

Teaching Frameworks: Course Outline and Recourses for OBE

Course Code: ENG 0232-2303

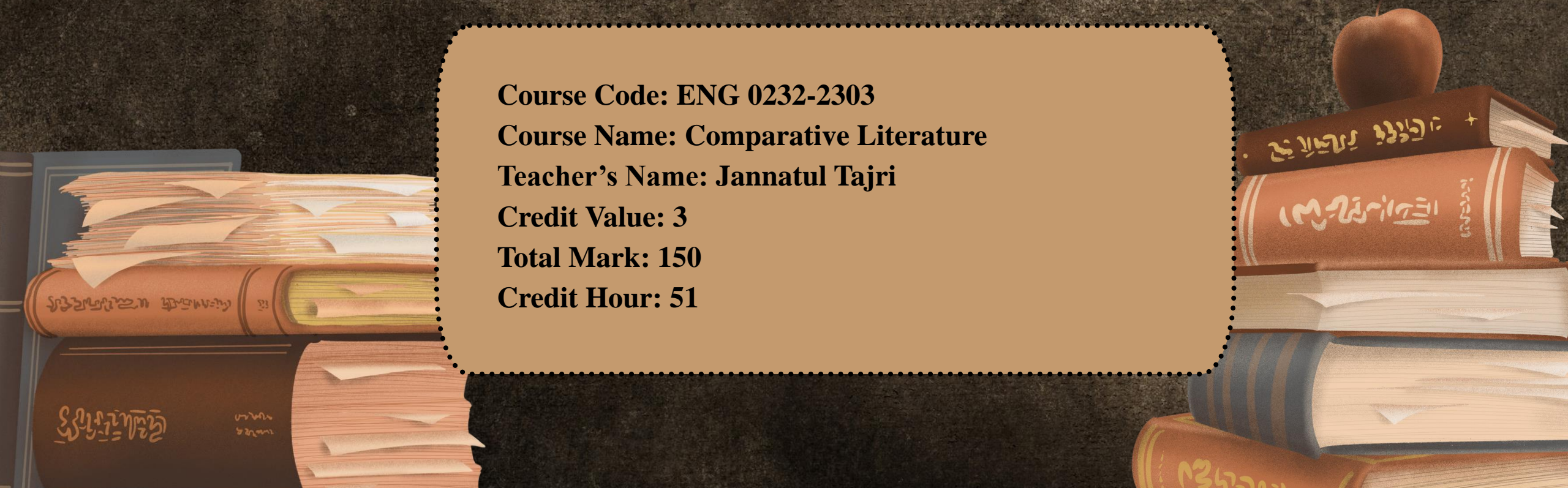
Course Name: Comparative Literature

Teacher's Name: Jannatul Tajri

Credit Value: 3

Total Mark: 150

Credit Hour: 51



Course Learning Outcomes: at the end of the course, the student will be able to-

CLO 1	Critical Understanding of Comparative Literature	Remember Understand
CLO 2	Integrate insights from other disciplines into the analysis of literary texts.	Understand Apply
CLO 3	Apply advanced skills in textual analysis to compare literature across various cultural contexts.	Apply
CLO 4	Analyze the interplay between local and global perspectives in literature	Analyze
CLO 5	Develop an ethical and inclusive approach to comparative studies	Evaluate
CLO 6	Conduct independent, comparative research projects	Create

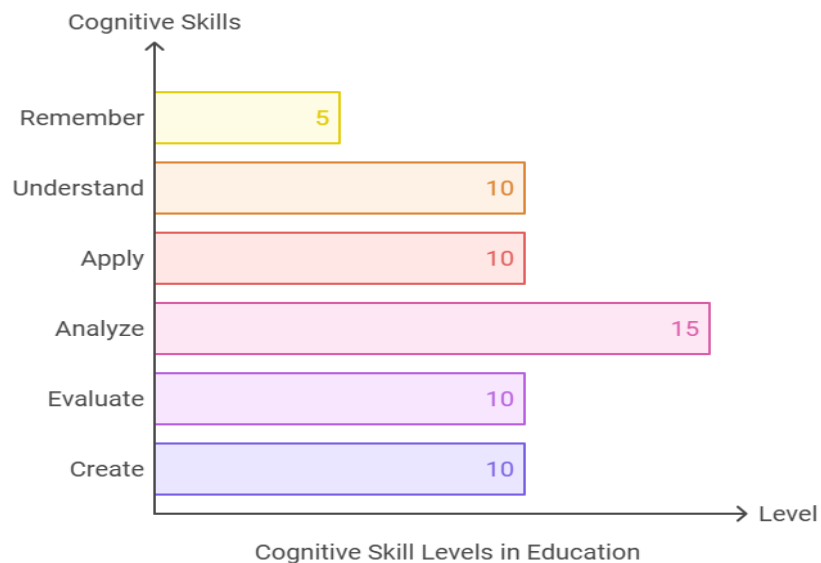
ASSESSMENT PATTERN

Total Marks
Per Credit 50 Marks

3 Credits Course	150 Marks
2 Credits Course	100 Marks
CIE	60%
SEE	40%

CIE- Continuous Internal Evaluation (90 Marks-60%)

Bloom's Category Marks (out of 45)	Tests (45)	Assignments (15)	Quizzes (10)	External Participation in Curricular/Co-Curricular Activities (20)
Remember	5		05	Attendance : 10 Viva-Voce : 10
Understand	10	05	05	
Apply	05	10		
Analyze	10			
Evaluate	05			
Create	10			



Mapping

Week	Topic	Teaching Learning policy	Assessments policy	CLO
1 st	Introduction to Comparative Literature Definition, scope, and objectives of Comparative Literature.Key concepts: intertextuality, influence, and reception.Comparative Literature vs. National Literature.History and development of the discipline	Lecture with PPT presentation, Discussion	Class attendance Class performance Mid exam	1
2 nd	Kim By Rudyard Kipling Theme ,summary, character analysis	Lecture with PPT presentation, Discussion	Class attendance Class performance, Mid	1,3
3 rd	Gora by Rabindranath Tagore Theme ,summary, character analysis Nationalism, Identity, Religion Identity	Lecture with PPT presentation, Discussion	Class attendance Class performance, Mid Assignment	4

Mapping


4 th	Rainer Maria Rilke: The Duino Elegies (selections)	Lecture with PPT presentation, Discussion	Class attendance Class performance, Mid Quiz,	3,4
5 th	Rainer Maria Rilke: The Duino Elegies (selections)	Lecture with PPT presentation, Discussion	Class attendance Class performance, Mid Quiz,	4
6 th	Jibananda Das: Bodh,	Lecture with PPT presentation, Discussion	Class attendance Class performance, Mid Quiz	5



Mapping

7 th	Anton Chekov: The Butterfly Theme ,summary, character analysis	Lecture with PPT presentation, Discussion	Class attendance Class performance , Mid Quiz	2
8 th	ManikBandopadyay: Pragoitihask, AtmahatyaAdhikar Theme ,summary, character analysis	Lecture with PPT presentation, Discussion	Class attendance Class performance, Mid Quiz	1,4
9 th	Compare	Lecture with PPT presentation, Discussion	Class attendance Class performance, Final Quiz	2,3

Mapping



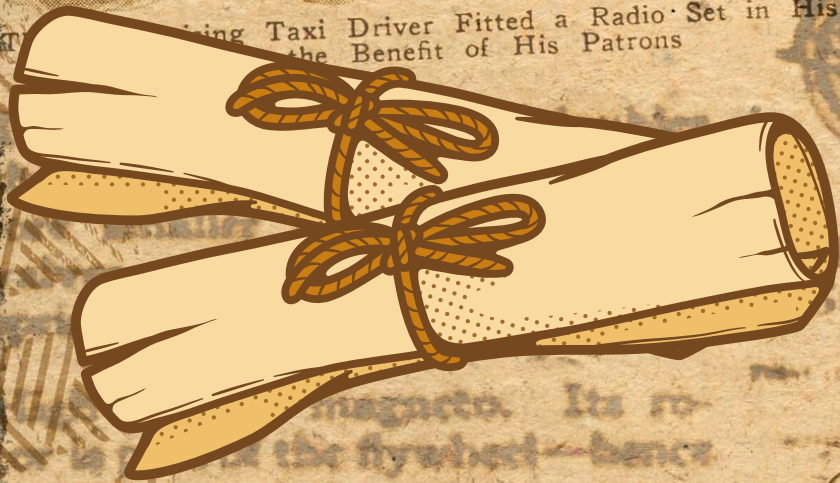
10 th	Shikar	Lecture with book, Discussion	Class attendance Class performance, Final Quiz	2
11 th	, AaatBochor Ager Ekdin	Lecture with book, Discussion	Class attendance Class performance, Final Quiz	4
12 th	Anton Chekov: The Butterfly	Lecture with book, Discussion	Class attendance Class performance, Final Quiz	3,4

Mapping

13 th	ManikBandopadhyay: Pragoitiharik, AtmahatyaAdhikar	Lecture with PPT presentation, Discussion	Class attendance Class performance, Final Quiz	1,2
14 th	Madame Bovary Theme ,summary, character analysis	Lecture with PPT presentation, Discussion	Class attendance Class performance, Final Quiz	5
15 th	Grihodaha Theme ,summary, character analysis	Lecture with PPT presentation, Discussion, Presentation	Class attendance Class performance, Final Quiz	3

Mapping

16 th	compare	Lecture with PPT presentation, Discussion	Class attendance Class performance, Final Quiz	4
17 th	Revision	Lecture with PPT presentation, Discussion	Class attendance Class performance, Final Quiz	1,4



University of Global Village (UGV), Barisal

Department of English

BA (Hons) Program

Week : 1st

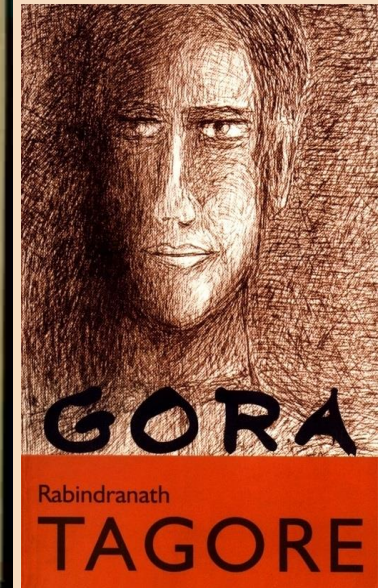
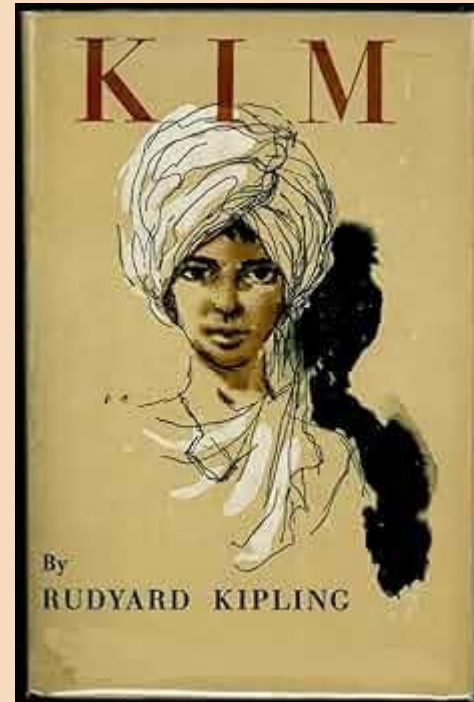
Introduction

Page:



What is Comparative Literature?

- The study of literature across cultural, linguistic, and disciplinary boundaries.
- Identifies universal themes and explores cultural differences.



Historical Background



- Originated with Johann Wolfgang von Goethe's concept of 'Weltliteratur.'
- Grew during the 19th and 20th centuries.
- Key moments shaped the field's development.

Key Approaches in Comparative Literature

- Intertextuality
- Influence studies
- Cross-cultural analysis

Major Themes in Comparative Literature

- Identity and selfhood
- Power and politics
- Love and
- Conflict
- Cultural exchange and hybridity

Methods of Study

- Comparative reading
- Interdisciplinary approaches
- Use of translation and multilingual analysis

Challenges in Comparative Literature

- Language barriers
- Cultural biases
- Accessibility of lesser-known texts

Scope and Objectives



- **Scope:** Explores texts, themes, and genres from diverse cultures.
- **Objectives:**
 - Understand cultural diversity.
 - Foster critical thinking.
 - Analyze literature's global dynamics.

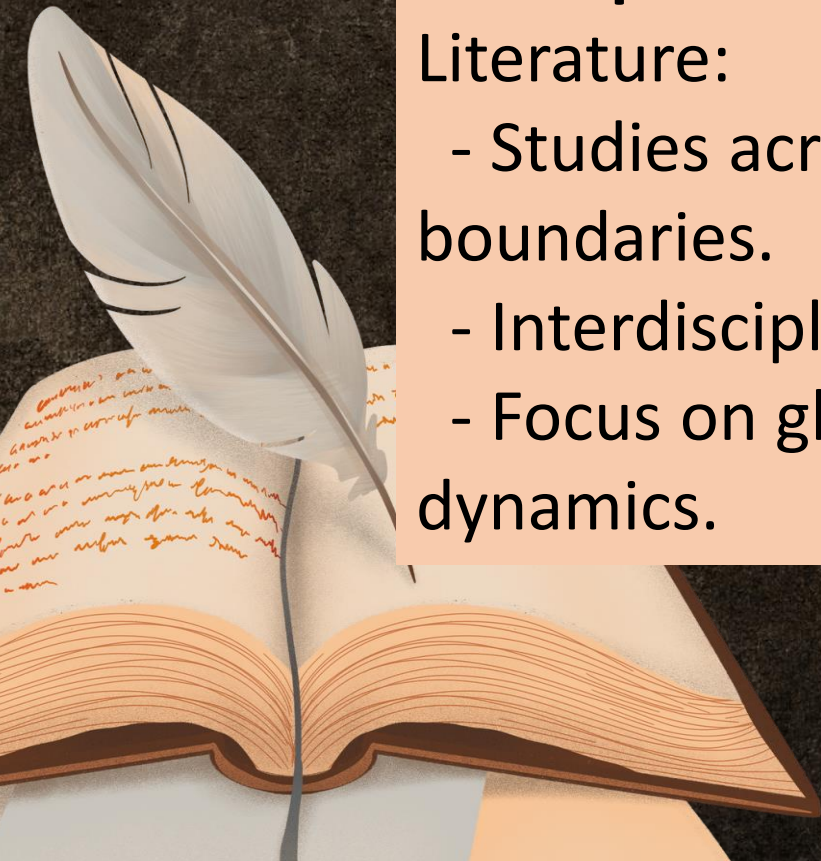
Comparative Literature vs. National Literature

• **Comparative Literature:**

- Studies across boundaries.
- Interdisciplinary.
- Focus on global dynamics.

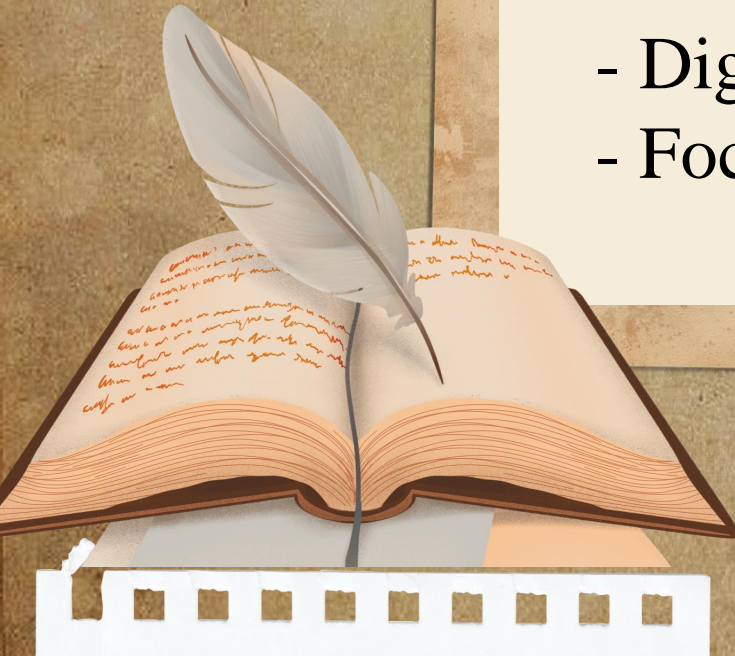
National Literature:

- Focuses on one tradition.
- Emphasizes historical identity.
- Limited to original language. ciplinary.
- Focus on global dynamics.



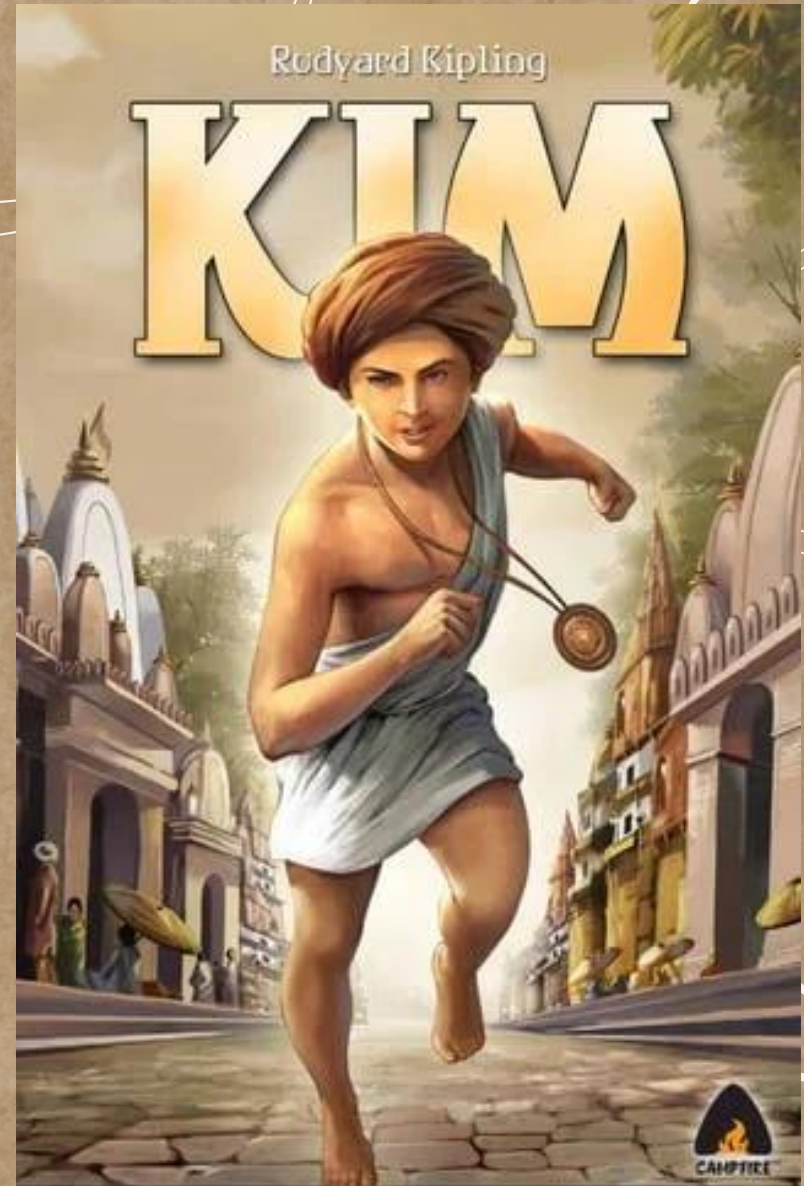
History and Development

- Origins: 19th-century Europe.
- Growth: Formalized in France and Germany.
- Contemporary Trends:
 - Postcolonial studies.
 - Digital humanities.
 - Focus on non-Western traditions.



Kim

By: Rudyard Kipling





born in 1865 in Mumbai, India



Rudyard Kipling (1865-1936)



his father worked as the curator
of cultural museum





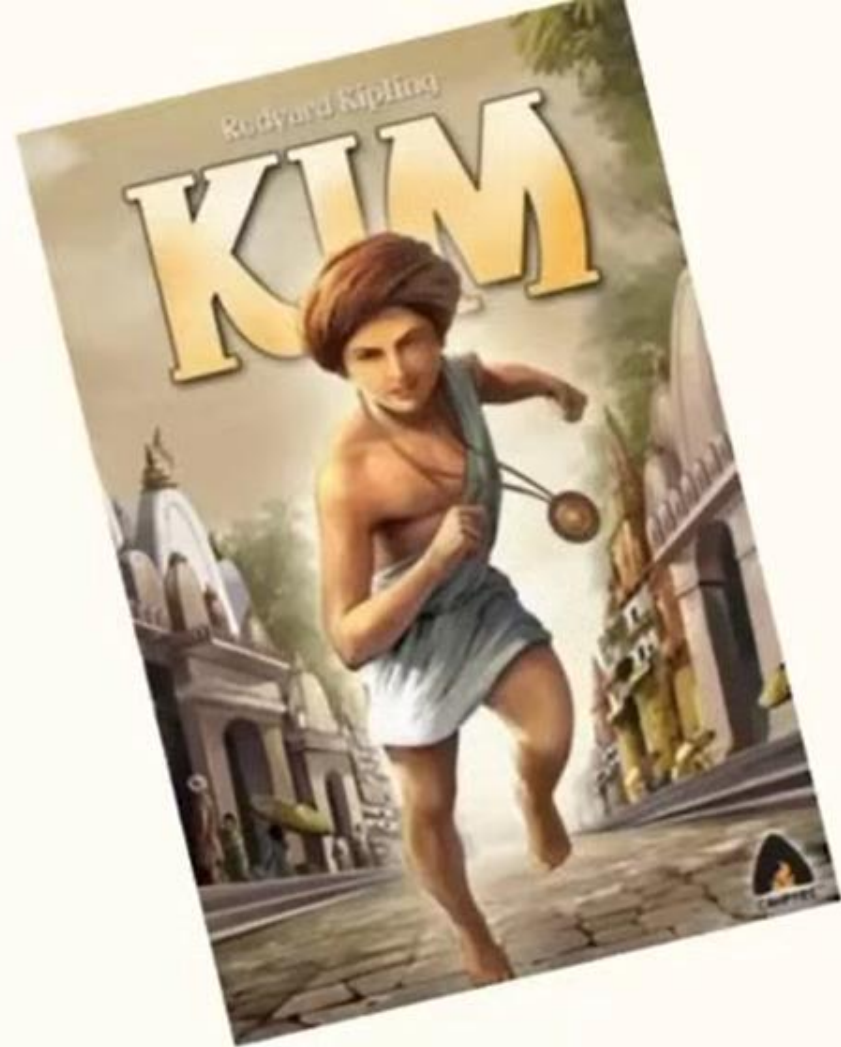
He was sent back to England for schooling from age 6 to 16





then returned to India, taking up
a job as a journalist in Lahore





released in a serialized
version in 1900-1901



Why?

- 👉 The novel is set during the height of the British Raj, a period when the British Empire controlled vast territories in the Indian subcontinent.
- 👉 The East India Company had played a crucial role in establishing British dominance.

Why?

- 👉 It is written in the context of "The Great Game".
- 👉 "The Great Game" was a political and diplomatic confrontation that existed between the British Empire and the Russian Empire over Central Asia.

Why?

👉 It is written in the context of "The Great Game".



Kim



Kimball O'Hara



Lama



Mahbub Ali



Kulu Sahiba



Babu



Creighton Sahib

Themes:

- 👉 Identity Crises
- 👉 Self-Discovery
- 👉 Cultural Diversity
- 👉 Colonialism & The Great Game
- 👉 Secrecy



Kimball O'Hara

His physical journey becomes a search for a stable and authentic sense of self.

Kim's quest for self-discovery is a central theme of the novel.

Kim, an orphan of Irish-British heritage, embarks on a journey to discover his identity.

Kim

Kim travels through different regions of India, he encounters a mosaic of cultures, religions, and traditions.

Kim



Kimball O'Hara

His mother was a nursemaid and his father a low-ranking officer in Irish regiment stationed in India.

Kim



Kimball O'Hara

His mother was a nursemaid and his father a low-ranking officer in Irish regiment stationed in India.

Kim



Kimball O'Hara

"nine hundred first-class devils, whose God was a Red Bull on a green field"

Kim



Kimball O'Hara



Lama

"Wonder House"

- he is a Buddhist lama from Tibet

Kim



Kimball O'Hara



Lama

Lama wants to speak to the curator of the Wonder House because he has heard that the curator is wise man.

Kim



Kimball O'Hara



Lama

"Arrow of the River"

Once the Buddha shot an arrow into the air.
Where this arrow landed a river sprang up.

Kim



Kimball O'Hara



Lama

Kim volunteers to go along with Lama on his journey to find the River of the Arrow.

Kim



Kimball O'Hara



Lama



Mahbub Ali

British Indian Secret Service

Kim



Kimball O'Hara



Lama



Mahbub Ali

When he hears that Kim is going south, he thinks this is perfect opportunity to get a little kid to do a dangerous job for him.

Kim



Kimball O'Hara



Lama



Mahbub Ali

Mahbub Ali hands Kim a secret, coded message to bring to an Englishman in Amballa.

Kim



Kimball O'Hara



Lama



Mahbub Ali

Kim bought two tickets, one to Amballa (which is far) and one to Amritsar (which is closer to Lahore)

Kim



Kimball O'Hara



Lama



Mahbub Ali

Mahbub Ali hands Kim a secret, coded message to bring to an Englishman in Amballa.

Kim



Kimball O'Hara



Lama



Mahbub Ali

The Englishman shares the message with a tall, older man—they have to send troops north to settle things.



Creighton Sahib

Kim



Kimball O'Hara



Lama



Mahbub Ali

The farmer's wife has invited her family's Hindu priest.



Creighton Sahib

Kim



Kimball O'Hara



Lama



Mahbub Ali

The Hindu Priest makes a prediction: in 3 days, the prophecy's two men will come to clear the way for the Bull.



Creighton Sahib

Kim



Kimball O'Hara



Lama



Mahbub Ali

Therefore war is in Kim's near future.

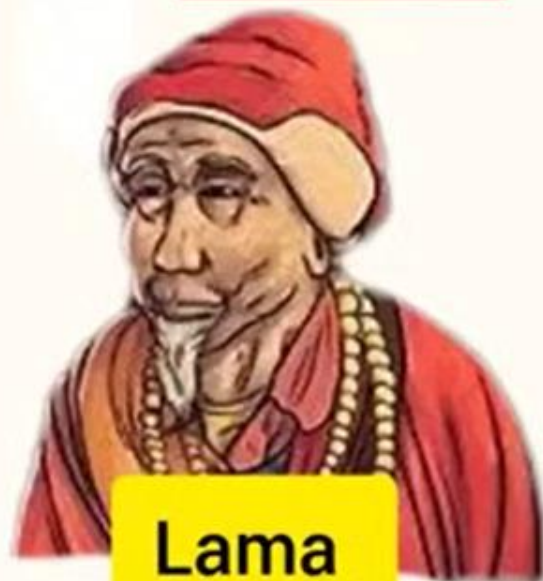


Creighton Sahib

Kim



Kimball O'Hara



Lama

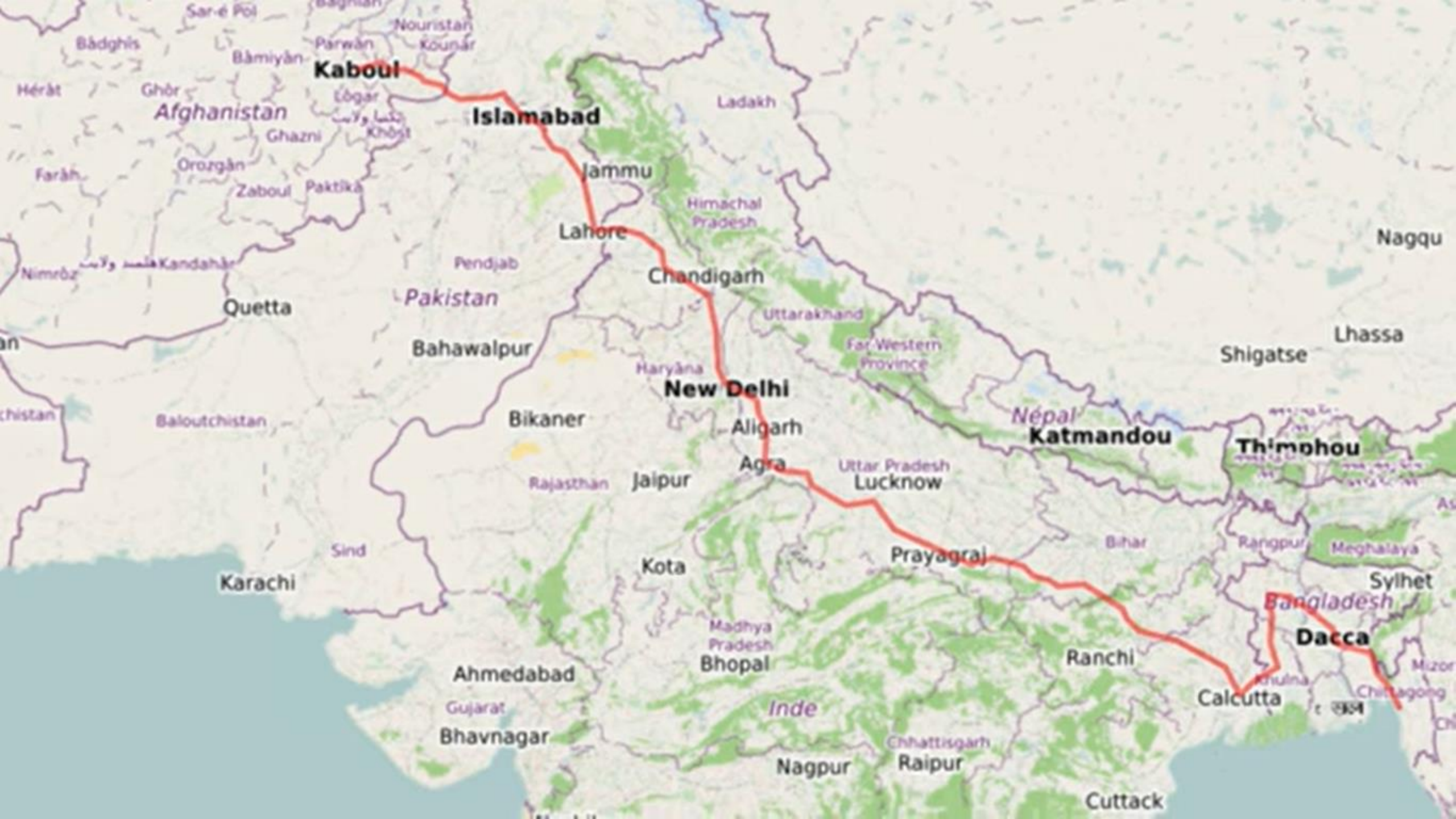


Mahbub Ali

Grand Trunk Road



Creighton Sahib



Kaboul

Islamabad

Lahore

Chandigarh

New Delhi

Aligarh

Agra

**Uttar Pradesh
Lucknow**

Prayagraj

Ranchi

Calcutta

Dacca

Nagqu

Lhasa

Shigatse

**Népal
Katmandou**

Thimohou

Sylhet

Bangladesh

Mizor

Chittagong

Cuttack

Nagpur

**Chhattisgarh
Raipur**

Bhopal

Kota

Jaipur

Bikaner

Bahawalpur

Sind

Karachi

Ahmedabad

**Gujarat
Bhavnagar**

Inde

Baloutchistan

Quetta

Pakistan

Pendjab

Ladakh

**Himachal
Pradesh**

Uttarakhand

**Far Western
Province**

Haryana

Rajasthan

Afghanistan

Ghazni

Orozgân

Zaboul

Paktika

Kandahar

Nimroz

Farah

Herat

Badghis

Sar-e Pol

Bamiyan

Parwan

Nouristan

Kounar

Logar

Khost

Farah

Nimroz

Kandahar

Nimroz

Kandahar

Nimroz

Kandahar

Nimroz

Kandahar

Nimroz

Kandahar

Nimroz

Kim



Kimball O'Hara

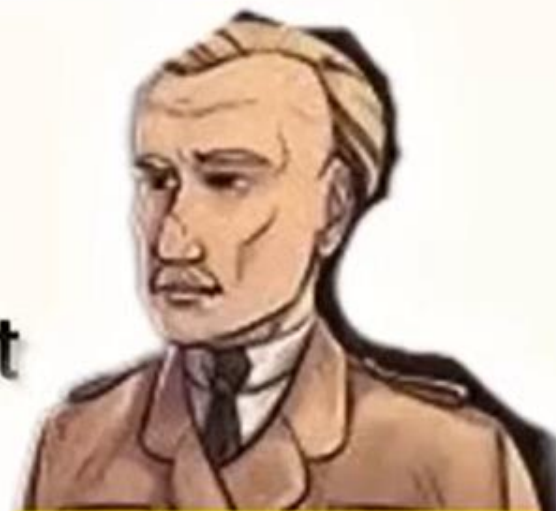


Lama



Mahbub Ali

The old man tells of his experiences fighting against his fellow Indian soldiers in the Revolt of 1857.



Creighton Sahib

Kim



Kimball O'Hara



Lama



Mahbub Ali

On this vast road, they see a man brutally beating his horse.



Creighton Sahib

Kim



Kimball O'Hara



Lama



Mahbub Ali

They are standing in a field when they see two guys looking for a place for their regiment to camp.



Creighton Sahib

Kim



Kimball O'Hara



Lama



Mahbub Ali

They are standing in a field when they see two guys looking for a place for their regiment to camp.



Creighton Sahib

Kim



Kimball O'Hara



Lama



Mahbub Ali

Once they choose a place, they plant their regimental flag: it's a Red Bull on a green background.



Creighton Sahib

Kim



Kimball O'Hara



Lama



Mahbub Ali

Anglican priest



Creighton Sahib

Kim



Kimball O'Hara



Lama



Mahbub Ali

St. Xavier's, a great (fictional)
school in Lucknow



Creighton Sahib

Kim



Kimball O'Hara



Lama



Mahbub Ali

Kim grows up prepared to become what Creighton wants him to be: an agent in British Indian Secret Service.



Creighton Sahib

Kim



Kimball O'Hara



Lama



Mahbub Ali

"Super Special Spy Skills"



Creighton Sahib

Kim



Kimball O'Hara



Lama



Mahbub Ali

2 Russian agents



Babu



Creighton Sahib

Kim



Kimball O'Hara



Lama



Mahbub Ali

"The Great Wheel
of Existence"



Babu



Creighton Sahib

Symbols:

**"The Red Bull on a
Green Field"**

colonial presence in India,
power of British Empire

"The Lama"

spiritual enlightenment,
detachment from worldly desires



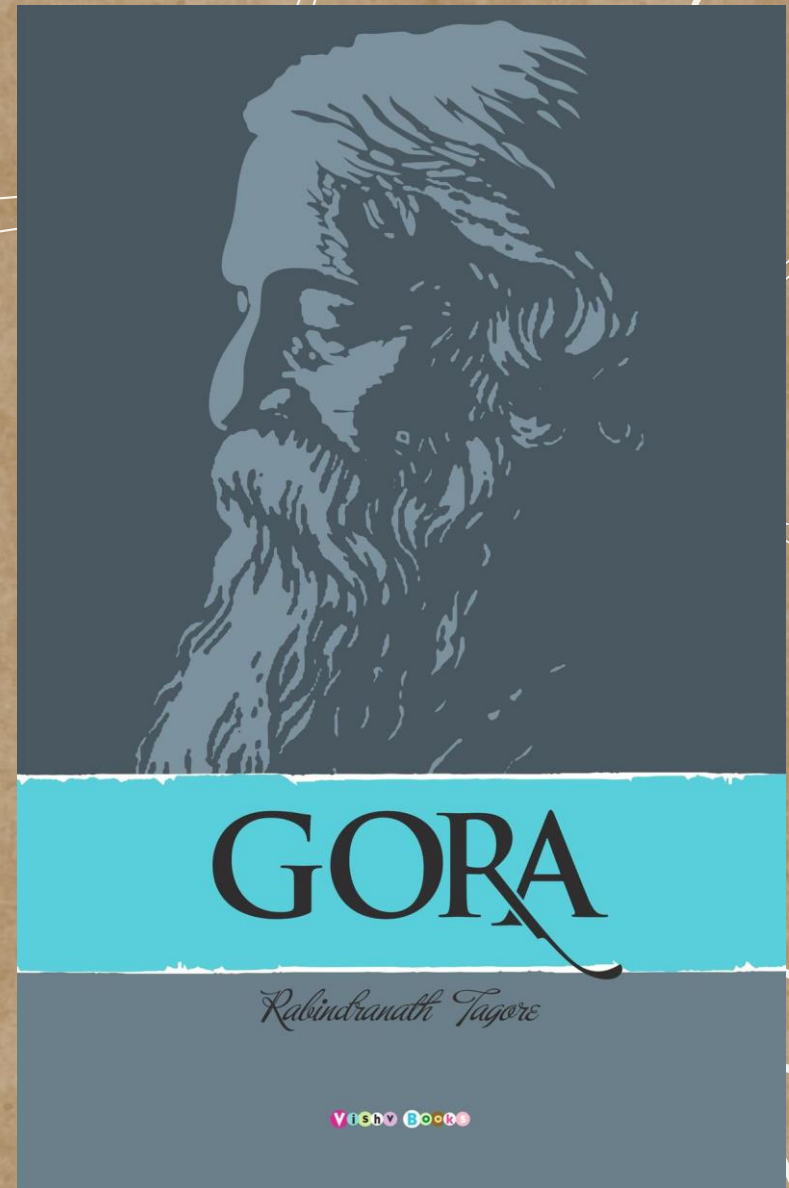
flow of life & time

"River of Arrow"
spiritual path

"The Riverbank"
serenity, peace

Gora

By:
Rabindranath Tagore





Krishan Dayal



Anandamoyi



Paresh Babu



Baroda Sundari



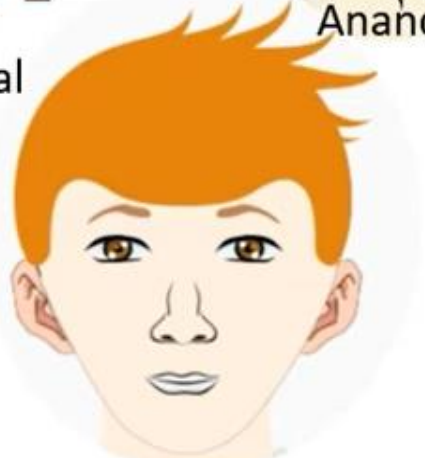
Ram Sharan



Hari Mohini

Mahim

Shashi Kala



Gourmohan Babu or Gora



Lalita



Sucharita



Binoy



Haran Babu



Themes of The Novel

politics and religion
liberation,
universalism,
brotherhood,
gender,
feminism,
caste, class,
tradition versus modernity, urban elite versus
rural peasants,
colonial rule, nationalism and the Brahmo Samaj



Religion versus Nationalism

"spiritual view"

"recognize the truth of restraint"

"all at once my heart was full with the thought that my Eternal Love was steadfastly real things"

"retimes the our nationalism"



Continue.....

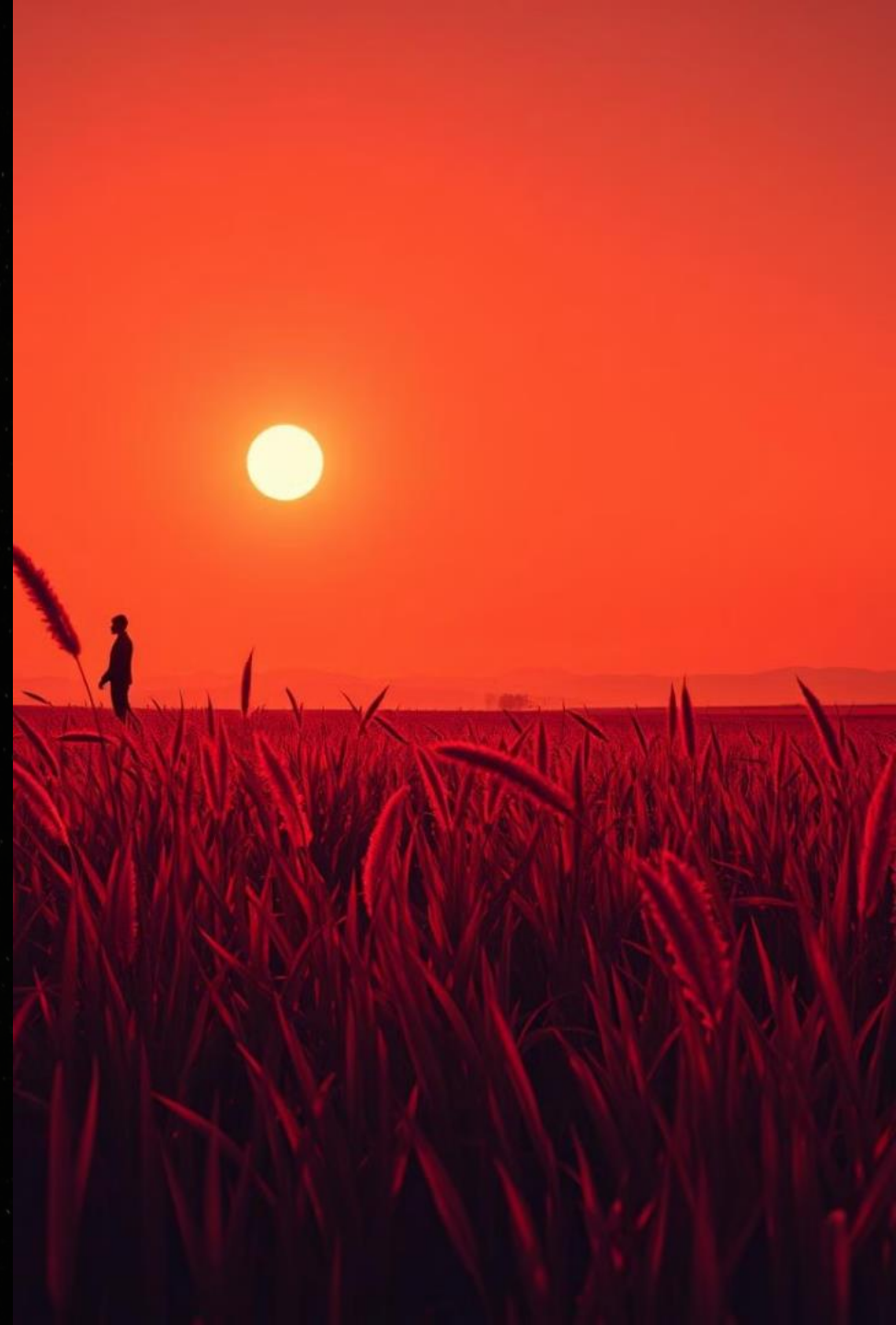
- There are Hindu-Muslim, Hindu-Christian, and Muslim-Christian conflicts.
- Two poles (apart ?) – Hinduism and the Brahmo Samaj in the colonial setting.
- “Representation of the National Self- Novelistic Portrayal of a New Cultural Identity in Gora” .



Duino Elegies by Rainer Maria Rilke

A journey into the depths of human existence, Rilke's Duino Elegies explore themes of beauty, loss, love, and the search for meaning in a world of constant change. This presentation will delve into the profound insights and artistic brilliance of this seminal work.

JM



Rilke's Life: Isolation and Inspiration in the Face of Modernity

Born in Prague, Rilke's life was marked by a profound sensitivity to the world and a deep search for meaning. He traveled extensively and lived in different countries, immersing himself in diverse cultures.

The Duino Elegies were written during a period of intense personal and creative transformation, as Rilke sought to grapple with the complexities of modern life. He wrestled with themes of isolation, alienation, and the challenges of finding purpose in a rapidly changing world.



The Angelic Realm: Beauty, Terror, and Transcendence

Transcendence

- The Elegies are structured around a dialogue between the poet and a group of angels, representing a realm beyond human comprehension.
- These angels embody both beauty and terror, a transcendent presence that both draws us in and fills us with awe.
- Through this engagement with the angelic realm, Rilke seeks to explore the potential for transformation and transcendence within the human experience.




Elegies One and Two: Confronting Loss and the Limits Limits of Human Experience

The first elegy confronts the profound sense of loss that permeates human life, particularly the death of a loved one.

Rilke questions the meaning of life and our limited capacity to understand the larger forces at play in the universe.

The second elegy explores the existential angst that arises from facing the vastness of the cosmos and the fleeting nature of human existence.



Elegies Three and Four: Love, Nature, and the Search for Meaning



Elegies Three and Four delve into the complexities of love and its impact on the human soul.



Rilke finds solace and inspiration in the natural world, seeing in it a reflection of the interconnectedness of all things.



Through these elegies, Rilke continues to grapple with the search for meaning and purpose in a world that often feels indifferent.

Elegies Five and Six: The World's Interpretation and Its Critics

1

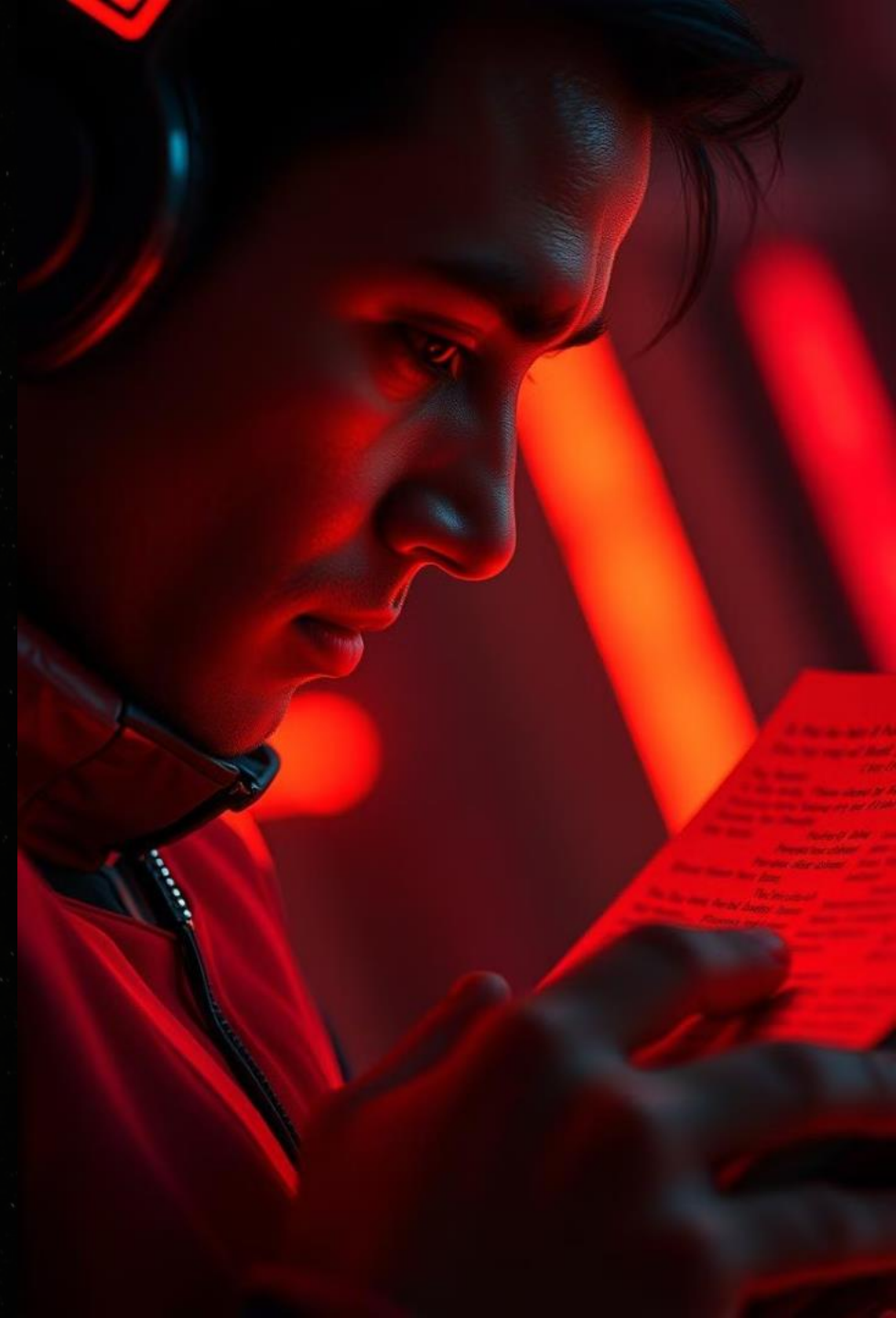
Elegies Five and Six explore the process of interpretation and the role of the artist in giving meaning to the world.

2

Rilke critiques those who seek to impose simplistic explanations on complex reality, arguing that true understanding requires an openness to ambiguity and paradox.

3

He emphasizes the importance of a deep engagement with the world, one that is rooted in a profound empathy for the human condition.





Elegies Seven Through Ten: Transformation, Affirmation, and and the Power of Art

1

The final elegies shift towards a more hopeful and affirming perspective, emphasizing the transformative power of art.

2

Rilke argues that art allows us to transcend the limitations of our individual lives and connect with a larger reality.

3

Through creative expression, we can find meaning and purpose, embracing the beauty and complexity of existence.



Rilke's Legacy: The Enduring Relevance of the Duino Elegies

The Duino Elegies continue to resonate with readers today, offering timeless reflections on the human condition. Rilke's profound insights into love, loss, and the search for meaning remain relevant in our own time.



Why—when we might have been laurel trees,
a little darker than all the other greens,
with tiny curves at the edge of every leaf
(like the smiles of a wind)—why, then,
did we have to be made human, so that
denying our destiny, we still long for it?

Certainly not because happiness really exists,
that quick gain of an approaching loss.
Not to experience wonder or to exercise the heart.
The laurel tree could have done all that.

But because just being here matters, because
the things of this world, these passing things,
seem to need us, to put themselves in our care
somehow. Us, the most passing of all.
Once for each, just once. Once and no more.
And for us too, once. Never again. And yet
it seems that this—to have once existed,
even if only once, to have been a part
of this earth—can never be taken back.

And so we keep going, trying to achieve it,
trying to hold it in our simple hands,
our already crowded eyes, our dumbfounded hearts.
Trying to become it. And yet who do we plan
to give it to? True, we'd rather keep it all
ourselves, forever. But into that other state
what can be taken across? Not the ability to see,
which we learn here so slowly, and not anything
that's happened here. None of it. And so,
the pain. And so, before everything else,
the weariness. The long business of love.
Only the completely indescribable things.

But later, under the stars—what good would it do
anyway, then, to describe these things?
For the traveler doesn't bring back
from the mountainside to the valley
a handful of earth, which would explain nothing
to anyone, but rather some acquired word, pure,
a blue and yellow gentian. And are we here,
perhaps, merely to say: *house, bridge, fountain,*
gate, jar, fruit tree, window—at most,
pillar, tower? But to *say* them, you understand—
to say them in such a way that even the things
themselves never hoped to exist so intensely.
Isn't the sly earth's secret purpose,
when it urges two lovers on, that all of creation
should share in their shudder of ecstasy?
A doorsill: the simple way two lovers
will wear down the sill of their door a little—
they too, besides those who came before
and those who will come after . . . gently.

in my heart!

Here is the time for what you can say,
this is its country. Speak and acknowledge.
More than ever things are falling away—
the things that we live with—and what is replacing them
is an urge without image. An urge whose crusts
will crumble as soon as it grows too large
and tries to get out. Between the hammerblows
our heart survives—just as the tongue, even
between the teeth, still manages to praise.

Praise, but tell the angel about the world,
not the indescribable. You can't impress him
with your lofty feelings; in the universe,
where he feels with far greater feeling, you're
just a beginner. So show him some simple thing,
something that's fashioned from generation to generation
until it becomes really ours, and lives near our hand,
and in our eyes. Tell him about the *things*.
He'll stand there amazed, the way you stood
beside the rope-maker in Rome or the potter on the Nile.
Show him how happy a thing can be, how innocent
and ours, how even the groan of sorrow decides
to become pure form, and serves as a thing
or dies in a thing, escaping to the beyond,
ecstatic, out of the violin. And these things,
that live only in passing, they understand
that you praise them. Fleeting, they look to us,
the most fleeting, for help. They hope that within
our invisible hearts we will change them entirely into—
oh endlessly—into *us*! Whoever we finally are.



Earth, isn't this what you want, to rise up in us
invisible? Isn't it your dream to be someday
invisible? Earth! Invisible! If not this change,
what do you ask for so urgently? Earth, loved one,
I will. Believe me, you don't need any more
of your springtimes to win me: one
is already more than my blood can take.
For as long as I can remember, I've been yours
completely. You've always been right,
and your most sacred idea is that death
is an intimate friend.

Look: I live. But from where do I draw this life,
since neither childhood nor the future grows less . . . ?
More being than I can hold springs up



আট বছর আগের একদিন

শোনা গেল লাসকাটা ঘরে
নিয়ে গেছে তারে;
কাল রাতে—ফাল্গুনের রাতের আঁধারে
যখন গিয়েছে ডুবে পঞ্চমীর চাঁদ
মরিবার হ'লো তার সাধ;

বধূ শুয়েছিলো পাশে—শিশুটিও ছিলো;
প্রেম ছিলো, আশা ছিলো—জ্যাংস্নায়—তবু সে দেখিল
কোন ভূত? ঘুম কেন ভেঙে গেল তার?
অথবা হয়নি ঘুম বহুকাল—লাসকাটা ঘরে শুয়ে ঘুমায় এবার।
এই ঘুম চেয়েছিলো বৃষ্টি!
রক্তফেনামাখা মুখে মড়কের ইঁদুরের মতো ঘাড় গুঁজি
আঁধার ঘুঁজির বুকে ঘুমায় এবার;
কোনোদিন জাগিবে না আর।

'কোনোদিন জাগিবে না আর
জানিবার গাঢ় বেদনার
অবিরাম—অবিরাম ভার
সহিবে না আর—'
এই কথা বলেছিলো তারে
চাঁদ ডুবে চ'লে গেলে—অন্ধুত আঁধারে
যেন তার জানালার ধারে
উটের গ্রীবার মতো কোনো এক নিস্কলতা এসে।

তবুও তো পেঁচা জাগে;
গলিত স্ববির ব্যাং আরো দুই মুহূর্তের ভিক্ষা মাগে
আরেকটি প্রভাতের ইশারায়—অনুমেষ উষ্ণ অনুরাগে।

টের পাই যুথচারী আঁধারের গাঢ় নিরুদ্দেশে
চারিদিকে মশারির ক্ষমাহীন বিরুদ্ধতা,
মশা তার অন্ধকার সম্ভারামে জেগে থাকে জীবনের স্রোত
ভালোবেসে।

রক্ত ক্লেদ বসা থেকে রৌদ্রে ফের উড়ে যায় মাছি;
সোনালি রোদের ঢেউয়ে উড়ন্ত কীটের খেলা কতো
দেখিয়াছি। ঘনিষ্ঠ আকাশ যেন—যেন
কোন বিকীর্ণ জীবন
অধিকার ক'রে আছে ইহাদের মন;
দূরন্ত শিশুর হাতে ফড়িঙের ঘন শিহরণ
মরণের সাথে লড়িয়াছে;
চাঁদ ডুবে গেলে পর প্রধান আঁধারে তুমি অশ্বখের কাছে
এক গাছা দড়ি হাতে গিয়েছিলে তবু একা-একা;
যে-জীবন ফড়িঙের, দোয়েলের—মানুষের সাথে তার হয়নাকো
দেখা
এই জেনে।

অশ্বখের শাখা করেনি কি প্রতিবাদ? জোনাকির ভিড় এসে
সোনালি ফুলের স্নিগ্ধ ঝাঁকে
করেনি কি মাখামাখি?
খুরখুরে অন্ধ পেঁচা এসে
বলেনি কি; 'বুড়ি চাঁদ গেছে বুঝি বেনোজলে ভেসে?
চমৎকার!
ধরা যাক দু-একটা ইঁদুর এবার!'
জানায়নি পেঁচা এসে এ তুমুল গাঢ় সমাচার?

জীবনের এই স্বাদ—সুপক্ক যবের ঘ্রাণ হেমন্তের বিকেলের—
তোমার অসহ্য বোধ হ'লো;
মর্গে কি হৃদয় জুড়োলো
মর্গে—গুমোট
থ্যাঁতা ইঁদুরের মতো রক্তমাখা ঠোঁটে।

শোনো
তবু এ মৃতের গল্প; কোনো
নারীর প্রণয়ে ব্যর্থ হয় নাই;
বিবাহিত জীবনের সাধ
কোথাও রাখেনি কোনো খাদ,
সময়ের উদ্বর্তনে উঠে এসে বধু
মধু—আর মননের মধু
দিয়েছে জানিতে;
হাড়হাভাতের গ্লানি বেদনার শীতে
এ-জীবন কোনোদিন কেঁপে ওঠে নাই;
তাই
লাসকাটা ঘরে
চিৎ হ'য়ে শুয়ে আছে টেবিলের 'পরে।

জানি—তবু জানি
নারীর হৃদয়—প্রেম—শিশু—গৃহ—নয় সবখানি;
অর্থ নয়, কীর্তি নয়, সম্মলতা নয়—
আরো এক বিপন্ন বিস্ময়
আমাদের অন্তর্গত রক্তের ভিতরে
খেলা করে;
আমাদের ক্লান্ত করে,
ক্লান্ত—ক্লান্ত করে;
লাসকাটা ঘরে
সেই ক্লান্তি নাই;
তাই
লাসকাটা ঘরে
চিৎ হ'য়ে শুয়ে আছে টেবিলের 'পরে।

তবু রোজ রাতে আমি চেয়ে দেখি, আহা,
থুরথুরে অন্ধ পেঁচা অশ্বখের ডালে ব'সে এসে
চোখ পাল্টায়ে কয়; 'বুড়ি চাঁদ গেছে বুঝি বেনোজলে ভেসে?
চমৎকার!
ধরা যাক দু-একটা ইঁদুর এবার—'
হে প্রগাঢ় পিতামহী, আজো চমৎকার?
আমিও তোমার মতো বুড়ো হবো—বুড়ি চাঁদটারে আমি ক'রে
দেবো কালীদহে বেনোজলে পার;
আমরা দু'জনে মিলে শূন্য ক'রে চলে যাবো জীবনের প্রচুর
ভাঁড়ার।

GUSTAVE
FLAUBERT



MADAME
BOVARY



Madame Bovary



Madame Bovary is a novel by French writer Gustave Flaubert, published in 1856.

Madame Bovary



Madame Bovary begins when Charles Bovary is a young boy, unable to fit in at his new school and ridiculed by his new classmates.

Madame Bovary



As a child, and later when he grows into a young man, Charles is mediocre and dull.

Madame Bovary



He fails his first medical exam and only barely manages to become a second-rate country doctor.

Madame Bovary



His mother marries him off to a widow who dies soon afterward, leaving Charles much less money than he expected.

Madame Bovary

**Charles soon falls in love with Emma,
the daughter of a patient, and the two
decide to marry.**



Madame Bovary

After an elaborate wedding, they set up house in Tostes, where Charles has his practice.



Madame Bovary

After an elaborate wedding, they set up house in Tostes, where Charles has his practice.



Madame Bovary

But marriage doesn't live up to Emma's romantic expectations.



Madame Bovary

Ever since she lived in a convent as a young girl, she has dreamed of love and marriage as a solution to all her problems.



Madame Bovary

After she attends an extravagant ball at the home of a wealthy nobleman, she begins to dream constantly of a more sophisticated life.



Madame Bovary

She grows bored and depressed when she compares her fantasies to the humdrum reality of village life, and eventually her listlessness makes her ill.



Madame Bovary

When Emma becomes pregnant, Charles decides to move to a different town in hopes of reviving her health.



Madame Bovary

In the new town of Yonville, the Bovarys meet Homais, the town pharmacist, a pompous windbag who loves to hear himself speak.



Madame Bovary

Emma also meets Leon, a law clerk, who, like her, is bored with rural life and loves to escape through romantic novels.



Madame Bovary

When Emma gives birth to her daughter Berthe, motherhood disappoints her she had desired a son and she continues to be despondent.



Madame Bovary

When Emma gives birth to her daughter Berthe, motherhood disappoints her she had desired a son and she continues to be despondent.



Berthe



Madame Bovary

Leon grows tired of waiting and, believing that he can never possess Emma, departs to study law in Paris. His departure makes Emma miserable.



Bertha



Madame Bovary

**Romantic feelings blossom between
Emma and Leon.**



Bertha



Madame Bovary

However, when Emma realizes that Leon loves her, she feels guilty and throws herself into the role of a dutiful wife.



Bertha



Madame Bovary

Soon, at an agricultural fair, a wealthy neighbor named Rodolphe, who is attracted by Emma's beauty, declares his love to her.



Bertha



Madame Bovary

By the time Emma recovers, Charles is in financial trouble from having to borrow money to pay off Emma's debts and to pay for her treatment.



Bertha



Madame Bovary

Emma is often indiscreet, and the townspeople all gossip about her. Charles, however, suspects nothing.



Bertha



Madame Bovary

His adoration for his wife and his stupidity combine to blind him to her indiscretions.



Bertha



Madame Bovary

His professional reputation, meanwhile,
suffers a severe blow when he and
Homais attempt an



Bertha



Madame Bovary

an experimental surgical technique to treat a club-footed man named Hippolyte and end up having to call in another doctor to amputate the leg.



Bertha



Madame Bovary

Disgusted with her husband's incompetence, Emma throws herself even more passionately into her affair with Rodolphe.



Bertha



Madame Bovary



Bertha



Madame Bovary

She borrows money to buy him gifts and suggests that they run off together and take little Berthe with them.



Bertha



Madame Bovary

Soon enough, though, the jaded and worldly Rodolphe has grown bored of Emma's demanding affections.



Bertha



Madame Bovary

Refusing to elope with her, he leaves her. Heartbroken, Emma grows desperately ill and nearly dies.



Bertha



Madame Bovary

Still, he decides to take Emma to the opera in the nearby city of Rouen. There, they encounter Leon.



Bertha



Madame Bovary

This meeting rekindles the old romantic flame between Emma and Leon, and this time the two embark on a love affair.



Bertha



Madame Bovary

As Emma continues sneaking off to Rouen to meet Leon, she also grows deeper and deeper in debt to the moneylender Lheureux, who lends her more and more money at exaggerated interest rates.



Bertha



Madame Bovary

She grows increasingly careless in conducting her affair with Leon.



Bertha



Madame Bovary

As a result, on several occasions, her acquaintances nearly discover her infidelity.



Bertha



Madame Bovary

Over time, Emma grows bored with Leon.
Not knowing how to abandon him, she
instead becomes increasingly demanding.



Bertha



Madame Bovary

Meanwhile, her debts mount daily.
Eventually, Lheureux orders the seizure
of Emma's property to compensate for
the debt she has accumulated.



Bertha



Madame Bovary

Eventually, she even attempts to prostitute herself by offering to get back together with Rodolphe if he will give her the money she needs.



Bertha



Madame Bovary

He refuses, and, driven to despair, she commits suicide by eating arsenic. She dies in horrible agony.



Bertha



For a while, Charles idealizes the memory of his wife.

Eventually, though, he finds her letters from Rodolphe and Leon, and he is forced to confront the truth.

He dies alone in his garden, and Berthe is sent off to work in a cotton mill.



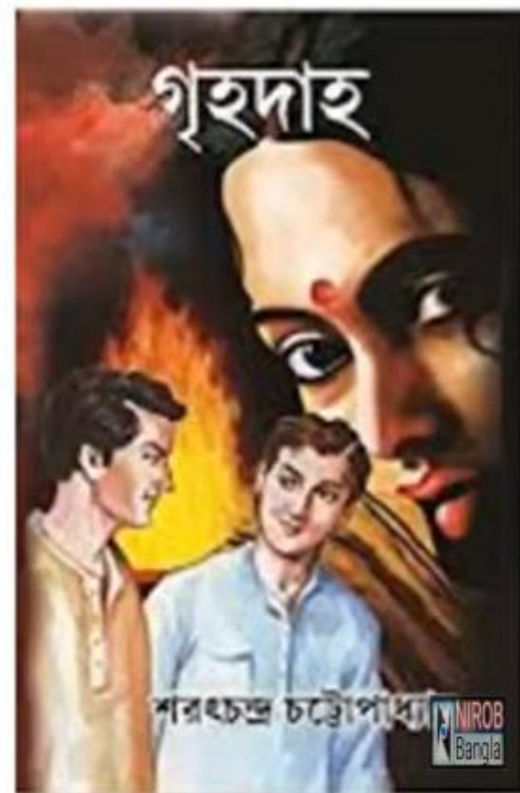
শরৎচন্দ্র চট্টোপাধ্যায়

১৮৭৬ ~ ১৯৩৮ = ৬২

বাল্য নাম - ন্যাড়া

ছদ্মনাম - অনিলা দেবী

(তার বড় বোনের নাম ছিল অনিলা দেবী)

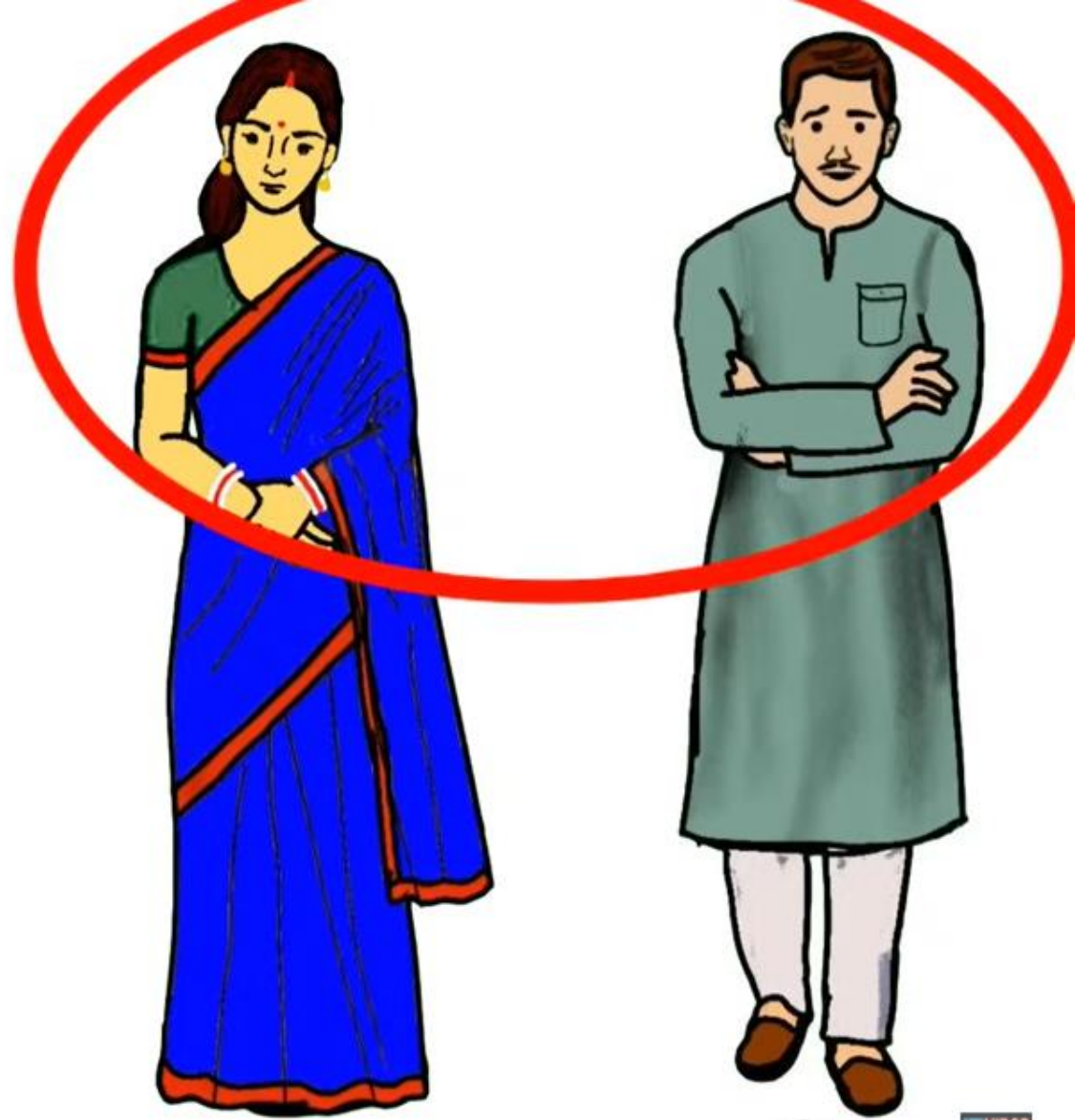




সুরেশ



কেন্দার মুখুজ্যে



অচলা

মহিম



মৃণাল



ভবানী ঘোষাল (৫২/৫৩)



রামবাবু



বীণাপাণি (রান্নুসা)

Psychological Comparison: Grihodo vs Madame Bovary

- Emotional Dissatisfaction
- Romantic Idealism vs Reality
- Desire and Guilt
- Agency and Rebellion
- Psychological Portrait
- Ending

- Disillusionment with Marriage
- Split Between Desire and Duty
- Yearning for Emotional Validation
- Psychological Decay
- Cultural Context vs Universal Emotion



Pragoitihāsik
(The Primeval)

By: Manik Bandopadhyay



Freud's Quote Explained:

“Everything we do is driven by hunger and sex.”

This reflects Freud’s view that **all human behavior** is motivated by two **basic drives**:

1.Hunger (self-preservation)

2.Sex (libido, reproduction, pleasure-seeking)

These are the building blocks of Freud’s **theory of motivation**, especially in early psychoanalysis.

Civilization, morality, religion—all are seen as **layers** built over these instincts

•Freud believed that **libido** (sexual energy) is central to behavior. Bhiku’s **lust toward Pehlad’s wife** and **possessiveness toward Panchi** show **primitive, unchecked libido**.

•His **aggression** is similarly primal—not rational or strategic, but eruptive, rooted in insecurity and domination.

Freud’s Instinct	Examples in “Pragoitihasik”	Analysis
Hunger (survival drive)	Bhiku's desperate fight to survive in the forest despite serious injury; feeding on scraps; suffering fever, wounds, insects.	His will to live is entirely driven by physical self-preservation . There is no higher moral purpose—just a raw hunger to exist.
Sex (libido/pleasure drive)	Bhiku shows lust toward Pehlad’s wife, and later becomes possessive and jealous over Panchi.	His desire for sexual possession is primal , not emotional. His attraction lacks affection—it’s about domination and gratification .
Both Drives Combined	Bhiku kills Bashir out of jealousy over Panchi, risking his own safety.	Here, sex and survival become entwined . Freud argued that often these drives overlap or conflict , leading to irrational, violent acts.
Repression of Drives?	Rare or absent. Bhiku rarely resists his urges; instead, he acts them out directly .	Freud believed civilization represses these instincts. But Bhiku, being outside society, has no repression , becoming a living symbol of Freud's raw unconscious.



Olga Ivanovna Dymova



Dr. Osip Dymov

The Grasshopper: Olga is metaphorically “the grasshopper”



Ryabovsky

Both critique the illusions of human progress and sophistication

Both stories deal with the pain of delayed realization and emotional betrayal

Both highlight the male's vulnerability in love, and the woman's moral complexity

Emotional Psychology