

AP/CCP Literature and Composition 845
OR
English 205: Introduction to Literature

First is the novel *The Loved One* by the British writer Evelyn Waugh. This is not what it seems from the title. It is a satire/comedy about the funerary business [both pet and human], as well as the author's take on the imperfect way we, as people of the Western world, see death and dying. It also contains other, more minor satiric qualities that you should track in your notes as you read. These include, but are not limited to: criticism of the Class System in Great Britain [the taking of titles and such], the highly hyperbolic and overly materialistic impressions of Hollywood and the movie industry, the politics of consumerism, the American culture's fear of and fixation on morbidity and death, while contrastingly, keeping it at a distance through the mortuary industry and its practices, and finally, the treatment of people's lives in the tabloids. He is taking a big bite out of lots of satiric revelations, as you can note from this short list. Track each of these separately in your notes, as you read, being sure to take down the models for each that you see being formed in the text.

Here is the link to the text [choose the PDF version]: [The Loved One. An Anglo-American Tragedy.](#)

The second text is a "novella" by Joseph Conrad, called "The Secret Sharer."

This is a mysterious book about a boat and a stranger. The narrative creates a curious, ghostly, almost uneasy feeling in the reader about the nature of this "stranger" and whether or not he poses a threat to the men on the boat. It deals with the DOPPELGÄNGER theme, present in so much literature of this period, like in the work of *Doctor Jeckyll and Mr. Hyde*, by Stevenson. It is a mysterious, eerie work, which is much more complex than originally ascertained, and the reader often has to re-read this text to grasp its full meaning and depth of context. Please, take notes as you read this work, making sure to bring these notes with you in the first week's of class in August. [The Secret Sharer](#) (The link to the text is found here: students should download this copy.)

Finally, please read the one-act play *No Exit* by the French Existentialist writer Jean-Paul Sartre. Before you settle down to this one, please read at least one source or article on Existentialism and its tenets as a Philosophy of the Modern Age. Try to use one that lists the characteristic beliefs of Existential philosophy, as laid out by philosophers like: Sartre, Camus, and Kirkegaard. I link to one as an attachment. Please note how the key themes of Existential belief mentioned in the argument will become key themes in the drama *No Exit*. The link to the one-act play is here: [No Exit](#) Also, here is a link to an article you should read about the author, Sartre, and his place in the canon of Western Philosophy. Please take notes on this content as well:

<https://plato.stanford.edu/entries/sartre/?PHPSESSID=c29ed60e01298cdc2a21fb8ae5714332>