

In 1914 Christie married Archibald Christie, an officer in the Flying Royal Corps; their daughter, Rosalind, was born in 1919. During World War I she worked in a Red Cross Hospital in Torquay as a hospital dispenser, which gave her a knowledge of poisons. It was to be useful when she started writing mysteries. Christie's first detective novel, *The Mysterious Affair at Styles*, introduced Hercule Poirot, the Belgian detective, who appeared in more than 40 books, the last of which was *Curtain* (1975). The Christies bought a house and named it 'Styles' after the first novel.

Poirot was an amiably comic character with egg-shaped head, eccentric whose friend Captain Hastings represents the "idiot narrator" - familiar from Sherlock Holmes stories. Poirot draws conclusions from observing people's conduct and from objects around him, creating a chain of facts that finally reveal the murderer. "He tapped his forehead. "These little gray cells. It is 'up to them' - as you say over here." Behind the apparently separate details is always a pattern, which only Poirot is able to see.

Miss Marple, an elderly spinster, was a typical English character, but when Poirot used logic and rational methods, Marple relied on her feminine sensitivity and empathy to solve crimes. She was born and lived in the village of St. Mary Mead. Both Poirot and Marple did not have any family life, but Poirot also travelled much. Marple was featured in 17 novels, the first being *Murder At the Vicarage* (1930) and the last *Sleeping Murder* (1977). She was reportedly based on the author's own grandmother. Miss Marple made her first screen appearance in 1961 in *Murder She Said*, starring Margaret Rutherford. It was based on the novel *4:50 From Paddington* (1957). It was followed by *Murder at the Gallop* (1963), *Murder Ahoy* (1964), and *Murder Most Foul* (1964), all directed by George Pollock. The BBC TV series starring Joan Hickson ran 1984-87. Gracie Fields played Miss Marple on television in an adaptation of *A Murder Is Announced* (1956).

Poirot, a former policeman, was forced to flee his country after the German invasion of Belgium in 1914. His assistant

Captain Hastings married in the early 1930s and Poirot settled to London's Whitehaven Mansions. Poirot is short - only five feet four inches tall. He has waxed moustache, egg-shaped head and small feet. Poirot first appeared on screen in *Alibi* (1931). It was based on *The Murder Of Roger Ackroyd* (1926), which was partly inspired by Anton Chekhov's novel *The Shooting Party* (1884-1885). "Every murderer is probably somebody's old friend," Christie wrote in it. With these kind of insights in motives and methods of a murder Christie proved that she could have been a competent teacher at police academies. Peter Ustinov played Poirot in *Death on the Nile* (1978), *Evil under the Sun* (1982), and *Appointment with Death* (1988). David Suchet was Poirot in the UK television series (1989-91). In *Murder by the Book* (1986) Ian Holm's Poirot investigated his own murder. Tony Randall played Poirot in Frank Tashlin's unorthodox adaptation *The Alphabet Murders* (1965), in which Anita Ekberg galloped on horseback through Kensington Gardens.

In 56 years Christie wrote 66 detective novels, among the best of which are *The Murder of Roger Acroyd*, *Murder On The Orient Express* (1934), *Death On The Nile* (1937), and *Ten Little Niggers* (1939). The film version of *Ten Little Niggers* (1945, US title: *And Then There Were None*) by the French director René Clair, starring Walter Huston and Barry Fitzgerald, is one of the most faithful Christie adaptations. In addition to these mysteries, Christie wrote her autobiography (1977), and several plays, including *The Mousetrap*, which run more than 30 years continuously in London, and had 8 862 performances at the Ambassadors Theatre in London. The play was based on the short story 'Three Blind Mice', and was produced in 1952 in Nottingham and London. The original company at the Ambassadors Theatre included Richard Attenborough as the detective.

Christie's marriage broke up in 1926. Archie Christie, who worked in the City, announced that he had fallen in love with a younger woman, Nancy Neele. In the same year Christie's beloved mother died. After hearing that her husband had left for Miss Neele's house, Christie disappeared

for a time. "I would gladly give £500 if I could only hear where my wife is," said Colonel Christie. The story of her real life (love?) adventure in the 1926, when she lived in a Harrowgate hotel under the name Mrs. Neele, was basis for the film *Agatha*. It was directed in 1978 by Michael Apted. In title role was Vanessa Redgrave. Christie's divorce was finalized in 1928, and two years later she married the archaeologist Max Mallowan. She had met him on her travels in Near East in 1927, and accompanied him on his excavations of sites in Syria and Iraq. Later Christie used these exotic settings in her novels *Murder In Mesopotamia* (1936) and *Death on the Nile* (1937). Her own archeological adventures were recounted in *Come Tell Me How You Live* (1946). Mallowan was Catholic and fourteen years her junior; he became one of the most prominent archaeologist of his generation. Of her marriage the writer told reporters: "An archaeologist is the best husband any woman can have. The older she gets, the more interested he is in her." Mallowan worked in Iraq in the 1950s but returned to England, when Christie's health grew weaker. His most famous book was *Nimrud and its Remains*.

Christie's most prolific period began in the late 1920s. During the 1930s he published four non-series mystery novels, fourteen Poirot novels, two Marple novels, two Superintendent Battle books, a book of stories featuring Harley Quin and another featuring Mr. Parken Pyne, an additional Maru Westmacott book, and two original plays. In 1936 she published the first of six psychological romance novels under the pseudonym Mary Westmacott. After visiting Luxor in 1937, where Christie saw Howard Carter, she wrote the play *Akhnaton*, which was not published until 1973. It dramatized the fate of the Egyptian pharaoh Akhnaton, who tried to replace the old gods with monotheism, and Nefertiti, his wife. Curiously, the Finnish writer Mika Waltari, who gained later international fame with his historical novel *The Egyptian* (1945), wrote also in the same year a play about the same king, *Akhnaton, auringosta syntynyt* (1937). Christie's play was prodeded in New York as *Akhnaton and Nefertiti* in 1979 and next year in London.

During WW II Christie worked in the dispensary of University College Hospital in London. She also produced twelve completed novels. After the war she continued to write prolifically, also gaining success on the stage and in the cinema. *Witness for the Prosecution*, for example, was chosen the best foreign play of the 1954-55 season by the New York Drama Critics Circle. Play had opened in London in October 1953 and by December 1954, it was on Broadway. With Max Mallowan she traveled in 1947 and 1949 to expeditions to Nimrud, the ancient capital of Assyria, and in the Tigris Valley.

Among the many film adaptations are *Murder on the Orient Express* (1974), directed by Sidney Lumet and with Albert Finney as Poirot, and *Death on the Nile* (1978), with Peter Ustinov as Poirot. Both films were nostalgic costume dramas. Sidney Lumet wrote in *Making Movies* (1995) that clothes contribute an enormous amount to the style of the picture. "When Betty Bacall makes her first appearance in *Murder on the Orient Express*, she's wearing a full-length peach-colored bias-cut velvet dress with a matching hat and egret feather. Jacqueline Bisset, for her first appearance, wears a full-length blue silk dress, a matching jacket with a white ermine collar, and a tiny pillbox hat with a feather... The object was to thrust the audience into a world it never knew - to create a feeling of how glamorous things used to be." Even the small parts in *Murder on the Orient Express* was filled by famous stars. Richard Widmark was the victim, Lauren Bacall the American matron, Vanessa Redgrave the lady with the husband, Ingrid Berman the nurse, and John Gielgud the Jeeves character. Also Sean Connery and Anthony Perkins appeared.

According to Billy Wilder, Christie herself considered his *Witness for the Prosecution* the best film adaptation of her work. Wilder rewrote with Harry Kurnitz Christie's dialogue but did not change the clever plot with a surprise ending. In the film Charles Laughton was Sir Wilfrid, a barrister, who defends Leonard Vole (Tyrone Power), an inventor, accused

of murdering a middle-aged widowed woman. Marlene Dietrich was his German wife Christie, an actress, eager to testify against her husband. Wilfrid has just recovered from a severe heart attack. The role of his dominating nurse, Miss Plimsoll, was played by Laughton's wife, Elsa Lanchester. In one scene she threatens to resign, if Wilfried doesn't go to sleep. "Splendid," he replies. "Give her a month's pay and kick her down the stairs." Dietrich's performance had everything - she sang, kissed passionately Tyrone Power, said "I never use smelling salts because they puff up the eyes," and had a double role as a hard Cockney woman and a coldly articulating German woman. She was very disappointed when she did not even earn an Oscar nomination.

Christie's characters are usually well-to-do people. Often the comfortable lifestyle of his characters is undermined by financial problems, which lead to murder. Although her villains use very complicated plans, they are not impossible, but are firmly grounded on the everyday reality: "Miss Lyall's hobby in life, as has been said, was the study of human beings. Unlike most English people, she was capable of speaking to strangers on sight instead of allowing four days to a week to elapse before making the first cautious advance as is the customary British habit." (from 'Trinagle at Rhodes' in *Murder in the Mews*, 1937) In many stories the reader is fooled to suspect an innocent character, but most innovative Christie was when she revealed the guilty party: it has been the narrator, a group of people, a serial killer who tries to hide an obvious motive for his killing one of the victims, and so forth. Christie's world view was conservative and rational, but there is always a place for accidents: "'...Does it not strike you that the *easiest* way of removing someone you want to remove from your path is to take advantage of *accident*? Accidents are happening all the time. And sometimes - Hastings - they *can be helped to happen!*'" (from *Dumb Witness*, 1937). Christie gives always a logical explanation for crimes, but society is not blamed. Murder is not a sign of degeneration of middle-class values. After the crime is solved, life continues happily. Although Christie's

writing career spanned over six decades, she was conscious of social change without fixating on the period between the two World Wars. "When I reread those first books," she said in 1966, "I'm amazed at the number of *servants* drifting around. And nobody is really doing any work, they're always having tea on the lawn." However, she did not like editing her own text and was even reluctant to change the spelling unless a word has actually been misspelt.

By 1955 Christie had become a limited company, Agatha Christie Ltd, which was acquired in the late 1960s by Booker Books. It had already acquired Ian Fleming. In 1967 Christie became president of the British Detection Club, and in 1971 she was made a Dame of the British Empire. Christie died on January 12, 1976 in Wallingford, Oxfordshire. Mallowan died two years later, but he had married after Christie's death an old family friend. With over one hundred novels and over one hundred translations into foreign languages, Christie was by the time of her death the best-selling English novelist of all time. As Margery Allingham said: Christie has "entertained more people for more hours at time than any other writer of her generation." (*New York Times Book Review*, 1950)

Works

- The Mysterious Affair at Styles, 1920
- The Secret Adversary, 1922
- The Murder on the Links, 1923
- The Man in the Brown Suit, 1924
- Poirot Investigates, 1924
- The Secret Chimneys, 1925
- The Road of Dreams, 1925
- The Murder of Roger Ackroyd, 1926
- The Big Four, 1927
- The Mystery of the Blue Train, 1928
- The Seven Dials Mystery, 1929

- Partners in Crime, 1929
- The Mysterious Mr. Quinn, 1930
- The Murder at the Vicarage, 1930
- Giant's Bread, 1930
- The Sittaford Mystery, 1931
- Peril at End House, 1932
- The Thirteen Problems, 1932
- The Hound of Death and Other Stories, 1933
- Lord Adgware Dies, 1933
- Parker Pyne Investigates, 1934
- Unfinished Portrait, 1934
- The Listerdale Mystery And Other Stories, 1934
- Why Didn't They Ask Evans!, 1934
- Murder on the Orient Express, 1934
- Death in Three Acts, 1934
- Black Coffee, 1934 (Play)
- Death in the Clouds, 1935
- The A.B.C. Murders, 1936
- Cards on the Table, 1936
- Murder In Mesopotamia, 1936
- Death on the Nile, 1937
- Dumb Witness, 1937
- Murder in the Mews and Three other Poirot Cases, 1937
- Appointment with Death, 1938
- Hercule Poirot's Christmas, 1938
- The Regatta Mystery and other Stories, 1939
- Murder is Easy, 1939
- Ten Little Niggers, 1939
- One, Two, Buckle My Shoe, 1940
- Sad Cypress, 1940

- Evil Under the Sun, 1941
- N or M?, 1941
- The Body in the Library, 1942
- The Moving Finger, 1942
- Five Little Pigs, 1942
- Death Comes as the End, 1944
- Towards Zero, 1944
- Absent in the Spring, 1944
- Sparkling Cyanide, 1945
- The Hollow, 1946
- Come, Tell Me How You Live, 1946
- Ten Little Indians, 1946 (Play)
- Taken at the Flood, 1948
- The Rose and the Ywe Tree, 1948
- Crooked House, 1949
- A Murder is Announced, 1950
- The Do It With Mirrors, 1952
- Mrs. Ginty's Dead, 1952
- The Hollow, 1952 (Play)
- A Daughter's A Daughter, 1952
- The Mousetrap, 1952 (Play)
- After the Funeral, 1953
- A Pocket Full of Rye, 1953
- Destination Unknown, 1954
- Witness for the Prosecution, 1954 (Play)
- Hickory, Dickory, Dock, 1955
- The Burden, 1956
- 4:50 From Paddington, 1957
- Spider's Web, 1957 (Play)
- Ordeal By Innocence, 1958

- Towards Zero, 1958
- Verdict, 1958 (Play)
- The Unexpected Guest, 1958 (Play)
- Cat Among the Pigeons, 1959
- Go Back for Murder, 1960 (Play)
- The Pale Horse, 1961
- Double Sin and other Stories, 1961
- 13 for Luck!, 1961
- The Mirror Crack'd from Side to Side, 1962
- The Clocks, 1963
- Rule of Three, 1963 (Plays)
- A Caribbean Mystery, 1964
- At Bertram's Hotel, 1965
- Third Girl, 1966
- Endless Night, 1967
- By The Pricking Of My Thumb, 1968
- Halloween Party, 1969
- Passenger to Frankfurt, 1970
- The Golden Ball and Other Stories, 1971
- Nemesis, 1971
- Elephants Can Remember, 1972
- Postern of Fate, 1973
- Akhnaton, 1973 (Play)
- Poirot's Early Cases, 1974
- Curtain: Hercule Poirot's Last Case, 1975
- Sleeping Murder, 1976
- An Autobiography, 1977
- Miss Marple's Final Cases and Two Other Stories, 1979
- The Mysterious Affair at Styles and the Secret Adversary, 1998

Clarke, Arthur C.



Arthur C. Clarke was born at the coast town of Minehead, as the eldest of four children. He became interested in science in early age, and constructed his first telescope at thirteen. Clarke's father died when he was fourteen and his mother, left with her children, gave riding lessons to augment the family income.

While in school Clarke started to writes 'fantastic' stories and read eagerly the magazine *Astounding Stories*. He also read works from such writers as H.G. Wells and Jules Verne and looked at the stars through his homemade telescopes. On leaving school he worked in the Exchequer and Adult Department in London. His apartment became the headquarters of the British Interplanetary Society, and in 1949 he became its chairman. Clarke served from 1941 to 1946 in the Royal Air Force, specializing in radar, and sold during

the service his first science-fiction stories. In 1945 he wrote a technical paper that was the forerunner of communication satellites. The essay was reprinted in *Ascent To Orbit*, a collection of his technical writings, that he brought out after receiving the Marconi Award in 1982 for his contributions to communications technology.

After the war Clarke entered King's College, London, and took his B.Sc. with honours in physics and mathematics in 1948. His first published novel, *Prelude to Space*, was written in three weeks during the summer of 1947. From 1949 to 1951 he was an assistant editor of *Physics Abstracts*. Since 1952 Clarke has been a full-time writer. In the 1950s Clarke became interested in undersea exploration and moved to Sri Lanka, writing several fiction and nonfiction books and articles about the Indian Ocean. With his friend Mike Wilson he filmed the Great Barrier Reef of Australia, from which his novel *The Deep Range* (1957) derives. Clarke also worked as a director of Rocket Publishing, London, Underwater Safaris, Colombo, and Spaceward Corporation, New York.

In 1962 Clarke became completely paralyzed after an accidental blow on the head. He wrote *Dolphin Island* as his farewell to the sea. After recovering Clarke started his cooperation with the director Stanley Kubrick and later he accompanied his friend Mike Wilson on an underwater adventure six miles off the coast of Sri Lanka, which was depicted in *The Treasure of the Great Reef* (1964). However, Clarke still spent over six months out of his beloved island because of tax laws. In 1975 the Indian government presented him with a satellite dish, with which he was able to receive programs broadcast from experimental satellite ATS6.

In the 1980s Clarke was a presenter of the television series *Arthur C. Clarke's Mysterious World* (1980) and *World of Strange Powers* (1985). He lectured widely in Britain and in the United States. In 1980 he was Vikram Sarabhai Professor at Physical Research Laboratory in Ahmedabad, India. Until 1982 Clarke had written his books with a typewriter, but after the arrival of his first computer - 5 MB of memory - he used only his word processor.

Among Clarke's best known work is the short story *The Sentinel* (1951) about man's contact with sentient life. In the spring of 1964, Clarke retired to Hotel Chelsea in New York and started to write a novel about a space travel. His illustrious acquaintances during this period included Arthur Miller, Andy Warhol, Allen Ginsberg, and Norman Mailer. Clarke's work became the basis of the novel and film *2001: A Space Odyssey* (1968), for which Clarke wrote the script with Stanley Kubrick. In the story a mysterious monolith is found buried beneath the surface of the moon. It sends a signal towards Jupiter. To solve the mystery astronauts are sent to Jupiter with the help of the super-computer HAL 9000. With the amazing computer Clarke presents one of the basic philosophical questions: can there be intelligence without consciousness? After series of accident's and HAL's operations, one of the astronauts, David Bowman, is left alone as the ship reaches the planet. He embarks on the final step in humankind's next developmental stage. Clarke continued the *Odyssey Saga* in three sequels, *2010: Odyssey Two* (1982), *2061: Odyssey Three* (1988), and *3001: The Final Odyssey* (1996).

Clarke's other works include *Childhood's End* (1953), a story about the beginning of the age of Humankind after Overlords have eliminated ignorance, disease and poverty, *Earthlight* (1955), *A Fall Of Moondust* (1961), a tale of marooned moon schooner, *Rendezvous With Rama* (1973), in which a research team is sent to investigate a cylindrical object hurtling through the solar system, and *The Fountains Of Paradise* (1979). In the 1980s Clarke wrote with Gentry Lee, the chief engineer on Project Galileo, *Cradle* (1988), originally conceived as a movie project, and *Rama II* (1989). Clarke's catastrophe novel *The Hammer Of Good* (1993) about an asteroid hurtling toward Earth, anticipated such films as *Deep Impact* (1998) and *Armageddon* (1998).

Clarke is fellow of the Royal Astronomical Society and recipient of many awards for his science fiction. He was the guest of honour at the 1956 World Science Fiction Convention,

when he won a Hugo for his story 'The Star'. *Rendezvous with Rama* won the Nebula and Hugo Awards, and the John W. Campbell Memorial Award. Clarke has also won the Franklin Gold Medal, and in 1962 the Unesco-Kalinga Prize for popularizing science. He married Marilyn Mayfield in 1954 (divorced 1964). Clarke's *Venus Prime* series is franchised to Paul Preuss.

Among Clarke's central themes in his fiction is the "spiritual" rebirth and the search for man's place in the universe. However, his technological details are flawless, and often he has guessed right new advances in science. In *Rendezvous with Rama* the discussions of a research team form an allegory for the great question of the meaning of life. *2001* traces the evolution of man and humanity's quest for existential answers, symbolized by the unearthly monolith. In the sequels technological progress allows to reveal some of the secrets behind the monolith. In an article from 1999, 'The Twentieth-First Century: A (Very) Brief History,' Clarke predicts that the last coal mine is closed in 2006, a city in a third world country is devastated in 2009 by the accidental explosion of an A-bomb in its armory, and in 2014 starts the construction of Hilton Orbiter Hotel.

Selected Works

- Prelude to Space (1951)
- The Sands of Mars (1951)
- Islands in the Sky (1952)
- Against the Fall of Night (1953)
- Childhood's End (1953)
- Earthlight (1955)
- The City and the Stars (1956)
- The Deep Range (1957)
- A Fall of Moondust (1961)
- Dolphin Island (1963)
- Glide Path (1963)

- 2001: A Space Odyssey (1968)
- The Lion of Comarre & Against the Fall of Night (1968)
- Rendezvous with Rama (1973)
- Imperial Earth (1975)
- The Fountains of Paradise (1979)
- 2010: Odyssey Two (1982)
- The Songs of Distant Earth (1986)
- 2061: Odyssey Three (1988)
- A Meeting With Medusa (1988)
- Cradle (1988, with Gentry Lee)
- Rama II (1989, with Gentry Lee)
- Beyond the Fall of Night (1990, Gregory Benford)
- The Ghost from the Grand Banks (1990)
- The Garden of Rama (1991, with Gentry Lee)
- Rama Revealed (1993, with Gentry Lee)
- The Hammer of God (1993)
- Richter 10 (1996, with Mike McQuay)
- 3001: The Final Odyssey (1997)
- The Trigger (1999, with Michael P. Kube-McDowell)
- The Light of Other Days (2000, with Stephen Baxter)
- Time's Eye (2004, with Stephen Baxter)
- Sunstorm (2005, with Stephen Baxter)
- Across the Sea of Stars
- From the Ocean, From the Stars
- An Arthur C. Clarke Omnibus
- Prelude to Mars
- An Arthur C. Clarke Second Omnibus

- Four Great SF Novels
- The Space Trilogy
- The Sentinel (1948)
- Expedition to Earth (1953)
- Reach for Tomorrow (1956)
- Tales from the White Hart (1957)
- The Other Side of the Sky (1958)
- Tales of Ten Worlds (1962)
- The Nine Billion Names of God (1967)
- Of Time and Stars (1972)
- The Wind from the Sun (1972)
- The Best of Arthur C. Clarke (1973)
- Tales From Planet Earth (1990)
- More Than One Universe (1991)
- The Collected Stories of Arthur C. Clarke (2000)



Defoe, Daniel



Daniel Defoe was born as the son of Alice and James Foe. His father was a City tradesman and member of the Butchers' Company. James Foe's stubborn puritanism - the Foes were Dissenters, Protestants who did not belong to the Anglican Church - come occasionally through Defoe's writing. He studied at Charles Morton's Academy, London. Although his Nonconformist father intended him for the ministry, Defoe plunged into politics and trade, travelling extensively in Europe. Throughout his life, Defoe also wrote about mercantile projects, but his business ventures failed and left him with large debts, amounting over seventeen thousand pounds. This burden shadowed the remainder of his life, which he once summoned: "In the School of Affliction I have learnt more Philosophy than at the Academy, and more Divinity than from the Pulpit: In Prison I have learnt to know that Liberty does not consist in

open Doors, and the free Egress and Regress of Locomotion. I have seen the rough side of the World as well as the smooth, and have in less than half a Year tasted the difference between the Closet of a King, and the Dungeon of Newgate."

In the early 1680s Defoe was a commission merchant in Cornhill but went bankrupt in 1691. In 1684 he married Mary Tuffley; they had two sons and five daughters. Defoe was involved in Monmouth rebellion in 1685 against James II. While hiding as a fugitive in a churchyard after the rebellion was put down, he noticed the name Robinson Crusoe carved on a stone, and later gave it to his famous hero. Defoe became a supporter of William, joining his army in 1688, and gaining a mercenary reputation because change of allegiance. From 1695 to 1699 he was an accountant to the commissioners of the glass duty and then associated with a brick and tile works in Tilbury. The business failed in 1703.

In 1702 Defoe wrote his famous pamphlet *The Shortest-Way With The Dissenters*. Himself a Dissenter he mimicked the bloodthirsty rhetoric of High Anglican Tories and pretended to argue for the extermination of all Dissenters. Nobody was amused, Defoe was arrested in May 1703, but released in return for services as a pamphleteer and intelligence agent to Robert Harley, 1st Earl of Oxford, and the Tories. While in prison Defoe wrote a mock ode, *Hymn to the Pillory* (1703).

When the Tories fell from power, Defoe continued to carry out intelligence work for the Whig government. In his own days Defoe was regarded as an unscrupulous, diabolical journalist. Defoe used a number of pen names, including Eye Witness, T. Taylor, and Andrew Morton, Merchant. His most unusual pen name was 'Heliostrapolis, secretary to the Emperor of the Moon,' used on his political satire *The Consolidator, or Memoirs of Sundry Transactions from the World in the Moon* (1705). His political writings were widely read and made him powerful enemies. His most remarkable achievement during Queen Anne's reign was the periodical *A Review of the Affairs of France, and of All Europe* (1704-1713).

It was published weekly, later three times a week and resembled a modern newspapers. From 1716 to 1720 Defoe edited *Mercurius Politicus*, then the *Manufacturer* (1720), and the *Director* (1720-21). He was contributor from 1715 to periodicals published by Nathaniel Mist.

At first Defoe had troubles in finding a publisher for the book and eventually received £10 for the manuscript. Employing a first-person narrator and apparently genuine journal entries, Defoe created a realistic frame for the novel, which distinguished it from its predecessors. The account of a shipwrecked sailor was a comment both on the human need for society and the equally powerful impulse for solitude. But it also offered a dream of building a private kingdom, a self-made Utopia, and being completely self-sufficient. By giving a vivid reality to a theme with large mythic implications, the story have since fascinated generations of readers as well as authors like Joachim Heinrich Campen, Jules Verne, R.L. Stevenson, Johann Wyss (*Der schweizerische Robinson*), Michael Tournier (*Vendredi ou les limbes du Pacifique*), J.M. Coetzee (*Foe*), and other creators of Robinsonade stories.

During the remaining years, Defoe concentrated on books rather than pamphlets. At the age of 62 he published *Moll Flanders*, *A Journal of the Plague Year* and *Colonel Jack*. His last great work of fiction, *Roxana*, appeared in 1724. Defoe's choice of a female protagonist in *Moll Flanders* reflected his interest in the female experience. Moll is born in Newgate, where her mother is under sentence of death for theft. Her sentence is commuted to transportation to Virginia. The abandoned child is educated by a gentlewoman. Moll suffers romantic disillusionment, when she is ruined at the hands of a cynical male seducer.

Works

- An Essay Upon Projects, 1697
- The True-Born Englishman, 1701
- The Shortest-Way With The Dissenters, 1702

- *The Consolidator*, 1705
- *The Family Instructor*, 1715
- *Robinson Crusoe*, 1719
- *The Farther Adventures of Robinson Crusoe*, 1719
- *Memoirs of a Cavalier*, 1720
- *The Life, Adventures, and Piracies of the Famous Captain Singleton*, 1720
- *The Fortunes and Misfortunes of the Famous Moll Flanders*, 1722
- *A Journal of the Plague Year*, 1722
- *Colonel Jack*, 1722
- *Roxana*, 1724
- *Tour Through the Whole Island of Great Britain*, 1724-26
- *The Complete English Tradesman*, 1725-27
- *The Political History of the Devil*, 1726
- *An Essay on the History and Reality of Apparitions*, 1727



Dickens, Charles



English novelist, generally considered the greatest of the Victorian period. Dickens's works are characterized by attacks on social evils, injustice, and hypocrisy. He had also experienced in his youth oppression, when he was forced to end school in early teens and work in a factory. Dickens's good, bad, and comic characters, such as the cruel miser Scrooge, the aspiring novelist David Copperfield, or the trusting and innocent Mr. Pickwick, have fascinated generations of readers.

Charles Dickens was born in Landport, Hampshire, during the new industrial age, which gave birth to theories of Karl Marx. Dickens's father was a clerk in the navy pay office. He was well paid but often ended in financial troubles. In 1814 Dickens moved to London, and then to Chatham, where he received some education. The schoolmaster William Giles gave special attention to Dickens, who made rapid

progress. In 1824, at the age of 12, Dickens was sent to work for some months at a blacking factory, Hungerford Market, London, while his father John was in Marshalea debtor's prison. "My father and mother were quite satisfied," Dickens later recalled bitterly. "They could hardly have been more so, if I had been twenty years of age, distinguished at a grammar-school, and going to Cambridge." Later this period found its way to the novel *Little Dorritt* (1855-57). John Dickens paid his £40 debt with the money he inherited from his mother; she died at the age of seventy-nine when he was still in prison.

In 1824-27 Dickens studied at Wellington House Academy, London, and at Mr. Dawson's school in 1827. From 1827 to 1828 he was a law office clerk, and then a shorthand reporter at Doctor's Commons. After learning shorthand, he could take down speeches word for word. At the age of eighteen, Dickens applied for a reader's ticket at the British Museum, where he read with eager industry the works of Shakespeare, Goldsmith's *History of England*, and Berger's *Short Account of the Roman Senate*. He wrote for *True Sun* (1830-32), *Mirror of Parliament* (1832-34), and *the Morning Chronicle* (1834-36). Dickens gained soon the reputation as "the fastest and most accurate man in the Gallery", and he could celebrate his prosperity with "a new hat and a very handsome blue cloak with velvet facings," as one of his friend described his somewhat dandyish outlook. In the 1830s Dickens contributed to *Monthly Magazine*, and *The Evening Chronicle* and edited *Bentley's Miscellany*. These years left Dickens with lasting affection for journalism and suspicious attitude towards unjust laws. His career as a writer of fiction started in 1833 when his short stories and essays appeared in periodicals. 'A Dinner at Poplar Walk' was Dickens's first published sketch. It appeared in the *Monthly Magazine* in December 1833. It made him so proud, that he later told that "I walked down to Westminster Hall, and turned into it for half an hour, because my eyes were so dimmed with joy and pride, that they could not bear the street, and were not fit to be seen there." *Sketches By Boz*, illustrated by George

Cruikshank, was published in book form in 1836-37. The Posthumous Papers Of The Pickwick Club was published in monthly parts from April 1836 to November 1837.

Dickens's relationship with Maria Beadnell, the daughter of a banker, whom he had courted for four years, ended in 1833. Three years later Dickens married Catherine Hogart, the daughter of his friend George Hogarth, who edited the newly established *Evening Chronicle*. With Catherine he had 10 children. They separated in 1858. Some biographers have suspected that Dickens was more fond of Catherine's sister, Mary, who moved into their house and died in 1837 at the age of 17 in Dickens's arms. Eventually she became the model for Dora Copperfield. Dickens also wanted to be buried next to her and wore Mary's ring all his life. Another of Catherine's sisters, Georgiana, moved in with the Dickensses, and the novelist fell in love with her. Dickens also had a long liaison with the actress Ellen Ternan, whom he had met by the late 1850s.

Dickens's sharp ear for conversation helped him to create colorful characters through their own words. In his daily writing Dickens followed certain rules: "He rose at a certain time, he retired at another, and, though no precisian, it was not often that arrangements varied. His hours for writing were between breakfast and luncheon, and when there was any work to be done, no temptation was sufficiently strong to cause it to be neglected. The order and regularity followed him through the day. His mind was essentially methodical, and in his long walks, in his recreations, in his labour, he was governed by rules laid down for himself - rules well studied beforehand, and rarely departed from.

The Pickwick Papers were stories about a group of rather odd individuals and their travels to Ipswich, Rochester, Bath, and elsewhere. It was sold at 1 shilling the installment (1836-37), and opened up a market for similar inexpensive books. Many of Dickens's following novels first appeared in monthly installments, including *Oliver Twist* (1837-39). It depicts the London underworld and hard years of the foundling Oliver

Twist, whose right to his inheritance is kept secret by the villainous Mr. Monks. Oliver suffers in a poorfarm and workhouse. He outrages authorities by asking a second bowl of porridge. From a solitary confinement he is apprenticed to a casket maker, and becomes a member of a gang of young thieves, led by Mr. Fagin. Finally Fagin is hanged at Newgate and Mr. Barnlow adopts Oliver. Nicholas Nickleby (1838-39) was a loosely structured tale of young Nickleby's struggles to seek his fortune.

David Lean's dark, atmospheric version of *Oliver Twist* from 1948 is among the best films made from Dickens's novels. Lean's young thieves are as hard and professional as the brutal gang members of Luis Buñuel's *Los Olvidados* (1950). Alec Guinness played the old, big-nosed Fagin. The caricature upset some Jews in England, as Dickens's novel had done one hundred and ten years earlier. The Zionists protested that the character was presented in the same way that Jews were vilified in the Nazi paper *Der Sturmer*. American critics attacked the film's alleged anti-Semitism, and cuts were made before it was shown, with twelve minutes missing, in the American theatres. Lean's stylised *Great Expectations* (1946), based on Dickens's novel, had been a great success in the U.S. "Grandfather would have loved it," said Monica Dickens, the granddaughter of the author, of the film. With these works Lean has been considered an authority on Dickens.

A Christmas Carol (1843) is one of Dickens's most loved works, which has been adapted into screen a number of times. The character of Ebenezer Scrooge, the "squeezing, wrenching, grasping, scraping, clutching" miser, has attracted such actors as Seymour Hicks, Albert Finney, Michael Caine, George C. Scott and Alastair Sim. In a pornography version from 1975 Mary Stewart was "Carol Screwge". Historical subjects did not much interest Dickens. *Barnaby Rudge* (1841), set at the time of the 'No Popery' riots of 1780, and *A Tale Of Two Cities* (1859) are exceptions. The latter was set in the years of the French Revolution. The plot circles around the look-alikes Charles Darnay, a nephews of a marquis, and

Sydney Carton, a lawyer, who both love the same woman, Lucy.

Among Dickens's later works is *David Copperfield* (1849-50), where he used his own personal experiences of work in a factory. David's widowed mother marries the tyrannical Mr. Murdstone. David becomes friends with Mr. Micawber and his family. "I went in, and found there a stoutish, middle-aged person, in a brown surtout and black tights and shoes, with no more hair upon his head (which was a large one, and very shining) than there is upon an egg, and with a very extensive face, which he turned full upon me. His clothes were shabby, but he had an imposing short-collar on." Dora, David's first wife, dies and he marries Agnes. He pursues his career as a journalist and later as a novelist.

Great Expectations (1860-61) began as a serialized publication in Dickens's periodical *All the Year Round* on December 1, 1860. The story of Pip (Philip Pirrip) was among Tolstoy's and Dostoyevsky's favorite novels. G.K. Chesterton wrote that it has "a quality of serene irony and even sadness," which according to Chesterton separates it from Dickens's other works. "Ours was the marsh country, down by the river, within, as the river wound, twenty miles of the sea. My first most vivid and broad impression of the identity of things, seems to me to have been gained on a memorable raw afternoon towards evening. At such a time I found out for certain, that this bleak place overgrown with nettles was the churchyard; and that Philip Pirrip, late of this parish, and also Georgiana wife of the above, were dead and buried; and that Alexander, Bartholomew, Abraham, Tobias, and Roger, infant children of the aforesaid, were also dead and buried; and that the dark flat wilderness beyond the churchyard, intersected with dykes and mounds and gates, with scattered cattle feeding on it, was the marshes; and that the low leaden line beyond was the river; and that the distant savage lair from which the wind was rushing, was the sea; and that the small bundle of shivers growing afraid of it all and beginning to cry, was Pip." Pip, an orphan, lives with his old sister and her husband. He meets an escaped convict named Abel

Magwitch and helps him against his will. Magwitch is recaptured and Pip is taken care of Miss Havisham. He falls in love with the cold-hearted Estella, Miss Havisham's ward. With the help of an anonymous benefactor, Pip is properly educated, and he becomes a snob. Magwitch turns out to be the benefactor; he dies and Pip's "great expectations" are ruined. He works as a clerk in a trading firm, and marries Estella, Magwitch's daughter.

Dickens lived in 1844-45 in Italy, Switzerland and Paris, and from 1860 one his address was at Gadshill Place, near Rochester, Kent, where he lived with his two daughters and sister-in-law. He had also other establishments - Gad's Hill, and Windsor Lodge, Peckham, which he had rented for Ellen Ternan. His wife Catherine lived at the London house. In 1858-68 Dickens gave lecturing tours in Britain and the United States. By the end of his last American tour, Dickens could hardly manage solid food, subsisting on champagne and eggs beaten in sherry. In an opium den in Shadwell, Dickens saw an elderly pusher known as Opium Sal, who then featured in his mystery novel *The Mystery Of Edwin Drood*. He collapsed at Preston, in April 1869, after which his doctors put a stop to his public performances. Dickens died at Gadshill on suddenly of a stroke on June 8, 1870. Some of his friends later thought the readings killed him. Dickens had asked that he should be buried "in an inexpensive, unostentatious, and strictly private manner".

Our Mutual Friend (1865), the second last novel Dickens wrote, started with a murder mystery. In the opening chapter a drowned man is found floating on Thames. The Italian writer Italo Calvino has called the novel "an unqualified masterpiece, both in its plot and in the way it is written." *The Mystery of Edwin Drood* was published in 1870, but Dickens did not manage to finish it. He planned to produce it in 12 monthly parts, but completed only six numbers. The story is chiefly set in the cathedral city of Cloisterham and opens in an opium den. "Ye've smoked as many as five since ye come in at midnight," the woman goes on, as he chronically complains. "Poor me, poor me, my head is so

bad. Them two come in after ye. Ah, poor me, the business is slack, is slack! Few Chinamen about the Docks, and fewer Lascars, and no ships coming in, these say! Here's another ready for ye, deary." The choirmaster of the cathedral, John Jaspers, lives a double life, as an opium addict and a respected member of society. His ward, Edwin Drood, disappears on Christmas Eve, after a quarrel with Neville Landless. However, there is no trace of Edwin's body. Dick Datchery, a disguised detective arrives to investigate the case. "It is the complex nature of Dickens's evil men, not their merited fate, that makes them the peers of Dostoyevsky's lost souls. For this reason, I have always been irked by the critical treatment of his last novel as a pure whodunit. "Endings" were not his strong suit."

Major Works

- The Pickwick Papers (1836–1837)
- Oliver Twist (1837–1839)
- Nicholas Nickleby (1838–1839)
- The Old Curiosity Shop (1840–1841)
- Barnaby Rudge (1841)
- The Christmas books:
 - o A Christmas Carol (1843)
 - o The Chimes (1844)
 - o The Cricket on the Hearth (1845)
 - o The Battle of Life (1846)
- Martin Chuzzlewit (1843–1844)
- Dombey and Son (1846–1848)
- David Copperfield (1849–1850)
- Bleak House (1852–1853)
- Hard Times (1854)
- Little Dorrit (1855–1857)
- A Tale of Two Cities (1859)

- Great Expectations (1860–1861)
- Our Mutual Friend (1864–1865)
- The Mystery of Edwin Drood (unfinished) (1870)
- Sketches by Boz (1836)
- Master Humphrey's Clock (1840–1841)
- American Notes (1842)
- Pictures from Italy (1844–1845)
- The Life of Our Lord (1846, published in 1934)
- A Child's History of England (1851–1853)
- The Uncommercial Traveller (1860)
- A Child's Dream of a Star (1850)
- Captain Murderer
- The Christmas stories:
 - The Haunted Man and The Ghost's Bargain (1848)
 - A Christmas Tree (1850)
 - What Christmas is, as We Grow Older (1851)
 - The Poor Relation's Story (1852)
 - The Child's Story (1852)
 - The Schoolboy's Story (1853)
 - Nobody's Story (1853)
 - The Seven Poor Travellers (1854)
 - The Holly-tree Inn (1855)
 - The Wreck of the Golden Mary (1856)
 - The Perils of Certain English Prisoners (1857)
 - Going into Society (1858)
 - The Haunted House (1859)
 - A Message from the Sea (1860)

- o Tom Tiddler's Ground (1861)
- o Somebody's Luggage (1862)
- o Mrs Lirriper's Lodgings (1863)
- o Mrs Lirriper's Legacy (1864)
- o Doctor Marigold's Prescriptions (1865)
- o Mugby Junction (1866)
- o No Thoroughfare (1867)
- George Silverman's Explanation
- Holiday Romance
- Hunted Down
- The Lamplighter
- The Signal-Man (1866)
- Sunday Under Three Heads
- The Trial for Murder



Eliot, T. S.



American-English poet, playwright, and literary critic, a leader of the modernist movement in literature. Eliot was awarded the Nobel Prize for literature in 1948. His most famous work is *The Waste Land*, written when he was 34. On one level it describes cultural and spiritual crisis, reflected in its use of fragmentation and discontinuity.

Thomas Stearns Eliot was born in St. Louis, Missouri, the seventh and youngest child of a distinguished family of New England origin. His forebears included the Reverend William Greenleaf Eliot, founder of Washington University in St. Louis, and on his mother's side, Isaac Stearns, one of the original settlers of Massachusetts Bay Colony. Eliot's father was a prosperous industrialist and his mother wrote among others a biography of William Greenleaf Eliot.

Eliot was educated at Smith Academy in St. Louis, Milton Academy in Massachusetts. He graduated from Harvard,

where he contributed poetry to *Harvard Advocate*. He spent a year in France, attending lectures at the Sorbonne. After Eliot returned to Harvard, he completed a dissertation on the English idealist philosopher F.H. Bradley, and studied Sanskrit and Buddhism.

In 1914 he moved in England and started to reform poetic diction with Ezra Pound, who was largely responsible for getting Eliot's early poems into print - among them the Love Song of J. Alfred Prufrock in the Chicago magazine *Poetry* in 1915. The title character is tormented by the difficulty of articulating his complex feelings. Prufrock is a perfect gentleman and tragic in his conventionality. He has heard "the mermaids singing" but is paralyzed by self-consciousness - "I do not think that they will sing to me."

Pound also introduced Eliot to Harriet Weaver, who published Eliot's first volume of verse, *Prufrock And Other Observations*, in 1917. Eliot taught for a year at Highgate Junior School in London, and then worked as a clerk at Lloyds Bank. A physical condition prevented his entering in 1918 the US Navy. In 1919 appeared Eliot's second book, *ARA VOS PREC* (published in the U.S. as *POEMS*), hand-printed by Virginia and Leonard Woolf at the Hogarth Press.

In an early essay, 'Tradition and the Individual Talent' (1919), Eliot propounded the doctrine that poetry should be impersonal and free itself from Romantic practices. Eliot sees that in this depersonalization the art approaches science. With his collection of essays, *The Sacred Wood* (1920), and later published *The Use Of Poetry And The Use Of Criticism* (1933) and *The Classics And The Man Of Letters* (1942), Eliot established his reputation as a critic and had an enormous impact on contemporary literary taste. In 1922 Eliot founded the *Criterion*, a quarterly review that he edited until he halted its publication at the beginning of World War II. In 1925 he joined the publishing house of Faber and Gwyer (later Faber and Faber), becoming eventually one of the firm's directors. Between the years 1917 and 1919 Eliot was an assistant editor of the journal the *Egoist* and from 1919 onward he was a regular contributor to the *Times Literary Supplement*.

In the 60 years from 1905 to his death, Eliot published some 600 articles and reviews. He wanted to revive the appreciation of the 17th-century "Metaphysical poets," referring to such writers as Donne, Crashaw, Vaughan, Lord Herbert, and Cowley. He admitted that it is extremely difficult to define metaphysical poetry and decide what poets practiced it, but praised the complex mixture of intellect and passion that characterized their work.

Eliot's first marriage from 1915 with the ballet-dancer Vivienne Haigh-Wood turned out to be unhappy. She was temperamental, full of life, restless. Her arrival at menstruation brought extreme mood swings, pains and cramps; her condition was diagnosed as hysteria. From 1930 until her death in 1947 she was confined in mental institutions. Later Eliot married his secretary, Valerie Fletcher. Carole Seymour-Jones has argued in *Painted Shadow: A Life of Vivienne Eliot* (2001) that Eliot's sexual orientation was fundamentally gay. Eliot avoided sharing bed with Vivienne, who started an affair with Bertrand Russell. Virginia Woolf once said: "He was one of those poets who live by scratching, and his wife was his itch."

The appearance of *The Waste Land* (1922), a poetic exploration of soul's - or civilization's - struggle for regeneration, made Eliot world famous. Following Pound's suggestion, Eliot reduced *The Waste Land* to about half its original length. The first version, with Pound's revisions, was published in 1971. The long poem caught the mood of confusion after World War I, when everything in society seemed to be changing and many felt that pre-war values were lost.

Divided into five sections, *The Waste Land* is a series of fragmentary dramatic monologues, a dense chorus of voices and culture historical quotations, that fade one into another. Moreover, Eliot didn't hesitate to combine slang with scholarly language. The waste land, an image of Spenglerian magnitude, is contrasted with sources of regeneration, such as fertility rituals and Christian and Eastern religious

practices. Material for the work Eliot drew from several sources, among them the Grail story, the legend of the Fisher King, Sir James George Frazer's *Golden Bough*, and Dante's *Commedia*, but when Dante finally is reunited with Beatrice in 'Heaven', *The Waste Land* ends ambiguously with a few words of Sanskrit. In 1927 Eliot became a British citizen and member of the Church of England. His pilgrimage towards his own particular brand of High Anglicanism may be charted in his poetry, starting from 'The Hollow Men' (1925) to visions in *Four Quartets* (135-42), consisting of 'Burnt Norton', 'East Coker', 'The Dry Salvages', and 'Little Gidding,' into which he integrated his experiences in World War II as a watchman checking for fires during bombing raids. These quartets represent the four seasons and four elements.

Eliot's other works include poetic dramas, in which his dramatic verse became gradually indistinguishable from prose. *Murder In The Cathedral* (1935) was written for a church performance and treated the martyrdom of St. Thomas à Beckett. In *The Family Reunion* (1939) Eliot took a theme of contemporary life, and tried to find a rhythm close to contemporary speech. *The Cocktail Party* (1950) was partly based on *Alcestis* of Euripides.

Eliot was an incurable joker and among his many pranks was to seat visiting authors in chairs with whoopee cushions and offer them exploding cigars. *Old Possum's Book Of Practical Cats* (1939), Eliot's classical book of verse for children, has achieved a considerable world success in a musical adaptation. His most influential exercise in social criticism was notes toward a definition of culture (1948).

Eliot died in London on January 4, 1965. His fame has been shadowed by accusations of racism, misogynism, fascism, emotional coldness, and anti-Semitism, which has made him unpleasant for many readers. However, he has not been regarded as a Communist. Hints of Eliot's anti-Semitism, like in the poem 'Burbank With a Baedeker: Bleistein With a Cigar,' has been considered a questionable outgrowth of his theology, or due to a class prejudice, but

never the center of his thought. The poem's reputation, however, is notorious, but the possibility that Eliot perhaps was parodying antisemitism or made a statement on misreading Dante, also offers an alternative way of reading it.

Selected Works

Poetry

- Prufrock and Other Observations (1917)
- Poems (1920)
- Whispers of Immortality (1920)
- The Waste Land (1922)
- The Hollow Men (1925)
- The Journey of the Magi (1927)
- Ash Wednesday (1930)
- Ariel Poems (1930)
- Coriolan (1931)
- Old Possum's Book of Practical Cats (1939)
- Four Quartets (1945)

Plays

- Sweeney Agonistes (published in 1926, first performed in 1934)
- The Rock (1934)
- Murder in the Cathedral (1935)
- The Family Reunion (1939)
- The Cocktail Party (1949)
- The Confidential Clerk (1954)
- The Elder Statesman (first performed in 1958, published in 1959)

Nonfiction

- The Sacred Wood: Essays on Poetry and Criticism (1920)

- The Second-Order Mind (1920)
- "Tradition and the individual talent" (1920)
- Homage to John Dryden (1924)
- Shakespeare and the Stoicism of Seneca (1928)
- For Lancelot Andrewes (1928)
- Dante (1929)
- Selected Essays, 1917–1932 (1932)
- The Use of Poetry and the Use of Criticism (1933)
- After Strange Gods (1934)
- Elizabethan Essays (1934)
- Essays Ancient and Modern (1936)
- The Idea of a Christian Society (1940)
- Notes Towards the Definition of Culture (1948)
- Poetry and Drama (1951)
- The Three Voices of Poetry (1954)
- On Poetry and Poets (1957)

Fitzgerald, F. Scott



American short-story writer and novelist, known for his depictions of the Jazz Age (the 1920s). With the glamorous Zelda Sayre (1900-48), Fitzgerald lived a colorful life of parties and money-spending. At the beginning of one of his stories Fitzgerald wrote the rich "are different from you and me". This privileged world he depicted in such novels as *The Beautiful And Damned* (1922) and *The Great Gatsby* (1925), which is widely considered Fitzgerald's finest novel.

F. Scott Fitzgerald was born in St Paul, Minnesota of mixed Southern and Irish descent. He was given three names after the writer of *The Star Spangled Banner*, to whom he was distantly related. His father, Edward Fitzgerald, was a salesman, a Southern gentleman, whose furniture business had failed. Mary McQuillan, his mother, was the daughter of a successful wholesale grocer, and devoted to her only son. The family moved regularly, but settled finally in 1918

in St. Paul. At the age of 18 Fitzgerald fell in love with the 16-year-old Ginevra King, the prototype of Daisy Buchanan of *The Great Gatsby*.

Fitzgerald started to write at St. Paul Academy. His first published story, 'The Mystery of the Raymond Mortgage' appeared in 1909 in *Now and Then*. Fitzgerald entered in 1913 Princeton University, where he failed to become a football hero. He left his studies in 1917 because of his poor academic records, and took up a commission in the US Army. His experiences during World War I were more peaceful than Hemingway's - he never saw action and even did not go to France. *The Romantic Egoist*, a novel started in Princeton, was returned from Scribner's with an encouraging letter.

Demobilised in 1919, Fitzgerald worked briefly in New York for an advertising agency. His first story, 'Babes in the Wood,' was published in *The Smart Set*. Fitzgerald received from it thirty dollars and bought with the money a pair of white flannels. The turning point in his life was when he met in 1918 Zelda Sayre, herself as aspiring writer, and married her in 1920. In the same year appeared Fitzgerald's first novel, *This Side of Paradise*, in which he used material from *The Romantic Egoist*. Its hero, Amory Blaine, studies in Princeton, serves in WW I in France. At the end of the story he finds that his own egoism has been the cause of his unhappiness. The book gained success which the Fitzgeralds celebrated energetically in parties. Zelda danced on people's dinner tables. Doors opened for Fitzgerald into literary magazines, such as *Scribner's* and *The Saturday Evening Post*, which published his stories, among them 'The Diamond as Big as the Ritz.'

Fitzgerald's debts started to grow, and Zelda discovered that she was pregnant - the baby was born in 1921. Fitzgerald met in Paris Joyce who said: "That young man must be mad - I'm afraid he'll do himself some injury." *The Beautiful and Damned*, Fitzgerald's second novel, depicted Anthony Patch, an intelligent, sensitive but weak man. He spends his grandfather's money in drinking. In the end of the novel he

has lost with his wife, Gloria, illusions of beauty and truth. The work was less well received and in 1924 Fitzgerald moved to Europe. There he associated with such writers as Gertrude Stein and Ernest Hemingway. *The Great Gatsby* received excellent reviews but the book did not make the money Fitzgerald expected. He was drunk long periods. Dramatized version of the book opened at the Ambassador Theatre in New York on February 2, 1926. The play's success made possible the sale of *Gatsby* to the movies. The first film adaptation was made in the same year, directed by Herbert Brenon.

The setting of *The Great Gatsby* is New York City and Long Island during the 1920s. Nick Carraway, the narrator, works as a bond broker in Manhattan. He becomes involved in the life of his neighbor at Long Island, Jay Gatsby, shady and mysterious financier, who is entertaining hundreds of guests at lavish parties. Gatsby reveals to Nick, that he and Nick's cousin Daisy Fay Buchanan, had a brief affair before the war. However, Daisy married Tom Buchanan, a rich but boring man of social position. Gatsby lost Daisy because he had no money, but he is still in love with her. He persuades Nick to bring him and Daisy together again. "You can't repeat the past," Nick says to him. Gatsby tries to convince Daisy to leave Tom, who, in turn, reveals that Gatsby has made his money from bootlegging. "They're a rotten bunch," Nick shouts to Gatsby. "You're worth the whole damn bunch put together." Daisy, driving Gatsby's car, hits and kills Tom's mistress, Myrtle Wilson, unaware of her identity. Gatsby remains silent to protect Daisy. Tom tells Myrtle's husband it was Gatsby who killed his wife. Wilson murders Gatsby and then commits suicide. Nick is left to arrange Gatsby's funeral, attended only Gatsby's father and one former guest.

During the next five years the Fitzgeralds travelled between Europe and America several times. Louis Bromfield wrote about their apartment in Paris: "... it represented to some degree the old aspirations and a yearning for stability, but somehow it got only half-way and was neither one thing or the other." Years later Fitzgerald explained to his daughter

that "I decided to marry your mother after all, even though I knew she was spoiled and meant no good to me." He once said that she was well known in Montgomery, Alabama for being a drunk at 17. To support his expensive life style with Zelda, he frequently interrupted his work on his novels to write short stories and brought high fees from the popular magazines. Fitzgerald's stormy relationship with Zelda is told in his Novel the Crack Up (1945). For a few months in 1927, and then again in 1931 and 1932, Fitzgerald worked in Hollywood as a screenwriter. Between *Tender Is the Night* (1934), and 'The Crack-Up' (1936) Fitzgerald wrote little.

Fitzgerald's alcoholism and Zelda's mental breakdown attracted wide publicity in the 1930s. Fitzgerald learned that each breakdown made her final recovery less likely. His dependence on alcohol increased, In a letter to a friend he wrote: "A short story can be written on a bottle, but for a novel you need mental speed that enables you to keep the whole pattern in your head and ruthlessly sacrifice as Ernest did in "Farewell to Arms." If a mind is slowed up ever so little it lives in the individual part of a book rather than in a book as a whole; memory is dulled." He returned to Hollywood in 1937, where he met Sheilah Graham, a gossip columnist, with whom he lived for the rest of his life. Fitzgerald worked on various screenplays, but completed only one, *Three Comrades* (1938), before he was fired because of his drinking. The screenplay was based on Erich Maria Remarque's novel. When the young writer Budd Schulberg heard that he would cooperate with Fitzgerald in a film project, he said: "I thought he was dead." In a letter to his daughter from Hollywood in 1938 Fitzgerald revealed the "what I am doing here is the last tired effort of a man who once did something finer and better".

In 1939 Fitzgerald began a novel about Hollywood, *The Last Tycoon*, loosely based on the life of Irving Thalberg. Fitzgerald died on December 21, 1940, in Hollywood, in Graham's apartment, before the book was finished. Zelda Sayre died in a hospital fire in 1948. Their tragedy was basis Fitzgerald's novel *Tender is the Night*, which he revised

repeatedly. His tortuous marriage was commented upon by Hemingway in *A Moveable Feast* (1964). In *Tender is the Night* a brilliant psychiatrist, Dick Diver, falls in love with a rich, beautiful mental patient, Nicole Warren. He marries her, and loses his idealism and potential for a great career, but Nicole, having batted on Dick's strength and love for ten years, emerges victorious. Fitzgerald's novel *Trimalchion*, which appeared in 1999, was partly based on Petronius' (died AD 66) *Satyricon*. The vulgar and rich Trimalchio, whose banquet Petronius satirized in his work, was the literary prototype of Jay Gatsby. *The Great Gatsby* was originally to be entitled *Trimalchio's Banquet*.

Works

- This Side of Paradise (1920)
- The Beautiful and Damned (1922)
- The Great Gatsby (1925)
- Tender is the Night (1934)
- The Love of the Last Tycoon (1940)
- Flappers and Philosophers (1920)
- Tales of the Jazz Age (1922)
- All the Sad Young Men (1926)
- Taps at Reveille (1935)
- The Pat Hobby Stories (1962)
- The Short Stories of F. Scott Fitzgerald (1989)
- The Princeton Tiger (Humor Magazine, 1917)
- The Vegetable (play, 1923)
- The Crack-Up (essays and stories, 1945)
- Winter Dreams (Short Story)
- Babylon Revisited (Short Story)
- Bernice Bobs Her Hair (Short Story)
- The Vegetable or From President to Postman (play)

Hammett, Dashiell



Dashiell Hammett was born in St. Mary's County, Maryland, on May 27th, 1894, and died January 10, 1961, in New York, New York. In between, he was one of the seminal creators in detective fiction. As if creating Sam Spade in *The Maltese Falcon* wasn't enough, he was also responsible for *The Continental Op* and *The Thin Man*, the novel that introduced husband and wife sleuths Nick and Nora Charles to the world, and became the basis for a string of popular movies. His name appeared in the credits to Brad Runyon, *The Fat Man*, and other radio shows featuring his characters, and alongside Alex Raymond's, for the private eye/spy daily comic strip *Secret Agent X-9*.

He grew up on the streets of Philadelphia and Baltimore. He became a detective in 1915 when he joined the Baltimore branch of the Pinkerton National Detective Agency, housed in the Continental Building. You see, Hammett not only

talked the talk, but he also walked the walk. He actually was a private detective. He learned the detective racket from James Wright, a short, squat, tough-talking operative, whom Hammett came to idolize (and who would later supposedly serve as the inspiration for *The Continental Op*). And detecting was no easy racket. Years later, Lillian Hellman, Hammett's friend and lover, wrote of "the bad cuts on his legs and the indentations in his head from being scrappy with criminals."

By 1922, Hammett was a fledgling professional writer in San Francisco, publishing his first short story, "The Parthian Shot," in the October 1922 issue of *The Smart Set*, and shortly after, "The Road Home" in the December 1922 issue of a relatively new pulp mag, *Black Mask*. His third *Black Mask*-published story, "Arson Plus," in the October 1, 1923 issue, introduced his ground-breaking character, *The Continental Op* — the nameless operative of the *Continental Detective Agency* (possibly based on James Wright).

Encouraged by *Black Mask*'s new editor, Captain Joseph Shaw, Hammett became one of the true stars of that pivotal pulp. Hammett's *Continental Op* eventually appeared in over three dozen stories, some of which formed the basis for the novels *Red Harvest* and *The Dain Curse*, were both published in 1929.

Hammett's best-known, and arguably best novel, however, was *The Maltese Falcon*, featuring Sam Spade in 1930). Of course, a big part of the novel's popularity can be traced to the classic film that was adapted from it in 1941, directed by John Huston, and starring Humphrey Bogart as Spade. *The Glass Key* (featuring the gangster Ned Beaumont, 1931), and *The Thin Man* (with Nick and Nora Charles, 1934) were also best sellers; and both went on to become successful films; in fact, a whole string of films, in *The Thin Man*'s case.

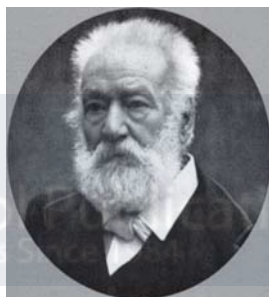
But by 1934, he had published *The Thin Man*, Hammett's career as a writer was almost over. He had met Lillian Hellman, a script reader with ambitions to be a playwright, the previous autumn, and they would soon embark on a long,

tumultuous relationship, full of high drama and cocktails, politics and art. alas, very little of the art was Hammett's. He never wrote another novel, and he wrote few short stories. Always looking for money, he took a whack at something new: a comic strip, *Secret Agent X-9*, but only lasted a year. He wrote a few things for radio, or at least lent his name to them. Thanks to the success of the film versions of his work, his reputation preceded him in Hollywood, and he wrote a handful of screen stories. He also became quite involved in Hellman's work, acting as a sounding board, at least, and possibly a co-writer, even.

In 1942, swept with patriotic fever, Hammett enlisted in the American Army (he was forty-eight at the time!). Lillian and he had always been active in leftist politics, lending their names to various causes, but with the end of WWII, the political pendulum had swung the other way. In 1951, Hammett was called to testify in the trial of four communists accused of conspiring against the U.S. government. He declined, and went to prison for five months, despite his failing health. He was fifty-seven at the time. Hellman herself was eventually hauled before HUAC, and ordered to testify, to name names. Likewise defiant, she let loose with a powerful speech condemning the entire process, and the senators backed down. Dashiell Hammett died on January 10, 1961.

He may never have written anything of true significance after 1934 (or at least, nothing close to the magnificence of his earlier work), but the myth of the private eye turned writer lives on. In the seventies, Joe Gores, another San Francisco private eye turned writer, wrote *Hammett*, a fictitious account of Hammett chucking the writing gig and going after a friend's killer. It was as much a loving tribute as it was a fictionalized biography, and was probably as true as fiction can get. It was eventually also made into a pretty good film.

Hugo, Victor



Novelist, poet, and dramatist, the most important of French Romantic writers. In his preface to his historical play *Cromwell* (1827) Hugo wrote that romanticism is the liberalism of literature. Hugo developed his own version of the historical novel, combining concrete, historical details with vivid, melodramatic, even feverish imagination. Among his best-known works are *The Hunchback of Notre Dame* and *Les Misérables*.

Victor-Marie Hugo was born in Besançon as the son of Joseph-Léopold-Sigisbert Hugo and Sophie Trébuchet. Hugo's father was an officer in Napoleon's army, an enthusiastic republican and ruthless professional soldier, who loved dangers and adventures. After the marriage of his parents had collapsed, he was raised by his mother. In 1807 Sophie took her family for two years from Paris to Italy, where

Léopold served as a governor of a province near Naples. When General Hugo took charge of three Spanish provinces, Sophie again joined her husband. Sophie's lover, General Victor Lahorie, her husband's former Commandin Officer, was shot in 1812 by a firing-squad for plotting against Napoleon.

From 1815 to 1818 Hugo spend in the Pension Cordier in Paris, but most of the classes of the school were held at the Collège Louis-le Grand. He began in early adolescence to write verse tragedies and poetry, and translated Virgil. At the age of sixteen he noted: "Many a great poet is often / Nothing but a literary giraffe: / How great he seems in front, / How small he is behind!" With his brothers he founded in 1819 a review, the *Conservateur Littéraire*. Inspired by the example of the statesman and author François René Chateaubriand, Hugo published his first collection of poems, *Odes Et Poésies Diverses* (1822). It gained him a royal pension from Louis XVIII. As a novelist Hugo made his debut with *Han D'islande* (1823), which appeared first anonymously in four pocket-sized volumes. It was translated two years later in English and a Norwegian translation was published in 1831. The style of Sir Walter Scott labelled several of his works, among them *Bug-Jargal* (1826).

In 1822 Hugo married Adèle Foucher (d. 1868), who was the daughter of an officer at the ministry of war. His brother Eugène, who had mental problems, was secretly in love with her and lost his mind on Hugo's wedding day. Engéne spent the rest of his life in an institution. In the 1820s Hugo come in touch with liberal writers, but his political stand wavered from side to side. He wrote royalist odes, cursed the memory of Napoleon, but then started to defend his father's role in Napoleon's victories, and attack the injustices of the monarchist regime. General Hugo died in 1828; at that time Hugo started to call himself a baron.

Hugo's foreword for his play *CromwelL* (1827), a manifesto for a new drama, started a debate between French Classicism and Romanticism. However, Hugo was not a rebel,

and not directly involved in the campaign against the bourgeois, but he influenced deeply the Romantic movement and the formulation of its values in France. "The Victor I loved is no more," said Alfred de Vigny, "... now he likes to make saucy remarks and is turning into a liberal, which does not suit him..." Hugo gained a wider fame with his play *Hernani* (1830), in which two lovers poison each other, and with his famous historical work *Notre-Dame De Paris*, which became an instant success. Since its appearance in 1831 the story has become part of the popular culture. The novel, set in 15th century Paris, tells a moving story of a gypsy girl Esmeralda and the deformed, deaf bell-ringer, Quasimodo, who loves her. Esmeralda arouses passion in Claude Frollo, an evil priest, who discovers that she favors Captain Phoebus. Frollo stabs the captain and Esmeralda is accused of the crime. Quasimodo attempts to shelter Esmeralda in the cathedral. Frollo finds her and when Frollo is rejected by Esmeralda, he leaves her to the executioners. In his despair Quasimodo catches the priest, throws him from the cathedral tower, and disappears. Later two skeletons are found in Esmeralda's tomb - that of a hunchback embracing that of a woman.

In the 1830s Hugo published several volumes of lyric poetry, which were inspired by Juliette Drouet (Julienne-Joséphine Gauvain), an actress with whom Hugo had a liaison until her death in 1882. Adèle had an affair with Hugo's friend Charles-Augustin Sainte-Beuve. "Let us not bury our friendship," Hugo wrote to him, but later described him as a man, who 'lifts his loathsome skirt and says, "Admire me!"' Hugo himself was seen by his fans a Gargantuan, larger-than-life character, and rumors spread that he could eat half an ox at a single sitting, fast for three days, and work non-stop for a week.

Hugo's lyrical style was rich, intense and full of powerful sounds and rhythms, and although it followed the bourgeois popular taste of the period it also had bitter personal tones. Hugo's 'Mme Biard poems' - he had an affair with Léonie d'Aunet (Mme Biard's maiden name) in the 1840s - are

intensely sexual. According to Verlaine a typical Hugo love poem was "I like you. You yield to me. I love you. - You resist me. Clear off..."

In his later life Hugo became involved in politics as a supporter of the republican form of government. After three unsuccessful attempts, Hugo was elected in 1841 to the Académie Française. This triumph was shadowed by the death of Hugo's daughter Léopoldine. She had married Charles Vacquerie in February 1843, and in September she drowned with her husband. In a poem, 'Tomorrow, At Daybreak', written on the fourth anniversary of her death, Hugo depicted his walk to the place where she was buried: "I shall not look on the gold of evening falling / Nor on the sails descending distant towards Harfleur, / And when I come, shall lay upon your grave / A bouquet of green holly and of flowering briar." It took a decade before Hugo published again books. After he was made a *pair de France* in 1845, he sat in the Upper Chamber among the lords. He also began to work with a new novel, first titled *Jean Tréjean*, then *Les Misères*. Following the 1848 revolution, with the formation of the Second Republic, Hugo was elected to the Constitutional Assembly and to the Legislative Assembly. When workers started to riot, he led soldiers who stormed barricades in brutal assaults.

When the coup d'état by Louis Napoleon (Napoleon III) took place in 1851, Hugo believed his life to be in danger. "Louis-Napoléon is a traitor," he had declared. "He had violated the Constitution!" Hugo fled to Brussels and then to Jersey. When he was expelled from the island, he moved with his family to Guernsey in the English Channel. In a poem, 'Memory of the Night of the Fourth,' focusing on the overthrown of the Second Republic and the death of a young child, killed by bullets, Hugo wrote about the new emperor: "Ah mother, you don't understand politics. / Monsieur Napoleon, that's his real name, / Is poor and a prince; loves palaces; / Likes to have horses, valets, money / For his gaming, his table, his bedroom, / His hunts, and he maintains / Family, church and society, / He wants Saint-Clod, rose-carpeted in summer, So prefects and mayors can respect him.

That's why it has to be this way: old grandmothers / With their poor gray fingers shaking with age / Must sew in winding-sheets children of seven." Hugo's partly voluntary exile lasted 20 years. During this time he wrote at Hauteville House some of his best works, including *Les Châtiments* (1853) and *Les Misérables* (1862), an epic story about social injustice. *Les Châtiments* became one of the most popular forbidden poetry books.

Les Misérables is set in the Parisian underworld. The protagonist, Jean Valjean, is sentenced to prison for 19 years for stealing a loaf of bread. After his release, Valjean plans to rob monseigneur Myriel, a saintlike bishop, but cancels his plan. However, he forfeits his parole by committing a minor crime, and for this crime Valjean is haunted by the police inspector Javert. Valjean eventually reforms and becomes under the name of M. Madeleine a successful businessman, benefactor and mayor of a northern town. To save an innocent man, Valjean gives himself up and is imprisoned in Toulon. He escapes and adopts Cosette, an illegitimate child of a poor woman, Fantine. Cosette grows up and falls in love with Marius, who is wounded during a revolutionary fight. Valjean rescues Marius by means of a flight through the sewers of Paris. Cosette and Marius marries and Valjean reveals his past. - The story has been filmed several times and made into a musical by the composer Claude-Michel Schönberg and the librettist Alain Boublil, opening in 1980 in Paris. The English version was realised in 1985 and the Broadway version followed two years later.

Like other Romantic writers, Hugo was interested in Spiritism, and he experimented with table-tapping. After a number of fruitless efforts, his table gave him the final title of *Les Misérables*. Among Hugo's most ambitious works was an epic poem, *La Fin de Satan*, a study of Satan's fall and the history of the universe. Satan is presented more complex character than merely the embodiment of the Evil, but when Milton saw in *Paradise Lost* in Satan's revolt tragic, cosmic grandeur, Hugo brings forth the horror elements. The poem was never completed.

Although Napoleon III granted in 1859 an amnesty to all political exiles, Hugo did not take the bite. *Les Misérables* appeared with an international advertising campaign. The book divided critics but masses were enthusiastic. Pope Pius IX added it with *Madame Bovary* and all the novels of Stendhal and Balzac to the Index of Proscribed Books. Hugo's fleeting affairs with maids and country girls inspired his *Les Chansons Des Rues Et Des Bois* (1865). "The creaking of a trestle bed / Is one of the sounds of paradise," he wrote. Hugo's daughter Adèle, whose apathy and unsociability caused him much worries, went after Lieutenant Albert Pinson to Halifax, Nova Scotia, where his regiment was stationed, and followed also him to Barbados. *Les Travailleurs De La Mer* (1866), a story of hypocrisy, love, and suicide, became a bestseller and later two films were made of it.

Adèle Hugo's biography of her husband appeared in 1863; she died in 1868. Political upheavals in France and the proclamation of the Third Republic made Hugo return to France. The unpopular Napoleon III fell from power the Republic was proclaimed. In 1870 Hugo witnessed the siege of Paris. "There is only enough sugar in Paris for ten days," he wrote in his diary on 8 October. "Meat rationing began today." During the period of the Paris Commune of 1871, Hugo lived in Brussels, from where he was expelled for sheltering defeated revolutionaries. Hugo's attitude to the Commune was ambivalent: "An admirable thing, stupidly compromised by five or six deplorable ringleaders." After a short time refuge in Luxemburg, he returned to Paris and was elected as a senator of Paris in 1876. Sexually he was still active and his maid, Blanche Lavin, was the constant target of his passions, but not the only one. After an exhaustive period with her, Hugo suffered a mild stroke in June 1878. The infuriated Juliette Drouet, his faithful companion from the 1830s, wrote to her nephew: "You must try to track down the creature who has destroyed my happiness.." Hugo died in Paris on May 22, 1885. He was given a national funeral, attended by two million people, and buried in the Panthéon.

Works

- Nouvelles Odes (1824)
- Bug-Jargal (1826)
- Han d'Islande (1823)
- Odes et Ballades (1826)
- Cromwell (1827)
- Les Orientales (1829)
- Le Dernier jour d'un condamné (1829)
- Hernani (1830)
- Notre-Dame de Paris (1831), (translated into English as *The Hunchback of Notre Dame*)
- Marion Delorme (1831)
- Les Feuilles d'automne (Autumn Leaves) (1831)
- Le roi s'amuse (1832)
- Lucrèce Borgia Lucrezia Borgia (1833)
- Marie Tudor (1833)
- Étude sur Mirabeau (1834)
- Littérature et philosophie mêlées (1834)
- Claude Gueux (1834)
- Angelo (1835)
- Les Chants du crépuscule (1835)
- Les Voix intérieures (1837)
- Ruy Blas (1838)
- Les Rayons et les ombres (1840)
- Le Rhin (1842)
- Les Burgraves (1843)
- Napoléon le Petit (1852)
- Les Châtiments (1853)
- Lettres à Louis Bonaparte (1855)

- Les Contemplations (1856)
- La Légende des siècles (1859)
- Les Misérables (1862),
- William Shakespeare (essay) (1864)
- Les Chansons des rues et des bois (1865)
- Les Travailleurs de la Mer (1866), (Toilers of the Sea)
- Paris-Guide (1867)
- L'Homme qui rit (1869), (The Man Who Laughs)
- L'Année terrible (1872)
- Quatre-vingt-treize (Ninety-Three) (1874)
- Mes Fils (1874)
- Actes et paroles — Avant l'exil (1875)
- Actes et paroles - Pendant l'exil (1875)
- Actes et paroles - Depuis l'exil (1876)
- La Légende des Siècles 2e série (1877)
- L'Art d'être grand-père (1877)
- Histoire d'un crime 1re partie (1877)
- Histoire d'un crime 2e partie (1878)
- Le Pape (1878)
- Religions et religion (1880)
- L'Âne (1880)
- Les Quatres vents de l'esprit (1881)
- Torquemada (1882)
- La Légende des siècles Tome III (1883)
- L'Archipel de la Manche (1883)
- Théâtre en liberté (1886)
- La fin de Satan (1886)
- Choses vues - 1re série (1887)

- Toute la lyre (1888)
- Alpes et Pyrénées (1890)
- Dieu (1891)
- France et Belgique (1892)
- Toute la lyre - nouvelle série (1893)
- Correspondances - Tome I (1896)
- Correspondances - Tome II (1898)
- Les années funestes (1898)
- Choses vues - 2e série (1900)
- Post-scriptum de ma vie (1901)
- Dernière Gerbe (1902)
- Mille francs de récompense (1934)
- Océan. Tas de pierres (1942)
- Pierres (1951)



James, Henry



American-born writer, gifted with talents in literature, psychology, and philosophy. James wrote 20 novels, 112 stories, 12 plays and a number of literary criticism. His models were Dickens, Balzac, and Hawthorne.

Henry James was born in New York City into a wealthy family. His father, Henry James Sr., was one of the best-known intellectuals in mid-nineteenth-century America, whose friends included Thoreau, Emerson and Hawthorne. James made little money from his novels. Once his friend, the writer Edith Wharton, secretly arranged him a royal advance of \$8,000 for *The Ivory Tower* (1917), but the money actually came from Wharton's royalty account with the publisher. When Wharton sent him a letter bemoaning her unhappy marriage, James replied: "Keep making the movements of life."

In his youth James traveled back and forth between Europe and America. He studied with tutors in Geneva, London, Paris, Bologna and Bonn. At the age of nineteen he briefly attended Harvard Law School, but was more interested in literature than studying law. James published his first short story, 'A Tragedy of Errors' two years later, and then devoted himself to literature. In 1866-69 and 1871-72 he was contributor to the *Nation* and *Atlantic Monthly*.

From an early age James had read the classics of English, American, French and German literature, and Russian classics in translation. His first novel, *Watch and Ward* (1871), appeared first serially in the *Atlantic*. James wrote it while he was traveling through Venice and Paris. *Watch and Ward* tells a story of a bachelor who adopts a twelve-year-old girl and plans to marry her.

After living in Paris, where James was contributor to the *New York Tribune*, he moved to England, living first in London and then in Rye, Sussex. "It is a real stroke of luck for a particular country that the capital of the human race happens to be British. Surely every other people would have it theirs if they could. Whether the English deserve to hold it any longer might be an interesting field of inquiry; but as they have not yet let it slip the writer of these lines professes without scruple that the arrangement is to his personal taste. For after all if the sense of life is greatest there, it is a sense of the life of people of our incomparable English speech." (from *London*, 1888) During his first years in Europe James wrote novels that portrayed Americans living abroad. In 1905 James visited America for the first time in twenty-five years, and wrote 'Jolly Corner'. It was based on his observations of New York, but also a nightmare of a man, who is haunted by a *doppelgänger*.

Between 1906 and 1910 James revised many of his tales and novels for the so-called New York Edition of his complete works. It was published by Charles Scribner's Sons. His autobiography, *A Small Boy and Others* (1913) was continued in *Notes of a Son and Brother* (1914). The third

volume, *The Middle Years*, appeared posthumously in 1917. The outbreak of World War I was a shock for James and in 1915 he became a British citizen as a loyalty to his adopted country and in protest against the US's refusal to enter the war. James suffered a stroke on December 2, 1915. He expected to die and exclaimed: "So this is it at last, the distinguished thing!" James died three months later in Rye on February 28, 1916. Two novels, *The Ivory Tower* and *The Sense of the Past* (1917), were left unfinished at his death.

Characteristic for James novels are understanding and sensitively drawn lady portraits. His main themes were the innocence of the New World in conflict with corruption and wisdom of the Old. Among his masterpieces is *Daisy Miller* (1879), where the young and innocent American Daisy finds her values in conflict with European sophistication. In the *Portrait of a Lady* (1881) again a young American woman is fooled during her travels in Europe. James started to write the novel in Florence in 1879. He continued to work with it in Venice. "I had rooms on Riva Sciaconi, at the top of a house near the passage leading off to San Zaccaria; the waterside life, the wondrous lagoon spread before me, and the ceaseless human chatter of Venice came in at my windows, to which I seem to myself to have been constantly driven, in the fruitless fidget of composition, as if to see whether, out in the blue channel, the ship of some right suggestion, of some better phrase, of the next happy twist of my subject, the next true touch for my canvas, mightn't come into sight."

The definitive version of the novel appeared in 1908. The protagonist is Isabel Archer, a penniless orphan. She goes to England to stay with her aunt and uncle, and their tubercular son, Ralph. Isabel inherits money and goes to Continent with Mrs Touchett and Madame Merle. She turns down proposals of marriage from Casper Goodwood, and marries Gilbert Osmond, a middle-aged snobbish widower with a young daughter, Pansy. "He had a light, lean, rather languid-looking figure, and was apparently neither tall nor short. He was

dressed as a man who takes little other trouble about it than to have no vulgar thing." Isabel discovers that Pansy is Madame Merle's daughter, it was Madame Merle's plot to marry Isabel to Osmond so that he, and Pansy can enjoy Isabel's wealth. Caspar Goodwood makes a last attempt to gain her, but she returns to Osmond and Pansy.

Although James is best-known for his novels, his essays are now attracting audience outside scholarly connoisseurs. In his early critics James considered British and American novels dull and formless and French fiction 'intolerably unclean'. "M. Zola is magnificent, but he strikes an English reader as ignorant; he has an air of working in the dark; if he had as much light as energy, his results would be of the highest value." (from *The Art of Fiction*) In *Partial Portraits* (1888) James paid tribute to his elders, and Emerson, George Eliot, and Turgenev. His advice to aspiring writers avoided all theorizing: "Oh, do something from your point of view". H.G. Wells used James as the model for George Boon in his *Boon* (1915). When the protagonist argued that novels should be used for propaganda, not art, James wrote to Wells: "It is art that makes life, makes interest, makes importance, and I know of no substitute whatever for the force and beauty of its process. If I were Boon I should say that any pretense of such a substitute is helpless and hopeless humbug; but I wouldn't be Boon for the world, and am only yours faithfully, Henry James."

James's most famous tales include 'The Turn of the Screw', which was first published serially in *Collier's Weekly*, and then with another story in *The two Magics* (1898). The short story is written mostly in the form of a journal, kept by a governess, who works on a lonely estate in England. She tries to save her two young charges, Flora and Miles, two both innocent and corrupted children, from the demonic influence of the apparitions of two former servants in the household, steward Peter Quint and the previous governess Miss Jessel. Her employer, the children's uncle, has given strict orders not to bother him with any of the details of their education. The children evade the questions about the ghosts

but she certain is that the children see them. When she tries to exorcize their influence, Miles dies in her arms. The story inspired later a debate over the question of the 'reality' of the ghosts, were her visions only hallucinations. Although James had rejected in the beginning of his career "spirit-rappings and ghost-raising", in the 1880s he become interested in the unconscious and the supernatural. In 1908 he wrote that "Peter Quint and Miss Jessel are not "ghosts" at all, as we now know the ghost, but goblins, elves, imps, demons as loosely constructed as those of the old trials for witchcraft; if not, more pleasingly, fairies of the legendary order, wooing their victims forth to see them dance under the moon." Virginia Woolf thought that Henry James's ghost have nothing in common with the violent old ghosts - "the blood-stained captains, the white horses, the headless ladies of dark lanes and windy commons." Edmund Wilson was convinced that the story was "primarily intended as a characterization of the governess".

Selected Works

- Pyramus and Thisbe, 1869 (Play)
- Still Waters, 1871 (Play)
- A Change of Heart, 1872 (Play)
- A Passionate Pilgrim and Other Tales, 1875
- Roderick Hudson, 1875
- Transatlantic Sketches, 1875
- The American, 1877
- French Poets and Novelists, 1878
- Watch and Ward, 1878 (published first in serial form in 1871)
- The Europeans, 1878
- Daisy Miller, 1879
- Confidence, 1879
- An International Episode, 1879

- The Madonna Of The Future, 1879
- Hawthorne, 1880
- The Diary Of Man Of Fifty, 1880
- The Siege of London, 1883
- Portraits of Places, 1883
- Daisy Miller, 1883 (Play)
- A Little Tour in France, 1884
- Tales of Three Cities, 1884
- The Art of Fiction, 1885 (With W. Besant)
- The Author of Beltraffio, 1885
- Stories Revived, 1885
- The Bostonians, 1886
- The Princess Casamassima, 1886
- The Reverberator, 1888
- Partial Portraits, 1888
- The Aspen Papers, 1888
- A London Life, 1889
- The Tragic Muse, 1890
- The Wheel of Time, 1892
- The Lesson of The Master, 1892
- The Private Life, 1893
- Essays in London and Elsewhere, 1893
- The Real Thing, 1893
- The Album, 1894 (Play)
- Disengaged, 1894 (Play)
- The Reprobate, 1894 (Play)
- Tenants, 1894 (Play)
- Terminations, 1895

- Embarrassments, 1896
- The Other House, 1896
- The Spoils of Poynton, 1897
- What Maisie Knew, 1897 - Mitä Maisie tiesi - film 1975, dir. by Babette Mangolte
- In the Cage, 1898
- The Awkward Age, 1899
- The Soft Side, 1900
- The Sacred Fount, 1901
- The Ambassadors, 1903
- William Wetmore Story and His Friends, 1903
- The Better Sort, 1903
- The Golden Bowl, 1904
- English Hours, 1905
- The Question of Our Speech, 1905
- The American Scene, 1907
- View and Reviews, 1908
- Julia Bride, 1909
- Novels and Tales (New York Edition), 1907-09 (24 Vols.)

Kafka, Franz



Franz Kafka was born in Prague, now in the Czech Republic but then part of Austria. His father was Hermann Kafka, an owner of a large dry goods establishment, and mother Julie (Löwy) Kafka, who belonged to one of the leading families in the German-speaking, German-cultured Jewish circles of Prague. Hermann Kafka was a domestic tyrant, who directed his anger against his son. Kafka also had three sisters, all of whom perished in Nazi camps. Often Kafka's stories dealt with the struggle between father and son, or a scorned individual's pleading innocence in front of remote figures of authority. In *Letter to His Father* (1919) Kafka admitted: "My writing was all about you; all I did there, after all, was to bemoan what I could not bemoan upon your breast. It was an intentionally long-drawn-out leave-taking from you."

Kafka grew up in an atmosphere of familial tensions and social rejection that he experienced as a member of Prague's Jewish minority. His attitude to his Jewish heritage was ambivalent. In a diary he wrote: "What have I in common with Jews? I have hardly anything in common with myself and should stand very quietly in a corner, content that I can breathe." Kafka was educated at the German National and Civic Elementary School and the German National Humanistic Gymnasium. In 1901 he entered Ferdinand-Karls University, where he studied law and received a doctorate in 1906. During these years Kafka became a member of a circle of intellectuals, which included Franz Werfel, Oskar Baum and Max Brod, whom Kafka met in 1902. About 1904 Kafka began writing, making reports on industrial accidents and health hazard in the office by day, and writing stories by night. His profession marked the formal, legalistic language of his stories which avoided all sentimentality and moral interpretations - all conclusions are left to the reader.

Until his retirement Kafka worked at the insurance business (1907-23), first at an administrative position in a Prague branch of an Italian insurance company and then at the Workmen's Accident Insurance Institute of Prague. His work was highly valued at the company and during World War I his supervisors arranged for his draft deferment.

During his life Kafka had many girlfriends, many affairs, and a number of broken engagements. In 1912 he met Felice Bauer, a twenty-four-year-old businesswoman from Berlin. He warned her that life with him would mean "a monastic life side by side with a man who is fretful, melancholy, untalkative, dissatisfied and sickly." Their relationship lasted for five years. Felice later moved to the United States, where she died in 1960. Kafka's first creative period started with such short stories as "Das Urteil" (The Judgment) and "Die Verwandlung", in which Gregor Samsa, a literary descendant of Gogol's Akakii Akakievich, wakes to find out that he has turned overnight into a giant insect. He remains trapped in

his room by his petit bourgeois family. His father throws an apple core at Gregor, it rots, and Gregor dies.

World War I stopped Kafka's productivity as a novelist and short story writer, but he continued to write letters and diaries. In notebooks, which he started to keep in 1910, Kafka recorded his literary ideas, dreams, everyday occurrences and experiences. Theater and films he had seen were an important part of his life. After he had seen a Yiddish theater troupe perform in a café he wrote: "The sympathy we have for these actors who are so good, who earn nothing and who do not get nearly enough gratitude and fame is really only sympathy for the sad fate of many noble strivings, above all of our own."

In 1914 Kafka began his second novel, *Der Prozess* (The Trial) and wrote the short story "In der Strafkolonie," which was one of the few works published in Kafka's lifetime. *The Trial* depicted the hopeless attempts of Josef K. to survive nightmarish events, that start at his breakfast table. "Someone must have been spreading lies about Josef K., for without having done anything wrong he was arrested one morning." Josef K. denies his guilt, and starts endless investigations of the court system. But there is no truth and he dies "like a dog." In the story "In der Strafkolonie" the truth is the function of an instrument of torture, a machine that kills its victims by writing the nature of their crime upon their body.

Kafka's characters are punished or threatened with punishment even before they have offended the authorities. "You may object that it is not a trial at all; you are quite right, for it is only a trial if I recognize it as such," one of the characters explains in *The Trial*. The book starts with the famous words: "Someone must have traduced Joseph K. for without having done anything wrong he was arrested one fine morning." Joseph K. encounters the merciless effects of law but no identifiable lawgiver, a theme Kafka further developed in the unfinished novel *Das Schloss* (1926, *The Castle*). In the final chapter two men - according to some

critics symbols of his testicles - take Joseph away and execute him stabbing him through the heart.

In August 1917 Kafka discovered that he had contracted tuberculosis. He spent ten months with his sister Ottilia in the Bohemian village of Zuerau. In 1919 he was hospitalized because of influenza. Kafka spent increasing periods of time on leave in various rural sanatoriums. He fell in love with Milena Jesenská, a twenty-four-year-old writer, who had translated some of his stories into Czech. After they separated she worked as a journalist and became a Resistance hero. Jesenská died in a German concentration camp in 1944. Later Margarete Buber-Neumann depicted her in *Kafka's Freundin Milena* (1963). Kafka's fear of sexuality was probably the main reason for his decision to leave Milena. He had written in 1913 in his diary "Der Coitus als Bestrafung des Glückes des Beisammenseins" and in the winter 1920-21 he stopped sending her regular letters.

After their relationship ended, Kafka wrote his last novel, *The Castle*, where K. arrives at a village, claiming to be a land surveyor. "The Castle hill was hidden, veiled in mist and darkness, nor was there even a glimmer of light to show that the castle was there." K. tries to obtain recognition of his status as the officially appointed land surveyor to the Castle, a mysterious domain that rules over the village. K wants to meet Klamm, the castle superior. His assistants, Arthur and Jeremiah, are not helping. K. makes love to the barmaid Frieda, a former mistress of Klamm. Frieda leaves K. when she discovers that he is merely using her.

Kafka retired in 1922 on a pension. Next year he met on the Baltic Dora Diamant, a twenty-year old woman from an Orthodox Jewish family, who worked in the kitchen of a holiday camp. Kafka's illness released him from the daily responsibilities of bourgeois life but also cut his income - his parents sent him provisions and money from Prague. Kafka, who wrote letters busily, was occasionally forced to send postcards because he did not have money for the letter post.

His health rapidly deteriorated. In 1924 Kafka moved with Dora to the Kierling Sanatorium outside Vienna. When he proposed marriage and wrote to Dora's father, the reply was "no". However, later Dora described herself as "the wife of Franz Kafka." Dora survived Nazi Germany, Stalin's Russia, and World War II. She died in London in 1952.

Kafka spent in the sanatorium the last six weeks of his life. He suffered from thirst and in his last letter to his parents he recollects his childhood when he drank beer with his father during their visits to a bathing establishment. Kafka died of tuberculosis on June 3, 1924. His unfinished novel, *Der Verschollene* (retitled *Amerika*), was published in 1927. Kafka never visited the United States but his protagonist, the 17-year-old Karl Rossmann, enters New York Harbor as an immigrant and sees the Statue of Liberty, who holds in her hand not a lamp but a sword. Karl's picaresque adventures lead him to a theater and to the company of other castaways. Walter Benjamin noted in 1934 in his essay on Kafka that "While in the earlier novels the author never addressed himself otherwise than with a mumbled initial, here he experiences a rebirth on a new continent with a full name." Kafka managed to write six chapters but it is open to discussions how he planned to end the novel.

As a Jew Kafka was isolated from the German community in Prague, but his friend and biographer Max Brod (1884-1968) did his best to promote Kafka's career as a writer. However, Kafka published only a few stories. During the last two and half years of his life Kafka finished some of his best works. Among them were "Ein Hungerkünstler", in which the hero is left to die unwatched in his unusual profession, and "Josephine, die Sängerin", in which the central character is a mouse, who sings - or squeaks. Kafka requested before his death that all his manuscripts should be destroyed. This was disregarded by Max Brod, who published the unfinished novels *The Trial*, *The Castle*, and *America*, classics of modern fiction.

Major Works

- Description of a Struggle (Beschreibung eines Kampfes - 1904-1905)
- Wedding Preparations in the Country (Hochzeitsvorbereitungen auf dem Lande - 1907-1908)
- The Judgment (Das Urteil - September 22-23, 1912)
- In the Penal Colony (In der Strafkolonie - October 1914)
- The Village Schoolmaster (The Giant Mole) (Der Dorfschullehrer or Der Riesenmaulwurf - 1914-1915)
- Blumfeld, an Elderly Bachelor (Blumfeld, ein älterer Junggeselle - 1915)
- The Warden of the Tomb (Der Gruftwächter - 1916-1917), the only play Kafka wrote
- A Country Doctor (Ein Landarzt - 1917)
- The Hunter Gracchus (Der Jäger Gracchus - 1917)
- The Great Wall of China (Beim Bau der Chinesischen Mauer - 1917)
- A Report to an Academy (Ein Bericht für eine Akademie - 1917)
- The Refusal (Die Abweisung - 1920)
- A Hunger Artist (Ein Hungerkünstler - 1922)
- Investigations of a Dog (Forschungen eines Hundes - 1922)
- A Little Woman (Eine kleine Frau - 1923)
- The Burrow (Der Bau - 1923-1924)
- Josephine the Singer, or The Mouse Folk (Josephine, die Sängerin, oder Das Volk der Mäuse - 1924)
- The Metamorphosis (Die Verwandlung - November-December 1915)
- The Trial (1925) (includes short story Before the law)
- The Castle (1926)
- America (Amerika - 1927)

Lawrence, D. H.



David Herbert Richards Lawrence drew his first breath on September 11 1885, in a small house in Victoria Street, Eastwood, near Nottingham. The fourth child of a coal miner, Arthur Lawrence and Lydia (nee Beardsall), it is not recorded if that first breath was taken easily, but within two weeks the child had bronchitis. It was to be a warning: 'Bert' Lawrence's lungs would plague him all his life.

After a false start at school at only four years of age, he was withdrawn and didn't return to the Beauvale Board School until he was seven years of age. This late start, no doubt, disadvantaged him socially, setting him apart from the other children. Indeed, he had few friends of his own, preferring the company of his younger sister, Ada, and her friends. He was a good scholar, however, and became the

first boy from the school to win a scholarship to Nottingham High School.

It caused the family considerable hardship to allow the boy to take up this scholarship but in September 1898, three days after his thirteenth birthday Lawrence went to the High School. He worked hard and made the best of this opportunity, but it was a strain, certainly on the family finances, and also on a delicate boy. He took the train to Nottingham at seven in the morning and didn't reach home until evening. Once again, he made few friends; Frieda, his wife, wrote that one boy who took Lawrence home to tea was horrified to discover that his father was a miner and refused to have any more to do with him..

Lawrence spent much of what today would be thought of as 'leisure time' (and there was precious little of it) helping his overworked, and beloved mother. His early life is open to scrutiny in his third and autobiographical novel, *Sons and Lovers*.

At fifteen, with High School and the 19th Century over, Lawrence began work at Haywoods, a surgical appliance manufacturer in Nottingham. He seems to have had similar difficulties in making friends here too; finding the factory girls frighteningly uncouth for his rather refined ways. Now away from home for fourteen hours per day, excepting Sunday and one half day per week, working in dark and airless conditions, the frail health of the youth broke; within six months Lawrence had pneumonia. Due to his mother's devoted nursing, and against expectations, he recovered.

Lawrence's health, however, had been irreparably weakened and it was not considered wise that he should return to the Nottingham factory. Accordingly, he joined the local British School as a pupil-teacher. Pupil teachers were expected to help with classes after having arrived at school an hour earlier than the pupils in order to take lessons from the headmaster. Later he also attended the Pupil-teacher

Centre at Ilkeston where, for possibly the first time in his life, he made many friends

He also began to write. This writing was done in secret, under the guise of 'lessons', at home. The only person to see this very early work was Jessie Chambers, a fellow pupil-teacher and close friend who lived at Haggs Farm. This farm and family provided a second home for the adolescent Lawrence, away from the strains of his own family. Here, he helped with the hay-making, discussed books and organised charades - Jessie's younger brother, David, has said "... he was at his greatest in charades. There have never been such charades since."¹

Lawrence's first published work did not get his name into print. It was a story especially written for a competition run by the *Nottingham Guardian* in 1907. It was called *A Prelude* and won a £3 prize (this was a sizable prize given that when Lawrence began teaching a year later he earned £1.90 per week). Lawrence had entered all three categories. Once in his own name, the others in friends' names; the winning entry was in Jessie Chambers' name.

In December 1904 Lawrence sat the examination for the King's Scholarship, which would guarantee him a day place at Nottingham University College, where he could obtain his Teacher's Certificate. He passed - he was in the top 37 of over 2,000 candidates, but was unable to take up the position until September 1906 due to financial hardship.

Lawrence was to be bitterly disappointed by college. He felt that he gained nothing from the experience; the biggest disappointment being the lecturers themselves. He had imagined men full of enthusiasm and inspiration but instead remarked that he "might as well be taught by gramophones as by those men."²

In 1908 Lawrence became a qualified teacher and took up a post at Davidson Road School, Croydon. It is not difficult to imagine the wrench with which he left Eastwood, his beloved mother and Haggs Farm. The school had some

very poor boys and it was not to be an easy introduction for the young schoolmaster. However, he was dedicated and innovative - he encouraged the boys to act out *The Tempest* rather than sitting at their desks reading it - and the headmaster was pleased with his work.

In his free time Lawrence wrote. In January 1911 his first novel, *The White Peacock* was published, but the elation he may have felt from this success was obliterated by the overshadowing death of his mother, from cancer, in the previous month.

In November of 1911 the poor health that had plagued Lawrence all year culminated in pneumonia. Once again, he fought his way free of the illness but his lungs had been damaged further. The doctor told him outright that to return to teaching would be to court tuberculosis and so, again, his life's direction was dictated by his lungs.

A German uncle suggested a plan whereby Lawrence could possibly become a Lektor in a German university. A professor of modern languages at Nottingham University, Ernest Weekley, was consulted and invited the twenty six year old Lawrence to lunch to discuss the details. Lawrence accepted the invitation and within two months was in Germany.

At the end of 1911 Lawrence became critically ill with pneumonia. It was exactly ten years since he had suffered a similar episode. The first illness rescued him from the clerical work he hated. the second delivered him from the stifling clutches of teaching. He was told that to continue in the profession was to risk developing tuberculosis.

With no career and no ties - he had broken off his engagement, pleading lack of prospects - he determined to try to live by his pen. He had by February 1912 had one novel published (*The White Peacock*), had another in progress, (*The Trespasser*), had published several pieces of poetry and some essays and short stories. The enormity, however, of the decision to support himself by writing cannot

be over-estimated. Most writers of the day had at least some private income, Lawrence, son of a coal-miner had nothing.

Life was not easy for the couple. Frieda had high hopes of having her children with her, but when her husband discovered her infidelity he flatly refused her access and sent the couple letter after letter containing pleas, threats and abuse. This trauma caused fierce arguments between the couple (their fights were to become legendary amongst their friends). Frieda was distraught at the loss of her children; Lawrence was angry that he was powerless to do anything, that he was the cause of her misery and also bitter that she could not accept the loss of her children - as he had had to accept the loss of his beloved mother eighteen months before.

With little money they travelled, often on foot, through Germany (where Lawrence was accused of spying) and Switzerland finally renting a room at Riva in Austria, very near to the Italian border. Lawrence loved Italy - he felt that the Italian people really knew how to live - close to nature and unrestrainedly.

During the journey, and at Riva, Lawrence continued to write. He was revising what was to be ultimately regarded as one of his greatest books, *Sons and Lovers*, and that he managed, under the circumstances, to write at all is surprising.

Twenty-one year old, David Garnett, son of Lawrence's mentor of that time, joined Lawrence and Frieda for part of their journey. He recorded how little Lawrence's writing affected any of them. Lawrence would sit in the corner, pen flashing, while David and Frieda talked joked and worked around him. Frieda had never learned how to cook and so Lawrence would frequently jump up to look after the dinner, then return to his writing.

Almost everyone who ever spent time with the Lawrences remembered him in charades; he had a passion for the amusement - even as a youth - and would inveigle everyone into the act. Indeed, in 1928, less than two years

before his death from tuberculosis, he was still performing energetically, mimicking Navajo Indians complete with war-whoops; he delighted the visiting Americans but terrified his own party who feared that he would provoke another haemorrhage of the lungs.

Another quality which many of his friends and acquaintances remarked upon was the unusual vitality which radiated from Lawrence. Catherine Carswell, a close friend, remarked that Lawrence even radiated life whilst washing dishes; she added that that fact may seem irrelevant to others but that to those who knew him it was a striking quality. Another friend and writer, John Middleton Murry recalled that one of his most precious memories of Lawrence was of the two of them laying linoleum together!

In May 1913, *Sons and Lovers* was published in Great Britain. It did not sell spectacularly well, and Lawrence faced the possibility that he may have to return to teaching. He managed, however, to keep up a constant stream of short stories, articles, essays and poetry which enabled the pair to live the very simple life with which they were satisfied. The lovers returned to England briefly during this year for Frieda to try to make contact with her children. Access was denied her and the pair returned to Europe.

War

In 1914, Frieda's divorce was granted and on 13th July Lawrence and Frieda were married in London. Their intention was to return to Italy in August but the outbreak of war prevented their departure. They were to be unable to leave Lawrence's home country, which was to antagonise and stifle him, for five years. They were bitter years for both Lawrence and Frieda (ironically, it was now she who was accused of spying); his latest book, *The Rainbow*, was banned and he had great difficulty in earning enough to live on - he was to never fully recover his spirits or gaiety again.

A fictionalised account of Lawrence and Frieda's first months together can be read in part 2 of the unfinished novel

by Lawrence, Mr Noon. It traces the fortunes of Johanna and Gilbert as they travel through Europe - their mishaps, triumphs and arguments.

When the Lawrences moved to Cornwall in it was to find a little peace and solitude in a place where they could live cheaply. This last was necessary, as with the destruction of *The Rainbow* Lawrence's reputation had been severely damaged: he had effectively lost his means of earning.

Arriving at Zennor, they found a cottage which they could rent for five pounds per year! They bought some second-hand furniture and moved in during March 1916. As always, once they had gained solitude, they sought to lose it. They immediately persuaded Katherine Mansfield and John Middleton Murry to take the cottage next door.

There wasn't a great deal of peace either..... Katherine hated it there; Frieda and Lawrence fought with their usual ferocity; Murry turned down Lawrence's offer of blood-brotherhood and after only a few weeks the Rananim of four was over.

There were other visitors, some of whom found the Lawrences easier to bear. And, for Lawrence, there was a farm nearby, with a family who reminded him of his youth and "The Hagg". He became friendly with the Hockings of Tregertan Farm as he had been friendly with the Chambers there.

There has been much speculation about whether there was a homosexual relationship between William Henry Hocking and Lawrence.

During late 1916 war activity intensified - many young men were being killed and Frieda was German.... Some of the Cornish people turned against Lawrence and Frieda and things worsened as 1917 progressed. They were investigated by the police - their cottage searched - accused of showing lights (signalling to submarine crews in the channel). Finally, on October 11th 1917 they received an order to leave the county by the 15th.

Works

- The White Peacock, 1911
- The Trespasser, 1912
- Sons and Lovers, 1912
- Love Poems and Others, 1913
- The Prussian Officer and Other Stories, 1914
- The Rainbow, 1915
- Twilight in Italy, 1916
- Look! We Have Come Through, 1917
- New Poems, 1918
- Women in Love, 1920 - Rakastuneita Naisia - Film 1971, Dir. by Ken Russell, Starring Glenda Jackson, Jennie Linden, Alan Bates, Oliver Reed
- The Lost Girl, 1920
- Sea and Sardinia, 1921
- Aaron's Rod, 1922
- England, My England, 1922
- The Ladybird, 1923
- Birds, Beasts and Flowers, 1923 S
- Studies in Classic American Literature, 1923
- Kangaroo, 1923
- St. Mawr, 1925
- The Plumed Serpent, 1926
- Mornings in Mexico, 1927
- John Thomas and Lady Jane, 1927 - John Thomas Ja Lady Jane
- Lady Chatterley's Lover, 1928
- Collected Poems Ii, 1928
- The Woman Who Rode Away, 1928

- Pansies, 1929
- The Escaped Cock, 1929
- Nettles, 1930
- The Virgin and the Gipsy, 1930
- Love Among the Haystacks, 1930
- A Propos of Lady Chatterley's Lover, 1930
- Apocalypse, 1931
- The Man Who Died, 1931
- Etruscan Places, 1932
- The Lovely Lady, 1933
- Birds, Beasts and Flowers, 1933
- Last Poems, 1933
- The Plays, 1933
- We Need One Another, 1933
- The Tales, 1933
- A Collier's Friday Night, 1934
- The Spirit of Place, 1935
- Phoenix, 1936
- Foreword to 'Women In Love', 1936
- Fire and Other Poems, 1940
- The First Lady Chatterly, 1944
- Letters to Bertrand Russell, 1948
- A Prelude, 1949
- The Complete Short Stories, 1955
- Sex, Literature And Censorship, 1955
- D.H. Lawrence: Selected Criticism, 1956
- Eight Letters to Rachel Annand Taylor, 1956
- Posthumous Papers, 1961

- The Collected Letters, 1962
- The Symbolic Meaning, 1962
- The Paintings of D.H. Lawrence, 1964
- The Complete Plays, 1965
- Selected Literary Criticism, 1967
- Phoenix Ii, 1968
- Lawrence in Love, 1968
- The Quest for Rananim, 1970
- The Centaur Letters, 1970
- Letters to Martin Secker 1911-1930, 1970
- The First Lady Chatterley, 1971
- The Escaped Cock, 1973
- Letters to Thomas and Adele Selzer, 1976
- Interviews and Recollections, 1981
- Mr. Noon, 1984



Miller, Arthur



American playwright who combined in his works social awareness with deep insights into personal weaknesses of his characters'. Miller is best known for the play DEATH OF A SALESMAN (1949), or on the other hand, for his marriage to the actress Marilyn Monroe. Miller's plays continued the realistic tradition that began in the United States in the period between the two world wars. With Tennessee Williams, Miller was one of the best-known American playwrights after WW II. Several of his works were filmed by such director as John Huston, Sidney Lumet and Karel Reiz.

Arthur Miller was born in New York. His father, Isidore Miller, was a ladies-wear manufacturer and shopkeeper who was ruined in the depression. The sudden change in fortune had a strong influence on Miller. "This desire to move on, to metamorphose - or perhaps it is a talent for being

contemporary - was given me as life's inevitable and rightful condition," he wrote in *Timebends: A Life* (1987). The family moved to a small frame house in Brooklyn, which is said to be the model for the Brooklyn home in *Death of a Salesman*. Miller spent his boyhood playing football and baseball, reading adventure stories, and appearing generally as a nonintellectual. "If I had any ideology at all it was what I had learned from Hearst newspapers," he once said. After graduating from a high school in 1932, Miller worked in an automobile parts warehouse to earn money for college. Having read Dostoevsky's novel *The Brothers Karamazov* Miller decided to become a writer. To study journalism he entered the University of Michigan in 1934, where he won awards for playwriting - one of the other awarded playwrights was Tennessee Williams.

After graduating in English in 1938, Miller returned to New York. There he joined the Federal Theatre Project, and wrote scripts for radio programs, such as Columbia Workshop (CBS) and *Cavalcade of America* (NBC). Because of a football injury, he was exempt from draft. In 1940 Miller married a Catholic girl, Mary Slattery, his college sweetheart, with whom he had two children. Miller's first play to appear on Broadway was *The Man Who Had All the Luck* (1944). It closed after four performances. Three years later produced *All My Sons* was about a factory owner who sells faulty aircraft parts during World War II. It won the New York Drama Critics Circle award and two Tony Awards. In 1944 Miller toured Army camps to collect background material for the screenplay *The Story of GI Joe* (1945). Miller's first novel, *Focus* (1945), was about anti-Semitism.

Miller's plays often depict how families are destroyed by false values. *Death of a Salesman* (1949) brought Miller international fame, and became one of the major achievements of modern American theatre. It relates the tragic story of a salesman named Willy Loman, whose past and present are mingled in expressionistic scenes. Loman is not the great success that he claims to be to his family and friends.

The postwar economic boom has shaken up his life. He is eventually fired and he begins to hallucinate about significant events from his past. Linda, his wife, believes in the American Dream, but she also keeps her feet on the ground. Deciding that he is worth more dead than alive, Willy kills himself in his car - hoping that the insurance money will support his family and his son Biff could get a new start in his life.

In 1949 Miller was named an "Outstanding Father of the Year", which manifested his success as a famous writer. But the wheel of fortune was going down. In the 1950s Miller was subjected to a scrutiny by a committee of the United States Congress investigating Communist influence in the arts. The FBI read his play *The Hook*, about a militant union organizer, and he was denied a passport to attend the Brussels premiere of his play *The Crucible* (1953). It was based on court records and historical personages of the Salem witch trials of 1692. In Salem one could be hanged because of "the inflamed human imagination, the poetry of suggestion." The daughter of Salem's minister falls mysteriously ill. Reverend Samuel Parris is a widower, and there is very little good to be said for him. He believes he is persecuted wherever he goes. Rumours of witchcraft spread throughout the people of Salem. "The times, to their eyes, must have been out of joint, and to the common folk must have seemed as insoluble and complicated as do ours today." The minister accuses Abigail Williams of wrongdoing, but she transforms the accusation into plea for help: her soul has been bewitched. Young girls, led by Abigail, make accusations of witchcraft against townspeople whom they do not like. Abigail accuses Elizabeth Proctor, the wife of an upstanding farmer, whom she had once seduced. Elizabeth's husband John Proctor reveals his past lechery. Elizabeth, unaware, fails to confirm his testimony. To protect him she testifies falsely that her husband has not been intimate with Abigail. Proctor is accused of witchcraft and condemned to death.

The Crucible, which received Antoinette Perry Award, was an allegory for the McCarthy era and mass hysteria.

Although its first Broadway production flopped, it became one of Miller's most-produced plays. Miller wrote *The Crucible* in the atmosphere in which the author saw "accepted the notion that conscience was no longer a private matter but one of state administration."

Elia Kazan, with whom Miller had shared an artistic vision and for a period a girlfriend, the motion-picture actress Marilyn Monroe, named in 1952 eight former reds, who had been in the Communist Party with him. Kazan virtually became a pariah overnight, Miller remained a hero of the Left. Two short plays under the collective title *A View From The Bridge* were successfully produced in 1955. The drama, dealing with incestuous love, jealousy and betrayal, was also an answer to Kazan's film *On the Waterfront* (1954), in which the director justified his naming names.

In 1956 Miller was awarded honorary degree at the University of Michigan but also called before the House Committee on Un-American Activities. Miller admitted that he had attended certain meetings, but denied that he was a Communist. He had attended among others four or five writers's meetings sponsored by the Communist Party in 1947, supported a Peace Conference at the Waldorf-Astoria in New York, and signed many appeals and protests. "Marilyn's fiance admits aiding reds," wrote the press. Refusing to offer other people's names, who had associated with leftist or suspected Communist groups, Miller was cited for contempt of Congress, but the ruling was reversed by the courts in 1958.

Miller - "the man who had all the luck" - married Marilyn Monroe in 1956; they divorced in 1961. At that time Marilyn was beyond saving. She died in 1962.

In the late 1950s Miller wrote nothing for the theatre. His screenplay *Misfits* was written with a role for his wife. The film was directed by John Huston, starring Montgomery Clift, Clark Gable, and Marilyn Monroe. Marilyn was always late getting to the set and used heavily drugs. The marriage

was already breaking, and Miller was feeling lonely. John Huston wrote in his book of memoir, *An Open Book*, (1980): "One evening I was about to drive away from the location - miles out in the desert - when I saw Arthur standing alone. Marilyn and her friends hadn't offered him a ride back; they'd just left him. If I hadn't happened to see him, he would have been stranded out there. My sympathies were more and more with him." Later Miller said that there "should have been more long shots to remind us constantly how isolated these people were, physically and morally." Miller's last play, *Finishing the Picture*, produced in 2004, depicted the making of *Misfits*.

Miller was politically active throughout his life. In 1965 he was elected president of P.E.N., the international literary organization. At the 1968 Democratic Party Convention he was a delegate for Eugene McCarthy. In 1964 Miller returned to stage after a nine-year absence with the play *After the Fall*, a strongly autobiographical work, which dealt with the questions of guilt and innocence. The play also united Kazan and Miller, but their close friendship was over, destroyed by the blacklist. Many critics consider that Maggie, the self-destructive central character, was modelled on Monroe, though Miller denied this. A year after his divorce, Miller married the Austrian photographer Inge Morath (1923-2002), with whom he co-operated on two books about China and Russia. After Inge Morath died, Miller planned to marry Agnes Barley, a 34-year-old artist. In 1985 Miller went to Turkey with the playwright Harold Pinter. Their journey was arranged by PEN in conjunction with the Helsinki Watch Committee. One of their guides in Istanbul was Orhan Pamuk.

In the 1990s Miller wrote such plays as *The Ride Down Mount Morgan* (prod. 1991) and *The Last Yankee* (prod. 1993), but in an interview he stated that "It happens to be a very bad historical moment for playwriting, because the theater is getting more and more difficult to find actors for, since television pays so much and the movies even more than

that. If you're young, you'll probably be writing about young people, and that's easier — you can find young actors — but you can't readily find mature actors. In 2002 Miller was honored with Spain's prestigious Principe de Asturias Prize for Literature, making him the first U.S. recipient of the award. Miller died of heart failure at home in Roxbury, Connecticut, on February 10, 2005.

Major Works

- Focus, novel, 1945
- All My Sons, play, 1947
- An Enemy of the People, play, adaptation from Henrik Ibsen's play, 1951
- Death of a Salesman, play, 1949
- The Crucible, play, 1953
- A View from the Bridge, play, 1957
- The Witches of Salem, French film version of The Crucible, adaptation by Jean-Paul Sartre, 1957
- The Misfits, short story, 1961
- The Misfits United Artists, movie, 1961
- Jane's Blanket, children's book, 1961
- After the Fall, play, 1964
- Incident at Vichy, play, 1965
- I Don't Need You Anymore, short stories, 1967
- The Price, play, 1968
- In Russia 1969
- Poetry and Film: Two Symposiums (with Dylan Thomas) 1972
- The Creation of the World and Other Business, play, 1973
- In the Country (with Inge Morath) 1977
- Chinese Encounters (with Inge Morath) 1979

- Playing for Time 1980
- The American Clock, play, adapted from Studs Terkel's *Hard Times*, 1980
- Final Edition 1981
- Playing for Time 1981
- Elegy for a Lady 1982
- A Memory of Two Mondays: Play in One Act 1984
- Up From Paradise, musical play based on *The Creation of the World and Other Business*, 1984
- Salesman in Beijing 1984
- Some Kind of Love Story 1984
- The Archbishop's Ceiling, play, 1985
- The Last Yankee, play, 1987
- Danger: Memory!: Two Plays: "I Can't Remember Anything" and "Clara," 1987
- Everybody Wins: A Screenplay, 1990
- The Golden Years 1990
- Ride Down Mount Morgan, play, 1992
- Homely Girl: A Life, three short stories, 1992
- Broken Glass, play, 1994
- Mr. Peters' Connections, play, 1999
- On Politics and the Art of Acting, published speech, 2001
- Resurrection Blues, play, 2002
- Finishing the Picture, play, 2004

Naipaul, V.S.



Generally considered the leading novelist of the English-speaking Caribbean, winner of the Nobel Prize in literature 2001. Naipaul's writings dealt with the cultural confusion of the Third World and the problem of an outsider, a feature of his own experience as an Indian in the West Indies, a West Indian in England, and a nomadic intellectual in a postcolonial world. Naipaul has also arisen much controversy because of his politically incorrect views of the "half-made societies." He has constantly refused to avoid unwelcome topics, characterizing his role as a writer "to look and to look again, to re-look and rethink."

Vidiadhar Surajprasad Naipaul was born in a small town in Trinidad into a family of Indian Brahmin origin. His father, Seepersad Naipaul, was a correspondent for the Trinidad Guardian. He also published short stories. When Naipaul was

six the family moved to Port of Spain, the capital. Seepersad Naipaul died of a heart attack in 1953 without witnessing the success of his son as a writer. He had encouraged Naipaul in his writing aspirations, telling him in a letter: "Don't be scared of being an artist. D. H. Lawrence was an artist through and through; and, for the time being at any rate, you should think as Lawrence. Remember what he used to say, 'Art for my sake.'" At the age of 18 he had written his first novel which was rejected by the publisher.

Naipaul was educated at Queen's Royal College, Port of Spain, and in 1950 he won a scholarship to Oxford. In 1949, after having some pictures of himself taken for his application to the university, Naipaul wrote to his elder sister: "I never knew my face was fat. The picture said so. I looked at the Asiatic on the paper and thought that an Indian from India could look no more Indian than I did... I had hoped to send up a striking intellectual pose to the University people, but look what they have got." After a nervous breakdown he tried to commit suicide, but luckily the gas meter ran out. While at Oxford he met Patricia Hale; they married in 1955. She died in 1996 and Naipaul married Nadira Alvi, a divorced Pakistani journalist.

On graduation Naipaul started his career as a freelance writer. During this period Naipaul felt himself rootless, but found his voice as a writer in the mid-1950s, when he started to examine his own Trinidadian background. From 1954 to 1956 Naipaul was a broadcaster for the BBC's Caribbean Voices, and between the years 1957 and 1961 he was a regular fiction reviewer for the *New Statesman*.

Naipaul published his first books in the late 1950s, but they did not make much money for him or his publisher, André Deutsch Limited. However, he knew his value as a writer and refused to write a review for *The Times Literary Supplement* for their usual fee. Naipaul's novel *The Mystic Masseur* (1957), about a bright young man, who dreams of becoming a famous writer, was adapted for the screen by Ismail Merchant.

Miguel Street (1959) was a farewell to Port of Spain, Trinidad. The colorful characters of the sketches include Bogart, who got his name from the film *Casablanca*, B. Wordsworth who sells his poetry for four cents, and Man-man who in a real mystery to the people of Miguel Street. The narrator is a boy who grows up, starts to earn his own money and finally goes abroad to study. "I left them all and walked briskly towards the aeroplane, not looking back, looking only at my shadow before me, a dancing dwarf on the tarmac." In later works Naipaul gave up comedic tones but in 1960 Charles Poore could write in his review of the book: "A comparison with "Porgy and Bess" has been suggested. The parallel has at least the merit of reminding us that the whole world is one. In that hospitable mood we might also remember Mark Twain's tales of life on the Mississippi. But Miguel Street, in Trinidad, is not really very much like Catfish Row, nor are reminders of nineteenth-century Missouri prevalent. In 1961 appeared *A House For Mr Biswas*, often regarded as his masterpiece, which tells the tragicomic story of the search for independence and identity of a Brahmin Indian living in Trinidad. The protagonist, Mohun Biswas, was partly modelled after the author's father. Naipaul has said about this character and his father: "My father was a profounder man in every way. And his wounds are deeper than the other man can say. It's based on him, but it couldn't be the real man." Biswas has been unlucky from his birth, but all he wants is a house of his own - it is the solid basis of his existence. The story, which fuses social comedy and pathos, follows his struggle in variety of jobs, from sign painter to journalist, to his final triumph. Later Naipaul returned to his father in *Between Father And Son* (1999), a record of their correspondence in the early 1950s.

In 1961 Naipaul received a grant from the Trinidad government to travel in the Caribbean. His first non-fiction book was *The Middle Passage* (1962), in which he described his first revisiting of the West Indies. Its examination of racial tensions made black West Indians call Naipaul a 'racist.' From the wide period of travels in the 1960s and early 1970s in

India, South-America, Africa, Iran, Pakistan, Malaysia and the USA, Naipaul produced among others *India: A Wounded Civilization* (1977), and *A Bend In The River* (1979), a pessimistic novel about Africa, proclaiming the corruptibility of mankind. The story is set in a country very like Zaïre or Uganda. Salim, the narrator is a Muslim, whose family, Indian traders, has lived in Africa hundreds of years. Salim sets up a shop in a town on the bend of the river and gains success, which has no future in a country ruled by the Big Man, president for life. Again Naipaul's protagonist is an outsider, who realizes that his way of life is almost at its end and eventually he must give up everything. "The bush runs itself. But there is no place to go," says Selim's friend Ferdinand, when he rescues Selim from a jail. "The bush" is Naipaul metaphor for the country and the whole third world. "Africa has no culture," Naipaul has said. Derek Walcott, the West Indian poet who won the Nobel prize for literature in 1992, noted: "If Naipaul's attitude toward Negroes, with its nasty little sneers... was turned on Jews, for example, how many people would praise him for his frankness?"

Since 1950 Naipaul has lived in Britain, but traveled extensively. His essays and travel writings are often negative, unsentimental explorations of West Indian society as in *The Middle Passage* (1962). "The steel band used to be regarded as a high manifestation of West Indian culture, but it was a sound I detested." Among *The Believers: An Islamic Journey* (1981) was accused by Muslim readers of narrow and selective vision of Islam. Naipaul searches the sources of the new Islam - and the ideological rage. Naipaul's latest travel books include *Beyond Belief: Islamic Excursions among the Converted Peoples* (1998), intimate portraits from his journeys to the non-Arab Islamic countries of Indonesia, Iran, Pakistan, and Malaysia. Naipaul tries to understand the fundamentalist fervour that have marked the Western image of the region. "There probably has been no imperialism like that of Islam and the Arabs," he writes. In Iran he meets war veterans, who express their disillusionment and their sense of being manipulated by the mullahs, and in Indonesia he meets his

former friend, who opposed the Suharto regime, and later became an establishment figure, an advocate of an Islamicist future. On his first visit to India since he was awarded the Nobel Prize, Naipaul said: "We are not here to celebrate the antiquity of literature in India, but to celebrate modern writing."

In his semi-autobiographical novel *The Enigma of Arrival* (1987) Naipaul depicts a writer of Caribbean origin, who finds joys of homecoming in England after wandering years - during which world stopped being a colony for him. Central themes in Naipaul's works are damaging effects of colonialism upon the people of the Third World, but he doesn't believe in the imported ideas of revolutionaries or the ability of the former colonies to avoid mistakes made by the Western consumer societies. As a writer he has been compared to Joseph Conrad because of similar pessimistic portrayal of human nature and the themes of exile and alienation. "Barbarism in India is very powerful because it has a religious side," he once stated. In the essay 'Conrad's', Naipaul sees his own background as "one of the Conradian dark places of the earth."

In the 1990s Naipaul concentrated on non-fiction. In 1994 appeared his long-awaited novel, *A Way In The World*, an autobiography and a fictional history of colonialism, presenting stories from the times of Sir Walter Raleigh to the nineteenth-century revolutionary Francisco Miranda. In *Half a Life* (2001) the protagonist is Willie Somerset Chandran, born in India in the 1930s. His second name he has got from the English writer Somerset Maugham, who has met his father. Willie moves to London, drifts in bohemian circles, publishes a book, marries Ana, a woman of mixed African descent, and moves with her to Africa, to her family estate. Willie has problems to come in terms with himself, as the son of a Brahman, who has married an "untouchable." His father is a rebel who ends at a monastery. Willie rebels against his own background and the wishes of his father, with whom he has more in common than he

admits. In his wife's home country, in which colonial system is breaking down, Willie is also an outsider. After eighteen years he decides to leave her, and find his true identity. He has lived half a life, a shadow life, but Naipaul doesn't tell will happen to him. Willie's existential search continues and the rest of his story is left open.

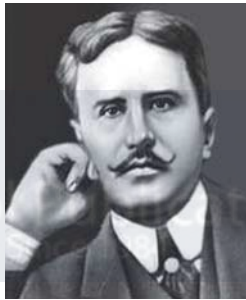
Willie's decision parallels with the history of the relationship between the American writer Paul Theroux and Naipaul. Theroux depicted his decades long friendship with Naipaul in *Sir Vidia's Shadow* (1998). In this angry and unforgiving book Theroux eventually is rejected by Naipaul and he realizes he has come out Naipaul's shadow, he is free. Theroux considered earlier the older writer as his mentor but the friendship ended in breakup, which Theroux sealed with his bitter accusations. "I had admired his talent. After a while I admired nothing else. Finally I began to wonder about his talent, seriously to wonder, and doubted it when I found myself skipping pages in his more recent books. In the past I would have said the fault was mine. Now I knew that he could be the monomaniac in print that he was in person." Among Naipaul's several literary awards is the Booker Prize for *In A Free State* (1971). He was knighted in 1989 and in 1993 he won the first David Cohen British Literature Prize for "lifetime achievement by a living British writer". Naipaul's manuscripts and extensive archives have been deposited in the University of Tulsa. At a speech in October 2004 Naipaul announced that *Magic Seeds* (2004), the sequel to *Half a Life*, may be his last novel.

Major Works

- *The Mystic Masseur* - (1957)
- *The Suffrage of Elvira* - (1958)
- *Miguel Street* - (1959)
- *A House for Mr Biswas* - (1961)
- *Mr. Stone and the Knights Companion* - (1963)
- *A Flag on the Island* - (1967)

- The Mimic Men - (1967)
- In a Free State - (1971)
- Guerillas - (1975)
- A Bend in the River - (1979)
- Finding the Centre - (1984)
- The Enigma of Arrival - (1987)
- A Way in the World - (1994)
- Half a Life - (2001)
- Magic Seeds - (2004)
- The Middle Passage: Impressions of Five Societies - British, French and Dutch in the West Indies and South America (1962)
- An Area of Darkness (1964)
- The Loss of El Dorado - (1969)
- The Overcrowded Barracoon and Other Articles (1972)
- India: A Wounded Civilization (1977)
- A Congo Diary (1980)
- The Return of Eva Perón and the Killings in Trinidad (1980)
- Among the Believers: An Islamic Journey (1981)
- Finding the Centre (1984)
- A Turn in the South (1989)
- India: A Million Mutinies Now (1990)
- Homeless by Choice (1992, with R. Jhabvala and S. Rushdie)
- Bombay (1994, with Raghbir Singh)
- Beyond Belief: Islamic Excursions among the Converted Peoples (1998)
- Between Father and Son: Family Letters (1999, edited by Gillon Aitken)
- Literary Occasions: Essays (2003, by Pankaj Mishra)

O. Henry



Prolific American short-story writer, a master of surprise endings, who wrote about the life of ordinary people in New York City. Typical for O. Henry's stories is a twist of plot which turns on an ironic or coincidental circumstance. Although some critics were not so enthusiastic about his work, the public loved it.

O. Henry was born William Sydney Porter in Greenboro, North Carolina. His father, Algernon Sidney Porter, was a physician. When William was three, his mother died, and he was raised by his parental grandmother and paternal aunt. William was an avid reader, but at the age of fifteen he left school, and then worked in a drug store and on a Texas ranch. He continued to Houston, where he had a number of jobs, including that of bank clerk. After moving in 1882 to Texas, he worked on a ranch in LaSalle County for two years.

In 1894 Porter started a humorous weekly *The Rolling Stone*. It was at this time that he began heavy drinking. When the weekly failed, he joined the *Houston Post* as a reporter and columnist. In 1894 cash was found to have gone missing from the First National Bank in Austin, where Porter had worked as a bank teller. When he was called back to Austin to stand trial, Porter fled to Honduras to avoid trial. Little is known about Porter's stay in Central America. It is said, that he met one Al Jennings, and rambled in South America and Mexico on the proceeds of Jennings's robbery. After hearing news that his wife was dying, he returned in 1897 to Austin. In 1897 he was convicted of embezzling money, although there has been much debate over his actual guilt. Porter entered in 1898 a penitentiary at Columbus, Ohio.

While in prison, Porter started to write short stories to earn money to support his daughter Margaret. His first work, 'Whistling Dick's Christmas Stocking' (1899), appeared in *McClure's Magazine*. The stories of adventure in the U.S. Southwest and in Central America gained an immediately success among readers. After doing three years of the five years sentence, Porter emerged from the prison in 1901 and changed his name to O. Henry. According to some sources, he acquired the pseudonym from a warder called Orrin Henry. It also could be an abbreviation of the name of a French pharmacist, Eteinne-Ossian Henry, found in the U.S. Dispensatory, a reference work Porter used when he was in the prison pharmacy.

O. Henry moved to New York City in 1902 and from December 1903 to January 1906 he wrote a story a week for the *New York World*, also publishing in other magazines. Henry's first collection, *Cabbages and Kings*, appeared in 1904. The second, *The four Million*, was published two years later and included his well-known stories 'The Gift of the Magi' and 'The Furnished Room'. *The Trimmed Lamp* (1907) explored the lives of New Yorkers and included 'The Last Leaf' - the city itself Henry liked to call 'Bagdad-on the-

Subway.' In one of his stories, 'One Dollar's Worth', O. Henry deals with the judicial system. Judge Derwent receives a letter from an ex-convict, in which the writer, 'Rattlesnake' threatens his daughter and the district attorney, Littlefield. A young Mexican, Rafael Ortiz, is accused of passing a counterfeit silver dollar, made principally of lead. Rafael's girl, Joya Treviñas, tells Littlefield that he is innocent - she was sick, and needed medicine, and that was the reason why Rafael used the dollar. Littlefield refuses to help, and Joya says that "it the life of the girl you love is ever in danger, remember Rafael Ortiz." When he drives out of the town with Nancy Derwent, they meet Mexico Sam, the writer of the letter. He starts to shoot them from distance with his rifle. Littlefield can't hurt him with his own gun which has only tiny pellets. Then he remembers Joya's words, and manages to hit Mexico Sam, who falls from his horse dead as a rattlesnake. Next morning in the court he tells: "'I shot him,' said the district attorney, 'with Exhibit A of your counterfeiting case. Lucky thing for me - and somebody else - that it was as bad money as it was! It sliced up into slugs very nicely. Say, Kil, can't you go down to the jacals and find where that Mexican girl lives? Miss Derwent wants to know.'"

Henry's best known work is perhaps the much anthologized 'The Ransom of Red Chief' ,published in the collection *Whirligigs* in 1910. O. Henry's humorous, energetic style shows the influence of Mark Twain and Ambrose Bierce. The story tells about two kidnapers, who make off with the young son of a prominent man. They find out that the child is a real nuisance. In the end they agree to pay the boy's father to take him back. - "Sam," says Bill, "I suppose you'll think I'm a renegade. but I couldn't help it. I'm a grown person with masculine proclivities and habits of self-defense, but there is a time when all systems of egotism and predominance fail. The boy is gone. I sent him home. All is off. There was martyrs in old times," goes on Bill, "that suffered death rather than give up the particular graft they

enjoyed. None of 'em ever was subjugated to such supernatural tortures as I have been. I tried to be faithful to our articles of depredation; but there came a limit."

Heart of the West (1907) presented western stories, of which 'The Last of the Troubadours' J. Frank Dobie named "the best range story in American fiction." 'The Caballero's Way' featured as a character the Cisco Kid. During his life time, O. Henry published 10 collections and over 600 short stories. His last years were shadowed by alcoholism, ill health, and financial problems. He was a fast writer, like the Russian Anton Checkhov (1860-1904), but drinking on average two quarts of whiskey daily, did not improve the quality of his work. In 1907 O. Henry married Sara Lindsay Coleman, also born in Greensboro. The marriage was not happy, and they separated a year later. O. Henry died of cirrhosis of the liver on June 5, 1910, in New York. Three more collections, Sixes and Sevens (1911), Rolling Stones (1912) and Waifs and Strays (1917), appeared posthumously. In 1918 the O. Henry Memorial Awards were established to be given annually to the best magazine stories, the winners and leading contenders to be published in an annual volume.

Selected Works

- Cabbages and Kings, 1904
- The Four Million, 1906
- The Trimmed Lamp, 1907
- Heart of The West, 1907
- The Voice of the City, 1908
- The Gentle Grafter, 1908
- Roads of Destiny, 1909
- Lo, 1909 (Play, With Franklin P. Adams, Music By A. Baldwin Sloane)
- Options, 1909
- Strictly Business, 1910
- Whirligigs, 1910

- Let Me Feel Your Pulse, 1910
- The Two Women, 1910
- Sixes and Sevens, 1911
- Rolling Stones, 1912
- Waifs and Strays, 1917
- The Complete Writing of O. Henry, 1918 (14 Vols.)
- O. Henryana, 1920
- Selected Stories, 1922 (Ed. By Alphonse Smith)
- Letters To Lithopolis, From O. Henry to Mabel Wagnalls, 1922
- Postscripts, 1923
- The Best of O. Henry, 1929
- More of O. Henry, 1933
- O. Henry Encore, 1936
- O. Henry's New York, 1940
- The Best Short Stories of O. Henry, 1945 (Ed. By Bennett Cerf And Van H. Cartmell)
- The Pocket Book of O. Henry, 1948 (Ed. By Harry Hansen)
- Cops And Robbers, 1948 (Ed. By Ellery Queen)
- Complete Works of O Henry, 1953 (2 Vols.)
- O. Henry Westerns, 1961 (Ed. By Patrick Thornhill)
- The Stories of O. Henry, 1965 (Ed. By Harry Hansen)
- Four Million & Other Stories, 1976
- Collected Stories of O. Henry, 1986
- The Best Short Stories of O. Henry, 1994

Orwell, George



English novelist, essayist and critic, famous for his political satires *Animal Farm* (1945), an anti-Soviet tale, and *Nineteen Eighty-Four* (1949), which shows that the destruction of language is an essential part of oppression. Orwell was an uncompromising individualist and political idealist. V.S. Pritchett called him "the wintry conscience of a generation" Both the Left and Right have utilized Orwell's works in ideological debate.

George Orwell was born in Motihari, Bengal, India, as the second child of Richard Walmesley Blair and Ida Mabel Limonzin. His father was a civil servant in the opium department and his mother was the daughter of a tea-merchant in Burma. In 1904 Orwell moved with his mother and sister to England, where he attended Eton. His first writings Orwell published in college periodicals. During these

years Orwell developed his antipathy towards the English class systems. Also Orwell's years at St Cyprian's Preparatory School in Easbourne were not happy. His bitter, barely disguised attack on St. Cyprian's, *Such, Such Were the Joys*, was not published until 1968 for fear of libel action.

At the age of seventeen Orwell had his first experiences as an "amateur tramp" in Plymouth, where he was stranded accidentally without much money. After Orwell failing to win a scholarship to university, Orwell went in 1922 to Burma to serve in the Indian Imperial Police (1922-27) as an assistant superintendent. Like his colleagues, Orwell had a native mistresses. Eventually Orwell's mounting dislike of imperial rule led to his resignation. *Shooting An Elephant* (1950) is collection of essays revealing the behaviour of the colonial officers. One of his most famous early essays is 'A Hanging' (1931), in which a Hindu man is hanged in a hurry, but with a great routine. "An enormous relief had come upon us now that the job was done. One felt an impulse to sing, to break into a run, to snigger. All at once everyone began chattering gaily."

Orwell returned to Europe and lived as a tramp and beggar, working low paid jobs in England and France (1928-29), where his aunt lived. He picked hops in Kent as a migratory laborer and once Orwell tried to get himself arrested as a drunk to have some knowledge about life in prison. After forty-eight hours he was released. In 1928 he had decided to become a writer, but his first amateurish efforts arose smiles. A poet friend described him "like a cow with a musket." Orwell's experiences in poverty gave material for *Down and Out In Paris and London* (1933). However, the author was never a full-time vagrant, but he stayed every now and then with his older sister or with his parents, and plunged to the lower depths of society like an explorer. "The Paris slums are a gathering-place for eccentric people - people who ave fallen into solitary, half-mad grooves of life and given up trying to be normal or decent. Poverty frees them from ordinary standards of behavior, just as

money frees people from work." (from *Down and Out in Paris and London*) From 1930 Orwell contributed regularly to the *New Adelphi*. In 1933 he assumed the pseudonym by which he would sign all his publications - Orwell was the name of a small river in East Anglia, and George was definitely a British Christian name.

Unable to support himself with his writings, Orwell took up a teaching post at a private school, where he finished his first novel, *Burmese Days* (1934). In 1936 Orwell married Eileen O'Shaughnessy, a doctor's daughter. *Keep the Aspidistra Flying*, the story of a young bookseller's assistant, appeared in 1936. From 1936 to 1940 Orwell worked as a shopkeeper in Wallington, Hertfordshire. He was commissioned in 1936 by the publisher Victor Gollancz to produce a documentary account of unemployment in the North of England for the Left Book Club. The result, *The Road to Wigan Pier*, is considered a milestone in modern literary journalism.

In the 1930s Orwell had adopted socialistic views. Like many other writers, he travelled to Spain to report on the Civil War. He fought alongside the United Workers Marxist Party militia and was shot through the throat by a Francoist sniper's bullet. When Stalinists on their own side started to hunt down Anarchists and his friends were thrown into prison, Orwell escaped with his wife Eileen Blair from the chaos. The war made him a strong opposer of communism and an advocate of the English brand of socialism. Orwell's book on Spain, *Homage to Catalonia*, appeared in 1938 after some troubles with its publication. The book was coldly received by left-wing intelligentsia, who regarded Communists as heroes of the war. In Orwell's lifetime *Homage to Catalonia* sold only about fifty copies a year.

Orwell had opposed a war with Germany, declaring that the British Empire was worse than Hitler, but during World War II Orwell served as a sergeant in the Home Guard and worked as a journalist for the BBC, *Observer* and *Tribune*, where he was literary editor from 1943 to 1945. Toward the

end of the war, he wrote *Animal Farm*, which depicted the betrayal of a revolution. After the war, Orwell went to Germany as a reporter, but in his dispatches he sent to *The Observer* and *The Manchester Evening News* he did not mention the extermination camps or Auschwitz.

After the war Orwell lived mostly on the remote island of Jura in the Western Isles of Scotland. With Eileen he had adopted a little boy. His wife died in 1945 - "Yes, she was a good old stick," Orwell said to his friend. In 1949 Orwell married Sonia Brownell (1918-1980), who had been an editorial assistant on Cyril Connolly's magazine *Horizon*. Her marriage to Orwell lasted only three months. Orwell died from tuberculosis in London University Hospital on January 21, 1950, soon after the publication of *Nineteen Eighty-Four*.

The biting satire of Communist ideology in *The Animal Farm* made Orwell for the first time prosperous. Another world wide success was *Nineteen Eighty-Four*, one of the classical works of science fiction along with Aldous Huxley's *Brave New World*, and H.G. Wells novels *Time Machine*, *War of The World* and *Invisible Man*. *Animal Farm* was a satirical allegory of the Russian Revolution, particularly directed against Stalin's policies. Orwell's famous works were naturally forbidden in the Soviet Union, but nowadays the novels have been translated even into Chinese.

Led by the pigs, the Animals on Mr Jones's farm revolt against their human masters. After their victory they decide to run the farm themselves on egalitarian principles. Inspired by the example of Boxer, the hard-working horse, the cooperation prosper. The pigs become corrupted by power and a new tyranny is established under Napoleon (Stalin). "All animals are equal, but some animals are more equal than others." Snowball (Trotsky), an idealist, is driven out. The final betrayal is made when the pigs engineer a rapprochement with Mr Jones. The book was originally rejected for publication in 1944 at Faber and Faber by T.S. Eliot, who wrote: "After all, your pigs are far more intellectual than the other animals, and therefore the best qualified to

run the farm—in fact, there couldn't have been an Animal Farm at all without them: so that what was needed (someone might argue) was not more communism but more public spirited pigs." Since its appearance the book has gained a status of a classic. - Film adaptation from 1955 was a faithful rendition of Orwell's original work, but watered in the end the satire, and presented a socialist viewpoint: the system is good, but the individuals are corruptible.

1984 was a bitter protest against the nightmarish future and corruption of truth and free speech of the modern world. In the story, Britannia has become Airstrip One in the superstate Oceania, which is controlled by Big Brother and the Party. "The Party seeks power entirely for its own sake. We are not interested in the good of others; we are interested solely in power." (from *Nineteen Eighty-Four*) The Party's agents constantly rewrite history. The official language is Newspeak, and the society is dominated by such slogans as "War is Peace", "Freedom is Slavery", "Ignorance is Strength." Goldstein with his book is supposedly plotting against Oceania, and a target of a hate period. The hero, Winston Smith, a minor Party operative, rewrites the past at the Ministry of Truth. He keeps a secret diary and has a brief love affair with a girl named Julia. He believes that O'Brien, a member of the Inner Party, is not sympathetic to Big Brother. O'Brien enrolls him and Julia in a conspiracy. One day Winston is arrested by the Thought Police, tortured and brainwashed. O'Brien directs Winston's torture and rehabilitation and tells that Goldstein is the invention of the Party. His spirit broken, Winston learns to love Big Brother. Winston and Julia meet briefly one day, they both have gone through the process and have lost their former love for each other. Some critics have related Smith's sufferings to those the author underwent at preparatory school - Winston is finally broken by rats. Orwell has said that the book was written "to alter other people's idea of the kind of society they should strive after."

In 1998 Martin Seymour-Smith listed Orwell's dystopia among 100 most influential books ever written. It has inspired less or more directly a number of other science fiction novels, among them Ray Bradbury's *Fahrenheit 451* (1953). Orwell himself implicitly acknowledged his debt to Evgeny Zamyatin's (1884-1937) novel *We* (in Russia *My*), which was written in 1920 and translated into English 1924. Although Orwell is best-known as a novelist, his essays are among the finest of the 20th-century. He also produced newspaper articles and reviews, which were written for money, but he carefully crafted his other essays for such journals as *Partisan Review*, *Adelphi*, and *Horizon*. Without hesitation he accused that Yeats is a fascist, H.G. Wells was out of touch with reality, Salvador Dali he found decadent, but he defended P.G. Wodehouse. In 'Why Write?' and 'Politics and the English Language' (1948) Orwell argued that writers have an obligation of fighting social injustice, oppression, and the power of totalitarian regimes.

Works

- Down and Out in Paris and London (1933)
- Burmese Days (1934)
- A Clergyman's Daughter (1935)
- Keep the Aspidistra Flying (1936)
- The Road to Wigan Pier (1937)
- Homage to Catalonia (1938)
- Coming Up for Air (1939)
- Animal Farm (1945)
- Nineteen Eighty-Four (1949)
- A Nice Cup of Tea (1946)
- "A Hanging" (1931)
- "Shooting an Elephant" (1936)
- "Charles Dickens" (1939)
- "Boys' Weeklies" (1940)

- "Inside the Whale" (1940)
- "The Lion and The Unicorn: Socialism and the English Genius" (1941)
- "Wells, Hitler and the World State" (1941)
- "The Art of Donald McGill" (1941)
- "Looking Back on the Spanish War" (1943)
- "W. B. Yeats" (1943)
- "Benefit of Clergy: Some notes on Salvador Dali" (1944)
- "Arthur Koestler" (1944)
- "Notes on Nationalism" (1945)
- "How the Poor Die" (1946)
- "Politics vs. Literature: An Examination of Gulliver's Travels" (1946)
- "Politics and the English Language" (1946)
- "Second Thoughts on James Burnham" (1946)
- "Decline of the English Murder" (1946)
- "Some Thoughts on the Common Toad" (1946)
- "A Good Word for the Vicar of Bray" (1946)
- "In Defence of P. G. Wodehouse" (1946)
- "Why I Write" (1946)
- "The Prevention of Literature" (1946)
- "Such, Such Were the Joys" (1946)
- "Lear, Tolstoy and the Fool" (1947)
- "Reflections on Gandhi" (1949)
- "Bookshop Memories" (1936)
- "The Moon Under Water" (1946)
- Romance (1925)
- A Little Poem (1936)

Pope, Alexander

Alexander Pope was born in London as the son of Alexander Pope, a Roman Catholic linen-merchant, and Edith (Turner) Pope, who was forty-four when Alexander, her only child, was born. Edith Pope belonged to a large Yorkshire family, which divided along Catholic and Protestant lines. His early years Pope spent at Binfield on the edge of Windsor Forest, and recalled this period as a golden age: "Thy forests, Windsor, and thy green retreats, / At once the monarch's and the Muse's seats, / Invite my lays. Be present, sylvan maids! Unlock your springs, and open all your shades." Anecdotes from Pope's life were deemed worthy of collecting during his lifetime. Joseph Spence, a critic, minor poet, and Pope's biographer, tells that Pope was "a child of a particularly sweet temper and had a great deal of sweetness in his look when he was a boy".

Pope's father, the son of an Anglican vicar, had converted to Catholicism, which caused the family many problems. At that time Catholics suffered from repressive legislation and prejudices - they were not allowed to enter any universities or held public employment. Thus Pope had an uneven education, which was often interrupted. At home, Pope's aunt taught him to read. Latin and Greek he learned from a local priest and later he acquired knowledge of French and Italian poetry. Pope also attended clandestine Catholic schools.

Most of his time Pope spend reading books from his father's library - he "did nothing but write and read," said

later his half-sister. While still at school, Pope wrote a play based on speeches from the *Iliad*. In 1700, when his family moved to Binfield in Windsor Forest, Pope contracted tuberculosis through infected milk. It was probably Pott's disease, a tubercular affection of the spine. He also suffered from asthma and headaches, and his humpback was a constant target for his critics in literary battles - Pope was called a 'hunchbacked toad.' In middle age he was 4ft 6in tall and wore a stiffened canvas bodice to support his spine.

After moving to London, Pope published his first major work, *An Essay on Criticism*. This discussion was based on neoclassical doctrines and derived standards of taste from the order of nature: "Good nature and good sense must ever join; / To err is human, to forgive divine." Pope associated with anti-Catholic Whig friends, but by 1713 he moved towards the Tories, becoming one of the members of Scriblerus Club. His friends among Tory intellectuals included Jonathan Swift, Gay, Congreve, and Robert Harley, 1st Earl of Oxford. In 1712 Pope published an early version of *The Rape of the Lock*, an elegant satire about the battle between the sexes, and follies of a young woman with her "puffs, powders, patches, Bibles, billet-doux". The work was expanded in 1714. Its first version consisted of two cantos (1712) and the final version five cantos (1714). *Rape of the Lock* originated from a quarrel between two families with whom Pope was acquainted. The cause was not very small - Lord Petre cut off a lock of Miss Arabella Fermor's hair.

Pope's poem recounts the story of a young woman, Belinda. When she wakes up, Pope describes devotedly her exotic cosmetics and beauty aids. She plays cards, flirts, drinks coffee, and has a lock of hair stolen by an ardent young man. "The meeting points the sacred hair dis sever / From the fair head, forever, and forever! / The flashed the living lightning from her eyes, / And screams of horror rend th' affrighted skies." Pope gives this trivial event an extended mock heroic treatment, and at the same time comments

ironically on the contemporary social world, high-society preoccupations, and perhaps suggests a reform.

Pope's admired Horace and Vergilius and valued them as models for poetry. His great achievements was the translations of *Iliad* and *Odyssey* into English. The success of Pope's translations enabled him to move to Twickenham from anti-Catholic pressure of the Jacobites. However, Pope remained a Catholic even after the death of his father (d. 1717) and mother (d. 1733). Pope's collected works were published in 1717. He was one of the first professional poets to be self-sufficient as a result of his non-dramatic writings.

In Twickenham Pope to studied horticulture and landscape gardening. During his last years, Pope designed a romantic 'grot' in a tunnel, which linked the waterfront with his back garden. It was walled with shells and pieces of mirror. Pope's villa, about fifteen miles from London, attracted also a number of writers, including Swift, whom Pope helped with the publication of *Gulliver's Travels*. With his neighbor, Lady Mary Wortley Montagu, Pope formed an attachment, but when the friendship cooled down, he started a life long relationship with Martha Blount. Pope had met Martha and her sister Teresa already in 1711. Later in *Imitations Of Horace* (1733) Pope referred to his former friend Lady Mary as "Sappho" and wrote: "Give me again my hollow tree, / A crust of bread, and liberty."

In *Essay on Man* (1733-34) Pope examined the human condition against Miltonic, cosmic background. Although Pope's perspective is well above our everyday life, and he do not hide his wide knowledge, the dramatic work suggest than humankind is a part of nature and the diversity of living forms: "Each beast, each insect, happy in its own: / Is Heaven unkind to Man, and Man alone?" In *Moral Essays* (1731) Pope separated behavior from character: "Not always actions show the man: we find / Who does a kindness is not therefore kind." Pope prepared an edition of his correspondence, doctored to his own advantage. He also employed discreditable artifices to make it appear that the

correspondence was published against his wish. With the translation of the *Odyssey*, Pope was eager to take all the credit, trying to avoid mentioning the contribution of other writers.

In his time Pope was famous for his witty satires and aggressive, bitter quarrels with other writers. When his edition of William Shakespeare was attacked, he answered with the savage burlesque *The Dunciad* (1728), which was widened in 1742. It ridiculed bad writers, scientists, and critics. "While pensive poets painful vigils keep, / Sleepless themselves to give their readers sleep." Pope died on May 30, 1744. He left his property to Martha Blount. With the growth of Romanticism Pope's poetry was increasingly seen as outdated and the 'Age of Pope' ended. It was not until the 1930s when serious attempt was made to rediscover the poet's work.

Major Works

- (1709) Pastorals
- (1711) An Essay on Criticism
- (1712) The Rape of the Lock
- (1713) Windsor Forest
- (1717) Eloisa to Abelard
- (1717) Elegy to the Memory of an Unfortunate Lady
- (1728) The Dunciad
- (1734) Essay on Man
- (1735) The Prologue to the Satires

Pushkin, Aleksandr



Russian 19th century author who often has been considered his country's greatest poet and the founder of modern Russian literature. Pushkin blended Old Slavonic with vernacular Russian into a rich, melodic language. He was the first to use everyday speech in his poetry. Pushkin's Romantic contemporaries were Byron (d. 1824) and Goethe (d. 1832), but his ironic attitude can be connected to the literature of the 18th century, especially to Voltaire. Pushkin wrote some 800 lyrics with a dozen narrative poems.

Aleksandr Pushkin was born in Moscow into a cultured but poor aristocratic family. On his father's side he was descended from an ancient noble family and on his mother's side he was a great-great-grandson of a black Abyssinian, Gannibal, who served under Peter the Great. Pushkin himself

had black hair and swarthy complexion. In his childhood the future poet was entrusted to nursemaids, French tutors, and governesses. He learned Russian from household serfs and from his nanny, Arina Rodionovna. Pushkin started to write poems from an early age. His first published poem was written when he was only 14.

While attending the Imperial Lyceum at Tsarskoye Selo (1811-1817), he began writing his first major work, *Ruslan and Ludmila* (1820), a kind of fairy story in verse. It was based on Russian folk-tales which his grandmother had told him - in French. Years later at his father's estate he listened to legends and fairy tales told by his old nurse Arina Rodionovna, calling that process "making up for the defects in his accursed education." In 1817 he accepted a post at the foreign office at St. Petersburg. He became associated with members of a radical movement who participated later in the Decembrist uprising in 1825. Several of Pushkin's liberal friends were involved in the affair. Some of them were hanged or exiled for life to Siberia, but Pushkin apparently did not take part in their conspiracy; and he was absent in the south at the time of the insurrection. In May 1820 Pushkin was banished from the town because of his political poems, among them 'Ode to Liberty'. However, his friends did not consider him a political person. Pushkin was transferred south to Ekaterinoslav; it was a mild form of exile. During this time Pushkin discovered the poetry of Lord Byron. He was then moved to Kishinev, and in the summer of 1823 to Odessa. Count Vorontsoff, governor of Odessa, did not have high opinions about the poet: "... he is really only a weak imitator of a not very respected model - Lord Byron." Vorontsoff made later a brief appearance in Tolstoy's novella 'Hadji Murad' (1904).

Pushkin's *Evgenii Onegin* (1833), a novel in verse, is considered the greatest masterpiece of Russian literature. Evgenii Onegin is a dashing young aristocrat: "In French Onegin had perfected / proficiency to speak and write, / in the mazurka he was light; / his bow was wholly unaffected." On inheriting his uncle's estate, he retires to country. Soon

Onegin befriends Vladimir Lenskii, who is in love with a local girl, Olga Larina. Her unpolished, romantic elder sister Tatiana falls in love with Onegin, but he rejects Tatiana's love. He considers himself mysteriously doomed, he would be a bad husband. "But I for bliss was not created: / To that my soul is foreign still. / In vain, in vain, are your perfections;/ Of them I count myself unworthy." At a party Onegin insults Olga, and Lenskii challenges him to a duel, and is shot dead. Three years later Onegin meets Tatiana who is married to a prince. She is the last of the principal characters introduced to the reader, but she is also central for the story. Onegin declares his love to her, and writes her a series of letters expressing a mad passion. Now it is her turn to reject him. She confesses that she loves him but insists that they must part for good. Pushkin's novel has been a rich source of character types for Russian writers. Tatiana has been regarded as the ideal of Russian womanhood. She is faithful, generous, sincere, and considerate. Among others Turgenev modelled his heroines after her. The libretto for Tchaikovsky's opera *Eugene Onegin* (1879) was adapted from Pushkin's novel by the composer's brother Modeste. - Vladimir Nabokov's commentary and translation of Aleksandr Pushkin's comedy of manners arouse much controversy. The ten-year-long work was first brought out in 1964 by the Bollingen Foundation in four volumes.

Although living in exile in different parts of Russia, Pushkin continued to write poems, rising gradually as the leader of the Romantic movement. In 1823 he started his major masterpiece, *Eugene Onegin*. He fell also in love with the daughter of his friend. Her small feet were celebrated in a stanza of the verse novel. He also later wrote love lyrics of Amalia Riznich, the wife of a Dalmatian merchant and his mistress. Pushkin's great historical tragedy, *Boris Godunov*, was published in 1831. It was based on the career of Boris Fyodorovich Godunov, the Czar of Russia from 1598 to 1605. Boris is haunted by guilt over the murder of the Tsarevich Dmitry.

Pushkin's troubles with the authorities continued. In 1824 he was banished to his family estate of Mikhailovskoe. Pushkin's father tried in vain to keep his son under his control, but the result was, that the poet's friends applied to the Czar, and Pushkin père was exiled from his own estate. When the new Czar, Nicholas I, allowed Pushkin to return to the capital. Due to the Czar's patronage, he openly abandoned revolutionary sentiments. In 1829 he made a four-month visit to Transcaucasia, witnessing the action with the Russian Army against the Turks. In 1830 he visited another family estate, Boldino, and was stranded by cholera for three months. This was a very productive literary period. He wrote a group of plays, among them *The Avaricious Knight*, *Mozart and Salieri*, *The Stone Guest*, and *The Feast During the Plague*. *Tales of the Late Ivan Petrovich Belkin* (1831) was possibly inspired by the novels of Sir Walter Scott. Pushkin published the work anonymously and surprised Russian readers. However, the tales did not gain the popularity of his poems. Prosper Mérimée, who admired Pushkin's light touch, translated *Tales of Belkin* into French. 'The Queen of Spades' (1834), Pushkin's most famous short story, was later made into an opera by Tchaikovsky.

In 1833 Pushkin travelled east to the Urals for historical research. Next year he received an appointment as a functionary at the court, but his minor status was considered a humiliation. His debts were mounting and he was worried about his wife's possible infidelity.

In his last years Pushkin started to write a historical work on Peter the Great, which was left unfinished. The Tsar had been a central figure in his narrative poem 'The Bronze Horseman' (1833), partly inspired by the flooding of Petersburg in 1824. Pushkin was ambivalent about Peter. He thought that Peter the Great "despised humanity perhaps more than did Napoleon," but Pushkin also mythologized him and the city in the poem, in which Petersburg becomes the symbol of Russia: "I love you, Peter's creation."

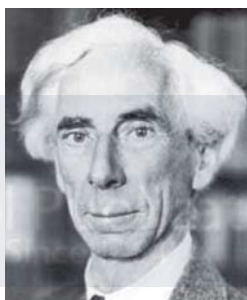
In 1829 Pushkin fell in love with 16-year-old Natalya Nikolayevna Goncharova, whom he married two years later. Her family was as impoverished as Pushkin's, but she became a beauty of the Imperial court. The marriage was unhappy and Pushkin had little peace for intense creative activity. His wife was invited to every ball at the palace, and her frivolous social life led Pushkin into debt and eventually to his early death. The gossip of an affair between Baron Georges d'Anthès and his wife started to spread. An anonymous note informed Pushkin that he had been elected to "The Serene Order of Cuckolds". Although A'Anthès married Natalya's sister, the scandal was not quite over. Pushkin defended in a duel his wife's honor with her brother-in-law. D'Anthès fired first his pistol. Fatally wounded, Pushkin fired also his shot and his opponent got a slight wound. Pushkin died on February 10 (New Style), 1837. The Czar buried him in the monastery near Mikhailovskoye, in secret for fear of popular risings at the funeral. He also paid all the remaining debts of the poet. Natalya received a pension.. D'Anthès was expelled from Russia. He died in 1895.

As an essayist Pushkin was prolific but most of his writings remained in draft form and over half were published posthumously due to repressive censorship. Chiefly Pushkin concentrated on literature and history, but he did not develop a systematic philosophical view - it has been said that Pushkin lacked "central vision". He saw that overwhelming use of French by the upper classes delayed the progress of Russian literature. In this matter Pushkin was not speaking without his own experience - his first language was French, he read French writers well on into adolescence, and his characters, such as Onegin, spoke French. The responsibility of the Decembrist Rebellion Pushkin shifted onto foreign influences. He was fascinated by democratic republicanism but perceived the tendency to idealize the natural state of life, as exemplified both in the work of James Fenimore Cooper and in political discussion in the United States, as was shown in his essay "Dzhon Tenner" (1836, John Tanner).

Major Works

- Ruslan i Lyudmila Ruslan and Ludmila (1820) (poem)
- Kavkazskiy Plennik The Captive of the Caucasus (1822) (poem)
- Bakhchisarayskiy Fontan The Fountain of Bahçesaray (1824) (poem)
- Tsygany, The Gypsies (narrative poem) (1827)
- Poltava (1829)
- Little Tragedies (1830)
- Boris Godunov (1825) (drama)
- The Tale of the Priest and of his Workman Balda (1830) (poem)
- Povesti Pokoynogo Ivana Petrovicha Belkina The Tales of the late Ivan Petrovich Belkin (a collection of 5 short stories) (1831) (prose)
- The Tale of Tsar Saltan (1831) (poem)
- The Tale of the Dead Princess and the Seven Knights (1833) (poem)
- The Golden Cockerel (1834) (poem)
- The Tale of the Fisherman and the Fish (1835) (poem)
- Yevgeniy Onegin Eugene Onegin (1825-1832) (verse novel)
- Mednyy Vsadnik The Bronze Horseman (1833) (poem)
- Pikovaya Dama The Queen of Spades (1833)
- The History of Pugachev's Riot (1834) (prose non-fiction)
- Kapitanskaya Dochka The Captain's Daughter (1836) (prose)

Russell, Bertrand



British philosopher, mathematician and social critic, one of the most widely read philosophers of the last century. Bertrand Russell was awarded the Nobel Prize for Literature in 1950. In his memoirs he mentions that he formed in 1895 a plan to “write one series of books on the philosophy of the sciences from pure mathematics to physiology, and another series of books on social questions. I hoped that the two series might ultimately meet in a synthesis at once scientific and practical.”

Bertrand Russell was born in Trelleck, Gwent, the second son of Viscount Amberley. His mother, Katherine, was the daughter of Baron Stanley of Aderley. She died of diphtheria in 1874. Her husband died twenty months later, after a long period of gradually increasing debility. Lord Amberley was a friend of John Stuart Mill - he was “philosophical, studious,

unworldly, morose, and priggish," wrote Russell later in his autobiography. Katherine, whom Russell only knew from her diary and her letters, he described as "vigorous, lively, witty, serious, original, and fearless." When she died she was buried without any religious ceremony. At the age of three Russell was an orphan. He was brought up by his grandfather, Lord John Russell, who had been prime minister twice, and his wife Lady John.

Inspired by Euclid's *Geometry*, Russell displayed a keen aptitude for pure mathematics and developed an interest in philosophy. "I like precision," he once said. "I like sharp outlines. I hate misty vagueness." However, when he was about fourteen he became interested in theology, but during the following years he rejected free will, immortality, and belief in God. He read widely, mostly books from his grandfather's library, but it was only at Cambridge, when he started to read such "modern" writers of the early 1890s as Ibsen, Shaw, Flaubert, Walt Whitman, and Nietzsche. At Trinity College, Cambridge, his brilliance was soon recognized, and brought him a membership of the 'Apostles', a forerunner of the Bloomsbury Set. After graduating from Cambridge in 1894, Russell worked briefly at the British Embassy in Paris as honorary attaché. Next year he became a fellow of Trinity College.

Against his family's wishes, Russell married an American Quaker, Alys Persall Smith, and went off with his wife to Berlin, where he studied economics and gathered data for the first of his ninety-odd books, *German Social Democracy* (1896). A year later Russell's fellowship dissertation, *Essay On The Foundations On Geometry* (1897) came out. "It was towards the end of 1898 that Moore and I rebelled against both Kant and Hegel. Moore led the way, but I followed closely in his footsteps," Russell wrote in *My Philosophical Development* (1959).

The Principles Of Mathematics (1903) was Russell's first major work. It proposed that the foundations of mathematics could be deduced from a few logical ideas. In it Russell

arrived at the view of Gottlob Frege (1848-1925), that mathematics is a continuation of logic and that its subject-matter is a system of Platonic essences that exist in the realm outside both mind and matter. *Principia Mathematica* (1910-13) was written in collaboration with the philosopher and mathematician Alfred North Whitehead. According to Russell and Whitehead, philosophy should limit itself to simple, objective accounts of phenomena. Empirical knowledge was the only path to truth and all other knowledge was subjective and misleading. - However, later Russell became sceptical of the empirical method as the sole means for ascertaining the truth, and admitted that much of philosophy does depend on unprovable a priori assumptions about the universe. He, however, maintained in contrast to Wittgenstein, that philosophy could and should deliver substantial results: theories about what exists, what can be known, how we come to know it.

After *Principia* Russell never again worked intensively in mathematics. Russell's interpretation of numbers as classes of classes was to give him much trouble: if we have a class that is not a member of itself - is it a member of itself? If yes, then no, if no, then yes. After discussions with Wittgenstein Russell accepted the view that mathematical statements are tautologies, not truths about a realm of logico-mathematical entities.

Russell's concise and original introductory book, *The Problems Of Philosophy*, appeared in 1912. He continued with works on epistemology, *Mysticism And Logic* (1918) and *Analysis And Mind* (1921). In his paper of 1905, 'On denoting', Russell showed how a logical form could differ from obvious forms of common language. The work was the foundation of much twentieth-century philosophizing about language. The essential point of his theory, Russell later wrote, "was that although 'the golden mountain' may be grammatically the subject of a significant proposition, such a proposition when rightly analysed no longer has such a subject. The proposition 'the golden mountain does not exist' becomes 'the propositional function " x is golden and a

mountain" is false for all values of x' ." (from *My Philosophical Development*)

In 1907 Russell stood unsuccessfully for parliament as a candidate for the Women's Suffragette Society, and the next year he became a Fellow of the Royal Society. Believing that inherited wealth was immoral, Russell gave most of his money away to his university. His marriage ended when he began a lengthy affair with the literary hostess Lady Ottoline Morrell, who had been a close friend of the Swedish writer and physician Axel Munthe (1857-1949). Other liaisons followed, among others with T.S. Eliot's wife Vivien Haigh-Wood. Later Russell wrote about his sexual morality and agnosticism in *Marriage And Morals* (1929). Russell stated that human beings are not naturally monogamous, outraging many with his views. He also opposed existing laws against homosexuality and maintained that sexual relations between unmarried people are not morally wrong.

At the outbreak of World War I, Russell was an outspoken pacifist, which lost him his fellowship in 1916. At the beginning of the war, he helped organize a petition urging that Britain remain neutral. In 1918 Russell served six months in prison, convicted of libelling an ally - the American army - in a *Tribune* article. While in Brixton Gaol, he worked on *Introduction To Mathematical Philosophy* (1919). World War I darkened Russell's view of human nature. "I learned an understanding of instinctive processes which I had not possessed before." Also Ludwig Wittgenstein's criticism of Russell's work on the theory of knowledge disturbed his philosophical self-confidence. Russell visited Russia in 1920 with a Labour Party delegation and met Vladimir Lenin and Leon Trotsky, but returned deeply disillusioned and published his sharp criticism, *The Practice And Theory Of Bolshevism* (1920).

In 1922 Russell celebrated his 50th birthday, believing that "brain becomes rigid at 50." He was a famous and controversial figure - "Bertie is a fervid egoist," Virginia Woolf wrote in her diary about her friend, but Russell saw

himself as "a non-supernatural Faust." From about 1927 to 1938 Russell lived by lecturing and writing on a huge range of popular subjects. In 1927 he gave a lecture, 'Why I am not a Christian', in which he stated that "The whole conception of God is a conception derived from the ancient Oriental despotisms. It is a conception quite unworthy of free men." Russell's views were attacked by T. S. Eliot in his journal *The Monthly Criterion*. Eliot wrote that "Atheism is often merely a variety of Christianity", and Russell's "non-Christianity is merely a variety of Low Church sentiment." Russell pursued his philosophical work in *The Analysis Of Mind* (1921) and *The Analysis Of Matter* (1927). Between the years 1920 and 1921 he was professor at Peking, and in 1927 he started with his former student and second wife Dora Black a progressive school at Beacon Hill, on the Sussex Downs. In *Education* (1926) Russell called for an education that would liberate the child from unthinking obedience to parental and religious authority.

The experiment at Beacon Hill lasted for five years and gave material to the book *Education And Social Order* (1932). In 1936 Russell married Patricia Spence, who had been his research assistant on his political history *Freedom And Organization* (1934). In 1938 he moved to the United States, returning to academic philosophical work. He was a visiting professor at the University of California at Los Angeles, and in 1940 he was appointed Professor of Philosophy at the College of the City of New York. The appointment was revoked and he was barred from teaching basically because of his libertarian opinions. Judge McGeehan declared that "considering Dr Russell's principles, with reference to the Penal Law of the State of New York, it appears that not only would the morals of the students be undermined, but his doctrines would tend to bring them, and in some cases their parents and guardians, in conflict with the Penal Law". The judge also tried to hint that Russell promoted the practice of masturbation, in which he referred to Russell's book entitled *Education And The Good Life* (1926). From California Russell went to Harvard, where his lectures proceeded without

incidents. An appointment from the Barnes Foundation near Philadelphia gave Russell an opportunity to write one of his most popular works, *History Of Western Philosophy* (1945). Its success permanently ended his financial difficulties and earned him the Nobel Prize. In 1944 Russell returned to Cambridge as a Fellow of his old college, Trinity.

During WW II Russell abandoned his pacifism, but in the final decades of his life he became the leading figure in the antinuclear weapons movement. From 1950 to his death Russell was extremely active in political campaigning. He established the Bertrand Russell Peace Foundation in 1964, supported the Jews in Russia and the Arabs in Palestine and condemned the Vietnam War. In his family life Russell had his own tragedies: his son John and his granddaughters Sarah and Lucy suffered from schizophrenia. Russell turned over the care of John to his mother Dora. Lucy killed herself five years after Russell's death.

Retaining his ability to cause debate, Russell was imprisoned in 1961 with his fourth and final wife Edith Finch for taking part in a demonstration in Whitehall. The sentence was reduced on medical grounds to seven days in Brixton Prison. His last years Russell spent in North Wales. His later works include *Human Knowledge: Its Scope And Limits* (1948), two collections of sardonic fables, *Satan In The Suburb* (1953) And *Nightmares Of Eminent Persons* (1954), And *The Autobiography Of Bertrand Russell* (1967-69, 3 vols.), in which he stated: "Three passions, simple but overwhelmingly strong, have governed my life: the longing for love, the search for knowledge and unbearable pity for the suffering of mankind." Russell died of influenza on February 2, 1970. When asked what he would say to God if he found himself before Him, Russell answered: 'I should reproach him for not giving us enough evidence.'

Though Russell was a pioneer of logical positivism, which was further developed by such philosophers from the 'Vienna circle' as Ludwig Wittgenstein and Rudolf Carnap, he never identified himself fully with the group. "The stuff

of which the world of our experience is composed is, in my belief, neither mind nor matter," he wrote in *The Analysis of Mind*, "but something more primitive than either. Both mind and matter seem to be composite, and the stuff of which they are compounded lies in a sense between the two, in a sense above them both, like a common ancestor." In *Human Knowledge: Its Scope and Limits* Russell argued that while the data of sense are mental, they are caused by physical events. The world is a vast collection of facts and events, but beyond the laws of their occurrence science cannot go, it only gives us knowledge of the world.

- German Social Democracy, 1896
- An Essay On The Foundations of Geometry, 1987
- Critical Exposition of the Philosophy of Leibnitz, 1900
- Principles of Mathematics, 1903
- Philosophical Essays, 1910
- Principia Mathematica, 1910-1916
- The Problems of Philosophy, 1912
- The Scientific Method in Philosophy / Our Knowledge of the External World, 1914
- Principles of Social Reconstruction / Why Men Fight, 1916
- Justice in Wartime, 1916
- Political Ideals, 1917
- Roads to Freedom, 1918
- Introduction to Mathematical Philosophy, 1919
- The Practice and Theory Of Bolshevism 1920
- The Analysis of Mind, 1921
- The Problem of China, 1922
- The ABC of Atoms, 1923
- The Prospects of Industrial Civilization, 1923

- Icarus; or, The Future of Science, 1924
- The ABC of Relativity, 1925
- What I Believe, 1925
- Education and the Good Life, 1926
- On Education, 1926
- Sceptical Essays, 1927
- The Analysis of Matter, 1927
- An Outline of Philosophy, 1927
- Why I am Not a Christian, 1927
- Selected Papers of Bertrand Russell, 1927
- Marriage and Morals, 1929
- The Conquest of Happiness, 1930
- The Scientific Outlook, 1931
- Education and the Social Order, 1932
- The Nature of Mathematics, 1933
- Freedom and Organization, 1814-1914, 1934
- In Praise of Idleness, 1935
- Religion and Science, 1935
- The Amberley Papers, 1937
- Which Way to Peace?, 1938
- Power: A New Social Analysis, 1938
- An Inquiry Into Meaning and Truth, 1940
- Let the People Think, 1941
- The History Of Western Philosophy, 1945
- Philosophy and Politics, 1947
- Human Knowledge: Its Scope and Limits, 1948
- Letters of D.H. Lawrence to Bertrand Russell, 1948

- Authority and the Individual, 1949
- Unpopular Essays, 1950
- The Wit and Wisdom of Bertrand Russell, 1951
- New Hopes for a Changing World, 1951
- The Impact of Science on Society, 1952
- Bertrand Russell's Dictionary of Mind, Matter, and Morals, 1952
- Satan in the Suburbs, 1953
- Nightmares of Eminent Persons, 1954
- Ethics and Politics, 1954
- Human Society in Ethics and Politics, 1954
- Portraits from Memory, 1956
- John Stuart Mill, 1956
- Logic and Knowledge, 1956
- Understanding History, 1957
- The Will to Doubt, 1958
- Bertrand Russell's Best, 1958
- The Vital Letters of Russell, Khrushchev, Dulles, 1958
- Wisdom of the West, 1959
- The Philosophy of Logical Atomism, 1959
- The Future of Science, 1959
- My Philosophical Development, 1959
- Common Sense and Nuclear Warfare, 1959
- On Education, 1960
- Bertrand Russell Speaks His Mind, 1960
- The Basic Writings of Bertrand Russell, 1961
- Education of Character, 1961
- Has Man a Future?, 1961

- Fact and Fiction, 1962
- Unarmed Victory, 1963
- Nightmares of Eminent Persons, 1964
- On The Philosophy of Science, 1965
- War and Atrocity in Vietnam, 1965
- War Crimes in Vietnam, 1967
- The Autobiography of Bertrand Russell, 1967-69



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Rushdie, Salman



Anglo-Indian novelist, who uses in his works tales from various genres - fantasy, mythology, religion, oral tradition. Rushdie's narrative technique has connected his books to magic realism, which includes such English-language authors as Peter Carey, Angela Carter, E.L. Doctorow, John Fowles, Mark Helprin or Emma Tennant. Salman Rushdie was condemned to death by the former Iranian spiritual leader Ayatollah Ruhollah Khomeini on February 14, 1989, after publishing *Satanic Verses*. Naguib Mahfouz, the winner of the 1988 Nobel Prize in Literature, criticized Khomeini for 'intellectual terrorism' but changed his view later and said that Rushdie did not have 'the right to insult anything, especially a prophet or anything considered holy.' The Nobel writer V.S. Naipaul described Khomeini's fatwa as "an extreme form of literary criticism."

Salman Rushdie was born in Bombay, India, to a middle-class Moslem family. His paternal grandfather was an Urdu poet, and his father a Cambridge-educated businessman. At the age of fourteen Rushdie was sent to Rugby School in England. In 1964 Rushdie's parents moved to Karachi, Pakistan, joining reluctantly the Muslim exodus - during these years there was a war between India and Pakistan, and the choosing of sides and divided loyalties burdened Rushdie heavily.

Rushdie continued his studies at King's College, Cambridge, where he read history. After graduating in 1968 he worked for a time in television in Pakistan. He was an actor in a theatre group at the Oval House in Kennington and from 1971 to 1981 he worked intermittently as a freelance advertising copywriter for Ogilvy and Mather and Charles Barker.

As a novelist Rushdie made his debut with *Grimus* in 1975, an exercise in fantastical science fiction, which draws on the 12th-century Sufi poem *The Conference of Birds*. The title of the novel is an anagram of the name 'Simurg', the immense, all-wise, fabled bird of pre-Islamic Persian mythology. Rushdie's the next novel, *Midnight's Children* (1981), won the Booker Prize and brought him international fame. Written in exuberant style, the comic allegory of Indian history revolves around the lives of the narrator Saleem Sinai and the 1000 children born after the Declaration of Independence. All of the children are given some magical property. Saleem has a very large nose, which grants him the ability to see "into the hearts and minds of men." His chief rival is Shiva, who has the power of war. Saleem, dying in a pickle factory near Bombay, tells his tragic story with special interest in its comical aspects. The work aroused a great deal of controversy in India because of its unflattering portrait of Indira Gandhi and her son Sanjay, who was involved in a controversial sterilization campaign. *Midnight's Children* took its title from Nehru's speech delivered at the stroke of midnight, 14 August 1947, as India gained its independence from England.

Shame (1983) centered on a well-to-do Pakistani family, using the family history as a metaphor for the country. The story included two thinly veiled historical characters - Iskander Harappa, a playboy turned politician, modeled on the former Prime Minister Zulfikar Ali Bhutto, and General Raza Hyder, Iskander's associate and later his executioner. *Haroun and the Sea of Stories* (1990) was written for children, and wove into the story an affable robot, genies, talking fish, dark villains, and an Arabian princess in need of saving.

Rushdie won in 1988 the Whitbread Award with his fourth novel, *The Satanic Verses*. The story opens spectacularly. Gibreel Farishta and Saladin Chamcha, two Indian actors, fall to earth after an Air India jumbo jet explodes 30,000 feet above the English Channel. This refers to a real act of terrorism, when an Air India Boeing 747 was blown up in 1985 - supposedly by Sikh terrorist. Gibreel Farishta in Urdu, means Gabriel Angel, which makes him the archangel whom Islamic tradition regards as "bringing down" the Qur'an from God to Muhammad. "'To be born again,' sang Gibreel Farishta tumbling from the heavens, 'first you have to die. Ho ji! To land upon the bosomy earth, first one needs to fly. Tat-taa! Taka-thun! How to ever smile again, if first you won't cry? How to win the darling's love, mister, without a sigh? Baba, if you want to get born again...'" Just before dawn one winter's morning, New Year's Day or thereabouts, two real, full-grown, living men fell from a great height, twenty-nine thousand and two feet, towards the English Channel, without benefit of parachutes or wings, out of a clear sky." (from *The Satanic Verses*) Gibreel Farishta and Saladin are miraculously saved, and chosen as protagonist in the fight between Good and Evil. In the following cycle of bizarre adventures, dreams, and tales of past and future, the reader meets Mahound, the Prophet of Jahilia, the recipient of a revelation in which satanic verses mingle with divine. "'I told you a long time back,' Gibreel Farishta quietly said, 'that if I thought the sickness would never leave me, that it would always return, I would not be able to bear up to it.'" Then, very quickly, before Salahuddin

could move a finger, Gobreel put the barrel of the gun into his own mouth; and pulled the trigger; and was free." The character modelled on the Prophet Muhammad and his transcription of the Quran is portrayed in an unconventional light. The quotations from the Quran are composites of the English version of N.J. Dawood and of Maulana Muhammad Ali, with a few touches of Rushdie's own.

The novel was banned in India and South Africa and burned on the streets of Bradford, Yorkshire. When Ayatollah Khomeini called on all zealous Muslims to execute the writer and the publishers of the book, Rushdie was forced into hiding. Also an aide to Khomeini offered a million-dollar reward for Rushdie's death. In 1993 Rushdie's Norwegian publisher William Nygaard was wounded in an attack outside his house. In 1997 the reward was doubled, and the next year the highest Iranian state prosecutor Morteza Moqtadale renewed the death sentence. During this period of fatwa violent protest in India, Pakistan, and Egypt caused several deaths. In 1990 Rushdie published an essay *In Good Faith* to appease his critics and issued an apology in which he reaffirmed his respect for Islam. However, Iranian clerics did not repudiate their death threat.

Since the religious decree, Rushdie has shunned publicity, hiding from assassins, but he has continued to write and publish books. *The Moors Last Sight* (1995) focused on contemporary India, and explored those activities, directed at Indian Muslims and lower castes, of right-wing Hindu terrorists. *The Ground Beneath Her Feet* (1999) was set in the world of hedonistic rock stars, a mixture of mythology and elements from the repertoire of science fiction. In *Fury* (2001) Malik Solanka, a former Cambridge professor, tries to find a new life in New York City. He has left his wife and son and created an animated philosophising doll, Little Brain, which has its own successful TV series. In New York he has blackouts and violent rages and becomes involved with two women, Mila, who looks like Little Brain, and a beautiful

freedom fighter named Neela Mahendra. "Though Mr. Rushdie weaves his favorite themes - of exile, metamorphosis and rootlessness - around Solanka's story, though he tries hard to lend his hero's experiences an allegorical weight, *Fury* lacks the fierce, visionary magic of *The Moor's Last Sigh* and *Midnight's Children*." (Michiko Kakutani in the *New York Times*, August 31, 2001) In *Newsweek* (September 17, 2001) *Step Across This Line* (2003) was a collection of non-fiction from 1992-2002. Most of its articles were written while the fatwa was in place.

Rushdie has been married twice, in 1976 to Clarissa Luard and in 1988 to the American writer Marianne Wiggins. The marriage broke up during their enforced underground life. However, on September 1998 the Iranian government announced that the state is not going to put into effect the fatwa or encourage anybody to do so. According to interviews, Rushdie has decided to end his hiding. On February 1999 Ayatollah Hassan Sanei promised a 2,8 million dollar reward for killing the author. In the beginning of 2000 Rushdie left his third wife after falling in love with an actress and moved from London to New York.

The Satanic Verses controversy

The publication of *The Satanic Verses* in September 1988 caused immediate controversy in the Islamic world due to what was perceived as an irreverent depiction of the prophet Muhammad. The title refers to a Muslim tradition that is related in the book. According to it, Muhammad (Mahound in the book) added verses to the Qur'an accepting three goddesses that used to be worshipped in Mecca as divine beings. According to the legend Muhammad later revoked the verses, saying the devil tempted him to utter these lines to appease the Meccans (hence the *Satanic Verses*). The book was banned in many Islamic countries.

On February 14, 1989, a fatwa requiring Rushdie's execution was proclaimed on Radio Tehran by Ayatollah Ruhollah Khomeini, the leader of Iran, calling the book

“blasphemous against Islam,” and a bounty was offered for the death of Rushdie, who was forced to live in hiding for years to come.

Meanwhile, further violence occurred around the world, with the firebombing of bookstores. Muslim communities throughout the world held public rallies in which copies of the book were burned. Several people associated with translating or publishing the book were attacked and seriously injured or killed.

In early 2005, Khomeini’s fatwa against Rushdie was reaffirmed by Iran’s spiritual leader, Ayatollah Ali Khamenei, in a message to Muslim pilgrims making the annual pilgrimage to Mecca. Iran has rejected requests to withdraw the fatwa on the basis that only the person who issued it may withdraw it.

Prizes and awards

- 1981 Arts Council Writers’ Award
- 1981 Booker Prize for Fiction *Midnight’s Children*
- 1981 English-Speaking Union Award *Midnight’s Children*
- 1981 James Tait Black Memorial Prize (for fiction) (joint winner) *Midnight’s Children*
- 1983 Booker Prize for Fiction (shortlist) *Shame*
- 1984 Prix du Meilleur Livre Etranger (France) *Shame*
- 1988 Booker Prize for Fiction (shortlist) *The Satanic Verses*
- 1988 Whitbread Novel Award *The Satanic Verses*
- 1989 German Author of the Year *The Satanic Verses*
- 1992 Kurt Tucholsky Prize (Sweden)
- 1992 Writers’ Guild Award (Best Children’s Book) *Haroun and the Sea of Stories*

- 1993 Austrian State Prize for European Literature
- 1993 Booker of Bookers (special award made to celebrate 25 years of the Booker Prize for Fiction) *Midnight's Children*
- 1993 Prix Colette (Switzerland)
- 1995 Booker Prize for Fiction (shortlist) *The Moor's Last Sigh*
- 1995 British Book Awards Author of the Year *The Moor's Last Sigh*
- 1995 Whitbread Novel Award *The Moor's Last Sigh*
- 1996 Aristeion Literary Prize
- 1997 Mantova Literary Prize (Italy)
- 1998 Budapest Grand Prize for Literature (Hungary)
- 1999 Commandeur de l'Ordre des Arts et des Lettres (France)
- 1999 Freedom of the City, Mexico City (Mexico)
- 2005 Whitbread Novel Award (shortlist) *Shalimar The Clown*
- 2006 Commonwealth Writers Prize (Eurasia Region, Best Book) (shortlist) *Shalimar The Clown*

List of published works

- *Grimus* (1975)
- *Midnight's Children* (1981)
- *Shame* (1983)
- *The Jaguar Smile: A Nicaraguan Journey* (1987)
- *The Satanic Verses* (1988)
- *Haroun and the Sea of Stories* (1990)
- *Imaginary Homelands: Essays and Criticism, 1981–1991* (1992)

- East, West (1994)
- The Moor's Last Sigh (1995)
- The Ground Beneath Her Feet (1999)
- Fury (2001)
- Step Across This Line: Collected Nonfiction 1992–2002 (2002)
- The East is Blue (essay, 2004)
- Shalimar the Clown (2005)



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Salinger, J.D.



American novelist and short story writer. Salinger published one novel and several short story collections between 1948-59. His best-known work is *The Catcher in the Rye* (1951), a story about a rebellious teenage schoolboy and his quixotic experiences in New York.

J.D. Salinger was born and grew up in the fashionable apartment district of Manhattan, New York. He was the son of a prosperous Jewish importer of Kosher cheese and his Scotch-Irish wife. In his childhood the young Jerome was called Sonny. The family had a beautiful apartment on Park Avenue. After restless studies in prep schools, he was sent to Valley Forge Military Academy (1934-36), which he attended briefly. His friends from this period remember his sarcastic wit. In 1937 when he was eighteen and nineteen, Salinger spent five months in Europe. From 1937 to 1938 he

studied at Ursinus College and New York University. He fell in love with Oona O'Neill, wrote her letters almost daily, and was later shocked when she married Charles Chaplin, who was much older than she.

In 1939 Salinger took a class in short story writing at Columbia University under Whit Burnett, founder-editor of the *Story Magazine*. During World War II he was drafted into the infantry and was involved in the invasion of Normandy. Salinger's comrades considered him very brave, a genuine hero. During the first months in Europe Salinger managed to write stories and in Paris meet Ernest Hemingway. He was also involved in one of the bloodiest episodes of the war in Hürtgenwald, a useless battle, where he witnessed the horrors of war.

In his celebrated story 'For Esmé - With Love and Squalor' Salinger depicted a fatigued American soldier. He starts a correspondence with a thirteen-year-old British girl, which helps him to get a grip of life again. Salinger himself was hospitalized for stress according to his biographer Ian Hamilton. After serving in the Army Signal Corps and Counter-Intelligence Corps from 1942 to 1946, he devoted himself to writing. He played poker with other aspiring writers, but was considered a sour character who won all the time. He considered Hemingway and Steinbeck second rate writers but praised Melville. In 1945 Salinger married a French woman named Sylvia - she was a doctor. They were later divorced and in 1955 Salinger married Claire Douglas, the daughter of the British art critic Robert Langton Douglas. The marriage ended in divorce in 1967, when Salinger's retreat into his private world and Zen Buddhism only increased.

Salinger's early short stories appeared in such magazines as *Story*, where his first story was published in 1940, *Saturday Evening Post* and *Esquire*, and then in the *New Yorker*, which published almost all of his later texts. In 1948 'A Perfect Day for Bananafish' appeared, which introduced Seymour Glass, who commits suicide. It was the earliest reference to the Glass

family, whose stories would go on to form the main corpus of his writing. The 'Glass cycle' continued in the collections *Franny and Zooey* (1961), *Raise High the Roof Beam, Carpenters* (1963) and *Seymour: An Introduction* (1963).

Several of the stories are narrated by Buddy Glass. 'Hapworth 16, 1924' is written in the form of a letter from summer camp, in which the seven-year-old Seymour draws a portrait of him and his younger brother Buddy. "When I look back, listen back, over the half-dozen or slightly more original poets we've had in America, as well as the numerous talented eccentric poets and - in modern times, especially - the many gifted style deviates, I feel something close to a conviction that we have only three or four very nearly nonexpendable poets, and I think Seymour will eventually stand with those few." (from *Seymour, An Introduction*)

Twenty stories published in *Collier's*, *Saturday Evening Post*, *Esquire*, *Good Housekeeping*, *Cosmopolitan*, and the *New Yorker* between 1941 and 1948 appeared in a pirated edition in 1974, *The Complete Uncollected Stories of J.D. Salinger* (2 vols.). Many of them reflect Salinger's own service in the army. Later Salinger adopted Hindu-Buddhist influences. He became an ardent devotee of *The Gospels of Sri Ramakrishna*, a study of Hindu mysticism, which was translated into English by Swami Nikhilananda and Joseph Campbell.

Salinger's first novel, *The Catcher in the Rye*, became immediately a Book-of-the-Month Club selection and won huge international acclaim. It sells still some 250 000 copies annually. Salinger did not do much to help publicity, and asked that his photograph should not be used in connection with the book.

The first reviews of the work were mixed, although most critics considered it brilliant. The novel took its title from a line by Robert Burns, in which the protagonist Holden Caulfield misquoting it sees himself as a 'catcher in the rye' who must keep the world's children from falling off 'some

crazy cliff'. The story is written in a monologue and in lively slang. The 16-year old restless hero - as Salinger was in his youth - runs away from school during his Christmas break to New York to find himself and lose his virginity. He spends an evening going to nightclubs, has an unsuccessful encounter with a prostitute, and the next day meets an old girlfriend. After getting drunk he sneaks home. Holden's former schoolteacher makes homosexual advances to him. He meets his sister to tell her that he is leaving home and has a nervous breakdown. The humor of the novel places it in the tradition of Mark Twain's classical works, *The Adventures of Huckleberry Finn* and *The Adventures of Tom Sawyer*, but its world-view is more disillusioned. Holden describes everything as 'phony' and is constantly in search of sincerity. Holden represents the early hero of adolescent angst, but full of life, he is the great literary opposite of Goethe's young Werther.

From time to time rumors spread that Salinger will publish another novel, or that he is publishing his work under a pseudonym, perhaps such as Thomas Pynchon. "Yet a real artist, I've noticed, will survive anything. (Even praise, I happily suspect)," Salinger wrote in *Seymour - An Introduction*. From the late 60's he has avoided publicity. Journalists have assumed, that because he doesn't give interviews, he has something to hide. In 1961 *Time Magazine* sent a team of reporters to investigate his private life. "I like to write. I love to write. But I write just for myself and my own pleasure," said Salinger in 1974 to a *New York Times* correspondent. However, according to Joyce Maynard, who was close to the author for a long time from the 1970s, Salinger still writes, but nobody is allowed to see the work. Maynard was eighteen when she received a letter from the author, and after an intense correspondence she moved in with him.

Ian Hamilton's unauthorized biography of Salinger was rewritten, when the author did not accept extensive quoting

of his personal letters. The new version, *In Search of J.D. Salinger*, appeared in 1988. In 1992 a fire broke out in Salinger's Cornish house, but he managed to flee from the reporters who saw an opportunity to interview him. Since the late 80s Salinger has been married to Colleen O'Neill. Maynard's story of her relationship with Salinger, *At Home in the World*, appeared in October 1998.



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Seth, Vikram



Vikram Seth was born in Calcutta in 1952 (also the home of Indian literary giant Rabindranath Tagore). Throughout Seth's childhood, his father Prem Seth was a shoe company executive and his mother Laila Seth served as a judge. Vikram Seth is the oldest of three—his brother conducts Buddhist meditational tours and his youngest sister serves as an Austrian diplomat.

He attended The Doon School, often called the "Eton of India," in Dehradun, and told a Doon Founder's Day gathering in 1992 of his "terrible feeling of loneliness and isolation" while studying at the prestigious institution. Seth said, "Sometimes, at lights out, I wished I would never wake up to hear the chhota hazri bell. For days after I left I thought of school as a kind of jungle, and looked back on it with a shudder. I was teased and bullied by my classmates and my

seniors because of my interest in studies and reading, because of my lack of interest in games, because of my unwillingness to join gangs and groups." The experience is given to Tapan, the younger brother of Amit Chatterjee — the character bearing numerous similarities to Seth himself in *A Suitable Boy* (Amit takes charge of withdrawing the boy from the school and enrolling him in a day school).

The widely-quoted comments themselves, however, and the fact that he made them, perhaps should not be relied upon entirely to characterise either his schooldays or Seth the man; in his speech to the Doon students he also spoke of the advantages the school conferred on him and offered words of encouragement and inspiration. And in an interview with the Australian Broadcasting Corporation's Margaret Throsby, his slightly younger contemporary at Doon, the anthropologist and novelist Amitav Ghosh, expressed surprise at the report of how Seth had characterised his school days: in his own recollection Seth had been deservedly lionised by both students and staff, his winning personality and brilliant intellect having been well in evidence even then.

He completed his "A" levels at Tonbridge School in Kent, and read Philosophy, Politics and Economics (PPE) at Corpus Christi College, Oxford. He undertook doctoral studies at Stanford University where he has stated that he spent "11 years (from 1975 to 1986) not getting an economics Ph.D."

While formally engaged in postgraduate economics courses at Stanford he also undertook poetics studies — he was Wallace Stegner Fellow in Creative Writing in 1977-1978 — with the poet Timothy Steele, whose traditionally structured verse with formal rhyme and metre (together with that of Robert Frost and Philip Larkin) inspired Seth to adopt a similar formal discipline in his own poetry. "I wanted to have some contact with the writing program," Seth recalled in 2003 interview. "So I went to this office and asked if there was anyone who could help with poetry. There were two poets there and the one nearest the door was Timothy Steele, who writes with rhyme and metre. If the other fellow had

been closer, I'd probably have turned out a poet of free verse."

In 1980-82 Seth did extensive field work in China gathering data for his intended doctoral dissertation on Chinese population planning; he was attached to Nanjing University while in China and became fluent in Mandarin within six months, later translating Chinese as well as Hindi poetry into English. He took advantage of his Chinese language fluency to return home to Delhi overland via Sinkiang and Tibet, resulting in *From Heaven Lake: Travels Through Sinkiang and Tibet* (1983), his first book, a combination travel narrative and personal memoir written at the suggestion of his father.

Personal life

A famous polymath, Seth detailed in an interview (in the year 2005) in the Australian magazine *Good Weekend* that he has studied several languages, including Welsh, German and, later, French in addition to the oft-noted Mandarin, English (which he describes as "my instrument" in answer to Indians who query his not writing in his native Hindi), Urdu (so useful to him during the travels in Sinkiang and Tibet detailed in *From Heaven Lake*), which he reads and writes in Nasta'liq script, and Hindi, which he of course reads and writes in the Devanâgarî script.

He plays the Indian flute and the cello and sings German lieder, especially Schubert. He credits his partner, the French violinist Philippe Honoré, as inspiring him with the idea for his classical music novel *An Equal Music*.

Seth is famously astute as a businessman. His late literary agent Giles Gordon recalled being interviewed by Seth for the position: "Vikram sat at one end of a long table and he began to grill us. It was absolutely incredible. He wanted to know our literary tastes, our views on poetry, our views on plays, which novelists we liked. There really was a lot of Eng Lit in it. Then he asked our views on agenting and how we would go about selling his books. The three of us were

very self-conscious and rather resentful of doing this in front of each other. Agents never get interviewed by authors." But notwithstanding the acute commercial savvy Seth has become renowned for, he later explained to Gordon that he had passed the interview not because of commercial considerations, but because unlike the others he was the only agent who seemed as interested in his poetry as in his other writing. That being said, Seth followed what he has described as "the ludicrous advance for that book" (£200,000 for *A Suitable Boy*) with £500,000 for *An Equal Music* and £1.4 million for *Two Lives*.

Having lived in London for many years he now maintains residences in Salisbury, England, where he is a notable participant in local literary and cultural events, and Delhi, where he lives close to his parents and keeps his extensive library and papers.

Writing

His travel book *From Heaven Lake: Travels Through Sinkiang and Tibet* (1983) was his first popular success — even here he makes frequent asides in verse — and won the Thomas Cook award for travel writing. Among its considerable charms for Seth's admirers is the extensive insight it affords as to Seth as a person, who is for once candid about the reality and effect of living abroad — though not in particular of being in Diaspora — a theme which arises in his poetry but nowhere in his fiction.

Seth is now best known for his novels, though he has characterised himself as a poet first and novelist second. His first book of poetry, *Mappings*, was originally privately published; it attracted little attention and indeed Philip Larkin, to whom he sent it for comment, referred to it rather scornfully among his intimates, though he offered Seth encouragement. Whether or not Seth's poetry is expressly influenced by Larkin, it contains similar elements: a highly colloquial vocabulary and syntax with enjambement and rhyme; closely structured form but without rigidity.

The first of his novels, *The Golden Gate* (1986), is indeed a novel in verse about the lives of a number of young professionals in San Francisco. The novel is written entirely in rhyming tetrameter sonnets after the style established by Aleksandr Pushkin in *Eugene Onegin*, which he encountered in English translation in a Stanford second-hand bookstore and which changed the direction of his career, shifting his focus from academic to literary work. The likelihood of commercial success seemed highly doubtful — and the scepticism of friends as to the novel's viability is facetiously quoted within the novel; but the verse novel received wide acclaim (Gore Vidal dubbed it "The Great California Novel") and achieved healthy sales. The novel contains a strong element of affectionate satire, something occasionally missed by Seth's more earnest critics, as with his subsequent novel, *A Suitable Boy*.

A Suitable Boy

After the success of *The Golden Gate*, Seth took up residence in his parents' house back in Delhi to work on his second novel, *A Suitable Boy* (1993). Though initially conceived as a short piece detailing the domestic drama of an Indian mother's search for an appropriate husband for her marriageable Indian daughter against the background of the formative years of India after Independence, the novel grew and Seth was to labour over it for almost a decade. The 1349-page novel is a four-family saga set in post-independence, post-Partition India, and alternatively satirically and earnestly examines issues of national politics in the period leading up to the first post-Independence national election of 1952, inter-sectarian animosity, land reform and the eclipse of the feudal princes and landlords, academic affairs, inter- and intra-family relations and a range of further issues of importance to the characters. The Indian journalist and novelist Kushwant Singh has said of the novel that, "I lived through that period and I couldn't find a flaw. It really is an authentic picture of Nehru's India." The novel was, despite its formidable length, a bestseller, and propelled

Seth into the public spotlight and assured his reputation. English critics greeted *A Suitable Boy* with almost universal enthusiasm (notwithstanding its somewhat controversial passing-over for the Booker Prize shortlist), though it received mixed reviews from some American critics.

An Equal Music

Seth's third novel, *An Equal Music* (1999), set in contemporary Europe, focuses on the lives of classical musicians and their music: so integral to the novel is the discussion by the characters of their performance repertoire (some of it very slightly obscure) that Seth successfully marketed a companion double CD containing performances of all the music referred to. Readers and critics without musical knowledge occasionally complained that Michael, the protagonist, was simply not a likeable (or unlikeable) enough character to sustain interest throughout a substantial novel and that the focus on the music for its own sake can be trying for the uninitiated. Musically knowledgeable readers, especially those who perform, were with rare exceptions unstinting in their enthusiasm and praise. Paolo Isotta, one of Italy's most significant music critics, wrote in the influential newspaper *Il Corriere della Sera* of the Italian translation that no European writer had ever shown such a knowledge of European classical music, nor had any European novel before managed to convey the psychology, the technical abilities, even the human potentialities of those who practise music for a living.

His most recent book, *Two Lives*, is a non-fiction family memoir written at the suggestion of his mother, and published in October, 2005. It focuses on the lives of his great uncle (Shanti Behari Seth) and German-Jewish great aunt (Henny Caro) who met in Berlin in the early 1930s while Shanti was a student there and with whom Seth stayed extensively on going to England at age 17 for school at Tonbridge and then to attend Oxford. As with *From Heaven Lake*, *Two Lives* contains much autobiography and this is a considerable part of its appeal.

Works

- The Golden Gate (1986)
- A Suitable Boy, (1993)
- An Equal Music, (1999)
- Mappings (1980)
- The Humble Administrator's Garden (1985)
- All You Who Sleep Tonight (1990)
- Beastly Tales (1991)
- Three Chinese Poets (1992)
- Beastly Tales (1991)
- Arion and the Dolphin (1994) for the English National Opera
- From Heaven Lake, (1983)
- Two Lives, (2005)

Prizes and awards

- 1983 Thomas Cook Travel Book Award From Heaven Lake: Travels Through Sinkiang and Tibet
- 1985 Commonwealth Poetry Prize (Asia) The Humble Administrator's Garden
- 1993 Irish Times International Fiction Prize (shortlist) A Suitable Boy
- 1994 Commonwealth Writers Prize (Overall Winner, Best Book) A Suitable Boy
- 1994 WH Smith Literary Award A Suitable Boy
- 2001 EMMA (BT Ethnic and Multicultural Media Award) for Best Book/Novel An Equal Music
- 2006 Pravasi Bharatiya Samman

Shakespeare, William



William Shakespeare (baptised April 26, 1564 - died April 23 (*New style: May 3*) 1616) was an English poet and playwright. He wrote about thirty-eight plays, about 154 sonnets, and a variety of other poems. Already a popular writer in his own lifetime, his work became increasingly celebrated after his death and has been adulated by numerous prominent cultural figures through the centuries. Shakespeare now has a reputation as the greatest writer in the English language, as well as one of the greatest in Western literature, and the world's pre-eminent dramatist. In addition, Shakespeare is the most quoted writer in the literature and history of the English-speaking world, according to the *Oxford English Dictionary*. He is often considered the English, or arguably the British, national poet and is sometimes referred to as the "Bard of Avon" (or simply "The Bard") or the "Swan of Avon".

Shakespeare is believed to have produced most of his work between 1586 and 1616, although the exact dates and chronology of the plays attributed to him are often uncertain. He is counted among the very few playwrights who have excelled in both tragedy and comedy, and his plays combine popular appeal with complex characterisation, poetic grandeur and philosophical depth.

Shakespeare's works have been translated into every major living language, and his plays are continually performed all around the world. In addition, many quotations and neologisms from his plays have passed into everyday usage in English and other languages. Over the years, many people have speculated about Shakespeare's life, raising questions about his sexuality, whether he was secretly Catholic, and debating whether someone else wrote some or all of his plays and poetry.

William Shakespeare (also spelled Shakspeare, Shaksper, and Shake-speare, due to the fact that spelling in Elizabethan times was not fixed and absolute) was born in Henley Street, in Stratford-upon-Avon, Warwickshire, England, in April 1564, the son of John Shakespeare, a successful tradesman and alderman from Snitterfield, and of Mary Arden, a daughter of the gentry. Shakespeare's christening record dates to April 26 of that year. Because christenings were performed within a few days of birth, tradition has settled on April 23 (May 3 on the Gregorian calendar) as his birthday. This date provides a convenient symmetry because Shakespeare died on the same day in 1616.

Shakespeare probably attended King Edward VI Grammar School in central Stratford. While the quality of Elizabethan-era grammar schools was uneven, the school probably would have provided an intensive education in Latin grammar and literature. It is presumed that the young Shakespeare attended this school, since as the son of a prominent town official he was entitled to do so (although this cannot be confirmed because the school's records have not survived). At the age of eighteen, he married Anne

Hathaway, who was twenty-six, on November 28, 1582 at Temple Grafton, near Stratford. Two neighbours of Anne posted bond that there were no impediments to the marriage. There appears to have been some haste in arranging the ceremony, presumably because Anne was three months pregnant.

After his marriage, Shakespeare left few traces in the historical record until he appeared on the London theatrical scene. Indeed, the late 1580s are known as Shakespeare's "lost years" because no evidence has survived to show exactly where he was or why he left Stratford for London. On May 26, 1583, Shakespeare's first child, Susanna, was baptised at Stratford. Twin children, a son, Hamnet, and a daughter, Judith, were baptised on February 2, 1585. Hamnet died in 1596.

By 1592 Shakespeare was a playwright in London and had enough of a reputation for Robert Greene to denounce him as "an upstart crow, beautified with our feathers, that with his *Tygers hart wrapt in a Players hyde*, supposes he is as well able to bombast out a blanke verse as the best of you: and beeing an absolute Johannes factotum, is in his owne conceit the onely Shake-scene in a countrey." (The italicised line parodies the phrase, "Oh, tiger's heart wrapped in a woman's hide" which Shakespeare wrote in *Henry VI, part 3*.) By 1598 Shakespeare had moved to the parish of St. Helen's, Bishopsgate, and appeared at the top of a list of actors in *Every Man in His Humour* written by Ben Jonson.

Soon after this Shakespeare became an actor, writer and finally part-owner of a playing company, known as The Lord Chamberlain's Men — the company took its name, like others of the period, from its aristocratic sponsor, in this case the Lord Chamberlain. The group became popular enough that after the death of Elizabeth I and the coronation of James(1603), the new monarch adopted the company and it became known as the King's Men.

Various documents recording legal affairs and commercial transactions show that Shakespeare grew rich

enough during his stay in London to buy a property in Blackfriars, London and own the second-largest house in Stratford, New Place.

Shakespeare's last two plays were written in 1613, after which he appears to have retired to Stratford. He died on April 23, 1616, at the age of fifty-two. He was married to Anne until his death and was survived by his two daughters, Susanna and Judith. Susanna married Dr John Hall, but there are no direct descendants of the poet and playwright alive today.

Shakespeare is buried in the chancel of Holy Trinity Church in Stratford-upon-Avon. He was granted the honour of burial in the chancel not on account of his fame as a playwright but for purchasing a share of the tithe of the church for £440 (a considerable sum of money at the time). A monument placed by his family on the wall nearest his grave features a bust of him posed in the act of writing. Each year on his claimed birthday, a new quill pen is placed in the writing hand of the bust.

He is believed to have written the epitaph on his tombstone:

Good friend, for Jesus' sake forbear,
To dig the dust enclosed here.
Blest be the man that spares these stones,
But cursed be he that moves my bones.

MAJOR WORKS

Plays

A number of Shakespeare's plays have the reputation of being among the greatest in the English language and in Western literature. He wrote tragedies, histories, comedies and romances, which have been translated into every major living language, in addition to being continually performed around the world.

As was normal in the period, Shakespeare based many of his plays on the work of other playwrights and reworked

earlier stories and historical material. For example, *Hamlet* (c. 1601) is probably a reworking of an older, lost play (the so-called *Ur-Hamlet*), and *King Lear* is an adaptation of an earlier play, *King Leir*. For plays on historical subjects, Shakespeare relied heavily on two principal texts. Most of the Roman and Greek plays are based on Plutarch's *Parallel Lives* (from the 1579 English translation by Sir Thomas North), and the English history plays are indebted to Raphael Holinshed's 1587 *Chronicles*.

Shakespeare's plays tend to be placed into three main stylistic groups: his early comedies and histories (such as *A Midsummer Night's Dream* and *Henry IV, Part 1*), his middle period (which includes his most famous tragedies, *Othello*, *Macbeth*, *Hamlet* and *King Lear*), and his later romances (such as *The Winter's Tale* and *The Tempest*). The earlier plays range from broad comedy to historical nostalgia, while the middle-period plays tend to be grander in terms of theme, addressing such issues as betrayal, murder, lust, power, and ambition. By contrast, his late romances feature redemptive plotlines with ambiguous endings and the use of magic and other fantastical elements. However, the borders between these genres are never clear.

Some of Shakespeare's plays first appeared in print as a series of quartos, but most remained unpublished until 1623 when the posthumous *First Folio* was published by two actors who had been in Shakespeare's company: John Hemings and William Condell. The traditional division of his plays into tragedies, comedies, and histories follows the logic of the *First Folio*. It is at this point that stage directions, punctuation and act divisions enter his plays, setting the trend for further future editorial decisions. Modern criticism has also labelled some of his plays "problem plays" or tragi-comedies, as they elude easy categorisation, or perhaps purposefully break generic conventions. The term "romances" has also been preferred for the later comedies.

There are many controversies about the exact chronology of Shakespeare's plays. In addition, the fact that Shakespeare

did not produce an authoritative print version of his plays during his life accounts for part of the textual problem often noted with his plays, which means that for several of the plays there are different textual versions. As a result, the problem of identifying what Shakespeare actually wrote became a major concern for most modern editions. Textual corruptions also stem from printers' errors, compositors' misreadings or wrongly scanned lines from the source material. Additionally, in an age before standardised spelling, Shakespeare often wrote a word several times in a different spelling, contributing further to the transcribers' confusions. Modern scholars also believe Shakespeare revised his plays throughout the years, sometimes leading to two existing versions of one play.

Sonnets

Shakespeare's sonnets are a collection of 154 poems that deal with such themes as love, beauty, politics, and mortality. All but two first appeared in the 1609 publication entitled *Shakespeare's Sonnets*; numbers 138 ("When my love swears that she is made of truth") and 144 ("Two loves have I, of comfort and despair") had previously been published in a 1599 miscellany entitled *The Passionate Pilgrim*.

The conditions under which the sonnets were published is unclear. The 1609 text is dedicated to one "Mr. W. H.", who is described as "the only begetter" of the poems by the publisher Thomas Thorpe. It is not known who this man was although there are many theories. In addition, it is not known whether the publication of the sonnets was authorised by Shakespeare. The poems were probably written over a period of several years.

Poems

In addition to his sonnets, Shakespeare also wrote several longer narrative poems, *Venus and Adonis*, *The Rape of Lucrece* and *A Lover's Complaint*. These poems appear to have been written either in an attempt to win the patronage of a rich benefactor (as was common at the time) or as the result of

such patronage. For example, *The Rape of Lucrece* and *Venus and Adonis* were both dedicated to Shakespeare's patron, Henry Wriothesley, 3rd Earl of Southampton.

In addition, Shakespeare wrote the short poem *The Phoenix and the Turtle*. The anthology *The Passionate Pilgrim* was attributed to him upon its first publication in 1599, but in fact only five of its poems are by Shakespeare and the attribution was withdrawn in the second edition.

Shakespeare's works have been a major influence on subsequent theatre. Not only did Shakespeare create some of the most admired plays in Western literature, he also transformed English theatre by expanding expectations about what could be accomplished through characterisation, plot, action, language, and genre. His poetic artistry helped raise the status of popular theatre, permitting it to be admired by intellectuals as well as by those seeking pure entertainment.

Theatre was changing when Shakespeare first arrived in London in the late 1580s or early 1590s. Previously, the most common forms of popular English theatre were the Tudor morality plays. These plays, which blend piety with farce and slapstick, were allegories in which the characters are personified moral attributes who validate the virtues of Godly life by prompting the protagonist to choose such a life over evil. The characters and plot situations are symbolic rather than realistic. As a child, Shakespeare would likely have been exposed to this type of play (along with mystery plays and miracle plays). Meanwhile, at the universities, academic plays were being staged based on Roman closet dramas. These plays, often performed in Latin, used a more exact and academically respectable poetic style than the morality plays, but they were also more static, valuing lengthy speeches over physical action.

By the late 16th century, the popularity of morality and academic plays waned as the English Renaissance took hold, and playwrights like Thomas Kyd and Christopher Marlowe began to revolutionise theatre. Their plays blended the old

morality drama with academic theatre to produce a new secular form. The new drama had the poetic grandeur and philosophical depth of the academic play and the bawdy populism of the moralities. However, it was more ambiguous and complex in its meanings, and less concerned with simple moral allegories. Inspired by this new style, Shakespeare took these changes to a new level, creating plays that not only resonated on an emotional level with audiences but also explored and debated the basic elements of what it meant to be human.

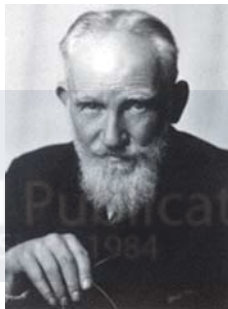
Over the years such figures as Walt Whitman, Mark Twain, Henry James, and Sigmund Freud have expressed disbelief that the man from Stratford-upon-Avon actually produced the works attributed to him. These claims necessarily rely on conspiracy theories to explain the lack of direct historical evidence for them, although their advocates also point to evidentiary gaps in the orthodox history. Most professional scholars consider the argument baseless, and attribute the debate to the scarcity and ambiguity of many of the historical records of Shakespeare's life.

Edward de Vere, the 17th Earl of Oxford, an English nobleman and intimate of Queen Elizabeth, became the most prominent alternative candidate for authorship of the Shakespeare canon, after having been identified in the 1920s. Oxford partisans note the similarities between the Earl's life, and events and sentiments depicted in the plays and sonnets. The principal hurdle for the Oxfordian theory is the evidence that many of the Shakespeare plays were written after their candidate's death, but well within the lifespan of William Shakespeare. Christopher Marlowe is considered by some to be the most highly qualified to have written the works of Shakespeare. It has been speculated that Marlowe's recorded death in 1593 was faked for various reasons and that Marlowe went into hiding, subsequently writing under the name of William Shakespeare; this is called the Marlovian theory. Sir Francis Bacon is another proposed author for the Shakespeare works. Besides having travelled to the countries of the plays,

he could also read the Shakespeare sources in their original Greek, Italian, Hebrew, or French. He described himself as a "Concealed Poet" and is the only known person having evidence of owning at least two manuscripts of the Shakespeare plays. In addition, having lived until 1626 he was one of two authorship candidates that was living during the continued revisions of the plays between 1616 (the year of William Shakespeare's death) up until their publication in 1623. Arguments against his authorship contend that Bacon didn't have the time to write so many plays and that his scholarly writing style was too different from the imaginative style of a playwright.

A question in mainstream academia addresses whether Shakespeare himself wrote every word of his commonly accepted plays, given that collaboration between dramatists routinely occurred in the Elizabethan theatre. Serious academic work continues to attempt to ascertain the authorship of plays and poems of the time, both those attributed to Shakespeare and others.

Shaw, George Bernard



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Irish dramatist, literary critic, a socialist spokesman, and a leading figure in the 20th century theater. Shaw was a freethinker, defender of women's rights, and advocate of equality of income. In 1925 he was awarded the Nobel Prize for Literature.

George Bernard Shaw was born in Dublin, where he grew up in something close to genteel poverty. "I am a typical Irishman; my family came from Yorkshire," Shaw once said. His father, George Carr Shaw, was in the wholesale grain trade. Lucinda Elisabeth (Gurly) Shaw, his mother, was the daughter of an impoverished landowner. She was 16-years younger than her husband. George Carr was a drunkard - his example prompted his son to become a teetotaller. When he died in 1885, his children and wife did not attend his funeral. Young Shaw and his two sisters were brought up

mostly by servants. Shaw's mother eventually left the family home to teach music, singing, in London. When she died in 1913, Shaw confessed to Mrs. Patrick Campbell: "I must write to you about it, because there is no one else who didn't hate her mother, and even who doesn't hate her children."

In 1866 the family moved to a better neighborhood. Shaw went to the Wesleyan Connexional School, then moved to a private school near Dalkey, and from there to Dublin's Central Model School. Shaw finished his formal education at the Dublin English Scientific and Commercial Day School. At the age of 15, he started to work as a junior clerk. In 1876 he went to London, joining his sister and mother. Shaw did not return to Ireland for nearly thirty years.

Most of the next two years Shaw educated himself at the British Museum. He began his literary career by writing music and drama criticism, and novels, including the semi-autobiographical *Immaturity*, without much success. A vegetarian, who eschewed alcohol and tobacco, Shaw joined in 1884 the Fabian Society, served on its executive committee from 1885 to 1911. The middle-class socialist group attracted also H.G. Wells - the both writers send each other copies of their new books as they appeared. "You are, now that Wilde is dead, the one living playwright in my esteem," wrote Wells after receiving Shaw's *Three Plays for Puritans* (1901).

A man of many causes, Shaw supported abolition of private property, radical change in the voting system, campaigned for the simplification of spelling, and the reform of the English alphabet. As a public speaker, Shaw gained the status of one of the most sought-after orators in England. In 1895 Shaw became a drama critic for the *Saturday Review*. Articles written for the paper were later collected in *Our Theatres In The Nineties* (1932). Music, art, and drama criticism Shaw wrote for *Dramatic Review* (1885-86), *Our Corner* (1885-86), *The Pall Mall Gazette* (1885-88), *The World* (1886-94), and *The Star* (1888-90) as 'Corno bi Basetto'. His music criticism were collected in *Shaw's Music* (1981). After lacing a shoe too tightly, an operation was performed on his

foot for necrosis; Shaw was unable to put his foot on the ground for eighteen months. During this period he wrote *Caesar And Cleopatra* (1901) and *The Perfect Wagnerite* (1898). "...I have no reason to believe that they would have been a bit better if they had been written on two legs instead of one," he said in a letter to the playwright St John Ervine. His friend had his leg amputated during WWI after being hit by a shell splinters.

In 1898 Shaw married the wealthy Charlotte Payne-Townshend. They settled in 1906 in the Hertfordshire village of Ayot St. Lawrence. Shaw remained with Charlotte until her death, although he was occasionally linked with other women. He carried on a passionate correspondence over the years with Mrs. Patrick Campbell, a widow and actress, who got the starring role in *Pygmalion*. All the other actresses refused to say the taboo word 'bloody' that the playwright had put in the mouth of Eliza. When she wanted to publish his love letters to her, Shaw answered: "I will not, dear Stella, at my time of life, play the horse to your Lady Godiva."

The Norwegian playwright Henrik Ibsen had a great influence on Shaw's thinking. For a summer meeting of the Fabian Society in 1890, he wrote *The Quintessence Of Ibsenism* (1891), in which he considered Ibsen a pioneer, "who declares that it is right to do something hitherto regarded as infamous." Shaw's early plays, *Widower's Houses* (1892), which criticized slum landlords, as well as several subsequent ones, were not well received. His 'unpleasant plays', ideological attacks on the evils of capitalism and explorations of moral and social problems, were followed with more entertaining but as principled productions. "To a professional critic (I have been one myself) theatre-going is the curse of Adam. The play is the evil he is paid to endure in the sweat of his brow; and the sooner it is over, the better." (from 'Preface' to *Saint Joan*). *Candida* was a comedy about the wife of a clergyman, and what happens when a weak, young poet wants to rescue her from her dull family life. But it was not until *John Bull's Other Island* (1904)

that Shaw gained in England a wider popularity with his own plays. In the United States and Germany Shaw's name was already well-known. Between 1904 and 1907 The Royal Court Theatre staged several of his plays, including *Candida*.

Pygmalion was originally written for the actress Mrs. Patrick Campbell. Later the play became the basis for two films and a musical. (Shaw's correspondence with the actresses Ellen Terry and Stella Campbell are available in book form.) Shaw's popularity declined after his essay 'Common Sense About the War' (1914), which was considered unpatriotic. With *Saint Joan* (1924), his masterpiece, Shaw was again accepted by the post-war public. Now he was regarded as 'a second Shakespeare', who had revolutionized the British theatre. Shaw did not portray Joan of Arc, his protagonist, as a heroine or martyr, but as a stubborn young woman. And as in classic tragedies, her flaw is fatal and brings about her downfall. Uncommonly Shaw showed some sympathy to her judges. The play was written four years after Joan was declared a saint.

In 1893 Shaw collaborated with Keir Hardie in writing the party program for the new Independent Labour party. Many of his plays also were philosophical addresses on the subject of individual responsibility or freedom of spirit against the conformist demands of society. Shaw was cofounder with the Webbs of the London School of Economics, and launched the petition against the imprisonment of Oscar Wilde. In 1897 he entered local government.

In his plays Shaw combined contemporary moral problems with ironic tone and paradoxes, "Shavian" wit, which have produced such phrases as "He who can, does. He who cannot, teaches", "England and America are two countries divided by a common language", "Christianity might be a good thing if anyone ever tried it", and "I never resist temptation because I have found that things are bad for me do not tempt me." Discussion and intellectual

acrobatics are the basis of his drama, and before the emergence of the sound film, his plays were nearly impossible to adapt into screen. During his long career, Shaw wrote over 50 plays. He continued to write them even in his 90s. George Bernard Shaw died at Ayot St. Lawrence, Hertfordshire, on November 2, 1950. He was cremated and it was his wish that his ashes be mixed with those of his wife, Charlotte - she had died seven years before, "an old woman bowed and crippled, furrowed and wrinkled," as Shaw depicted her in a letter to H.G. Wells.

Major Works

Dramatic

- Plays Unpleasant (published 1898):
 - o Widowers' Houses (1892)
 - o The Philanderer (1898)
 - o Mrs Warren's Profession (1898)
- Plays Pleasant (published 1898):
 - o The Man of Destiny (1897)
 - o Arms and the Man (1898)
 - o Candida (1898)
 - o You Never Can Tell (1898)
- Three Plays for Puritans (published 1901):
 - o The Devil's Disciple (1897)
 - o Captain Brassbound's Conversion (1900)
 - o Caesar and Cleopatra (1901)
- Man and Superman (1902-03)
- John Bull's Other Island (1904)
- Major Barbara (1905)
- The Doctor's Dilemma (1906)

- Getting Married (1908)
- Dark Lady of the Sonnets (1910)
- Fanny's First Play (1911)
- Androcles and the Lion (1913)
- Pygmalion (1912-13)
- Heartbreak House (1919)
- Back to Methuselah (1921):
 - o In the Beginning
 - o The Gospel of the Brothers Barnabas
 - o The Thing Happens
 - o Tragedy of an Elderly Gentleman
 - o As Far as Thought Can Reach
- Saint Joan (1923)
- The Apple Cart (1929)
- On the Rocks (1933)
- Geneva
- Misalliance
- The Six of Calais
- The Glimpse of Reality
- How He Lied to Her Husband
- In Good King Charles' Golden Days
- Shakes versus Shav

Novels

- Immaturity (1879)
- The Irrational Knot 1880
- Love Among the Artists (1881)
- Cashel Byron's Profession (1882-83)

- An Unsocial Socialist (1883)

Essays

- Commonsense about the War
- The Intelligent Woman's Guide to Socialism and Capitalism
- The Black Girl in Search of God
- Everybody's Political What's What? 1944 Constable



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Singh, Khushwant



Khushwant Singh, one of the best-known Indian writers of all times, was born in 1915 in Hadali (now in Pakistan). He was educated at the Government College, Lahore and at King's College, Cambridge University, and the Inner Temple in London. He practiced law at the Lahore High Court for several years before joining the Indian Ministry of External Affairs in 1947. He began a distinguished career as a journalist with the All India Radio in 1951. Since then he has been founder-editor of *Yojana* (1951-1953), editor of the *Illustrated weekly of India* (1979-1980), chief editor of *New Delhi* (1979-1980), and editor of the *Hindustan times* (1980-1983). His Saturday column "With Malice Towards One and All" in the *Hindustan times* is by far one of the most popular columns of the day.

Novelist, Story Writer, Historian, Autobiographer, Editor, Essayist, Journalist, Member of Parliament, Politician, Political Writer, Translator.

Khushwant Singh published his first volume of short fiction in 1950, three years after India's independence, and since then has become one of the country's best known writers in English. Like R.K. Narayan before him, and unlike some of his younger contemporaries, he never permanently left his country to become an expatriate, and has continued to reside and work in India, principally in Delhi, the city in which he grew up and which (together with his native Punjab province) has figured in much of his writing. Beginning as a writer of fiction, he went on to gain distinction as a historian, translator and journalist. Over his long life, indeed, he has spent time in a number of other professions, including law, diplomacy, radio broadcasting and politics. In India today he is known as a professional writer whose name appears on the covers of over eighty books encompassing a wide variety of subjects. He is a public personality, and very often an outspoken and controversial one.

Born in 1915 into a Sikh family of the small village of Hadali in the Punjab, Khushwant Singh was brought to Delhi at the age of five by his father, Sobha Singh (later Sir Sobha), who was then one of the contractors engaged in the building of New Delhi, the city that had replaced Calcutta as the capital of British India in 1911. After his early schooling in Delhi, he graduated BA from Government College, Lahore in 1934 and went on to King's College, London and eventually, in 1939, qualified as a barrister from the Inner Temple. Returning to India that year, he married Kaval Malik and began practising law in Lahore. When Lahore was awarded to Pakistan upon the independence and partition of British India in 1947, he moved to Delhi and joined the Indian foreign service. After spending some three years at diplomatic postings in London and Ottawa he gave up his post and returned to Delhi where he soon found work in the External Service of All-India Radio as a producer of English programmes.

Having begun writing during his diplomatic postings, his first book entitled *The Mark of Vishnu and Other Stories*

was published in London in 1950 before he returned to India. The stories in this volume, almost all vignettes of rural and urban Indian life, were little noticed at the time but have continued to be read and reprinted in India today. While in London and Ottawa, he had found time to research the history of his own religious community and this work found fruition in his next publication, *The Sikhs* (1953), the first of a succession of books on Sikh history, politics and sociology that he was to publish throughout his career. A year later, he accepted a position at the Department of Mass Communication at UNESCO headquarters in Paris, where he remained until 1956.

The publication of his first novel coincided with his return to India. Published in 1956 as *Mano Majra* in New York, and as *Train to Pakistan* in London, it is by the latter title that the book is now known. It has remained to date his best work of fiction and the one upon which his reputation as a novelist stands. Set in the Punjab during the horrendous civil strife that accompanied the partition of that province between India and Pakistan at Independence in 1947, the novel traces the fortunes of the Muslim and Sikh inhabitants of the tiny, fictional village of Mano Majra whose traditionally harmonious relations are disrupted by the political forces accompanying Independence, forcing them to choose between Muslim Pakistan and secular India. Though both style and form reflect its first-novel status, *Train to Pakistan's* sensitively and skillfully managed balance of violence and compassion, cruelty and fellow-feeling, sacrifice and revenge – all evoking the incomprehensibility of humankind's inhumanity towards itself – makes it one of the most memorable novels on the tragic events of the partition of the Punjab in 1947.

In July 2000, Sulabh International Social Service Organization awarded him "Honest Man of the Year Award" for his courage and honesty in his "brilliant incisive writing." At the award ceremony, Chandrababu Naidu, the then Chief minister of Andhra Pradesh described him as a "humourous writer and incorrigible believer in human goodness with a

devil-may-care attitude and a courageous mind.” The then Indian external affairs minister said that the secret of Khushwant Singh’s success lay in his learning and discipline behind the “veneer of superficiality.” On February 20, 2006 Canadian High Commission in Delhi gave a rare felicitation to Khushwant Singh on his long and eventful writing career which had its inception in the years he spent in Canada as a young diplomat at the Indian High Commission.

Works

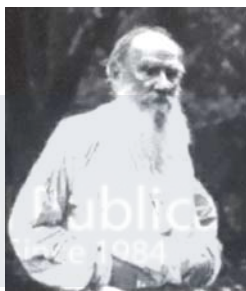
- The Mark of Vishnu and Other Stories, 1950
- The Sikhs, 1953
- Train to Pakistan (Mano Majra), 1956
- The Voice of God and Other Stories, 1957
- I Shall Not Hear the Nightingale, 1959
- The Sikhs Today, 1959
- The Fall of the Kingdom of the Punjab, 1962
- The History of the Sikhs, 1963
- Ranjit Singh: The Maharajah of the Punjab, 1963
- A Bride for the Sahib and Other Stories, 1967
- Black Jasmine, 1971
- Tragedy of Punjab, 1984
- Delhi: A Novel, 1990
- Sex, Scotch and Scholarship: Selected Writings, 1992
- Not a Nice Man to Know: The Best of Khushwant Singh, 1993
- Women and Men in My Life, 1995
- Uncertain Liaisons; Sex, Strife and Togetherness in Urban India, 1995
- The Company of Women, 1999
- Truth, Love and a Little Malice, 2002

- With Malice towards One and All
- The End of India, 2003
- Burial at the Sea, 2004
- Paradise and Other Stories, 2004
- Death at My Doorstep, 2005
- The Illustrated History of the Sikhs, 2006



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Tolstoy, Leo



Russian author, one of the greatest of all novelists. Tolstoy's major works include *War and Peace* (1863-69), characterized by Henry James as a "loose baggy monster", and *Anna Karenina* (1875-77), which stands alongside Flaubert's *Madame Bovary* and Fontane's *Effi Briest* as perhaps the most prominent 19th-century European novel of adultery. Tolstoy once said, "The one thing that is necessary, in life as in art, is to tell the truth." Tolstoy's life is often seen to form two distinct parts: first comes the author of great novels, and later a prophet and moral reformer.

Leo Tolstoy was born at Yasnaya Polyana, in Tula Province, the fourth of five children. The title of Count had been conferred on his ancestor in the early 18th century by Peter the Great. His parents died when he was a child, and he was brought up by relatives. In 1844 Tolstoy started his studies of law and oriental languages at Kazan University,

but he never took a degree. Dissatisfied with the standard of education, he returned in the middle of his studies back to Yasnaya Polyana, and then spent much of his time in Moscow and St. Petersburg. In 1847 Tolstoy was treated for venereal disease. After contracting heavy gambling debts, Tolstoy accompanied in 1851 his elder brother Nikolay to the Caucasus, and joined an artillery regiment. In the 1850s Tolstoy also began his literary career, publishing the autobiographical trilogy *Childhood* (1852), *Boyhood* (1854), and *Youth* (1857).

One of Tolstoy's earliest published stories, 'The Raid', was based on a military manouvre against the Chechen mountain tribesmen, in which Nikolay's unit took part. The story appeared in censored form in 1852. "Can it be that there is not room for all men on this beautiful earth under these immeasurable starry heavens?" Tolstoy asked. "Can it be possible that in the midst of this entrancing Nature feelings of hatred, vengeance, or the desire to exterminate their fellows can endure in the souls of men?" About fifty years later Tolstoy returned to his experiences in Caucasus in the novella *Hadji Murad* (1904), still a highly insightful introduction to the backgrounds of today's Chechnyan tragedy. It also was an elegiac reprise of the dominant themes of Tolstoy's art and life. The famous philosopher Ludwig Wittgenstein gave the book to his disciple Norman Malcolm, telling him that there was a lot to be got out of it.

During the Crimean War Tolstoy commanded a battery, witnessing the siege of Sebastopol (1854-55). In 1857 he visited France, Switzerland, and Germany. After his travels Tolstoy settled in Yasnaya Polyana, where he started a school for peasant children. He saw that the secret of changing the world lay in education. He investigated during further travels to Europe (1860-61) educational theory and practice, and published magazines and textbooks on the subject. In 1862 he married Sonya Andreyevna Behrs (1844-1919); she bore him 13 children. Sonya also acted as her husband's devoted secretary.

Tolstoy's fiction grew originally out of his diaries, in which he tried to understand his own feelings and actions so as to control them. He read widely fiction and philosophy. In the Caucasus he read Plato and Rousseau, Dickens and Sterne; through the 1850s he also read and admired Goethe, Stendhal, Thackeray, and George Eliot.

Tolstoy's major work, *War and Peace*, appeared between the years 1865 and 1869. The epic tale depicted the story of five families against the background of Napoleon's invasion of Russia. Its vast canvas includes 580 characters, many historical, others fictional. The story moves from family life to the headquarters of Napoléon, from the court of Alexander to the battlefields of Austerlitz and Borodino.

War and Peace reflected Tolstoy's view that all is predestined, but we cannot live unless we imagine that we have free will. The harshest judgment is reserved for Napoleon, who thinks he controls events, but is dreadfully mistaken. Pierre Bezukhov, who wanders on the battlefield of Borodino, and sees only the confusion, comes closer to the truth. Great men are for him ordinary human beings who are vain enough to accept responsibility for the life of society, but unable to recognize their own impotence in the cosmic flow. "No one has ever excelled Tolstoy in expressing the specific flavour, the exact quality of a feeling - the degree of its 'oscillation', the ebb and flow, the minute movements (which Turgenev mocked as a mere trick on his part) - the inner and outer texture and 'feel' of a look, a thought, a pang of sentiment, no less than of a specific situation, of an entire period, of the lives of individuals, families, communities, entire nations." (Isaiah Berlin in 'The Hedgehog and the Fox', 1953)

Tolstoy's other masterpiece, *Anna Karenina* (1873-77), told a tragic story of a married woman, who follows her lover, but finally at a station throws herself in front of an incoming train. The novel opens with the famous sentence: "Happy families are all alike, every unhappy family is unhappy in its own way." Tolstoy juxtaposed in the work crises of family

life with the quest for the meaning of life and social justice. "The Oblonsky home was in turmoil," Tolstoy writes as an introduction to his themes. Anna Karenina comes to Moscow to reconcile the Oblonskys. Her love affair with Vronskii is accompanied with another intertwined plot, Konstantin Levin's courtship and marriage to Kitty Shcherbatskaia, the sister-in-law of Anna. Tolstoy saw that everywhere the family life of the landed gentry was breaking up, but he did not accept nihilist theories about marriage. Aleksei Karenin, a cold and ambitious man, is unable to save his career or make Anna happy. "For the first time he vividly conjured up her personal life, her thoughts, her wishes; and the idea that she might, and even must have a personal life all her own was so frightening that he hastened to drive it away. This was the chasm into which he dared not look." First Anna agrees to end the affair, but when Vronskii is injured in an accident, she resumes the relationship. Anna gives birth to their child, and Karenin finally agrees to allow Anna to run away to Italy with Vronskii. However, she believes that he no longer loves her, and commits suicide. Through Levin, who seeks the meaning of existence, Tolstoy states that "everything has now been turned upside down and is only just taking shape." He and Kitty learn the values of toil and happiness.

Anna Karenina has been filmed in Hollywood several times. One of the most famous versions, starring Greta Garbo, was born during the period when the film industry was under the censorial agencies of the Catholic Legion of Decency and the Production Code Administration. Thus the love affair of Anna and Vronskii was strongly condemned in the film and all references to the illegitimate child were removed. "At every opportunity, characters step forward to either denounce Anna (Greta Garbo) and Vronsky (Fredric March), or to foretell dire results of the continued affair. The resistance by Karenin (Basil Rathbone) to his wife's affair has none of the duplicity suggested by Tolstoy; rather, he is portrayed as refusing a divorce solely because it would "legalize a sin." (from *Novels into Film* by John C. Tibbetts and James M. Welsh, 1999)

After finishing *Anna Karenina* Tolstoy renounced all his earlier works. "I wrote everything into *Anna Karenina*," he later confessed, "and nothing was left over." *Voskresenia* (1899, Resurrection) was Tolstoy's last major novel. Prince Dmitrii Ivanovich Nekhliudov has abandoned the prostitute Ekaterina Maslova with their child as a young man. The novel begins when Maslova is called to court on charges of murdering a client. Nekhliudov is a member of the jury. He realizes that he also is accused but in the court of his own conscience. Maslova is wrongly sentenced to four years' penal service in Siberia. Nekhliudov follows her convoy to Siberia and manages to obtain commutation of her sentence from hard labour with common criminals to exile with the "politicals". The novel affirmed Tolstoy's belief in the primacy of the individual conscience over the collective morality of the group.

According to Tolstoy's wife Sonia, the idea for *The Kreutzer Sonata* (1890) was given to Tolstoy by the actor V.N. Andreev-Burlak during his visit at Yasnaya Polyana in June 1887. In the spring of 1888 an amateur performance of Beethoven's *Kreutzer Sonata* took place in Tolstoy's home and it made the author return to an idea he had had in the 1860s. *The Kreutzer Sonata* is written in the form of a frame-story and set on a train. The conversations among the passengers develop into a discussion of the institution of marriage. Pozdnyshv, the chief character, tells of his youth and his first visits to brothels, and his subsequent remorse and self-disgust. He decides to get married and after a brief engagement, he and his wife spend a disastrous honeymoon in Paris. Back at Russia the marriage develops into mutual hatred. Pozdnyshv believes that his wife is having an affair with a musician and he tries to strangle her, and then stabs her to death with a dagger. He accuses society and women who inflame, with the aid of dressmakers and cosmeticians, men's animal instincts. - After writing the novel Tolstoy was accused of preaching immorality. The Chief Procurator of the Holy Synod wrote to the tsar, and this marked the beginning of the process that led ultimately to Tolstoy's

excommunication. Tolstoy was forced to write in 1890 a postscript in which he attempted to explain his unorthodox views.

In the 1880s Tolstoy wrote such philosophical works as *A Confession and What I Believe*, which was banned in 1884. He started to see himself more as a sage and moral leader than an artist. In 1884 occurred his first attempt to leave home. He gave up his estate to his family, and tried to live as a poor, celibate peasant. Attracted by Tolstoy's writings, Yasnaya Polyana was visited by hundreds of people from all over the world. In 1901 the Russian Orthodox Church excommunicated the author. Tolstoy became seriously ill and he recuperated in Crimea.

Tolstoy's teachings influenced Gandhi in India, and the kibbutz movement in Palestine, and in Russia his moral authority rivalled that of the tsar. After leaving his estate with his disciple Vladimir Chertkov on the urge to live as a wandering ascetic, Tolstoy died of pneumonia on November 7 (Nov. 20, New Style) in 1910, at a remote railway junction. Eight years after his death, his wife was heard to remark, "I lived with Lev Nikolayevich for forty-eight years, but I never really learned what kind of man he was." Tolstoy's collected works, which were published in the Soviet Union in 1928-58, consisted of 90 volumes.

In his study *What is Art?* (1898) Tolstoy condemned Shakespeare, Beethoven, and Dante, but not really convincingly. He stated that art is a conveyor of feelings, good and bad, from the artist to others. Through feeling, the artist 'infects' another with the desire to act well or badly. "Art is a human activity having for its purpose the transmission to others of the highest and best feelings to which men have risen." Tolstoy used ordinary events and characters to examine war, religion, feminism, and other topics. He was convinced that philosophical principles could only be understood in their concrete expression in history. All of his work is characterized by uncomplicated style, careful construction, and deep insight into human nature. His

chapters are short, and he paid much attention to the details of everyday life. Tolstoy also refused to recognize the conventional climaxes of narrative - *War and Peace* begins in the middle of a conversation and ends in the first epilogue in the middle of a sentence.

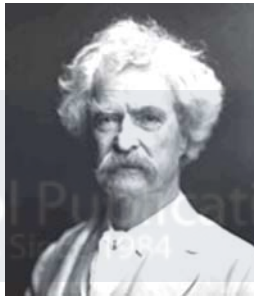
Tolstoy's form of Christianity was based on the Sermon on the Mount and crystallized in five leading ideas: human beings must suppress their anger, whether warranted or not; no sex outside marriage; no oaths of any sort; renunciation of all resistance to evil; love of enemies. "The main feature, or rather the main note which resounds through every page of Tolstoy, even the seemingly unimportant ones, is love, compassion for Man in general (and not only for the humiliated and the offended), pity of some sort for his weakness, his insignificance, for the shortness of his life, the vanity of his desires... Yes, Tolstoy is for me the dearest, the deepest, the greatest of all artists

Major works

- Childhood (Детство [Detstvo]; 1852)
- The Raid (1852)
- Boyhood (Отрочество [Otrochestvo]; 1854)
- Youth (Юность [Yunost']; 1856)
- Sevastopol Stories (Севастопольские рассказы [Sevastopolskie Rasskazy]; 1855–56)
- Family Happiness (1859)
- The Cossacks (Кавказ [Kavkaz]; 1863)
- Ivan the Fool: A Lost Opportunity (1863)
- Polikushka (1863)
- War and Peace (Война и мир [Voyna i mir]; 1865–69)
- A Prisoner in the Caucasus (Кавказский пленник [Kavkazskii Plennik]; 1872)
- Father Sergius (Отец Сергий [Otets Sergii]; 1873)

- Anna Karenina (Àííà Êàðáíèíà [Anna Karenina]; 1875–77)
- A Confession (1882)
- Strider: The Story of a Horse (1864, 1886)
- What I Believe (also called My Religion) (1884) complete text
- The Death of Ivan Ilyich (Ñìáððü Èààíà Èëüè÷à [Smert' Ivana Il'icha]; 1886)
- How Much Land Does a Man Need? (Ìííãî ì è ÷âëíâêó çâìèè íóæí [Mnogo li cheloveku zemli nuzhno]; 1886)
- The Power of Darkness (Âëàñðü òüü [Vlast' t'my]; 1886), drama
- The Fruits of Culture (play) (1889)
- The Kreutzer Sonata and other stories (Êðáéöáðíâà ñííàðà [Kreitserova Sonata]; 1889)
- The Kingdom of God is Within You (1894)
- Master and Man and other stories (1895)
- The Gospel in Brief (1896)
- What Is Art? (1897)
- Letter to the Liberals (1898)
- Resurrection

Twain, Mark



Samuel Langhorne Clemens (Mark Twain) was born in Florida, Missouri, of a Virginian family. The family soon moved to Hannibal, Missouri, where Twain was brought up. At school, according to his own words, he "excelled only in spelling". After his father's death in 1847, Twain was apprenticed to a printer. He also started his career as a journalist by writing for the *Hannibal Journal*. Later Twain worked as a licensed Mississippi river-boat pilot (1857-61). His famous penname Twain adopted from the call ('Mark twain!' - meaning by the mark of two fathoms) used when sounding river shallows. But this isn't the full story: he had also satirized an older writer, Isaiah Sellers, who called himself Mark Twain. In 1861 Twain served briefly as a confederate irregular. The Civil War put an end to the steamboat traffic, and during a period when Twain was out of work, he lived in a primitive cabin on Jackass Hill and

tried his luck as a gold-miner. "I would have been more or less than human if I had not gone mad like the rest," he confessed.

Twain moved to Virginia City, where he edited two years *Territorial Enterprise*. On February 3, 1863, 'Mark Twain' was born when he signed a humorous travel account with that pseudonym. In 1864 Twain left for California, where worked in San Francisco as a reporter. After hearing a story about a frog, Twain made an entry in his notebook: "Coleman with his jumping frog - bet a stranger \$50. - Stranger had no frog and C. got him one: - In the meantime stranger filled C's frog full of shot and he couldn't jump. The stranger's frog won." From these lines he developed 'Jim Smiley and his Jumping Frog' which was published in *The Saturday Press* of New York on the 18th of November in 1865. It was reprinted all over the country and became the foundation stone of *The Celebrated Jumping Frog Of Calaveras County, And Other Sketches* (1867). This work marked the beginning of Twain's literary career.

In 1866 Twain visited Hawaii as a correspondent for *The Sacramento Union*, publishing letters on his trip. He then set out world tour, travelling in France and Italy. His experiences Twain recorded in *The Innocents Abroad* (1869). The work, which gained him wide popularity, poked fun at both American and European prejudices and manners. Throughout his life, Twain frequently returned to travel writing - many of his finest novels, such as *The Adventures Of Tom Sawyer* (1876), dealt with journeys and escapes into freedom.

The success of *The Innocents Abroad* gave Twain enough financial security to marry Olivia Langdon in 1870, after writing about 189 love letters during his courtship. William Dean Howells praised the author in *The Atlantic Monthly*, and Twain thanked him by saying: "When I read that review of yours, I felt like the woman who was so glad her baby had come white."

Olivia, Twain's beloved Livy, served and protected her husband devotedly. They moved to Hartford, where the

family remained, with occasional trips abroad, until 1891. Twain continued to lecture in the United States and England. Between 1876 and 1884 he published several masterpieces. *Tom Sawyer* was originally intended for adults. Twain had abandoned the work in 1874, but returned to it in the following summer and even then was undecided if he were writing a book for adults or for young readers. Eventually he declared that it was “professedly and confessedly a boy’s and girl’s book”. *The Prince And The Pauper* (1881) was about Edward VI of England and a little pauper who change places. The book was dedicated “to those good-mannered and agreeable children, Susie and Clara Clemens.” *Life On The Mississippi* (1883) contained an attack on the influence of Sir Walter Scott, whose romanticism have caused according to Twain ‘measureless harm’ to progressive ideas. From the very beginning of his journalistic career, Twain made fun with the novel and its tradition. Although Twain enjoyed magnificent popularity as a novelist, he believed that he lacked the analytical sensibility necessary to the novelist’s art.

Huckleberry Finn (1884), an American Odysseus, was first considered adult fiction. Huck, who could not possibly write a story, tells us the story: “You don’t know about me without you have read a book by the name of *The Adventures of Tom Sawyer*, but that ain’t no matter. That book was made by Mr. Mark Twain and he told the truth, mainly.” Both *Tom Sawyer* and *Huckleberry Finn* stand high on the list of eminent writers like Stevenson, Dickens, and Saroyan who honestly depicted young people. Huck’s debate whether or not he will turn in Jim, an escaped slave and a friend, probed the racial tensions of the national conscience. Later Twain wrote in *The Man That Corrupted Hadleyburg* (1900): “I have no race prejudices... All that I care to know is that a man is a human being - that is enough for me; he can’t be any worse.”

One of Twain’s major achievements is the way he narrates *Huckleberry Finn*, following the twists and turns of ordinary speech, his native Missouri dialect. Shelley Fisher Fishkin has noted in *Was Huck Black?* (1993) that the book

drew upon a vernacular formed by black voices as well as white. The model for Huck Finn's voice, according to Fishkin, was a black child instead of a white one.

In the 1880s Twain wrote also such books as *The Tragedy Of Pudd'head Wilson* (1884), a murder mystery and a case of transposed identities, but also an implicit condemnation of a society that allows slavery, and *Personal Recollections Of Joan Of Arc* (1885), published under the pseudonym of *Sieur Louis de Conte*. In the 1890s Twain lost most of his earnings in financial speculations and in the downhill of his own publishing firm, *C.L. Webster*, which he had established in 1884 in New York City. In 1894 he had invested in the infamous *Paige typesetter*, which never worked. "Paige and I always met on elusively affectionate terms," Twain said, "& yet he knows perfectly well that if I had him in a steel trap I would shut out all human succor & watch that trap until he died..." Twain closed Hartford house. To recover from the bankrupt, he started a world lecture tour. By 1898 he had repaid all debts. From 1896 to 1900 he resided mainly in Europe. During the tour Susy, his favorite daughter, died of spinal meningitis.

Twain traveled New Zealand, Australia, India, and South Africa, and returned to the U.S. in 1900. Twain's travel book, *Following The Equator*, appeared in 1897. In 1902 Twain made a trip to Hannibal, his home town which had inspired several of his works. His plans for a peaceful and quiet visit were ruined when more than 100 newspapers chronicled his every move.

The death of his wife in 1904 in Florence and his second daughter darkened the author's life, which is also seen in writings and his posthumously published autobiography (1924). Twain's view of the human nature had never been very optimistic, but during final years, he become even more bitter: "I believe that our Heavenly Father invented man because he was disappointed in the monkey." Especially hostile Twain was towards Christianity: "If men neglected

'God's poor' and 'God's stricken and helpless ones' as He does, what would become of them? The answer is to be found in those dark lands where man follows His example and turns his indifference back upon them: they get no help at all; they cry, and plead and pray in vain, they linger and suffer, and miserably die." (from 'Thoughts of God') Twain died on April 21, 1910. His autobiography Twain dictated to his secretary A.B. Paine; various versions of it have been published. In 1916 appeared *The Mysterious Stranger*, set in the 16th-century Austria, in which Satan reveals the hypocrisies and stupidities of the village of Eseldorf. "The first man was a hypocrite and a coward, qualities which have not yet failed in his line; it is the foundation upon which all civilizations have been built." The work was composed between 1897 and 1908 in several, quite different versions, one of which was set in Hannibal, another in a print shop. Albert Bigelow Paine, Mark Twain's authorized biographer, apparently added to it a concluding chapter from another version altogether. Mark Twain's colorful life inspired the film *The Adventures of Mark Twain* (1944), directed by Irving Rapper and starring Fredric March. In Philip José Farmer's Riverworld epic Mark Twain was one of the central characters.

During his long writing career, Twain produced a considerable number of essays, which appeared in various newspapers and in magazines, including the *Galaxy*, *Harper's*, the *Atlantic Monthly*, and *North American Review*. In his 'Sandwich Islands' letters (1873) Twain described how the missionaries and American government have corrupted the Hawaiians, 'Queen Victoria's Jubilee' (1897) presented the pomp and pageantry of an English royal procession, and 'King Leopold's Soliloquy' (1905) revealed in a dramatic monologue the political evils caused by despotism. The King complains: "Blister the meddlesome missionaries! They write tons of these things. They seem to be always around, always spying, always eye-witnessing the happenings; and everything they see they commit to paper... One of these missionaries saw eighty-one of these hands drying over a fire for transmission to my officials—and of course they must

go and set it down and print it... nothing is too trivial for them to print..." Twain's finest satire of imperialism was perhaps 'To the Person Sitting in Darkness' (1901), in which the author wrote that the people in darkness are beginning to see "more light than... was profitable for us."

Major Works

- (1867) Advice for Little Girls (fiction)
- (1867) The Celebrated Jumping Frog of Calaveras County (fiction)
- (1868) General Washington's Negro Body-Servant (fiction)
- (1868) My Late Senatorial Secretaryship (fiction)
- (1869) The Innocents Abroad (non-fiction travel)
- (1870-71) Memoranda (monthly column for The Galaxy magazine)
- (1871) Mark Twain's (Burlesque) Autobiography and First Romance (fiction)
- (1872) Roughing It (non-fiction)
- (1873) The Gilded Age: A Tale of Today (fiction)
- (1875) Sketches New and Old (fictional stories)
- (1876) Old Times on the Mississippi (non-fiction)
- (1876) The Adventures of Tom Sawyer (fiction)
- (1877) A True Story and the Recent Carnival of Crime (stories)
- (1878) Punch, Brothers, Punch! and other Sketches (fictional stories)
- (1880) A Tramp Abroad (non-fiction travel)
- (1880) 1601: Conversation, as it was by the Social Fireside, in the Time of the Tudors (fiction)
- (1882) The Prince and the Pauper (fiction)
- (1883) Life on the Mississippi (non-fiction)

- (1884) *Adventures of Huckleberry Finn* (fiction)
- (1889) *A Connecticut Yankee in King Arthur's Court* (fiction)
- (1892) *The American Claimant* (fiction)
- (1892) *Merry Tales* (fictional stories)
- (1893) *The £1,000,000 Bank Note and Other New Stories* (fictional stories)
- (1894) *Tom Sawyer Abroad* (fiction)
- (1894) *Pudd'n'head Wilson* (fiction)
- (1896) *Tom Sawyer, Detective* (fiction)
- (1896) *Personal Recollections of Joan of Arc* (fiction)
- (1897) *How to Tell a Story and other Essays* (non-fictional essays)
- (1897) *Following the Equator* (non-fiction travel)
- (1900) *The Man That Corrupted Hadleyburg* (fiction)
- (1901) *Edmund Burke on Croker and Tammany* (political satire)
- (1902) *A Double Barrelled Detective Story* (fiction)
- (1904) *A Dog's Tale* (fiction)
- (1905) *King Leopold's Soliloquy* (political satire)
- (1905) *The War Prayer* (fiction)
- (1906) *The \$30,000 Bequest and Other Stories* (fiction)
- (1906) *What Is Man?* (essay)
- (1907) *Christian Science* (non-fiction)
- (1907) *A Horse's Tale* (fiction)
- (1907) *Is Shakespeare Dead?* (non-fiction)
- (1909) *Captain Stormfield's Visit to Heaven* (fiction)
- (1909) *Letters from the Earth* (fiction, published posthumously)

- (1910) Queen Victoria's Jubilee (non-fiction, published posthumously)
- (1924) Mark Twain's Autobiography (non-fiction, published posthumously)
- (1935) Mark Twain's Notebook (published posthumously)
- (1969) No. 44, The Mysterious Stranger (fiction, published posthumously)



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Verne, Jules



Enormously popular French author, the founding father of science fiction with H.G. Wells. Verne's stories, written for adolescents as well as adults, caught the enterprising spirit of the 19th century, its uncritical fascination about scientific progress and inventions. His works were often written in the form of a travel book, which took the readers on a voyage to the moon in *From the Earth to the Moon* (1865) or to another direction as in *A Journey to the Center of the Earth* (1864). Many of Verne's ideas have been hailed as prophetic. Among his best-known books is the classic adventure story *Around the World in Eighty Days* (1873).

Jules Verne was born and raised in the port of Nantes. His father was a prosperous lawyer. To continue the practice, Verne moved to Paris, where he studied law. His uncle introduced him into literary circles and he started to

published plays under the influence of such writers as Victor Hugo and Alexandre Dumas (fils), whom Verne also knew personally. *Léonard De Vinci*, which he wrote at the age of 23, was not published until 1995. The play, later renamed *Joconde* and then *Monna Lisa* was about the love between Leonardo da Vinci and his beautiful model, the wife of a Florentine gentleman. Verne's one-act comedy *The Broken Straws* was performed in Paris when he was 22. In spite of busy writing, Verne managed to pass his law degree. During this period Verne suffered from digestive problems which then recurred at intervals through his life.

In 1854 Charles Baudelaire translated Edgar Allan Poe's works into French. Verne became one of the most devoted admirers of the American author, and wrote his first science fiction tale, 'An voyage in Balloon' (1851), under the influence of Poe. Later Verne would write a sequel to Poe's unfinished novel, *Narrative of a Gordon Pym*, entitled *The Sphinz of the Ice-Filed*s (1897). When his career as an author progressed slowly, Verne turned to stockbroking, an occupation which he held until his successful tale *Five Weeks in a Balloon* (1863) in the series *Voyages Extraordinaires*. Verne had met in 1862 Pierre Jules Hetzel, a publisher and writer for children, who started to publish Verne's 'Extraordinary Journeys'. This cooperation lasted until the end of Verne's career. Hetzel had also worked with Balzac and George Sand. He read Verne's manuscripts carefully and did not hesitate to suggest corrections. One of Verne's early works, *Paris in the Twentieth Century*, was turned down by the publisher, and it did not appear until 1997 in English.

Verne's novels gained soon a huge popularity throughout the world. Without the education of a scientist or experiences as a traveler, Verne spent much of his time in research for his books. In the contrast of fantasy literature, exemplified by Lewis Carroll's *Alice in Wonderland* (1865), Verne tried to be realistic and practical in details. Arthur B. Evans has noted in *Jules Verne Rediscovered* (1988) that Verne's novels contain little of what the general reading public

nowadays considers typical for science fiction - for example E.T.s and bug-eyed monsters.

When H.G. Wells invented in *The First Men in the Moon* 'cavourite,' a substance impervious to gravity, Verne was not satisfied: "I sent my characters to the moon with gunpowder, a thing one may see every day. Where does M. Wells find his cavourite? Let him show it to me!" However, when the logic of the story contradicted contemporary scientific knowledge, Verne did not keep to the facts and probabilities too slavishly. *Around the World in Eighty Days* was about Philèas Fogg's daring but realistic travel feat on a wager, based on a real journey by the US traveller George Francis Train (1829-1904). *A Journey to the Centre of the Earth* is vulnerable to criticism on geological grounds. The story depicted an expedition that enters in the hollow heart of the Earth. In *Hector Servadac* (1877) a comet takes Hector and his servant on a trip around the Solar System. In a tongue-in-cheek episode they discover a fragment of the Rock of Gibraltar, occupied by two Englishmen playing chess.

In *Twenty Thousand Leagues under the Sea*, Verne introduced one of the forefathers of modern superheroes, the misanthropic Captain Nemo and his elaborate submarine, *Nautilus*, named after Robert Fulton's steam-powered submarine. *The Mysterious Island* was about industrial exploits of men stranded on an island. In these works, filmed several times, Verne combined science and invention with fast-paced adventure. Some of Verne's fiction has also become a fact: his submarine *Nautilus* predated the first successful power submarine by a quarter century, and his spaceship predicted the development a century later. The first all-electric submarine, built in 1886 by two Englishmen, was named *Nautilus* in honor of Verne's vessel. The first nuclear-powered submarine, launched in 1955, was named *Nautilus*, too.

The film version of *Twenty Thousand Leagues under the Sea* (1954), produced by Walt Disney and directed by Richard Fleischer, won an Oscar for its special effects, which included Bob Matthey's mechanically operated giant squid. It fought

with the actors in a special studio tank. Interior sets were built as closely as possible to Verne's own descriptions of *Nautilus*. James Mason played Captain Nemo and Kirk Douglas was Ned Land, a lusty sailor. Mike Todd's film *Around The World in 80 Days* (1957) won an Academy Award as the Best Picture but it failed to gain any acting honors with its 44 cameo stars. Almost 70,000 extras was employed and the film used 8,552 animals, most of which were Rocky Mountain sheep, buffalos, and donkeys. Also four ostriches appeared.

In the first part of his career Verne expressed his technophile optimism about progress and Europe's central role in the social and technical development of the world. What becomes of technical inventions, Verne's imagination sometimes contradicted facts. In *From Earth to the Moon* a giant cannon shoots the protagonist into orbit. Any contemporary scientist could have told Verne, that the passengers would be killed by the initial acceleration. However, the idea of the space gun first appeared in print in the 18th-century.

Verne's major works were written by 1880. In later novels the author's pessimism about the future of human civilization reflected the doom-laden *fin-de-siècle* atmosphere. In his tale 'The Eternal Adam' a far-future historian discovers the 20th-century civilization was overthrown by geological catalysms, and the legend of Adam and Eve becomes both true and cyclical. In *Robur the Conqueror* (1886) Verne predicted the birth of heavier-than-air craft, but in the sequel, *Master of the World* (1904), the great inventor Robur suffers from megalomania, and plays cat-and-mouse game with authorities.

Verne spent an uneventful, bourgeois life from the 1860s. He traveled with his brother Paul in 1867 to the United States, visiting the Niagara falls. When he made a boat trip around the Mediterranean, he was celebrated in Gibraltar, North Africa, and in Rome Pope Leo XIII blessed his books. In 1871 he settled in Amiens and was elected councilor in 1888. Verne

survived there in 1886 a murder attempt. His paranoid nephew, Gaston, shot him in the leg and the authors was disabled for the rest of his life. Gaston never recovered his sanity.

Verne had married at age 28 Honorine de Viane, a young widow, acquiring two step-children. He lived with his family in a large provincial house and yachted occasionally. To the horror of his family, he started to admire Prince Pyotr Kropotkin (1842-1921), who devoted himself to a life as a revolutionary, and whose character possibly influenced the noble anarchist of *Naufragés De Jonathan* (1909). Kropotkin wrote of an anarchy based on mutual support and trust. Verne's interest in socialistic theories was already seen in *Mathias Sandorf* (1885).

For over 40 years Verne published at least one book per year on a wide range subjects. Although Verne wrote about exotic places, he traveled relatively little - his only balloon flight lasted twenty-four minutes.

- *Five Weeks in a Balloon* (*Cinq Semaines en ballon*, 1863)
- *Paris in the 20th Century* (*Paris au XXe Siecle*, 1863, not published until 1994)
- *Journey to the Center of the Earth* (*Voyage au centre de la Terre*, 1864)
- *From the Earth to the Moon* (*De la terre à la lune*, 1865)
- *The Voyages and Adventures of Captain Hatteras* (*Voyages et aventures du capitaine Hatteras*, 1866)
- *In Search of the Castaways or Captain Grant's Children* (*Les Enfants du capitaine Grant*, 1867-1868)
- *20,000 Leagues Under the Sea* (*Vingt mille lieues sous les mers*, 1870)
- *Around The Moon* (*Autour de la lune*, a sequel to *From the Earth to the Moon*, 1870)

- A Floating City (Une ville flottante, 1871)
- Dr. Ox's Experiment (Une Fantaisie du Docteur Ox, 1872)
- The Adventures of Three Englishmen and Three Russians in South Africa (Aventures de trois Russes et de trois Anglais, 1872)
- The Fur Country (Le Pays des fourrures, 1873)
- Around the World in Eighty Days (Le Tour du Monde en quatre-vingts jours, 1873)
- The Survivors of the Chancellor (Le Chancellor, (1875)
- The Mysterious Island (L'île mystérieuse, 1875)
- Michael Strogoff (Michel Strogoff, 1876)
- Hector Servadac (1877)
- The Child of the Cavern, also known as Black Diamonds or The Black Indies (Les Indes noires, 1877)
- A Captain at Fifteen (Un Capitaine de quinze ans, 1878)
- The Begum's Millions (Les Cinq cents millions de la Bégum, 1879)
- The Steam House (La Maison à vapeur, 1879)
- Eight Hundred Leagues on the Amazon (La Jangada, 1881)
- The Green Ray (Le Rayon vert, 1882)
- The Headstrong Turk (1883)
- The Vanished Diamond (L'Étoile du sud, 1884)
- The Archipelago on Fire (L'Archipel en feu, 1884)
- Mathias Sandorf (1885)
- Robur the Conqueror or The Clipper of the Clouds (Robur-le-Conquérant, 1886)
- Ticket No. "9672" (Un Billet de loterie, 1886)

- North Against South or North Against South (Nord contre Sud, 1887)
- The Flight to France (Le Chemin de France, 1887)
- Two Years' Vacation (Deux Ans de vacances, 1888)
- The Castle of the Carpathians (Le Château des Carpathes, 1892)
- Propeller Island (L'Île à hélice, 1895)
- The Purchase of the North Pole (Sans dessus dessous, the second sequel to From the Earth to the Moon, 1895)
- Facing the Flag (Face au drapeau, 1896)
- Clovis Dardentor (1896)
- The Sphinx of the Ice Fields or An Antarctic Mystery (Le Sphinx des glaces, a sequel to Edgar Allan Poe's The Narrative of Arthur Gordon Pym, 1897)
- The Mighty Orinoco (Le Superbe Orénoque, 1897)
- The Village in the Treetops (Le Village aérien, 1901)
- The Master of the World (Maître du monde, sequel to Robur the Conqueror, 1904)
- Invasion of the Sea (L'Invasion de la mer, 1904)
- The Lighthouse at the End of the World (Le Phare du bout du monde, 1905)
- The Chase of the Golden Meteor (La Chasse au météore, 1908)
- The Danube Pilot (Le Pilote du Danube, 1908)
- The Survivors of the 'Jonathan' (Le Naufrages du Jonathan, 1909)

Voltaire



François-Marie Arouet de Voltaire was born in Paris into a middle-class family. His father was a minor treasury official. Voltaire was educated by the Jesuits at the Collège Louis-le-Grand (1704-11). He learned Latin and Greek and later in life he became fluent in Italian, Spanish and English. From 1711 to 1713 he studied law. Before devoting himself entirely to writing, Voltaire worked as a secretary to the French ambassador in Holland. From the beginning, Voltaire had troubles with the authorities, but he energetically attacked the government and the Catholic church. These activities led to numerous imprisonments and exiles. In his early twenties he spent eleven months in the Bastille for writing satiric verses about the aristocracy.

Voltaire did not support the dogmatic theology of institutional religions, his religiosity was anticlerical. With

his brother Armand, who was a fundamentalist Catholic, Voltaire did not get on as well as with his sister. Atheism Voltaire considered not as baleful as fanaticism, but nearly always fatal to virtue. The doctrines about the Trinity or the Incarnation he dismissed as nonsense. As a humanist, Voltaire advocated religious and social tolerance, but not necessarily in a direct way. Well known is Voltaire's hostility toward the Jews. His play *Le Fanatisme, Ou Mahomet Le Prophète* (1741), which portrayed the founder of Islam as an intriguer and greedy for power, was denounced by Catholic clergymen. They had no doubts that the true target was Christian fanaticism. However, Pope Benedict XIV, whom Voltaire dedicated the work, replied by saying that he read it with great pleasure.

In 1716 Voltaire was arrested and exiled from Paris for five months. From 1717 to 1718 he was imprisoned in the Bastille for lampoons of the Regency. During this time he wrote the tragedy *ŒDIPE*, and started to use the name Voltaire. The play brought him fame which did not lessen the number of his enemies at court.

At his 1726 stay at the Bastille, Voltaire was visited by a flow of admirers. Between 1726 and 1729 he lived in exile mainly in England. There he avoided trouble for three years and wrote in English his first essays, *Essay Upon Epic Poetry* and *Essay Upon The Civil Wars In France*, which were published in 1727. After returning to France Voltaire wrote plays, poetry, historical and scientific treatises and became royal historiographer. *Histoire De Charles Xii* (1731) used novelistic technique and rejected the idea that divine intervention guides history. In 1734 appeared Voltaire's *Philosophical Letters* in which he compared the French system of government with the system he had seen in England. Voltaire stated that he had perceived fewer barriers between occupations in England than in his own country. The book was banned, and Voltaire was forced to flee Paris. The English edition became a bestseller outside France.

Voltaire's economic situation improved substantially,

when he joined a syndicate, which made a large profit with the state lottery. In addition, with lucky speculation in the Compagnie des Indes he became so wealthy, that he lent money to dukes and princes.

At the age of thirty-nine, Voltaire started his famous sixteen-year liaison with Mme du Châtelet. She was twenty-seven, married, and the mother of three children. "I found, in 1733, a young woman who thought as I did," Voltaire wrote in his memoirs, "and who decided to spend several years in the country, cultivating her mind." The Marquis du Châtelet was well aware of the affair. With madame du Châtelet Voltaire lived at the Château de Cirey in 1734-36 and 1737-40. Between the years Voltaire took a refuge in Holland (1736-37). Mme du Châtelet, who was a mathematician and scientist, translated Newton's *Principia Mathematica* and Voltaire wrote *Eléments De La Philosophie De Newton*. In 1740 Voltaire was an ambassador-spy in Prussia, then in Brussels (1742-43), and in 1748 he was at the court of King Stanislas in Lunéville. From 1745 to 1750 he was a historiographer to Louis XV and in 1746 he was elected to the French Academy. In Paris, Voltaire had a new mistress, Marie-Louise Denis, his eldest niece. At the invitation of Frederick the Great, Voltaire moved in 1750 to Berlin, realizing eventually that the ruler was more enlightened in theory than in practice.

Voltaire settled in 1755 in Switzerland, where he lived the rest of his life, apart from trips to France. He had his own château, Les Delices, outside Geneva, and later at nearby Ferney, in France. Anybody of note, from Boswell to Casanova, wanted to visit the place; Voltaire's conversations with visitors were recorded and published and he was flattered by kings and nobility. "Common sense is not so common," Voltaire wrote.

Voltaire's official publishers were Gabriel and Philibert Cramer from Geneva. They operated from Stockholm to Naples, and from Venice to Lisbon and Paris, spreading the ideas of Enlightenment. As an essayist Voltaire defended

freedom of speech and religious tolerance. In his *Dictionnaire Philosophique* (1764) he defined the ideal religion - it would teach very little dogma but much morality. Voltaire's thoughts were condemned in Paris, Geneva, and Amsterdam. For safety reasons Voltaire denied his authorship.

In his late years Voltaire produced several anti-religious writing. In Ferney he built a chapel with the inscription 'Deo Erexit Voltaire' inscribed on the lintel. He also led campaign to open up a trial, in which the Huguenot merchant Jean Calas was found guilty of murdering his eldest son and executed. The parliament at Paris declared afterwards in 1765 Calas and all his family innocent.

Voltaire died in Paris on May 30, 1778, as the undisputed leader of the Age of Enlightenment. He had suffered throughout his life from poor health, but at the time of his death he was eighty-four. Voltaire left behind him over fourteen thousand known letters and over two thousand books and pamphlets. Among his best-known works is the satirical short story *Candide* (1759), which reflected the nihilism of Jonathan Swift. In the story the young and innocent hero, *Candide*, experiences a long series of misfortunes and disastrous adventures. He is kicked out of the castle of Thunder-Ten-Tronckh for making love to the baron's daughter, *Cunégonde*, in the army he is beaten nearly to death, in Lisbon he experiences the famous earthquake, he is hunted by the Inquisition and Jesuits, and threatened with imprisonment in Paris. Meanwhile *Cunégonde's* father, mother and brother are hacked to pieces by invaders, and she is raped repeatedly. Eventually *Candide* marries *Cunégonde*, who has become an ugly gummy-eyed, flat-chested washerwoman, with wrinkled cheeks. "If this is the best of possible worlds," Voltaire wrote, "what then are the others." Finally *Candide* finds the pleasures of cultivating one's garden - "Il faut cultiver notre jardin."

Candide's world is full of liars, traitors, ingrates, thieves, misers, killers, fanatics, hypocrites, fools and so on. However,

Voltaire's outrage is not based on social criticism but on his ironic view of human nature. When Candide asks his friend Martin, does he believe that men have always massacred one another, Martin points out that hawks eat pigeons. "-Well, said Martin, if hawks have always had the same character, why do you suppose that men have changed?" Candide rejects the philosophy of his tutor, the unsuccessfully hanged Doctor Pangloss, who claims that "all is for the best in this best of all possible worlds". *Candide* was partly inspired by the devastating Lisbon earthquake of 1755, Dr. Pangloss was allegedly a caricature of Leibniz, but it is possible that the real model was Pierre-Louis Moreau de Maupertuis (1698-1759), a French philosopher and scientist. The prolific writer produced a number of studies from the physics of Venus to the proof of the existence of God. Voltaire's *L'histoire Du Docteur Akakia Et Du Natif De Saint-Malo* (1753) openly ridiculed Maupertuis' ideas. *Candide's* narrative frame, the education of a young man, was again utilized among others in Stendhal's *The Red and the Black* and Thomas Mann's *The Magic Mountain*. Leonard Bernstein made *Candide* a musical comedy in 1957.

In addition to *Candide*, Voltaire treated the problem of evil in his classic tale *Zadig* (1747), set in the ancient Babylon, and in 'Poem of the Lisbon' Earthquake'. "But how conceive a God supremely good," Voltaire asked in the poem, "Who heaps his favours on the sons he loves, / Yet scatters evil with as large a hand?" *Micromegas* (1752) was an early science-fiction story, in which two ambassadors from the outer space visit Earth, and witness follies of human thought and behavior. Voltaire possibly wrote the *conte* already in 1738-39. It has similarities with 'Voyage du Baron Gangan', which he sent to Frederick the Great.

Voltaire's *Dictionnaire Philosophique* was burned with the young Chevalier de la Barre, who had neglected to take off his hat while passing a bridge, where a sacred statue was exposed. Later Voltaire introduced his *Dictionary* as a dialogical book: its short, polemical articles were more useful

when “the readers produce the other half”. In *Essay on the Manner and Spirit of Nations*, Voltaire presented the first modern comparative history of civilizations, including Asia. Later he returned to the Chinese philosophy in his *Dictionary*, praising the teachings of Confucius: “What more beautiful rule of conduct has ever been given man since the world began? Let us admit that there has been no legislator more useful to the human race.”

Works

- Oedipe (1718)
- Zaire (1732)
- Lettres philosophiques sur les Anglais (1733), revised as Letters on the English (c. 1778)
- Le Mondain (1736)
- Sept Discours en Vers sur l’Homme (1738)
- Zadig (1747)
- Micromegas (1752)
- Candide (1759)
- Dictionnaire philosophique (1764)
- Épître à l’Auteur du Livre des Trois Imposteurs (Letter to the author of The Three Impostors) (1770)
- L’Ingénu (1767)
- Ecosaise
- Eriphile (1732)
- Mahomet
- Mérope
- Nanine
- Zaire (1732)
- History of Karl XII, King of Sweden (1731)
- The Age of Louis XIV (1752)

- The Age of Louis XV (1746 - 1752)
- Annals of the Empire - Charlemagne, A.D. 742 - Henry VII 1313, Vol. I (1754)
- Annals of the Empire - Louis of Bavaria, 1315 to Ferdinand II 1631 Vol. II (1754)
- History of the Russian Empire Under Peter the Great (Vol. I 1759; Vol. II 1763)



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Wilde, Oscar



Irish poet and dramatist whose reputation rests on his comic masterpieces *Lady Wintermere's Fan* and *The Importance of Being Earnest*. Among Wilde's other best-known works are his only novel *The Picture of Dorian Gray*, which deals very similar theme as Robert Luis Stevenson's *Doctor Jekyll and Mister Hyde*. Wilde's fairy tales are very popular - the motifs have been compared to those of Hans Christian Andersen.

Oscar Fingal O'Flahertie Wills Wilde was born in Dublin to unconventional parents. His mother, Lady Jane Francesca Wilde (1820-96), was a poet and journalist. Her pen name was Sperenza. According to a story she warded off creditors by reciting Aeschylus. Wilde's father was Sir William Wilde, an Irish antiquarian, gifted writer, and specialist in diseases of the eye and ear, who founded a hospital in Dublin a year

before Oscar was born. His work gained for him the honorary appointment of Surgeon Oculist in Ordinary to the Queen. Lady Wilde, who was active in the women's rights movement, was reputed to ignore her husband's amorous adventures.

Wilde studied at Portora Royal School, in Enniskillen, County Fermanagh (1864-71), Trinity College, Dublin (1871-74) and Magdalen College, Oxford (1874-78), where he was taught by Walter Pater and John Ruskin. Already at the age of 13, Wilde's tastes in clothes were dandy's. "The flannel shirts you sent in the hamper are both Willie's mine are one quite scarlet and the other lilac but it is too hot to wear them yet," he wrote in a letter to his mother. Willie, whom he mentioned, was his elder brother. Lady Wilde's third and last child was a daughter, named Isola Francesca, who died young. It has been said that Lady Wilde insisted on dressing Oscar in girl's clothes because she had longed for a girl.

In Oxford Wilde shocked the pious dons with his irreverent attitude towards religion and was jeered at his eccentric clothes. He collected blue china and peacock's feathers, and later his velvet knee-breeches drew much attention. In 1878 Wilde received his B.A. and on the same year he moved to London. His lifestyle and humorous wit made him soon spokesman for Aestheticism, the late 19th century movement in England that advocated art for art's sake. He worked as art reviewer (1881), lectured in the United States and Canada (1882), and lived in Paris (1883). Between the years 1883 and 1884 he lectured in Britain. From the mid-1880s he was regular contributor for *Pall Mall Gazette* and *Dramatic View*.

In 1884 Wilde married Constance Lloyd (died 1898) and to support his family Wilde edited in 1887-89 *Woman's World* magazine. In 1888 he published *The Happy Prince and Other Tales*, fairy-stories written for his two sons. *The Picture of Dorian Gray* followed in 1890 and next year he brought out more fairy tales. The marriage ended in 1893. Wilde had met a few years earlier Lord Alfred Douglas ("Bosie"), an athlete

and a poet, who became both the love of the author's life and his downfall. "The only way to get rid of a temptation is to yield to it," Wilde once said. Bosie's uncle, Lord Jim, caused a scandal when he filled in the 1891 census describing his wife as a "lunatic" and his stepson as a "shoeblick born in darkest Africa."

The Picture of Dorian Gray was published first by *Lippincott's Magazine* in 1890 and in expanded book form in 1891, added with six chapters. The book has some parallels with Wilde's own life. At Oxford he became a close friend of Frank Miles, a painter, and the homosexual aesthete Lord Ronald Gower, and it seems that they both are represented in *Dorian Gray*. In the story Dorian, a Victorian gentleman, sells his soul to keep his youth and beauty. The tempter is Lord Henry Wotton, who lives selfishly for amoral pleasure. "If only the picture could change and I could be always what I am now. For that, I would give anything. Yes, there's nothing in the whole world I wouldn't give. I'd give my soul for that." (from the film adaptation of 1945). Dorian starts his wicked acts, ruins lives, causes a young woman's suicide and murders Basil Hallward, his portrait painter, his conscience. However, although Dorian retains his youth, his painting ages and catalogues every evil deed, showing his monstrous image, a sign of his moral leprosy. The book highlights the tension between the polished surface of high life and the life of secret vice. In the end sin is punished. When Dorian destroys the painting, his face turns into a human replica of the portrait and he dies. "Ugliness is the only reality," summarizes Wilde.

Wilde made his reputation in theatre world between the years 1892 and 1895 with a series of highly popular plays. *Lady Wintermere's Fan* (1892) dealt with a blackmailing divorcée driven to self-sacrifice by maternal love. In *A Woman of No Importance* (1893) an illegitimate son is torn between his father and mother. *An Ideal Husband* (1895) dealt with blackmail, political corruption and public and private honour. *The Importance of Being Earnest* (1895) was a comedy of

manners. John Worthing (who prefers to call himself Jack) and Algernon Moncrieff (Algy) are two fashionable young gentlemen. John tells that he has a brother called Ernest, but in town John himself is known as Ernest and Algernon also pretends to be the profligate brother Ernest. "Relly, if the lower orders don't set us a good example, what on earth is the use of them?" (from *The Importance of Being Earnest*) Gwendolen Fairfax and Cecily Cardew are two ladies whom the two snobbish characters court. Gwendolen declares that she never travels without her diary because "one should always have something sensational to read in the train".

Before the theatrical success Wilde produced several essays, many of these anonymously. "Anybody can write a three-volume novel. It merely requires a complete ignorance of both life and literature," he once stated. His two major literary-theoretical works were the dialogues 'The Decay of Lying' (1889) and 'The Critic as Artist' (1890). In the latter Wilde lets his character state, that criticism is the superior part of creation, and that the critic must not be fair, rational, and sincere, but possessed of "a temperament exquisitely susceptible to beauty". In a more traditional essay *The Soul of a Man Under Socialism* (1891) Wilde takes an optimistic view of the road to socialist future. He rejects the Christian ideal of self-sacrifice in favor of joy. "The only way to get rid of a temptation is to yield to it."

Although married and the father of two children, Wilde's personal life was open to rumours. His years of triumph ended dramatically, when his intimate association with Alfred Douglas led to his trial on charges of homosexuality (then illegal in Britain). He was sentenced two years hard labour for the crime of sodomy. During his first trial Wilde defended himself, that "the 'Love that dare not speak its name' in this century is such a great affection of an elder for a younger man as there was between David and Jonathan, such as Plato made the very basis of his philosophy, and such as you find in the sonnets of Michelangelo and Shakespeare... There is nothing unnatural about it." Mr.

Justice Wills, stated when pronouncing the sentence, that “people who can do these things must be dead to all senses of shame, and one cannot hope to produce any effect upon them.” During the trial and while he served his sentence, Bosie stood by Wilde, although the author felt himself betrayed. Later they met in Naples.

Wilde was first in Wandsworth prison, London, and then Reading Gaol. When he was at last allowed pen and paper after more than 19 months of deprivation, Wilde had become inclined to take opposite views on the potential of humankind toward perfection. During this time he wrote *De Profundis* (1905), a dramatic monologue and autobiography, which was addressed to Alfred Douglas. “Everything about my tragedy has been hideous, mean, repellent, lacking in style. Our very dress makes us grotesques. We are the zanies of sorrow. We are the clowns whose hearts are broken.”

After his release in 1897 Wilde lived under the name Sebastian Melmoth in Berneval, near Dieppe, then in Paris. He wrote *The Ballad of Reading Gaol*, revealing his concern for inhumane prison conditions. It is said, that on his death bed Wilde became a Roman Catholic. He died of cerebral meningitis on November 30, 1900, penniless, in a cheap Paris hotel at the age of 46. “Do you want to know the great drama of my life,” asked Wilde before his death of André Gide. “It’s that I have put my genius into my life; all I’ve put into my works is my talent.”

Major Works

Poetry

- Poems (1881)

Plays

- Vera; or, The Nihilists (1880)
- The Duchess of Padua (1883)
- Salomé (French version) (1893, first performed in Paris 1896)

- Lady Windermere's Fan (1892)
- A Woman of No Importance (1893)
- Salomé: A Tragedy in One Act: Translated from the French of Oscar Wilde by Lord Alfred Douglas with illustrations by Aubrey Beardsley (1894)
- An Ideal Husband (1895)
- The Importance of Being Earnest (1895)
- La Sainte Courtisane and A Florentine Tragedy first published 1908 in Methuen's Collected Works

Prose

- The Canterville Ghost (1887)
- The Happy Prince and Other Stories (1888)
- Lord Arthur Savile's Crime and Other Stories (1891)
- Intentions (1891)
- The Picture of Dorian Gray (1891)
- A House of Pomegranates (1891)
- De Profundis (1905)
- The Letters of Oscar Wilde (1960)
- Teleny or The Reverse of the Medal (Paris,1893)