

Tribhuvan University

Indomitable Optimism in Albom's *Tuesdays with Morrie*

A Thesis Submitted to the Faculty of Humanities and Social Sciences, Department of
English, Ratna Rajyalaxmi Campus, in Partial Fulfilment of the Requirements
for the Degree of Master of Arts in English

by

Prakash Khattri

Campus Roll No.: 163/068

T. U. Regd. No.: 6-2-4-1189-2007

July 2016

DECLARATION

I hereby declare that the thesis/research/term paper entitle,
“Indomitable Optimism in Albom’s *Tuesdays with Morrie*”
is my original work carried out as a Master’s student at the Department of English at
Ratna Rajyalaxmi Campus except to the extent that assistance from others
in the thesis/research/term paper’s design and conception or in presentation
style, and linguistic expression are duly acknowledged.

All sources used for the thesis/research/term paper have been fully and properly cited.

It contains no material which led to a substantial extent has been accepted for
the award of any other degree at Tribhuvan University or any other
educational institution, except where due acknowledgement
is made in the thesis/research/term paper.

Prakash Khattri

December 2016

Tribhuvan University

Letter of Approval

This thesis entitled "Indomitable Optimism in Albom's *Tuesdays with Morrie*," submitted to the Department of English, Ratna Rajyalaxmi Campus, by Prakash Khattri, has been approved by the undersigned members of the Research Committee.

.....

Supervisor

Prof. Dr. Binay Jha

.....

External Examiner

.....

Dr. Hari R. Adhikari

Head

Department of English

Date:

Acknowledgements

I would like to express my sincere gratitude to Dr. Binay Jha, the supervisor of my thesis whose scholarly guidance has helped me to complete the thesis. I bear no words to express my profound sense of gratitude to my respected teacher Dr. Hari Adhikari, the head, Department of English, Ratna Rajyalaxmi Campus whose scholarly guidance enabled me to bring this thesis work into the present form. I would like to thank all my teachers of the Department of English, Ratna Rajyalaxmi Campus, who have instilled in me motivation to write the thesis.

I am greatly indebted to my parents who gave me birth, nurtured and provided all the facilities to reach this level in spite of their hardships. I want to heartily thank my friends, relatives and others whose visible and invisible hands helped me in all the possible ways.

August 2016

Prakash Khattri

Abstract

The present research is an attempt to study with reference to the theory of existentialism, man's indomitable and overwhelming sense of optimism in the face of persisting tragic situation represented by Morie Mitch Albom's *Tuesdays with Morie*. It is a fact that the world is home for everyone. All creatures including human beings are the inhabitants of this vast world. Human beings, however, live socially, unlike, most probably, all the other creatures. Yet, every human being is alone in real sense because one has to fight for life alone. If there is a problem, everyone has to face it individually. If one is suffering from any kind of disease, only he/she has to face it alone. In real sense, one has to fight with the adversity of the world alone. Even though family members, relatives and friends often happen to help the suffering individual. Existential theory focuses on such plights of the people. The world is only for those people who can fight against all kinds of problems. In the absence of such fighting instinct, an individual life is both unbearable and meaningless. Moreover, the world is not fully satisfying for anyone. One has to adjust with the world and come to terms with the worldly circumstances.

The thesis deals with the principal character Morie, the professor of Mitch Albom, the writer, who is suffering from the fatal disease, ALS that leaves his soul, perfectly awake, imprisoned inside a limp husk. However, he does not abandon his life, rather he continues fighting against the adversity. He intends to bring meaning in the life he is endowed with. The thesis focuses on the existential idea that one is born alone and has to die alone though he/she is among the gathering of the people as Morie has struggled. He represents the whole people in the world. The professor teaches all the people that life is full of difficulty. It is the obligation of all people that they live courageously, patiently and meaningfully as much as possible.

Table of Contents

Declaration	ii
Letter of Approval	iii
Acknowledgements	iv
Abstract	v
Chapter I: Albom and His Approaches to Optimism	1-8
Chapter II: An Introduction to Existentialism	9-25
Chapter III: Morrie's Transformation of Life	26-45
Chapter IV: Conclusion: Morrie's Undying Faith in Life Cycle	46-48
Works Cited	49-51

Chapter I: Albom and His Approaches to Optimism

Mitchell David (Mitch) Albom (1958) is an American best-selling author, journalist, screenwriter, dramatist, radio and television broadcaster and musician. According to *mitchalbom.com*, his books have sold over 30 million copies worldwide. Having achieved national recognition for his sports writing in the earlier part of his career. He is also well known for his philanthropic work in Detroit, Michigan, where he founded four charities.

While living in New York, Albom developed an interest in journalism. Still supporting himself by working nights in the music industry, he began to write during the day for the *Queens Tribune*, a weekly newspaper based in Flushing, New York. To help build his portfolio, he wrote for local supermarket circulars. Sticking with it, his work there helped earn him entry into Columbia University's Graduate School of Journalism. During his time, there, to help pay his tuition he took work as a babysitter. In addition to nighttime piano playing, Albom took a part-time job with *Sport* magazine, which kindled his interest in sports writing. Upon graduation, he freelanced in that field for publications such as *Sports Illustrated*, *GEO*, and *The Philadelphia Inquirer*, and covered several Olympic sports events in Europe, including track and field and luge, paying his own way for travel, and selling articles once he was there. In 1983, he was hired as a full-time feature writer for *The Fort Lauderdale News Sun Sentinel*, and eventually promoted to columnist. In 1985, having won that year's Associated Press Sports Editors award for best Sports News Story, Albom was hired as lead sports columnist for the *Detroit Free Press* to replace Mike Downey, a popular columnist who had taken a job with the *Los Angeles Times*.

Albom's sports column became quickly popular with readers. In 1989, when the *Detroit Free Press* and the *Detroit News* merged weekend publications under a

Joint Operating Agreement, Albom was asked by his newspaper to add a weekly non-sports column to his duties. That column ran on Sundays in the “Comment” section, and dealt with American life and values. It was eventually syndicated across the country. Both columns continue today in the *Detroit Free Press*.

Albom, during his years in Detroit, became one of the most award-winning sports writers of his era; he was named best sports columnist in the nation a record 13 times by the Associated Press Sports Editors, and won best feature writing honors from that same organization a record seven times. No other writer has received the award more than once. He has won more than 200 other writing honors from organizations including the National Headliner Awards, the American Society of Newspaper Editors, the National Sportscasters and Sportswriting Association, and National Association of Black Journalists. On June 25, 2010, Albom was awarded the APSE's Red Smith Award for lifetime achievement, presented at the annual APSE convention in Salt Lake City, Utah. The selection was heavily criticized by a number of Albom's peers, including fellow Red Smith Award winner Dave Kindred. Many of his columns have been collected into anthology books including *Live Albom I*, *Live Albom II*, *Live Albom III*, and *Live Albom IV*.

Human beings are not born problem-free. Nor are they born with extraordinary courage, or patience, or will power. These are traits that very ordinary people develop over time. People who see a wrong and decide to right it regardless of how long or how hard they have to work; people who refuse to let go of an idea or a dream even when others call them foolish; people who spend endless days and nights developing a God-given talent; and people who risk their lives, even die, basic human dignity: these are extraordinary people. They are not born that way, they become that way. Each of them must have confronted a difficult or terrible situation. Each of them must

have found a way to overcome and triumph. Such might have been ordinary people who refused to be undermined by the crushing problems and difficulties instead, fought for life with all their might. Among them is Mitch Albom who tried to find his and firm position and existence in adversity. The life is short and struggling, how much life one lives, it should be meaningful. He is supposed to have had firm faith in hard work, tenacity, patience, and unshakable optimism.

Tragic optimism is a part of existential theory in which persons has positive feeling even in the tragic situation. According to Viktor Frankl:

Tragic optimism is the concept that is attributed to a person who sustains optimism even in the face of extremely negative circumstances. In logo therapy, this is represented with the 'tragic triad' which consists of pain; guilt and death. Each element of the tragic triad provides a motivation that can produce unbearable grief. However, logo therapy does not regard humans as simply animals prone to a given stimulus-response mentality. (2)

An optimistic mindset allows people the opportunity to turn suffering into achievement, improve oneself, and act to take responsibility. This must be an authentic choice actively pursued by an individual in the midst of tragedy. Mitchell David highlights tragic optimism of the main character Morrie in his novel *Tuesdays with Morrie*.

Mitch's own struggle with facing death issues makes *Tuesdays with Morrie* a very practical lesson in the denial of death. Throughout the book, he often makes comments to Morrie, which encourages him to not talk about death or repress that Morrie is dying.

The novel's narrator Mitch Albom recalls his graduation from Brandeis

University in the spring of 1979. As mitchalbom.com mentions, after he has received his diploma, Mitch approaches his favorite professor, Morrie Schwartz, and presents him with a monogrammed briefcase. While at Brandeis, Mitch takes almost all of the sociology courses Morrie had taught. He promises Morrie, who is crying, that he will keep in touch, though he does not fulfil his promise. Years after Mitch's graduation from Brandeis, Morrie is forced to sacrifice dancing, his favorite hobby, because he has been diagnosed with ALS, a debilitating disease that leaves his "soul, perfectly awake, imprisoned inside a limp husk" (*mitchalbom.com*) of a body. Morrie's wife, Charlotte, cares for Morrie, though at his insistence, keeps her job as a professor at Massachusetts Institute of Technology.

Tuesdays with Morrie is Albom's breakthrough book that came about after a friend of his viewed Morrie Schwartz's interview with Ted Koppel on ABC News Nightline in 1995, in which Schwartz, a sociology professor, spoke about living and dying with a terminal disease, ALS (amyotrophic lateral sclerosis, or Lou Gehrig's disease). Albom, who had been close with Schwartz during his college years at Brandeis, felt guilty about not keeping in touch so he reconnected with his former professor, visiting him in suburban Boston and eventually coming every Tuesday for discussions about life and death. Albom, seeking a way to pay for Schwartz's medical bills, sought out a publisher for a book about their visits. Although rejected by numerous publishing houses, the idea was accepted by Doubleday shortly before Schwartz's death, and Albom was able to fulfill his wish to pay off Schwartz's bills.

Tuesdays with Morrie is regularly taught in high schools and universities around the world, and is also taught in some primary schools in Asia, due to its very simple writing. Albom started a private foundation with some of the proceeds, The Tuesdays with Mitch Foundation, to fund various charitable efforts.

Morrie's story, as told by his student, is a needed message for old and young

alike--no matter what the age. It has lessons on dying and living. Morrie would have definitely agreed with the thought that "It is our conception of death which decides our answers to all the questions that life puts to us" (100). Howard Brody says:

The majority of the book does not focus on Mitch and Morrie's interactions, but rather on Morrie's words and journey into death. This is made clear by Alбом's consistent lack of quotations around his own words. Even in the above passage, Mitch's responses blend into the paragraphs while Morrie's words stand out with quotations. (12)

However, more insight is put in by Mitch in the flashback than in the time in which the majority of the novel happens. He makes it clear that Morrie is the focus, and Alбом is merely telling the story, with the exception of his few personal inserts about his family- in particular his brother. Mary Pipher highlights:

Mitch Alбом's *Tuesdays with Morrie* recounts the meetings of Mitch himself and his old college professor who is dying from a disease known as ALS. The book chronicles the development of Mitch as Morrie shares the things that life has taught him. Morrie's many sayings such as "Accept what you are able to do and what you are not able to do"; "Learn to forgive yourself and to forgive others"; "Don't assume it's too late to get involved". (18)

Mitch's concept of life and inspires him to live each day for what it's worth. Morrie succeeds in passing on many lessons that affect Mitch's life, but his idea of distancing oneself from culture in order to create a happy and meaningful life, seems to be the hardest concept for Mitch and the reader to grasp. This concept follows Mitch throughout the entire book and demonstrates human's psychological need to conform.

Despite Mitch's physical superiorities over Morrie, he held Morrie in a very high standard. His desire to learn ways to help Morrie put himself on a level in which

he humbled in front of the sickly man. This presents an irony because by social standards, Mitch, the young, strong, financially successful man is held in a higher standard than the old, weak, dying man. However, Hammarckjold states how he feels about this situation in the following passage: "Sitting there, he felt so much stronger than he, so ridiculously so, as if he could lift him and toss him over my shoulder like a sack of flour. He was embarrassed by this superiority, because he did not feel superior to him in any other way" (120). Morrie consistently mentions the affect that society has on people. He discusses society induced norms and the strong influence that it has over the people of those particular societies. This sociological conformity is displayed through Mitch Albom, the main character. Much of this conformist behavior is in desperate search for love and acceptance.

Morrie expresses his thoughts, saying, "the truth is, when our mothers held us, rocked us, stroked our heads-none of us ever got enough of that. We all yearn in some way to return to those days when we were completely taken care of-unconditional love, unconditional attention. Howard in *Stories of Sickness* says: "Mitch Albom's technique of switching between flashbacks and present time to portray the story portrays man dying and his impact on the author's life. This passage shows how the relationship between the two men is made clearer and more personal through Albom's alternating between past and present" (3). The story brings the issues of past. When Mitch gets chance to talk with his ex-teacher, he talks about his life in college which makes Morrie more serious.

Robert Jay says:

Morrie often talks about detaching himself from his experience, especially when he suffers from violent coughing spells. Morrie bases this theory of detachment, from a Buddhist philosophy. He feels that no one should cling to anything, and that everything that exists is

impermanent. Through detaching himself, he is able to remove himself from his surroundings into his own consciousness. This way he is able to gain perspective in uncomfortable and stressful situations. (45)

According to him, Morrie is excluded in his consciousness. As a result, he is in his stressful situation. Robert Jay says, "This book is an incredible treasure. One's sense of our mortality is a great teacher and source of enlightenment. To have a teacher share this experience provides us with profound wisdom and insight. I laughed cried and ordered five copies for our children" (12). He has taken Morrie as a source of inspiration that even the last days of his life shares his knowledge to his students.

Optimism in Mitch Albom

Mitch reflects on how he has changed since his final lessons with Morrie. He wishes he could reach back and shake sense into the jaded man he had been before his reunion with his old professor, but finds comfort in Morrie's lesson that he is ever changing. Shortly after Morrie's death, Mitch is able to contact his brother, Peter, in Europe. The brothers have a long talk in which Mitch explains that he respects Peter's distance, but wants to maintain a relationship with him. He tells Peter that he does not want to lose him, and that he loves him. Only days later, he receives a good-humored fax message from Peter, an indication that their relationship will soon be rekindled.

Mitch reveals that the book itself was largely Morrie's idea, and that he had even invented the title himself. He and Mitch had referred to the book as their 'final thesis.' Mitch looks through boxes of Morrie's old college material and finds a final paper he had written. Mitch then speaks directly to his readers, probing them to consider the importance of teachers they have had in the past and the long-term influence they have had on the readers' lives.

Throughout *Tuesdays with Morrie*, Morrie's growing dependency on oxygen has served as an indicator for Mitch to understand how close his professor is to his

dying day. Morrie's dependency on the oxygen tank has increased steadily since the nights when he needed it only to regain his normal breathing pattern. Now that Morrie relies on the oxygen tubes in his nose to breathe at all, he knows that Morrie's day to leave him is frighteningly close, and cannot accept that soon, his dear friend will not be there, waiting in his study on Tuesday with a smile and a lesson on life. Mitch's newfound friendship with Morrie has served as the catalyst for many a revelation. He has reassessed his life and his priorities that drive it. Now, it is time for Mitch to accept that Morrie is dying, and will not be with him on earth for much longer. Mitch's urge to yank the oxygen tube from Morrie's nose is a manifestation of his fear; he is afraid of what he will become without Morrie to guide him, and essentially wants to revert time to a day when Morrie was strong, cogent, and in good health.

But in time, Mitch realizes that to do this is impossible, and that he must accept death as Morrie has, with patience and courage. His realization comes when he hears Morrie speak about the pink hibiscus plant. Since the start of the book, the pink hibiscus plant has served as a symbol of life's fragility. The plant represents both life and death. As Morrie's condition deteriorates, the plant begins to wither and shed its leaves. The health of the hibiscus plant, in essence, keeps the pace with Morrie's physical deterioration, serving as an example of nature's intended life cycle for every life, be it man or hibiscus.

The second chapter will be about the theoretical approach related to the thesis. The theory will help to look at the text using the existential theory in the life of Morrie, the professor. The third chapter will be about the thorough textual analysis based on the theoretical tools mentioned in the chapter second. Moreover, the fourth chapter will be focused on the overall view of the writer.

Chapter II: A Critical Study of Existentialism

Existentialism

Existentialism is a term applied to the work of a number of late 19th- and 20th-century philosophers who, despite profound doctrinal differences, shared the belief that philosophical thinking begins with the human subject—not merely the thinking subject, but the acting, feeling, living human individual. In existentialism, the individual's starting point is characterized by what has been called “the existential attitude” or a sense of disorientation and confusion in the face of an apparently meaningless or absurd world. Many existentialists have also regarded traditional systematic or academic philosophies, in both style and content, as too abstract and remote from concrete human experience.

Soren Kierkegaard is generally considered to have been the first existentialist philosopher, though he himself did not use the term Existentialism. He proposed that each individual—not society or religion—is solely responsible for giving meaning to life and living it passionately and sincerely. Existentialism became popular in the years following World War II, and strongly influenced many disciplines besides philosophy, including theology, drama, art, literature, and psychology

Existentialism, therefore, interprets human being as an isolated individual existence in an alien universe. It faces the doctrine that human being is a manifestation of absolute truth. Especially after the Second World War, many thinkers started to support this doctrine and they did not believe in traditional concepts like rationality, morality, unity, value, and even Christianity. The certainties and scientific reasoning that ruled the nineteenth century got smashed into anxiety, absurdity disintegration, chaos, and uncertainty later.

The thinkers and writers of the time found the world totally absurd and alien.

This feeling of utter alienation was the product of the recognition of death of God and the holocaust of the World War I and II. The writers capture the outcome of these two Wars sense in terms of alienation, the spiritual emptiness, sense of insecurity and absurdity. Not only God is dead as Nietzsche proclaimed, but also all the intermediary values connecting God and man have declined. Man lost even the certainties and values of his own existence, which he had originally received from his belief in God. He is, thus, a castrated and deserted animal in the overwhelming and the absurd universe.

An individual is free to choose and create truths himself/herself. One can create truths or her/his own personal interest and use freedom of choice. Therefore, an existentialist stresses on concrete individual existence, freedom and choice.

Unlike Renaissance thinkers who took freedom positively, the existentialists take freedom as a curse as Jean Paul Sartre says: "We are condemned to be free" (qtd. in Tarnas 56). This existentialist concept of freedom and value raise from the view of the individual, Jean Paul Sartre in his book *Existentialism and Human Emotion* says "Since we are all ultimately alone, isolated island of subjectivity in an objective world, we have absolute freedom over internal nature and source of our value can only be internal" (23). Due to this freedom, there is none to dictate us what to do and what not to do.

As a school of thought existentialism is devoted to the interpretation of human existence. Existentialism stresses on concrete individual existence, freedom and choice. John Ryan explains: "There is no single existentialist philosophy, and no single definition of the word can be given. However, it may be central and that they stress man's concrete existence, his contingent nature, his personal freedom and consequent responsibility for what he does and makes him to be" (639). Therefore,

there are multiple perspectives about existentialism.

Existentialists do not take these perspectives with the traditional attempt to get the ultimate nature of the world but they really concern to the problem of men. They focus on what it is like to be an individual. Existentialism focuses on the nature of truths, by saying that focus on what it is true to one may be false to another because individuals finally must make their own choices without any help from external standards as laws, ethical rules and traditional philosophy. In this sense, individuals are free to choose and also they are completely responsible for their choice. Similarly, Macintyre argues: "Even I do not choose I have chosen not to choose" (140). For him, existentialism concludes that human choice is subjective and an individual is free to choose for his authentic existence.

Existentialism as a philosophical concept has been in vague only in recent years, but its origin goes far back to some classical and middle ages. Before the modern existentialist, we could find some norms of existentialism in the works of St. Augustine, Pascal, Socrates, and other in extent. They were followed by Nietzsche, Dostoevsky, Kierkegaard, Husserl, Heidegger, Jaspers, Berdyaev, Camus, Simon De Beauvoir, Sartre and Marlean Plarty. Protagoras expresses the idea of subjective truth, "Man is the measure of all things" (62). Socrates focuses on the need of the self instead of the whole cosmos. For his self was prior to everything.

The medieval age was known as the era of religion and there was strong belief in God. However, existential elements can be found in the philosophy of Saint Augustine. He talked about the self-awareness and believed that truth should be searched from within. Augustine asked man not to go outside himself in the quest of truth. He affirmed the existence of truth human ego in the soul. He gave importance to the individual self.

The existentialists are mainly influenced by the subjectivism and individuality. By challenging traditional ideas about absolute being, they stress on human existence. The possibility of human existence is the anticipation, the expectation and the projection of the future. Existence is always stretched out towards the future.

Existentialism has become one of the prominent theories at present and is applied in many literary texts. Although existentialists have many similar ideas, their view-points are conflicting and sometimes contradictory and it can be divided into two groups: theistic existentialists and atheistic existentialists. The first group of existentialists like Soren Kierkegaard, Karl Jaspers, Martin Butter, and Gabriel Marcel believe on religion and view that anxiety of modern man can be relieved when one dedicates oneself to the will of God. Friedrich Nietzsche, Martin Heidegger, Jean Paul Sartre, and Albert Camus belong to the second group of Existentialists who denies to accept the existence of God. For them, nobody is there to support human being. So, one is free to choose.

Kierkegaard developed this problem in the context of his radical approach to Christian faith; Nietzsche did so in light of his thesis of the death of God. Subsequent existential thought reflects this difference: while some writers (Sartre and Beauvoir) were stubbornly atheist in outlook, others (Heidegger, Jaspers, Marcel, and Buber) variously explored the implications of the concept "authentic existence" for religious consciousness. Though neither Nietzsche's nor Kierkegaard's thought can be reduced to a single strand, both took an interest in what Kierkegaard termed 'the single individual.' Both were convinced that this singularity, what is most my own, 'me,' could be meaningfully reflected upon while yet, precisely because of its singularity, remaining invisible to traditional philosophy, with its emphasis either on what follows unerring objective laws of nature or else conforms to the universal standards of moral

reason. A focus on existence thus led, in both, to unique textual strategies quite alien to the philosophy of their time and ours.

For Kierkegaard existence emerges as a philosophical problem in the struggle to think the paradoxical presence of God; for Nietzsche it is found in the reverberations of the phrase “God is dead,” (56) in the challenge of nihilism. Nietzsche sought to draw the consequences of the death of God, the collapse of any theistic support for morality. Nietzsche's overriding concern is to find a way to take the measure of human life in the modern world. Nietzsche's idea that behind moral prescriptions lies nothing but “will to power” undermined that authority.

Sartre's slogan “existence precedes essence,” may serve to introduce what is most distinctive of existentialism, namely, the idea that no general, non-formal account of what it means to be human can be given, since that meaning is decided in and through existing itself. Existence is “self-making-in-a-situation” (Fackenheim 37). In contrast to other entities, whose essential properties are fixed by the kind of entities they are, what is essential to a human being - what makes her who she is - is not fixed by her type but by what she makes of herself, who she becomes. The fundamental contribution of existential thought lies in the idea that one's identity is constituted neither by nature nor by culture, since to exist is precisely to constitute such an identity. It is in light of this idea that key existential notions such as facticity, transcendence, alienation, and authenticity must be understood.

Facticity, the quality of being fact, includes all those properties that third-person investigation can establish about natural properties such as weight, height, and skin color, social facts such as race, class, and nationality and psychological properties such as web of belief, desires, and character traits; historical facts. It is manifest in moods as a kind of burden, the weight of having to be. This is what

existential philosophers call 'transcendence.'

Transcendence refers to that attitude toward characteristic of practical engagement in the world, the agent's perspective. An agent is oriented by the task at hand as something to be brought about through its own will or agency. Such orientation does not take itself as a theme but loses itself in what is to be done. Thereby, things present themselves not as indifferent givens, facts, but as meaningful: salient, expedient, obstructive, and so on. To speak of 'transcendence' here is to indicate that the agent 'goes beyond' what simply is toward what can be: the factual always emerges in light of the possible.

The anti-Cartesian view of the self as in situation yields the familiar existential theme of the 'alienated' self, the estrangement of the self both from the world and from itself. In the first place, though it is through projects that world takes on meaning, the world itself is not brought into being through projects; it retains its otherness and thus can come forth as utterly alien.

In the second place, the world includes other people, and as a consequence that merely the revealer of the world but something revealed in the projects of those others. Thus, function of the projects, but is also a matter of 'being-for-others.' Sartre brings out this form of alienation in his famous analysis of 'the Look.'

The norm of authenticity refers to a kind of 'transparency' with regard to situation, a recognition that a being who can be responsible for identity. The light of this norm, which, can be said to recover from alienation and absorption that characterizes everyday engagement in the world. Authenticity thus indicates a certain kind of integrity.

Authenticity defines a condition on self-making. Thus to be authentic can also be thought as a way of being autonomous. The inauthentic person, in contrast, merely

occupies such a role, and may do so 'irresolutely' without commitment. Thus, existentialism's focus on authenticity leads to a distinctive stance toward ethics and value-theory generally. The possibility of authenticity is a mark of my freedom, and it is through freedom that existentialism approaches questions of value, leading to many of its most recognizable doctrines.

However, a certain approach to the theory of value and to moral psychology, deriving from the idea of existence as self-making in situation, are distinctive marks of the existentialist tradition. In value theory, existentialists tend to emphasize the conventionality or groundlessness of values, their 'ideality,' the fact that they arise entirely through the projects of human beings against the background of an otherwise meaningless and indifferent world. Existential moral psychology emphasizes human freedom and focuses on the sources of mendacity, self-deception, and hypocrisy in moral consciousness. The familiar existential themes of anxiety, nothingness, and the absurd must be understood in this context. At the same time, there is deep concern to foster an authentic stance toward the human, groundless, values without which no project is possible, a concern that gets expressed in the notions of 'engagement' and 'commitment.'

Similarly, objective truth has nothing to do with the human life. He advocates that individual existence is prior to be everything. Gaarder comments: "Kierkegaard had sharp eye for significance of the individual. We are more than the children of our time. And moreover, every single one of us is unique individual who only lives once" (Gaarder, 377). Kierkegaard's determination about individuality as he remarks: "According to Kierkegaard rather than searching for the Truth with capital 'T' it is more important to find the kind of truths that are meaningful to the individual's life. It is important to the 'truth for me'. He thus sets the individual, or each and every man,

up against the system” (Gaarder 379). Kierkegaard emphasizes on individual choice at a moment. Most of the existentialists follow him in this respect. He thinks that man makes free decisions and choices to project himself. Taking example of Kierkegaard, Ellmann and Fiedelson remark: “By choosing even by choosing wrongly it that is done with earnestness and struggle, we became new selves that could not have existed until the choice was made. [Choice in relation to God] Beyond ethical choice religious is the use of freedom to surrender it back to divine giver” (805).

Thus, one cannot remain without making decisions. By making decisions, he goes on establishing his existence. There are two options for the individual to choose: either he has to choose God and get redemption from the angst, an ethic-religious choice or he has to respect God and go to prediction, and atheistic choice.

Kierkegaard believes that one is free to make choices. And one exists upto the point of making choice. The concept of ‘subjective truth’ is dominant in his writings. Any systems, rules and regulations cannot determine an individual and his freedom. Instead of single truth, there are many truths which are personal. What is right and what is wrong depend upon one’s own decisions and thoughts.

Friedrich Nietzsche, the nineteenth century German philosopher, one of the forerunners and chief source of inspiration for existentialism, has influenced the development of the idea of human existence. He made a critique on Christianity. For him, western philosophical tradition and Christianity snatches away authentic individuality and happiness of people. Nietzsche observes, “Both Christianity and traditional philosophy had turned away from the real world and pointed towards heaven or the world of ideas” (Gaarder 455). It shows that he is in favor of individual freedom.

Nietzsche has made very sharp critique of Christianity and God. For him

Christianity is a “slave morality” (52) and the religion having no truth because God is already dead and Christianity have become a shelter for weak and disabled people that he hated. His proclamation on God and Christianity pushes atheistic existentialism on God that is already dead or there is no more God at all to determine the existence. He tries to clarify his view on religion and on God from this argument:

The Christian conception of God-God as god of sick, God as a spider, God as a spirit is one of the most corrupt conceptions of the divine as ever attained on earth. It may even represent the low water mark in the descending development of divine types. God degenerated into contradiction of life. Instead of being its transfiguration and eternal, God as the declaration of war against life, against nature and against will to live. (818)

For him, to think of God is to go against life, against the will to power. As there is absence of God in the world, the supermen are the Gods. The supermen are the higher men because of their genuine thought to life and heroic spirit. Thus, the man of action is force for human existence for Nietzsche. Nietzsche focuses on the subjective activities of individual. He does not believe the idea of absolute truth.

As god is dead, there is nobody to govern and individual rather he is the master of himself. This view of Nietzsche has become clear in the given abstract:

Objective man is not a-model, either, he walks neither before not behind anyone ... he is an instrument, a piece of slave ... As a mirror, he is a work of art to be handled carefully and honored. But, he is not an aim, not a way out nor a way up, not a complimentary human being through whom the rest of the existence is not a conclusion ... he is nothing solid, nothing powerful, nothing self-reliant seeking to become

master. (817)

Nietzsche supports individuality and subjectivity of truth. An objective man is nothing more than a slave who is very much submissive. Man should be active and subjective for the sake of his individuality. Man is master of himself. Thus, he should exercise his individual power. In his views moral values are not objective and universal.

Nietzsche takes every individual as a free thinker. One individual has his own right to think in his own perspective and to make decisions in his own favor. He clearly expresses:

I say especially that they shall free, very free thinkers, these philosophers of the time? It is certain, however, that they will not be merely thinkers but something more, something superior, greater and thoroughly different, something that does not want to be misjudged or mistaken for something else. (815)

In this way, he provokes the idea of existence of human being and individual freedom. For human individual is greater and more powerful than society.

Another German existentialist is Heidegger who was influenced by both Nietzsche and Kierkegaard. Though he himself did not agree to count as an existentialist thinker, he was able to influence most powerful existentialist philosopher Sartre. His idea constitutes the basic characteristics of existentialism. According to him, Western metaphysics mistakenly presents an individual as a representative of mass. He shows sharp distinction between 'beings' and 'Being' i.e. group and individuality. In his essay, "Recollection of Being", he states that "in fact metaphysics never answers the question concerning the truth of being ... because it thinks of being only representing being as beings" (879). By this he focuses on the problem of being. For him, being is not realized in normal situation. It can only be

realized in the state of boredom or anxiety.

As most of the existentialists are very much indebted by the works of the German phenomenologist Edmund Husserl, Heidegger was also influenced by Husserl's concept of self and subjective truth. Heidegger has found the basic attributes of existentialism in Husserl's work in which he addresses the multiple truths and goes against the objective truth or universal truth. Most of the existentialists take Husserl as an influential figure even if he is a phenomenologist. Among them Heidegger shows positive response for his subjectivism. Though there is a sharp contrast between phenomenology which tries to objectify the unobjectifiable and existentialism, Heidegger's relationship with Husserl is unavoidable. For Heidegger we cannot realize being in normal situation rather we can realize it in the period of suffering. Therefore, he says in his essay "What is Metaphysics?": "No matter how fragmented our everyday existence may appear to be ... It irrupts when one is bored, profound boredom drifting here and there in the abysses of our existence like a muffling fog, removes all things and men and oneself along with into a remarkable difference this boredom reveals being as a whole" (45). Hence we can find his close relation to existentialism which he directly rejects to reveal. In very difficult moment of life one can recording to him.

According to Heidegger, the universe is alien to us and we shall face explicitly the problem of being as we create our own existence making choices. He was interested in the study of particular way of existing. He believes that one has to determine his own existence by creating his own existence by creating his own possibilities and making choices and commitment which shows that man is what he tries to be or to make himself.

Thus, Heideggerian existentialism emphasizes on existence, boredom, choice

and freedom but in freedom also there is suffering, or angst that compels human being to select and take change of his being. He also stresses that there is no absolute force to govern a man. That is why; an individual himself creates his own essence. So, the main focus of Hedger is to investigate for individual, especially for man's being.

Sartre, one of the eminent French existentialists and the leading figure of Existentialism, became popular after the Second World War for his existential theory. For him, "existentialism is humanism" (65) as included by Gaarder in *Sophie's World*. Sartre put himself in the group of anti-religious existentialists. His philosophy mainly focuses on personal freedom and responsibility. He thinks that there is no fixed human nature or essence and so the individual has to choose his being. Along with Albert Camus and Samuel Beckett, he developed the existentialist philosophy to its farthest point. Kierkegaard, Nietzsche and Heidegger are the chief philosophers who have left much impact upon this thinker. Every human being has his own right to do thing or select his best. In this respect, he made an existential choice when he rejected to take Nobel Prize for literature in 1964.

Like other existentialists Sartre also believes on subjective truths or multiple truths. So he expresses, "It is therefore useless to search for the meaning of life in general" (*Being and Nothingness* 457). He means to say that there is no fixed or absolute truth in this universe. As an atheistic existentialist, Sartre's view on God is that the concept of God is devoid and not absolute power. He further expresses:

It states that if God does not exist, there is at least one being in whom existence precedes essence, a being who exists before he can be defined by any concept, and that this being is man, or as Heidegger says human reality. What is meant here by saying that existence precedes essence? It means that first of all, man exists, turns up,

appears on the scene and, only afterwards, defines himself. (828)

As God does not exist there is no essence by nature. Sartre means to say that existence comes before essence. Essence is not universal truth; it is determined by our existence whatever we decide, it is going to be. Since our involvement in the world creates essence and there is no predetermined essence to govern our existence, rather our existence creates essence and determines our essence.

As most of the existentialists claim, Sartre also stresses upon the subjectivity of the individual. His view towards it is positive although he frequently talks about freedom. For him, freedom is a kind of curse as commented as “Man is condemned to be free ... This freedom condemns us to make choices throughout our lives” (Gaarder 467). It shows that freedom is not blessing but a curse because a person has not created himself, he is nevertheless free, and this freedom condemns people to make choices throughout their lives.

An individual is free to choose the course of life. He is responsible for his action in life. He never disclaims the responsibility. Sartre further says:

To choose between this or that is at the same time to affirm the value of that which is chosen: for we are unable ever to choose the worse.

What we choose is always better; and nothing can be better for unless it is better for all ... Our responsibility is thus much greater than we had supposed. (Ellmann and Fiedelson 835)

Thus, because of our freedom we can choose either this or that. It is our responsibility to do one or other action. What we have done depends on our choice. We are responsible for choice and action. Like most of the existentialists, Sartre emphasizes on the subjectivity of the individual. He blames those persons who do not use freedom because freedom is used the freedom itself and it is the way of life.

Sartre's concept of human existence is determined as a dominant state.

According to him, there is no such innate nature of man like essence. He argues:

"Existence precedes essence ... Man simply is not that he is simply what he conceives himself after already existing as he will to be after that leap towards existence. Man is nothing else but that which he makes of himself" (828). Thus, an individual can create essence, which comes after existence of a person. The will of a person helps him to be something of being not the essence. The main focus of Sartre is this idea of human existence. Instead of having an essence by birth an individual is free to choose options either this or that.

He divides living as authentic and inauthentic between these points. He chooses authentic living and says that one must choose and make commitment to exist. Sartre's primary focus lies on existence. For him freedom and existence go together. So, our freedom obliges us to make something of ourselves to live 'authentically' or 'truly'. Thus, as many existentialist thinkers, Sartre emphasizes upon freedom of choice and personal responsibility and action because there is no absolute force like God to govern us to create our own essence. By doing so, we can meet the meaning or essence of life.

Albert Camus, a well-known thinker of absurdity of human life, is one of the remarkable atheistic existentialists of the twentieth century. He has multidimensional personality for his writing. Camus takes human being as an isolated existent in an alien universe and the condition of a man is absurd; whatever he searches for life with any purpose is meaningless and fruitless. The world does not possess any inherent truth, value and meaning. In this regard, M. H. Abrams remarks:

Albert Camus views a human being as an isolated existence who is cast into an alien universe, as possessing no inherent truth, value, meaning

and to represent human life-in its fruitless search for purpose and meaning, as it moves from nothingness when it came towards the nothingness where it must end as an existence which is both anguished and absurd. (1)

Albert Camus has compared modern man to Corinthian king Sisyphus who disobeyed God for his passion of life and suffered external torture heroically. He further says, this Universe, henceforth without a master seems to him neither sterile nor futile.

Camus has reached to the conclusion to declare the condition of man when he realized that the speculative system of past provided on authentic guidance for life. In his views, the awareness that comes within as absurd man of his futile lifestyle, he is naturally filled with anxiety and hopelessness but he does not surrender himself to the authority. Rather he uses his absurd consciousness as a reliable guidance to revolt against it. According to Camus, every individual works in accordance with his thought to choose. No individual surrenders himself in the mouth of death. Human destinies are made by human themselves. In *Creation of Knowledge* it is quoted that “like Sisyphus ... human make their own choices and to that extent are in control of their own destinies” (67). Hence Camus stands in favor of subjective choice which is already accepted by other existentialists as well. Like Sisyphus every human being chooses whatever he wants to do. The same action leads him on the pathway of absurdity even though he is happy when he gets a chance to choose something. For Camus the idea of choice is optimistic and humanistic. He advocates for freedom of choice.

Similarly, Julia Kristeva argues that abjection is the part of psychology. She, however, differentiates from Freud’s concept of unconscious. She says that Freud’s concept of subjectivity is submerged in unconscious desire but for Kristeva it is in

conscious level. To talk about abjection, Kristeva compares her idea to Freud's concept of unconscious desire. What makes something abject and not simply repressed is that it does not entirely disappear from consciousness. Susan B. Gall and Karen Ellicott clarifies the idea of abjection of Kristeva. According to them:

[Abject] remains as both an unconscious and a conscious threat to one's own clean and proper self. The abject is what does not respect boundaries. It beseeches and pulverizes the subject. Kristeva's examples are graphic. She speaks of curdling milk, dung, vomit, and corpses, and of how one retches at their presence. (46)

The lines imply that the abject erases unconsciousness and attempts to make one's own identity that is different from others. Abjection recognizes oneself as an independent entity in conscious levels.

Moreover, according to her, death drive is also a part of psychology in which person feels disintegrated and destructive. By referring to Kristeva Susan B. Gall and Karen Ellicott say that there are two types of death drive: internal and external. In their own words:

The death drive has two parts: one directed outward as a purely destructive discharge of energy and the other directed inward as a disintegration of the living self, a wish to return to an inorganic state and homeostasis. The first of these involves a wish to kill others and the second a wish to annihilate oneself. Usually a reference to the death drive is a reference to the self-destructive instinct. (64)

Thus, if someone has the feeling of killing others or destroying others or killing himself/herself or destroying himself/herself it is called a death drive.

In conclusion, the existential theory looks into various aspects of human

psychology. Human being is different entity of study. Existence is one of the most important aspects of humans. They realize that death is inevitable when one is born. As people experience many things, they realize that death is nothing but part of life. Life is complete when one receives death. Chapter three dwell upon the textual analysis of the book related to the theories mentioned above.

Chapter III: Morrie's Transformation of Life

Tuesdays with Morrie deals with the memory of Mitch Albom at the time of his graduation from Brandeis University in the spring of 1979. After he has received his diploma, Mitch approaches his favorite professor, Morrie Schwartz, and presents him with a monogrammed briefcase. While at Brandeis, Mitch takes almost all of the sociology courses Morrie had teaches. He promises Morrie, who is crying, that he will keep in touch, though he does not fulfill his promise. Years after Mitch's graduation from Brandeis, Morrie is forced to forfeit dancing, his favorite hobby, because he has been diagnosed with ALS, a debilitating disease that leaves his "soul, perfectly awake, imprisoned inside a limp husk" of a body. Morrie's wife, Charlotte, cares for Morrie, though at his insistence, keeps her job as a professor at M.I.T.

Sixteen years after his graduation from Brandeis, Albom is feeling frustrated with the life he has chosen to live. After his uncle dies of pancreatic cancer, Albom abandons his failing career as a musician to become a well-paid journalist for a Detroit newspaper. Albom promises his wife Janine that they will have children eventually, though he spends all of his time at work, away on reporting assignments. One night, Albom is flipping the channels on his television and recognizes Morrie's voice. Morrie is being featured on the television program "Nightline" in the first of three interviews with Ted Koppel, whom he quickly befriends. Before consenting to be interviewed, Morrie surprises and softens the famed newscaster when he asks Koppel what is "close to his heart." Mitch is stunned to see his former professor on television.

Following Morrie's television appearance, Mitch contacts his beloved professor and travels from his home in Detroit to Morrie's home in West Newton, Massachusetts to visit with him. When Mitch drives up to Morrie's house, he delays

greeting his professor because he is speaking on the phone with his producer, a decision he later regrets.

Shortly after his reunion with Morrie, Albom works himself nearly to death reporting on the Wimbledon tennis tournament in London. There, he spends much time thinking about Morrie and forfeits reading the tabloids, as he now seeks more meaning in his life and knows that he will not gain this meaning from reading about celebrities and gossip. He is knocked over by a swarm of reporters chasing celebrities Andre Agassi and Brooke Shields, and it is then that Albom realizes he is chasing after the wrong thing. When he returns to his home in Detroit, Albom learns that the article he has worked so hard to write will not even be published, as the union he belongs to is striking against the newspaper he works for. Once more, Albom travels to Boston to visit Morrie.

Prior to that projection of the self, nothing exists, not even in divine intelligence; and a man shall attain existence only when he is what he projects himself to be -not what he would like to be. That people usually understand by 'will' is a conscious decision that none of us take after people have made people what they are. I may want to join a party, write a book, or get married - but all of that is only a manifestation of an earlier and more spontaneous choice than what is known as 'will:

He nodded toward the window with the sunshine streaming in. "You see that? You can go out there, outside, anytime. You can run up and down the block and go crazy. I can't do that. I can't go out. I can't run. I can't be out there without fear of getting sick. But you know what? I appreciate that window more than you do." Appreciate it? "Yes. I look out that window every day. I notice the change in the trees, how strong the wind is blowing. It's as if I can see time actually passing through

that windowpane. Because I know my time is almost done, I am drawn to nature like I'm seeing it for the first time." (84)

Morrie is trying to live his life in his own way. He is happy with his present condition. This is the real essence of life.

Morrie's life was not easy in the childhood. However, his passion of being someone recognizable is always with him. He sees life meaningful even in the adverse situation:

He grew up the way many youngest children grow up, pampered, adored, and inwardly tortured. He dreamed of being an actor or a singer; he reenacted TV shows at the dinner table, playing every part, his bright smile practically jumping through his lips. I was the good student, he was the bad; I was obedient, he broke the rules; I stayed away from drugs and alcohol, he tried everything you could ingest. He moved to Europe not long after high school, preferring the more casual lifestyle he found there. Yet he remained the family favorite. When he visited home, in his wild and funny presence, I often felt stiff and conservative. (95)

His activities, therefore, are seen when he went to Europe to be a someone that can achieve many things in life.

Choosing to be this or that is to affirm at the same time the value of what people choose, because people can never choose evil. People always choose the good and nothing can be good for any of us unless it is good for all? If, moreover, existence precedes essence and people will to exist at the same time as people fashion people's image, that image is valid for all and for people's whole era. People's responsibility is thus much greater than people might have supposed, because it concerns all mankind.

If I am a worker and I choose to join a Christian trade union rather than to become a Communist, and if, by that membership, I choose to signify that resignation is, after all, the most suitable solution for man, and that the kingdom of man is not on this earth, I am not committing myself alone -I am choosing to be resigned on behalf of all- consequently my action commits all mankind. Or, to use a more personal example, if they decide to marry and have children - granted such a marriage proceeds solely from my own circumstances, my passion, only desire - I am nonetheless committing not only myself, but all of humanity, to the practice of monogamy. I am therefore responsible for myself and for everyone else, and I am fashioning a certain image of man as I choose him to be. In choosing myself, I choose man.

In his childhood, Morrie had been very poor. His father, Charlie had been cold and dispassionate, and had neglected to provide for Morrie and his younger brother emotionally and financially. At the age of eight, Morrie must read the telegram that brings news of his mother's death, as he is the only one in his family who can read English. Charlie marries Eva, a kind woman who gives Morrie and his brother the love and affection they need. Eva also instills in Morrie his love of books and his desire for education. However, Charlie insists that Morrie keep his mother's death a secret, as he wants Morrie's younger brother to believe that Eva is his biological mother. This demand to keep his mother's death a secret proves a terrible emotional burden for young Morrie; he keeps the telegram all of his life as proof that his mother had existed. Because he was starved of love and affection during his childhood, Morrie seeks it out in his old age from his family and friends. Now that he is nearing his death, Morrie says that he has reverted to a figurative infancy, and tries in earnest enjoy being a baby again. He and Albom often hold hands throughout their sessions together.

In his lessons, Morrie advises Albom to reject the popular culture in favor of creating his own. The individualistic culture Morrie wants Albom to create for himself is a culture founded on love, acceptance, and human goodness, a culture that upholds a set of ethical values unlike the mores that popular culture endorses. Popular culture, Morrie says, is founded on greed, selfishness, and superficiality, which he urges Albom to overcome. Morrie also stresses that he and Albom must accept death and aging, as both are inevitable.

Throughout *Tuesdays with Morrie*, Morrie's growing dependency on oxygen has served as an indicator for Albom to understand how close his professor is to his dying day. Morrie's dependency on the oxygen tank has increased steadily since the nights when he needed it only to regain his normal breathing pattern. Now that Morrie relies on the oxygen tubes in his nose to breathe at all, he knows that Morrie's day to leave him is frighteningly close, and cannot accept that soon, his dear friend will not be there, waiting in his study on Tuesday with a smile and a lesson on life. Albom's newfound friendship with Morrie has served as the catalyst for many a revelation. He has reassessed his life and his priorities that drive it. Now, it is time for Albom to accept that Morrie is dying, and will not be with him on earth for much longer. Albom's urge to yank the oxygen tube from Morrie's nose is a manifestation of his fear; he is afraid of what he will become without Morrie to guide him, and essentially wants to revert time to a day when Morrie was strong, cogent, and in good health. Albom regards professor Morrie everything. Professor taught Albom about the importance of life, the struggle and the suffering everyone has to undergo. Professor is the guide for him. He believes that there is nothing in the world which is worse than the problem of Morrie's health:

I look back sometimes at the person I was before I rediscovered my old

professor. I want to talk to that person. I want to tell him what to look out for, what mistakes to avoid. I want to tell him to be more open, to ignore the lure of advertised values, to pay attention when your loved ones are speaking, as if it were the last time you might hear them.

(190)

But in time, Alбом realizes that to do this is impossible, and that he must accept death as Morrie has, with patience and courage. His realization comes when he hears Morrie speak about the pink hibiscus plant.

Since the start of the book, the pink hibiscus plant has served as a symbol of life's fragility. The plant represents both life and death. As Morrie's condition deteriorates, the plant begins to wither and shed its leaves. The health of the hibiscus plant, in essence, keeps the pace with Morrie's physical deterioration, serving as an example of nature's intended life cycle for every life, be it man or hibiscus. The book is dedicated to the professor. The professor's ideas and his life styles have become the source of inspiration for the writer. Thus, he writes:

This book was largely Morrie's idea. He called it our "final thesis."

Like the best of work projects, it brought us closer together, and

Morrie was delighted when several publishers expressed interest, even though he died before meeting any of them. The advance money

helped pay Morrie's enormous medical bills, and for that we were both

grateful. The title, by the way, we came up with one day in Morrie's

office. He liked naming things. He had several ideas. But when I said,

"How about Tuesdays with Morrie?" he smiled in an almost blushing

way, and I knew that was it. (191)

Although Morrie's belief in the afterlife is not absolutely defined, it is strongly

implied that he holds some belief in the possibility of reincarnation. Throughout the book, he and Albom have discussed the beliefs of other cultures in the afterlife, such as the tribe that believe in miniature creatures (the soul) within each larger animal (the body). Morrie has also said that if he could be reincarnated, he would return as a gazelle, as he yearns to once again be limber and fast. The story Morrie tells Albom on their fourteenth Tuesday together is also indicative of his belief in reincarnation after death. In the allegory, each wave on the ocean does not die, but becomes a small constituent of the larger body of water. Morrie's appreciation of the story can be interpreted to reveal his belief that after his death, he, the one small wave, will somehow return to the human race, the vast ocean, and again contribute to a cycle he has unknowingly repeated many a time, just as the waves on the ocean continuously break on the shore and dissipate, only to return with the white-capped crest that follows.

Morrie, the professor of Albom teaches very good lesson to all people that people can live their life freely and in people's own way by adjusting with the circumstances. Existentialism is the concept, mentioned above in the second chapter, which focuses on the individual life. People are free to choose their fate. The world is adverse for them but they can fight with it bravely and courageously. Morrie Schwartz thinks that the death is inevitable for him. Anytime he may die. He is interested in dancing and other physical activities. He realizes that he has to give up such things due to the inability of his physical power. Albom reads him and says, "He knew it the day he gave up dancing" (5). The professor has easily accepted his physical ailment and gives up dancing. He does not give up it easily but he goes to past to remember that in the church he used to go and dance: "Dance Free" (5).

Morrie always encourages Albom to struggle even in the difficult situation.

Throughout the novel Morrie encourages Albom to live a meaningful life adjusting the difficult situations. There are many incidents which have made Albom to follow Morrie even in the suffering of Morrie. Albom reports how Morrie inspires him through the lines: “But it was also becoming clear to me- through his courage, his humor, his patience, and his openness that Morrie was looking at his life from some very different place than anyone else I knew. A healthier place. A more sensible place. And he was about to die” (63). Although Morrie is suffering from fatal disease and fighting against it, he is living meaningful life. He encourages the writer that how short we may live; we should live happy life.

Similarly, when Morrie is about to die all the family members, relatives, students were losing him. They are not accepting the death easily but Albom who had gone to record the voice of Morrie is not as sad as others were. Rather he thinks that Professor’s courage, patience and openness have given him a different capacity to accept to accept the death and sorrows of life. He says: “Well, the truth is, if you really listen to that bird on your shoulder, if you accept that you can die at any time – then you might not be as ambitious as you are” (83). It means that Morrie teaches him good lesson to spend life with optimum satisfaction. He says that nobody knows when we die. He requests people not to be too ambitious.

Albom really gets impressed with this idea. Morrie tells him not to be over ambitious in life which does not give any satisfaction. We need to believe ourselves and lead our life. Morrie adds that, if people remember we will die at any time they will not be more ambitious. Therefore, Morrie in this discussion says to realize the truth of our life i. e. death which helps to internalize the reality of human life. He postulates: “It’s very simple. As you grow, you learn more. If you stayed at twenty-two, you’d always be as ignorant as you were at twenty-two. Ageing as not just decay.

Formatted: Indent: First line: 1.27 cm

you know. It's growth. It's more than the negative that you are going to die, it's also the positive that you understand that you're going to die, and that you live a better life because of it" (188).

Similarly, on third Tuesday Morrie and Albom are discussing about the important things in life. Morrie asks Albom to ask something in this visit and he writes some words in a list:

"Death/Fear/Ageing/Greed/Family/Society/Forgiveness/A meaningful life" (66).

After long discussion, Albom thinks that these are the important things of our life.

They are inseparable parts of human life. Through his professor he accepts these things play a role to make our life meaningful. Professor is successful to convince

Albom that these are the treasures of human life. Morrie really gives a good course on living. Albom's favorite professor has taken his student to the real world.

Following Morrie's television appearance, Mitch contacts his beloved professor and travels from his home in Detroit to Morrie's home in West Newton, Massachusetts to visit with him. When Mitch drives up to Morrie's house, he delays greeting his professor because he is speaking on the phone with his producer, a decision he later regrets.

Shortly after his reunion with Morrie, Albom works himself nearly to death reporting on the Wimbledon tennis tournament in London. There, he spends much time thinking about Morrie and forfeits reading the tabloids, as he now seeks more meaning in his life and knows that he will not gain this meaning from reading about celebrities and gossip. He is knocked over by a swarm of reporters chasing celebrities Andre Agassi and Brooke Shields, and it is then that Albom realizes he is chasing after the wrong thing. When he returns to his home in Detroit, Albom learns that the article he has worked so hard to write will not even be published, as the union he

belongs to is striking against the newspaper he works for. Once more, Albom travels to Boston to visit Morrie.

Similarly, Julia Kristeva argues that abjection is the part of psychology. She, however, differentiates from Freud's concept of unconscious. She says that Freud's concept of subjectivity is submerged in unconscious desire but for Kristeva it is in conscious level. To talk about abjection, Kristeva compares her idea to Freud's concept of unconscious desire. What makes something abject and not simply repressed is that it does not entirely disappear from consciousness. Susan B. Gall and Karen Ellicott clarifies the idea of abjection of Kristeva. According to them:

[Abject] remains as both an unconscious and a conscious threat to one's own clean and proper self. The abject is what does not respect boundaries. It beseeches and pulverizes the subject. Kristeva's examples are graphic. She speaks of curdling milk, dung, vomit, and corpses, and of how one retches at their presence. (46)

The lines imply that the abject erases unconsciousness and attempts to make one's own identity that is different from others. Abjection recognizes oneself as an independent entity in conscious levels.

Moreover, according to her, death drive is also a part of psychology in which person feels disintegrated and destructive. By referring to Kristeva Susan B. Gall and Karen Ellicott say that there are two types of death drive: internal and external. In their own words:

The death drive has two parts: one directed outward as a purely destructive discharge of energy and the other directed inward as a disintegration of the living self, a wish to return to an inorganic state and homeostasis. The first of these involves a wish to kill others and

the second a wish to annihilate oneself. Usually a reference to the death drive is a reference to the self-destructive instinct. (64)

Thus, if someone has the feeling of killing others or destroying others or killing himself/herself or destroying himself/herself it is called a death drive.

Morrie has already assimilated his life and death. He does not have any kind of regret in his life. He maintains good relations with others. He attempts to make his life as happy as he likes. As the narrator describes his stay with Morrie, really draws the attention of readers to follow the steps of the professors. The narrator describes:

Morrie, dressed in pajama bottoms, lay in bed on his side, his head flush against the pillow, his mouth open. The physical therapist was showing me how to bang loose the poison in his lungs -which he needed done regularly now, to keep it from solidifying, to keep him breathing. 'I . . . always knew . . . you wanted . . . to hit me. . . ' Morrie gasped. (152)

As Kristeva says, he is conscious about his identity and his distinct body. He suffers himself, struggles himself and assimilates everything himself. He is in conscious level to perform and understand his life clearly.

Morrie focuses changes in human life are natural. The more they grow the more they understand the life. When people are at young the even forget that they are going to die sooner or later. He does not think that ageing is not the decay, it brings a lot to knowledge on life. Maturity come along with the ageing. People when they are young they are negative to death but when they grow older they start accepting the end of life at any time. Here, Morrie is able to convince Albon that ageing and difficulties of human life brings capacity to realize the meaning of life which encourage to live better life.

Formatted: Indent: First line: 1.27 cm

As the professor, Morrie develops his disease at the age of sixty; he realizes that he has to give up dancing though it is uneasy for him to do so. The writer explains: He develops asthma in his sixties. His breathing became labored. One day he was walking along the Charles River, and a cold burst of wind left him choking for air. He was rushed to the hospital and injected with Adrenalin” (6). He accepts the disease to be the part of life not the separate entity. He encourages everyone that they should face the adversity at any cost.

Morrie lives his own life. He adjusts to the environment and the circumstances he has. In his flashback to his graduation from Brandeis, Albom's feelings of love and admiration for Morrie, his favorite professor, are unmistakable. It is clear that the two men have shared a unique relationship, which is gradually revealed in the flashbacks. The tears Morrie sheds when Albom gives him the briefcase indicate his unabashed emotion, which intensifies with the onset of his disease. Morrie is a man who embraces emotion instead of stifling it, and throughout the book, he encourages Albom to do the same. The briefcase itself is symbolic of the rare relationship that Albom and Morrie share. Their relationship has transcended the typical professor-student relationship, which is normally distant and professional, to become an intimate, loving friendship. Albom and Morrie have chosen to go beyond the typically impersonal relationship of a student and his teacher; they are similar to the business-like leather briefcase that has been engraved with a personal emblem unlike any other. Albom minutely observes Morrie and describes:

One day, using his cane, he stepped onto the curb and fell over into the street. The cane was exchanged for a walker. As his body weakened, the back and forth to the bathroom became too exhausting, so Morrie began to urinate into a large beaker. He had to support himself as he

Deleted: ed

did this, meaning someone had to hold the beaker while Morrie filled it. (11)

Morrie is conscious about his life and health. He knows that he is becoming weaker and weaker with the passage of time. He is still optimistic with his life though he cannot urinate in the proper place and does in beaker.

Similarly, when his uncle asks Albom if he will watch over his children after he has died, Albom tells him not to talk of such things. Only a few weeks later, his uncle dies, and Albom's outlook on life is forever changed. He now feels that the time is precious, and must be used to its fullest potential, which, at the time, he believes to be financial success. He earns a master's degree in journalism and takes the first job offered to him. Determined not to live the boring corporate life his uncle had led, Albom avoids such repetition by taking various freelancing positions, and is constantly moving from city to city.

When he is given a column by the Detroit Free Press, Albom is swamped with money and success, but feels unfulfilled. He spends all of his time working, and never takes a moment to enjoy himself. As the text goes: "One night in May, my uncle and I sat on the balcony of his apartment. It was breezy and warm. He looked out toward the horizon and said, through gritted teeth, that he wouldn't be around to see his kids into the next school year. He asked if I would look after them. I told him not to talk that way. He stared at me sadly" (15). Life is not permanent. It is momentary and can end at any time. Human beings can live their own life. Everyone is free to live the life in his or her own way. He has dubious feeling about the life. One the one hand, Morrie leaves his own life and goes on with it whatever is left to him. He fears the death and worries if he cannot see the children, on the other.

Morrie's appearance on 'Nightline' has made him somewhat of a celebrity, and

Deleted: "

Deleted: "

many people call and ask to come visit. This makes Albom remember the college friends he has lost touch with. He wonders what has happened to him in the time that has lapsed between college and the present. Essentially, he has traded the dreams he had in youth for people health and success. However, his financial success alone does not satisfy him. Morrie struggles to eat his meal, and when he is finished, tells Albom that many of his visitors are unhappy, which he thinks is a result of the culture. Morrie expresses the gratitude he feels for having love around him while he dies, which he says is better than living unhappily. Albom is shocked by his lack of self-pity, namely the gratitude he feels for his slow, painful death. He is forever haunted by Morrie's explanation that he will die of suffocation, as the ALS will eventually attack his lungs. Albom avoids an honest response, and Morrie urges him to accept death, as it is clear that he has no more than five months left to live. To prove his imminent death, Morrie demonstrates for Albom a test that his doctor asked him to take. He first asks Albom to inhale, then exhale while counting to the highest number he can.

Albom counts to seventy. Morrie can only reach eighteen before he must gasp for air. When he first saw the doctor, Morrie was able to count to twenty-three. At the end of the visit, Morrie asks Albom to promise to come and see him again, as he did at Albom's graduation sixteen years before. Albom promises he will, and tries not to think of the last time he makes and breaks this same promise. In this manner, the author writes:

He laughed and resumed his eating, a meal he had started forty minutes earlier. I watched him now, his hands working gingerly, as if he were learning to use them for the very first time. He could not press down hard with a knife. His fingers shook. Each bite was a struggle; he chewed the food finely before swallowing, and sometimes it slid out

the sides of his lips, so that he had to put down what he was holding to dab his face with a napkin. The skin from his wrist to his knuckles was dotted with age spots, and it was loose, like skin hanging from a chicken soup bone. (35)

Albom remembers what Morrie had told him about rejecting a society's culture if it is not conducive to one's own development.

Indeed, Morrie had developed his own culture, involving himself in discussion groups, friends, books, and dancing. Morrie had also created a project called Greenhouse, which provided the poor with mental health services. Unlike Albom, Morrie had not wasted the precious years of his life. Albom had developed his own culture of working himself to death, having dedicated his life to earning money. When he is knocked over by a cutthroat swarm of reporters chasing tennis player Andre Agassi and his girlfriend, actress Brooke Shields, Albom is reminded of Morrie's adage that many people devote their lives to chasing the wrong thing. Albom has been chasing money, and now realizes he must instead chase love and community, an endeavor that will give him purpose and meaning in his life.

When Albom returns to Detroit, he learns that the newspaper union to which he belongs has gone on strike, which means his piece will not be published, nor will he be paid for the grueling work he had done while in London. Suddenly, Albom is left without a job and without a purpose. Depressed, Albom calls Morrie and arranges to meet with him the following Tuesday. As Albom goes to Morrie, he notices that he has developed his own culture about the life:

Morrie, true to these words, had developed his own culture—long before he got sick. Discussion groups, walks with friends, dancing to his music in the Harvard Square church. He started a project called

Deleted: s

Greenhouse, where poor people could receive mental health services. He read books to find new ideas for his classes, visited with colleagues, kept up with old students, wrote letters to distant friends. He took more time eating and looking at nature and wasted no time in front of TV sitcoms or “Movies of the week. (42)

Morrie, a heroic figure and the professor is the role model of the people who are in desire of living their life in adversity. He is not dependent on the society and the surrounding to live is meaningful life but he regards his own culture, thinking and the circumstance are the accompanying entities for him.

Morrie has already assimilated his life and death. He does not have any kind of regret in his life. He maintains good relations with others. He attempts to make his life as happy as he likes. As the narrator describes his stay with Morrie, really draws the attention of readers to follow the steps of the professors. The narrator describes:

Morrie, dressed in pajama bottoms, lay in bed on his side, his head flush against the pillow, his mouth open. The physical therapist was showing me how to bang loose the poison in his lungs -which he needed done regularly now, to keep it from solidifying, to keep him breathing. ‘I . . . always knew . . . you wanted . . . to hit me . . .’ Morrie gasped. (152)

As Kristeva says, he is conscious about his identity and his distinct body. He suffers himself, struggles himself and assimilates everything himself. He is in conscious level to perform and understand his life clearly.

What is more, Morrie, who is the professor of Mitch Albom, teaches a lesson to Albom. Throughout the novel, Morrie encourages Albom to live a meaningful life adjusting with the difficult situations. There are many incidents which have made

Deleted: s

Deleted: s

Albom to follow Morrie even in the suffering of Morrie. Albom gets inspiration from Morrie. Whenever he feels difficult. He remembers his professor. These lines below prove that how he respects Morrie: “But it was also becoming clear to me - through his courage, his humor, his patience, and his openness that Morrie was looking at his life from some very different place than anyone else I knew. A healthier place. A more sensible place. And he was about to die” (63). Albom gets idea that how Morrie has taken his last moment of life. He fully utilizes his life. He is against many people that life is nothing at the end.

Similarly, when Morrie is about to die all the family members, relatives, students are losing him. They are not accepting the death easily but Albom who has gone to record the voice of Morrie is not as sad as others were. Rather he thinks that Professor’s courage, patience and openness have given him a different capacity to accept to accept the death and sorrows of life. As Albom says: “Well, the truth is, if you really listen to that bird on your shoulder, if you accept that you can die at any time – then you might not be as ambitious as you are” (83). Thus, Albom really gets impressed with this idea. Morrie tells him not to be over ambitious in life which does not give any satisfaction. We need to believe ourselves and lead our life. Morrie adds that, if people remember we will die at any time they will not be more ambitious.

Therefore, Morrie in this discussion says to realize the truth of our life i.e. death which helps to internalize the reality of human life. The narrator describes the philosophy of life: ““It’s very simple. As you grow, you learn more. If you stayed at twenty-two, you’d always be as ignorant as you were at twenty-two. Ageing as not just decay, you know. It’s growth. It’s more than the negative that you are going to die, it’s also the positive that you understand that you’re going to die, and that you live a better life because of it.” (188)

Moreover, Morrie focuses changes in human life are natural. The more they grow the more they understand the life. When people are at young the even forget that they are going to die sooner or later. He does not think that ageing is not the decay, it brings a lot to knowledge on life. Maturity come along with the ageing. People when they are young they are negative to death but when they grow older they start accepting the end of life at any time. Here, Morrie is able to convince Albom that ageing and difficulties of human life brings capacity to realize the meaning of life which encourage to live better life.

Similarly, in the third Tuesday they are discussing about the important things in life. Morrie asks Albom to ask something in this visit and he writes some words in a list include: Death, fear, ageing, greed, family, society, forgiveness and a meaningfulness of life. After the long discussion, Albom thinks that these are the important thing of our life. They are inseparable parts of human life. Through his professor, he accepts these things play a role to make our life meaningful. Professor is successful to convince Albom that these are the treasures of human life. Morrie really gives a good course on living. Albom's favorite professor has taken his student to the real world.

Following Morrie's television appearance, Albom contacts his beloved professor and travels from his home in Detroit to Morrie's home in West Newton, Massachusetts to visit with him. When Mitch drives up to Morrie's house, he delays greeting his professor because he is speaking on the phone with his producer, a decision he later regrets. Shortly after his reunion with Morrie, Albom works himself nearly to death reporting on the Wimbledon tennis tournament in London. There, he spends much time thinking about Morrie and forfeits reading the tabloids, as he now seeks more meaning in his life and knows that he will not gain this meaning from

reading about celebrities and gossip. He is knocked over by a swarm of reporters chasing celebrities Andre Agassi and Brooke Shields, and it is then that Albom realizes he is chasing after the wrong thing. When he returns to his home in Detroit, Albom learns that the article he has worked so hard to write will not even be published, as the union he belongs to is striking against the newspaper he works for. Once more, Albom travels to Boston to visit Morrie.

Similarly, Julia Kristeva argues that abjection is the part of psychology. She, however, differentiates from Freud's concept of unconscious. She says that Freud's concept of subjectivity is submerged in unconscious desire but for Kristeva it is in conscious level. To talk about abjection, Kristeva compares her idea to Freud's concept of unconscious desire. What makes something abject and not simply repressed is that it does not entirely disappear from consciousness. Susan B. Gall and Karen Ellicott clarifies the idea of abjection of Kristeva. According to them: "Abject remains as both an unconscious and a conscious threat to one's own clean and proper self. The abject is what does not respect boundaries. It beseeches and pulverizes the subject. Kristeva's examples are graphic. She speaks of curdling milk, dung, vomit, and corpses, and of how one retches at their presence" (46). The lines imply that the abject erases unconsciousness and attempts to make one's own identity that is different from others. Abjection recognizes oneself as an independent entity in conscious levels.

Moreover, according to her, death drive is also a part of psychology in which person feels disintegrated and destructive. By referring to Kristeva Susan B. Gall and Karen Ellicott say that there are two types of death drive: internal and external. In their own words:

The death drive has two parts: one directed outward as a purely

destructive discharge of energy and the other directed inward as a disintegration of the living self, a wish to return to an inorganic state and homeostasis. The first of these involves a wish to kill others and the second a wish to annihilate oneself. Usually a reference to the death drive is a reference to the self-destructive instinct. (64)

Thus, if someone has the feeling of killing others or destroying others or killing himself/herself or destroying himself/herself it is called a death drive.

Morrie has already assimilated his life and death. He does not have any kind of regret in his life. He maintains good relations with others. He attempts to make his life as happy as he likes. As the narrator describes his stay with Morrie, really draws the attention of readers to follow the steps of the professors. The narrator describes: "Morrie, dressed in pajama bottoms, lay in bed on his side, his head flush against the pillow, his mouth open. The physical therapist was showing me how to bang loose the poison in his lungs -which he needed done regularly now, to keep it from solidifying, to keep him breathing. 'I . . . always knew . . . you wanted . . . to hit me. . . ' Morrie gasped" (152). Thus, as Kristeva says, Morrie is conscious about his identity and his distinct body. He suffers himself, struggles himself and assimilates everything himself. He is in conscious level to perform and understand his life clearly.

Therefore, the life of Morrie is the representation of the plight of the whole human beings in the world. All people are suffering from some kind of problems. Some may be suffering more or others less, but they are suffering. Our life is subjective; we should live our own life with full faith in our consciousness. Taking the source of inspiration from the professor, the book teaches everyone to adjust with the life and world at any cost.

Deleted: ¶

Chapter IV: Conclusion

Deleted: 1

Page Break

Morrie's Undying Faith in Life-Cycle

The study projects optimism as a sustaining force of life in adversity. All the people have to suffer and experience the world from their own perspective. The world is quite different from the expectation of people. In the first glimpse, the life may appear to be linear and easy but when one goes through it, one really experiences that it is quite difficult. However, as human beings we have to make such adverse life meaningful. People generally struggle to get out of the individual problems, social complexities, and physical ailments. Besides, they do effort for their better future with acceptable social status, economic prosperity, and individual as well as familial happiness. The analysis of the book *Tuesdays with Morrie* is the example of such struggle with his life to live meaningfully for existence.

Man is never satisfied with what he has got. His desires are unlimited. He keeps on making dreams of things one after another. Human being is destined to fate. Whatever struggle he does, he is proved to be weak in front of time and fate. Morrie Schwartz, the narrator's favorite professor, is presented with a monogrammed briefcase. In *Tuesdays with Morrie*, Albom recalls how the political controversies of the 1970's affected his and Morrie's years at Brandeis University. Following the nation's withdrawal from the Vietnam War in 1973, and former President Nixon's resignation from office in 1974, the Brandeis campus, like many college campuses nation-wide, was a hot bed for political debate and protest. Continuing the thread of racial tension in *Tuesdays With Morrie*, is a story Morrie tells about an incident in which he had acted as the negotiator between the university president and a group of black students who felt that they were being oppressed by the school administration. The students had established their protesting grounds in one of the university's science

buildings, and hung a banner from a window that read: "Malcolm X University." The banner paid homage to Malcolm X, a premier black leader and militant advocate of Black Nationalism who was assassinated in 1965.

While at Brandeis, Albom takes almost all of the sociology courses Morrie had taught. He promises Morrie, who is crying, that he will keep in touch, though he does not fulfill his promise. Years after Albom's graduation from Brandeis, Morrie is forced to forfeit dancing, his favorite hobby, because he has been diagnosed with ALS, a debilitating disease that leaves his soul, perfectly awake, imprisoned inside a limp husk of a body. Morrie's wife, Charlotte, cares for Morrie, though at his insistence, keeps her job as a professor at M.I.T.

Sixteen years after his graduation from Brandeis, Albom is feeling frustrated with the life he has chosen to live. After his uncle died of pancreatic cancer, Albom abandons his failing career as a musician to become a well-paid journalist for a Detroit newspaper. Albom promises his wife Janine that they will have children eventually, though he spends all of his time at work, away on reporting assignments. One night, Albom is flipping the channels on his television and recognizes Morrie's voice. Morrie is being featured on the television program "Nightline" in the first of three interviews with Ted Koppel, whom he quickly befriends. Before consenting to be interviewed, Morrie surprises and softens the famed newscaster when he asks Koppel what is close to his heart. Albom is stunned to see his former professor on television.

The book revolves around Morrie's growing dependency on oxygen which has served as an indicator for Albom to understand how close his professor is to his dying day. Morrie's dependency on the oxygen tank has increased steadily since the nights when he needed it only to regain his normal breathing pattern. Now that Morrie relies

on the oxygen tubes in his nose to breathe at all, he knows that Morrie's day to leave him is frighteningly close, and cannot accept that soon, his dear friend will not be there, waiting in his study on Tuesdays with a smile and a lesson on life. Albom's newfound friendship with Morrie has served as the catalyst for many a revelation. He has reassessed his life and his priorities that drive it. Now, it is time for Albom to accept that Morrie is dying, and will not be with him on earth for much longer. Albom's urge to yank the oxygen tube from Morrie's nose is a manifestation of his fear; he is afraid of what he will become without Morrie to guide him, and essentially wants to revert time to a day when Morrie was strong, cogent, and in good health. Albom regards professor Morrie everything. Professor taught Albom about the importance of life, the struggle and the suffering everyone has to undergo. Professor is the guide for him.

In conclusion, the professor of Albom is the example of the suffering of the people as a whole. One is born alone and has to die alone though he/she is among the gathering of the people. He represents the whole people in the world. The professor knows that he is dying soon and he is struggling with the life every moment and every day. He teaches all the people that life is full of difficulty. It is the obligation of all people that they have to live meaningfully as much as possible. This is the essence of life.

Works Cited

Albom, Mitch. *Tuesdays with Morrie*. United States. Time Warner Books, 1997.

[Print](#).

Brody, Howard. *Stories of Sickness*. Yale: New Haven, 1997.

Camus, Albert. "Absurd Freedom." *The Modern Tradition: Background of Modern Literature*. Ed. Ellmann and Fiedelson. July 12, 2004. May 23, 2016. New York: Oxford UP, 1965. 844-52. [Web](#).

Deleted: 8

---. "The Myth of Sisyphus." *Essay on the Creation of Knowledge*. Eds. Shreedhar Pd. Lohani, Rameshor Pd. Adhikari and Abhi N. Subedi 2nd ed. Kathmandu: Ratna Pustak Bhandar, 1996. [Print](#).

Frankl, Victor. *Man's Search for Meaning*. New York: Routledge, 2002. [Web](#).

Deleted:

Gaarder, Jostein. *Sophie's World*. New York: Berkely Books, 1996. [Print](#).

Gall, Susan B. and Karen Ellicott. *Routledge Critical Thinkers: Essential Guides for Literary Studies*. New York: Routledge, 2007. [Print](#).

Hammar skjold, Dag. *Markings*. New York: Ballantine, 1999. [Web](#).

Heidegger, M. *Letter on Humanism in Pathmarks*. Ed. William McNeill. Cambridge: Cambridge University Press, 1998. [Print](#).

---. *Being and Time*. Tr. John Macquarrie and Edward Robinson. New York: Harper and Row, 1962. [Print](#).

---. "What is Metaphysics?" *Critical Theory since 1965*. Ed. Hazard Adams and Leavy Searle Tallahassee: Florida Street UP, 1986. 456-70. [Print](#).

Kierkegaard, Soren. "Choice." *The Modern Tradition: Background of Modern Literature*. Ed. Ellmann and Fiedelson. New York: Oxford UP, 1965. 828-34. [Web](#).

Deleted: 8

---. "The Individual and the Crowd." *The Modern Tradition: Background of Modern*

Literature. Ed. Ellmann and Fiedelson. New York: oxford UP, 1965. 809-811.

[Kristeva, Julia. *Depression and Melancholia*. New York: Columbia University Press, 1992. Web.](#)

Robert Jay. *Broken Connection: On Death & the Continuity of Life*. New York: Basic, 1999. [Web.](#)

Macintyre, A. "Existentialism." *The Encyclopedia of Philosophy*, vol. III. Ed. Paul Edwards. New York: Macmillan, 1967. [Web.](#)

Mary Pipher. *Another Country: Navigating the Emotional Terrain of Our Elders*. New York Riverhead Books, 1999. [Print.](#)

Morris, David B. *The Culture of Pain*. Berkeley: [Routledge](#), 1991. [Print.](#)

Nietzsche, Friedrich. "The Death of God and the Antichrist." *The Modern Tradition: Background of Modern Literature*. Ed. Ellmann and Fiedelson. New York: Oxford UP, 1965. 903-06. [Print.](#)

---. "The Free Thinker and the Consensus." *The Modern Tradition: Background of Modern Literature*. Ed. Ellmann and Fiedelson. New York: Oxford UP, 1965. 814-16. [Web.](#)

---. "On the Use and Abuse of History for Life." *Critical Theory since 1965*. Ed. Hazard Adams and Leavy Searle Tallahassee: Florida State UP, 1986. [Print.](#)

---. "Subjective Will and Objective Truth." *The Modern Tradition: Background of Modern Literature*. Ed. Ellmann and Fiedelson. New York: Oxford UP, 1965. 816-22. [Print.](#)

Sartre, Jean Paul. *Being and Nothingness*. Trans. Hazel Barnes. New York: Washington Square Press, 1992. [Print.](#)

---. "Choice in a World without God." *The Modern Tradition: Background of Modern Literature*. Ed. Ellmann and Fiedelson. New York: oxford UP, 1965. 835-38. [Print.](#)

Deleted: UC.

Deleted: ,

Formatted: Font: Italic

Deleted: 9

Deleted: 8

Deleted: 8

Deleted: 8

---. *Existentialism and Human Emotions*. Trans. Benard Frenchman. New York:

Castle, 1948. [Print](#).

---. "Existence Precedes Essence." *The Modern Tradition: Background of Modern*

Literature. Ed. Ellmann and Fiedelson. New York: oxford UP, 1965. 827-28.

[Print](#).

Stanford Judith. *Responding to Literature: Stories, Poems and Plays*. New York.

McGraw-Hill Inc, 2003. [Web](#).

Tarnas, Richard. *The Passion of Western Mind*. London: Cox and Wayman, 1991.

[Print](#).

Deleted: 8