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English Novel

Semester V

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Module I

Rise and Development of the Novel

1.0 Introduction:

- Until the seventeenth century, "Novel" meant short stories like Boccaccio's "Decameron."
- By about 1700, it transformed into a longer, more realistic, and complex fictitious prose narrative.
- Modern novels have detailed plots with characters and actions representing real life.
- The novel is a popular literary form, but it's relatively new, starting in the 18th century.
- By about 1770, reading novels became fashionable.
- This trend was influenced by middle-class ideas and sensibilities.
- The English Novel's emergence resulted from a mix of influences:
 - Elements from Elizabethan prose tales, picaresque stories, and urban world accounts.
 - A technique of psychological portraiture developed by prominent 17th-century writers.
 - Works like "The Spectator" by Addison and Steele.
 - "Gulliver's Travels" and writings by Defoe were significant in shaping the English Novel.

Definition and Origin of the Novel:

- According to the Shorter Oxford Dictionary, a novel is a "fictitious prose narrative of considerable length" portraying real-life characters and actions in a plot of varying complexity.
- Another definition highlights a novel as a "piece of prose fiction of reasonable length."
- The term "prose" refers to ordinary language without a poetic rhythmic structure, but there are exceptions, such as novels in verse like Seth's "The Golden Gate" and Pushkin's "Eugene Onegin."
- The length of a novel distinguishes it from shorter stories, sometimes called "novellas."

- The word "novel" has its roots in Latin, Italian (meaning "a little new thing"), and French, with Boccaccio popularizing it through his collection of short stories in "Decameron."
- Initially, the term "novel" referred to Boccaccio's short stories, but it evolved to denote a "prose narrative of considerable length," as per The Shorter Oxford Dictionary.

Rise and Development of the Novel in 18th century:

- The novel is generally traced back to the 18th century, with notable literary predecessors like Bunyan, Behn, Chaucer, Malory, Cervantes, and Boccaccio.
- This period witnessed the novel's birth, growth, and development, supported by experimentation by numerous writers.
- Factors like the increase in literacy rates, the industrial revolution, the rise of the middle class, and the emergence of libraries created favorable conditions for the novel's rise.
- Unlike romance, the novel focused on verisimilitude, portraying the pragmatism and morality of middle-class individuals, exploring human characters rather than mythical figures.

1.1 Factors responsible for Rise and Development of the Novel:

1. Industrial Revolution:

- The rise of the novel was significantly influenced by industrial development.
- Machinery allowed for faster work, giving people more leisure time.
- Printing presses made books more accessible and affordable, reaching beyond the aristocracy.
- Newspapers and magazines, made possible by printing, contributed to the habit of reading.
- Authors like Defoe, Richardson, and Fielding wrote novels depicting real-life experiences, meeting people's desire for relatable stories.

2. Declines of Romance and Drama:

- Romances were primarily popular among aristocratic families, but they couldn't sustain a wider readership due to lack of relevance for common people, old settings, and unrealistic elements. This led to the decline of the romance genre.
- People shifted their interest to contemporary issues and found novels more engaging. Novels featured ordinary characters and were written in the first person, making them relatable to readers.
- The decline of drama also contributed to the rise of novels. Theatres were banned in the 17th century, limiting their audience reach, while novels could reach a much larger audience.

3. Rise of the Middle Class:

- The industrial revolution led to the rise of the middle class, thanks to increased trade and commerce.
- The newly affluent middle class sought books to read, similar to the traditional landed gentry.
- Higher standards of living and increased literacy rates, especially among women, created a demand for literature.
- High-status women in particular engaged in reading literature as a fashionable pastime.
- The rising middle class didn't find traditional knight stories appealing, so they demanded literature aligned with their taste.
- Novels like Defoe's "Robinson Crusoe," Richardson's "Pamela," and Fielding's "Tom Jones" catered to this demand, portraying common people and reflecting the psyche of the middle class.

4. Mobile Libraries:

- Mobile libraries increased the number of readers by providing easy access to books.
- People became members of mobile libraries, enjoying the convenience of books brought to their homes.
- Women readers, especially, benefited from this setup, as they could exchange books

after finishing one from the mobile library.

5. Rise of the Periodical Essays:

- The foundation for character-driven novels was established in the periodical essays of Addison and Steele, particularly in "The Spectator."
- The origins of social and domestic novels can also be traced back to "The Spectator."
- The widespread readership of these papers helped cultivate the public's taste, setting the stage for the future rise of the novel.

6. Ready Materials:

- The novel's growth wasn't sudden; it had been influenced by many writers.
- Defoe, Bunyan, Mrs. Aphra Behn, and Swift introduced elements of realism, romance, morality, and adventure.
- The seeds of the novel were planted before Fielding and Richardson's time.
- These pioneers took the final step in the novel's growth process..

1.2 Prominent Novelist:

1. Daniel Defoe (1660- 1731):

- Daniel Defoe, born in London, became a writer at 58.
- His first book, "Robinson Crusoe," in 1719, followed by "Moll Flanders" in 1722.
- Defoe is seen as the first master of the English Novel, introducing realism and a unique narrative style.
- "Robinson Crusoe" is considered the first modern novel by some, making Defoe the founder of the modern novel.
- His style influenced later novelists, especially those who wrote autobiographical novels.

2. Samuel Richardson: (1689-1761)

- Samuel Richardson, born in 1689, worked as a printer in London.

- He wrote love letters for girls and used that experience in his novel "Pamela or Virtue Rewarded," published in 1740.
- Richardson believed novels should inform and teach morality.
- "Pamela" is a series of personal letters between a servant girl and her parents, dealing with her employer's advances.
- Richardson explored psychological development, contrasting with Defoe's focus on physical development in "Robinson Crusoe."
- He popularized sentimentality in English novels.

3. Henry Fielding: (1707-1754)

- Henry Fielding, born 1707, is the "father of English Novel."
- He wrote novels like "Shamela," "Joseph Andrews," and "Tom Jones."
- Fielding brought realism, characters, and craft to novels, showing real human nature.
- "Shamela" mocked Richardson's "Pamela," starting comic novels.
- "Joseph Andrews" continued this, setting the stage for comic novels.

4. Laurence Sterne: (1713-1768)

- Laurence Sterne, born in 1713 in Ireland, became a priest after graduating from Cambridge.
- His novel "Life and Opinions of Tristram Shandy, Gentleman" was unique, departing from the conventional style.
- Sterne used a non-linear narrative, jumping in time, with fragmented narration and no clear plot.
- The main character, Tristram Shandy, is born only in Volume IV, a departure from typical storytelling.
- Sterne's novel includes digressions, humorous reflections, and blank pages for reader interaction.

5. Other Important Novelists:

- Tobias Smollett (1721-1771) was a notable novelist known for satire and depicting everyday life, using picaresque style in "The Adventures of Roderick Random" and "Gilbas."

- Jonathan Swift (1667-1745) was renowned for allegorical novels like "A Tale of a Tub" (1704) and "Gulliver's Travels" (1726). Swift used fantasy stories to satirize society's weaknesses in his novels.

Glossary and Notes:

- ☐ Picaresque – type of prose fiction, depicts the adventures of roughish but appealing hero.
- ☐ Novella – a short novel or long short story.
- ☐ Predecessors – a person who has previously occupied a position.
- ☐ Verisimilitude - the appearance of being true or real.
- ☐ Pragmatism – an approach that evaluates theories or beliefs in terms of the success of their practical application.

1.3 Check your progress:

Fill in the blanks:

- a) Swift's provided the most immediate and obvious background for the emergence of the English Novel.
- b) The word novel is derived from the Latin word
- c) It was who first used the term novella storia
- d) The people had desires to read about ”
- e) Samuel Richardson wrote the novel 'Pamela'.

1.4 Exercises:

1. Discuss in detail about the factors responsible for Rise and Development of the novel.
2. Write a note on Rise and development of the novel.
3. Write in detail about the prominent writers contributed for rise of the novel.

1.5 Answers to check your progress:

- a) Gulliver's Travels

- b) Novellus
- c) Boccaccio
- d) Their everyday experiences
- f) Epistolary

Module II

Aspects of the Novel

2.0 Introduction:

- The novel reached its zenith in the 18th century.
- A novel, as a literary genre, encompasses perspective development alongside its storyline.
- It's a lengthy and intricate prose narrative exploring human experiences through connected events.
- Derived from the Italian "novella" meaning "new," it often contains elements of realism.
- Novels are usually published as standalone books in prose form.
- A novel is characterized by components like characters, dialogues, setting, plot, climax, conflict, and resolution.
- The Oxford English Dictionary defines a novel as a lengthy fictitious prose narrative portraying characters and actions representative of real life, past or present.
- According to Andrew Michael Roberts, novels are written prose fictional narratives emerging in the 18th century, emphasizing plot, realism, and often social commentary.
- E. M. Forster defines a novel as fiction in prose with a minimum length of 50,000 words.
- Sir Ifor Evans sees a novel as a narrative in prose that explores character, life in an era, and analyzes human sentiments and reactions to their environments.
- Novels may use settings from the past, present, or future.
- These definitions collectively reflect key aspects of novels: characters, actions, and plots, blending fiction with references to real-life people, places, and events.
- This unit delves into crucial aspects of the novel to enhance your reading and understanding, equipping literature students for intelligent novel analysis.

2.1 Plot:

- Plot defines a story's events and their sequence.
- Novel structure depends on the organization of plot events.
- Henry Hudson lists key novel elements: plot, characters, dialogue, time, place, style, and philosophy of life.
- Aristotle's Poetics sees plot as vital to tragedy and applicable to novels.
- E. M. Forster emphasizes causality in plot in "Aspects of the Novel."
- Plot shapes emotional and artistic effects through ordered actions.
- Actions involve verbal discourse and character-driven physical actions.
- Plot results from internal or external conflicts.
- Plots vary: tragic, comic, satiric, romantic.
- Conflicts include individual vs. individual, society, fate, or desires/values.
- Plot generates suspense and surprise.
- An "artistic whole" plot is structured with a beginning, middle, and end.
- Distinction between story (time sequence) and plot (causality).
- Story elements often complement plots.
- Example: "The Old Man and the Sea."
- Plot has five elements: Exposition, Rising Action, Climax, Falling Action, Resolution.
- Exposition introduces characters and setting.
- Rising Action builds toward the conflict.
- Climax is the turning point.
- Falling Action resolves complications.
- Resolution concludes the story, happy or tragic.

2.2 Character:

- Characters in literary works can be human or non-human entities.
- Authors reveal characters through description and interactions.
- Characters play a crucial role in novels.

- Characters have moral, dispositional, and emotional qualities reflected in dialogue and actions.
- Character motivation drives their dialogue and actions.
- Characters can remain stable or undergo radical change.
- Major characters are protagonists; antagonists oppose them.
- Traditionally, protagonists are morally good, while antagonists are morally bad.
- Characters are analyzed at physical, social, psychological, and moral levels.
- E. M. Forster's classification: Flat characters are one-dimensional, predictable, and unchanging. Round characters are complex, three-dimensional, and capable of transformation.
- Static and dynamic characters: Static characters do not change; dynamic characters can change.
- Character descriptions involve physical, social, psychological, and moral aspects.
- Physical level: Sex, age, size.
- Social level: Economic status, profession, religion, family, social relationships.
- Psychological level: Habits, attitudes, desires, motivation, likes, dislikes, inner thoughts.
- Moral level: Moral decisions reveal character values and motives.
- Characters often shaped by the story's setting and change as the plot develops.
- Novelist portrays characters to achieve artistic effects and engage readers.

2.3 Setting:

- A novel's setting is the time and place where the story occurs, whether real or imaginary.
- It establishes the backdrop and mood for the narrative.
- The setting includes aspects like social conditions, culture, historical period, geography, and timing.
- Setting is a fundamental component of fiction along with plot, character, theme, and style.
- There are two main types of setting: Backdrop and Integral.
- Backdrop setting is less relevant to the story and could occur anywhere.

- Integral setting influences the story's theme, characters, and actions.
- Concrete setting refers to the actual location, while abstract setting encompasses the community's ethos.
- A good historical novel requires a harmonious match between characters and setting in terms of time and place.
- In some novels, the setting changes frequently, while in others, it remains constant.
- Setting plays a significant role in social or domestic novels.
- Setting in a novel serves multiple functions, including providing background, influencing plot and characters, and establishing atmosphere.
- It can symbolize people, objects, places, actions, or situations.
- Setting contributes to plot development, conflict, and the overall realism of the story.
- It can act as an antagonist and shape character behavior.
- The setting helps visualize the story, relate to characters, and adds credibility and authenticity.
- It can function as a character, represent social attitudes, or serve as an agency of change or destruction.
- Ultimately, setting contributes to the plot's development and the portrayal of characters' inner realities while creating a realistic atmosphere for the story.

2.4 Point of View:

- Every work of art involves an interaction between the creator (author) and the audience or reader.
- This interaction is mediated by the mode chosen by the author, often bounded by the reader's perspective.
- Sometimes, the author assigns the duty of narration to a narrator within the story.
- Point of view is the perspective from which a story is narrated and is closely tied to the concept of a narrator.
- The narrative in a novel comprises characters, actions, settings, and incidents.
- The narrator can be real or implied, named or unnamed.
- Point of view determines the position or angle of vision from which the novel's story is presented.

- It dictates how the story is told and how readers experience characters, dialogue, actions, setting, and events.
- Henry James, a critic and novelist, contributed to the understanding of point of view in novels.
- Point of view is categorized into three main types:
 1. First person point of view
 2. Second person point of view
 3. Third person point of view

2.4.1 First person point of view:

- First person point of view in a novel provides a personal perspective of the story.
- It employs pronouns like 'I' or 'We' to refer to the narrator and often addresses the reader as 'you,' either explicitly or implicitly.
- First person narration is characterized by bias and subjectivity, as it offers a personal viewpoint.
- The narrator's direct thoughts and feelings are limited to their own, which may include prejudices and biases.
- Despite this subjectivity, first person narration offers immediacy, credibility, and psychological realism.
- It provides a more intense and personal connection to the story.
- Examples of novels using the first person point of view include Daniel Defoe's "Moll Flanders" and R. K. Narayan's "Guide."

2.4.2 Second person point of view:

- The second person point of view is seldom employed by authors in novels.
- It uses the pronoun 'you' to narrate incidents and actions, directly addressing the reader as the protagonist of the story.
- This form of narration has been used in occasional passages of traditional fiction.
- An example of a novel that utilizes the second person point of view effectively is James McInerney's "Bright Lights, Big City."

2.4.3 Third person point of view:

- The third person point of view is a common and ancient storytelling form.
- It immerses the reader in the story while remaining independent of any character's thoughts and experiences.
- Third person uses pronouns like 'he,' 'she,' and 'they' to narrate the action as it affects all characters.
- It's divided into two main forms: third person limited and third person omniscient.
- Third person limited focuses on the perceptions, thoughts, and feelings of a single character.
- Third person omniscient features an all-knowing narrator who has access to the thoughts and feelings of all characters.
- Third person omniscient offers the broadest perspective, with a narrator who doesn't exist as a character and has a 'God's-eye' view.
- Point of view is a powerful tool for authors to convey emotions, character feelings, and information.
- The choice of point of view affects the reader's experience and the information the author can convey.
- First person creates intimacy with the reader, while third person allows for greater plot complexity and character development.
- Point of view's popularity in literature has evolved over time; for example, epistolary novels have become less common, while first person is now more prevalent, especially in the 20th century.

2.5 Theme:

- Theme is a critical element that ties together various aspects of a novel.
- It's defined as the main idea or underlying meaning of a literary work, which can be expressed directly or indirectly.
- Theme provides insight into the main character's conflict, experiences, discoveries, and emotions.
- It often represents a universal truth that applies to people of all cultures.
- Themes help readers understand the author's perspective on how the world functions and

their view of human life.

- Themes centralize the novel's design, reflecting the author's intention behind the work.
- Writers convey themes through various means, including the main character's feelings about the subject.
- Themes can touch on ethics, philosophy, and humanity, in addition to moral lessons.
- They can be expressed through events, images, or symbols.
- Themes can be major or minor, with major themes being the most significant ideas in the work and minor themes appearing briefly.
- For example, Jane Austen's "Pride and Prejudice" revolves around the major theme of matrimony, with minor themes like love, friendship, and affection also present.
- Novels explore a wide range of themes, including love, sex, robbery, murder, death, and war, among others.

2.6 Terms to Remember:

- ☐ **fictitious:** not real or true, being imaginary or having been fabricated.
- ☐ **portray:** to depict (someone or something) in a work of art or literature.
- ☐ **narrative:** a spoken or written account of connected events; a story
- ☐ **transformation:** change, modification, dramatic change in form.
- ☐ **fundamental:** necessary, compulsory, essential etc.
- ☐ **components:** a part
- ☐ **static:** stable, constant, fixed, lacking in movement or action
- ☐ **dynamic:** moving, active
- ☐ **novella:** new
- ☐ **dispositional:** related to person's natural qualities of mind and character
- ☐ **bias:** a tendency to prefer one person or thing to another, and to favour that person or thing.

2.7 Check Your Progress:

2.7.1 Answer the following questions in one word/phrase/sentence.

1. What is novel?
2. Where the word 'novel' is derived from?
3. When did a literary form 'novel' enjoy the highest level of glory?

4. How does E. M. Forster define the Novel?
5. What does mean plot, according to Aristotle?
6. What are the four types of plot, according to Nathaniel Hawthorne?
7. Which terms can be used as synonymous terms for 'flat' and 'round'?
8. What is difference between 'Dynamic' and 'Static' characters?
9. What are the aspects of setting?
10. How is the 'theme' defined?
11. Which book did E. M. Forster write on the novel?
12. What is point of view?

2.7.2 Fill in the blanks:

1. For Aristotle, a simple plot is largely----- --.
2. E. M. Forster made classification of the characters as ----- --.
3. Round characters are----- dimensional.
4. The setting may be divided into two types as ----- --.
5. The concrete setting refers to ----- --.
6. First person point of view is characterized by----- --.
7. The concept of point of view is divided into -----categories.
8. The term 'plot' refers to' -----.
9. E. M. Forster defines a plot -----.
10. Hudson makes distinction between -----.
11. Setting means a -----.

2.8 Exercises:

Answer the following questions in about 250-300 words:

1. Assess the importance of setting and character in the novel.
2. Write a detailed note on the different narrative techniques used in the novel.
3. Plot is one of the important aspects of the novel. Explain.

Write short notes on the following:

1. Plot
2. Character
3. Setting

4. Point of View

2.9 Keys to Check Your Progress:

2.8.1

1. A novel is long narrative work of art.
2. The Italian word 'novella'.
3. In the 18th century
4. As a fiction in prose of certain extent.
5. As a combination of incidents, events, situations and action in a story.
6. Tragic, comic, satiric and romantic.
7. Static and Dynamic
8. Dynamic characters exhibit a capacity to change, static characters do not.
9. Social condition, culture, historical period, geography and timing etc.
10. As main idea or underlying meaning of a literary work.
11. *Aspects of the Novel*
 13. The mode by means of which aspects of the novel are presented to the readers.

2.8.2

1. episodic in nature.
2. flat and round.
3. three
4. the concrete and the abstract.
5. the actual locale.
6. bias and subjectivity.
7. three
8. as the artistic arrangement of action in the novel.
9. as plot is a narrative of events, the emphasis falling on causality.
10. Loose and Organic plots.
11. background

2.10 Reference for further study:

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Module III
The Old Man and The Sea
Ernest Hemingway

Contents:

- 3.0 Objectives
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3.0 Objectives

After studying this module you will be able:

1. To study novel as genre of literature.
2. To understand the American literature.
3. To know various aspects of novel such as themes, characters, etc.
4. To understand the element of Novel.
5. To study Earnest Hemingway as a leading American writer.

3.2.1 Earnest Hemingway: Life & works

- Ernest Miller Hemingway was born on July 21, 1899, in Oak Park, Illinois, USA.
- His father, Clarence Hemingway, encouraged his athletic and outdoor skills, while his mother fostered his artistic talents.
- Hemingway was an active athlete in school and also wrote poems, short stories, and articles for the school newspaper.
- He learned the preferred style of simple declarative sentences as a reporter for the Kansas City Star, which later became his own writing style.
- Hemingway volunteered as an ambulance driver on the Italian front during World War I, an experience that influenced his work "A Farewell to Arms."
- He returned home after being injured and was celebrated as a celebrity.
- In 1920, he moved to Toronto, Canada, and joined the Toronto Star.
- Hemingway married Hadley Richardson in 1921, the first of his four marriages.
- While in Paris, he worked as a foreign correspondent and became associated with authors like James Joyce, Ezra Pound, Gertrude Stein, and Ford Maddox Ford, known collectively as the "Lost Generation."
- His family moved back and forth between Toronto and Paris during the early 1920s.
- During this time, Hemingway published works like "In Our Time," "The Sun Also Rises," and "A Farewell to Arms."
- In the 1930s, he faced personal challenges, including divorce, his father's suicide, and nearly losing his second wife, Pauline Pfeiffer, during childbirth.
- Hemingway engaged in adventurous activities like hunting in Africa and fishing near Cuba, which inspired some of his writing.
- He reported on the Spanish Civil War and used these experiences in his work.
- In 1940, he published "For Whom the Bell Tolls."
- During World War II, Hemingway worked as a journalist with Allied troops during the

Normandy landings and the liberation of Paris.

- He wrote most of his works between the mid-1920s and mid-1950s.
- "The Old Man and the Sea" won the Pulitzer Prize in 1952, and Hemingway received the Nobel Prize for Literature in 1954.
- He published seven novels, six short-story collections, and two nonfiction works during his lifetime.
- After his death, three novels, four short-story collections, and three nonfiction works were published posthumously.
- Many of Hemingway's works are considered classics of American literature.
- Hemingway committed suicide on July 2, 1961.

3.2 Summary of the Novel

"The Old Man and the Sea" is a novella written by Ernest Hemingway. It tells the story of Santiago, an aging Cuban fisherman, and his epic battle with a giant marlin in the Gulf Stream. The novella explores themes of endurance, determination, and the relationship between humans and nature.

Santiago is an experienced fisherman who has had a streak of bad luck, going 84 days without catching a fish. His young apprentice, Manolin, is forced by his parents to fish on a more successful boat, but he still cares deeply for Santiago and brings him food and bait.

Santiago believes in the power of luck and numerology, and on the 85th day, he sets out alone in his skiff to catch a big fish. He uses fresh tuna as bait and observes the behavior of birds and other sea creatures to locate the marlin. After a long and grueling battle, Santiago manages to hook the marlin.

The struggle between Santiago and the marlin becomes a battle of endurance and willpower. Santiago is determined to catch the fish, but the marlin is equally determined

to escape. Santiago faces physical and mental challenges during the fight, including fatigue, hunger, and the threat of sharks.

As Santiago battles the marlin, he reflects on his life and his connection to the sea. He feels a deep respect and admiration for the marlin, considering it a worthy adversary. He also dreams of lions on the beach, which symbolize his youthful vitality and strength.

The situation takes a turn for the worse when a group of sharks attacks the marlin, leaving only its skeleton. Santiago fights valiantly to protect his catch but loses most of it to the sharks. Despite his loss, Santiago returns to shore with the marlin's skeleton, a symbol of his triumph and perseverance.

When Santiago's story becomes known in the fishing community, he receives admiration and respect from his fellow fishermen, including Manolin. The novella ends with the boy's determination to fish with Santiago again, and Santiago's dreams of lions continue, suggesting a sense of renewal and hope.

"The Old Man and the Sea" is a classic work of American literature that explores themes of resilience, the human connection to nature, and the indomitable spirit of individuals in the face of adversity. It remains one of Hemingway's most celebrated and enduring works.

3.3 Plot of the Novel

"The Old Man and the Sea" is a powerful novella by Ernest Hemingway that explores themes of endurance, determination, and the human connection to nature. In the story, Santiago, an aging Cuban fisherman, faces a streak of bad luck and a loss of reputation in his fishing community. Despite these challenges, Santiago's unwavering spirit and love for the sea drive him to embark on an epic fishing expedition.

Santiago's character is depicted as a skilled and experienced fisherman who has faced a long period of bad luck, going 84 days without catching a fish. His apprentice, Manolin,

is forced by his parents to join a more successful fishing boat, but he still cares deeply for Santiago and remains dedicated to him. Manolin's visits to Santiago's shack symbolize the enduring bond between teacher and student.

On the 85th day, Santiago sets out alone in his small skiff to catch a big fish, driven by his belief in luck and numerology. After a grueling battle, he manages to hook a giant marlin, marking a turning point in his luck. Santiago's decision to give the marlin freedom rather than tying it to the boat showcases his unique approach to fishing and his respect for the sea.

As Santiago battles the marlin, he faces physical and mental challenges, including exhaustion and injuries. The marlin becomes a symbol of Santiago's determination and his struggle against nature. Santiago's dreams of lions on the beach represent his longing for youth and vitality, which are renewed through his epic battle with the marlin.

The story takes a dramatic turn when a group of sharks attacks the marlin, leaving only its skeleton. Santiago's fight against the sharks reflects his unwavering spirit and his refusal to give in to defeat. Despite losing most of the marlin to the sharks, Santiago returns to shore with the skeleton as a symbol of his triumph.

The novella ends with Manolin's visit to Santiago, expressing his admiration and determination to fish with the old man once again. Santiago's gift of the marlin's head to Pedrico and his assurance to Manolin convey a sense of camaraderie and the passing of knowledge from one generation to the next.

"The Old Man and the Sea" is a timeless tale of resilience and the enduring human spirit, and it remains one of Hemingway's most celebrated works.

3.4 Themes in the Novel:

Struggle:

The theme of struggle permeates the novella, affecting the lives of Santiago, the Marlin, and Manolin.

- **Santiago's Determined Struggle**: Santiago's life is marked by an unyielding struggle. For eighty-four days, he faces failure in his fishing endeavors, but his persistence keeps him going. He embarks on a perilous journey into the Gulf Stream on the eighty-fifth day, symbolizing his enduring struggle against nature and self-doubt.

- **Marlin's Fight for Survival**: The Marlin represents the struggle for survival in the natural world. It fights fiercely against Santiago's attempts to reel it in, showcasing the tenacity of life. Despite its eventual defeat, the Marlin's struggle is a testament to the power of nature.

- **Manolin's Inner Conflict**: Manolin, torn between loyalty to Santiago and pressure from his parents to join a more successful fishing crew, experiences an emotional struggle. His decision to continue helping Santiago and his determination to fish with him again demonstrate his commitment to their relationship.

- **Symbolic Representations**: The struggles of Santiago, the Marlin, and Manolin serve as symbolic representations of broader themes, such as the human spirit's resilience, the challenges of life, and the importance of perseverance in the face of adversity.

Pain and Suffering

- **Physical Suffering and Endurance**: Physical pain and suffering are central themes in the novella, particularly in Santiago's struggle with the Marlin. Santiago's hands bear the scars of a lifetime of grappling with powerful fish. The cuts, bruises, and injuries he sustains while battling the Marlin are a testament to the physical toll of his profession. Despite the pain, he endures and persists in his quest to catch the fish, emphasizing the idea that "no pain, no gain" is a reality for fishermen.

- **Human Resilience and Distinction**: The theme of suffering highlights the human capacity for resilience and endurance. Santiago's ability to endure physical suffering sets him apart from others. His determination to overcome pain and exhaustion showcases his heroic qualities. This theme also draws a parallel between Santiago and Joe DiMaggio, who overcame injuries to achieve greatness in baseball.

- **Emotional Suffering**: While physical suffering is evident, there is also emotional suffering in the story. Santiago's isolation, loneliness, and longing for companionship represent emotional pain. His yearning for the boy, Manolin, and the emotional toll of being alone at sea for an extended period are aspects of this theme. Despite these emotional challenges, Santiago remains steadfast in his pursuit of the Marlin.

- **The Triumph of Endurance**: The novella ultimately portrays the triumph of endurance over suffering. Santiago's unwavering determination and resilience in the face of physical and emotional pain lead to his victory in catching the Marlin. The theme of suffering underscores the idea that true success often requires enduring hardship and persevering through adversity.

Circle of Life

- **Life and Death in Nature**: The sea symbolizes the duality of life and death, where each creature's existence relies on the demise of another, maintaining a balance in the circle of life.

- **Individual Struggle**: Santiago's fight against nature's cycle of life and death reflects the human desire to persevere as individuals. Despite the natural order, he strives to survive and make a living.

- **Human Condition**: The old man's solitary existence mirrors the broader human condition, where individuals must confront their mortality and struggle for survival on

their own.

Endurance

- **Perseverance vs. Endurance**: Perseverance involves persisting despite difficulties and lack of success in one's profession, while endurance is the ability to tolerate hardships in life, whether physical or mental.

- **Endurance in The Old Man and the Sea**: Hemingway's novel, "The Old Man and the Sea," prominently features the theme of endurance, particularly in the second half of the book, where the main character, Santiago, demonstrates remarkable mental and physical endurance.

- **Physical Hardships**: Santiago endures significant physical hardships in his battle with the large fish. He faces injuries such as cuts below his eye, a lacerated right palm from the fishing line, and severe cramping in his left hand during the long nights of struggle.

Characters in the Novel:

Santiago: -

Santiago, the old man in the story, is named after Saint James, who was originally a fisherman and lived near the sea. This name is fitting for Santiago, as he is a fisherman who spends his life at sea. Like Saint James, Santiago is dedicated to his profession, constantly learning and working hard.

- After returning empty-handed for 84 days, Santiago decides to challenge himself by sailing out to the deep sea where giant fish dwell. He is determined to prove his abilities, even in his old age.

- Santiago's pursuit of luck and his determination lead to great struggles. Both he and the Marlin fish suffer during their battle. Despite these challenges, Santiago ultimately achieves victory, as evidenced by the Marlin's skeleton, earning respect from

his village's fishermen community.

- Santiago is a humble man, but he takes pride in his skills and knowledge of the sea and fishing. This knowledge gives him hope and helps him endure the challenges he faces.

- Throughout his life, Santiago has encountered various tests that have challenged his strength and endurance. These tests have contributed to his character and prepared him for the ultimate challenge with the Marlin.

Manolin:

- Manolin, Santiago's disciple, shares a deep and heartfelt relationship with the old man.
- Manolin's care and affection for Santiago are evident throughout the story.
- He provides Santiago with food and other necessities, offering comfort and support.
- Despite his parents' insistence, Manolin reluctantly joins a new boat after the initial forty days of fishing with Santiago.
- Manolin's loyalty to Santiago remains unwavering even after he joins a different boat.
- He continues to assist Santiago by helping with the boat and supplying him with essential items.
- Manolin and Santiago engage in regular conversations about various fishing-related topics, strengthening their bond.
- Manolin's love and fidelity to Santiago are evident in his actions.
- Towards the end of the novel, Manolin's desire to learn fishing leads him to rejoin Santiago, reaffirming their enduring relationship.

Joe DiMaggio:

- Joe DiMaggio, though absent in person, holds significant importance in the novel.
- Santiago idolizes DiMaggio as a symbol of strength and dedication.
- DiMaggio serves as a source of inspiration for Santiago, especially during challenging times.
- The boy also reveres DiMaggio and frequently recalls his achievements.
- DiMaggio's career as a center fielder for the New York Yankees from 1936 to 1951 is highlighted in the novel.

- Despite a painful bone spur, DiMaggio's determination and constant practice led to a triumphant career.
- DiMaggio's success in baseball exemplifies the theme of perseverance and overcoming adversity, which resonates with Santiago and the boy.

Perico:

- Perico, the owner of the bodega in Santiago's village, plays a brief but crucial role in the story.
- Although he doesn't make a physical appearance in the novel, his actions are significant.
- Perico's kindness is evident as he provides newspapers to Santiago that report baseball scores, knowing Santiago's interest in Joe DiMaggio and baseball.
- This small act of providing newspapers shows Perico's empathy and willingness to help the aging fisherman.
- Perico's character highlights the sense of community and support within the village, even for someone like Santiago who is struggling.

Martin

- Martin is the owner of a café in Santiago's village.
- Although he doesn't physically appear in the story, his character is conveyed through Manolin.
- Manolin often goes to Martin's café to get supper for Santiago, indicating that Martin is a man of frequent kindness.
- Santiago believes that Martin deserves to be repaid for his acts of kindness.
- Martin's character exemplifies the sense of community and support within the village, where people help one another, especially in times of need.

Fishermen:

- Other fishermen in the novel have various emotional responses to Santiago's poverty and his streak of eighty-four unlucky fishing days.
- In secret, some pity him for his struggles and misfortune.
- Many of them try to remain optimistic or neutral when interacting with Santiago, not wanting to openly acknowledge his difficult situation.

- Some fishermen criticize Santiago harshly when he returns empty-handed from fishing, which shows the competitive and sometimes unsympathetic nature of their profession.
- However, their attitude towards Santiago changes when he returns with the giant Marlin, and they become admirers of his achievement, showcasing how quickly perceptions can shift in the face of success.

Rogelio:

- Rogelio is another villager who shows kindness to Santiago.
- He is known for his sober and considerate nature.
- Rogelio occasionally assists Santiago with fishing nets and provides him with necessary materials, reflecting the sense of community and support among some of the villagers.

The Sharks:

- Various shark species, including shovel-nosed sharks and mackerel, are attracted to Santiago's skiff due to the trail of blood left by the marlin.
- These sharks attack the skiff, tearing parts of the marlin away.
- Santiago valiantly fights against the sharks, successfully killing a few of them.
- Despite his efforts, the sharks devour the entire marlin, leaving behind only its head, tail, skeleton, and sword.

3.5 Setting of the Novel

- The title of the novella, "The Old Man and the Sea," highlights the central character, Santiago, and his constant interaction with the sea.
- The setting of the story is primarily Santiago's native village and the surrounding sea, creating a suitable backdrop for the narrative.
- Santiago's profession as a fisherman places great importance on the setting, as most of the story's events revolve around his struggle with the giant Marlin at sea.
- Despite the challenges posed by elements like the sun and the cold night, Santiago maintains a respectful and communicative relationship with them, recognizing their role in the environment.
- Hemingway's descriptions of Santiago are deeply influenced by his interactions with the sea, emphasizing its significance in the story.

- The title itself underscores the fundamental connection between the old man and the sea, which is central to the novella's narrative.

Symbols in the novel:

Symbols in "The Old Man and the Sea" play a significant role in conveying deeper meanings and emotions. Here are some of the main symbols in the novella:

1. **The Sea:** The sea is a multifaceted symbol representing both beauty and danger. It symbolizes life itself, as it is a source of sustenance for Santiago, providing fish for his livelihood. At the same time, it represents the harsh and unpredictable nature of life, with its destructive and unforgiving aspects.

2. **The Marlin:** The marlin symbolizes Santiago's ultimate goal and his struggle for meaning in life. It represents the elusive nature of success and the challenges one must overcome to achieve it. Santiago's battle with the marlin becomes a test of his strength, endurance, and willpower.

3. **The Sharks:** The sharks symbolize the destructive forces of nature and the inevitability of death. They are Santiago's primary antagonists in the latter part of the story, threatening to devour the fruits of his labor and symbolizing the harsh realities of life that can strip one of their hard-earned rewards.

4. **Joe DiMaggio:** Although not physically present in the story, Joe DiMaggio serves as a symbol of inspiration and perseverance for Santiago. DiMaggio's ability to overcome physical pain and continue playing baseball despite his injuries reflects Santiago's own determination to endure and succeed in his fishing endeavors.

5. **The Boy, Manolin:** Manolin symbolizes youth, hope, and the future. His unwavering support and admiration for Santiago represent the passing of knowledge and values from one generation to the next. Manolin's return to Santiago at the end of the

novella symbolizes the cyclical nature of life and the renewal of hope.

6. **The Stars:** Santiago often looks to the stars for guidance and solace during his struggles at sea. They symbolize his connection to the universe and his quest for meaning in the face of adversity. The stars also represent the vastness of the unknown and the mysteries of life.

These symbols add depth and complexity to the story, allowing readers to explore themes of life, death, resilience, and the human spirit on a profound level. Hemingway's use of symbolism enriches the narrative and invites readers to reflect on the deeper layers of meaning in the novella.

3.6 Importance of the Sea:

- The sea is not just a setting but also functions as a character in the story. It serves as a point of interaction for Santiago during his struggles and represents his entire life as a fisherman.
- Symbolically, the sea represents various themes in the story, including the vastness of life, isolation, and hopefulness.
- The sea is the source of livelihood not only for Santiago but also for the entire village, highlighting its economic importance.
- The relationship between the man (Santiago) and the sea is central to the novella, as indicated by the title.
- Most of the significant events in the story, such as Santiago's struggle with the marlin and his conversations with nature, take place at sea.

- The sea also serves as a backdrop for Santiago's dreams and memories, such as his recollections of the lions he saw in his youth, emphasizing the theme of youth and nostalgia.

Your analysis effectively captures the multifaceted role of the sea in the novella, highlighting its importance in terms of character, symbolism, livelihood, and thematic development.

3.7 Check your progress

1. What is the old man's name?
a) Manolin b) Santiago c) Pedrico d) Martin
2. When the novella opens, how long has it been since Santiago last caught a fish?
a) 40 days b) 84 days c) 87 days d) 120 days
3. Manolin's parents refuse to let the boy fish with the old man because they believe Santiago is salao. How does Hemingway translate this word?
a) "Crazy" b) "Selfish"
c) "Washed up" d) "The worst form of unlucky"
4. How does Hemingway describe Santiago's eyes?
a) They are full of pain. b) They are blank with defeat.
c) They betray the weariness of his soul. d) They are the color of the sea.
5. Who is Santiago's hero?
a) Harry Truman b) Joe DiMaggio
c) Dick Sisler d) Fidel Castro

Answer the questions in one word/phrase/sentence.

1. What hangs in the wall of the old man's shack?
2. On the night before he promises Manolin to go "far out" to sea, of what does Santiago dream?
3. Why does Santiago not let his lines drift like the other fishermen?
4. What kind of fish does Santiago first catch?

3.8 Answers to check your progress

A.

1. Manolin
2. 84 days
3. The worst form of unlucky”
4. The color of the sea.
5. Joe DiMaggio

B.

1. Pictures
2. Lions on the beach
3. He believes it is imprecise, and he strives always to be exact
4. Tuna

3.9 Glossary

Skiff: a small boat designed for sailing or rowing by one person Gaff: a handled iron hook designed for landing large fish Benevolent: characterized by a giving or generous spirit Bodega: a Spanish term for grocery store Phosphorescent: a luminous or radiant appearance

Fathom: a unit of measurement equaling six feet, used primarily in nautical measurements

Filament: a thread-like object

Carapace: A bony or shell covering on some animals Grippe: a contagious disease or influenza Mysticism: obscure thought or speculation

Rapier: a small sword with a narrow blade Astern: Near the stern, or back, of a vessel

Harpoon: a spear-like missile with an attached

Scythe: a long, curved blade used for cutting or mowing

3.10 Exercises

1. What is the major conflict of The Old Man and the Sea?
2. How is Santiago a hero in Ernest Hemingway’s The Old Man and the Sea?
3. What is the significance of the title in Hemingway’s The Old Man and the Sea?
4. “Every day is a new day,” Santiago says in The Old Man and the Sea. Why?
5. Write a character sketch of Santiago from The Old Man and the Sea.

Module IV

Graham Greene's *The Power and the Glory*

Contents:

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4.0 Objectives

After studying this module, you will be able to:

- ☐ Understand Graham Greene as a great writer in general and a novelist in particular.
- ☐ Evaluate Graham Greene's contribution to English Novel in the twentieth century.
- ☐ Explain the characteristic features of *The Power and the Glory*.
- ☐ Understand Greene's novelistic vision in his novel *The Power and the Glory*.

4.1 Introduction:

- Graham Greene, one of the greatest novelists of the twentieth century, was born on October 2, 1904. He had a conventional middle-class upbringing with an Anglican background.
- He had a challenging childhood marked by a dislike for school, encounters with characters who seemed to carry an aura of evil, and a sense of unhappiness. These early experiences influenced his imagination and writing.
- Greene attended Balliol College, Oxford, where he studied history for three years. His time at Oxford deepened his sense of despair and boredom, leading to reckless behaviors such as playing Russian roulette and attempting suicide.
- He married Vivien Dayrell-Browning, a Catholic, and was converted to Catholicism in 1926, strongly influenced by his wife's religious beliefs and a Roman Catholic priest named Father Trollope.
- Graham Greene was a versatile writer, excelling in various forms of literature, including novels, plays, poetry, criticism, essays, and short stories. He published his first collection of poems, "Babbling April," during his Oxford years.
- Greene divided his fiction into two categories: "novels" (more serious fiction) and "entertainments" (light fiction or thrillers). His notable works include "Brighton Rock," "The Power and the Glory," "The Quiet American," and "The End of the Affair."
- He also wrote travelogues, short story collections, plays, children's books, critical essays, and film criticism. Greene's autobiography, "A Sort of Life," provides insights into his own experiences.

4.2 Presentation of the Subject Matter:

- "The Power and the Glory" is part of a trilogy along with "Brighton Rock" and "The Heart of the Matter," and it reflects Graham Greene's Catholic beliefs and his fascination with themes of sin, evil, damnation, and salvation.
- The novel is set in Mexico and tells the story of a Roman Catholic priest known as the "whisky-priest" due to his addiction to whisky. He is the last priest practicing in a Mexican state where religion has been abolished by a socialist government.
- The priest becomes the target of a determined police lieutenant who wants to eliminate all religious practices. The lieutenant views priests as exploiters and seeks to rid the country of them, even resorting to violence.
- Despite being arrested for drinking brandy, the whisky-priest escapes the lieutenant's grasp. However, he is eventually betrayed by a mestizo native who lures him into a police trap.
- The priest is arrested, found guilty of treason, and shot dead. The police lieutenant is moved by the priest's dedication to his faith and requests another priest, Padre Jose, to hear the dying priest's confession.
- The novel ends with a pious woman reading a religious text to her son, who dreams of the dead priest's entry into their house, highlighting the enduring importance of religion in people's lives.

4.2.1. Section 1: PART ONE

Chapter 1: The Port

- The story begins in an unnamed Mexican State under revolutionary rule.
- Mr. Tench, an American dentist, arrives at the port to check on his ether cylinder.
- He meets a custom officer and mentions his dentures, which are not ready as promised.
- Mr. Tench notices a beautiful girl and makes a comment that a stranger overhears.
- The stranger thinks Mr. Tench is talking to him and they strike up a conversation.
- Mr. Tench invites the stranger to his house and talks about his life, ambitions, and family in England.
- Their conversation is interrupted by a native child seeking a doctor for his dying mother.
- Mr. Tench refuses to go, but the stranger feels compelled to help despite the risk of missing his escape boat to Vera Cruz.
- Mr. Tench finds a Latin book left by the stranger, hides it due to religious censorship, and hopes for his ether cylinder's arrival.
- The stranger, on his mule, realizes he has missed his boat to Vera Cruz.

Chapter 2: The Capital

- A squad of policemen, led by a neat and clean lieutenant, returns to the police station.
- The lieutenant punishes arrested peasants with fines.
- The Chief of Police informs the lieutenant about the Governor's anger at a priest's activities.
- The lieutenant dislikes the priest, considering him an exploiter of the poor.
- The priest has failed to escape to Vera Cruz, and the lieutenant proposes a plan to capture him by taking hostages.
- The Chief of Police agrees with the plan.
- The lieutenant reflects on his unpleasant childhood experiences with priests and believes that freeing the State from priests will spare future generations from such

memories.

- The story shifts to a pious family, where the woman imparts religious training to her children.
- Her son feels bored and disgusted with the religious stories.
- The husband, more educated, understands the lack of religious options in their situation.
- Padre Jose, a renegade priest, has abandoned his faith and married a cruel woman, bearing the ridicule of children for his masculinity.

Chapter 3: The River

Here's a more concise summary of the events involving Captain Fellows, his family, and the whisky-priest:

- Captain Fellows, who works for an American company on a banana plantation, enjoys his job.
- Mrs. Fellows is unhappy in the foreign land and wishes to return to England.
- Their daughter, Coral, appears mature beyond her years and is serious and responsible.
- Coral informs her father that she wants the police officer, who is at their house, to leave.
- She reveals that the priest is hidden in their storehouse and offers to help him.
- Captain Fellows meets the priest and asks him to leave soon.
- The whisky-priest leaves their house and heads to a small village.
- An old man in the village asks the priest to perform religious duties for the villagers.
- The priest, feeling exhausted, agrees to say Mass and hear confessions the next morning, then breaks down in tears.

This summary focuses on the interactions between Captain Fellows, Coral, and the priest, as well as the emotional state of the priest.

Chapter 4: The Bystanders

Here's a more concise summary of the events involving Mr. Tench, Padre Jose, the pious lady and her family, and the lieutenant:

- Mr. Tench attempts to write a letter to his wife Sylvia in England but realizes he has nothing to say.
- A knock on the door interrupts his writing.
- Padre Jose refuses to give burial services to a child's grave, fearing it would violate the law and result in his execution.
- He feels the unforgivable sin of despair and damnation.
- The pious lady reads religious texts to her children. Her son Luis is skeptical.
- Luis goes to his father, who emphasizes the importance of the church.
- The Fellows family is introduced, with Coral taking responsibility for counting banana shipments.
- The lieutenant and the Chief of police discuss the plan to take hostages from villages to find the priest, even though they know it's a risky move.

This summary focuses on the key events and characters in this section of the story.

4.2.1.1. Check Your Progress

A) Complete the following sentences by choosing the correct alternative.

- 1) Mr. Tench is _____ an dentist.
 A) Australian B) African C) Indian D) American
- 2) Mr. Tench tells the stranger about his children and wife in _____.
 A) Canada B) India C) England D) Australia
- 3) The Chief of Police informs the lieutenant of the Governor's anger at the activities of a _____.
 A) the priest B) American gangster
 C) Padre Jose D) Captain Fellows
- 4) _____ has renounced his faith and accepted the orders of the revolutionary government.
 A) The whisky-priest B) Padre Jose
 C) The pious woman D) Mrs. Fellows

5) Captain Fellows works in the _____plantation of an American company.

- A) tea B) coconut C) almond D) banana

B) Answer the following questions in one word/phrase/sentence.

- 1) What is the ambition of Mr. Tench?
- 2) Who does consider the priest as an exploiter of the poor?
- 3) Where does Captain Fellows work?
- 4) Who does provide shelter to the priest in the storehouse?
- 5) What is the plan of the lieutenant to arrest the priest?

4.2.2 Section 2: PART TWO

Chapter 1:

In this section of the story:

- The priest arrives in Maria's village, exhausted and in need of rest.
- He reflects on his life and the despair he has experienced, including his struggles with drunkenness.
- He becomes known as the "whisky priest."
- Maria introduces him to the villagers as Brigitta's father, and they welcome him with kisses on his hand.
- The priest plans to stay in the village for a few days but learns that the police are taking hostages from villages helping him.
- He realizes he has become a danger to the villages that shelter him.
- He enters Maria's hut and is surprised to realize Brigitta is his daughter, a result of his past sin.
- He faces a moral dilemma regarding his personal life and priestly duties.
- He conducts an early morning Mass for the villagers due to the police threat.
- The police search the village but find nothing.
- Miguel, a boy from the village, is taken hostage by the police.
- Maria urges the priest to leave the village.

- The priest encounters Brigitta and is deeply disturbed by her exposure to corruption.
- He heads south to escape into the mountains.
- He encounters the mestizo and they travel together toward Carmen.
- The mestizo attempts to trap the priest, but the priest resists.
- The mestizo loses the chance to claim a reward offered by the police.

Chapter 2:

In this part of the story:

- The priest arrives in the capital city of the State and observes the scene at the plaza.
- A beggar approaches him and asks for some money.
- The priest tells the beggar he has only fifteen pesos and wants to buy wine.
- The beggar offers to introduce him to someone who can provide wine for a fee.
- They start walking to buy wine, and the priest notices the mestizo and the police down the street.
- They enter a hotel, and the priest negotiates with the proprietor for brandy, which is illegal.
- The proprietor eventually agrees to sell the priest wine.
- As they drink, the Chief of Police informs them that the police are searching for a priest.
- When the priest leaves the hotel, it starts raining, and he returns for shelter.
- In the canteen, the priest accidentally makes noise with the wine bottle, arousing suspicion among the policemen playing billiards.
- The police demand the bottle, and the priest flees the hotel.
- The police chase him, and he seeks refuge at Padre Jose's house.
- Padre Jose refuses to shelter him, and the police arrest the priest.
- At the police station, the police want him to admit to drunkenness.
- The lieutenant arrives but does not recognize the priest.
- The priest is surprised to see his own photograph on the wall.
- He is fined five pesos for drunkenness but has only twenty-five centavos to pay.
- He is placed in an overcrowded and foul-smelling cell.

The priest has been arrested for drunkenness but has not been identified as a priest by the police.

Chapter 3:

In this part of the story:

- The priest finds himself in a crowded and dark prison cell, unable to see the faces of the other prisoners.
- Some prisoners request cigarettes, water, and the priest hears the cries of a woman engaged in intercourse with another inmate.
- The priest moves away from the door and sits down.
- An old man asks about his daughter, Catarina.
- One prisoner explains that he's in prison for killing a man who insulted his mother.
- The priest reveals his identity to the prisoners, and one of them thinks it might not have been a good idea, as one of the criminals could betray him.
- An old woman asks if he's afraid of being executed in the morning.
- The priest confesses his fear of dying in a state of mortal sin and admits he was arrested for drunkenness.
- He also reveals there's a reward for helping his arrest.
- The priest believes that if God intends his escape, he can be saved.
- The lovemaking of a couple in the cell continues, which the pious woman finds disturbing.
- The priest has dreams of being pursued and then not pursued, waking up with a cry.
- In the morning, he sees the faces of the prisoners and tries to say his confession and prepare for death.
- The sergeant orders someone named Montez to present himself before the lieutenant.
- The priest realizes he gave his name as Montez when arrested.
- The sergeant scolds him for drunkenness and assigns him the task of emptying urine pails from the prison cell.
- On his way out, the priest recognizes the mestizo in the sixth cell, who tells him he's

there as a guest, enjoying good food, shelter, beer, and company while pretending to search for the priest.

- After completing his cleaning task, the priest is taken to the office.
- The lieutenant questions him but doesn't recognize him as a priest and gives him five pesos and orders him to leave as soon as possible.

Chapter 4:

In this part of the story:

- The priest escapes from the police station and travels to the banana plantation.
- He enters a shed there and looks for something to eat but realizes the inhabitants have left.
- He recalls his previous hideout in the house with the help of Coral, Captain Fellows' daughter.
- In the kitchen, he finds a dog eating a bone covered in flies and manages to take the bone to satisfy his hunger.
- He starts feeling isolated and abandoned.
- He continues his journey towards the mountains and arrives in a deserted village.
- Heavy rain and thunder begin.
- He takes refuge in a deserted hut.
- An old woman sees him and runs to her hut.
- He follows her and finds a child's body wet with blood, injured by the American gangster, James.
- The priest tries to help by tearing his shirt for a bandage, but the child suddenly dies.
- The old woman asks the priest to pray for her dead child.
- They decide to bury the child and walk for thirty hours together to reach a plateau with crosses.
- They bury the child at the base of a cross.
- The priest is exhausted, shivering, and the old woman leaves him.
- He continues walking and reaches a forest.
- He meets a stranger who tells him that the people are honored by his arrival in the

village church.

- Exhausted, he falls asleep against the wall of the church.

4.2.2.1. Check Your Progress

A) Complete the following sentences by choosing the correct alternative.

- 1) The priest travels for _____ hours to reach Maria's village.
A) five B) eight C) ten D) twelve
- 2) The lieutenant takes a boy named _____ as a hostage from Maria's village.
A) Vicky B) Sunny C) Miguel D) Juan
- 3) In the canteen, three or four policemen were playing _____.
A) Billiards B) Carrom C) Table Tennis D) Flutes
- 4) The priest was fined with _____ pesos for his drunkenness.
A) ten B) five C) hundred D) five hundred
- 5) The priest and the old woman walk for _____ hours in the direction of church to bury the dead child of the woman.
A) twenty B) thirty C) forty D) fifty

B) Answer the following questions in one word/phrase/sentence.

- 1) Who is the father of Brigitta?
- 2) Why the priest is arrested by the police?
- 3) What does the pious woman think about the couple indulged in sex in the overcrowded prison cell?
- 4) What name the priest has given to the sergeant at the time of arrest?
- 5) Who did fatally injure the child of the old woman?

4.2.3 Section 3: PART THREE

Chapter 1:

In this part of the story:

- The priest, in a state of collapse, is brought to the house of Mr. Lehr and his sister Miss

Lehr.

- He is allowed to stay there until he recovers his health.
- The priest observes that Mr. Lehr, being a German-American, appears disciplined.
- He notices a Gideon Bible in the bedroom with a list of specific psalms to read when disturbed by various worries.
- The villagers come to meet the priest, requesting him to hear confessions and baptize their children.
- The priest agrees to hold Mass in Mr. Lehr's barn and baptize the children for a fee.
- He plans to use the money for his journey to Las Casas.

The following day:

- The priest encounters the local wine dealer in the village and enjoys brandy with him.
- He returns to Mr. Lehr's house and prepares to leave for Las Casas.
- He expresses his gratitude to Mr. Lehr and his sister for their kindness.

Early in the morning, after conducting Mass for the villagers:

- The priest is about to leave on his mules for Las Casas.
- He is surprised to encounter the mestizo, his old enemy, who requests the priest to hear the confession of a dying American gangster named James.
- The mestizo claims that James was shot while trying to escape the police.
- The priest reluctantly agrees to accompany the mestizo but is wary of falling into a police trap.
- Before leaving, he meets a schoolmaster and gives him the money he earned from baptisms to distribute among the poor, believing he may not need it if caught by the police.

Chapter 2:

In this part of the story:

- The priest and the mestizo arrive at an Indian village.
- They find the American gangster, James, in one of the huts.
- The priest urges James to confess his sins, but James refuses.
- James gives his gun to the priest, possibly to help him evade the police.
- Despite his reluctance to confess, James dies.
- The priest says a few words of prayer and asks God to forgive the gangster.

Chapter 3:

In this part of the story:

- After the death of the gangster, the police arrive suddenly.
- The lieutenant orders the priest not to attempt escape and tells him he won't be killed on the spot.
- The priest and the lieutenant discuss the priest's actions and the role of priests in exploiting the poor.
- They talk about death and the inevitability of it.
- As they continue their journey towards the capital city, they stop for the night in a hut and have a conversation.
- The next morning, they continue their journey, and the priest requests that Padre Jose hears his confession.
- They finally arrive at the prison in the capital city.

The conversation between the priest and the lieutenant provides insight into their characters and beliefs, especially regarding religion and social justice.

Chapter 4:

In this part of the story:

- The lieutenant goes to Padre Jose to request him to come and listen to the priest's confession. However, Padre Jose's wife prevents him from going, and he declines to accompany the lieutenant.

- The lieutenant returns to the prison and understands that the priest is to be executed the next day. He takes pity on the priest and moves him to a common cell for his last night.
- The priest drinks some brandy in his cell and tries to confess his sins. He prays for his daughter and reflects on his own futility.
- He dreams of being seated at a feast and feels elated but wakes up feeling immense disappointment and regret for not having done anything worthy in his life.

The inner turmoil and reflection of the priest in his final moments reveal his complex character and his struggle with his own faith and actions.

PART FOUR: Chapter 1:

In this part of the story:

- Mrs. Trixy Fellows is suffering from a severe headache and expresses her anger towards her husband, Captain Fellows. They agree to lead separate lives, with Mrs. Fellows planning to return to England for treatment. Captain Fellows decides to stay in the banana plantation but is haunted by the memory of their deceased daughter, Coral.
- Mr. Tench, the American dentist, is performing a dental extraction on the Jefe (the leader of the revolutionary government) but is shaken by his wife's letter asking for divorce after 20 years of silence. He learns about a man being shot for treason in the prison, and when he sees the dead body being brought out, he recognizes it as the priest he had shared brandy and conversation with. This discovery leaves him feeling sad and deserted.
- The pious woman is reading religious texts to her rebellious son, Luis. Luis reflects on the priest who had taken shelter in their house and feels pride that a real hero had been there. He expresses his hatred for the lieutenant, spitting on the lieutenant's holster through the window. Later, Luis dreams that the dead priest returns to their house, and a

The story continues to explore the lives of various characters and their reactions to the events and challenges they face in the Mexican State.

A) Complete the following sentences by choosing the correct alternative.

- 1) The priest demands the charge of _____ pesos for baptizing each child.
A) two B) five C) ten D) twenty-five
- 2) Mr. Lehr is _____.
A) an Anglo-Indian B) an Indo-Anglican
C) a German-American D) a German-Australian
- 3) The priest and the mestizo reach the _____ village.
A) African B) American C) Canadian D) Indian
- 4) The lieutenant expresses his bitter remorse at killing _____ hostages in his attempt to capture the priest.
A) two B) three C) five D) ten
- 5) Mrs. Trixy Fellows has covered her forehead with a _____ soaked in eau-de-Cologne to relieve her headache.
A) hand B) piece of cloth
C) handkerchief D) towel
- 6) Mr. Tench gave treatment of extracting the bad tooth of _____.
A) the priest B) the lieutenant
C) Captain Fellows D) the Jefe
- 7) The pious woman tells the story of _____ to her son Luis.
A) Adam B) Satan
C) Juan D) Christ
- 8) Luis hates _____ for killing the priest.
A) the lieutenant B) Mr. Tench
C) Mestizo D) Padre Jose

- 9) Mrs. Trixy Fellows has decided to return to_____.
- A) Scotland B) England
- C) Ireland D) India
- 10) Sylvia has sent a letter to her husband Mr. Tench asking for_____.
- A) necklace B) diamond ring
- C) jewellery D) divorce

B) Answer the following questions in one word/phrase/sentence.

4.3 CHARACTERS IN THE NOVEL:

2. ****Devotion to His Faith****: Despite the revolutionary government's ban on religion and the dangers it poses to priests, the whisky priest remains committed to providing spiritual guidance and performing religious rituals for the local people.
3. ****Courage and Cowardice****: The priest displays both courage and moments of cowardice. His determination to continue his priestly duties in the face of danger shows his bravery, yet he also grapples with fear and uncertainty, especially when facing the possibility of capture.
4. ****Sinful Nature****: He is depicted as a conscious sinner. His addiction to whisky and the sin of fornication with Maria are central to his character. His struggles with these sins reflect his humanity and inner conflicts.
5. ****Reflection and Self-Awareness****: The priest is reflective and aware of his sins, both past and present. He grapples with guilt and the knowledge that he is far from a perfect priest. This inner turmoil adds depth to his character.
6. ****Martyrdom****: In the end, the whisky priest is captured and faces execution. His willingness to continue his priestly duties despite the risks and his ultimate sacrifice for his faith elevate him to the status of a martyr.

The whisky priest's journey is a central element of the novel, and his character serves as a vehicle for exploring themes of faith, sin, redemption, and the complexities of human nature in a hostile and challenging world.

4.3.2 The lieutenant:

- The Whisky-Priest, the story's central character, remains unnamed.
- Despite a government ban on religion, he is deeply committed to his priestly duties.
- He is notorious for his brandy consumption, earning him the nickname "whisky-priest."
- He grapples with a complex mix of courage and cowardice, and he is fully aware of his

sins, including drunkenness and fornication.

- In the end, he is arrested and becomes a martyr for his unwavering devotion to religion.
- The Lieutenant, the primary antagonist, also remains nameless.
- He is a dedicated police officer with a mission to eradicate religious corruption in his country.
- He exhibits both harsh and humane traits, often treating villagers and hostages with cruelty.
- He also displays love for children and a genuine desire to free his nation from religious exploitation.
- He is a staunch atheist, driven by his childhood experiences, which have led him to despise the Church as an exploitative institution.
- Towards the end of the story, he feels compelled to request Padre Jose to hear the confession of the dying whisky-priest, showing a more compassionate side to his character.

4.3.3 The mestizo:

- The Mestizo, a character in the story, is of mixed Spanish and American Indian heritage.
- Like other central characters, he remains unnamed throughout the narrative.
- He is portrayed as treacherous and manipulative, leading the whisky-priest into a police trap to claim the reward.
- He lies to the priest about the American gangster's fate and persuades the priest to hear the gangster's confession on his deathbed.
- His actions reveal a malicious nature, as he shows no remorse for his role in the whisky-priest's ultimate demise.

4.3.4 Padre Jose:

- Padre Jose is a key character in the story, known as the renegade priest.
- He renounces his Roman Catholic faith, which he had practiced for forty years, out of fear for the new revolutionary socialist government in the State.
- He violates his religious vow of celibacy by getting married.
- He is portrayed as a weak and submissive husband, giving in to the demands and

bullying of his wife.

- Both his wife and children mock and ridicule him, leading to his humiliation and isolation.

4.3.5 Mr. Tench:

- Mr. Tench is an Englishman who has moved to the Mexican state with the hope of making a fortune and eventually returning to England.
- He is a dentist who considers himself the best in town.
- He lives a solitary and purposeless life in Mexico, lacking meaningful social connections.
- Despite being English, he doesn't express a strong attachment to England.
- Mr. Tench is characterized by his constant complaining and tendency to feel sorry for himself.

4.3.6 The Jefe (The Chief of Police):

- The Jefe is a minor character in the story and serves as the chief of police in the Mexican state.
- He is depicted as a man who enjoys indulging in physical pleasures, such as drinking.
- The character is portrayed as callous and lacking in empathy.
- He appears to be indecisive and hesitant when it comes to making decisions.

4.3.7 The Fellows Family:

- Captain Fellows represents the Central American Banana company and manages the plantation and banana exports.
- He is depicted as an optimist and a considerate husband and father.
- Mrs. Trixy Fellows is portrayed as a hypochondriac who often feigns illness and longs to return to England.
- She loves her daughter, Coral, dearly and wants to be involved in her education.
- Coral, the 13-year-old daughter, is depicted as precocious, mature beyond her years, and practical in handling responsibilities.
- She is not very respectful or fearful of her mother.
- The Fellows family forms an important part of the story's narrative.

4.4 Summary:

Graham Greene's 1940 novel "The Power and the Glory" tells the story of a Roman Catholic priest in a Mexican State where religion has been abolished by a socialist government. Here's a summary of the key events:

- The novel follows the whisky-priest, an addicted priest who continues practicing religion in a state where it's banned. He's the only priest left and is relentlessly pursued by the determined lieutenant, who aims to eradicate religion from the state.
- The priest's journey begins as he tries to escape to Vera Cruz by boat but is delayed by a native child's need to see their ailing mother.
- He seeks refuge in Captain Fellows' storehouse but is forced to leave due to the impending arrival of the police.
- The priest travels to Maria's village, where he had a previous sinful relationship resulting in the birth of their daughter, Brigitta. The police search the village but don't find him.
- He heads south, hoping to escape into the mountains, crossing many villages along the way. The mestizo, a treacherous companion, joins him, but the priest suspects a trap.
- The priest arrives in the capital city but is arrested for drunkenness. The police fail to recognize him as a priest, and the lieutenant gives him money out of sympathy, ordering him to leave.
- After an unexpected escape from the police station, the priest travels to a banana plantation and then into the mountains, eventually reaching a deserted village.
- He helps an injured child in a hut and accompanies the mother on a thirty-hour journey

to a cemetery for burial services. Exhausted, he falls asleep in a village church.

- Mr. Lehr and Miss Lehr find him in a state of collapse and nurse him back to health.
- As he prepares to leave for Las Casas, the mestizo convinces him to hear the confession of the dying American gangster, James.
- In an Indian village, while praying for James, the police arrive and arrest the priest.
- He's brought to the capital city, found guilty of treason, and executed by a firing squad.
- The novel ends with the implication that another priest has arrived in the house of a pious woman, suggesting the enduring presence of the church despite the state's efforts to eradicate it.

4.5 Terms to Remember:

- ☐ **Anglican:** (n) a member of the Church of England or of a Church connected with it in another country
- ☐ **Catholic:** (adj.) connected with all Christians or the whole Christian Church
- ☐ **Russian roulette:** (n) a dangerous game in which a person shoots at their own head with a gun that contains a bullet in only one of its chambers, so that the person does not know if the gun will fire or not
- ☐ **Renounce:** (v) to state publicly that you no longer have a particular belief
- ☐ **Fornicate:** (v) (formal, disapproving) to have sex with somebody that you are not married to
- ☐ **Martyr:** (n) a person who suffers very much or is killed because of their religious or political beliefs
- ☐ **Ascetic:** (adj.) not allowing yourself physical pleasures, especially for religious reasons; related to a simple and strict way of living
- ☐ **Cold-blooded:** (adj.) showing no feelings or pity for other people
- ☐ **Callous:** (adj.) not caring about other people's feelings or suffering

- ☐ **Humane:** (adj.) showing kindness towards people and animals by making sure that they do not suffer more than is necessary
- ☐ **Atheist:** (n) a person who believes that God does not exist
- ☐ **Superstition:** (n) (often disapproving) the belief that particular events happen in a way that cannot be explained by reason or science
- ☐ **Renegade:** (n) (disapproving) a person who leaves one political, religious etc. group to join another that has very different views
- ☐ **Forlorn:** (adj.) appearing lonely and unhappy
- ☐ **Hypochondriac:** (n) a person who suffers from hypochondria (a state in which somebody worries all the time about their health and believes that they are ill when there is nothing wrong with them)
- ☐ **Ether:** (n) a colourless liquid used in medicine to make the people unconscious before the operation
- ☐ **Dentures:** (n) (plural) artificial teeth on a thin piece of plastic plate
- ☐ **Relentlessly:** (Adv) without stopping
- ☐ **Harbour:** (v) to hide and protect somebody who is hiding from the police
- ☐ **Shrewish:** (adj.) (of women) bad-tempered and always arguing
- ☐ **Feign:** (v) to pretend that you are ill, tired etc.
- ☐ **Morse code:** (n) a system of sending messages, using combinations of long and short sounds or flashes of light to represent letters of the alphabet and numbers
- ☐ **Mass:** (n) (especially in the Roman Catholic Church) a ceremony held in memory of the last meal that Christ had with his disciples
- ☐ **Billiards:** (n) a game for two people played with long sticks and three balls on a long table covered with green fabric. Players try to hit the balls against each other and into pockets at the edge of the table
- ☐ **Peso:** (n) the unit of money in many Latin American countries and the Philippines
- ☐ **Centavo:** (n) a monetary unit of Portugal, Mexico, Brazil, and certain other countries, equal to one hundredth of the basic unit
- ☐ **Furtive:** (adj.) (disapproving) behaving in a way that shows that you want to keep something secret and do not want to be noticed

- ☐ **Baptism:** (n) a Christian ceremony in which a few drops of water are poured on somebody or they are covered with water, to welcome them into the Christian Church and often to name them
- ☐ **Convoy:** (n) a group of soldiers or police travelling together
- ☐ **Contrite:** (adj.) very sorry for something bad that you have done
- ☐ **Holster:** (n) a leather case worn on a belt or on a strap under the arm, used for carrying a small gun

4.6 Answers to check you Progress

4.2.1.1. Check Your Progress

- A) 1) D) American
- 2) C) England
- 3) A) the priest
- 4) B) Padre Jose
- 5) D) banana
- B) 1) to earn money and return to England
- 2) The lieutenant
- 3) in the banana plantation of an American company
- 4) Coral, the daughter of Captain Fellows
- 5) to take hostages from every village and shoot them if they did not betray the priest

4.2.2.1. Check Your Progress

- A) 1) D) twelve
- 2) C) Miguel
- 3) A) Billiards
- 4) B) five
- 5) B) thirty
- B) 1) the priest
- 2) for drunkenness
- 3) as brutes and animals
- 4) Montez
- 5) the American gangster James

4.2.3.1 Check Your Progress

- A) 1) A) two
- 2) C) a German-American
- 3) D) Indian
- 4) B) three
- 5) C) handkerchief
- 6) D) the Jefe
- 7) C) Juan
- 8) A) the lieutenant
- 9) B) England
- 10) D) divorce
- B) 1) in the barn of Mr. Lehr
- 2) James
- 3) his gun
- 4) the inevitability of death
- 5) the lieutenant
- 6) Padre Jose's wife
- 7) Mrs. Trixy Fellows
- 8) Twenty years
- 9) Juan
- 10) Luis

4.7 Exercises:

- A) Answer the following questions in about 250-300 words.**
- 1. Evaluate Graham Greene's *The Power and the Glory* as a political religious novel.
 - 2. Compare and contrast the characters of the 'whisky priest' and the lieutenant of Police.
 - 3. Explain the conflict between the Church and the State in Graham Greene's *The Power and the Glory*.
 - 4. Discuss Graham Greene's art of plot construction as evidence in *The Power and the Glory*.
 - 5. Evaluate Graham Greene's *The Power and the Glory* as a psychological novel.

B) Write short notes in about 100-150 words each.

1. The whisky priest
2. The lieutenant
3. The theme of evil in *The Power and the Glory*
4. *The Power and the Glory* as a Catholic novel
5. Padre Jose as the renegade priest
6. The mestizo as a treacherous person
7. The Fellows Family

4.8 Further Reading:

Greene, Graham. (2019) *The Power and the Glory* London: Penguin Random House.

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