GOVERNMENT ARTS AND SCIENCE COLLEGE
(Affiliated to Manonmaniam Sundaranar University, Tirunelveli)
PALKULAM, KANYAKUMARI- 629 401

STUDY MATERIAL FOR B.A.ENGLISH

AMERICAN LITERATURE - II

IV – SEMESTER

ACADEMIC YEAR 2022 - 2023

PREPARED BY

DEPARTMENT OF ENGLISH .

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UNIT 1

Narrative of the Life of Fredrick Douglass, an American Slave

- **Fredrick Douglass**

Chapter VI

Douglass is astounded by the strange kindness of his new mistress, Sophia Auld. Mrs. Auld has never owned a slave before and seems untouched by the evils of slavery. Douglass is confused by her. Unlike other white women, she does not appreciate his subservience and does not punish him for looking her in the eye. Yet, after some time, the disease of slaveholding overtakes Mrs. Auld too. Her kindness turns to cruelty, and she is utterly changed as a person.

When Douglass first comes to live with the Aulds, Mrs. Auld begins to teach him the alphabet and some small words. When Hugh Auld realizes what she is doing, he orders her to stop immediately, saying that education ruins slaves, making them unmanageable and unhappy. Douglass overhears Mr. Auld and experiences a sudden revelation of the strategy white men use to enslave blacks. He now understands what he must do to win his freedom. Douglass is thankful to Hugh Auld for this enlightenment.

Slaves in the city enjoy relatively greater freedom than plantation slaves. Urban slave owners are careful not to appear cruel or neglectful to slaves in the eyes of non slaveholding whites. Exceptions to this rule certainly exist, however. The Hamiltons, for example, neighbors of the Aulds, mistreat their two young slaves, Henrietta and Mary. The women's bodies are starved and mangled from Mrs. Hamilton's regular beatings. Douglass himself witnesses Mrs. Hamilton's brutal treatment of the girls.

Chapter VII

Douglass lives in Hugh Auld's household for about seven years. During this time, he is able to learn how to read and write, though Mrs. Auld is hardened and no longer tutors him. The reprehensible nature of slavery has had an effect on Mrs. Auld, stripping her of her inherent piety and sympathy for others and making her hardened and cruel.

However, Douglass has already learned the alphabet and is determined to learn how to read. He gives bread to poor local boys in exchange for reading

lessons. Douglass writes that he is now tempted to thank these boys by name, but he knows that they would suffer for it, as teaching blacks still constitutes an offense. Douglass recalls the boys sympathetically agreeing that he no more deserved to be a slave than they did themselves.

At around the age of twelve, Douglass encounters a book called The Columbian Orator, which contains a philosophical dialogue between a master and a slave. In the dialogue, the master lays out the argument for slavery, and the slave refutes each point, eventually convincing the master to release him. The book also contains a reprint of a speech arguing for the emancipation of Irish Catholics and for human rights generally. The book helps Douglass to fully articulate the case against slavery, but it also makes him hate his masters more and more. This dilemma is difficult position for Douglass and often fills him with regret. As Hugh Auld predicted, Douglass's discontent is painfully acute now that he understands the injustice of his situation but still has no means by which to escape it. Douglass enters a period of nearly suicidal despair.

During this period, Douglass eagerly listens to anyone discussing slavery. He often hears the word "abolitionist." In a city newspaper account of a Northern abolitionist petition, Douglass finally discovers that the word means "antislavery."

One day around this time, Douglass kindly helps two Irish sailors at the wharf without being asked. When they realize that Douglass is doomed to be a slave for life, the sailors encourage him to run away to the North. Douglass does not respond to them, for fear they might be trying to trick him. White men are known to encourage slaves to escape and then recapture them for the reward money. But the idea of escape nonetheless sticks in Douglass's head.

Meanwhile, Douglass sets out to learn how to write. After watching ships' carpenters write single letters on lumber, Douglass learns to form several letters. He practices his letters on fences, walls, and the ground around the city. He approaches local boys and starts contests over who can write the best. Douglass writes what he can and learns from what the boys write. Soon, he can copy from the dictionary. When the Aulds leave Douglass alone in the house, he writes in Thomas Auld's old discarded copybooks. In this painstaking manner, Douglass eventually learns to write.

Doesn't Life Require Compromise? From The Virtue of Selfishness: A New Concept of Egoism - Ayn Rand

A compromise is an adjustment of conflicting claims by mutual concessions. This means that both parties to a compromise have some valid claim and some value to offer each other. And this means that both parties agree upon some fundamental principle which serves as a base for their deal.

There can be no compromise on basic principles. There can be no compromise on moral issues. There can be no compromise on matters of knowledge, of truth, of rational conviction.

It is only in regard to concretes or particulars, implementing a mutually accepted basic principle that one may compromise. For instance, one may bargain with a buyer over the price one wants to receive for one's product, and agree on a sum somewhere between one's demand and his offer. The mutually accepted basic principle, in such case, is the principle of trade, namely: that the buyer must pay the seller for his product. But if one wanted to be paid and the alleged buyer wanted to obtain one's product for nothing, no compromise, agreement or discussion would be possible, only the total surrender of one or the other.

There can be no compromise between a property owner and a burglar; offering the burglar a single teaspoon of one's silverware would not be a compromise, but a total surrender—the recognition of his right to one's property.

Contrary to the fanatical belief of its advocates, compromise [on basic principles] does not satisfy, but dissatisfies everybody; it does not lead to general fulfillment, but to general frustration; those who try to be all things to all men, end up by not being anything to anyone. And more: the partial victory of an unjust claim, encourages the claimant to try further; the partial defeat of a just claim, discourages and paralyzes the victim.

There are two sides to every issue: one side is right and the other is wrong, but the middle is always evil. The man who is wrong still retains some respect for truth, if only by accepting the responsibility of choice. But the man in the middle is the knave who blanks out the truth in order to pretend that no choice or values exist, who is willing to sit out the course of any battle, willing to cash in on the blood of the innocent or to crawl on his belly to the guilty, who dispenses justice by condemning both the robber and the robbed to jail, who solves conflicts by ordering the thinker and the fool to meet each other halfway. In any compromise between food and poison, it is only death that can win. In any compromise between good and evil, it is only evil that can profit. In that transfusion of blood which drains the good to feed the evil, the compromiser is the transmitting rubber tube . . .

When men reduce their virtues to the approximate, then evil acquires the force of an absolute, when loyalty to an unyielding purpose is dropped by the virtuous, it's picked up by scoundrels—and you get the indecent spectacle of a cringing, bargaining, traitorous good and a self-ighteously uncompromising evil.

UNIT – II

WOMAN WORK

- **MAYA ANGELOU**

Summary

"Woman Work" was written by the American poet Maya Angelou and first published in her 1978 collection And Still I Rise. The speaker, implied to be a Black woman, talks about all the "work" she has to do everything from cooking, cleaning, and caring for children to picking cotton and cutting sugar cane. In referencing both domestic duties and the history of enslavement, the speaker implies that Black women have long been thanklessly expected to devote their time and energy to others without taking anything for themselves.

In the first stanza, the poetess gives vent to her feelings for her dull and busy life. She is tired of her routine work of being a working woman. She says that she has to look after her children at home, clothes to stitch. She has to go grocery shopping and then clean the floor. She has to weed out her garden and shirts to iron. She also has to take care of the sick. She has to dress her children and also cut bamboos. She has to clean her whole house. All these chores are pretty tough and require courage and tolerance on the part of a domestic woman. The poetess is swamped with work and has no time for herself. She needs to make sure that everyone in the house is fed and fulfils every need.

The first stanza of the poem is the longest in the entire poem by Maya Angelou. It describes in details the everyday household duties that the poetess has to take care of. A taste of slavery is depicted in the first stanza. The woman is confined to her daily hardships dealing with everyday difficulties.

In the second stanza, the poetess wants to enjoy natural objects and relax on nature's lap. Her demands are straightforward, compared to the hard work that she goes through every day. She wants the sun to shine and the rain to fall. The simple element of nature gives her comfort and a sense of calm. She has got tired of domestic work and wants to go close to nature. She wants the sunlight to shine on her and the raindrops to fall on her. The dew drops should gently fall upon her. All these things can cool her brow and take her away from reality for a while. All these natural objects can give her the peace and satisfaction she craves while doing her everyday chores.

The third stanza denotes an expression of her escapism from the busy life of a working woman. The domestic woman in the poem remains busy and dreams of an ideal life amidst nature. In this stanza, she asks the storms to blow her from the busy world across the sky, with its stormy and gushing wind. As a result of which, she will be able to get relief from the hurly-burly of life. She asks the storm to take her to an imaginary world for the rest. Only her imagination can give her peace, solace and a taste of freedom. In reality, this freedom and satisfaction that she desires are not possible.

This stanza is also an expression of her taking relief and refuge with the natural elements of nature. She asks the snowflakes to fall gently on her body and completely cover her up and make it all white. When the woman will be completely covered up, and under the charm and burden of the white snow, she will get solace. She further asks the snow to touch her and give her cold icy kisses, which will help her to rest the entire night. Her reality seems to deny her of all the solace and peace, so she yearns for a sense of calm in the lap of Mother Nature.

In the last stanza, the poetess addresses all the elements of nature that can relieve her from the busy life of a working woman. She wants to lose herself among the natural objects. Thus she asks the sun, rain, the curving sky, the mountains, the ocean, the leaves and stones to give her relief.

She craves for relief and joy from all the natural things and wants to run away from the dark and dull life at home and serve others. For this reason, she asks the moon to glow, the shining stars to give her shelter along with them. She wants to be close to nature and calls these things her own because she wants some leisure and satisfaction. Nature can give her delight and can transport her to the world of peace and tranquility.

In contrast to the first stanza, the subsequent stanzas exhibit a slower and more relaxed movement. It is as if the poetess needs to rest after a hard day's work. The protagonist ends the poem invoking the presence of nature that refreshes both her body and her soul.

Summary 2

The first verse of the poem, 'Woman Work', which can be read in full here, is the longest, noticeably lengthy than the rest of the piece, and this is used to great effect. The first verse is in effect a list that the narrator presumably the titular woman needs to complete in an unspecified timeframe. This verse is intentionally lengthy to emphasize the weight of the world on this woman's back. In poetic fashion, the lengthy verse rhymes all the way through, in a general AABB fashion

(though it actually extends to GG), creating a fast-paced rhythm likely designed to mirror the fast pace of the woman's life.

From the content of the list, we can infer that she is a mother, housekeeper, cook, hostess, gardener, nurse, and slave as well, working in fields to harvest cotton and sugarcane, suggesting that the setting of the poem is in the United States of America, or in British North America (likely the United States, considering the author's heritage). Immediately, the reader is given the strong impression of a weary woman, aged beyond her physical years, and dealing with a difficult life and situation within the confines of her slave's home and business. There is no strong sense of poetic convention to this verse; rather, it's structure and simplicity is enough to propel its meaning forward and make a heavy impact.

The second verse of 'Woman Work', and the rest of the poem afterward, follows a more typical structure: four verses of four lines each, rhyming in an ABCB pattern. The shortness of each line and verse stands in noticeable contrast to the lengthy and demanding list that constituted the first verse, and gives this verse a calm atmosphere. The verse itself is heavily laden with natural imageries. It invokes images of sun, rain, and dewdrops (and so plants by association). The woman seems to be petitioning to the natural world, but she isn't asking for anything more than for it to do what it is supposed to do she wants the sun to shine, and the rain to fall. This stands in stark contrast to the theme of slavery indicated in the opening verse; rather than railing against what is unnatural, she is instead yearning for the world to deliver her phenomenon that are entirely natural.

The third verse of 'Woman Work' follows a similar theme to the first one, with slightly rougher imagery. This time, the speaker invokes a storm that will take her away from where she is; to "float across the sky" and to not stop until she finds rest, implying that she will be far away. When the speaker sees sunshine and rain, as in the previous verse, she thinks about what is natural, and about relief that verse concluded with the cooling of her brow. In this verse, it is rest she yearns for, a rest that is well-framed by the first verse and its list of demanding and, in some cases, insulting things to do. In both verses, the word "again" concludes the thought. This is an important repetition that highlights nostalgic peace. She is remembering the last time she was able to rest, and the last time her brow was cool. When she thinks about this state of being, she recalls it as being natural, and yearns for it once again, associating it with metaphors and imagery of the natural world, the world as it is supposed to be. By emphasizing nature, she emphasizes the unnatural, another reference to her presumed slavery, or even to

the fact that she has an enormous list of tasks for which it hardly seems that there are enough hours in the day.

The next verse uses winter as a frame for discussing the idea of peace. The approach the narrator takes is to describe the wintry season as a quiet, peaceful time to convey the idea of a comfortable cold that allows her to feel restful. Word choice is crucial here "gently," "snowflakes," "white," "kisses," and "rest," coupled with the perfect syllable and rhyming match on the second and fourth line, create an atmosphere of peace and rest. Again, the speaker is yearning for a break from the life that is described in the first verse and seems to never quite let up. The simple yearning for cool and white, for kisses of any kind, helps to create an image of this weary mother who's mind is filled with beautiful images, and who's life seems to deny them to her. The difficulties of motherhood and the pains of her predicament are made abundantly cleared through verses that do not discuss them at all, but rather focus on what her life makes her dream of instead.

The natural imagery comes to a head in the final verse of 'Woman Work', and is used to great effect, as the speaker considers that the only things in the world she can think of as belonging to her are the natural phenomena that surround her. This seems to confirm the theme of slavery suggested in the first verse the speaker is, after all, a mother, and so surely she should consider her child to be something that "belongs" to her but this has rarely been the case historically. It is incredibly peaceful imagery used to indicate such a powerful and revolting aspect of history, and serves to give that message a unique and memorable means of approaching the reader, and of staying with them each time the natural world does something wonderful.

If You Forget Me – Pablo Neruda

Summary 1

Pablo Neruda's poem 'If You Forget Me' is a poem that speaks directly to the author's lover, warning her what will happen if she falls out of love with the speaker. While Neruda was married to Argentinian writer Delia del Carril at the time the poem was written, many believe Neruda wrote this to his lover, Matilde Urrutia, the woman who would later become his wife. Neruda, a Communist senator in Chile, was exiled from his native land for thirteen months after the fall of Communism in 1948, and this poem was most likely written while Neruda was in exile. Other critics believe this poem was written not to his lover, but to his homeland of Chile, warning her not to forget him while he is forced away.

Regardless of the interpretation, the poem is one of the most popular love poems in literature, and Neruda is often called one of the greatest poets in the twentieth century; he was awarded the Nobel Prize for Literature in 1971.

Pablo Neruda penned this poem while in exile from Chile. At that time he was having an affair with a woman named Matilde Urrutia. The poem may have been written with Matilde in mind. The poem portrays the endurance of love when it is cared for without ignorance. Other scholars feel this poem was addressed not to his lover, but to his homeland Chile, warning her not to forget him while he is in exile. Regardless of perspective, the poem is one of the most popular love poems in literature.

The poem is a reflection of the depth of a young boy's inner love. At the beginning of the poem, he says that whatever he accomplishes in life brings him closer to his girl. The poet compares his beloved to the moon's purity and spirituality, saying that when he looks at the divine, crystal white moon, all he can think about is her. Everything he feels or touches, even the burnt-out leaves in the fireplace or the dried out crisp wood, makes him feel closer to her in his imagination.

The poem is an elaborative explanation of how the poet's thoughts and heart function on a daily basis in remembering of his beloved one. The poet discovers her scent in the delicious aroma of the air, her eyes blazing in the fireplace, and her glow in the metal fragments. The poet depicts his heart's ferocious screams and how it aches for him to think if only everything could change into a boat so he could traverse oceans to be near her. The second half of the poem paints a beautiful picture of the poet's unselfish and pure love for his sweetheart. He says that even if she stops loving him one day, he will never stop longing for her. Instead, he will ask God to make the day his beloved no longer thinks about him the way she used to be his final day.

The poet claims that his love is undivided and that their love can be eternal if she remembers him every day, just as he does, and if she longs for him as much as he does. The poet wants nothing more than to grow old with his lover and eventually die in her arms, despite the fact that he has no idea if she remembers him at all.

Summary 2

The title of the poem, "If You Forget Me" speaks for itself where the speaker is telling his beloved what's going to happen if she forgets him. However,

the poem does not start with a pessimistic note. It starts on the note of love where the speaker compares his beloved with beautiful, lovely things.

He compares her with the purity of the moon, the beauty of spring, and how even if he touches the ash of the burnt-out leaves and wood, it brings him closer to her in his imagination. Every sensation that the speaker has makes him feel that she is in his thoughts, somewhere near. However, the tone of the poem changes in the third stanza, where the speaker starts thinking about the time when there is no love in their relationship.

He believes that if his beloved stops loving him and starts to forget him, she should be aware of the fact that he would have already forgotten her long before. Moreover, the speaker calls her "home" and if she chooses to walk away, he shall find another home soon in no time. This is indicative of a message the speaker is giving to the woman he loves. The message is that their love is only flourishing as long as both sides are in it. The moment one leaves, the other should follow suit as well.

In the last stanza the speaker continues on his romantic note where the speaker tells his lover that if she continues to love him, he shall love her in return and will forever keep her in his heart. The fire will never extinguish in his heart and love will always connect them. Here, we are reminded of the fact that all relationships have some requirement, and only if that requirement is fulfilled, the love remains strong and intact.

Analysis

The first line of the poem can be read as a continuation of the title, where the poet tells his beloved that if she forgets him, he wants her to know a few things. The poet has written this poem at a time when he was doubtful of his relationship, therefore he tells his beloved of the consequences if she chooses to not love him anymore.

The poem starts with a positive and romantic note where the speaker describes how close he feels to her even if she is far away. Everything that he touches or sees brings him closer to her as if everything belongs to her including him. The poet compares her to the view that he sees from his window, the beauty and innocence of the moon, the poised autumn season, or even the ash of the burnt leaves or wood which brings him closer to her in his imagination.

It is as if everything that the poet can see, feel, or listen to has an essence of her in it. He imagines traveling in a boat that sails only towards her because she is his home. There is some sort of magnetic connection he has with his lover.

The poet starts this stanza with a pessimistic tone and continues to tell his beloved that if she tends to stop loving him, he shall cease to love her too. The speaker here is trying to make his beloved feel that as long as the relationship would be important to her, it shall be important for him too.

But, it won't stop him from forgetting her soon if she starts to forget him slowly. The speaker wants her to know that the second she thinks of forgetting him, she should consider herself forgotten by him. There is a very sharp contrast even within the poem where sweet love is juxtaposed with stingy carelessness. It is like the love he feels for his beloved is one of the strongest feelings, but it will break and dissipate within a second if she leaves him. But there's something hidden here.

In these lines, we understand how difficult it is for the poet to go through the period of grief when his beloved stops loving him, but he does not want her to know that. Because then it will be difficult for her to move on too, thus the poet tells her that she should know he was the one to forget her first. The poet uses a metaphor to explain how he is going to move on from her and seek love from someone else. The poet states that if she decides to keep him out of the "home" that he lives in, he will lift his arms one day and the roots of his love will seek another home. Here, home is a reference to the heart of his beloved. Perhaps, he implies to the mistress that it is easy to find love.

The "wind of banners" represents the personality, and the events that the speaker has been through in his life, and yet if his beloved ceases to love him and leaves him alone at the shore, then at the very moment he is going to search for love from someone else.

In the last stanza, it feels that the speaker is no more in that state where he feels deprived of love from his beloved, and starts to feel that love is eternal. The poet suggests that if each hour and each moment his beloved feels that her love is destined for him, then he shall love her more. Any flower that seeks her lips, is the poet trying to express his love for her. He calls the beloved her own, something that he knows will never leave him and will continue to love him for as long as he lives.

By "fire", the poet means the love that their heart has for each other. The love is undying in his heart and is never going to be extinguished. His love exists because it is reciprocated by her love, and it is going to live as long as she lives. It is in their arms, connecting them, tying them in a bond that won't break even if they pull away.

Yellow Light - Garrett Kaoru Hongo

Introduction

Yellow Light is the first poetry book written by the Japanese American poet Garrett Hongo. The poetry book is made up of 21 poems including "Yellow Light," "Cruising 99," "Who Among You Knows the Essence of Garlic?," "Roots," "Issei: First Generation Japanese American," and "Something Whispered in the Shakuhachi."

Garett Hongo's poetry collection draws upon personal experiences as an Asian American living in Los Angeles, California. His poetry is also immersed in Japanese history and the experience of his immigrant ancestors. Yellow Light highlights the great diversity of culture and landscape that characterizes California. Hongo illustrates this diversity from close perspectives of everyday life.

The title poem "Yellow Light" intricately and honestly details a working-class woman's walk home through bustling Los Angeles. Everything she passes points to the multiculturalism and diversity that defines the city.

Summary

A woman is on the bus carrying a worn leather purse and food for dinner. She has spinach from the Chinese food store, mackerel from the Spanish grocers, and a loaf of bread from a California-based bakery called Langendorf.

She gets off the bus and passes Japanese and Mexican Americans playing war and hopscotch. She sees the wife of the Korean grocer walking around the neighborhood. The woman is in a Hawaiian area of the city after work and sees angry couples yelling and their children and turning on their TVs.

Notice how Hongo cleverly emphasizes the couples' anger by mentioning the "steam with cooking" and that they are going to watch "the Wednesday Night Fights" (14, 17). The poet portrays family life with an element of tension.

The speaker explains how in May the city is characterized by the beauty of nature—various types of flowers and insects are abundant. In May, the natural beauty cuts through the smog of the city. However, the poet states that it is currently October. In October, the sky gets darker earlier and the city seems to be burning bright and seething from all the artificial light.

The poem returns to the focus on the women. She climbs the stairs to her apartment in high heels and fumbles through her crowded purse to find her keys.

The moonlight filtered through the eucalyptus leaves outside fills her room with a yellow light the poet compares to "yellow onions" (44).

Structure and Form

"Yellow Light" is a 44-line poem split into 5 stanzas of varying lengths. The first, fourth, and fifth stanzas detail the woman's journey to her apartment. The second and third stanzas speak more generally about the scenery of the city in May compared to October. These stanzas can be understood as the woman's thoughts on her walk home, as she likely does the same walk each work day but notices different things depending on the time of year.

The poem is written in free verse, meaning it does not have a set meter or rhyme scheme. However, each line is roughly 9 to 12 syllables, lending a uniform, block-like appearance to the text. This emphasizes the packed nature of the city and its abundance of life and activity. The rhythm of the poem is guided by the repetition of sounds, which will be analyzed in the following section.

Yellow Light: Themes

The poem "Yellow Light" focuses on the themes of diversity and Asian American experience.

Diversity in "Yellow Light"

The multicultural diversity in the city is emphasized from the very start of the poem as the woman carries food from various ethnic shops. She passes children of different ethnicities and walks through a Hawaiian neighborhood. Garrett Hongo paints an interesting picture of the abundance of cultures and ethnicities that come together to form a collective experience of Los Angeles.

However, it is important to notice that the cultures also remain distinctive and separate to a certain extent. The Japanese kids play battle with each other while the Mexican Americans play hopscotch together, and the wife of the Korean grocer stands out in the Hawaiian neighborhood.

Hongo highlights how cultural heritage is preserved even in a big American city. People and even foods continue to be defined by where they come from. This can be seen in a positive sense of maintaining cultural pride and identity, but Hongo also hints at aspects of isolation due to the distinctions and separation. At the end of the poem, Hongo portrays the quiet loneliness of the woman's apartment as "The moon then, cruising from behind a screen of eucalyptus across

the street, covers everything, everything in sight, in a heavy light like yellow onions" (41-44). The woman's skin color seems to "screen" and "cover" her. The poet implies that she is seen more as an Asian person than an individual human being.

The Asian American Experience in "Yellow Light"

The woman's experience is tinted by her ethnicity and everything is seen in a "Yellow Light." Her apartment has a lonely atmosphere as the moonlight shines through.

Yellow light is often perceived as softer or weaker than the white, fluorescent light that the city exudes. Hongo mentions how "a brilliant fluorescence breaks out and makes war with the dim squares of yellow kitchen light winking on in all the side streets of the Barrio" (31-34). This imagery suggests the struggle of Asian American's to be seen and heard.

The Barrio is a region of Los Angeles known for its history of Spanish-speaking immigrants. The "yellow kitchen light winking on" reflects the Asian woman's apartment. Hongo implies the isolation and unheard voice of Asian Americans through this picture of an Asian American woman living in a neighborhood where she does not fit in and the light of her apartment is dim compared to the "brilliant" white light of the city (31).

The poem ultimately conveys the message that even amidst the great diversity and multiculturalism of Los Angeles, Asian Americans struggle to be seen and heard.

UNIT – III

ONE OF THESE DAYS

- GARICA MARQUEZ

Garica Marquez in "One of These Days" wrote about the conflicts between the middle class and the politicians. Marquez mainly focuses on the reality of power and revenge. The story relates to advantages and disadvantages between middle class and politicians in sense of their power. The story inspires for all who think they have power and try to take advantage of it, whether in a good manner or a bad manner.

Marquez in "one of these days" begins with a poor town dentist, Aurelio Escovar who is polishing false teeth in early morning. He continues working until his son interrupts him and asks if he will pull out the Mayor's tooth. At first he refuses. Then his son says that the Mayor will shoot him, if he does not fix the Mayor's sore tooth. He agrees to pull out the tooth after he sees that the Mayor was suffering from last five days. The dentist examines the Mayor's tooth and agrees to pull out without using anesthesia and makes the Mayor suffer from pain. He gives the reason as he pulls out the tooth saying, "now you will pay for our twenty dead men." After the mayor has recovered, he leaves, telling the dentist to send the bill. When the dentist asks where he should send the bill to the mayor personally or to the town. The mayor replies, "It's the same damn thing."

In "one of these days", Marquez describes plot in a chronological arrangement. He begins with activity of the dentist in the early morning, follows to how the dentist pulls the mayor's tooth out, and ends with the mayor's recovery and showing his power to the poor dentist. In the plot of the story, Marquez does not say about conflicts between middle class and politicians rather he leaves that on readers to imagine while reading some particular sentences in the story. For example, the statement of dentist after pulling the mayor's tooth out seems revenge of an excessive abuse of political and military power. It shows that there might some political and social issues going on in the town.

Escovar, a dentist is a dynamic and a round character. In the plot of the story, when he sees the mayor with his left cheek clean-shaved and a-five-day old beard on the other cheek with swollen tooth, he agrees to fix the Mayor's tooth. I feel when he saw the mayor's pain; he changes his opinion of not helping the mayor and gets ready to pull out the infected tooth. He tries to be kind by helping the mayor but he still continues to take his revenge by making the mayor suffer

from more pain. He uses his profession to fulfill the once-in-a-lifetime opportunity to prove himself by giving the mayor what he really deserves without making himself in trouble. In the story, the mayor seems a static and flat character. Even though the mayor was suffering from the pain since last five days and he really needs cure from the dentist, he uses his power to make dentist to help him. After he recovered in the end, besides thanking the dentist, he shows his power by referring him and the town as the "same thing." His character represents of all people whose thoughts have been surrounded by the power that they have, and they make unnecessary use of it. He does not even understand what the dentist has done to him, and what the dentist is trying to tell him.

Setting of "one of these days" seems in some place in Colombia. The story begins on the Monday morning and it might ends around the later afternoon time. Author does not say particular about settings in the story.

Marquez uses the description of the place and all the items stored there to symbolize the middle class. He mentions an old wooden chair, the pedal drill, a glass case with ceramic bottles, and a window with a shoulder-high cloth curtain to show a poor office of a middle class dentist. He also mentioned about the crumbling ceiling and a dusty spider web with spider's eggs and dead insects. The author does not say enough, besides the political power, to symbolize the mayor.

The theme of the story is mainly about political power and corruption. Another theme is revenge. The mayor, who is trying to show his power from the beginning, has nothing to say when the dentist, who is from a middle class and has no power, makes him suffer from pain to take revenge of corruption in the town. Marquez's tone in the story is unbiased to both characters. He doesn't show his more impact on either of one character. He tries to present the reality using both characters in this story. Both characters follow the situation and the plot. In the plot of the story, irony occurs when the dentist gives the reason of abscessed tooth for not using anesthesia. In reality, he is punishing the mayor for allowing twenty men to be killed.

So according to the story, the dentist's actions are of such little importance that no social changes will take place. He feels little happy from inside when he uses his profession to make the mayor suffer from pain. But later he realizes that he has become more like the mayor by taking advantage of his power, even if it's temporary, to inflict pain on others. The dentist realizes that only he cannot change anything in the mayor, and by giving pain to the mayor he is being a worse person. In other hand, the mayor takes advantage of his power through the story.

He does not realize from his pain that he is wrong and he is getting what he really deserves. So, according to me, both characters use their power but the mayor remains getting the result that he expected and the dentist gets the victory for a while.

LULLABY - LESLIE MARMON SILKO

"Lullaby" is a short story by Laguna Pueblo writer Leslie Marmon Silko—a key figure in the Native American Renaissance. Indeed, "Lullaby" was first published at the height of this literary movement, in Silko's 1981 collection Storyteller. This collection includes not only short stories but also poetry and photographs; the first edition was also printed in landscape (i.e. horizontal) orientation. By blending genres and playing with form in this way, Silko seeks to capture something of the various indigenous traditions she depicts; their orality, their ceremonial or religious contexts, and their ties to particular locations are examples of specific characteristics. This goal also animates the individual works within the collection, "Lullaby" included; although the short story is not as overtly based on Native American song or legend as some of Storyteller's other pieces, it is nevertheless rooted in the same culture and history. Page numbers in this study guide refer to the 1981 Arcade Publishing edition of Storyteller.

"Lullaby" follows the actions of its protagonist—an elderly Navajo woman named Ayah—over the course of a single evening. She and her husband Chato live in New Mexico, and they are currently near the town of Cebolleta, where they go once a month to receive their welfare check. Chato typically spends the money on alcohol; as the story opens, he is at a bar.

As Ayah waits for Chato near a creek, she watches the snow fall "in thick tufts like new wool—washed before the weaver spins it" (43). She is wrapped in an Army blanket that was given to her by her now deceased son Jimmie, and she finds herself remembering the blankets her grandmother and mother taught her to weave. She also recalls Jimmie's birthplace, a traditional Navajo hogan, and his birth, an event Ayah's mother attended.

As she continues to reflect on her past, Ayah remembers the day a representative of the U.S. Army came to her home to inform her of Jimmie's death; since Ayah speaks no English, Chato had to translate the news. Jimmie's death has never felt entirely real to Ayah, but she nevertheless feels his absence keenly. She especially regrets that Jimmie was not there on the day some white doctors arrived to inform her that her two young children, Ella and Danny, had to

be treated for tuberculosis. Unable to understand what the doctors were saying and anxious to see them leave, Ayah signed her name on the papers they presented to her.

When Ayah realized the men intended to take her children, she ran up into the hills with the children; however, the doctors returned with police the following day and forced her to surrender Ella and Danny. This event echoes the losses Ayah sustained when some of her infant children had died while they were still very young. Because Chato had taught her to sign her name in English, Ayah held him responsible for the loss of the children and refused to sleep beside him for years, only returning when he was fired by his employer—a white rancher—for being too old: "That had satisfied her. To see how the white man repaid Chato's years of loyalty and work" (47).

Back in the present, Ayah decides to go looking for Chato at Azzie's Bar. The men inside the bar respond to her presence with suspicion, which reminds her of the woman who twice brought Danny and Ella home for visits; the woman was visibly uncomfortable, and by the second visit, Ella herself had forgotten her mother and looked at her fearfully. Danny, though he remembered Ayah, had largely forgotten how to speak Navajo. As the woman left with the children, it was clear they would not be returning.

Failing to find Chato in the bar, Ayah searches for him outside. She looks forward to leaving Cebolleta and returning to their hogan, where they keep a few sheep and an increasingly dried-out garden. As she approaches Chato, who has started to suffer from dementia, he looks at her as though he doesn't remember who she is. A storm is approaching, so she urges him to take shelter with her behind a boulder and wraps him in her blanket. As the storm passes, Ayah looks up at the starry sky and feels an overwhelming sense of peace. Realizing that Chato, who has fallen asleep, is dying, Ayah sings a traditional lullaby.

'THE BLACK- EYED WOMAN' FROM THE REFUGEES - VIET THANH NGUYEN

Nguyen introduces his first character, who remains nameless. She is known to the reader only by her job ghostwriting. Her job title is evocative of the main conflict of her story: that she is haunted by the memories of her escape from Vietnam.

The ghostwriter describes how her clients come to her: they were often people who had escaped kidnapping and imprisonment for many years, or who

had been involved in a sex scandal, or who had survived something typically fatal. They suddenly found themselves thrust into fame, and needed someone to help write their memoirs. Their agents then found her. The ghostwriter's mother says that the ghostwriter should be glad that her name isn't on her work. She tells her daughter a story: in Vietnam, there was a reporter who said the government tortured people in prison. The government then tortured him, and no one ever saw him again. She says, "That's what happens to writers who put their names on things."

The ghostwriter has a new client: Victor Devoto. He was the sole survivor of an airplane crash, in which 173 others had died, including his wife and children. She notes that on talk shows and in interviews, his body appears but not much else. As the ghostwriter begins to work on Victor's story, her own story haunts her. One day the ghostwriter's mother wakes her before dawn and tells her not to be afraid: the ghostwriter's dead brother has come to see them. The ghostwriter's mother leads her into the hall. There is no one there, but the carpet is wet. The ghostwriter thinks that her mother must have opened the door and gotten wet in the rain before coming back inside, and tells her mother that she must be imagining things. Her mother insists that her brother wanted to see her.

The ghostwriter explains that ever since the ghostwriter's father had died, she and the ghostwriter's mother had lived together. While she liked to write, her mother liked to talk. She constantly tells her gossip, but also ghost stories. Her mother had once told her a story of how her Aunt Six's ghost had appeared in her kitchen and kissed her the evening after she died.

The ghost stories that the ghostwriter's mother tells eventually become crucial to the ghostwriter's ability to confront the past both her own, and that of other refugees from the Vietnam War.

The ghostwriter's mother recounts this story the morning after she had seen the ghostwriter's brother. She says that her brother looks exactly the same as when they last saw him. The ghostwriter remembers when she last saw her brother, cold and vacant on the deck of a boat. She says that she does not want to see him again: she merely wants to forget him.

The ghost is not only a representation of a past that haunts the ghostwriter, but a mechanism by which she must face that past, as well as a reminder of the future that she lost with her brother.

Looking back, the ghostwriter says, she realizes that their childhood had been spent in a haunted country. The ghostwriter's father had been drafted into

the war and he had built a bomb shelter next to their home. The ghostwriter and the ghostwriter's brother had gone to play in it as small children. When they were older, they would study and tell stories in it. Not only is her present life haunted, but the ghostwriter acknowledges the haunted nature of even her childhood: how the Vietnam War had turned her homeland into a ghost of a country, anticipating the future trauma it would experience.

When the ghostwriter, the ghostwriter's mother, and the ghostwriter's brother had used the bunker in earnest during the war, her bother would tell her ghost stories that he had picked up from the old women in the market. They would tell stories about fallen soldiers: the upper half of a Korean lieutenant in a rubber tree; a scalped black American in a creek near his helicopter; a decapitated Japanese private in a shrub. The ghostwriter had loved these stories from the "black-eyed women," thinking at the time that she would never tell stories like those.The variety of the ghost stories, like Nguyen's collection, demonstrates the effect that the war has on everyone—not simply the refugees. When the ghostwriter later takes up the mantle of telling these ghost stories, she can be seen as a stand-in for Nguyen taking up the mantle of telling those stories, as well.

The ghostwriter thinks, then, that it is ironic that she makes a living as a "ghostwriter." In her mind, the black-eyed women mock her, asking if she would call what she has a life. As she thinks about them, she lies bed in the middle of the day. She pulls the covers up to her nose, as she would when she first arrived in America.

The irony of the narrator being a ghostwriter is not simply that she enjoys the ghost stories of these "black-eyed women" of her childhood, but also that she has become a kind of ghost herself (for example, by sleeping in the middle of the day and working at night).

The ghostwriter flashes back, describing how terrified she, the ghostwriter's mother, and the ghostwriter's father were those first few years in America. They peeked through the curtains before answering the door, afraid of Americans. Her mother once warned her that another family had been tied down at gunpoint, the baby burned with cigarettes until the mother showed the intruders where they hid the money. The ghostwriter's mother had said that this proved how they did not belong in this country, where "possessions counted for everything." The only belongings they had were their stories.

In this short story, ghosts, memories, and stories become tightly bound together. The ghostwriter's mother understands how their stories become a part of their cultural inheritance. In writing a collection of stories about the

Vietnamese refugee experience and its many facets, Nguyen allows his own cultural heritage and life experience to inform his writing, as well.

The evening after the ghostwriter's brother's first visit, knocking wakes the ghostwriter at 6:35pm. She had locked the bedroom door, but the doorknob starts to rattle. She thinks to herself that her brother had given up his life for her; the least she can do is open the door.

As details about her brother begin to emerge, readers can see just how guilty and haunted the ghostwriter is by her own life as her brother is dead in part because of her.

The ghostwriter's brother is a pale fifteen-year-old, in soaked black shorts and a gray T-shirt, with bony arms and legs; his voice is hoarse and raspy. The ghostwriter welcomes him in and brings him fresh clothes and a dry towel. She is afraid to ask why he is there, so she asks what took him so long. She wonders if he knows that she is not good with children; that motherhood would be too intimate for her. He does not respond, so she assumes that it took a long time for him to swim to America.

The description of this first interaction illustrates the difficulties that the ghostwriter has had in her life as a result of losing her brother. Like characters in other chapters, she wants a sense of intimacy but feels instead that she is isolated from others.

The ghostwriter hears her mother returning and tells the ghostwriter's brother to wait there so that the ghostwriter's mother can also see him. When they return, they find only the clothes and the towel. Her mother tells her that she should never turn her back on a ghost. Her mother asks if the ghostwriter believes in ghosts now; she reluctantly says yes. Though it is unclear whether the brother is meant to be taken as a literal ghost, or an imagined haunting, his effect on her is tangible because of her unwillingness to confront the past he represents.

The ghostwriter thinks about how no one she knew believed in ghosts, except for the ghostwriter's mother and Victor. Victor had had a difficult time moving on from the crash. Nothing had been touched in his home since the family had left for the airport. "The dead move on," he comments to the ghostwriter, "But the living, we just stay here." The ghostwriter continues Victor's memoir, working through the night in the bright basement. Victor's statement is a perfect description of the ghostwriter's own situation. Even though her brother has passed, the ghostwriter is unable to move on with her life and remains burdened

by the horrors she endured fleeing Vietnam. As she writes Victor's words for him, readers can see echoes between his situation and the ghostwriter's.

One day, on the brink of finishing Victor's memoir, the ghostwriter and the ghostwriter's mother watch a Korean soap opera together. Her mother comments that if the Vietnamese War had not happened, they would be like the Koreans, the ghostwriter's father would be alive, and the ghostwriter would be married with children. Her mother worries that when she dies, no one will come to her funeral and that her daughter won't leave the house or know what to say. Her mother comments that the ghostwriter's brother would have known what to do, because "that's what sons are for." The ghostwriter's mother's lament helps to illustrate one of Nguyen's overall points throughout the collection of short stories. While the war had an effect on a massive scale, the horrors caused even to one individual family or one individual person is profound.

That night, the ghostwriter returns to the basement to write. Plagued by the ghostwriter's mother's words, she wonders why she lived and the ghostwriter's brother died. As she starts to think back to the day of his death, she hears a knock. She tells her brother that he can come in; it is his home, too. The ghostwriter asks why her brother has come; he says that he has not left this world yet. She understands why even though she has tried to forget the day of his death, it is unforgettable. The ghostwriter's invitation to her brother illustrates a theme that emerges from other short stories: that a "home" is often defined by a family, particularly when a person has been displaced from their cultural home. The ghostwriter, her mother, and her father then were forced to create their own sense of home in America.

The ghostwriter and the ghostwriter's brother had been on a refugee boat with a hundred other people. He was fifteen; she was thirteen. Her brother took her into the engine room, cutting off her long hair, binding her breasts, giving her his shirt, and smearing her face with oil.

The story of the ghostwriter's brother's death goes hand in hand with the story of them playing together in the bomb shelter the difference here, however, is that the children start to fully understand the stakes of their situation. They have lost their innocence as a result of their refugee experience: an innocence that they will never regain.

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lost their innocence as a result of their refugee experience: an innocence that they will never regain.

The ghostwriter and the ghostwriter's brother had then huddled in the dark until the pirates came. They confiscated all valuables and then seized the teenage girls and young women, shooting any men who tried to protest. The girls were thrown onto the pirates' boat. The ghostwriter explains later that these women haunt her just as much as her brother does, because of the years that they had lost from their lives.

The last pirate to leave glanced at the ghostwriter, commenting that she was "a handsome boy." The ghostwriter's brother then stabbed the pirate, and the pirate drew his machine gun and swung it against her brother's head. He hit the deck with a thud and a crack; dead, and with blood flowing from his temple.

The ghostwriter's guilt is explained here: she is haunted by her brother because she feels that she was indirectly the cause of his death. But the reality, of course, is that her brother's death is not her own fault, but instead due to the massive havoc that war wreaks on people's lives, both before and after they have become refugees.

The ghostwriter asks if it still hurts; the ghostwriter's brother says no, then returns the question. She says yes. The pirate had thrown her to the deck, ripping off her shirt. The ghostwriter's mother and the ghostwriter's father were screaming; she knew that she was screaming, even though she could not hear herself as the men got on top of her. She and her parents would never speak about this assault. But what pained her the most, she explains, was the light beating down on her and blinding her. Since that day, she avoided the daylight. Her brother notices that she is paler than he is. She asks him why she lived and he died. He tells her that she died too, she just didn't know it.

The ghostwriter's pain is more fully explained: not only did she lose her brother, but she also, in a sense, lost herself. As a result of this day, she became a living ghost and could not go out in the daylight or confront the outside world. Additionally, she lost some sense of intimacy with her parents, because they could not openly confront or address their shared trauma. She became isolated from the only people who could fully understand her experience.

This statement sparks a memory of a conversation the ghostwriter had with Victor. He had said that he believes in ghosts. He sees his wife and children all the time when he closes his eyes; when his eyes are open, he sees them in his peripheral vision. But he also smells them, feels them, and hears them. His wife

tells him to check for his keys; his daughter tells him not to burn the toast. Victor's method of thinking about ghosts is in some ways the opposite of what the ghostwriter has done up to this point: accepts the loss of his family, but refuses to be isolated from them. The final step in the ghostwriter's journey to confronting her past is understanding this way of thinking.

The ghostwriter had asked Victor if he is afraid of ghosts. He says that "You aren't afraid of the things you believe in." She didn't understand statement at the time, but does now. With the ghostwriter's brother by her side, she weeps for the years they didn't have together, for all of the words the ghostwriter's father and the ghostwriter's mother didn't say to each other, and for the girls who vanished that day and did not come back including herself. Victor's statement serves as an important turning point in the ghostwriter's thinking. Up until this moment, she has been afraid of her past and was therefore haunted by it. But when she accepts the horrors of what has happened to her, and grieves for the way it has affected her in the present, she is finally able to move forward.

When Victor's memoir is published a few months later, it sells well. The ghostwriter's name is not on it, but her reputation grows behind the scenes in publishing. Her agent calls her to offer another memoir, but she says she is writing a book of her own: ghost stories. Grieving for her brother allows the ghostwriter to move past being haunted. She takes more ownership over her own life in choosing to write her own work, rather than about the lives of others.

The ghostwriter's mother tells the ghostwriter that the ghostwriter's brother would not be coming back: he had said what he needed to. The ghostwriter implies that she has some past things that have been unaddressed. Her mother looks away, not wanting to talk about the ghosts of the refugees and the pirates, nor had the ghost of the girl the ghostwriter been. Just like the ghostwriter, her mother has been haunted by the past but instead of being haunted by her son, she is haunted by the way in which her daughter was affected by the war, and that she could do nothing to stop her assault.

Instead, the ghostwriter asks for a story. The ghostwriter's mother tells a story of a woman whose husband was a soldier. He was reported dead and she had refused to believe it. After the war, she fled to the United States, finally marrying again. She is happy until the day her first husband returns, decades later, having been a war prisoner for nearly thirty years. Her mother shows the ghostwriter a newspaper clipping with these two people, who look shy and uncomfortable together.The ghost story that the mother tells the ghost writer demonstrates the way in which the Vietnam War has made ghosts out of so many

people, and not just her own family. These ghosts are echoes of a former self that was not allowed to become fully realized.

This storytelling becomes a nightly ritual, and the ghostwriter writes all of the stories down. She writes that this is how some of the stories come to her, but more often she hunts for the ghosts. She explains that stories are just things that people fabricate. “We search for them in a world besides our own,” she writes, “then leave them here to be found, garments shed by ghosts.”

UNIT – IV

HAMILTON: AN AMERICAN MUSICAL

– LIN MANUEL MIRANDA

Hamilton details Alexander Hamilton's life in two acts, along with how various historical figures influenced his life, including the Marquis de Lafayette, Aaron Burr, John Laurens, Hercules Mulligan, Elizabeth Schuyler Hamilton, Angelica Schuyler Church, Peggy Schuyler, Philip Hamilton, Maria Reynolds, George Washington, James Madison, and Thomas Jefferson.

Act I

The musical opens with the ensemble giving a summary of Alexander Hamilton's childhood in the middle of the 18th century, before the American revolution. Various cast members describe how a series of misfortunes set Hamilton on his path to fame. After a hurricane destroyed his island, his mother died, and his father abandoned him, Hamilton wrote about his traumatic experience. Impressed by his facility with language, people from his island raised money to send him to America to get an education. After catching the audience up to speed on this exposition, the play proper begins.

Arriving in New York, the ambitious young Hamilton seeks out Aaron Burr and asks for advice on obtaining an accelerated course of study like Burr did. Burr advises Hamilton not to talk so much, but Hamilton insists that he talks so much because he has passionate opinions. The two characters are established as foils for one another; where Hamilton is brash, outspoken and opinionated, Burr is careful, strategic, and less principled. When the two new acquaintances go to a bar, they meet John Laurens, Hercules Mulligan, and the Marquis de Lafayette. All except Burr are excited about the imminent American Revolution, cheering, "raise a glass to freedom."

We are next introduced to the Schuyler sisters, who wander through downtown New York City enjoying the excitement of the changing social tides. Aaron Burr hits on Angelica, but she shuts him down. She then states that she has been reading Thomas Paine's Common Sense, and is looking for a "revelation," expressing a desire for female equality.

We meet Loyalist Samuel Seabury, a farmer who is condemning the revolutionary Continental Congress (and all patriots in general). When he encounters the farmer, Hamilton criticizes Seabury's condemnations. A message

from King George arrives in America, warning the colonists that the king will do whatever he needs to do to keep the colonies under his control. The king sends General Howe and 30,000 troops to the New York harbor, challenging the colonial Americans' desire for independence.

Next we are introduced to General George Washington, who recognizes that the colonists are at a severe disadvantage to the British troops. He is frustrated that the rebel troops keep retreating. When Hamilton steals the English troops' canons, showing that he is willing to take risks and break the rules for the sake of America, he wins favor with Washington. Meanwhile, Aaron Burr introduces himself to Washington, offering assistance and advice, but ends up offending Washington by criticizing the current state of the colonial troops. Washington asks Hamilton to help him with war plans, and Hamilton recruits John Laurens, Hercules Mulligan, and Lafayette to aid the rebellion. He sets Mulligan up on the British side as a spy and writes to Congress to convince them to send supplies. He wants to use an element of surprise to defeat the British.

Sometime later, Aaron Burr and Alexander Hamilton are at a winter ball, and Burr tells Hamilton that if he marries a Schuyler sister he will become rich. Eliza Schuyler sees Hamilton and falls in love with him at first sight. She tells her sister, Angelica, that Hamilton is the one, so Angelica introduces them. Alexander and Eliza write love letters for the next two weeks, and then get engaged.

On the day of the wedding, Angelica reveals to the audience that she is also in love with Alexander, but gave him to Eliza because he was poor and she was expected to marry rich, and because she knew Eliza was in love with him. As Hamilton's friends congratulate Hamilton on his marriage, they ask Burr about a woman he has "on the side." Burr admits that he loves a woman named Theodosia, who is married to a British officer. Hamilton tells him to go after her, but Burr says he is "willing to wait for it." Burr compares his life to Hamilton's, noting that "Hamilton faces an endless uphill climb," and he "wastes no time," but Burr will wait to see what his own purpose is before acting.

Later, the American troops are dangerously low on supplies. Washington plans a surprise, night-time attack against the British, hoping for some help from the French. Washington makes Charles Lee second in command, but Lee proves unable to lead an army. When Lee criticizes Washington, Laurens challenges Lee to a duel, even though Washington has forbidden it. In the duel, Laurens shoots Lee in the side, so Lee yields. Washington is upset with Hamilton, who acted as Laurens' number two. When Hamilton insists that he should be in charge of a

battalion, Washington disagrees, saying it is too risky and that he needs Hamilton to stay alive, sending him home.

When Hamilton arrives home, Eliza tells him she is pregnant and that she wrote to Washington, asking him to send Hamilton home. Meanwhile, Lafayette secures aid from France, ensuring that the colonists will be able to defeat the British at Yorktown. Washington invites Hamilton back, and offers him a position in command.

1781, The Battle of Yorktown. Hamilton, worried about the possibility of a stray, accidental gunshot, orders his men to remove the bullets from their guns as they make a surprise attack. After a week of fighting, the British surrender. King George returns to the stage to reprise his warnings, and challenges America: "What comes next?" He tells them they don't know how to lead or be independent.

Aaron Burr, who has married the woman with whom he was having an affair following her husband's death, meets his first and only child, a daughter named Theodosia. Simultaneously, Hamilton meets his son, Philip. The two new parents have a similar hope that they can build a country their respective child can "come of age with." Both return to New York to study law, but Hamilton progresses much further and faster than Burr, becoming a lawyer and working on the very first murder trial in independent America. Given his talents, Hamilton is chosen to participate in the Constitutional Convention, a group tasked with forming the legal framework for the new nation. He shows up at Burr's house in the middle of the night, asking if he will help defend the new constitution, admitting that Burr is a better lawyer than him. When Burr refuses to help write the Federalist Papers, Alexander calls him out for never having opinions and always standing to the side. Later, Hamilton recruits John Jay and James Madison to help write the Papers. Washington asks Hamilton to run the National Treasury Department. Angelica tells Alexander that she has married a rich man, and is spending time with him in London for a while.

Act II

We meet Thomas Jefferson, who has been the ambassador to France, abroad for the duration of the war. He returns to his home in Monticello, a plantation in Virginia. Washington has asked him to be the Secretary of State, and he is already Senate-approved by the time he returns. He goes to New York City, where James Madison asks him to help stop Hamilton's financial plan, which, he believes, would allow too much government control. Hamilton wants the federal government to "assume state debts and establish a national bank."

Jefferson and Hamilton debate the plan. Jefferson argues that since some states, such as Virginia, already paid their war debts, they shouldn't have to pay for other states' debts too. He also points out that since America just escaped a government with too many taxes, it does not make sense that they should want to establish federal taxes in America. Hamilton responds that assuming the debts would make America wealthier in the long run, and then condemns Jefferson for supporting slave labor in the South. Washington tells Hamilton he needs to find a compromise and gain more Congressional approval, or he will most likely be asked to leave Washington's cabinet.

Eliza implores Hamilton to take a break from work. She and Angelica are going upstate for the summer and they want him to join them, but Hamilton insists that he can't vacation with them because he needs to get his plan through Congress.

When Eliza and Angelica are gone for the summer, Hamilton meets Maria Reynolds, who appeals to Hamilton for help, claiming she is being mistreated by her husband, James Reynolds. Alexander lends her some money and walks her home. When she offers herself to Hamilton, the two begin an affair that lasts for a month. Soon after, Hamilton receives a letter from Maria's husband blackmailing him. Hamilton pays James Reynolds to not tell anyone (especially Eliza) about the affair.

Later, Hamilton, Jefferson, and Washington have a private meeting to discuss Hamilton's financial plan. Jefferson and Washington agree to the plan, as long as the national capital, which was in New York City at the time, is moved further south (just north of Virginia, to modern-day Washington D.C.). Aaron Burr bemoans not being in the room when the deal took place. James Madison, who was working with Jefferson, gets the votes Hamilton needs to push his deal through Congress.

Aaron Burr defeats Eliza's father, Philip Schuyler, in a Senate race, switching to the Democratic Republican Party in order to win. Hamilton considers Burr's running against Schuyler a personal attack, but Burr insists he was only taking an opportunity to advance his career.

Congress debates whether or not to aid French citizens in their Revolutionary War. Jefferson argues that France provided aid during the American Revolution and America promised to aid France. He furthers his argument, saying that France did not ask for land, only help with their revolution. Hamilton counters that France is too much of a mess after going through their own Revolution, so getting involved could harm America. He also argues that

America received aid from and signed a treaty with the King, who is now dead. Washington agrees with Hamilton that the people of France don't know who will lead them in the wake of the Revolution, making the situation too dangerous. Jefferson accuses Hamilton of betraying Lafayette. Burr, Jefferson, and Madison are upset that Hamilton "got Washington in his pocket." The three agree to try and find some dirt on Hamilton by following the money to and from the treasury to see where it goes.

Washington tells Hamilton that Jefferson resigned from the cabinet in order to run for president, and that Washington is stepping down. But John Adams wins the presidency, and fires Hamilton immediately. Hamilton publishes a response, in which he criticizes Adams. Meanwhile, Burr, Jefferson, and Madison discover Hamilton's payments to James Reynolds, which, they believe, are evidence of some sort of illegal political deal. Hamilton proves to the men that he did not spend the treasury's money and that he was paying to cover a sex-scandal. Worried about what his dissenters could do with this information, he publishes "The Reynolds Pamphlet," in which he publicly admits to the affair. Angelica confronts Alexander about the pamphlet, telling him she stands by Eliza. When she finds out, Eliza burns the letters she wrote to Hamilton, in order to maintain her privacy and to write herself out of the historical "narrative."

Later, Philip, Hamilton's son, defends his father from the criticism of another young man, George Eacker. Philip challenges Eacker to a duel, and Hamilton advises his son to fire his gun in the air when it comes time. At the duel, Philip starts oto do as his father said, but Eacker fires before the count of ten, hitting Philip right above the hip. Eliza and Alexander are both at Philip's side when he dies in the hospital. After the tragedy, the two reconcile.

The Election of 1800. Americans are disappointed with Adams' presidency. Jefferson and Burr both run against him. Since it is clear that Adams will not be president, the race is between Jefferson and Burr. Madison suggests that Jefferson should try and get an endorsement from Hamilton. Burr openly campaigns against Jefferson, something unheard of at the time. When the time comes, the Federalist Party looks at Hamilton to see which way they should vote. Hamilton endorses Jefferson, stating, "Jefferson has beliefs, Burr has none." Upset, Burr challenges Hamilton to a duel.

At the duel, Burr is paranoid that Hamilton is out to kill him. He notes that Hamilton "methodically fiddled with the trigger," and was wearing his glasses "to take deadly aim." Though Hamilton points his gun at the sky just as he told his son to, Burr shoots him. In a soliloquy, Hamilton contemplates the legacy he

leaves behind and his imminent death. Burr regrets killing Hamilton, saying, “the world was wide enough for both Hamilton and me.” Both Eliza and Angelica are at Hamilton’s side when he dies.

The musical ends with Eliza telling the story of the Founding Fathers. She relates how she lives 50 years longer than Hamilton and works to uphold his legacy. She opens an orphanage in his name and sings the song, "Who Lives, Who Dies, Who Tells Your Story."

THE ESCAPE; OR, A LEAP OF FREEDOM - WILLIAM WELLS BROWN

The play Escape; or, a Leap for Freedom explores the subject of slavery in the history of the United States and the kind of treatment the society accorded slaves. It unravels a complex religious and racial conflict among the Southerners. The play also substantially focuses on sexual and emotional exploitation of slaves by slave masters in a manner that is not only inhuman, but also antisocial. In so doing, slave masters meticulously planned separation of families of their slaves in a bid to manipulate them. William Wells Brown, having suffered a similar fate, understands too well what it implied to lead slaves’ social lives. The play also dwells on what he terms a leap for freedom when the Northern states took a bold stand against slavery. It was an irony of sorts given that the Northerners were less religious and were expected to be less human as compared to highly religious Southerners. In the play, William Wells Brown describes the use of whips, chains, and beating sticks as the hallmark of suffering in slavery. Any slave who dared to escape from slavery received the most ruthless treatment ever witnessed in the society. In order to get the attention of his audience, William Wells Brown intelligently laced his message with themes that resonated well with the general white population. This did not just make him stand out as a prominent African American antislavery crusader, but also gave his message a lot of impetus.

SEXUAL EXPLOITATION

William Wells Brown was born of a slave mother, Elizabeth, who was at the time working for Dr. John Young. His father, supposedly a relative of Dr. Young, was a white man. It goes without mentioning that his birth was a result of sexual exploitation of slaves by slave masters. Slave masters sexually exploited their slaves, but never turned up to claim their children. It shows the degree of

moral decadence in the society at the time. According to the religion that Southerners claimed to respect so much, sexual relationships were supposed to be practiced primarily by married couples. The subject also questions the stability of racial lines in as far as sexual relationships are concerned. At one point, race was used to limit their rights and several other activities in America and at other points it seemed meaningless. The subject of sexual exploitation of female slaves appears particularly attractive for William Wells Brown. William's birth was a result of sexual exploitation of slaves by their masters. Unfortunately, his mixed heritage did not give him any social advantages. The society treated him like any other African American, i.e. a slave without dignity.

In the play, Melinda has to avoid the temptation of falling into her master's trap for sexual exploitation. Dr. Gaines, her master, offered to find her a separate cottage to keep her as his mistress several times. It is important to note that these sexual advances started when Melinda was only a little girl. Thus, it was not only an affront to her status as a slave, but also an affront to her gender. William Wels Brown mainly intended to rope in the idea of gender in order to give his play more attention from the society. Melinda only represented several ladies who lost their innocence to their slave masters. More importantly, her curse would be her God-given beauty in this case. The author also includes marriage in the story to show how vulnerable female slaves were in the society. Unknown to Dr. Gaines, Melinda and Glen are secretly married. Thus, when Dr. Glen insists on seeking to exploit her sexually, she confronts him with the reality of her marriage. Marriages were to be respected and Melinda expected this revelation to keep Dr. Gaines away from her. It was her last point of defense after several years of exploitation (Brown 324).

Sexual exploitation was one of the severe forms of emotional torture that slave masters exposed their female slaves to. It was planned and executed without their consent and women slaves were expected to keep silent about it. It goes without mentioning that sexual exploitation of female slaves showed a great deal of moral decadence in the American society. The whites did not just lack respect for their slaves, but also for their families. It is the reason why William Wells Brown mocks whites of their deeds that resulted in his birth in his later lectures. Slaves who refused these sexual advances were treated with untold cruelty. According to the play, the Southerners did not match their religious beliefs with concrete actions. While their religious beliefs forbade them from having extra-marital sexual affairs, they willingly seduced female slaves. Besides, these acts of sexual violence were meted against female slaves due to the account of their God-given beauty. Brown sought to portray sexual exploitation of slaves as an

outright act of hypocrisy among the Southerners, who were mostly of the Christian faith (Brown 324).

NORTHERNERS AGAINST SLAVERY

In the play, William Wells Brown uses Mr. White to depict the antislavery mood in the North. Unlike in the Southern states, the Northerners mainly condemned slavery and occasionally slammed Southerners for insisting on it. Mr. White had traveled to the South where he talked about slavery in public. As a result, Southerners attacked him and he had to hide and escape back to the North for his safety. This incident showed the heightened tension between the South and the North. This tension threatened to explode into a civil war by every passing day. While the Northerners opposed slavery, they also denied Blacks their fundamental rights and freedoms. It was arguable that they had no moral authority to lecture the Southerners on slavery. In fact, the Southerners interpreted their opposition to slavery as an act of economic sabotage. The Southerners were mainly agriculturalists who depended on manual labor for their farms. Slavery seemed to provide the cheapest source of labor. In turn, Northern states were industrialized and did not entirely rely on manual labor. As a result, Blacks were dangerously caught up in the political tension between the Northerners and the Southerners (Brown 324). The Northern anti-slave crusaders came to the aid of Southern slaves. However, most of it was lip service because they also participated in violation of the rights of Blacks, albeit in a different way.

CONFLICT OF RELIGION AND RACE

Slavery is closely intertwined with the history of the United States right from the American Revolution to the Civil War. The American founding fathers fronted the Revolution to bring liberty to the American soil only to form a nation founded on slavery. Indeed, antislavery crusaders often cited this as a proper justification for cessation of slavery. In their argument, they maintained that Blacks had also contributed immensely in the Revolution in pursuit of liberty. Thus, they needed to be granted freedom by totally abolishing slavery in the United States of America., When drafting the Declaration of Independence, Thomas Jefferson gave slavery a prominent coverage. He listed slavery as one of the social evils that had been forced upon the United States by the British. The American founding father, renowned for his immense contribution to the liberation struggle, was deeply concerned about the moral consequence of

America's reliance on slavery (Brown 324). According to him, the liberation struggle was anchored in the conviction that liberty was a precious gift from God and that those who violated it were bound to face the wrath of God Himself. Again, Brown brought in the "American Dream" as well as America's religious inclination to condemn the atrocities meted against blacks in slavery.

As slavery became commonplace in the Southern states, it increasingly became a subject of confrontation in the Congress as well as periodicals and articles. It is instructive to note that while most Northerners and indeed Southerners understood Jefferson's moral argument against slavery, they still supported it either economically or politically. It was characteristic of a nation torn between total human liberty and the system of slavery. Essentially, the Northerners used the fate of Southern slaves to define labor relations in the North. By making sensational claims regarding white slavery, the Northern labor movement made successful arguments in relation to labor relations. In fact, labor movements were born around this time as most whites took up jobs in industries. It was a complex conflict of religion and race between the North and the Southern states. Although Blacks in the antislavery movement used the confusion to advance their agenda, most scholars contend it was a tricky balance. For instance, William Wells Brown was intelligent enough to hide the fact that he was speaking for black slaves in his public lectures across America after his escape. In most cases, he would add gender and religious issues to deflect attention from race and slavery. He understood that gender and religious issues resonated well with the entire American society. At the time, women in America did not have voting rights and finding meaningful employment was a tall order (Brown 324).

SEPARATION OF FAMILIES

Separation of families is another manner in which slave masters intimidated and inflicted emotional torture on slaves. William Wells Brown faced this fate when he attempted to escape with his entire family. As a result, they were chained, severely whipped, and separated as a family. They were individually sold to different slave masters, never to see one another again. According to William Wells Brown, this was the ultimate punishment for daring to escape from slavery. However, William found opportunity to escape and fled to the North where he adopted a more meaningful career of lecturing. The same fate befalls Melinda and Glen in their new-found love. Although the two are in love, their slave master would not allow them to marry. Instead, all barriers are erected on their way of being together in order intentionally to discourage them. After all,

their being together is a major hindrance to Dr. Gaines' lusty relationship with Melinda. Essentially, separation of families was used intentionally to manipulate slaves and prevent them from fronting a joint action plan against slavery. Slave marriages survived on the whims of their slave masters. A slave master could decide to end them any time through the sale one from a slave couple. It is a tool that slave masters used quite ruthlessly to manipulate and humiliate their slaves. Instructively, Christianity advocates for sanctity of the family and emphasizes on non-interference with what God has put together. Thus, Brown sought to make a religious appeal to make his point.

In conclusion, the play explores the evil of slavery in the American society and how slaves were treated in the society by unraveling the complex religious and racial conflict among the Southerners. Besides, rampant cases of sexual exploitation of slaves showed the degree of moral decadence in the American society at the time. Slave masters had no respect for families, which is perhaps the reason they separated families in a bid to manipulate and humiliate them. Although Northern states did not fully support slavery, they did very little to stop it. In most cases, they used it to advance interests of their labor movements. On release, William Wells Brown embarked on a mission to champion for the abolition of slavery. He used immense courage and intellect to communicate with his audience so that they found his antislavery message important. Perhaps, this makes him stand out in history as one of the greatest pioneers in the antislavery campaign.

UNIT - V

NATIVE SPEAKER BY CHANG

-RAE LEE

Henry Park is a Korean American man who lives in New York City and works as a spy of sorts. His job is to go undercover in a variety of contexts and gather information about a specified target. His boss is a man named Dennis Hoagland, whose firm gets hired by outside clients to gather information about "people working against their vested interests." In general, the people Henry spies on are usually wealthy immigrants who secretly support insurrections or revolutions in their home countries.

Most recently, Henry was assigned to gather information on a Filipino therapist named Emile Luzan. It's normally easy for Henry to stick to his invented backstory, but he had a hard time doing this because life was in shambles: his wife, Lelia, had recently gone to Italy alone. Her departure was tied to the fact that their son, Mitt, died at the age of seven.

Lelia felt alone with her grief because Henry never talked about it, but Henry just isn't a very expressive person. This is thanks to his Korean upbringing. His family moved to New York City from Korea when he was young, and his father worked hard to open grocery stores in the city. He did this with money from a ggeh, or a Korean "money club." After Henry's mother died when he was 11, his father moved Henry to a wealthy neighborhood north of the city and didn't dwell on his wife's death. Henry eventually became accustomed to his father's silent, stoic ways.

These days, Lelia has returned from Italy but hasn't moved back in with Henry. She's still angry about the way he mourned Mitt's death, which happened when they were staying with Henry's father during the summer. Mitt eventually wound up becoming close friends with the white children in the neighborhood, but during a rowdy pig pile at a birthday party, Mitt was crushed beneath the weight of the other boys and died.

Back in the novel's present, Henry has been avoiding his company's office because he doesn't want to talk to Hoagland about what happened during his Luzan assignment: Henry developed a real therapeutic relationship with Luzan and planned to warn Luzan to be careful. But two of his coworkers appeared and took Luzan away before Henry could say anything. One of those coworkers was

Jack, an older Greek man who's a mentor to Henry. Now, Henry has been put on a new assignment, and Hoagland has instructed Jack to oversee it.

Henry is supposed to gather information about a Korean American city councilman named John Kwang. The fact that both Henry and Kwang are Korean Americans living in New York City is supposed to make the job easy for Henry, whose task is simply to work at Kwang's new political headquarters in Queens as an intern. He's supposed to write periodic reports about Kwang's activities and send them to Hoagland. But he's slow to get started, since he's preoccupied with what's happening in his relationship with Lelia. Henry turns to Jack for advice on how to fix his marriage, knowing Jack had a happy marriage before his wife died. In turn, Jack not only acts as a professional mentor, but also as a friend and confidante—and yet, it becomes increasingly clear that his advice to Henry about how to handle the Kwang case comes directly from Hoagland.

In the first weeks of his internship, Henry notices how much the other volunteers respect Kwang. They see him as a unifier who's representative of New York's immigrant communities. One volunteer, a young man named Eduardo, stands out as being especially devoted to Kwang. Eduardo is a 23-year-old though he looks older college student who has become close to Kwang. As for Kwang himself, he has a magnetic presence and hasn't yet confirmed or denied whether or not he'll be running for mayor. The current mayor, De Roos, is clearly nervous that Kwang will make a run for the position, so he has been criticizing him in public.

As Henry works his way into the Kwang organization, he manages to reestablish contact with Lelia. He does this by asking if he can borrow tape recordings she has of Mitt, saying he wants to hear their son's voice. This leads to a late-night conversation at their mutual friend's apartment a conversation in which Lelia makes it clear that she left Henry because she'd had enough of his silence and secrecy, she hates that he never talks about Mitt, and she also dislikes his commitment to his job. After this, Lelia and Henry begin to see each other more regularly.

Slowly but surely, Henry endears himself to Kwang, who takes an interest in him because he's Korean American. Henry likes Kwang because he reminds him of a younger version of his father. The closer Henry works with the councilman, the more Kwang takes him under his wing, which only makes Henry feel worse about sending information about him back to Hoagland. Jack pays him several visits and encourages Henry to do his job, indicating that Hoagland is getting impatient.

Around this time, Lelia moves back in with Henry. They've been on good terms ever since a trip to clean out his father's house (his father died not long after Mitt). On this trip, Henry finally opens up to Lelia about his feelings. He even tells her about his difficulties at work, explaining that he's under pressure to dig up dirt on Kwang. He also implies that Hoagland might want him to make something up if he can't actually find anything scandalous about Kwang. But Henry's hesitant to do so because he knows Kwang might get hurt; after all, he recently learned that Luzan was killed in an alleged "accident" while traveling.

One night, Lelia and Henry are watching the news and discover that Kwang's headquarters have been bombed. Two people died: a custodian and Eduardo. Henry immediately contacts Hoagland and Jack, but they claim to have had nothing to do with the bombing. After this, Kwang's political operation moves to his house in Queens, where Henry starts working late and taking on many of Eduardo's duties. Everyone on the team is tense: Kwang still hasn't made a statement about the bombing and refuses to be seen in public. He's unraveling. Late one night, he comes downstairs and drinks with Henry. There have been rumors in the news that Eduardo was secretly renting an expensive apartment in Manhattan. People think Kwang was bankrolling him, but they don't know why. When Henry tries to broach the subject, Kwang gets angry, and their conversation devolves into an argument in which Kwang shouts at Henry. Henry backs down, and then Kwang declares that they're going out together.

It's almost four in the morning when Kwang tells Henry to drive him into the city. They stop to pick up Sherrie, Kwang's PR coordinator. They then go to a Korean after-hours club where the waitresses shower the (mostly male) clientele with flirtation and physical affection. Henry can tell that Kwang and Sherrie have been here together before; they're clearly having an affair. Once inside a private room, Kwang tries to pair Henry off with the waitress. Noticing that Henry is very uncomfortable, Sherrie decides to leave but the door is locked. Kwang jumps up and physically restrains her, so Henry defends her by tackling Kwang. Sherrie slips out of the room, and then Kwang turns his rage on Henry. He's quite drunk, and he claims that everyone is against him. Even Eduardo was against him, he says, explaining that Eduardo was stealing information. When Kwang found out, he says, he hired a Korean gang to take care of the matter, though he claims he didn't know they'd bomb the headquarters. Henry is speechless and leaves as Kwang sits back for a lap-dance from the waitress.

Around this time, Jack meets Henry in a diner and urges him to give Hoagland information. One of the duties Henry took over from Eduardo is

organizing Kwang's "money club," which Kwang has styled after the traditional Korean ggeh to empower his community of immigrants. Henry is in charge of keeping track of all the people who contribute to the ggeh, and now Jack tells him that Hoagland wants a copy of the list of names. After some hesitation, Jack delivers the list.

Kwang is arrested the following day. Kwang returned to the club the previous night, got drunk, and crashed his car while driving with one of the waitresses, a 16-year-old Korean girl. His entire political team is thrown into chaos, but not just because of the scandal there's also a report that the Immigration and Naturalization Service has gotten its hands on a list of people participating in Kwang's "money club." Most of the people in the club are undocumented immigrants, and by the time Henry is watching the news broadcast, the director of the Immigration and Naturalization Service reports that they have all been arrested and will be deported. Henry is devastated. He feels as if he has betrayed his own people, and he refuses to ever work for Hoagland again. He now knows Eduardo was another of Hoagland's operatives.

Henry quits his job and spends his days walking through Queens. He sometimes passes by Kwang's old house. Kwang himself has moved back to Korea with his family, but Henry still thinks about him. Otherwise, he spends time with Lelia and helps her in her job as an ESL teacher, going into classrooms and helping children work on their pronunciation—an activity that at least makes him feel like he's helping the immigrant community instead of hurting it.

Nemesis - Philip Roth

Bucky Cantor is an enthusiastic 23-year-old playground director at the Chancellor Avenue School in Weequahic, Newark, New Jersey. Despite his small frame, Bucky is an accomplished athlete. He is a competitive javelin thrower, weightlifter, and diver. The story begins in 1944, during World War II. At this time, all of Bucky's friends and peers are enlisted and fighting abroad. Bucky's poor eyesight has disqualified him from serving, and he is racked with guilt for missing out on this formative nationwide experience. This event exacerbates Bucky's insecurities about his masculinity.

Bucky sees the playground as his battlefield, and he is keen to command it like a soldier. In the summertime, there is a polio outbreak that particularly affects Weequahic. Many of Bucky's students are afflicted, and the results are devastating. Day after day, more students become paralyzed and die. Bucky, who has been raised as an observant Jew, begins to question his faith. The events seem senseless, and he is deeply impacted by the children's suffering.

Bucky's early life was ridden with tragedy. After his mother died in childbirth, his father was imprisoned and then abandoned his family. Consequently, Bucky was raised by his grandparents. Bucky's grandfather was particularly tough, and he wanted to ensure his grandson's emotional and physical strength. We learn that Bucky's grandfather has passed away three years prior to the beginning of the story, and Bucky is now the primary caregiver for his grandmother.

Bucky is happy about his relationship with Marcia, a fellow teacher who is spending her summer working as a camp counselor in the Poconos. Marcia calls Bucky frequently, worrying that he will contract polio if he remains in Newark. Bucky initially refuses Marcia's offer. One day, however, after visiting Marcia's father, he decides that he wants to propose to his girlfriend. He leaves Newark for Indian Hill Summer Camp to inform Marcia of the good news and spend the rest of the summer with his new fiancée.

Indian Hill strikes Bucky as utopian. However, Bucky is unable to fully enjoy the camp because he feels so guilty for abandoning the playground children. He vacillates between returning to Newark or remaining at Indian Hill, ultimately settling on the latter. Polio, however, knows no boundaries. A few weeks after his arrival, one of Bucky's best friends and co-counselors contracts polio. Bucky's guilt magnifies, as he is convinced that he is the carrier that has brought polio from Newark to Indian Hill.

Within 48 hours, life changes drastically. Summer camp ends prematurely, and Bucky goes to the hospital to check if he could possibly be a polio carrier. Although he has not previously had any symptoms, Bucky tests positive for polio. He is soon afflicted with all of the debilitating symptoms, and he is partially paralyzed. He remains in a brace or wheelchair for the rest of his life.

Nearly 25 years later, a former playground student named Arnie Mesnikoff encounters Bucky on the street. Like Bucky, Arnie contracted polio and survived. He also wears leg braces and struggles with mobility. The two begin to have weekly lunches together, where Bucky divulges the events of the past quarter century. Arnie is revealed to be the narrator of Nemesis.

Arnie learns that following Bucky's diagnosis, he became depressed and saw his life as irrecoverable. He remains convinced that he carried polio to the playground children and to Indian Hill campers, and he continues to feel immensely guilty. Additionally, he asked Marcia to leave him to "protect her" from having a crippled husband. He never dated or remarried, and he remains heartbroken and alone. Arnie tries to cheer Bucky up, but he realizes that he has

spent the last decades ashamed of himself and his condition. The story ends when Arnie reminisces about his school days. He recalls the community's admiration of Bucky Cantor. He prefers to remember this version of Bucky, the strong javelin thrower and hero.