

Candide Group Work 2 – Chapters 10-14

1. Begin by examining the old woman's words in the last 2 paragraphs of Chapter 10 – "Madam,' replied the old woman..." Now look at the poem, Pompeii (we read it earlier). Now – how can you put these two ideas together? When you consider the old woman's words be sure to consider what we surprisingly find out about her. Be specific in your answer. Bring in at least 2 quotes from *Candide*, and tie them to ideas from *Pompeii* – you may (if you feel up to the challenge) bring Plato's Cave, and/or *The History of Love* (perhaps Leo's watching the High Rabbi go to the outhouse) into this as well.

2. Chapters 11-14 have a number of satirical targets (as does the rest of the book of course): Find where (and briefly describe where Voltaire satirizes 1) bad poetry 2) ineffectual politicians (prime ministers) 3) stereotypical views of races of people 4) the laws of warfare (again) 5) being caught up in ones heritage (aristocracy).

3. Notice how at the bottom of page 52 and the top of 53, Voltaire attacks religious hypocrisy – where does he later (specifically) attack Christians in much the same manner? You may have noticed that the author is an equal opportunity offender – could a satirist, in your group's opinion, get away with this today – be as specific as you can in your answer.



4. Amidst all of the hyperbole (look it up), exaggeration, and cartoonish events that are described in the old woman's story – you will also see certain very realistic depictions of the plight of women (then and now). Find at least 2 specific examples of these attitudes, beliefs, and ways of treating women. Remember the words of Jean de Coras to Bertrande (on why the tribunal forgave her) on victim of men at the end of *Martin*

5. On the first ½ of page 57 you will find question 4) discussion of suicide. Link what the old lady says about life (get out your copies and share them among the groups if anyone has your notes and/or memory). This is a biggie. How does the old *How to Survive in the Wild* metaphor of little Alma (and other *History of Love*. Be as specific as you are able to be in the time



women often being the *Guerre*?

a serious (again see with *The History of Love* them, otherwise rely on woman's speech echo the characters) from *The* allotted.

5b. How is what she (the old lady) says ultimately optimistic, even hopeful? Be specific using two quotes from the sheet and at least one quote from what she says.

5c. Get out your The Search handouts (the one with all the quotes on it). Relate at least 5 of those quotes to the old woman's speech (see question 5 above). Make sure that one of those quotes is the one from *The Great Gatsby*. Dante is also a great candidate...(remember Forest Dark).

6. Examine the quote (in the box to the right) from Tom Stoppard's *Arcadia*. It really belongs in the Search Activity that you did the other day. The character Hannah is responding to another character saying that *all will be known* once we die and reach the afterlife. Pay close attention to what she says about what "makes us matter." How does this fit in with the idea of the Search, the Struggle, that infamous box in the upper left hand corner (preschool, elementary school...)? Be specific and thoughtful. Link with that box and with any other quotes from your sheet or from today's groupwork.

7. **METAQUESTION:** Remember, Candide's cry to Pangloss for help when he was dying (in Lisbon) while the philosopher extolled his ideas? (find your notes on what we said about this) Now look at this seemingly unimportant sentence found on page 58: "While each passenger was telling his story the ship was making good progress..." Can any of you link this to little Alma's (from *The History of Love*) reluctance to fall in love? Consider that sentence's (given what I've pointed out at the beginning of this question) metaphorical possibilities. Remember this as you continue to read the book!

Pompeii BY CHARLES BERNSTEIN

The rich men, they know about suffering
That comes from natural things, the fate that
Rich men say they can't control, the swell of
The tides, the erosion of polar caps
And the eruption of a terrible
Greed among those who cease to be content
With what they lack when faced with wealth they are
Too ignorant to understand. Such wealth
Is the price of progress. The fishmonger
Sees the dread on the faces of the trout
And mackerel laid out at the market
Stall on quickly melting ice. In Pompeii
The lava flowed and buried the people
So poems such as this could be born.

HANNAH: It's *all* trivial - your grouse, my hermit, Bernard's Byron. Comparing what we're looking for misses the point. It's wanting to know that makes us matter. Otherwise we're going out the way we came in.
That's why you can't believe in the afterlife, Valentine. Believe in the after, by all means, but not the life. Believe in God, the soul, the spirit, the infinite, believe in angels if you like, but not in the great celestial get-together for an exchange of views.

If the answers are in the back of the book I can wait, but what a drag. Better to struggle on knowing that failure is final.